# Percussive Notes

The journal of the Percussive Arts Society • Vol. 49, No. 1 • January 2011


## Celebrating 50 Years of PAS!

# Your Road to Recognition

## Contest and Competition Winners Gain Recognition within the Global Percussion Community.

### International Solo Competition

Four college level percussionists between the ages of 18 and 25 will be selected from two preliminary rounds to compete for the opportunity to perform a showcase recital performance at PASIC 2011.

### International Percussion Ensemble Competition

Two high school ensembles and three college/university ensembles will be invited to perform showcase concerts at PASIC 2011.

### World Music Percussion Ensemble Competition

One non-Western percussion-based high school or college/university performing ensemble from around the world will be invited to perform at PASIC 2011.

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This leading international 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.

**For more information visit www.pas.org**

PERCUSSIVE ARTS SOCIETY
50 ANNIVERSARY
1961-2011

# Percussive Notes

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## Web Extras

**Video:**

Harmonic Time

Composer Judd Danby on Digital Technology for Creative Musicianship

*Visit www.pas.org/publications/January2011webextras.aspx*

## COLUMNS



## 50 YEARS OF PAS



## DRUMSET



## WORLD



## MARCHING



## EDUCATION



## KEYBOARD



## TECHNOLOGY



## HEALTH & WELLNESS



## CAREER DEVELOPMENT



## SYMPHONIC

**HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE** (317) 974-4488 **FAX** (317) 974-4499 **E-MAIL** percarts@pas.org **WEB** www.pas.org
**HOURS** Monday–Friday, 8 A.M.–5 P.M.



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From the President

# A Celebration of the Percussive Arts

By Lisa Rogers

As we begin anew in 2011, it is also time to begin another year of celebration of the percussive arts and the Percussive Arts Society. Indeed, it is a "golden" year for the Society, as we celebrate being 50 years young and counting! This year we will recognize our anniversary in many ways and through various avenues: at our annual convention, within our publications and on our website, and in our communities far and wide. Throughout the year, each issue of *Percussive Notes* will look back at memorable people, places, and moments that shaped the Society. Therefore, this is the year you'll want to receive print publications with your membership, as these issues will be mementoes to treasure.

Our 2011 convention will again be in our "hometown" of Indianapolis from November 9–12. A couple of special highlights to note for our 50th anniversary during PASIC 2011 include: the premiere performance of a PAS-commissioned work by composer Joseph Schwantner featuring the Indianapolis Symphony Orchestra (ISO) and the ISO percussion section, and a performance by the 2011 PASIC Marimba Orchestra premiering a new work by Gordon Stout. You'll find an announcement in this issue of *Percussive Notes* regarding the marimba orchestra. You won't want to miss the opportunity to either participate in or hear this special performance featuring 50 marimbists performing together.

As a member of PAS, I've always felt that I've belonged to a wonderfully vibrant and extended family. In celebration of our 50 years, I encourage and challenge you to extend this family even further. During these difficult economic and somewhat trying times for the world, being a member of such a large and an extended family as PAS has given me great joy and comfort. If you know someone who is as passionate about percussion as we are, please encourage him or her to join PAS as we continue our mission of promoting the percussive arts throughout the world.


Lisa Rogers

It is my honor and privilege to serve as PAS President during our 50th anniversary. I look forward to our working and celebrating together on behalf of the Percussive Arts Society. Happy Anniversary, PAS! PN

## Marimba Orchestra Members Needed

### *50 Student Marimbists will be Selected to Participate in Special 50th Anniversary Marimba Orchestra*

In celebration of the 50th Anniversary of the Percussive Arts Society, 50 student marimbists will be selected to perform in the 50th Anniversary Marimba Orchestra at PASIC 2011. College students who are enrolled full-time in a college/university, and are current members of the Percussive Arts Society, are eligible to audition. Selected participants will be responsible for all financial commitments (room, board, travel). Those that are selected will also be responsible for transporting a tuned (A442) marimba for the performance as well as storage of their marimba until move-in on Friday morning, November 11. All complete applications will be evaluated by a panel of judges. Detailed application and audition instructions will be accessible on the PAS website soon.

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 |
| **$100,000 or more** | Fred Gruber . Zildjian Family |
| **$50,000 or more** | Gordon B. Peters . Emil Richards . Mickey Toperzer . Wenger Corporation |
| **$25,000 or more** | Carroll Bratman . Ralph Pace Jr. . Nancy & Perry D. Preusch Remo, Inc. . Sabian, Ltd. . Thomas Siwe |

# International Solo Competition

Download an application: www.pas.org
Materials must be postmarked by: 03/15/2011

**Purpose:** To encourage the highest level of artistic expression in percussion performance and literature for solo percussion.

**Competition Categories:** College level students who are current PAS members, 18–25 years of age at the time of entry.

**Awards:** Four finalists will be selected to compete at PASIC 2011 (November 9–12) in Indianapolis, IN. The contest will include cash awards for the finalists and a showcase recital performance at PASIC 2011. Selected finalists will have their PASIC registration fee waived and are responsible for all other financial commitments (room, board, travel).

First Place: $1,000, showcase recital performance
Second Place: $750
Third Place: $500
Fourth Place: $250

**Procedures: There will be three rounds of competition.** All complete applications will be evaluated by a panel of judges. All contestants will receive judging comments from both preliminary rounds. DVDs should be a continuous, unedited, single camera video of all pieces performed in succession. Disqualification will occur if the required selections are not recorded in their entirety, the repertoire categories are not from the required list as stated below, or selections have been electronically altered or edited. Follow DVD submission guidelines below.

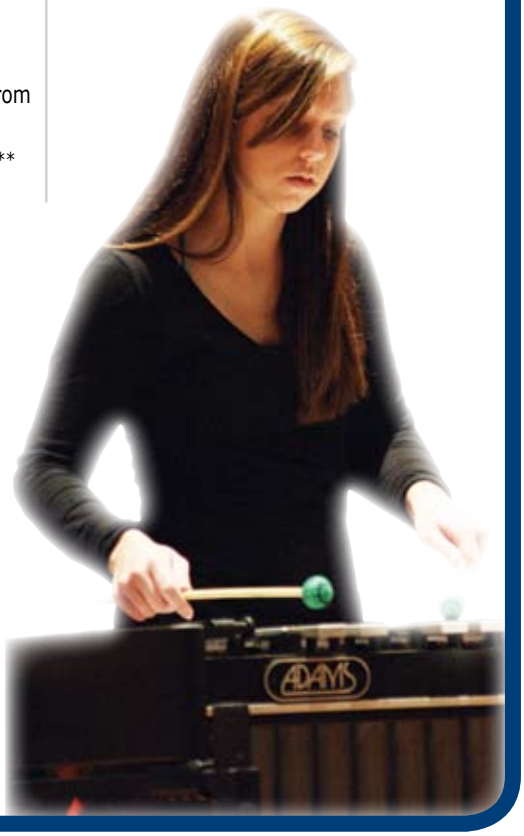
**PRELIMINARY ROUND 1**
Submit a DVD of your performance postmarked by 3/15/2011*

**Repertoire Requirements:**
1. One movement of a concerto with piano accompaniment of the contestant's choice (must be performed from memory).**
2. A keyboard percussion solo of the contestant's choice.
3. A multiple percussion solo of the contestant's choice.
4. A timpani solo of the contestant's choice.

**PRELIMINARY ROUND 2**
Twelve finalists from Preliminary Round 1 will be invited to submit a DVD performance postmarked by 7/15/2011*

**Repertoire Requirements:**
1. A complete performance of the concerto from Round 1 (all movements) with accompaniment (must be performed from memory).**
2. The same solo pieces from round 1.

**FINAL ROUND 3**
Four finalists from Preliminary Round 2 will be invited to compete at PASIC 2011.




***If the concerto is a multiple percussion concerto or a timpani concerto, the solo piece from that particular category will be replaced by another solo keyboard percussion work.*

***DVD Submission Guidelines:**
Please strictly adhere to the following video submission guidelines. The preferred video format is mp4. Do not create any menu options as offered on many DVD Creation Software programs. Application will be immediately discarded if DVD video format does not follow these guidelines. Formats accepted: mp4, 3g2, 3gp, 3gp2, 3gpp, asf, asx, avi, divx, mts, m2t, m2ts, m2v, m4v, mkv, mov, mp4, mpe, mpeg, mpg, ogg, wmv

Video resolution:
640x480 for standard definition, 4:3 video.
853x480 for widescreen DV 1280x720 for high definition

**DVD should be clearly marked with applicant's name and age.**

# Society Update

## PAS 50TH ANNIVERSARY LOGO

PAS has launched a new logo to bring awareness and celebrate 50 years since the founding of the Percussive Arts Society in 1961. The logo will be seen on all PAS publications and coincide with an entire year focused on celebrating this important milestone. This will be a year of celebration and recognition of the past and inspiration for the future. More information regarding upcoming events and activities can be found in new president Lisa Rogers' message.

## 2011 INTERNATIONAL SOLO COMPETITION

In celebration of the PAS 50th anniversary, the annual solo competition this year is a three-round competition for college-level students from ages 18–25 providing an extraordinary opportunity to perform at PASIC. Four finalists will be invited to compete at PASIC, with a top prize that includes a $1,000 cash award and a showcase recital performance at PASIC 2011. Application information can be found at www.pas.org/experience/contests/Solo Competition.aspx.

## HALL OF FAME NOMINATIONS

The deadline for nominations for the 2011 Hall of Fame is February 1. The PAS Hall of Fame recognizes individuals who have significantly influenced the world of percussion and is often considered by the recipients to be the highest honor a percussionist can receive. Last year's inductees—Jack DeJohnette, Stanley Leonard, and Walter Rosenberger—joined only 100 others selected for this award. If you wish to nominate someone to join this elite group, visit the PAS website at www.pas.org/experience/halloffame.aspx to submit your nomination.

## PAS INTERNS

The PAS Internship program continues to be an important opportunity for college students to gain real-world work experience and insights in preparation for their careers. The six-month internships start in January and July of each year. This month, Heath Towson, from Appalachian State University, will join PAS. Heath is a Music Industry Studies student and percussionist.

Special thanks and well wishes for the future go to outgoing intern Kristen Klehr. Along with a myriad of duties all interns find themselves involved in at PAS, Kristen played an important role in the preparation and production of PASIC and with Rhythm! Discovery Center group tours.

## 2011 PAS BOARD OF DIRECTORS AND OFFICERS

The members of the Board of Directors elected by the membership in October begin their two-year terms January 1. We welcome newly elected board members Chris Hanning and Ed Soph and send special thanks for the many years of service to our outgoing board members, George Barrett, Ruth Cahn, Lynn Glassock, and Alison Shaw, for their many years of service to PAS.

The 2011 Board of Directors: Keith Aleo, Michael Balter, Ndugu Chancler, Julie Davila, Vic Firth, Julia Gaines, Neil Grover, Chris Hanning, Fernando Hashimoto, Bret Kuhn, Daniel Moore, Eugene Novotney, Nicholas Ormrod, Emil Richards, David Samuels, Ed Soph, Mark Sunkett, John Tafoya, Brian Zator.

January also marks the beginning of a new term for the executive officers. This term, three new members join the executive committee and include First Vice President John Wittmann, Second Vice President John W. Parks, and Secretary Julie Hill.

After three terms on the Executive Committee, Steve Beck, who served as Secretary 2003–04 and as Treasurer 2007–10, is leaving the Executive Committee. His hard work and dedication on behalf PAS throughout the recent economic downturn has been nothing short of remarkable. Gary Cook has served as an officer the past eight years, and his outstanding leadership was critical in navigating PAS through the relocation and transition of PAS to Indianapolis. Having concluded his term as Immediate Past President, he now joins the Council of Past Presidents. Many thanks go to Julia Gaines for her hard work as Secretary as she moves back to the Board of Directors for the 2011–12 term. Julia has also been recently appointed as Editor of the all important Reviews section of *Percussive Notes*, continuing her passionate dedication to PAS.

The Executive Committee for 2011–12: President, Lisa Rogers; President-elect, John R. Beck; First Vice President, John Wittmann; Second Vice President, John Parks IV; Secretary, Julie Hill; Immediate Past President, Steve Houghton. PN

# 50 Years of PAS

## Chapter 1: The First Decade

By Rick Mattingly

"We are living in the Golden Age of Percussion," wrote PAS Executive Secretary Neal Fluegel in 1970. "Historically, percussion instruments represent the oldest instrumental family, but they have been the last to approach having their potential sounds fully realized. They are no longer in the background of musical development, but in the center of musical activity. The 'Golden Age of Percussion' has arrived."

At that point, the PAS could certainly be credited with contributing to percussion's enhanced status. Although only ten years old, the society had already made gains in raising standards for percussion education and evaluation, and through its publications had created a valuable resource of scholarly research devoted to the percussive arts.

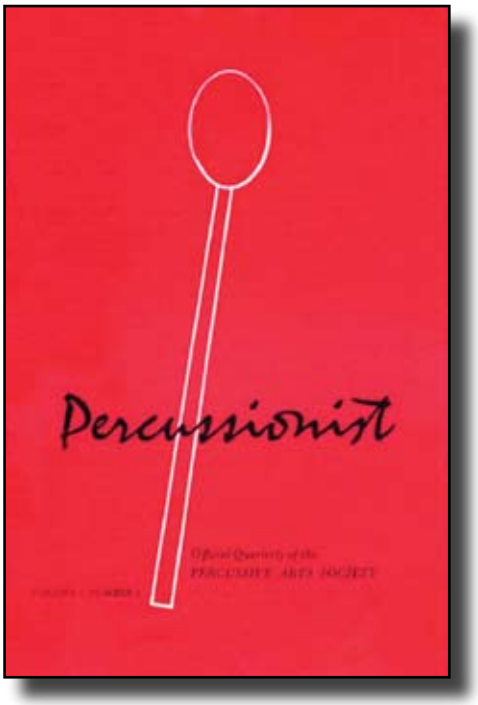
Most importantly, it had brought people together who shared a common devotion to all things percussion—be they performers, teachers, students, composers, publishers, or manufacturers. Through PAS they could share ideas and concerns, inspire each other, learn from each other, and support each other. Longtime Remo executive Lloyd McCausland's favorite adage is "a rising tide raises all ships." PAS has been the tide that has lifted percussion and percussionists for half a century, and as the society celebrates its "golden" anniversary, it is appropriate to look back at a time that was regarded as the "Golden Age of Percussion" and the people whose dreams and visions have become realities.

When fourteen percussionists and educators met for dinner at the 1960 Midwest Band and Orchestra Clinic in Chicago, their goal was simply to discuss the possibility of establishing a national organization that would "bring up to date the present standards in solo and ensemble contests, stimulate a greater interest in percussion performance and teaching, and promote better teaching of percussion instruments." That meeting is credited today with planting the first seeds of what would become the Percussive Arts Society.

"There had been a lot of discussions at Midwest and various MENC state conventions—anyplace percussionists and band directors were gathering," recalls Jim Sewery, who participated in many of those meetings and discussions. "Remo Belli was always asking, 'Isn't there a possibility we could have an organization through which we could discuss everything involved in our craft: how to teach it, how to play, and so on?' Frank Arsenault was also very involved, because he was traveling to all those events for the Ludwig Drum Company, and he would always make sure there was a place we could meet. We also had educators at every level wanting an organization in which they could discuss their craft."

Sewery wasn't at the December 1960 Midwest Clinic in Chicago, but afterward he received a call from Belli, who told him that everyone had been charged to think of a name for the proposed organization, and they would discuss it at the January 1961 Southwest-MENC convention in Albuquerque, New Mexico. At that meeting, Sewrey suggested the name Percussive Arts Society, which was unanimously approved. Following this meeting, Robert Winslow, a professional percussionist and North Hollywood band director who served as an educational advisor to Belli, sent a letter proclaiming: "The Percussive Arts Society is open for business," and in September 1961, the society sent its first publication, *Percussive Arts Society Bulletin*, printed on a mimeograph machine donated by Belli, to the membership. The fourteen originating members listed in the first *Percussive Arts Society Bulletin* were Remo Belli, Warren Benson, Mervin Britton, Robert Buggert, Don Canedy, Rey Longyear, Charles Lutz, Jack McKenzie, James L. Moore, Verne Reimer, Jim Salmon, Hugh W. Soebbing, Charles Spohn, and Robert Winslow.

After three *Bulletins*, the administrative and publication duties of the society were transferred to Donald Canedy, percussion instructor and band director at Southern Illinois University. In May of 1963, the first issue of the new PAS journal, *Percussionist*, appeared. Canedy was listed as Executive Secretary and Editor, Neal Fluegel was listed as Corresponding Secretary and Assistant Editor, and the Contributing Editors were Henry Adler (Dance Drumming), Mervin Britton (New Materials), Vida Chenoweth (Keyboard Mallet Instruments), and James D. Salmon (Percussion Education).




The first issue of *Percussionist*

Canedy recalls getting the first issue of *Percussionist*, which he refers to as the "little red book," out to the members. "In the fall of 1962 I called Remo Belli and said I needed four timpani heads and some other stuff. Two weeks later I got a package from Remo, and on top of the contents was an envelope with my name on it. Inside was a check for $140 and a note from Remo that said, 'Do whatever you can whenever you can." We had been talking about PAS for months and had many hopes and dreams, so I knew what he intended for me to do and I did it.

"I asked all my percussion students to give any help they could, and they all paid dues and became PAS members. I called everyone I knew and asked for whatever help they might give in creating an official quarterly publication of the Percussive Arts Society. I asked the SIU printing department for help, and they agreed to print the first PAS journal free of charge. I contacted everyone I had met who was excited about percussion, teaching, manufacturing, retail, publishing, etc. I asked Tom Davis and Vida Chenoweth to write articles. I asked every question I could think of about starting a quarterly journal, and I spent time in the college library looking at professional journals of all kinds. I spoke on the phone

Pictured above are several of the fourteen founding members of the Society. (left to right, near side of table) Remo Belli, Jack McKenzie, Don Canedy, Mervin Britton, (left to right, far side of table) Hugh Soebbing, Vern Reamer and Sid Lutz, and Kenneth Leisen.

Don Canedy

with as many percussion professionals as I could reach.

"I started the process in September of 1962 with Remo's check, and gave birth to Volume I, Number 1 of *Percussionist* in May 1963. My children Kysa and Todd inserted the volumes into envelopes with the addresses of the members, and as a family we took them to the university post office and mailed them. All business activities were through accounts at the university, and there was all kinds of support from the top brass. Work had already begun on the next issue, and more and more help was being offered from all quarters of the PAS. It was an exciting time and there was much joy in the hearts of percussionists everywhere. To me it was like a great gift, a marvelous opportunity, and a huge challenge. I was so grateful to be associated with so many wonderful people of percussion. I am thankful that I was asked to do these things that had such great rewards for so many, and humbled by so much support."

In the debut issue of *Percussionist*, the goals of the Percussive Arts Society were listed as: To promote better teaching of percussion instruments on all levels. To stimulate a greater interest in percussion performance and teaching. To establish standard criteria of adjudication for percussion performance contests in light of today's demands on the percussion player. To foster the composition and publication of solo and ensemble music and teaching methods for the percussion instruments. To coordinate the activities of the membership with groups having similar objectives. Annual membership dues were $2.50.

Under the title "The Challenge," Canedy wrote: "In trying to get this bulletin off to a fine start it seemed appropriate to 'challenge' our readers with a rather large collection of projects suggested to us by members of PAS as a result of our original request for ideas and concepts. The list is large because of the tremendous response from the members. It is not the list that is the challenge but the problems involved in implementing any one of the proposed projects, establishing a priority list, and carrying them out collectively."

That list provides a valuable snapshot of the state of percussion in the early 1960s. The projects were grouped into several sections, starting with projects that "would be valuable to teachers, performers, and administrators." Those topics included: a recommended list of qualified judges for festivals and contests along with the establishment of criteria for qualifying judges; recommended clinicians for percussion clinics; lists of resources about percussion and percussionists; a list of recommended accessories, traps, and special equipment prioritized by order of purchase for high school band directors; sources for purchase or rental of percussion instruments.

Another section dealt with research and included: study the ramification of required traditional rudiments at school contests in order to determine the desirability of revamping the requirements to more logically enhance the objectives of music education; make recommendations to manufacturers concerning *quality* instruments, accessories, and educational materials designed to meet the requirements of percussionists; encourage secondary and college level administrators to give more careful consideration to a well balanced percussion education program at all levels. Bring to the fore the inadequacies of a music program, teacher training and conservatory, which gives only lip service or solemn mockery to this essential element.

Goals for the society itself were also listed: progress as a clearing house for information about and for percussion and percussionists; receive and disseminate information, materials, published and unpublished works, lists, specific questions about percussion from members and non-members, and generally, through active participation of members, advance the musical concepts where percussion is concerned by all means educationally, economically, and physically possible; advance concepts which seem most valuable in all areas of percussion—scholarly but practical approaches; make recommendations of the best of study material as a result of adequate research in terms of general usage by membership and others; begin a file on programs to be made available as reference for members and others; make recommendations to state contest committees concerning more-standard criteria for adjudication of percussion solos and ensembles; make available those requirements most commonly accepted by colleges and universities in terms of entrance and general placement; through collective need, encourage composers to write for percussion in the area between elementary rudimental solos to advanced-grade experimental ensembles.

Had the founders of PAS intentionally set out to create a 50-year plan for the fledgling society, they could hardly have done a better job considering how many of these goals have been accomplished and/or continue to be pursued.

The first issue of *Percussionist* also included a letter from Chicago Symphony Orchestra percussionist Al Payson, who wrote: "It is very difficult for an individual to influence a large mass of people. One voice is lost in the multitude. That is why individuals with a common purpose group together and shout in unison: they are bound to be heard and will probably have some influence on those who hear them. I would hope that the Percussive Arts Society is such a group. It has very lofty aims, and people who subscribe to these aims and who want to implement them presumably join PAS to work with the other members in this direction. An organization can exist and be healthy only if all the members actively participate in a common purpose."

Payson also shared his thoughts on state contests: "There is too much emphasis on the

Al Payson

military concept of snare drum playing. The great majority of solo and ensemble entries play pieces of a military nature, and as a result, most students have a very limited concept of musical styles. This means that a student's contest experience is not really functional, since present-day professional organizations seldom perform in that idiom."

By the second issue of *Percussionist*, the PAS leadership had selected its first official project, and the publication carried this announcement in "The Challenge":

> It seems that one of the best ways to make immediate progress towards raising the standards of percussion performance is to undertake a project which effects at once the student and the teacher in the public or private schools across the country. The contest and all its implications are of considerable interest to every teacher of instrumental music and, of course, the student is an integral part of anything the teacher does with contest. In the past, contest rules and regulations for percussionists have been more of a limiting force than a motivating force. It would be a great step forward if the Percussive Arts Society could make available a set of "Recommended Requirements for Percussion Players." To this end we invite our membership to accept "the challenge" and to contribute the best of their knowledge and experience.

A proposed list of standards was listed, as compiled by Gordon Peters. In the following issue, Peters suggested appointing a committee to oversee the establishment of contest guidelines, and in the fourth issue it was announced that Peters had accepted the chairmanship of the Contest Rules and Adjudication Committee—the first PAS committee to be established.

Early on, it was obvious that PAS was a forward-thinking organization that wasn't afraid of controversy. As one example, the third issue of *Percussionist* contained an article by Jack McKenzie advocating matched grip for snare drum. "Jack was the first college professor I know of who encouraged students to switch to matched grip," recalls Al Payson. "So he was the one who took the heat from the traditional drummers. The N.A.R.D. ridiculed him. At PASIC 2010 I was talking to Rick Kvisted, who had been a student of McKenzie's for his undergraduate work, and he told me that when he applied to the master's program at Juilliard, Saul Goodman told him that if he used matched grip on snare drum during the audition, he would not be admitted. But Jack stood up to the pressure, and about 20 years later there was a big switch to matched grip."

In the Vol. II, No. 1 issue of *Percussionist*, PAS members were challenged to take up two projects that "need immediate attention": notation and percussion curriculum. "Rather than stating at this time the direction these projects should take," the article said, "a request is made now for an indication from the membership as to your interest and willingness to serve on committees for these two projects."

That issue also contained the constitution that had been adopted at the December 1964 Percussive Arts Society meeting in Chicago. The society's purpose was defined as being: To raise the level of musical percussion performance and teaching; to expand understanding of the demands, needs, and responsibilities of the percussion student, teacher, and performer; to promote a greater communication and understanding between all areas of the percussion profession; and to accomplish these purposes solely by educational means.

The constitution also provided for formal leadership, stating that: The officers of the Society shall consist of a President, Vice-President, Secretary-Treasurer, and thirteen Directors. These officers shall equally represent the following areas of the percussion arts: Professional; College Educational; High School, Grammar School Educational; Drum Corps; Dealer; Publisher; Manufacturer; Members at Large. All officers shall, by virtue of their office, be members of the Board of Directors.

The first official PAS officers were:

President: Gordon Peters

Vice-President: Jack McKenzie

Executive Secretary: Donald G. Canedy

The first members of the Board of Directors were Alan Adams, Frank Arsenault, Thomas Brown, Richard Craft, Thomas Davis, Frederick Fennell, Neal Fluegel, Roy Knapp, Maurice Lishon, Larry McCormick, Al Payson, Richard Richardson, Robert Tilles, and Robert Yeager. An editorial board was also established for *Percussionist*, consisting of Donald Canedy (editor), and Al Payson and Alan Adams (assistant editors).

The minutes from the meeting included several projects that were being considered, including: evaluation of elementary percussion education; an outlined curriculum for college percussion majors; list of masters and doctoral theses on percussion; PAS serving as a clearinghouse of solo and ensemble percussion programs.

Two specific projects were to be set in motion immediately: 1. Dick Richardson was asked to arrange for a percussion program in the name of PAS for the 1965 Mid-West Band Clinic. 2. Gordon Peters submitted a survey of percussion instrument and accessory improvements to be included in the next *Percussionist* mailing.

In addition, the following committees and projects were approved: the college-university percussion dept.—curriculum, equipment, literature; stage band and show drumming; elementary percussion education; improving percussion parts to school band and orchestra music; acoustics of percussion instruments; solo and ensemble recital materials—a clearing house; ethnomusicology; commissioning of a work for percussion section and orchestra and/or band.

Gordon Peters

A subsequent issue of *Percussionist*, which combined issues 2 and 3 of Volume III, included a "preliminary report" by the Committee on Improving Elementary Percussion Education, chaired by Al Payson. The report contained a list of "problems" that had been identified, some of which continue to this day:

1. There is little (but a growing) awareness, in music education, of percussion as a medium of musical expression.
2. The caliber of percussion instruction is generally low.
3. Many percussion teachers do not keep abreast with modern techniques of education, particularly those developed by educational psychologists.
4. "Percussion" instruction in most cases is confined almost entirely to snare drum instruction.
5. Some school music educators make a practice of putting students with the lowest aptitude on "drums."

In May 1966, it was announced that Donald Canedy had resigned as Executive Secretary to devote all his time to his new job as Educational Director of Rogers Drum Company, and that Neal Fluegel would serve as interim Executive Secretary. The official PAS address became Terre Haute, Indiana, where Fluegel lived.

Minutes printed in that issue from a Board of Directors meeting announced that, "The Chairman was authorized to promote district satellites of PAS throughout the U.S." This was the first step toward forming chapters.

The January 1967 issue of *Percussionist* listed Peters as president and Fluegel as Secretary, but no vice-president was listed. New names

Neal Fluegel

on the Board of Directors included Remo Belli and Robert Zildjian, along with the first female member, identified as "Miss Barbara Buehlman." (None of the men were listed as Mr., but the "Miss" designation appeared before Buehlman's name for over a year, being dropped in the March 1968 issue of *Percussionist*.)

Having Belli and Zildjian on the Board of Directors was significant. As Sewrey expains, "Originally, the industry was not involved in any way, or allowed to be involved in any way, shape, or form. The fear was that the industry would take over and PAS would be viewed as representing the manufacturers."

Part of the reason behind this concern was that, at that time, the National Association of Rudimental Drummers (N.A.R.D.) was very prominent, and it was closely associated with the Ludwig Drum Company. "That made sense," Sewrey recalls, "because Bill Ludwig Sr. was one of the 13 drummers who established N.A.R.D."

Sewrey credits Dick Richardson, who at the time was in charge of the Musser division of Ludwig, with allaying the PAS's concern about industry involvement. "Richardson saw that percussion had to go beyond N.A.R.D., and so he told the PAS leadership, 'Industry people are interested in supporting PAS. But we will not dictate; all we want to do is support.' So that was important for the society."

Another notable feature of the January 1967 issue was a report by Saul (Sandy) Feldstein concerning the formation of the first PAS chapter in New York State. PAS was growing quickly.

In the May 1967 issue of *Percussionist*, the following announcements appeared:

> We are most pleased to announce that the Board of Directors has approved a merger between the PERCUSSIONIST and PERCUSSIVE NOTES as agreed upon by their respective editors. Therefore, beginning next fall the journal PERCUSSIONIST and the magazine PERCUSSIVE NOTES will both be publications of the Percussive Arts Society. All members will receive the seven publications during the academic year with no additional membership dues. James L. Moore will continue to edit the PERCUSSIVE NOTES, and we wish to encourage all members to send him items of interest of their activities, programs, etc.

*Percussive Notes* had begun life in February 1963 as a newsletter published by the Indianapolis Percussion Ensemble. The second issue (April 1963) included information about how to subscribe to the *Percussive Arts Society Bulletin*. It also stated that, "*Percussive Notes* will review method books, reference books, solos, ensembles, and recordings that have proven effective in teaching and performance. Also, newly published material will be reviewed." In June of 1963 *Percussive Notes* began printing programs of percussion recitals and percussion ensemble concerts, which would ultimately tie in with the PAS goal to serve as a "clearinghouse of solo and ensemble percussion programs."

Just as PAS was experiencing rapid growth during the early 1960s, so was *Percussive Notes*, and its articles were expressing similar interests and concerns as those printed in *Percussionist* and discussed at PAS Board of Directors meetings.

When it was announced that *Percussive Notes* would become an official PAS Publication, the following explanation appeared in *Notes*:

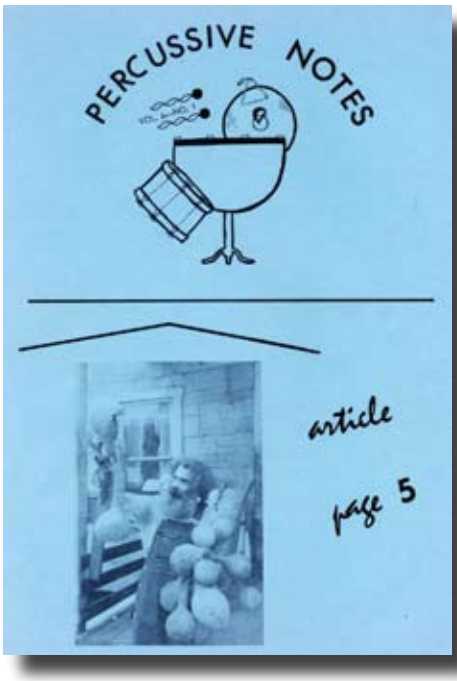
> This new merger has been greeted most enthusiastically by the editors and Board of Directors of the PAS *Percussionist* and by the editors of *Percussive Notes*. Much careful thought and planning have gone into this effort that we feel will be a step forward for all concerned with percussion education and performance. The PAS *Percussionist* will continue to publish articles and research studies of importance to all in the percussion field, and *Percussive Notes* will continue to keep all members informed on current news, trends, recent programs, and happenings of interest. Both publications will be available only to members of the Percussive Arts Society. Members will receive during each school year four issues of the PAS *Percussionist* and three issues of *Percussive Notes*, plus all other announcements and information sent out by the society.
>
> Annual memberships are $5.00 for regular members, and $2.50 for student memberships…. All students with an interest in percussion should take advantage of this excellent opportunity to receive for $2.50 a wealth of information. For the cost of less than one private lesson, they will receive in the seven issues information and insights that they couldn't possibly obtain from even the best professional percussion teacher. Student membership in the PAS along with private lessons from a fine teacher should be the goal of every aspiring percussionist.

In October of 1967, after a year with no vice-president, Al Payson was listed as VP of the society. It was also reported that PAS had 353 regular members, 212 student members, and 75 library members. The Board of Directors approved purchasing a PAS banner that would be used for booth displays at the Mid-West Clinic and the Mid-East Convention.

The first 1968 issue of *Percussive Notes* was the first to carry significant commercial advertising, including full-page ads by Remo, Zildjian, and Drums Unlimited, and a four-page insert introducing Rogers timpani.

The March 1968 issue of *Percussionist* carried the following announcement: "It is with regret that we announce the resignation of president Gordon Peters. Due to a very busy schedule and numerous commitments, Mr. Peters felt it

Saul (Sandy) Feldstein




would be difficult to continue in the very active position of president. Much of the success and growth of PAS during the past few years can be attributed to his outstanding and tireless leadership. He has unselfishly given of his time, efforts, and funds to promote the growth and activities of the organization. We are pleased that Mr. Peters has consented to accept the elected position of vice president and will continue as an advisory member of the Executive Committee."

Saul (Sandy) Feldstein was elected president, Ron Fink and Peters were elected vice presidents, and Neal Fluegel's title changed from Executive Secretary to Secretary Treasurer.

Feldstein began his tenure with an ambitious goal: "This president would like to see our membership rise to 5,000. If each of you feel responsible to help our 1968 membership drive, we will be able to reach this goal."

It was announced that "significant progress" had been made the previous year in the following areas:

1. Addition of *Percussive Notes* as an official PAS publication.
2. Special PAS articles appearing in *Instrumentalist*, *Music Journal*, and *NACWPI Bulletin*.
3. Display and information booth for use at conventions.
4. Printing of 100,000 newly revised application forms.
5. Over 100% increase in membership.
6. Reprints of Contest Projects in two issues of *The Ludwig Drummer* (PAS credit).

It was also reported that, "The need continues to develop a format that clarifies differences between *Percussive Notes* and *Percussionist*. PN articles generally should be of practical application ("how to do it type") or of lighter nature."

In May of 1968, it was announced that New York State had devised new adjudication sheets based on the Percussive Arts Society's suggestions. "The results were very gratifying," Feldstein reported. "The sheets not only make the adjudicators job easier, but also enhance the educational experience of the student and his teacher."

The December 1968 issue of *Percussionist* addressed the lack of serious percussion literature in an editorial:

> It continues to remain astounding, the lack of percussion publications in this, the "Golden Age of Percussion." The advancement of percussion education in the past fifteen years and particularly in the past five years has been phenomenal, and yet a real void continues to exist in good performance literature. This is not to imply that solos and ensembles are not available, but only to emphasize a real lack of quantity—snare drum solos excepted—and in many cases, a lack of musical quality.

It seems we are still in a stage of turmoil: most composers are reluctant to write serious percussion solos and ensembles, perhaps due to a lack of knowledge about percussion instruments and their notation, or fear of few or no performances. Often if one is inclined, and in fact does write serious percussion literature, he is hesitant about submitting it to a publisher for fear or knowledge it will be rejected. He even refrains from sending it to strategic places in which it can be evaluated and publicized in manuscript form—reason unknown.

Many publishers feel there is little market for serious percussion literature and tend to be reluctant to publish works other than those of an elementary nature, or jazz oriented—"it

## Entrance Exam

The Fall 1967 issue of *Percussive Notes* included a suggestion from John Noonan that PAS require prospective members to pass some sort of exam:

> We should have many more student members in PAS, but I see no real incentive for students to join. Harking back to the NARD, there was a challenge there. The applicant had to play 18 rudiments to gain admittance. This gave them something to work for. As I see it, we need students—young drummers 16 years and up—if the PAS is to go forward. But we must not place ourselves in a begging position, but rather in a discriminating one. We must determine who gets in, and to do this one must qualify.
>
> At first I thought of a playing exam of solos on multiple percussion, timpani, and xylophone, listing the numbers to be played to the satisfaction of their teachers. However, I thought that perhaps a general exam with questions similar to the enclosed ones might be better. This exam score would indicate if the applicant has a real interest in percussion and would take work on the part of the student. Think about this; I feel we must have something that assures the PAS that applicants are truly interested in the field of percussion.
>
> Sample questions from Noonan's proposal included:
> What do the following words mean? (1) Membranophones, (2) Idophones.
> Write the ranges of the 25″ and 28″ timpani.
> What are antique cymbals and how do they differ from crotales?
> What instrument is "piatti" and what does "secco" and L.V. mean?

The next issue of *Notes* included this response:

> I am a student, a member of PAS, and I love percussion. But I don't know the difference between "piatti," "secco" and "l.v.," and "membranophone" and "idiophone." I also don't know the ranges of the timpani. I am sure Mr. Noonan has nothing but the best intentions, but he is wrong. An exam would only discourage many students from applying for membership in PAS Many students such as myself are seriously interested in percussion, but are not technically well acquainted with all forms of percussion. A student will say, "I haven't a hope of getting into PAS." Because they are unable to gain admittance, they will lose out on a great deal of knowledge from the publications of PAS. Please do not require an entrance exam. It would only discourage those who need PAS the most: the students without the background, who wish to develop one.
> Timothy G. Taylor, Dedham, Mass.

After discussion at a subsequent Board of Directors meeting, it was decided not to implement a qualifying test.

won't sell" or "there is little market for it." And so it becomes a typical vicious circle—which comes first, the literature, the market for the literature, the performance of the literature, or the audience's appreciation of the literature?

When will the art of percussion truly become of age? When will composers realize the receptiveness and market for serious percussion literature and be willing to compose for this medium without a contest or commission? When will publishers realize the need and market for serious percussion literature—the most vibrant and colorful of the musical arts? Must we await the arrival of the 21st century?

It is hoped that the people who are members of PAS subscribe to its basic philosophy "to raise the level of percussion performance." This can be accomplished by its members; those inclined as composers writing serious and challenging percussion literature; its publishers publishing these compositions; and its teacher, student, and professional members supporting this endeavor by performing and/or directing performances of the literature.

THIS IS THE CHALLENGE.

At the December 1968 Board of Directors meeting, John Galm was elected 1st Vice President, replacing Peters. Total membership was reported as being 1,784. It was also announced that a new PAS logo was in the process of being created, and that Gary Olmstead was investigating the possibility of PAS sponsoring a percussion composition contest.

In 1969, the society was incorporated in Indiana as the Percussive Arts Society, Inc., a status it maintained until 1985 when it was reincorporated under the laws of Illinois. Briefly, the society was identified as PAS, Inc. in the publications, but soon everyone went back to just calling it PAS.

It was also announced in 1969 that PAS was beginning a College Percussion Curriculum Project to "promote communication and thought among interested participants, and generally aid in the improvement of percussion pedigogy, curriculum advancement, and performance. The Society has undertaken this worthwhile project in order to make available information and data to those schools or administrators who are in need of guidelines in setting up percussion programs."

Three new committees were formed that same year. One was to establish recommended standard procedures for "all-state" auditions. The second was to compile a list of recommended materials for contests. And the third was to encourage public and private music educators' interest and membership in PAS.

At the end of the year, Saul Feldstein was re-elected as President, Neal Fluegel was re-elected Executive Secretary, and Ron Fink was re-elected Second Vice-President of PAS.

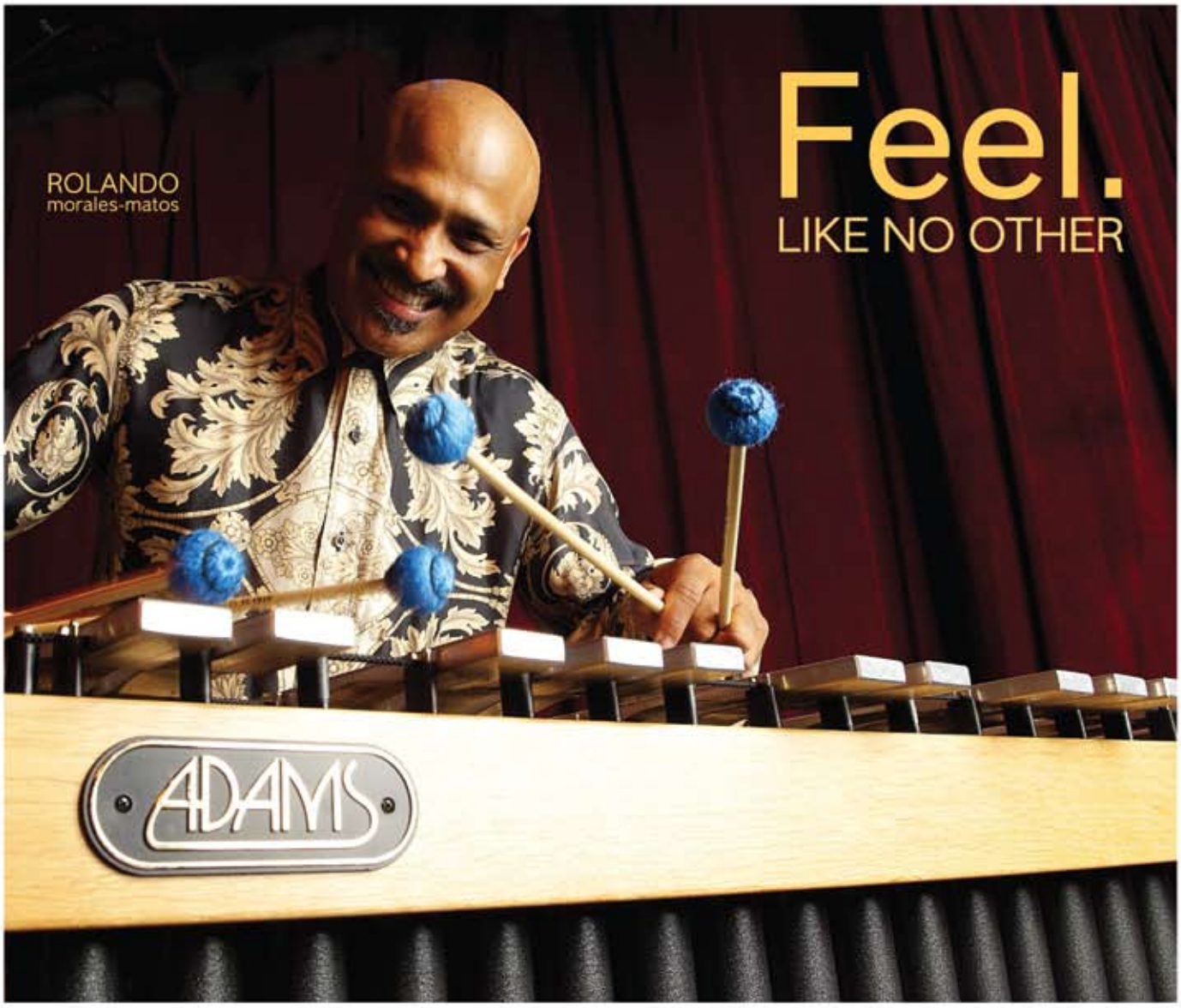
As PAS concluded its first decade in 1970, the society created its first staff position: a secretary for the Executive Secretary's office. "This staff position has been a much needed addition due to the expansion of organizational activities and membership growth," said the announcement in *Percussionist*. "This position is vital for efficiency of central office activities and will aid in improving services for PAS members. With expansion, however, comes an additional challenge and responsibility for the entire membership—prompt response and payment of membership dues—so that all financial obligations can be met on time. The membership must keep in mind the fact that the organization operates on a limited budget and is legally incorporated as a not-for-profit organization. Any profits are used to expand growth, to support national projects, and hopefully, in the future, to aid state organizations with local projects."

PAS also published a list of available percussion materials, compiled by a committee chaired by Mike Combs. And in December the PAS sponsored its first "official" program: a panel discussion at the Mid-West Band Clinic in Chicago that included Frank Arsenault, Remo Belli, Larry McCormick, Al Payson, Bob Tilles, Larry Vanlandingham, and Neal Fluegel. The report in the March 1971 *Percussionist* can be seen today as prophetic: "It was a fine initiation for what is hoped will develop into a much broader program concept. This expansion may well include performances and more symposiums, which could eventually lead to a National Percussion Convention or possibly a World Council of Percussion. Plans are now underway for a possible part or full day of activities to be held near the end of the current calendar year."

The Fall 1970 issue of *Percussive Notes* included Fluegel's article, "The Percussive Arts Society in the Golden Age of Percussion," in which he traced the society's accomplishments since its founding:

> Since its conception in 1960, PAS, Inc. membership has rocketed. Interest is high and forward progress has been rapid… The organization has grown to over 2,000 members representing people from various parts of the world involved in all aspects of percussion. PAS, Inc. has gained the moral and financial support of most of the percussion manufacturers and many instrument dealers and publishers. Perhaps this is one of the unique features of the organization, i.e., all concerned with percussion can meet together and intelligently discuss all aspects of this, the last and most exciting of the instrument families to be realized, and enthusiastically reach a consensus on common goals.
>
> PAS, Inc. publishes a scholarly journal entitled *Percussionist* four times during the academic year. This publication contains articles covering all aspects of the percussive arts: items of interest to the student, professional, composer, and non-percussionist music educator. Over 100 university libraries, both foreign and domestic, now subscribe to this publication. In September, 1967, the Society assumed publication of *Percussive Notes*, a newsletter magazine which carries features, listings and materials of a somewhat lighter nature. Each annual membership entitles the holder to receive both publications of the Society.
>
> PAS, Inc. has initiated the organizing of state chapters to implement national goals and promote local projects. Over thirty chapters are now in existence. During the past years the Society has undertaken nationally many projects through committee activity to promote the stated purposes of the organization. Specific projects under study include: Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Elementary percussion Solo and Ensemble Contest Adjudication Standards, Procedures, and Materials; Musicology and Ethnomusicology as Relates to Percussion; Percussion Literature Improvement; Methods, solos, Ensembles, Percussion Parts to Band, Orchestra, and Stage Band Drumming; Standardization of Terminology and Notation of Percussion Instruments.

PAS had grown tremendously in its first ten years, but was still just a shadow of what it was to become. PN

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# PAS Chapters

**By Lauren Vogel Weiss**


Chapters. Just like in a book, the smaller sections make up the whole. When the Percussive Arts Society was created half a century ago, its founding members could not have envisioned the organization's future potential, not just across the United States but around the world. From its original 14 members, PAS slowly but surely grew as percussionists from all over wanted to be involved in elevating the level of percussion performance and teaching as well as promoting communication between all areas of the percussive arts.

Although already loosely divided into "professionals" and "students" (determined by the dues structure), the PAS Board of Directors knew that something more should be done. By 1966, the membership had grown to over 600, and it became obvious that there should be some way to subdivide the members into smaller groups.

At the Society's annual meeting in Chicago in December 1965, Sandy Feldstein—who was then teaching percussion at the Crane School of Music, State University of New York at Potsdam—was asked to run a pilot program in New York State exploring the feasibility of having state chapters. He presented his findings in a report to PAS a year later, which was published in the January 1967 issue of *Percussionist* (Vol. IV, No. 2). In his report, Feldstein said, "State chapters of P.A.S. are not only possible but highly advisable. This statement is not meant to minimize the problems of organizing such a chapter, but to indicate that the time and effort involved are more than worthwhile."

The New York State Chapter of the Percussive Arts Society, under the chairmanship of Feldstein, reviewed material for inclusion in the state music manual, encouraged student membership in PAS, and disseminated information about percussion to music educators across the state through articles in *School Music News* (the monthly publication of NYSSMA–the New York State School Music Association).

"As Chairman of the P.A.S. State Chapter pilot program, I recommend to the National Body that other states begin chapters of their own," Feldstein wrote in his report. He also suggested that PAS reimburse the state chapters—somewhere between 50 cents and one dollar of the $5.00 dues—to help defray mailing and other expenses associated with running the state chapter.

In June 1967, PAS had two state chapters: New York and Texas. By the end of that year, California, Indiana, Iowa, and Pennsylvania had functioning chapters. Eight more states were in the process of forming chapters: Florida, Illinois, Maryland, Michigan, Missouri, New Jersey, Ohio, and Wisconsin.

By December 1968, Second Vice-President Ron Fink reported to the Board that 30 states and Canada had been contacted about forming chapters. Six months later, the Board planned for an overseas chapter by contacting the British Drummer's Association. Although they did not become a full-fledged chapter, the BDA did promote PAS to its members; a $5.00 membership would receive four copies of *Percussionist* each year. And decades before the Internet, this was a much sought-after source of percussion materials and a forum for exchanging musical ideas.

As PAS membership topped 2,000 for the first time in the second half of 1969, Fink reported to the Board at the December meeting that six new "state chairmen"—a forerunner of the chapter president—had been recruited. This was also the first time that state chapters could request financial assistance for a specific project, a forerunner of today's chapter grant.

During the December 1970 Board meeting, it was announced that state chairmen would automatically be sent a list of the PAS members in their state. This was a crucial (although primitive, compared to today's instant e-mail contact) link in opening the lines of communication between the PAS chapters and their members.

The following year, the Board required state chairmen to submit a semi-annual financial report or be replaced. At that Board meeting in December 1971, Lloyd McCausland of California asked for (and received) a $500 grant for a Percussion Festival Competition. This was another pilot program for PAS, which again proved to be successful.

In the Summer 1972 issue of *Percussionist* (Vol. IX, No. 4), now-President Feldstein wrote, "State Chapters have been established to provide a platform for dialog between members and the national organization. These chapters are also in a position to make it possible for them to relate to specific state and regional problems. These chapters have been developing very well, and in a short time should be the backbone of our Society. The State Chapters will only be effective if all individual members actively participate in state and regional functions."

On December 15, 1972, PAS established a state chapter fund of $2.00 per member that would be paid directly to the state. All other expenses would be the responsibility of the chapter. The Wisconsin chapter also asked for (and received) $50 to sponsor a clinic at a regional MENC event in 1973.

The first State Chapter Chairmen meeting was held on December 20, 1974 during the Midwest Band Clinic at the Conrad Hilton Hotel in Chicago. At the Board meeting that same day, $50 was approved to each chapter in Missouri, New Mexico, and Washington, along with $200 to Tennessee for the Southland Percussion Conference.

At the December 17, 1976 PAS Board meeting, Second Vice-President Larry Vanlandingham reported that $7,074.75 was reimbursed to the chapters between November 1975 and December 1976. Almost ten times that amount ($69,400) was distributed to PAS chapters in 2010.

As PAS approached its first quarter-century, there were four chapters with memberships over 200. In 1985, the largest chapter was New York (with 275 members), followed by Illinois (245), Ohio (227), Texas (226), and Virginia (108). But as the overall organization grew, so did the chapters. And the chapters in the states where PASIC was held always saw a sharp increase in their membership that year. The challenge was to keep those members year after year even as PASIC moved around the country.

## INTERNATIONAL

In 1977, Second Vice-President Karen Ervin reported the formation of the first international chapter in the British Isles, as it was referred to then. Another "country" chapter was Canada. Its Days of Percussion were in Winnipeg, Manitoba, centrally located but not near the more populous areas in Ontario and Quebec.

Ian Turnbull, a retired military percussionist and former university percussion instructor, had questioned the fact that there was only one chapter in Canada, a country bigger in size than the United States. Not all the Canadian members could travel to Winnipeg each year to attend the Day of Percussion. Tom Siwe, then President of PAS, suggested that Turnbull

form an Ontario Provincial Chapter within Canada. And in September 1980, the first OPAS newsletter was mailed out to all the PAS members who lived in Ontario—a province that stretched from upstate New York to the borders of Manitoba. The single-page newsletter announced the creation of the new chapter, under the leadership of President Ian Turnbull, First Vice-President D'Arcy Gray, and Secretary/Treasurer Bonnie Quinn.

In April 1981, the first OPAS Day of Percussion was held in London at the University of Western Ontario. Turnbull continued to hold a Day of Percussion each year for the rest of the decade at various universities across the province while continuing to increase the number of PAS members in Ontario. Turnbull was recognized for his organizational skills and abilities of promoting PAS with the first PAS Outstanding Chapter President Award, given to him 1991.

The United Kingdom chapter continued to gain strength and members, and in 1996, then-President Nigel Shipway received the Outstanding Chapter President award. Other international presidents recognized for their work promoting the percussive arts on the world stage were Frederic Macarez from France (2001), Fernando Hashimoto from Brazil (2002), Anders Astrand from Sweden (2004), Nicholas Ormrod from the UK (2005), and Antonio Santangelo from Italy (2008).

Following its founding in North America, PAS spread first to Europe then on to Asia where Japan established one of the first chapters there. Brazil was the first chapter in South America, with John Boulder serving as its first president in the late 1980s and Ney Rosauro succeeding him for a decade in the 1990s. As PAS chapters spread around the world, Board membership, too, began reflecting the increasingly international organization: German percussionist Siegfried Fink was the first European to serve on the PAS Board of Directors; Japanese marimbist Keiko Abe was the first Board member from Asia; and Ney Rosauro was the first South American on the Board.


## THE UNITED STATES

From its founding in middle America, PAS spread throughout the United States before it crossed the Atlantic and Pacific Oceans. But as anyone who has researched his or her family tree knows, history is only as accurate as good documentation and keen memories. Unfortunately, there are not many written records of early chapter meetings readily available, and many of the earliest chapter presidents are either no longer with us or have difficulty recalling all the details. Some chapters drifted into inactivity, depending on the resourcefulness of the chapter president, only to reemerge years or decades later as active PAS chapters. So with apologies to anyone omitted, here are some highlights of PAS domestic chapters.

As previously mentioned, New York was the first functioning state chapter. Tom Brown served as one of its first presidents, and John Beck, Professor Emeritus of Percussion at the Eastman School of Music in Rochester (and future PAS President), served as President from 1976 until 1982. One of his students, Kristen Shiner McGuire, served as Chapter President from 1991 until 1999 and received the third Outstanding Chapter President award in 1993. Eastman also hosted the first Percussive Arts Society International Convention (PASIC) in 1976, which helped increase the chapter's growing membership.

The second official chapter was Texas. The earliest newsletter available is from the mid-1970s stating that Ron Dyer (Texas Tech University) served as Chapter President from 1975–77. Paul Brazauskas (Rio Grande Valley) served from 1978–80, Tim Peterman in 1980, Bob Houston (East Texas State University) in 1981–83, Tom Horst (West Texas State University) in 1984, Lauren Vogel Weiss (Lone Star Percussion and then Percussion Events

Registry Company) served from 1984–87 and again from 1991–2007. In between her terms, Roland Muzquiz (Richardson H.S. and a former student of John Beck) was President from 1987–91 and Larry Lawless (Stephenville High School) has served as Texas PAS President for the past four years. Vogel Weiss won the Outstanding Chapter President Award in 1992 and 2002, making her the first person to win that honor twice. Texas received the honor a third time in 2008 under the leadership of Lawless.

As the chapter grew—hosting its first Day of Percussion in 1981, plus PASIC '82 in Dallas and PASIC '88 in San Antonio, which helped increase membership—Texas became one of the most active chapters in PAS. Newsletters sent out five times a year aided communication, and PASIC scholarships allowed up to eight students a year to attend the convention. Membership grew from 500 in 1994 to 1,632 members after PASIC 2000 in Dallas, peaking at almost 2,500 members (about one-quarter of PAS's total membership) following PASIC 2006 in Austin, making Texas the largest chapter in PAS's history, and one of the consistently largest over the years.

The early years of the Illinois chapter are often blended with the history of the national organization. PAS's first Day of Percussion was held on December 18, 1971 at DePaul University (Bob Tilles, host), in conjunction with the Midwest Convention going on across town. The success of that event brought a second PAS Day of Percussion—co-hosted by the Illinois Chapter and PAS—held the following year at the College Inn and Sherman House Hotel.



Early Illinois chapter presidents included Roger Faulmann (Illinois State University) from 1973–75, Bill Crowden (Drums Ltd.) 1975–77, Dick Cheadle (Western Illinois University) 1980, Ward Durrett (Glenbrook North High School) 1981–82, David Collier (Illinois State University) 1983–85, Robert Chappell (Northern Illinois University) 1985–87, and future PAS President Rich Holly (NIU) paid his dues as Chapter President in 1991 and '92.

Current Illinois Chapter President Dr. Gregory Beyer, Associate Professor of Percussion at NIU, recognizes the importance of those who came before him. "Throughout the chapter's four-plus decades, many great musicians and educators have poured their time and energy into organizing wonderful events that have inspired young players to greater heights of musicianship," he says. "And like any living, breathing organism/organization, the chapter changes—ebbs and flows throughout time. It is fascinating to see that at various points in Illinois PAS's past, a great deal of focused effort went into the preparation of the newsletter and multiple events in various regions in the state. Fascinating old newsletters and stories of wonderful and inspiring Day of Percussion events from years past make the mind spin with new possibilities for the future, and at the same time fills one with a humbling sense of responsibility."

On the East Coast, the Virginia/DC Chapter became active in 1973, again coming from a tradition of Days of Percussion. Current Virginia PAS Chapter President Marshall Maley, who has served as President since 1991 and won the Outstanding Chapter President Award in 1997, remembers his freshman year in high school. "In 1964, Fairfax High School hired a new assistant band director named Matt Hynes. He grew up in Chicago and was familiar with the heritage of Musser's marimba bands, so he formed an extra-curricular marimba band *and* made us all join PAS." In 1966 Hynes began hosting Days of Percussion, which became an annual event at Fairfax High School.

"Around 1972, Garwood Whaley, an Army bandsman at that time, suggested affiliating the Days of Percussion with PAS," Maley continues. "That was when the chapter was really organized and Gar was our first president. And our original treasurer was, and continues to be, Ken Harbison of the National Symphony." Following Whaley, who went on to be President of PAS, was Gary Rockwell (U.S. Army Band), who created regional chapter representatives in Virginia, Randy Eyles (U.S. Air Force Band), who later served as PAS Executive Director, Donald Bick (Virginia Commonwealth University), and then Maley.

ALAPAS—a.k.a. Alabama PAS—is a chapter that saw a resurgence in activity during the 1990s. Early presidents in that chapter were Larry Mathis (University of Alabama) and John Papastefan (University of South Alabama). Following a period of inactivity within the state, Neal Flum began the first of his two terms in 1993 and created excitement and interest from the state's percussionists with newsletters and Days of Percussion. Two of his successors, Eric Hollenbeck in 1999 and Chris Moore in 2004, were recognized as Outstanding Chapter Presidents. (Alabama is the only state other than Texas to have received this honor more than once, and with two different presidents).

As PAS enters its 50th year, there are 49 chapters in the United States (Maryland and Delaware share a chapter), and all but five have active websites. There are also 26 chapters around the world. But it is always the *people* who make a chapter successful. "I feel it is my duty to promote playing, teaching, and the enjoyment we get from our chosen profession," states Virginia's Marshall Maley. "PAS is the vehicle I use to help keep drum play alive for the next generation."

"While PAS is no longer the only main source of percussive knowledge," summarizes Illinois' Greg Beyer, "its strong foundation and history—built on the hard work of generations of percussionists—ensure that it can continue to act as a powerful tool for the presentation of exciting and unique musical experiences that will engage and inspire young percussionists to carry on into the future. Institutions are only as vibrant as the people who act on their behalf. I have long maintained that active engagement with PAS, at the chapter as well as at the national level and beyond, is the best way to ensure a stronger, more diverse, and more beautiful percussive art for the future." PN

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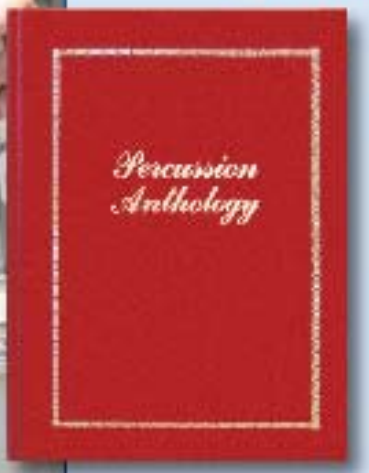


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# Smokey Johnson:
## Grandfather Of Funk

By Mark Griffith

The origins of funk are spread throughout the world; one singular birthplace is undeterminable. The great tradition of James Brown's drummers goes back to Nat Kendrick, Clayton Fillyau, Melvin Parker, Nate Jones, and, of course, Clyde Stubblefield and Jabo Starks. The Chitlun circuit had some funky drummers playing with the Hammond B3 pioneers, drummers like Joe Dukes, Ray Lucas, and Bernard Purdie. Then there was the San Francisco tradition that spawned Gregg Errico with Sly Stone, Mike Clarke's drumming with Herbie Hancock, and Tower Of Power's mad-scientist drumming of David Garibaldi.

Every city had its own take on what was funky. However, one drummer that everyone agrees on as one of the prime inventors of modern funk is The Meters' Joseph "Zigaboo" Modeliste. But Zigaboo's approach to funk didn't arrive in a musical vacuum. In my past interviews with Modeliste, he has told me about some of his favorite funky New Orleans drummers. But Zig always lit up when he talked about his "favorite drummer," Joseph "Smokey" Johnson. That single accolade, says it all. If Zig is indeed the father of funk, that would make Smokey the grandfather of funk.

But don't take my word for it. Listen to Smokey's drumming with Dave Bartholomew on *New Orleans House Party!* with Earl King on the tunes "Trick Bag" and "I'm Baby Sitting," the original version of Professor Longhair' s "Big Chief," Snooks Eaglin's *Baby, You Can Get Your Gun*, and Barbara Lynn's *Singles Collection 1962–1965*. And check out an outstanding DVD, *Fats Domino Live at Austin City Limits*, which documents Fats and Smokey at their peak in 1986. You can see Smokey playing all of Fats Domino's hits and applying his own brand of funky R&B to them.

Johnson's influential drumming bridged the gap from soulful in-the-pocket R&B drumming to over-the-top butt-shakin' funk. Thankfully, this transition is documented on an essential collection of recordings that Smokey made under his own name—now released on CD as Smokey Johnson: *It Ain't My Fault, Legendary 60s Recordings*—and if that doesn't get you moving, check your pulse. As I sat down with this legendary southern gentleman, I couldn't help but think about what Smokey's drumming has given to modern music.

Mark Griffith: *When did you start playing drums?*
Smokey Johnson: I began playing drums when I was 12 years old in 1948. I started off by playing drums and trombone. My music teacher from school was my next-door neighbor, Yvonne Bush.

MG: *What type of music were you playing back then?*
SJ: We used to play in parades and all that. I did all of the typical New Orleans drum stuff. I played snare drum. I was the leader of the drum section.

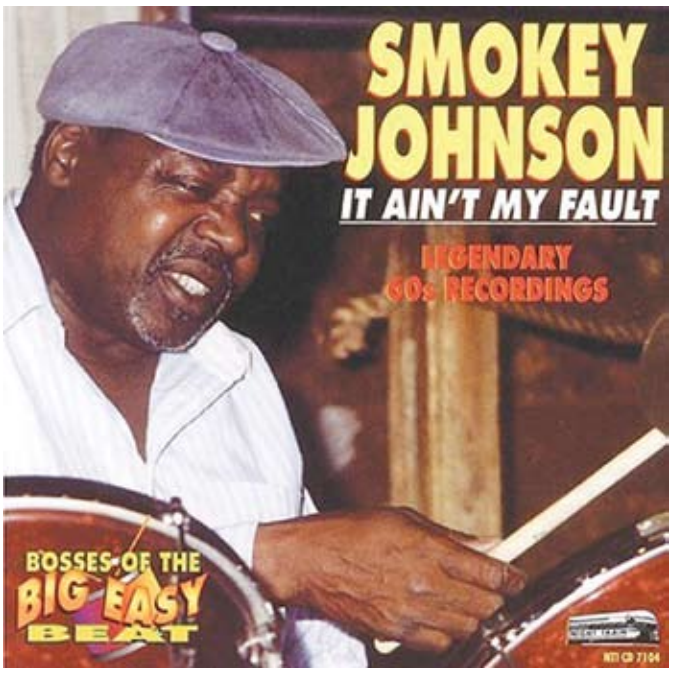
MG: *I always heard that they gave the best drummers the bass drum.*
SJ: I played bass drum on Dr. John's CD *N'Awlinz, Dis, Dat or d' Udda*, but back then I was playing snare drum.

MG: *Were you playing jazz as a kid, or were you playing R&B?*
SJ: When I was in high school I started playing gigs with guitarist Rob Brown; we were playing the blues. I thought that I was all of that, just because I was playing gigs. Then saxophonist Alvin "Red" Tyler and bassist Chuck Badie came around and began to show me some things that I wasn't learning in school. I was playing mostly R&B, but it was Red and Chuck who really turned me on to playing jazz and bebop.

MG: *Do you remember your first recording date?*
SJ: I would get called by a lot of the locals for recording sessions, but Dave Bartholomew had played with my uncle, who was a blues singer named Frank "Tipolyte" Williams, and that's how I met Dave. I was playing with James "Sugarboy" Crawford, then I left to play with Red Tyler. I played jazz with Red, and that experience really made me a better drummer. But I left Red's band to play with Dave, and I stayed with Dave for about five years. Because I had played jazz with Red, it prepared me to play with Dave.

The first album I ever did was with the Dave Bartholomew Big Band; I was 18 years old. After I played and recorded with Dave, it was on! Dave was a big deal, and that session was my big break. Dave was the guy that discovered Fats Domino, and he was a producer for Imperial Records. His band was a jazz big band that played like the swingin' Jimmy Lunceford band. Wardell Quezerque wrote a tune for me in that band called "The Portrait of a Drummer," and there was another tune called "Concerto for Alto Saxophone."

MG: *Who were you listening to on the drums back then?*
SJ: I was listening to Ed Blackwell; he was my main man. I was the only drummer that he would let play his drums. I also was listening to Wilbert "GT" Hogan, Earl Palmer, and Charles "Honeyboy" Otis. New Orleans has always been a drummers' town. I have always listened to drummers like Paul Barbarin and his brother Louis. Paul called me up a



few times to play parades with him. No one played parade drums like him.

One time I went to see Blackwell play, and he showed me this pattern where he played triplets between the snare, the high tom, and the floor tom. And just the way that the rhythm sat on those drums was amazing. He would tell me to play the side of the drums, or the sock cymbal stand, and not to play the cymbals so much. He had all sorts of ways of playing quietly. He was very hip! I learned a lot of stuff from all of these guys; they were all my teachers.

MG: *Wibert Hogan doesn't get much attention. He made some amazing recordings with Hank Crawford and Ray Charles. What can you tell me about him?*

SJ: He had me sub for him with Grant Green one time. He played with Lionel Hampton for a long time, and Lionel was always asking me to join his band.

MG: *How about June Gardner?*

SJ: He was a very close friend of mine. He could do it all. When you heard him playing with Sam Cooke, you heard it all!

*In August of 1963, a group of musicians from New Orleans went to Motown to record. Smokey was the centerpiece of this band. According to Motown historians Keith Hughes and Harry Weinger, the musicians included Teddy Riley, Wardell Quezerque, Morris Beachman, Edward "Kidd" Jordan, Leo Nocentelli, and George French. On the trip they recorded backing tracks for Eskew Reeder (later know as Esquerita), Earl King, Joe Jones, and Reggie Hall. The various sessions were produced by Clarence Paul and Joe Jones. Unfortunately, the only tracks that have ever been released from these sessions are three Earl King tracks included on the collection* Motown's Blue Evolution.

*Smokey drives these tunes and provides a deep, soulful, and funky groove. Of special note is the stepped hi-hat note he plays on "Three Knocks On My Door." I have never heard this type of stepped note on any other recordings of that era. This subtle, but very audible note elevates the groove and makes the track, and shows a silky smooth touch on the drums.*

MG: *What do you remember about your trip to Motown?*

SJ: We spent a lot of time doing "tracks." We were playing all day, every day while we were there. When I arrived at Motown, they had two drummers playing at the same time. One guy was playing bass drum and another was playing the top parts with his hands. In New Orleans we would never do something like that. When I got there, I was ready to work. I stuck around and most of the others went home, but I made a bunch of tracks.

MG: *You came up with a host of unsung greats. Can I ask you about some of your New Orleans drumming peers? What can you tell me about Charles "Hungry" Williams?*

SJ: He was one of the better drummers around town. He did a lot of recording with people like Huey Smith and The Clowns. When Earl Palmer moved to California, Hungry and I both got a lot more recording work in New Orleans.

MG: *John Boudreaux was the drummer for the Hawkettes, which eventually became the Neville Brothers. What can you tell me about John?*

SJ: John and I were close friends. We grew up and used to practice together all of the time. We used to go and watch Earl Palmer record. Earl was the first drummer that I saw using the Ghost bass drum pedal. After I saw Earl using the Ghost pedal, I went out and bought one, and I played it until the day I stopped playing.

MG: *What can you tell me about "Tenoo" (a great New Orleans drummer whose real name was Cornelius Coleman)?*

SJ: He was Fats Domino's first drummer. He played with Fats before me. He was the best left-handed drummer I have ever seen in my life.

"Tenoo" and I were the same in many ways. When you play the drums, if you make a mistake, you can't worry about it. Most of the time, if you make a mistake, the only person that will know is you. You have to give a feeling from the drums that everything is going to be all right! And as a drummer, you have to play that way. All New Orleans drummers play that way, and the rest of the band plays better when you play that way.

MG: *What can you tell me about Eugene "Bones" Jones?*

SJ: He played with Frogman Henry. He was mostly an R&B drummer and could play a mean shuffle. Eugene's daddy, Chester Jones, was a great drummer as well. He played with Flossie Adams.

MG: *How about Freddie Kohlman? He played snare with Paul for a while.*

SJ: Yes! Freddie Kohlman was a drummer's drummer! When he played, it sounded like a record. I subbed for him with the Dukes of Dixieland. That man could *swing*! He gave me a set of Premier drums.

MG: *Is that the red set that you are playing on the cover of your CD?*

SJ: That's them!

MG: *How about James Black?*

SJ: James Black really liked Elvin Jones. I remember one time Elvin came through town playing with Coltrane, and Elvin only had a bass drum, a snare drum, a hi-hat, and one cymbal. From then on, that was all that James Black used.

MG: *When did you start playing with Fats Domino?*

SJ: I started playing with him in 1965. I joined that band with the intention of staying two weeks, and I stayed 28 years. I left the band in 1993.

MG: *What recordings did you make with Fats?*

SJ: We would often re-record songs that he had already recorded. When we toured in Europe, they would record every show. Earl Palmer played on most of the original versions, and after him "Tenoo" made some recordings with Fats as well. I recorded a tune called "Teenage Waltz" with Fats, and we also did a tune called "Whiskey Heaven" for a Clint Eastwood movie. We did some Christmas recordings a few times.

MG: *Zigaboo has told me that you are his favorite drummer; he says he learned a lot from you. What did you show Zig and all of the other younger drummers that you influenced?*

SJ: I'll say it this way. When I was a kid, I lived half a block away from J&M studios, so me and John Boudreaux used to go and watch Earl record. Earl would never sit you down and teach you something; you would learn by watching him work. So I did the same for Zig and Johnny Vidacovich. They would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watch me work and learn from just watching. That's how you really learn, by watching. Zig used to come to my funk gigs, but I didn't call them funk gigs. I approached those gigs the same way I would approach a bebop gig. Just cause it's funky don't mean it ain't serious.

MG: *What makes something funky?*
SJ: I don't know if it can really be explained. But funk comes from the bass drum. The bass drum and the bass player is what makes music funky.

MG: *Would you try to match your bass drum pattern to the bass line, or would you play in the space that he left?*
SJ: I used to play with a great bassist named George French. I would never play along with his whole bass line with my bass drum; I would keep the 2 and the 4 on the snare drum, and play some extra New Orleans stuff with the bass drum along with his bass line.

MG: *What type of drums were you playing when you were coming up?*
SJ: I liked Slingerland drums, and that's what I played. But I had a metal Premier snare drum. I think it was called a 3000; it had the wide snares [42 strand] on the bottom, and although I was playing backbeats all night, that drum stayed in tune really well. I was a real lumberjack with Fats, but I never even had to tune that snare drum; it always sounded great!

When I was touring with Fats, I played a different set every single night, and that was a drag. I just brought the Premier snare and my cymbals. But I liked when I could play the Sonor drums; they were always the top of the line.

> "Funk comes from the bass drum. The bass drum and the bass player is what makes music funky."

MG: *How about cymbals?*
SJ: I have always played Zildjians, but at the end with Fats, I traveled with Sabians. I used the same cymbals with Fats that I played bebop with. They were medium thin, good all-around cymbals.

MG: *So you were a drummer that could play R&B, funk, and jazz. But it sounds like you approached gigs like a jazz drummer. Do you consider yourself to be a jazz musician?*
SJ: When I was playing with Fats, I was a *Fats Domino drummer*! But when I got away from Fats' band, I liked playing jazz. I played some gigs with Kidd Jordan while I was in Fats' band. But when you are a drummer from New Orleans, you just play music. You don't look at a gig as a funk gig, an R&B gig, or a jazz gig. They're all just gigs. I consider myself to be a drummer.

MG: *Can we talk about your big hit? Where did the song "It Ain't My Fault" come from?*
SJ: The beat you hear me playing on that was a drum cadence that I wrote when I was in high school. I called it "Ratty #9." And that cadence turned into the beat for "It Ain't My Fault."

MG: *When I first heard all of the stuff that you did in the 1960s that is now released on the CD* It Ain't My Fault, *I realized how important you are. You were doing that stuff before the Meters, and that's why I call you the Grandfather of Funk.*
SJ: I love all of the Meters guys—Zig and Leo, and the rest. But yes, I was doing that stuff with my partner Wardell long before the Meters.

MG: *You have been teaching New Orleans drummers for a long time. Who are some of the younger guys that you have been impressed with?*
SJ: I like Herlin Riley, Shannon Powell, and Adonis Rose. Most young drummers today don't really know the importance of playing a shuffle, and they also have to learn more about playing with brushes as well. But those guys can do all of that, and more!

**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

# Applying Carnatic Rhythmic Principles to the Drumset

By John Hadfield

Recently, I spent time studying Carnatic music in Southern India. Upon returning to New York, I was eager to apply the Carnatic principles I had been taught to the drumset. In this article, I will focus specifically on how to apply a Korvai by Thanjavur Vaidyanatha Iyer to the drumset. "Korvai" is a Tamil word used in South Indian Carnatic music to designate a pattern or composition that is usually played three times. I initially learned this Korvai from Jamey Haddad, but I had the opportunity to study it further in Chennai with Ganesh Kumar and Erode Nagaraj.

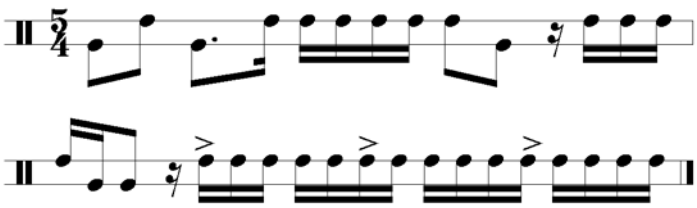
This composition was originally composed for mridangam (a double-sided drum constructed from jackfruit with goatskin heads) and was written in quintuplets. However, it is somewhat more accessible when approached as sixteenth notes—and this is the way in which Jamey Haddad initially taught it.

Traditional Carnatic notation would look as follows:

| | | | | |
|---|---|---|---|---|
| Thom-ta- | thom - - ta | de ge na thom | ta – thom - | -ta de ge |
| na thom thom - | -ta de ge | na thom ta de | ge na thom ta | de ge na thom |

Each underlined group of four syllables or rests represents a beat, and each syllable or rest, which is notated as a dash, represents a sixteenth note. Therefore, in Western terms, the Korvai is two measures of 5/4.

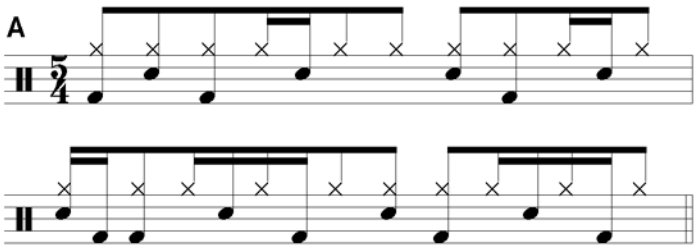
Western notation would look as follows:

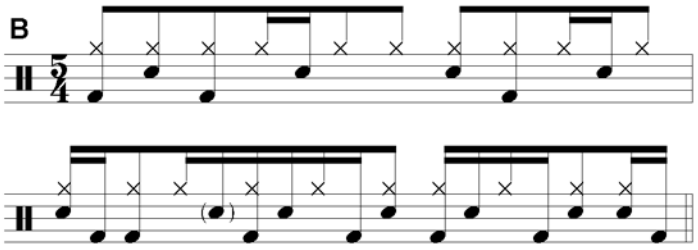


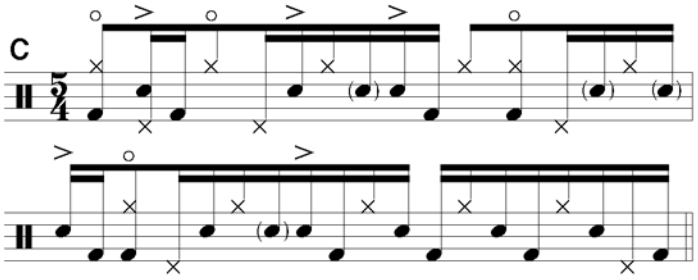
There is another way of thinking about the Korvai learning process. This would be to view the Korvai as a reduction. With this approach, one would play the main theme, which is three beats long, and then repeat the theme but remove the first eighth note each time it is repeated. This progression is best illustrated when the Korvai is written as follows:

Thom – ta – thom – – ta de ge na thom
ta – thom – – ta de ge na thom
thom – – ta de ge na thom
ta de ge na thom
ta de ge na thom

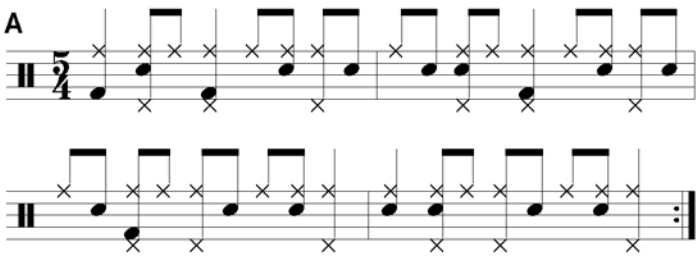
When applying this Korvai to the drumset, I have orchestrated it to mimic the sounds of the mridangam. All of the "dums" are played by the bass drum. The "teks" are played by the snare drum. This orchestration is a good starting point, as it provides one of the most approachable bases with which to assimilate and memorize the Korvai. Furthermore, once one has committed the Korvai to memory, one can recite it internally and begin to improvise variations. Below are a few examples written in a straight-eight feel, starting from the simplest and gradually gaining in complexity.

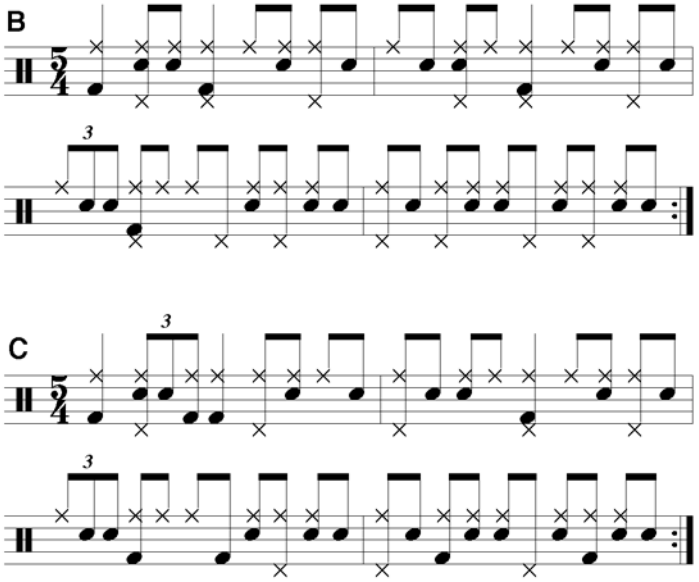


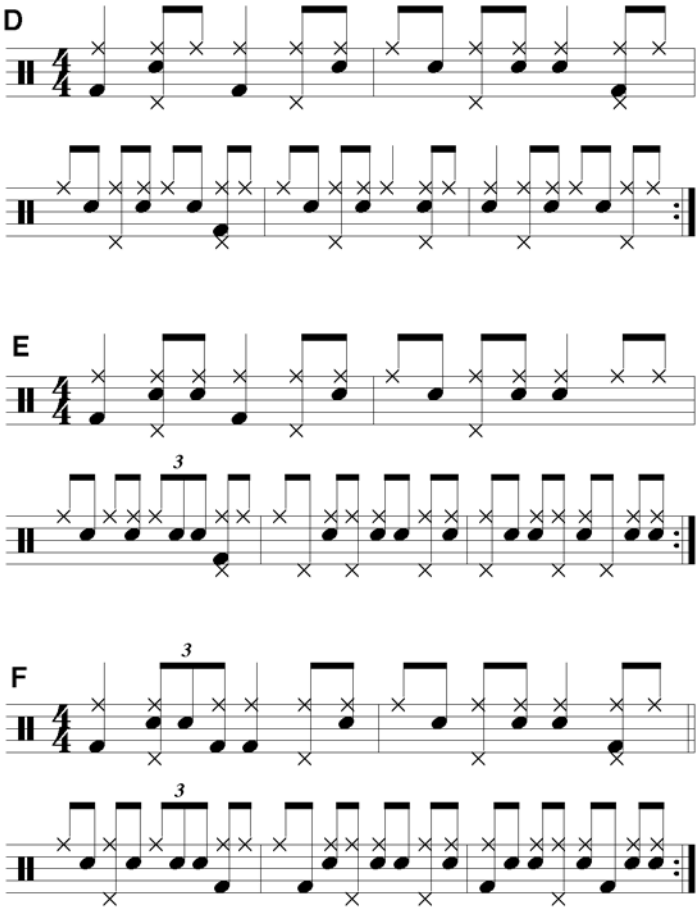




One could also adopt a jazz approach in thinking about the Korvai. By playing the Korvai half as fast with eighth notes instead of sixteenth notes, one can create an interesting accompaniment. This development means that the Korvai will be played over four bars of 5/4.

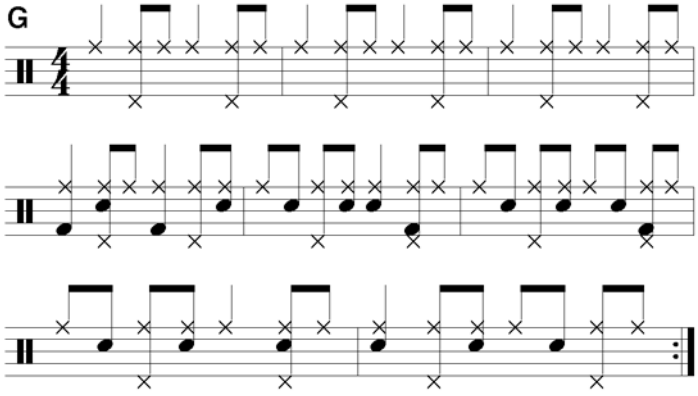





One could also play the same material in 4/4 with a jazz approach.




Because we are dealing with musical phrases that are five measures long, another option would be to play three measures of time and then one of the previous musical phrases. This interpretation makes it possible to use the Korvai in eight-bar phrases and would look as follows:




In order to obtain sounds and timbres associated with world percussion on the drumset one may employ implements other than sticks. A promising approach might be to use a rute in the right hand, a soft yarn mallet in the left hand, and tie ankle bells around the left leg as a substitute for the hi-hat. Another option would be to use the previously mentioned implements while substituting a large opera gong for the snare drum and using small Chinese cymbals rather than hi-hat or ankle bells. These two proposals are only suggestions, of course, which could be expanded and subject to numerous variations, the possible combinations and re-combinations being virtually endless.

**John Hadfield**'s dedication to bending genres has taken him from the jungles of Indonesia to concert halls and clubs across the world. He has released two records of his own compositions: *The Eye of Gordon* (2008) and *Displaced* (2010). He is on the Jazz faculty of New York University, where he teaches drumset and the World Percussion Ensemble. Bringing together distinct domains of expertise and traditions—including, but not limited to, classical percussion, Hindustani and Carnatic music, jazz, rock, and electronic music—John has developed unique ways of performing with multiple percussion instruments simultaneously, and he has been exploring the sonic and kinetic possibilities resulting from the combination of multiple instruments and electronics. His compositions typically involve a wide range of sounds, from the most traditional such as drumset to the classical Indian Kanjira or Ghatam, to found objects such as bicycle wheels, pieces of metal and ventilation tubes. He has performed with a broad range of ensembles and artists including Yo-Yo Ma, the Silk Road Ensemble, the *Saturday Night Live* band on NBC, Bang on a Can, the Michael Gordon Band, The HUM Ensemble, Sky White Tiger, Sierra Leone's Refugee All Stars, Combo Nuvo, Daniel Hope, The Bassam Saba Ensemble, Ethos Percussion Group, and Gamelan Dharma Swara. He has also collaborated on more than 50 recordings as a guest artist, including the Grammy-award winner Yo-Yo Ma and Friends' *Songs of Joy and Peace*. PN

# No Compromise: A Peek into the Making of a Maestro

By Jim Feist

I have been traveling to India since 1992 to study the art of tabla. For the past eleven years, I have been going frequently to spend time with my guru, Pandit Yogesh Samsi. I recently returned from seeing him again and have brought back with me a revelation of sorts.

Each time I sit to learn from him after coming from the U.S., I am very confident in my playing due to the rigorous practice schedule I maintain while away from my guru. But each time I am astonished and a little disheartened at the small corrections he has to make in my playing.

Skipping ahead, I am sitting and watching *him* do his practice. My head gets blown off by what I hear. I literally become emotional inside and almost jump out of my skin. I think to myself, "Why? What is he really doing that is grabbing me like this?" Out of nowhere the answer comes like a laser beam. *He compromises nothing* in his practice or performance. It is that simple.

In tabla playing, a multitude of corners can be cut regarding speed, note combinations, clarity, etc. I know because I have fudged some things to save time—things I thought were small and no big deal. He does not fudge *anything*, period. To illustrate my point, here are 10 aspects of tabla playing as exemplified through the work of Pandit Yogesh Samsi:

**Power**

He never sacrifices power for speed. To properly play all notes on tabla, one has to play with force. When you sacrifice this force, sound quality is lost.

**Clarity**

His note separation is as noticeable at fast speeds as it is in slow speeds.

**Awareness of micro-beat placement and length**

He never rushes or delays these micro-beat divisions, no matter the speed of the full composition in which it lies or the math that is involved.

**Concentration**

There is never a blip in his stream of consciousness. That is, he never lets himself get distracted from what he is trying to create.

**Tone production**

The beauty of all tones is retained at any speed.

**The art**

He never compromises his art and the method in which he is creating within a particular composition. That is, you won't hear unrelated musical ideas (though they may be musical unto themselves) brought into a composition for any reason.

**Attention to detail**

No accent or aesthetic that is being conveyed is trifled with for the sake of anything.

**Time division**

When moving from three beats to four beats to five beats, etc., within the same time cycle, there is never even a little fudge or blip to correct the speed.

**Observing compositional rules**

While playing in odd time *taals*, he retains the beauty of the *khali-bhari* (wave-clap) relationships and the inner structure of the cycle, making all of his improvisations according to the *structure* of the *taal*. (It is very easy to "not" do this just by adding or subtracting beats from a 16-beat composition.) This is referred to by Pandit Dinkar Kaikini as "creating the limitless within the limited."

**Pushing the limits**

He never plays to the lowest common denominator. He is always pushing his ideas, musical thoughts, and limits of what he can do, never resorting to playing the "safer" easy compositions. This makes for an exhilarating listening experience.

*Never compromise.* This is a very simple philosophy indeed, but its execution can be extremely difficult. For example, there are certain phrases and notes I can execute nicely at high speeds, but when playing compositions that have other notes that I can't execute as well at this speed, I might choose to play the piece anyway. In doing this, the overall composition goes down two notches in effectiveness and musicality. The difference between the notes I can play well and the ones that are sub-par might be miniscule, but this is still a compromise. My practice routine has a new life now. I am attempting to compromise nothing as I have observed from my teacher.

Pandit Yogesh Samsi

My guru and the few people like him in the field of music are not gods or other-worldly, even if the music they create make it sound so. They have realized that to play music at an extremely high level, one cannot compromise on any aspect of the learning process. There are no shortcuts in this art. I have now raised the bar in my practice after having this epiphany. I am eternally grateful to my guru for this. What's intriguing is that my guru never mentioned this concept to me; his hands forced me to realize it.

**Jim Feist** has been studying tabla since 1990 and has learned from Ustad Allah Rakha and Pandit Yogesh Samsi. In 2006 he was awarded the American Institute of Indian Studies Senior Performing Artist grant to continue his study in India. He teaches tabla as an adjunct at the College Conservatory of Music at the University of Cincinnati. He has lectured and performed at the Ohio State University, Washington University, Marshall University, and the University of Toledo among others. He has recorded and performed in a wide spectrum of styles from a wide range of artists. Visit his website at www.classicaltabla.com. PN

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# Harmonic Time: Multidimensional Awareness of Polyrhythms, Polytempos and Polyfeels

By Jerry Leake

"Harmonic Time" is a deeply profound awareness of multidimensional layers of rhythmic activity. In tonal harmony, musical notes are combined to represent interval relationships that define the quality of a given chord. A minimum of three notes is needed to form a triad. Similarly three layers of time awareness form the framework of a harmonic time sensibility. This can be achieved using two methods: (1) body kinesthetics with drum vocables that establish intellectual focus on a given time structure, and (2) African bell and support patterns to achieve limb independence for applying multiple time layers on musical instruments.

As a multiple percussionist I am regularly creating alternate instrumental setups to complement diverse styles of contemporary music. In these situations, alternate ways of realizing rhythm, independence of voices, and applications also become necessary tools. This article examines how the mind divides into categories for establishing multiple time perspectives—that is to say, harmonic layers of time that may help to free the body, mind, and soul of unwanted tension and hesitation.

Visit www.pas.org/publications/January2011webextras.aspx for links to video clips that illustrate the notated examples in this article.

Web Extra

## ANCHOR TO INSTINCT

Visual and kinesthetic anchor points are an important initial step for understanding (unlocking) complex phrases like those that follow. Notation provides an intellectual solution to the rhythm puzzle long before the body becomes comfortable from hours of repetition and assimilated kinesthetic muscle memory. In order to release the crutch of needing to see the shape on paper, one must deeply explore the self to understand how one learns. Ultimately, it comes down to a complete surrender of all tension to achieve relaxation and the ability to "float" as one plays. One must ignore the desire to render what is familiar and step outside of the box of comfort. Initially, it is necessary to acutely focus on analytical aspects of whatever "rhythm constellation" is being explored. Gradually, almost hypnotically through long meditative (yogic) practice sessions, one will find that as the mind works less and less (decreasing mental sweat) the heart and soul absorb the phrase until it is as much a part of you as you are to it. Rhythm puzzles are wonderful and inspiring, as long as we are not puzzled in return.

## WEB LINK TO THE VISUAL AND SONIC

The complexity of the notated examples in this article warrants the need to see the body kinesthetic exercises from Part I, and to hear the African bell and support rhythms from Part II. By visiting the PAS website and clicking the link shown in the Web Extra box at the beginning of this article, one will find MPEG video files for each example. Ankle bells are worn for the body kinesthetics to enhance the underlying pulse with an added musical element. Part II incorporates an African bell, *kagan* drum, and a foot shaker playing the "bass drum" rhythm. This combination of three unique sounds (bell, drum, shaker) allows the separate parts to be distinct and the harmonic time layers to be fully revealed.

## PART I: BODY KINESTHETICS

### Slow, Medium and Fast Harmonic Time

By using consistent side-to-side stepping motions, various sticking patterns, and the recitation of drum syllables—the primary basis of my teaching world rhythm theory—one is able to establish harmonic time awareness through kinesthetic activity. In this practice one is fully immersed into all layers of time (meter and tempo), resulting in a challenging coordination exercise that can also be viewed as a "yogic" practice of surrender and growth, building confidence.

The most basic way to realize harmonic time is to establish three rhythm speeds—slow, medium, and fast. Begin by stepping in a slow two-pulse (quarter notes), right foot in then right foot out, left foot in then left foot out: R R L L (1, 2, 1, 2). While stepping in 2, clap or hit sticks together in a medium eighth-note pulse, four sticks for every two steps. To establish the fast tempo (sixteenth notes), count from 1 to 8 for each pair of steps (Example 1).

Example 1

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | voice |
|---|---|---|---|---|---|---|---|---|
| X | – | X | – | X | – | X | – | stick |
| R (in) | – | – | – | R (out) | – | – | – | step |

(repeat similarly with the left foot)

The voice allows the mind to focus on the specific time layers taking place. Without the voice, the body may fall into an autopilot (muscle memory) mode of repetition. As you render the exercise in Example 1, accent the numbers 1, 3, 5, and 7 to connect the voice to the four-stick pattern. Alternate between accented and unaccented numbers to shift intellectual focus (Example 2).

Example 2

| **1** | 2 | **3** | 4 | **5** | 6 | **7** | 8 | voice |
|---|---|---|---|---|---|---|---|---|
| X | – | X | – | X | – | X | – | stick |
| R (in) | – | – | – | R (out) | – | – | – | step |

Do the same exercise now accenting the 1 and 5 to connect with the 2-pulse stepping (Example 3). Alternate all combinations of non-accented eight-pulse, accented four-pulse, and accented two-pulse. Gradually, your awareness of each time layer will become enhanced and strengthened.

Example 3

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| **1** | 2 | 3 | 4 | **5** | 6 | 7 | 8 | voice |
| X | – | X | – | X | – | X | – | stick |
| R (in) | – | – | – | R (out) | – | – | – | step |

More complex combinations result by dividing the 1–8 vocal pattern into groups of 3+3+2 (Example 4). Accent the 1 in each group. Shuffle numbers to become 3+2+3 and 2+3+3. Finally, change the steady four-stick pattern to line up (syncopate) with all accented 1's of the patterns 3+3+2, 3+2+3, and 2+3+3. Shuffle all combinations.

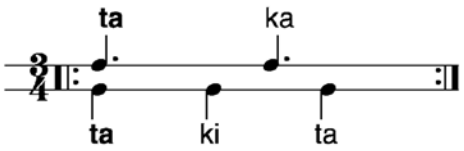
Example 4

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 1 | 2 | 3 | 1 | 2 | voice |
| X | – | – | X | – | – | X | – | stick |
| R | – | – | – | R | – | – | – | step |

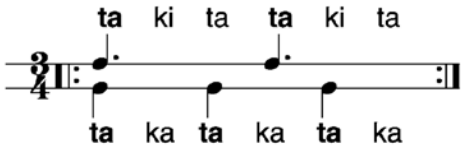
## 3:2 polyrhythm

The 3:2 polyrhythm can be notated many ways with two shown below: 3/4 (Examples 5 and 6) and 6/8 (Example 7), depending upon the primary pulse. In addition to rendering each part, recite Indian drum syllables[1] (rhythm *jatis*) in both 2 and 3 for establishing intellectual focus. The limbs are probably comfortable with the 3:2 phrase; it is the voice that centers the mind onto a specific time value. Speak *ta-ki-ta* (ta ki tuh) for the 3 and *ta-ka* for the 2. Interestingly, when rendered in a double tempo the syllables shift position: fast takita now aligns with the 2, fast *taka* aligns with the 3 (Example 6).

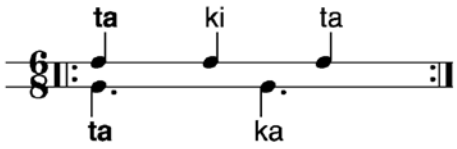
Example 5




Example 6




Example 7



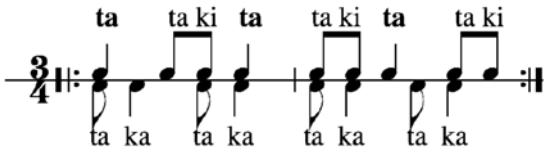

## Practice Formats

The previous examples can be played using the two hands and/or feet on different drums/surfaces, with limbs switching roles when comfortable. Also stand up and step to the 3 while sticking the 2 and reciting syllable layers. Reverse this by stepping in 2 and sticking in 3. This three-tiered kinesthetic method (step, stick, voice) allows one to fully internalize time layers, mathematics, and groove. It is a total immersion of the body into all implicit and implied layers of activity.

## 3:2 syncopated pattern

With a solid grounding of 3:2 we can explore more sophisticated applications. In Example 8, the 2 (bottom line) has been given a second eighth-note stroke following its primary stroke. The 3 (top line) is reshaped to create a two-bar phrase that turns over in the second bar before returning to its starting point. The resulting phrase is a fascinating weave of syncopation, independence, and elegance.

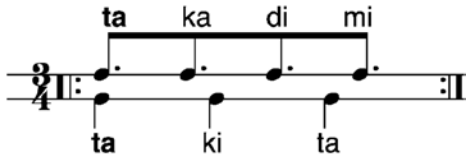
Example 8




## 3:4 polyrhythm

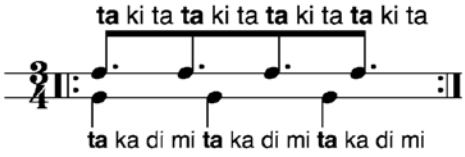
As with the previous 3:2 study we can establish a 3 against 4 by using both hands in separate meters, as well as stepping to the 3-pulse while sticking the 4 (Example 9). *Ta-ki-ta* aligns with the 3, *ta-ka-di-mi* with the 4.

Example 9



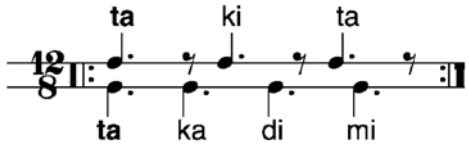

Doubling the tempo of the voice also causes syllables to switch to the alternate pattern (Example 10).

Example 10



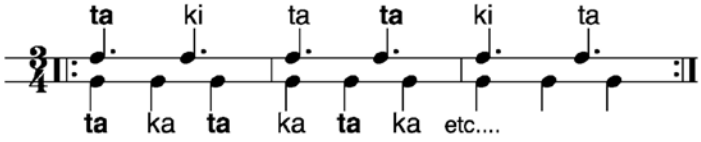

Example 11 illustrates a 3 against 4 notated in 12/8 with beat 4 receiving prominence. This establishes a 3-cross rhythm—an accentual element, not a total metric change—commonly found in African 12/8 time cycles.

Example 11

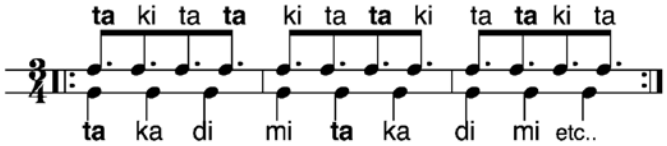



Another harmonic time perspective results when speaking 3 in the pulse of the 2 or 4, and speaking 2 or 4 in the pulse of the 3. As shown in Examples 12 and 13, this approach produces multi-bar phrases. A seemingly endless combination of possibilities can be explored by further varying syllable speed, switching hands, stepping in the 4-pulse while sticking the 3, etc.

Example 12



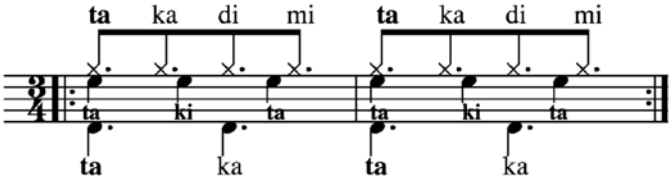
Example 13




## 2:3:4 possibilities

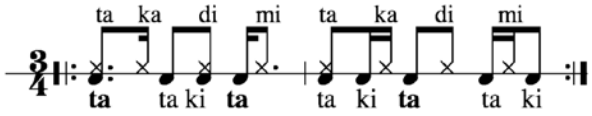
Things become increasingly more interesting by introducing a 4-layer into the previous 2:3, establishing a 2-against-3-against-4-time harmony (Example 14). Notice that the 2 (bass drum) assumes half the value of the 4 (cymbal), resulting in strong, identifiable anchor points between the two parts. While rendering all three layers of Example 14, recite each part several times, then move to the next. Again, vocalization establishes focus on each time layer.

Example 14



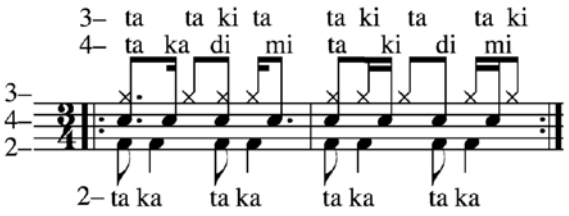

Example 15 shows how the 4 can be effectively interlaced within the syncopated 3 pattern first introduced in Example 8. The resulting composite can be played on any surface or combination of instruments.

Example 15




In the drumset phrase shown in Example 16, the bass drum renders the syncopated 2, the cymbal the syncopated 3, and the snare the 4 to thread the entire matrix together. Although challenging, syllables continue to provide the solution to the puzzle, thereby eliminating phrase "approximation" for achieving complete mastery. When comfortable, switch the snare and cymbal so that the cymbal is in 4 and the snare in the syncopated 3 (as shown in Example 15).

Example 16




The 16 examples we have examined represent a tiny fraction of possibilities when combining 2:3:4, hands and feet, and traditional and non-traditional instrument combinations. Before moving on to Part II, explore new ideas to discover your own voice using Harmonic Time awareness. The body is the ultimate musical instrument with all rhythm puzzles solved by kinesthetic internalization of time, mathematics, and groove. Next we will examine even more potent aspects of Harmonic Time using traditional West African bell patterns and support instruments.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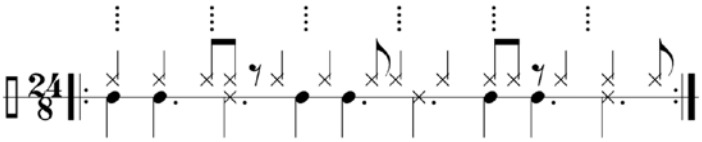
## PART II: AFRICAN BELL AND SUPPORT PATTERNS

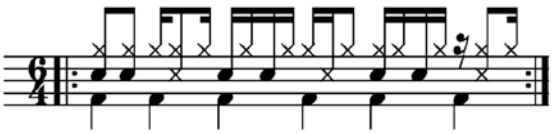
### African Perspectives of 2:3:4

Recent studies of Ewe music from the people of coastal Ghana have exposed me to unusual bell patterns and other relative time-line components including the off-beat kagan drum and syncopated *totodzi* drum.[2] My book *African Bell Ritual* explores cross-rhythm possibilities with the standard African 12/8 bell, as well as the advanced concept of 24/8[3]. The 24/8 pattern shown in Example 17, as first presented by Bertram Lehmann, may impact one's familiarity with the bell pattern creating what I call "rhythm culture shock" when trying to find something familiar to lock onto. This occurs because the phrase can be simultaneously felt in both a binary (2) and ternary (3) metric pulsation. Although notated in 24/8 (Example 17, a rather daunting image), the same phrase can be notated in 6/4 (Example 18), easing the "unlocking" process and helping to achieve more pattern familiarity. In the 24/8 example, vertical lines represent the 6-beat tactus. In the 6/4 schematic, one may see, hear, and feel a samba in six. Indeed, the 6-samba is strengthened by the bass drum that drives home the beat.

Example 17

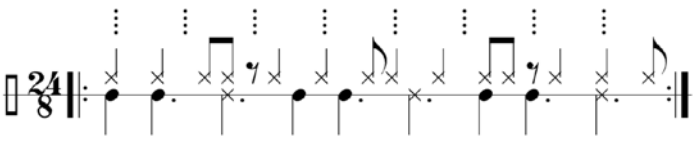


Example 18



A more intricate treatment of the above pattern is derived by retaining the original 4-pulse for the foot, which is the traditional alignment with the 12/8 bell (Example 19). The dashed line (8-beat tactus) and the drum (bottom line) align on only three out of eight beat positions: 1st, 7th, and 8th. The two begin together on beat 1, then enter a lengthy stage of tension (beats 2–6) before achieving partial resolution on beat 7 and full resolution on beat 8. At this point, pattern familiarity with the 12/8 bell may completely dissolve, so the concept of anchor points is helpful and necessary for navigating through the phrase. Indeed, until you are able to "feel" the phrase in Example 19, visual and kinesthetic anchor points keep it alive and well.

Example 19



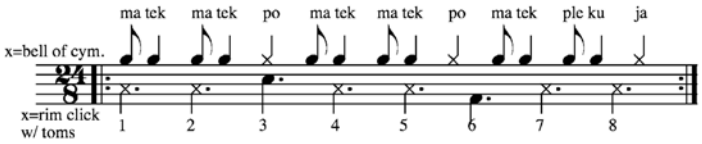
### *Adjogbo* Bell, Beat and Support

*Adzogbo*[4] originally functioned as a spiritual preparation for war, but today it is more a cultural and social event. It originated from Benin and now is regularly played by the Ewes[5]. Through studies with David Locke (Tufts University) I became exposed to two *Adjogbo* bell patterns for conceiving harmonic time awareness.

When one hears the *Adjogbo* bell, on the surface it may sound as if it were patterned in 2/4 meter. Indeed, each of the three bell subunits could be felt in a binary pulse with one bell cycle notated in 6/4. After seeing Locke's transcriptions, I was inspired to learn that the bell should be felt with eight pulses (beats) per cycle, not six. The bell pattern rendered in a long 3-feel also fits into the category of 24/8 to complete one time cycle. The math is simple: 24 divided by 3 equals 8—the number of eighth notes that fit into each of the three subunits that comprise the phrase. Each bell subunit has five strokes and three non-strokes (rests): [x x –] [x x –] [x –] (3+3+2 structure with syncopation). Interestingly, the beat rotates[6] position with each subsequent bell subunit.

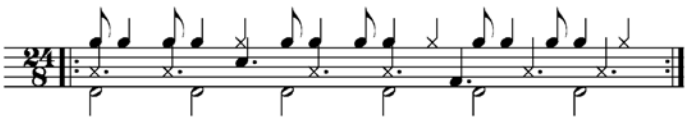
In Examples 20 and 21, an "X" notehead (top line) represents a muted staccato bell tone whereby the player presses the stick against the bell, producing a shorter tone. The spoken Ewe syllables *matekpo kple ku dza* are borrowed from the standard 12/8 bell (learned from Locke), now applied to the strokes of the *Adjogbo* bell. Phonetic spelling is used to clarify the pronunciation of the words. Although challenging to execute, counting the beats 1 to 8 while playing the pattern will focus the mind onto the beat. Play the beat using one drum before attempting the rim click and tom arrangement shown in Example 20. As always, mix up the combinations.

Example 20




Example 21 shows the bass drum playing the 6-tactus against the 8-tactus of the drum, resulting in two sets of 3:4 for each 24/8 cycle. Continue speaking *matekpo* syllables and counting numbers 1 to 8 and 1 to 6 to establish keen focus on each time layer.

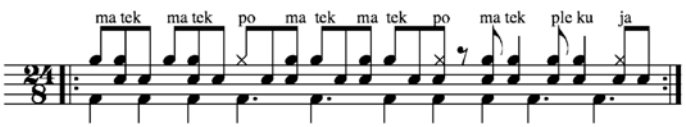
Example 21



### Adjogbo 2:3:4: adding drum and foot patterns

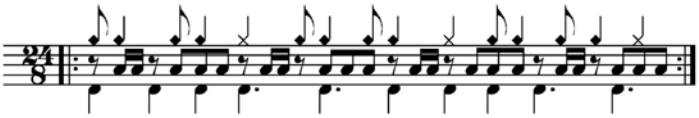
The overall matrix of the long 3-bell with support instruments (*kagan, totodzi*) results in a rather "crazy"[7] opposing structure that even traditional African ensembles avoid. An alternate bell pattern would be the standard 12/8 bell that locks parts together.[8] The goal in achieving harmonic time awareness is to render the *Adjogbo* "crazy" bell in the long 3 (24/8), the one-beat *kagan* (drum) rhythm, and the foot in a 2-subunit phrase using the rhythm of the *totodzi* from *Agbekor* (Example 22). This foot pattern divides the standard 12/8 bell thusly: the first portion is in a 6 feel, the second in 4.

Example 22




Example 23 incorporates the traditional two-beat *kagan* pattern. When proficient with the two hands, add the bass drum playing either the steady beat (from Example 22) or the syncopated *totodzi* rhythm from Example 23, establishing a complex 2 (*kagan*), 3 (*bell*), and 4 (*totodzi*) harmonic time layer.

Example 23

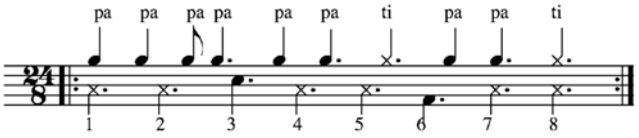


The intricate puzzle of the previous phrases is solved only by truly feeling the alignment of unique parts; knowing and not seeing their shape. Strive to divide the mind into time categories with each layer always in keen focus, resulting in a multi-tasking of time layers. The underling point is that if one can hear the entire time harmony of the phrase, one will be able to hear (and respond to) other musical elements in an ensemble context that may support any or all the existing layers.

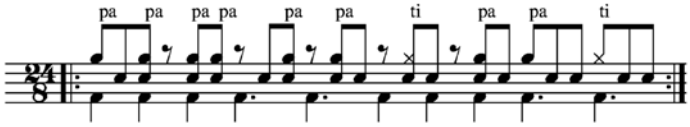
## Adjogbo bell #2

A second *Adjogbo* bell (usually heard in the last movement of the piece) is also rendered in a 24/8 time cycle, built using a 2+3+3 structure with three strokes and five non-strokes (rests). The first subunit has four strokes and four rests and shares the same beginning as the standard 12/8 bell before shifting to the 2+3+3. This variance provides a clear shape to the overall cycle, allowing one to hear the actual beat 1 without getting "flipped around" (a phenomenon that can easily happen with the first *Adjogbo* bell comprising three identical subunits). Example 24 outlines the beat using rim clicks and toms. Example 25 includes the traditional one-beat *kagan* with the foot playing the *totodzi* rhythm. Example 26 introduces the two-beat *kagan* for added challenge. When the hands are fully locked in, add the foot beat of Example 24, or *totodzi* rhythm shown in Examples 25 and 26.

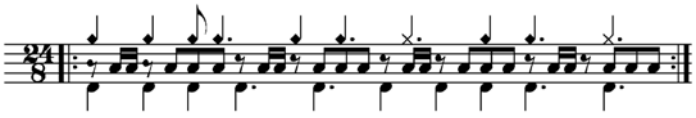
Example 24




Example 25




Example 26



## CONCLUSION

As I progress deeper into alternate ways of understanding and applying harmonic time perspectives, I am reminded of Picasso's "cubist" approach to painting. A paper presented by David Locke at the Society of Ethnomusicology (1996) related the concept of "cubism" in art to some forms of African music. Locke's profound thinking also applies to this article. In cubist artworks, objects are broken up, analyzed, and re-assembled in an abstracted form. Instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.

In music, harmonic layers of time—simultaneous constructs of a 2, 3, 4, and 6, and 8 awareness—create profoundly different angles of time orientation and perspective. Admittedly, a great deal of discipline is needed to unlock many of these examples. However, by taking small steps every day, dissecting fragments of a longer phrase, and processing each area of focus, the discipline acquired will, in fact, be equaled by the total freedom that is gained. Indeed, discipline = freedom.

## ENDNOTES

1. I am indebted to friend and scholar George Ruckert, senior *sarod* disciple of Ali Akbar Khan, for introducing me to the rhythm *jatis* of Indian music. Rhythm *jatis* provide unlimited application to all forms of world music theory.
2. The *totodzi* drum, from the Ewe warrior rhythm "*Agbekor*," is not normally used in *Adjogbo*. However, its unique 6+4 feel lends itself well to the contemporary applications in this article.
3. Prior research of the African bell pattern has been conducted by Kofi Agawu, A.M. Jones, James Keotting, Robert Kauffman, Kobla Ladzekpo, David Locke, Alan Merriam, J.H. Kwabena Nketia, and Jeff Pressing. In particular, my close work with David Locke has resulted in deeper insights into bell cross-rhythms and rotations. Bertram Lehmann's master thesis (Tufts University 2002) "The Syntax of 'Clavé': Perception and Analysis of Meter in Cuban and African Music" first introduced the concept of 24/8 time cycles.
4. Faith Conant's master's thesis (Tufts University 1985), "The Ethnomusicology of Adzogbo," provides an in-depth study of *Adzogbo* (alternate spelling) of the Ewe people of Ghana.
5. *Adjogbo* text taken from Nani Agbeli's web page. Nani is a skilled Ewe dancer and drummer who was my teacher in Ghana. He is the youngest son of the great, late Godwin Agbeli, teacher of David Locke, and many students across the world.
6. The term "rotation" is commonly used in music theory for 12-tone music. Willi Anku uses the term in his extensive material on African music.
7. A term used by Elana Cohen-Khani (student of David Locke) to describe the unusual *Adjogbo* bell phrase set to a 24/8 cycle.
8. Conversation with Nani Agbeli during a 2008 residency at Tufts.

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# Rudimental Classics

# 'The Downfall of Paris'

By Robert J. Damm

Once a beginning student has learned to play the basic rudiments, the next step is to play them consecutively "with fluidity and musicality" (Shiner, p. 53). Students sometimes experience a *eureka* moment when they understand that rudimental snare drum solos (a musical end) are, in fact, composed entirely of drum rudiments (a musical means); they grasp the value of the rudiments and finally realize why the teacher emphasized their systematic practice. The rudimental "classics" may be included in the repertoire provided for students to develop this skill.

"The Downfall of Paris" was included (with melody) in *The Moeller Book*, where the author described it as "one of the most ancient and perhaps the most famous of beats. It has always been the pride of schooled drummers, not only to play it so it sounded correct but also to beat it in the prescribed way" (p. 89). The traditional way of playing "The Downfall of Paris" (i.e., the rhythmic skeleton of the 7-stroke rolls, the dotted-quarter-note rolls as 15-stroke rolls, the particular sticking of the drag-taps, etc.) is not indicated in the notation and would not be obvious to the contemporary drummer. It is up to the informed teacher to pass on this information while also providing the military history that makes this composition so significant.

The tune to "Ah, Ca Ira" was first composed as a light vaudeville piece by M. Becourt, a drummer at the Paris Opera. It soon became popular as a contra-dance tune under the title "Le Carillon National" (Kidson). The words "Ah, Ca Ira" ("it will all work out") were added later, borrowed from Benjamin Franklin's response, as American ambassador to France, to questions about the prospects of the American Revolution (Mason, p. 43).

Songs played an important role in France's revolutionary movements beginning in 1789. Songs such as "La Marseillaise" and "Ah, Ca Ira" were sung at the most important events of the revolution including the construction of the Champs du Mars for the Fete de la Federation, the attack on the Tuilleries, the execution of Louis XIV, and the proclamation of the Republic. "Ah, Ca Ira" conveys a tone of optimism associated with the earliest days of the Revolution. As the Revolution moved from the dream of a peaceful transition to a violent struggle, "Ah, Ca Ira" served as the anthem and continued to be sung throughout the nineteenth and twentieth centuries (McKinley, 2–14).

There is considerable debate about the relationship between the melody of "Ah, Ca Ira" and "The Downfall of Paris." The two titles have been used interchangeably through the tune's history. According to Cifaldi, "although the first measure of 'Ah, Ca Ira' is the same as the first measure of 'Downfall,' they are different tunes" (Sweet, p. 92). Similarly, Hartsough and Logozzo report that "Ah, Ca Ira" and the root melody of another tune known as "Down Fall of Paris" became popular during the French Revolution around 1789 (p. 21). Kidson established a direct connection between "Ah, Ca Ira" and "The Downfall of Paris":

> "Ah, Ca Ira," the earliest of the French revolutionary songs, was probably first heard on October 6, 1778 when the Parisians marched to Versailles. The tune quickly became popular in England and many copies can be found in sheet music and in collections of airs. The melody was employed in an opera entitled "The Picture of Paris" produced at Covent Garden in England in 1790. For many years afterwards, it was used for a pianoforte piece with many variations under the name "The Downfall of Paris" (*Grove's*).

Whether one tune or two, it was the fate of "The Downfall of Paris" to fall into enemy hands. As a result of the expansion of French power and the increasing threat of an invasion led by Napoleon, Britain went to war against France in 1793 (Muir, p. 4). When opposing the French during the Peninsular War, British bands would play French melodies in derision (Farmer, p. 11). The playing of the enemy's music during battle was a form of psychological warfare, aimed at demoralizing the enemy and breaking his spirit (Cahn, p.1). In 1793, at the Battle of Famars in Flanders, Colonel Wellbore Ellis of the the 14th (Bedfordshire) Regiment ordered the band to play "Ah, Ca Ira" so that the French might be beaten "to their own damned tune," which they were (Winstock, 107). The regiment boasted that they "stole" the march from their French adversaries.

From that memorable battle, "Ah, Ca Ira" became the official quickstep (march) of the 14th regiment (Farmer, p. 12). "By the…conclusion of the Napoleonic Wars, 'Ah, Ca Ira' was adapted by the British and given the title 'Downfall of Paris'" (Cahn, p.1). "The Downfall of Paris" was a favorite tune of the British troops because the tune "conjured the imagination of the army, since that city was its ultimate goal" (Farmer, p. 11).

The downfall of Paris was actually achieved in 1814 as British (allied) armies marched into the French capital (Farmer, p. 15). In 1815, Napoleon was defeated at the Battle of Waterloo, and when the victorious allies again entered Paris, the Royal Regiment began to play "The Downfall of Paris," but Wellington sharply put a stop to it.

Despite Wellington's misgivings, every band in the Austrian, Prussian, and Russian armies played the tune called "The Downfall of Paris" as they paraded before the assembled kings. Winstock wrote that the tune serenading the European monarchs was, in fact, the same one known in France as "Ah, Ca Ira," the song of the French Revolution. The British took the tune with them wherever they went. Thus, it became part of the American fife and drum corps heritage, especially in the New England states, where it is still played today (Winstock, 105).

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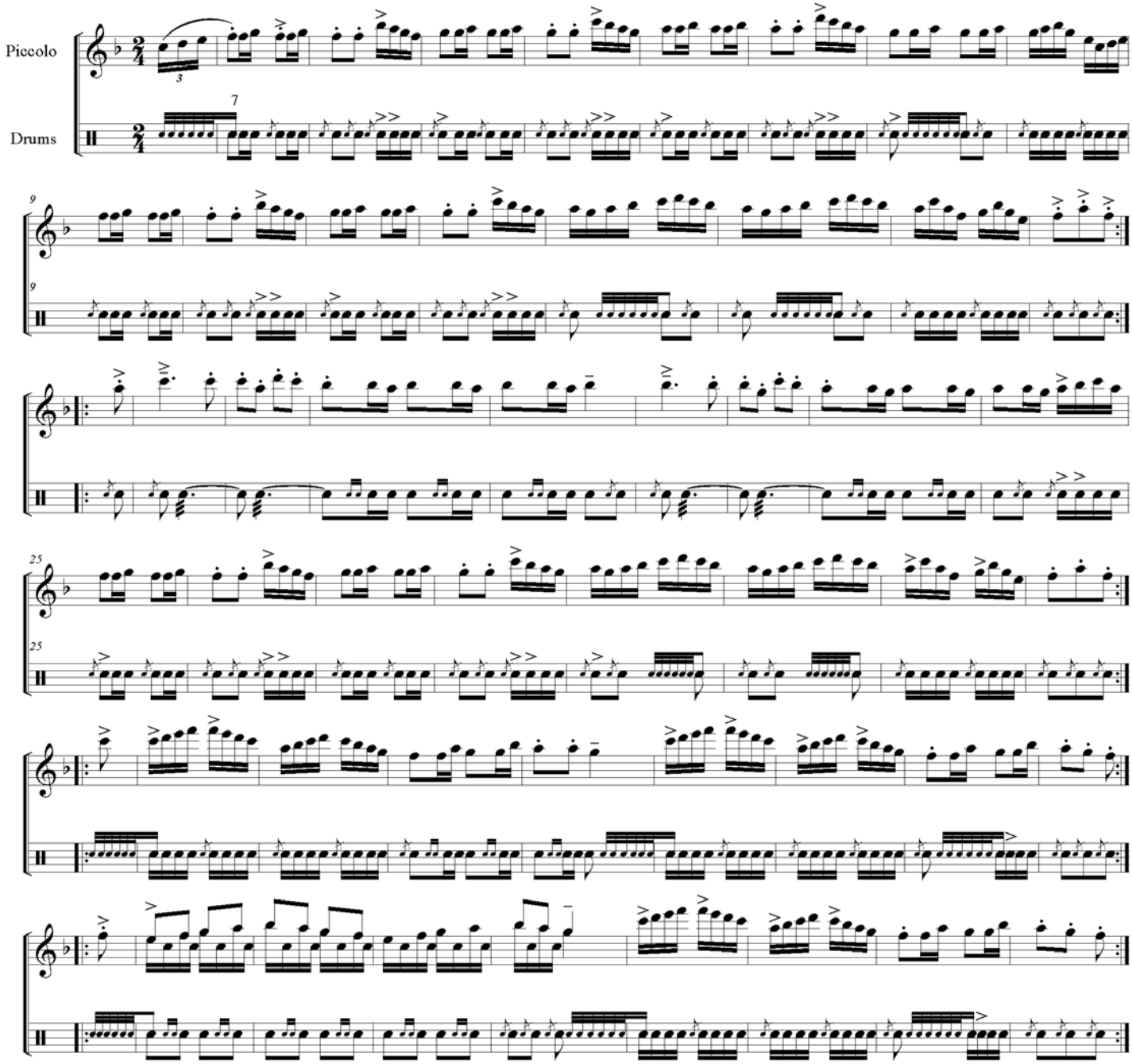
# Downfall of Paris

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# Teaching Ubuntu in Percussion

By Paul Buyer

*Ubuntu* is a South African philosophy that teaches the values of teamwork, collaboration, cooperation, equality, helpfulness, appreciation, trust, and respect. After reading *Ubuntu!* by Stephen Lundin and Bob Nelson, I was inspired to share this philosophy with my students and discovered it relates especially well to teaching percussion.

In South Africa, Ubuntu is not only a philosophy, but a way of life. It is literally woven into the fabric of their culture. Ubuntu is about family, community, and brotherhood. It teaches unselfishness, empathy, gratitude, and caring. It is about valuing everyone's contribution and making each person feel important. It is about human relationships, connecting with others, and creating a common bond. According to Lundin and Nelson on the spirit of Ubuntu, "If you have work to do…in order for our team to be successful, then I have work to do, too." In other words, "I am, because we are."

Ubuntu puts the success of the group ahead of the individual. It is based on unconditional respect for the value of each person. In business, Lundin and Nelson emphasize, "You trust and respect every employee for who they *are*, not for what they have done or not done." They also insist that, "You can't just *do* Ubuntu. You have to *be* Ubuntu." Archbishop Desmond Tutu explained, "Ubuntu speaks particularly about the fact that you can't exist as a human being in isolation. It speaks about our interconnectedness…We think of ourselves far too frequently as just individuals, separated from one another, whereas you are connected and what you do affects the whole world." Former South African President Nelson Mandela stated, "Ubuntu [means] if we are to accomplish anything in the world, it will in equal measure be due to the work and achievements of others."

## TEACHING TODAY

As an educator, I started to wonder if this South African philosophy was something we can—and should—apply to our own situations as percussionists. Over the past few years I have noticed what seems to be a *lack* of Ubuntu in our schools and society in general. Rather than teamwork and gratitude, there is selfishness and entitlement. Rather than kindness and community, there is coldness and isolation. Rather than encouragement and trust, there is pessimism and dishonesty.

What does any of this have to do with playing "Merlin" or "Ionization"? I have always believed that my job is not just to teach percussion, but to teach *people*. To do that effectively, I make a conscious effort every day to teach my students life lessons that, hopefully, they will apply to their lives as they prepare for their careers. I teach them Ubuntu.

## QUESTIONS TO ASK OURSELVES

So what does Ubuntu look like? Answer these nine questions to get an "Ubuntu snapshot" of your percussion studio.

1. Do your students treat others with respect?
2. Do they care about each other?
3. Do they put the success of the group ahead of themselves?
4. Do they reach out and help each other?
5. Are they unselfish?
6. Do they have an attitude of gratitude?
7. Do they support one another?
8. Are they humble and teachable?
9. Do they live Ubuntu?

Admittedly, saying yes consistently to these questions might sound too good to be true. Human beings are flawed, whether they are from South Africa or South Carolina. So what happens when a team member fails to live Ubuntu? "That's a huge part of the Ubuntu tradition," says Lundin and Nelson. "When someone in the village is acting in a way that threatens the harmony and unity of the community, the elders take action. Ubuntu is a compassionate philosophy, but it is not soft."

## UBUNTU IN CULTURE

Distilled to its essence, Ubuntu is about culture. Some define culture as, "The way we do business around here." Ethnomusicologist Dorothea Hast says culture is "a group's shared ways of experiencing, participating in, and making sense out of their world. Culture accounts for why these people over here think and act differently from those people over there." But a culture of Ubuntu goes much deeper.

In my book, *Marching Bands and Drumlines*, I identify culture as one of the factors influencing excellence in a marching band or drumline. For example, the degree to which a band's culture is based on Ubuntu values is one of the main reasons why, I believe, college bands and drumlines achieve excellence or fall short of it.

In the business world, Zappos.com CEO Tony Hsieh has taken culture to another level by publishing a "Culture Book." Based on Zappos' ten core values, the Culture Book is a compilation of employees' ideas and thoughts about the company culture. According to Hsieh, "Every edition of our culture book includes both the good and the bad so that people reading the book [like prospective employees] can get a real sense of what our culture is like." Today, Zappos is ranked #15 on *Fortune's* 100 Best Companies to Work For. "We didn't know it at the time," states Hsieh, "but all the hard work and investments we made into customer service and company culture would pave the way for us to hit our goal of $1 billion." Page after page, the Culture Book is packed with Zappos employees talking about core values that reflect the Ubuntu philosophy, such as, "Build Open and Honest Relationships with Communication," "Build a Positive Team and Family Spirit," and "Be Humble." According to Lundin and Nelson, "When we talk about making a difference with Ubuntu, we are implying a change inside the culture."

## UBUNTU IN PAS

The Percussive Arts Society is a wonderful example of the Ubuntu philosophy. PAS radiates a spirit of fraternity, commitment, and collaboration among percussionists from around the world who share a common bond. PAS members are brought together by a sense of community, connection, and passion for percussion through the PAS website, Days of Percussion, and PASIC. Listen to these quotes from well-known PAS members and notice the common Ubuntu theme:

- *"Since its founding, PAS has been…a support group…" —Bob Becker*
- *"Whether online or in person at PASIC, you can easily connect with others who share your interests. And with PAS, you are joining a…community." —Ndugu Chancler*
- *"Performers, educators, students, and professionals alike have the opportunity to…share their art through the Society. When you're ready, we'll be here." —Evelyn Glennie*
- *"Regardless of your specialty, you can join other leaders in your field and make a contribution that will shape the future of percussion." —Mark Ford*

## UBUNTU IN THE PERCUSSION STUDIO

Have you ever had a student come up to you and say, "I won't be able to make it to practice today, but don't worry—I know *my* part"? This is an example of someone who is not living Ubuntu. Having respect for your fellow ensemble members is Ubuntu. Valuing all parts as equally important is Ubuntu. Understanding how your part contributes to the music is Ubuntu. And not wanting to let each other down is Ubuntu.

Have you ever had a student come up to you and say, "I won't be able to make it to practice today, but don't worry—I know *my* part"?

What other examples of Ubuntu can we find in a healthy, high functioning percussion studio? For starters, how are your freshmen treated by upperclassmen? Are they looked down upon and ridiculed or are they mentored and developed? How about the front ensemble and cymbal line in your marching percussion ensemble? How are these students treated—with high regard as important contributors to the team or a dumping ground for weak players? Does a hierarchy exist in your drumline with snares as superstars and cymbals as bench warmers, or is there a true spirit of pride, empowerment, and togetherness? Do your students demonstrate cooperation and helpfulness in rehearsal when setting-up and tearing down? When loading and unloading the truck? Without question, one of the secrets of success to achieving excellence in any organization is the presence of Ubuntu. And it is my belief that individuals and teams that exhibit the values of Ubuntu will consistently outperform those that do not.

## UBUNTU IN DRUM CIRCLES

Drum circles teach many values that are in alignment with the Ubuntu philosophy. According to renowned world percussionist Kalani, "Drum circles serve as a metaphor that can be used to illustrate the importance of teamwork, cooperation, and diversity in creating a healthy and productive community." He goes on to say that, "In most cases, a drum circle is about anything *but* drumming. If you look around the circle and you see people and expressions, you are seeing the process and the spirit that drives it." A lack of Ubuntu can also be found in drum circles that are not well led. Says Kalani, "If the facilitator is not intentionally creating settings in which the participants feel a sense of inclusion, community, and the ability to shape their experience as a group, members can leave feeling disenfranchised and unimportant."

Drum circles and Ubuntu share other common ground as well. According to *Percussive Notes* editor and author Rick Mattingly, "A circle can always expand and there's room for everybody…It's a matter of wanting to make the circle work and becoming part of a larger whole…It doesn't matter if you have a $1,000 conga drum or a Coke can filled with rocks. You are just as important in that circle as any master drummer there."

## CONCLUSION

This past June, legendary UCLA basketball coach John Wooden passed away at the age of 99. Despite his incredible success winning ten NCAA national championships and being voted the Greatest Coach of All Time by *Sporting News* in 2009, Wooden always considered himself a teacher rather than a coach. According to former player Bill Walton, "John Wooden was hired at UCLA to coach basketball, but what he really taught during his 27 years in Westwood was life."

We can all learn something from Coach Wooden, as many of his values and philosophies are also found in Ubuntu: team spirit, cooperation, respect, unselfishness, caring, and trust, to name just a few. Political activist Steve Biko said, "The special contribution to the world by Africa will be in the field of human relationship." And as Coach Wooden reminds us, "You can't live a perfect day without doing something for someone who will never be able to repay you." *I am, because we are.*

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# Two Or Four Mallets?

By Jerry Tachoir

The vibraphonist's eternal question: Should I use two or four mallets? The contemporary way of playing—and what is most often expected of mallet players today—requires the use of four mallets.

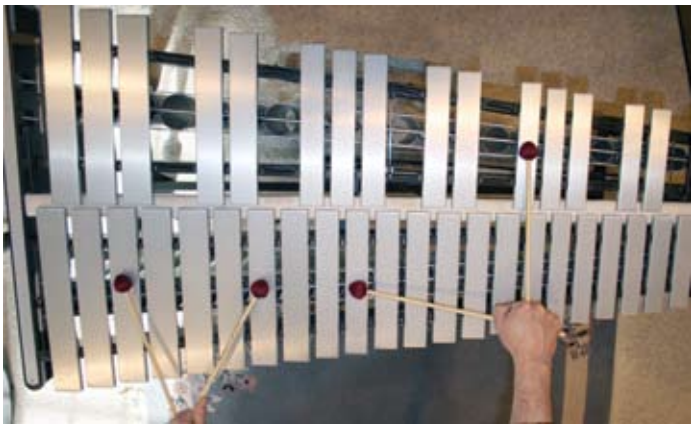
Many mallet players, myself included, started out by holding two mallets, similiar to playing snare drum with matched grip. We learned about reading, playing scales, and arpeggios with two mallets. Soon after, we began to improve, and our teacher would say, "Let's add another mallet so we are able to play some triadic chords." This became very clumsy and it felt like taking several steps backwards. But soon, we got pretty good at holding three mallets.

After that, our teacher would say, "Let's add another mallet so we are able to play bigger chords that incorporate 7ths." Here we go again—back to feeling uncoordinated and clumsy, only to feel more confident and capable after several months.

Here is where it gets interesting. Some players from years past, and even some current players, look at holding four mallets as only necessary when playing chords. Some players set down two mallets in order to play linear lines and then re-grip four mallets to comp chords behind the soloist. This always looked silly to me and created a lapse while the player had to stop and physically pick up the other two mallets. I have observed players who actually set the two non-used mallets on the lower octave of a three-octave vibe, taking up the bottom five notes and thereby reducing the instrument's range to 2.5 octaves. This never made sense to me.

As the years passed, I became more and more comfortable in controlling four mallets, both in terms of soloing and comping. I found that four mallets increased my ability to play faster, cleaner lines—especially lines with large intervallic leaps and arpeggios. With very little motion, I could just roll my wrists to play the large intervallic lines with very little effort and less likelihood of hitting a wrong note. Eureka! This made total sense. I could very easily play singular lines with a mallet in either hand while holding four mallets.

Large arpeggio example: no movement necessary



I think of this two-mallet versus four-mallet quandary as I watch my wife teach piano. As beginning students start to learn piano, they have 10 fingers on the piano from day one. They don't start with two fingers and after several weeks add another finger and so on. When students come to me, I start them with four mallets regardless of where they are in their technique and experience. This gives them the necessary tools to play mallet instruments without any compromise as well as the opportunity to develop a solid four-mallet independent technique. By holding four mallets from the start of one's studies, this technique becomes subconscious—a desired state regarding performance skills.

I still get some players who say they can play faster with two mallets and have less resistance and a better feel. I don't find this to be true at all. I think we can play any two-mallet line just as fast and perhaps cleaner using four-mallet technique. Additionally, we always have the other mallets ready and waiting for a chord or large intervallic leap. Merely standing over the instrument with four mallets, we have four notes immediately available with just a drop of the mallets. Furthermore, we have four more notes a half-step away available with very little motion and a drop of a mallet. We can cover almost the entire 3-octave vibe by opening up the mallets and assign ranges for each mallet, such as:

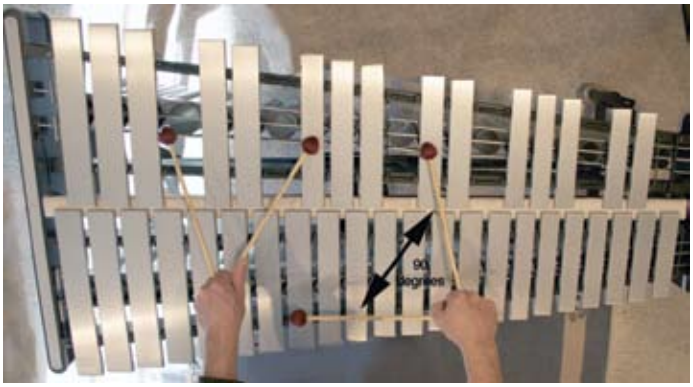
Mallets numbered 4,3,2,1 from left to right:. Mallet 4: F to F; Mallet 3: C to C; Mallet 2: A to A; Mallet 1: F to F

Obviously these mallet ranges are just an estimate and will vary and cross into each other's range. The general idea is to use the mallet in that range to play the note, thus eliminating excess motion and allowing for cleaner, faster execution with less likelihood of hitting a wrong note. Of course, the need to develop four-mallet independence takes some time. However, the reward is well worth the effort.

This expanded independent mallet technique works well with arpeggios and large intervallic melodies. Tight scale-type lines or melodies require a different technique. When I first began playing single lines while holding four mallets, having come from matched grip snare drum technique, I naturally assumed I would use mallets 3 and 2 to execute these two-mallet lines. I got very deft at this technique and still use it a lot today. When I studied at Berklee College of Music, I saw others primarily using mallets 3 and 1 for two-mallet playing. I was told that since most of the melodies occur high on the keyboard, use of mallet 1 made sense, thus leaving mallet 3 to assist with the two-mallet playing and the other mallets to fill in with chord tones, bass notes, and tensions, as well as to assist with melody notes. So I started using mallets 3 and 1 for my primary two-mallet playing. Having come from the other technique, I developed a strong four-mallet independence that has been very useful.

When playing with mallets 3 and 1 for primary linear mallet playing, hold mallets 4 and 3 in a comfortably spaced position and try to keep mallet 4 still when using mallet 3. Mallet 4 should stay somewhat stationary and allow the wrist to roll on mallet 4's axis. With the right

hand, when holding mallets 2 and 1, spread the mallets at a 90-degree angle in order to use mallet 1, thus allowing mallet 2 to remain still and out of the way of mallets 1 and 3.




When playing with mallets 3 and 2 for your primary mallet playing, hold both hands similar and try to keep mallets 4 and 1 still. This takes some practice and observation on what the extra mallets are doing. You don't want the mallets to wobble or get in each other's way. I frequently go back and forth between the two techniques as necessary and usually in a subconscious manner. This is a personal decision since there is no correct or incorrect way. The important consideration is what feels natural and comfortable to you as you play. There is still a lot of potential on the mallet instruments to invent or utilize different techniques as one's hands allow.

> As beginning students start to learn piano, they have 10 fingers on the piano from day one. They don't start with two fingers and after several weeks add another finger and so on.

In my playing, I am comfortable with four mallets and never use just two, regardless of the playing situation. I also use four mallets when playing xylophone, bells, and obviously marimba. I find that the balance of the four mallets feels right and actually seems to help offset the weight of the mallet doing the playing. Choice of grips is beyond the scope of this article, since there are essentially two grips: a marimba grip and a vibe grip. Within each of these are various differences such as crossing vs. non crossing and which fingers go where. Again, this is an individual decision as to what feels right and works with hand and finger size.

I did, however, realize that I didn't have enough time in my day to maintain two grips (marimba and vibes), since each require different calluses and finger muscles. These maintained calluses are necessary to do extended performances without blisters and bleeding. I would suggest that players find a grip that works, and stick with it and perfect it. There are compromises in each grip, and one may have to make adjustments. As a general statement, if you are primarily a vibraphone player who also plays marimba, a crossed grip is probably preferred. If you are a marimba player who also plays vibraphone, one of the uncrossed marimba grips will probably be your best choice. This statement is not engraved in stone, as there are several players who vary their grip and have subtle variations. As mentioned before, go with what feels natural to you. Remember, reduced motion increases speed, accuracy, and the ability to play faster, cleaner lines.

**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 Innovative Percussion. PN

# Use and Selection of Graduated Mallets

By Christopher Wilson

The marimba shares a problem with many wind instruments: an uneven scale and uneven timbres in the extreme ranges. As literature has evolved, sound production has become an increasingly important issue with the marimba. While manufacturers are improving the scale, harmonic series, and resonance of the instrument, it is our duty as musicians to strive for as even a tone as possible.

Many marimbists now use graduated mallets to attempt an evenness of scale. This means that from left to right one uses soft to harder mallets. Two questions are raised when discussing the use of graduated mallets: why do some players find in necessary, and how does the performer decide which mallets to use? Luckily, the answer to the first question will give us some insight to the second.

## WHY USE GRADUATED MALLETS?

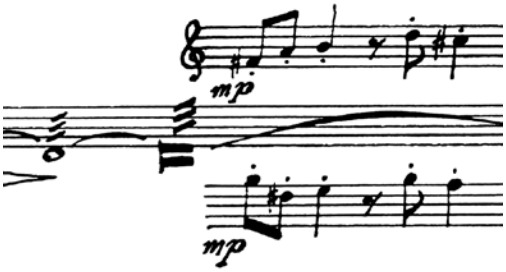
If you have ever struck the low end of the marimba with a harder, more articulate mallet, the sound can be harsh and unflattering. Yet, when this mallet is used in the upper range of the instrument, it rings triumphantly. If you strike the highest note of the marimba with a soft mallet, the tone is barely audible; however, in the lowest range of the instrument that mallet creates a well-rounded resonance. Between these two extremes, you can have, say, a mallet that is medium in sound above middle C, but may sound too hard below middle C.

I have learned to think of mallets not just in terms of soft to hard, but also in terms of where they create optimum resonance on the marimba. I like to think of my mallets in the same way that a composer thinks of orchestration, with many different tones and articulations to experiment with in an effort to blend different colors to make one beautiful piece.

## ONE BEGINNING RULE

When selecting various sizes of mallets to use, a basic rule of thumb is to not have an extreme difference in hardness between the inner two mallets, as well as between the mallets in the right hand. For example, if the inside left mallet is a medium-soft, avoid a very hard mallet for the inside right mallet. Instead, use another medium-soft or a medium-hard mallet. There are times when the inner mallets may cross paths or roll on the same note, so they need to be of similar articulation. If not, one mallet will project more than the other. This is advisable in Example 1, which is from "Etude for a Quiet Hall" by Christopher Deane.

Example 1




"Etude for a Quiet Hall"
Copyright © 1983 by Christopher Deane
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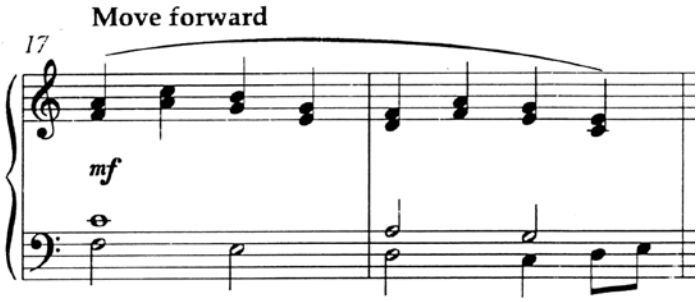
Likewise, if the right hand is playing close intervals, such as in Example 2, "A Little Prayer" by Evelyn Glennie, the harder mallet is likely to project more than the other, which will produce an uneven sound.

Example 2




"A Little Prayer"
Music by Evelyn Glennie
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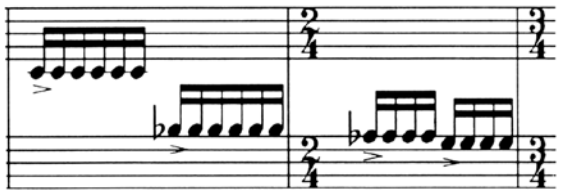
There are many issues to consider when deciding how to implement graduated mallets, from the texture of the piece, to the range, as well as the placement of any clearly defined melodies. There are several different variations of hardness to experiment with from left to right. The following are four basic ways to graduate mallets.

**1. Soft/Medium/Medium/Medium or Medium/Hard/Hard/Hard**

One of the biggest reasons marimbists do not use graduated sets is because of the many instances when we are required to play fast, articulated passages like Example 3 from the final movement of "Concerto for Marimba and Orchestra" by Ney Rosauro.

Example 3



"Concerto for Marimba and Orchestra" by Ney Rosauro
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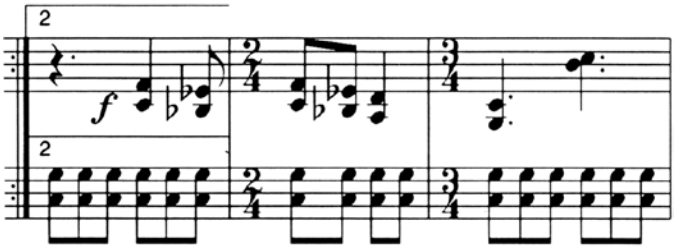
All Rights Reserved Used by Permission

In this instance, the inner mallets should be the same. This melody will not work if one mallet is harder or softer than the other, because the sixteenth notes will not be even. However, in this same movement the lowest mallet plays a note as accompaniment. As illustrated in Example 4, that particular mallet needs to be at least one degree softer than the

other three so that it is more resonant than articulate, and doesn't overbear the melody.

Example 4



"Concerto for Marimba and Orchestra" by Ney Rosauro
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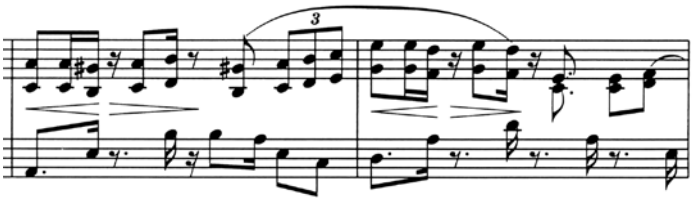
**2. Soft/Medium/Medium-Hard/Medium-Hard**

This is one of the most common ways to graduate mallets. In this set, the right hand will sound articulate above middle C, the inside left mallet will sound articulate but not too harsh below middle C, and the outside left mallet will provide a subtle resonant bass. This type of graduation works very well in a piece like "Katamiya" by Emmanuel Sèjourné. In Example 5, the left hand provides bass and accompaniment, while the right hand provides the melody and countermelody.

Example 5

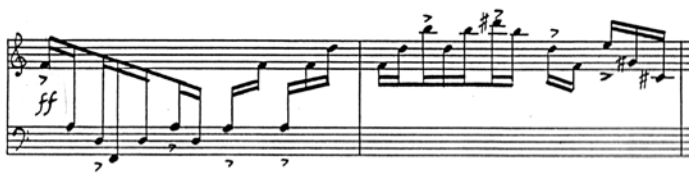


"Katamiya" by Emmanuel Sèjourné
From "7 Stucke for Marimba"
Copyright 1997 by Musikverlag Zimmermann
Used by Permission of the Composer

**3. Soft/Medium/Medium-Hard/Hard**

This is probably the trickiest graduated set to use because every mallet is different. The type of piece to use this graduation would be one where there is very little hand-to-hand melody, such as the Rosauro concerto. This graduated set works wonders on a piece that uses the entire range of the marimba and in a variety of different timbres, as illustrated in Example 6 from the second movement of "Merlin" by Andrew Thomas.

Example 6



"Merlin"
Music by Andrew Thomas
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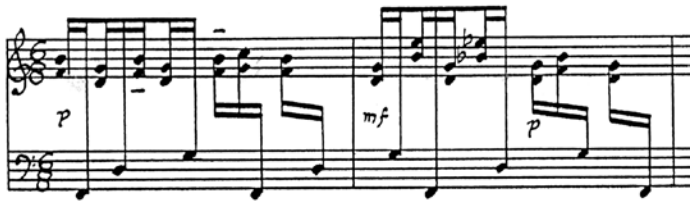
In a piece that does not confine itself to one specific range, it is necessary to find a way to sound even in its entirety. This specific composition is also challenging because at times each mallet is playing a different textural role in a different range, as shown in Example 7.

Example 7



"Merlin"
Music by Andrew Thomas
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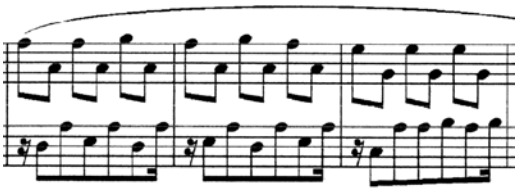
**4. Soft/Medium/Medium/Medium-Hard**

This is perhaps the least-used graduated set, but does appear occasionally in marimba repertoire. In Example 8, "Prelude in F Minor" by Casey Cangelosi, the outside right mallet is always high and always the melody. The inner two mallets are always accompaniment and countermelody, while the outside left mallet is always bass. Therefore, an easy way to make the melody speak over the active accompaniment is to use a harder mallet.

Example 8



"Prelude in F Minor" by Casey Cangelosi
Copyright © 2004 by Casey Cangelosi
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I hope that these tips are helpful for those who are new to using graduated mallets. Mallet selection is an extremely personal and difficult task; the best way to find what you like is to try as many options as possible and see what works best.

**Christopher Wilson** received a bachelor's degree from Eastern Washington University as a student of Marty Zyskowski, and studied marimba with Nancy Zeltsman while receiving a master's degree from the Boston Conservatory. Wilson has played for public audiences around New England and his native Iowa who are unfamiliar with classical music and the marimba. This has often included school assemblies and performances in public settings outside of the concert hall. PN

# Composer Judd Danby on Digital Technology for Creative Musicianship

By Kurt Gartner

Through the many discussions I've had with artists, educators, and students, I have discovered and refined some common themes regarding the relationship between music and technology:

1. The design and acoustical properties of instruments have involved technologies, from the first drum until present. In a way, the term "music technology" comprises concepts that are both interdependent and off-putting. While the term denotes the inherent bond between art and science, it connotes to some a technical barrier to natural musical expression.

2. Any sort of music technology—a drumkey, a mallet, or electronic hardware and software—is simply a tool, which requires the guiding hand of a musician to yield meaningful musical expression. Though many of us have come to treat "technology" and "electronics" as synonymous terms, technology is actually a much broader term. For the purposes of this article, however, the term "technology" will refer primarily to digital music technology, such as software.

3. The deepest student learning and creative musicianship seem to occur when the music drives a project or course of study, and a newly acquired technology is simply a tool that enables musical expression. In other words, it is preferable to teach music through technology, rather than teaching technology through music. As several of my colleagues have said, it is a disservice to students to offer a course in which a teacher essentially reads a technical manual to the class!

Many conversations on the third point led me to interview Judd Danby, one of many musicians who have developed innovative curricula in digital music technology. Although percussion is not Danby's primary instrument, his perspective as a composer and his fresh approach to teaching music through technology may positively influence the way that percussionists compose, perform, and teach music that includes elements of technology. I asked Danby about his background, his compositional thought process, and his approach to teaching a course involving digital music technology.

## FORMATIVE YEARS

Raised on Long Island, Danby recalls an extensive list of inventive teachers and rich experiences. At a young age, Danby had his first musical epiphany—hearing live jazz—and he knew that he "had to make that music." Also, he had an early fascination with electronics. "I used to get those 'hundred-and-one' kits from Radio Shack," he recalls. "While I loved exploring a number of the circuits that could be designed, I was really fascinated with the synthesizer circuits. They were crude little buzzing oscillator sounds that could be pitch-manipulated with potentiometers. I could spend hours not only listening to and manipulating the sounds, but constructing radio broadcasts with friends, using a second kit as a transmitter."

Photo by Mara Battiste

As he was beginning to realize that creativity was fundamental to playing jazz, his grade school band director saw that Danby was not satisfied with playing only the music that other people had written. Subsequently, Danby's band director began to give him private lessons in composition.

A principal who believed that the arts were an essential component of every student's experience founded Danby's middle school in Shoreham-Wading River. "We had an incredible array of arts available, and in addition to the traditional instrumental and choral music instructors, we had Tony Messina, an interesting guy from Brooklyn who was the electronic music teacher and percussion ensemble director. He had an array of Harry Partch-influenced instruments, as well as posters of composers like Milton Babbitt. He had a Mini-Moog synthesizer and various pedals, and he was always writing these crazy suites that he shaped, but with input from the students. I remember that he attracted a lot of students who perhaps wouldn't be drawn into band, choir, or orchestra, but wanted to make music. Some of these pieces were pretty lengthy and pretty interesting, though I'm not sure they were all that enjoyable to the parents listening to the concerts! I joined the group and wrote and played pieces for trumpet with a lot of live processing like echo pedals. So the electronic technology got into my system at an early age."

His high school band program was more traditional. However, Danby was continuing to pursue jazz, and he began to study with Ranny Reeve, "a jazz pedagogical gypsy who roams Long Island teaching privately and putting together student combos. We learned a lot of tunes by ear. Eventually, we read the chord changes, but we always had to find the melody by ear. Piano was my secondary instrument, and he had me reading simplified transcriptions of music by greats like Fats Waller. For

the other half of these lessons, I would analyze Bach two-part inventions to find their implied harmonies and to make the connection of that linear style of writing to jazz improvisation."

## UNIVERSITY EXPERIENCES

Danby attended Rutgers for jazz studies, where he took an arranging course with Mark Kirk, who had gotten his master's degree in composition from the University of Illinois. "We were learning some of the basic principles of jazz arranging, but he was also dropping some tidbits from the 20th-century classical tradition. While I was taking my required Western music history survey course in my senior year, I had another epiphanic moment. We were listening to both the Schoenberg 'Five Pieces for Orchestra,' Op. 16 and Stravinsky's 'Symphony of Psalms.' These pieces just amazed me, and I had that same feeling that I had back in third grade when I heard live jazz—'I've got to do this!'"

After completing his degree at Rutgers, Danby decided to pursue his master's and doctoral degrees in composition at the University of Illinois, where he was able to continue working on jazz with such faculty members as John Garvey while developing his compositional skills as well. At the time, the University of Illinois had about 17 composers on its faculty, which allowed Danby to explore multiple compositional paths. Among these mentors was Tom Fredrickson, who taught some very practical courses. One of these courses was a composition workshop taught by Fredrickson and Tom Siwe. In this course, Danby was exposed to percussion instrument categories and techniques.

Danby recalls a particular value of studying with Siwe and Fredrickson: "It wasn't just a theoretical thing. We were really focused on what we could write for these instruments. And both teachers were really wonderful about distinguishing at least three kinds of composing that you could do for instruments—the clearly idiomatic, the 'stretch stuff' (problematic writing), and the clearly difficult or downright impossible." A primary product of Danby's studies in this workshop was a ten-movement suite of canons entitled "Mirrors" for percussion quartet. In this process, he learned a great deal about sound, notation, and performers' expectations.

In addition to his studies in composition, Danby became engrossed and reinvigorated in electronic music while at the University of Illinois. In particular, he took several courses with Scott Wyatt, a composer who led his graduate students through various aspects of additive synthesis, tape editing, and sound sculpting and notation of musique concrète with a wide assortment of electronic hardware. One particularly challenging exercise involved a brief analog recording of Wyatt, who had spoken two brief sentences. Each student had to edit the analog tapes, parsing each word down to individual phonemes to reconstruct a new sentence. Ultimately, Danby became Wyatt's graduate assistant and sabbatical leave replacement, guiding undergraduate students, writing technical manuals, and helping to organize an annual conference of SEAMUS (Society for Electro-Acoustic Music in the United States).

## COMPOSING WITH DIGITAL TOOLS

Currently, Danby serves as composer-in-residence and teaches courses in music theory and composition at the Academy of Arts and Communications, part of Jefferson High School in Lafayette, Indiana. His unique set of experiences led him to create and develop a course with the official and rather generic state title "Electronic Music." Danby, however, prefers to call the course "Composing With Digital Tools" in order to recognize the musical and compositional context in which the tools are used.

Before launching this course, one of Danby's first teaching assignments was to implement music theory and class piano curricula. The physical configuration of his music laboratory and teaching space included the flexible headset and intercom system of a piano lab, in which students may interact in small groups or consult privately with the instructor. Interacting with his piano students through this audio system, he discovered two important facets of his students' learning style. First, they were deeply immersed in their projects, collaborating easily and feeding each other's creativity. Second, they were experimenting with features and functions of the instruments that were well beyond the scope of most in-class assignments, such as sequencers and alternating tuning systems.

To support this exploratory learning instinct of his students, Danby built an element of "play time" into his in-class assignments. To foster his students' creativity while avoiding a complete digression from course objectives, he introduced the blues form as a structural element. Within this format, Danby was able to guide his students in discoveries of form, chord structure, melody, rhythm, articulation, and texture—all in a style very familiar to the rock 'n' roll-saturated ears of the students. To learn the vocabulary of the blues, students listened to examples of blues artists such as Bessie Smith. Using an early version of Apple's *GarageBand* software, students were able to construct their own compositions from building blocks provided by Danby, or completely on their own. The results included some fascinating combinations of blues with tango rhythms, innovative lyrics, techno rhythms and tones, and other unusual concepts.

The compositional practice of Danby's blues unit within his class piano course led to his implementation of the "Composing with Digital Tools" course. He has the following goals for students who take this course:

- Improvement of critical and analytical listening skills;
- Awareness of the elements of music composition in the digital environment, and how these elements and the sound environment create a musical experience;
- Understanding of the science of sound (what is it, how is it created and perceived), and how sound can be manipulated digitally to alter or enhance a musical experience;
- Ability to navigate and control music software such as *GarageBand*;
- Ability to apply knowledge and understanding creatively through composition, digital editing, and written reflections based on shared listening experiences;
- Expanded horizons of what constitutes a "musical experience," including musique concrète.

The introductory composition exercises, called "e-tudes," are created in *GarageBand* on the iMacs in his school's music theory and composition lab. In each e-tude, students must demonstrate their grasp of musical and technical concepts, using the software to manipulate sound. In one assignment, Danby borrows from Scott Wyatt's "torturous assignment" and gives his students digital recordings of two spoken sentences. Students must divide sentences into spoken word regions, then reassemble the words into two new sentences. Through precise editing, students are to reassemble the sentences in naturally flowing rhythm. Therefore, the exercise demands both technical skill (knowledge of the program) and critical listening skill. Other examples of e-tudes include a filtering exercise, in which students filter certain bandwidths of audio, a stereo panning e-tude, a volume e-tude, and a localization of sound e-tude, in which students must simulate the relative panning and distance of a source sound, as well as variables of reverberation and filtering.

Danby uses assignments based on musique concrète for three primary reasons: (1) historical awareness of the art; (2) accessibility of this medium among students of widely varied musical backgrounds; and (3) the strong influence musique concrète has had on more recent and familiar approaches such as sampling, scratching, and mash-ups. After providing several historical and more recent listening examples in class, Danby provides the raw materials of the assignment—easily recognizable sounds such as squeaky chairs and slamming doors—but the students provide a wide variety of finished products, each two to three minutes in length. "Some are collage-like, others create a single sound-world and stay within it, and others create a clear emotional arc through control of volume and density," Danby explains.

In another project, borrowed from educator Alex Ruthmann, students create dense blocks of sound using *GarageBand*. Although they are

## COURSE WORK

View lesson plans and hear audio files that accompany this article

Web Extra

www.pas.org/publications/January2011webextras.aspx

**E-tude 1: *GarageBand* Basics**

This e-tude will allow you to learn:

(1) how our Haiku online course management system handles downloading and uploading/submitting assignments;

(2) the most basic recording and track-naming functions of *GarageBand*.

*Students simply record themselves saying their name, then save and submit the* GarageBand *project file.*

**E-tude 2: Basic Recording and Editing in *GarageBand* (Word Music)**

This e-tude will allow you to explore rhythmic patterns within and between recorded words as you create a piece of "word music."

*Students record themselves saying three or four words, then copy and place them on the timeline to create word music.*

LISTENING: Ernst Toch, "Geographical Fugue"; Potter Puppet Pals, "Mysterious Ticking Noise" (YouTube); Christian McBride with Scratch, "E Jam"

**Web Extra:** The complete lesson plan for E-tude 2 can be found at www.pas.org/publications/January2011webextras.aspx

**E-tude 3: Editing, Splitting, Rearranging in *GarageBand***

This e-tude will challenge you to split an entire sentence into its individual words and rearrange them to create two new sentences.

**E-tude 4: Panning**

This e-tude will challenge you to control the placement of recorded sounds in the stereo field.

*I record myself saying things like "Left," "Moving from right to left," etc., and students must add static and dynamic panning to place the words according to their meaning.*

LISTENING: Kenneth Gaboru, "Lemon Drops"

**E-tude 5: Mixing**

This e-tude will challenge you to control the volume of recorded sounds, using static volume-slider settings and automated (dynamic) volume curves.

*Similar to e-tude 4; I record myself saying things like "Loud," "Medium-loud," "Getting louder," etc., and students must shape volume (statically and dynamically) to reflect the meaning.*

LISTENING: Scott Wyatt, "Still Hidden Laughs"

**E-tude 6: Filtering**

This e-tude will challenge you to alter the quality of recorded sounds by applying effects called filters.

*Like e-tudes 4 and 5; "Muffled" should sound that way (low-pass), "Bright but without depth" (high-pass), etc.*

**E-tude 7: Pitch Changing**

This e-tude will challenge you to change the pitch of a recorded sound, both manually (statically) and using automation curves (dynamically), to create an aesthetically pleasing study.

*A creative e-tude! Students explore static and dynamic pitch-changing of a single desk-bell sound.*

LISTENING: Otto Leuning, "Low Speed"; Balinese gamelan

**E-tude 8: Echo and Reverb**

This e-tude will challenge you to create the illusion of space in your sound files by adding echo and reverberation using a number of different techniques.

*Static and dynamic control of levels of echo and reverb.*

**E-tude 9: Localizing Sound**

This e-tude will challenge you to create a mix that places or moves words in or through the stereo field, using mixing, panning, filtering and reverb to create a virtual soundscape.

*Students must create a virtual soundscape and place my recorded words appropriately.*

LISTENING: "Virtual Barber Shop" (YouTube)

**Web Extra:** The complete lesson plan for E-tude 9 can be found at www.pas.org/publications/January2011webextras.aspx

**Musique Concrète Project**

LISTENING: Pierre Schaeffer, "Etude aux Chemins de Fer"; Hugh Le Caine, "Dripsody"; Pink Floyd, "Time" (beginning); King Crimson, "Dig Me" (excerpt); many works from the 1998 CD *Miniatures Concrètes*; Julian Smith, "Techno Jeep" (YouTube)

**Web Extra:** The complete lesson plan for the Musique Concrète Project, two accompanying audio files, and a student evaluation form can be found at www.pas.org/publications/January2011webextras.aspx

**E-tude 10: Beat, Measure, Rhythmic Pattern**

This e-tude will challenge you to create three (or more) rhythmic layers on separate tracks, with two tracks containing steady pulses (the beat and the measure) and a third track containing a rhythmic pattern that repeats, uses unequally spaced pulses, and lasts one or two measures.

LISTENING: early player piano music; Conlon Nancarrow, "Study No. 5 for Player Piano" (excerpt)

**Web Extra:** The complete lesson plan for E-tude 10 can be found at www.pas.org/publications/January2011webextras.aspx

**E-tude 11: Orchestration**

This e-tude will challenge you to choose instruments and change octaves, tempo and overall volume to create three distinct moods from music with the same basic notes and rhythms.

LISTENING: Ives, "The Unanswered Question"

**Web Extra:** The complete lesson plan for E-tude 11 and two accompanying audio tracks can be found at www.pas.org/publications/January2011webextras.aspx

**E-tude 12: Laying Blocks**

This e-tude will challenge you to challenge a classmate by creating a dense block of "musical stone" from which your colleague will have to chisel away the "extra stone" to reveal the music hidden inside.

LISTENING: Mossolov, "Zavod" (*The Iron Foundry*)

**Web Extra:** An audio track for E-tude 12 can be found at www.pas.org/publications/January2011webextras.aspx

**Musical Sculpting Project**

This project will challenge you to reveal the work of musical art hidden inside a classmate's dense block of musical "stone" created in e-tude 12.

Random assignments courtesy of www.random.org/lists.

LISTENING: Stravinsky, "The Rite of Spring" (beginning)

**Web Extra:** A complete lesson plan for Musical Sculpting and an accompanying audio track can be found at www.pas.org/publications/January2011webextras.aspx

each required to fill a minimum of eight tracks with sounds for 60 seconds, many far exceed the requirement, layering as many as 30 tracks of *GarageBand* loop samples. Drawing parallels to Michelangelo's theory that within each stone lies a piece of art (requiring that the artist carve away only that which is not necessary to the piece) and the direct musical listening examples of portions of Stravinsky's "Rite of Spring" and Alexander Mosolov's "The Iron Foundry," Danby distributes students' sound block files randomly among the class. He challenges students to reshape (i.e., "carve away") these sound masses into aesthetically approachable pieces of music using all the editing tools they developed during their semester of study.

## CREATIVE APPLICATIONS OF TECHNOLOGY

Though many of the sounds available in *GarageBand* mimic acoustic instruments, Danby wants his students to use software to create music that could only be realized in this medium. To gain aesthetic awareness and to liberate their own concepts of composition, students listen to precursors of the digital realm such as Conlon Nancarrow's works for player piano.

In terms of evaluating student work, Danby states the goals and expected outcomes of his e-tudes clearly. He offers comments during each student's development of an assignment, using the headset audio system in his teaching lab. Evaluation of larger projects includes additional criteria, such as quality of engineering (i.e., dynamic range, panning, and equalization). When students' projects are complete, the entire class listens to each student's piece twice, offering verbal feedback in class. Danby discusses higher-order aesthetic criteria with his students, but is mindful not to factor such criticisms into students' project grades. Discussing solutions to any such shortcomings is more important to Danby than using grades as a sort of "academic guillotine" in response to what should be a moment of pedagogical nurturing—a *beginning* point in the creative process.

Using computer tools to create art is neither a left-brain nor a right-brain activity, says Danby. Referring to author Daniel Pink, he thinks of it as a "whole-brain" activity. The e-tudes, which are largely left-brain activities, lead quite naturally into projects of greater scope, deeper cognitive activity, and integration of "cross-brain" connections. Thinking back to his early experiences of musical "sound worlds" with oscillator kits and listening to jazz, and on to the experiences of performing virtuosic works of other composers, Danby's most rewarding activities as a musician and teacher share the common thread of musical engagement through personal creative input. This type of engagement has motivated Danby as a composer, and he has instilled in his students a similar desire to create. With all technologies come limitations and possibilities. Danby sees in percussionists a creative edge in their willingness to experiment, expanding the sound palette in meaningful ways. Engaging percussionists in the digital environment is a natural combination, given their propensity to experiment. Additionally, percussionists are likely to take advantage of practical applications of technology, such as promotion and marketing of music and musicians via cyberspace. In the end, Judd Danby is hopeful that technologies will continue to expand the aesthetics of musical performance.

**Dr. Judd Danby** is a concert music composer working in traditional and electronic media, a jazz performer and composer/arranger, and serves as Composer-in-Residence at the Arts & Communications Academy at Jefferson High School in Lafayette, Indiana, where he works with students in the areas of music theory, composition, and jazz improvisation. He is also an adjunct instructor of jazz piano at Purdue University, Chair of the Indiana Music Educators Association annual composition competition, and serves as artistic director of The Jazz Club, a member-supported jazz concert series in the Lafayette area. His "The Piano's Stuck," premiered by Marilyn Nonken, was published by (now defunct) Soundout Digital Press, an early online publisher of new music. His "Mirrors" for percussion quartet is published by Media Press, and his electronic work "Twelve Can Play That Game" appears on the recording *Sound Speculations* (University of Illinois CD EMS 9300). His jazz works appear on Los Blancos Latin Jazz Band's *Receta Original* (Red Pepper Records CD374).

**Dr. Kurt Gartner** serves as Professor of Percussion at Kansas State University. As a 2010–2011 Tilford Fellow, he is coordinating an interdisciplinary study of Cuban arts. In the past, he was a Big 12 Faculty Fellow, collaborating with the percussion studio and jazz program at the University of Missouri. There, he provided instruction and performances in Afro-Cuban music and applications of technology in music. He has also served as Special Assistant to the Provost and currently serves as Coordinator of the university's Peer Review of Teaching Program. He serves PAS as Music Technology editor for *Percussive Notes*. PN

# Performing With Ease, part 3:

## A Look at Resistance

By Rob Falvo

The Alexander Technique can be a catalyst for understanding who we are. By observing body tension, we can discover how our minds behave and begin to discover our fears, belief systems, and unconscious agendas. As long as there is an agenda, there is resistance and interference to the flow of life. When we notice these conditions, there is a possibility that tension will drop away and life will become easier, and silence or stillness can be observed at that moment.

Alexander Technique is practical play; excess tension can be seen directly, no imagination needed, no logical mind necessary (these qualities can actually get in the way), just openness and interest to see what is going on in your body and mind. When this happens, creativity is in full bloom without trying to be creative. Unlike philosophical discourses, which can be interesting and fun, this understanding comes out of direct experience without being argued or debated. It is either seen or not—that's it.

Kristnamurti, the world teacher, wrote: "Understanding is not an intellectual process. Acquiring knowledge about yourself and learning about yourself are two different things, for the knowledge you accumulate about yourself is always of the past, and a mind that is burdened with the past is a sorrowful mind. Learning about yourself is not like learning a language or a technology or a science—then you obviously have to accumulate and remember; it would be absurd to begin all over again—but in the psychological field, learning about yourself is always in the present and knowledge is always in the past, and as most of us live in the past and are satisfied with the past, knowledge becomes extraordinarily important to us. That is why we worship the erudite, the clever, the cunning. But if you are learning all the time, learning every minute, learning by watching and listening, learning by seeing and doing, then you will find that learning is a constant movement without the past."[1]

What does this have to do with playing percussion? When tension is seen directly and is let go, movement on any instrument becomes easy and fluid, and performing becomes virtuosic. Whenever tension is not seen, resistance occurs and the body contracts. We are no longer free, and it is like we are driving with our brakes on.

Questions might come up in our minds: Can I just get through this piece without stopping? Can I just make it to the end without any pain? Can I just make it to the end without needing to slow down? Any or all of these judgments might surface as we are performing, and at that moment the body begins pulling in and shortening. The shoulders come forward and move closer to the ears. The neck shortens into the torso and the chin rises up as the back neck muscles contract. The back shortens by compressing the vertebrae in any number of ways. The hips push forward while the knees and ankles lock.

Here are some practical movement questions to ask yourself while performing on percussion instruments.

**Keyboard percussion:** When moving up or down the instrument, are your hips and knees locked as you take several steps, or are you easy in your hips and knees while you take a step or glide, allowing free motion to the end of the passage? While you are reading music and performing on the instrument, are you staring and tensing your neck to see the music or are you letting the music come to you, letting your eyes be easy and your neck free?

**Timpani:** When sitting on the stool, are you sitting on your sit bones, or sitting on your tailbone or thighbone? When you are sitting and moving from one drum to the next, are you moving from your hips or from your chest (thus tightening your hips and tensing your body)? When pedaling, are you moving your legs from your hip joints (moving easily), or are you pushing the pedals from your ankles, straining your legs to get to the next pitch?

**Drumset:** Are your arms moving from the area where your collarbone connects with your sternum (sternoclavicular joint)? When this happens your whole body is free and easy to move, and your arms will be supported. Are you moving forward from your hip joints when you need to reach for a cymbal or tom-tom so that your arms are free and flexible (like octopus arms) rather than collapsing in your chest—forcing your breath to be shallow and confined?

**Snare drum:** Is your neck easy when you look down at the drum or music? When moving your head, are you moving from the top joint found in back of the nose and between your ears? Are your shoulders light, elbows flexible, and wrists easy? Are you aware of your fingers and how you move them? When standing, are your hips, knees, and ankles easy?

**Crash cymbals:** Are you holding your breath while you crash the cymbals? Are your shoulders raised up (tension), or are you using only what is necessary to play? Are your knees and ankles locked, thinking that you need to lock them in order to crash the cymbals?

**Tambourine:** To play shake rolls takes a lot of muscle tone in the arms and wrists. Are you locked in your shoulder area, thus creating more stress on your fingers and wrists, or is the movement supported throughout your whole body in order to not misuse the small muscles of your fingers and wrists?

**Triangle:** While you are holding the triangle up in performance, is the shoulder that is holding the triangle raised up closer to your ear or is it easy, lengthened out from your body and resting on your rib cage? How about your other shoulder—is it tense while you strike the triangle, or are you supporting the movement of your fingers and wrists with your whole body as you strike it?

**Bass drum:** When you strike the bass drum, are you holding your breath, or are you breathing naturally without restriction in the body so that the breath is easily flowing? Are you playing just with your wrists, or using your whole arm to play, allowing the wrists to move more easily?

**Multiple setup:** While moving from one instrument to another are you aware of how you are moving from your neck to your toes, or are you more concentrated on getting all the notes and stick changes, thus tensing your body to do so?

What gets in the way of moving with ease? *Trying* to get it right gets in the way. This might seem off base or paradoxical, but it is true. Have you ever *tried* to be easy? Or, better yet, *tried* to lose your car keys? Or tried *not* to think of pink elephants? Whenever you are determined to get it right, there will be excess tension in the body. Do not take my word for it; see for yourself.

In one sense, this work is actually much easier than any intellectual understanding that deals directly with learning information. Your

mind, which is conditioned, will always think about things through a colored lens and not see things as they are. "Miracles" happen when observation occurs without interference from the mind. Change occurs without wanting it to occur.

Confused? Well, it is only confusing because we have been conditioned to think differently. Once the conditioning is noticed and dropped, movement is seen clearly and life becomes easier.

Most of us, however, do not want to face the fact that we are performing with excess tension. Fear comes into play here and we do not want to discuss it. Who plays with excess tension? Those people who deny their fear or resistance will try to keep their fears to themselves in hopes that nobody finds out. Those who will benefit from this work are those who are open, interested, sincere, and willing to look at themselves completely.

Those who can take notice of their habitual patterns of movement (excess tension) have a chance to perform with ease (least amount of tension necessary to perform whatever they are performing). Some performers know—really know without any doubt—how easy it can be. And the big secret is that it is there for everyone.

This doesn't necessarily mean that you will be the fastest player in the West. We all have limits based on physical abilities and programming, but the "kicker" is that nobody (including you) knows what those limits really are—so why bother asking the question. Better to ask: What habits and conditions do I bring to each playing situation? What do I notice about myself while I am playing?

When we are willing to be truthful with ourselves and take a good look, there is freedom. We have been taught that in order to "make it" we need to try hard. The question that comes up for me is: "Make what?" We are just adding on all the things we heard and believed to be true and now find ourselves moving with tension.

You can begin to take a look at what is really happening as you are practicing and performing, and you might be surprised at what you see. Remember that this work is about understanding the inner self (mind) by noticing the outer self (body). Students typically say that they can notice the excess tension in their bodies but cannot let it go. This happens when students are more interested in getting to the end of the piece than really paying attention to the process. This is what F.M. Alexander called "end gaining," and it is what we all learned how to do really well.

Knowledge can be used just to show off one's intelligence rather than to enlighten an experience. As I mentioned before, knowledge (information) can actually get in the way. It distracts from really seeing what is happening because information can add to your mind and veil observation. We try to figure it out, get it right, and sometimes show off to other people. We are always end gaining when we are using our minds in this fashion.

Understanding or being aware is different. It is clear seeing, which excludes *trying* to get it, or trying to fix the "problem." Situations can be seen clearly, and instead of adding information to "correct," there is a letting go of preconceived notions and judgments of good/bad, better/worse, and right/wrong. There is a dropping away of beliefs.

Resistance or tension actually is not a "bad" thing. It is what allows life to have direction, growth, and movement. The heart pumps using tension and release to allow blood to move throughout the body; muscles also work using tension and release to get you from one place to another. There is also nothing wrong with having excess tension. It is part of the human condition, but our tendency is to think there is something wrong and that there is something to get rid of and therefore resist. Trying to get rid of tension becomes distracting.

Distraction is when we identify with a thought that takes us away from an activity like reading music. When thoughts occur (as they typically do) and are identified with (meaning that there is interest in the thought), the thought pulls us in another direction, and the focus on the music and performance is not there.

Without distraction, there is a connection to the music in such a way that communication to the audience is free and easy; the audience will respond with the same openness and connection to the performance. The musician becomes a catalyst for the audience to sense life-affirming energy. It is this connection that everyone craves and enjoys as an audience member or artist.

In conclusion, the Alexander Technique is not really a technique at all. A technique is a system or method to acquire some kind of skill. Thinking of it as a technique fosters the thought that there is something to get right—something to master. When observed, tension is added on to what is natural and easy body movement, so how can you master something that you have already? The balanced movement came before the layering of interference or body tension.

This does not mean that seeing a teacher of the Alexander Technique is not recommended or necessary. We are all the same primarily and cannot objectively see all that teachers might be able to see. A teacher of the Alexander Technique can be a mirror for you to get to know your habits so that you can begin to see for yourself the quality of your movement.

## ENDNOTE

1. Kristnamurti, J. *Freedom From the Known.* San Francisco: Harper Collins, 1969. pp. 22–23.

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# Ten Things Nobody Tells You About Being a Professional

By Adam Groh

One of the most valuable tools for professional musicians is rarely discussed during the course of their training: professionalism. We spend thousands of hours working on technical skills and learning repertoire, trying to figure out how to win auditions and get gigs, but very little is said about what to do after you get hired. How do you get called back? What makes you a functioning member of a percussion section? As I have received more and more opportunities to play gigs with a variety of ensembles, I see that the following principles are not only desirable, but absolutely necessary to being a successful member of a musical community!

I have to give a great deal of credit to Dr. John Parks at Florida State University for passing on a lot of this information during my master's degree. In fact, his basic philosophy of "Play great, be cool" provided a great deal of the inspiration for this article.

Do not think that the following items can only be applied to professional situations. They are skills that should be practiced as early as possible. Students should become familiar with these ideas and implement them at their school. The sooner you act like a pro, the sooner those around you will treat you like one.

## CORRESPONDING LIKE A PROFESSIONAL

Before you do any playing you will have to get your gig lined up. This will happen through communicating with those responsible for organizing the performance via e-mail, phone calls, or possibly an in-person meeting. When you are corresponding with potential employers, keep your messages or dialogue professional and free of slang, jargon, or language that may be offensive. Because e-mail has become so common in our society, we often fail to distinguish between business and informal messages. Be careful about what you are sending to people with whom you will be working, as one e-mail can drastically alter someone's impression of you.

In addition to being polite, respond to e-mails and phone calls in a timely manner. There is no excuse for taking a week to reply to an e-mail, especially if it may cost you a gig. Getting gigs is difficult enough; do not make it any harder by being unprofessional or lackadaisical in your correspondence.

## BE PUNCTUAL

As a percussionist, you have dedicated your life to moving equipment. You are the first one to show up and the last one to leave. However, some seem to have missed that message, or are living in a constant state of denial. First, make sure that you are allowing plenty of extra time for travelling to a gig. The further away the gig is, the more cushion you should build into your schedule. If you have to drive 15 minutes, leave 20 minutes before you want to arrive. If you have to drive for two and a half hours, leave three or three and a half hours before you want to arrive. Leave time to accommodate any emergencies that may arise, such as flat tires, heavy traffic, getting lost, etc.

Most of the time you should plan to be at a rehearsal or performance an hour before it starts. This is especially true if it is the first rehearsal in an unfamiliar location or on instruments you have not seen before. What happens if you walk in ten minutes before the downbeat and realize that the timpani pedals do not work, the crash cymbals don't have straps, and a xylophone string is broken? Such things can be addressed if you arrive early, and believe me, they happen. Even if you don't have an equipment emergency, you will still have given yourself plenty of time to move your gear into the hall at a comfortable pace, get set up, and be ready for any last-minute curveballs that may be thrown your way.

If you don't play on the last piece, stay and lend a hand after the rehearsal or concert. Would you like to be stuck cleaning up everyone else's mess after a rehearsal ends at 10 P.M.? Probably not. These are the things that people remember and that can make or break someone's opinion of you.

## COME PREPARED

Make sure you have the obvious things: your music, an assortment of sticks and mallets, small instruments, and anything else that is necessary for the gig. Have black towels for trap tables, drumkeys, a timpani key (a small crescent wrench is a good universal timpani key), pencils, and a big eraser to remove any previous markings from parts that may no longer apply. Never assume that someone else in the section will have the things you need. If you play bass drum, bring an assortment of mallets so that you have options depending on the music. The same goes for chimes and tam tam. If you play tambourine or triangle, it is always best to bring your own. You can never guarantee that other people or groups have taken the same care with their equipment that you do with yours.

It is also good to bring a small tool kit to gigs. Having a few screwdrivers, allen wrenches, pliers, and even a roll of duct tape can be incredibly useful, especially when you walk into one of the aforementioned "equipment emergencies." Bring extra cymbal felts and sleeves, as well as anything else that may be relevant to whatever instruments you may be playing. This will make your instruments sound better, and it can also make you the hero to a band director whose xylophone has been "buzzing and creaking" for months. A little extra padding to your reputation never hurts!

## BE COOL

This is a big one! Simply put, be a nice person who is easy to work with. Be friendly towards your section mates, since you will be working with them directly. Be flexible with your setups and be willing to adjust if someone suggests moving a cymbal stand over six inches to accommodate another instrument. Remember that, in most situations, you are *not* the principal. You were hired to come in and play on this one concert, and if things go well, maybe you'll be hired again in the future. It does not matter where you go or went to school, or who your teacher was or is, or how long you have been playing, or how many times you have played the piece before. Unless someone asks for your opinion of his or her playing, just worry about yourself. This goes for your section as well as the orchestra. You may have no idea that when you lean over to comment on the horrendous intonation of the oboe soloist, that you are actually talking to her timpani-playing husband. My high school marching band had a rule that the only comment we were allowed to make about another group in public was, "Wow! What a great band!" Save your critiques and opinions for later, no matter how difficult it may be to stifle them.

Make sure to thank the principal (if it's a group with a principal) for the opportunity to play with the section. Tell that person that you are enjoying it and you would love to play again in the future if they have a need. Also, be sure

to thank the personnel manager, or anyone else who may have been instrumental in getting you the gig. Follow up with a brief e-mail thanking them for contacting you. Many people fail to realize that for a lot of groups, it is not the conductor or the principal percussionist who makes the hiring decisions, it is an administrative person. Display your gratitude and you will increase your chances of future calls.

It is not necessary to befriend every member of the orchestra or group with which you are playing. Just be friendly. Smile at other people back stage. Hold the door for a harpist or double bassist. Say thanks to the stage crew who got you all those extra stands for trap tables and let you into the hall early to get your gear ready. Being polite will go a long way to getting you more gigs. Regional groups often share players, and the impression you make with one group may land you a gig with another.

## LEAVE THE CONDUCTOR ALONE

One mistake that some people make is being over-zealous about getting to know the conductor. In most situations, the conductor wants to have a very simple relationship with you. He tells or shows you how he wants something done, and you do it. As a general rule, avoid speaking with the conductor in rehearsal. Obviously, there is nothing wrong with a casual conversation that may arise on a break, but most conductors are juggling a lot of responsibilities, and you don't want to come off as annoying or needy.

In rehearsal, it is rare that you need to say more than a few words to a conductor. Again, most conductors do not want to have a lengthy discussion about artistic decisions. They want to give an instruction and have it be done. In this situation, a simple "yes" or a "no problem" will suffice. If you have questions about your part, save them for a break, and before going to the conductor, start with your section mates and principal player for possible answers. Approaching the conductor should be your last resort. Imagine trying to micro-manage every measure of every part in an 85-piece orchestra. You can see why players who take the initiative to solve their own problems make conductors very happy.

## OBSERVE THE HIERARCHY

There is a hierarchy within most ensembles. Decisions are made at a variety of levels, depending on their possible influence on the group. For example, the conductor makes decisions for the entire group, but smaller details may be left to the concertmaster or principal players to work through on their own. It is impossible to overstate the importance of maintaining this hierarchy and knowing your place within it. The benefit to this system is that it allows for a great deal of control at the local level. However, should you disrupt or attempt to circumvent the structure that is in place, it can cause a potential rift between you and other members of the group. Make a point to go to the right people with your questions or concerns. Whether it is a question about the dress for the concert, or what mallets sound good in a particular passage, your answers can most likely be found with the people around you. If not, those people will be able to direct you to others who can answer your questions.

## BE CONSIDERATE OF OTHER PEOPLE'S EARS

This is a common issue with inexperienced players, and it is also a quick way to upset those around you without realizing it. When other people are onstage warming up for a rehearsal or concert, you should not be playing loudly. Being able to run through all of the loud entrances in your parts is another advantage to arriving early. Get your loud cymbal crashes, *fortissimo* xylophone, and Shostakovich snare drum licks out of the way 45 minutes prior to the start of your rehearsal or concert. If you need to continue warming up on those instruments, consider using a practice pad, soft yarn mallets on xylophone, or taking your crash cymbals backstage and away from others.

## BE iCOURTEOUS

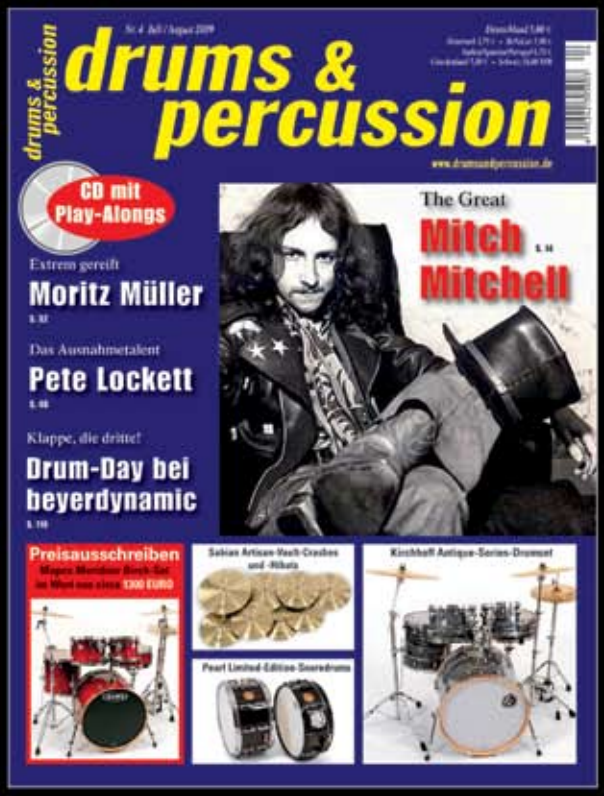
This is the information and technology age, and it seems that every day there is a new crop of iPhones, Droids, and other smartphones hitting the market. However, while technological devices are becoming a huge part of our culture, they should not be part of the concert experience. In a concert setting, you should never be using your cell phone anywhere that the audience can see you. In rehearsal, outside of a break time, keep your cell phone put away. The last thing you want is for conductors to think that your texting is more important than their rehearsal. The same goes for iPods, laptops, and any other electronic devices. If you want to check your e-mail during a tacet movement, move backstage or to another room. Also, taking pictures on stage should be done before or after the concert starts. Once the house is open for patrons, your cell phone or camera should be out of sight. In the meantime, bring a good book to read while you wait during rehearsal.

Social media is another part of our culture that is gaining popularity at an alarming rate. In the past couple years, many of the top percussion educators and performers have joined the thousands of college and high school-aged percussionists on Facebook, Twitter, and the PAS message board. The long-term ramifications of social media are still being debated, but the possible negative effects of acting irresponsibly online are quite clear. Remember that if your profile is linked to the people you work with or for, they can see all of your posts. Your harsh comments on politics, streams of curse words, or any other vitriolic rant that you may put on your page will be seen by all. It is easy to forget that the conversations we have with our friends on Facebook are not private. Teachers in public school systems have lost their jobs over their behavior online. Don't let a moment of carelessness affect how your employer or colleagues view you. Keep it clean and be professional.

## PRESENT YOURSELF THE WAY YOU WANT TO BE PERCEIVED

As the saying goes, you only get one chance to make a first impression. While I am certainly not suggesting that you show up to your first rehearsal in a suit and tie, take a moment to consider how you will be presenting yourself. There is nothing wrong with wearing jeans, but pick a pair that is free of holes. Make it easy for people to take you seriously and avoid anything that could distract from your playing.

Prior to concerts, do not enter the stage area (where audience members can see you) unless you are in your full concert dress. Male percussionists have a tendency to venture out to adjust equipment and set out mallets with their tuxedo only partially on. If someone in the seats can see you, then you need to be dressed appropriately—which includes having your bow tie and jacket on. After the concert, feel free to

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relax and "let your hair down," but before the concert be sure to maintain the professional appearance of the ensemble. You would not show up to work at an office building without adhering to the dress code, and your music-related jobs should be no different.

Additionally, practice good personal hygiene. It is distracting to stand next to a person on stage with a "casual approach" to showering. If you are a student and sharing practice rooms then you know how poor the circulation usually is in them. Do not punish the student coming in after you by making the room unbearable. It is a shame to have to include this, but it happens more frequently than we all wish.

In addition to your appearance, make sure that your setup for rehearsal is tidy and organized. This is why you brought towels for tray tables. Resist the urge to place mallets on the floor or on the instruments themselves. Keeping your area free of clutter is not only aesthetically pleasing; it also makes your performance more efficient. People have a tendency to judge things on first sight, and you want to be perceived as organized and prepared, not aloof and messy.

## PLAY GREAT

This is the one thing that most students practice the most; however, it still bears repeating. After being hired by the ensemble, you should attempt to contact the principal percussionist to confirm all of your part assignments. You can get that information from the personnel manager who hired you. Once you know exactly what you will be playing you can listen to recordings and isolate the entrances that you need to practice. Remember, learning your music takes a specific amount of work. You can either do the work in advance and go into rehearsal comfortable and prepared, or you can put it off, be nervous, and then be forced to cram the learning process into one or two days. I think it is obvious which one is preferable.

One last note about your playing: I have often seen players fail to use their "poker face" in rehearsal. An important lesson that I was taught early on is that if the audience cannot identify a mistake, it never really happened. Despite all of your preparation, mistakes are bound to occur. However, if you make a mistake, do your best to downplay its significance. Make the correction and move on. I have seen people raise their hand in rehearsals and confess to mistakes without being prompted by the conductor. While their honesty is admirable, the last thing you want to do is undermine your own credibility and give anyone a reason not to bring you back in the future.

## FINAL THOUGHTS

In the professional world, musicians are often hired (for the first time or a return engagement) based on factors other than playing ability. In almost every situation, music is a "team sport" and necessitates the ability to work well with others. Even if you are playing a solo recital, you still come in contact with stage workers, booking agents, and your event hosts. You spend thousands of hours honing your playing abilities. Make sure that your behavior and presentation represents all of that hard work. If you remember to consider these points you will find yourself getting more gigs and enjoying a more successful career.

**Adam Groh** is pursuing a Doctor of Musical Arts degree in Percussion Performance at the University of Texas at Austin. Adam completed his master's degree in percussion performance at the Florida State University, and his bachelor's degree in music at Truman State University. His principal teachers include Dr. Thomas Burritt, Dr. John W. Parks IV, and Dr. Michael Bump. For more information visit www.adamgroh.com. PN

# The Percussion Music of Jason Eckardt

## By Matthew Jenkins

Jason Eckardt (b. 1971) played guitar in rock and jazz bands until, upon first hearing the music of Webern, he immediately devoted himself to composition. Since then, his music has been influenced by his interests in perceptual complexity, the physical and psychological dimensions of performance, and self-organizing processes in the natural world.

His works include "Transience" for solo marimba, "Reul na Coille" for solo percussion and orchestra, and "Sweet Creature" for bodhran. He has been recognized through commissions from Carnegie Hall, Tanglewood, the Koussevitzky and Fromm Foundations, the Guggenheim Museum, the New York State Music Fund, Meet the Composer, the Oberlin Conservatory, and percussionist Evelyn Glennie; fellowships from the Guggenheim and Rockefeller Foundations, Fondation Royaumont, the MacDowell and Millay Colonies, the Fritz Reiner Center, the National Foundation for Advancement in the Arts, and the Yvar Mikhashoff Trust; and awards from the League/ISCM, Deutschen Musikrat-Stadt Wesel, the Aaron Copland Fund, the New York State Council on the Arts, the Alice M. Ditson Fund, ASCAP, the University of Illinois, and Columbia University. Eckardt's music has been heard on festivals including the Festival d'Automne á Paris, Darmstadt, IRCAM-Resonances, the ISCM World Music Days, Voix Nouvelles, Musik im 20, Jahrhundert, Currents in Musical Thought-Seoul, and the International Bartók Festival.

An active promoter of new music, Eckardt is a co-founder and the Executive Director of Ensemble 21, a contemporary music group in New York City. Recordings of Eckardt's works have been released by CRI, Helicon, Capstone, Amp, and Metier; a portrait CD titled *Out of Chaos* is available from Mode. He teaches composition at CUNY's Graduate Center and Brooklyn College and lives in the Catskill Mountains.

Matthew Jenkins: *When did you begin composing? What led you to pursue music as a career?*

Jason Eckardt: I have been obsessed with music since I can remember. As a child I had a small record player in my room and got so excited when I played music on it that I would jump on my bed until, to my father's chagrin, it broke. I got serious about playing music as a teenager after hearing Jimmy Page's guitar solo on Led Zeppelin's "Heartbreaker." A couple of years later I heard Jaco Pastorius's "Portrait of Tracy" and became interested in jazz so much so that I attended the Berklee College of Music with the intention of being a guitarist. While at Berklee I was taking a species counterpoint class and realized that there was a craft to composition that could be learned and refined—a major revelation at the time.

I was also performing and listening to more avant-garde jazz and to the music of Stravinsky and Bartók. I had heard of 12-tone music and asked my counterpoint teacher for some recommendations; he suggested Schoenberg and Webern. I dutifully purchased CDs featuring both composers. Upon returning to my dorm room I played the Schoenberg CD with "Verklärte Nacht." I was a bit disappointed since the post-Romantic style of the piece was not as "advanced" as I had hoped and, in my naiveté, assumed that was what 12-tone music sounded like. Some time later I played the Webern CD, not expecting much. What I heard was the Op. 5 for string quartet arranged on this recording for string orchestra. While the pieces were not 12-tone in construction, they did feature the atonal pitch constructions, irregular rhythms, imperceptible meters, and the formal and gestural concision typical of Webern's 12-tone music. I was galvanized and immediately knew that this was the music I wanted to write. I changed my major to composition and have never looked back.

MJ: *Your composition "Transience" for solo marimba is a work in a constant state of flux. Can you describe the compositional process that dictates motion, or a lack thereof, throughout the piece?*

JE: Motion is conveyed through process in this piece. First, the accumulation of harmonic information that informs the first section establishes the octatonic scale as the generating pitch collection. As the second section begins, the other two octatonic collections are introduced as successive accumulations of pitch classes and as registrally stratified lines. As this happens, the harmonic environment becomes more chromatically saturated until all twelve pitch classes are constantly in rotation. Second, the processes of registral expansion and compression modify the registral envelope in order to allow more elaborate polyphonic textures. This suggests a multiplicity of linear and horizontal harmonic motion that focuses the listener's attention on the local pitch content.

PHOTO BY KLEINEFENN@IFRANCE.COM

MJ: *The approach to material and density in "Transience" is fragmented and nonlinear. Is there a philosophical or aesthetic motivation behind that approach? Did you compose "Transience" in a linear fashion and then re-organize the materials?*

JE: I have always been drawn to art that suggests multiple temporal dimensions simultaneously. Perhaps this is a result of the discontinuous nature of my mostly urban life, or my optimism for the possibility of art to take me outside of my temporal existence into a world of nonlinear connections that typify my experience of powerful aesthetic experiences. This nonlinearity also reflects, in part, how I understand being, memory, and imagination. While I am attending to the external stimulus in the world I can suddenly find myself captivated by a memory or thought that may be, superficially or

otherwise, completely disconnected to the events unfolding in the physical world. "Transience," like the majority of my music, was composed in the chronological order in which the composition unfolds. The interpolating fragments that quote earlier segments of the piece were selected both to thwart the anticipated trajectory of the music and disrupt harmonic staticity. By throwing the musical flow into a state of flux I am attempting to prepare the listener for the dense network of fixed pitches that will begin to emerge afterwards.

MJ: *What is the performance history of "Transience"?*

JE: "Transience" was commissioned by Makoto Nakura, who gave its first performance at Suntory Hall on the 4th of November, 1999. For the following four years, the piece was not performed by anyone else—and not because of exclusivity restrictions—until Thomas Kolor presented a performance in New York City in 2003. To my knowledge, only one other percussionist, Ayano Kataoka, has performed the work publicly.

MJ: *How does the title relate to the music?*

JE: Because the music is always restlessly moving toward some other state, I thought the title was appropriate. Somehow the word "transience" has taken on a somewhat pejorative meaning in American society, perhaps because we are constantly being told to stay put and follow instructions.

MJ: *How does the notion of virtuosity influence your compositional aesthetic? Does the virtuosity in "Transience" differ from the traditional vision of virtuosity?*

JE: I began playing music because I was impressed by the virtuosity of heavy metal guitar players. Since then, I've always been attracted to music that features virtuosity, though not always of the Lizstian 19th-century variety. The virtuosity required to play, for example, Morton Feldman's "Crippled Symmetry" is thrilling as well. While virtuosity may suggest effortless rendering of materials that challenge the dexterity of the performer, the glib execution of a set of specific instructions could not be farther from my aesthetic vision. In my music I am striving for a keneticism that adds a very physical dimension to the musical transmission. When expressed by an engaging performer I find this exhilarating.

MJ: *How does "Transcience" relate to your other compositions—particularly those from the period around which it was composed?*

JE: As a solo piece with a duration of under 10 minutes it was honestly a divertimento. Although I had received the commission two years previous, I was thinking about the piece that would become "After Serra," which had been delayed by a commission to compose "A Glimpse Retraced." I was still unsure of how to proceed with "After Serra," so Makoto's commission of "Transience" was a welcome opportunity to explore some of the procedural ideas that appear in the first section of "After Serra" on a smaller scale.

I am striving to imbue my music with the striving urgency of rock and the rhythmic elasticity of jazz.

MJ: *What role does pitch play in "Transcience"—in particular, the F-sharp?*

JE: F-sharp is around the center of the marimba's tessitura and provided a "neutral" starting point for the work's processes of registral expansion and compression. Furthermore, F-sharp has always been one of my favorite pitches because of its bright, sharp quality. That pitch returns in the middle of the piece, although as part of a different octatonic collection, and provides both a refocusing of the harmony and a retardation of the harmonic motion.

MJ: *In your concerto for solo percussion and orchestra, what does the title "Reul na Coille" mean?*

JE: "Reul na Coille" is Gaelic for "Star of the Wood," and is also the name of a rare and beautiful wildflower found in the Scottish Highlands. Since the piece was commissioned by Evelyn Glennie, I thought the title was appropriate.

MJ: *Were you influenced by Michael Finnissy's 1979 percussion solo, "Hinomi," when writing "Reul na Coille?"*

JE: Not at all, I'm afraid. I did know, however, what kind of piece I did not want to write: a watered-down keyboard concerto for a mallet instrument. I had already composed "Transience" and felt that I needed to take a completely different approach to writing for percussion. Therefore, I set for myself the challenge of writing a concerto for a soloist whose instruments produced no specific pitch whatsoever.

MJ: *What was your approach to the percussive timbres within "Reul na Coille"?*

JE: Because there are no pitched percussion instruments in the concerto, I often used higher and lower versions of the same instrument to provide rough contours within the same instruments to complement the contours created among different types of instruments. Therefore, the timbres would not only serve a colorisitic function but would also provide unpitched "melodies." Otherwise, the instruments were chosen ad hoc as I composed the work. When enough of them had accumulated, I tried to limit myself somewhat, especially in sections like the second cadenza, where only a small collection of instruments are used.

MJ: *Did you collaborate with Glennie when devising the setup?*

JE: Not particularly. All that was discussed was keeping the setup small enough with which to tour, and considering Evelyn's resources, that was fairly considerable.

MJ: *Did your early experiences with jazz and rock at Berklee influence your approach to material in "Reul na Coille"?*

JE: Not more than in any of my other works. That is to say that I am striving to imbue my music with the striving urgency of rock—in particular heavy metal—and the rhythmic elasticity of jazz.

MJ: *How did the rhythmic theories of Machaut influence your piece for bodhran, "Sweet Creature"?*

JE: I thought for some time about how to compose this piece. With the relatively limited timbral spectrum of a single frame drum, I wanted not only to be more resourceful about drawing different sounds out of the instrument but also to create polyphonic textures. The intended polyphony seemed to lend itself to a deeper structural organization, so I turned to isorhythmic techniques that were influenced by Machaut and his 14th-centrury counterparts. The actual realization of these multivalent rhythmic layers was, in fact, mostly my own devising in an attempt to capture the spirit and aesthetic complexity of Ars Nova composition.

MJ: *How did the commission for "Sweet Creature" come about?*

JE: Michael Lipsey was planning a concert of works written for various hand drums and had received funding from Queens College to commission several pieces for the occasion. I was pleased that he asked me to be a part of the project. Since then, he has recorded these works on a CD titled *So Long, Thanks*, and he will be releasing an annotated collection of the scores.

MJ: *Do you think it would be possible to perform*

*"Sweet Creature" on something other than the bodhran, such as a single drum or a set of drums? Why was it written specifically for the bodhran?*

JE: The work was written for bodhran because that was the frame drum that I was most attracted to out of the several that Michael played. I certainly think that any frame drum of comparable size could accommodate the piece.

MJ: *Which composers have influenced your approach to percussion writing? Have you worked closely with any percussionists?*

JE: I can't say that any composers have specifically influenced my percussion writing. There were some pieces like "Kontakte" that made a profound impression on me, but I have never tried to emulate any other composer in my approach to composing for percussion. In fact, I had the *piano* part of Berio's "Points on a Curve to Find" somewhere in the back of my mind when I was composing "Transience." Most of my work with percussionists has been in the context of mounting performances of other composers' music with Ensemble 21, the new-music group I co-direct. I learned quite a bit by sitting in on rehearsals and taking note of what worked and what didn't. Aside from that, I spent an afternoon with Makoto Nakura when I was preparing to compose "Transience" and a couple of hours with Michael Lipsey to hear him demonstrate various hand drums. I have found that once I have the basic technical information about an instrument, it is more productive to let my imagination shape the music with regard to the specific technical demands of the piece. I want to have the opportunity to push technical boundaries and not be initially concerned with where they presently lie. Otherwise, how could technique move forward?

**Matthew Jenkins** pursues music through noise, percussion, controllers, collaboration, and writing. He performs as a soloist and with WEX, a percussion duo with Elyssa Shalla. Recent projects include Champ d'Action, red fish blue fish, Clinton McCallum, Marianthi Papalexandri, Pe Lang, Jaime Oliver, Daniel Tacke, and William Brent. His writings can be found in *Perspectives of New Music*, *Percussive Notes*, and *The Proceedings of the International Computer Music Conference*, and he has recorded for Centaur and Mode. Steven Schick, Michael Rosen, and Rebecca Kite were his primary teachers. For more information visit www.matthewbjenkins.com. PN

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Terms Used in Percussion

# '1812 Overture' Cannons

By Michael Rosen

**Q.** *We are performing Tchaikovsky's "1812 Overture" on our opening night Masterworks program, and I was told that you might be able to answer some questions we have about the cannons. We are doing the program indoors and stage space is fairly limited, so we will not be able to use actual cannons. What is the most common way you have heard of orchestras executing the cannon fire indoors?*

—Matt Dillon, Operations Director, Charleston Symphony

**A.** Playing "1812" indoors does create volume problems as well as problems for the violinists and the fire department! When played outdoors, percussionists have shot guns with blank shot into metal barrels. The percussionists wear ear protectors, of course, and are stationed well away from the orchestra. Sometimes the guns are fired by members of the local police department or a firearms expert.

For an indoor performance I suggest striking bass drums in the center with rather large mallets to sound less like a bass drum and more like a cannon shot. For a full effect I suggest using microphones to amplify and distort the sound. You might try shooting starter pistols from backstage. There are several kinds of starter pistols of various volumes, so be sure to test the one you have before the concert. Even the softer of the pistols might be too loud to use indoors.

Note that on the music the indication is for *canon*, which is the French word for the English word *cannon*. In German the word is Kanon, in Italian cannone, and in Spanish cañón.

I asked several percussionists what they have used for the cannon shots. Here is what some orchestras have used for the cannon effect and the humorous effect that often followed:

The Los Angeles Philharmonic performs the "1812 Overture" just about every summer at the Hollywood Bowl. We typically have American Civil War replica canons placed on opposite sides of the stage. The cannon shots, as indicated in the score, are triggered electronically by a percussionist pushing a button. When triggered, a pyrotechnic powder pod explodes off-stage, creating a very loud and deep boom. This sonic effect is synchronized with a flash and puff of smoke from the on-stage canons—and lots of fireworks!

—Raynor Carroll, Principal Percussionist, Los Angeles Philharmonic

We contract an organization that provides the orchestra with real miniature cannons timed to the piece. If not that, we use a synthesizer.

—Richard Weiner, Cleveland Orchestra

We do "1812" every year at Tanglewood on our Parade Concert. We use live cannons and shoot them off over the lake along with a display of fireworks. They make a hell of a racket and add to the excitement of the piece. When we recorded the piece many years ago, we used some kind of a shotgun inside a trashcan and taped that sound. I use the "1812" part for teaching purposes, too. It is good for bass drum, cymbals, triangle, tambourine, and timpani. For 28 years, Seiji Ozawa used the piece to harangue tambourine players. Without fail he would catch them at the change of tempo, embarrass them publicly, and once he caught them would never let up, and that includes the performance itself. Many a young tambourine player wished he was playing any other part on this concert.

—Frank Epstein, Boston Symphony Orchestra

We just use a prerecorded sample of a canon. I think it's a sample of a howitzer! We play it on a keyboard, and the sound guys pump it through speakers. Usually we're playing "1812" on an amplified outdoor concert anyway. Once the orchestra hired some company to fire real—but rather tiny—cannons. Honestly, I can't even remember how it sounded. I believe they used to do the shotgun in a garbage can. I recall seeing a picture of one of our stage hands with a shotgun backstage.

—Peter Kogan, Kevin Watkins and Brian Mount, Minnesota Orchestra

It was the opening of Philharmonic Hall in 1962, which was the first hall to open in the Lincoln Center complex. The New York Philharmonic management was looking for a spectacular demonstration of the fabulous acoustics of the new hall and approached the first percussionist, Walter Rosenberg, for suggestions on the cannon shots in "1812 Overture," who in turn approached Carroll Bratman, who was a percussionist and owned Carroll Musical Instrument Rental Service. Carroll suggested that he put steel oil drums in the organ loft above the stage and he would fire a shotgun into the barrels. Leonard Bernstein was conducting the rehearsal and warned the orchestra to protect their ears where the cannons are played because it would be very loud. We started at the beginning, and as the intensity grew the orchestra braced themselves for the big shots. People were about ready to hold their ears but suddenly this earth-

shattering noise exploded—*one bar early!* The woodwinds jumped up and started yelling at the organ loft, but the shots kept coming. Smoke started pouring from the organ loft, and after a few bars the orchestra stopped playing completely, stood up, and just looked up in amazement as the shots continued and the smoke grew in intensity. After the prescribed number of cannon shots, Carroll stuck his head out and said, "How was it?" Bernstein and orchestra roared with laughter. However, at the concert we used a very large bass drum for the cannon shots.

—Arnie Lang, retired, New York Philharmonic

We have played "1812 Overture" many different times at all kinds of venues. The cannons have been anything from bass drum strikes closer to center in, for example, a high school auditorium, to various hand-gun-fired blanks into empty oil drums back stage, to my personal favorite: four 105mm Howitzers operated by the local U.S. National Guard unit pointed out over the Ohio River in Point State Park here in Pittsburgh. The latter was coordinated via 2-way radios between a capable yet nervous PSO staffer and the gunnery sergeant. Throw in some Zambelli fireworks, and it is quite impressive. The report, smoke, and smell really delivered and provided a rousing segue to "Stars and Stripes Forever."

—Andrew Reamer, Pittsburgh Symphony Orchestra

We used to play "1812" every summer at Ravenia with Erich Kunzel conducting. He would bring his own "cannon guy" with him. This guy used small "ship" cannons that were tremendously loud and focused. He set up 16 of these cannons, one for each note written, and every entrance was right on the money. Best I ever heard! The couple of times we recorded this piece inside the hall the cannons were dubbed in later at the studio. Live performances inside the hall are very rare for us, but we have used samples played through the house speaker system in the past. In my opinion this produced mediocre results at best.

—James Ross, Chicago Symphony Orchestra

When I joined the orchestra we used shotguns fired into 55-gallon drums (not trash cans) by our stagehands. Eventually artillery units from the various locations we performed would come with Howitzers. We have also used electronic sounds through huge speakers, but this proved to be too weak.

Did you know that there is a fellow going around the country doing the "1812" with various groups? I believe he did ours last summer. He calls himself a concussionist! Take a look at the article about him that appeared in *People* magazine at www.people.com/people/archive/article/0,,20099578,00.html or an interview with him at www.bruceduffie.com/barnett.html.

Recently we used a local military unit performing on real cannons. We had our resident conductor giving the signal. Mickey [Bookspan] used to signal the cannons from off stage via a headset while playing off-stage chimes. I can still see Mick wearing that thing, looking like an air traffic controller. One time a cannon shot went off after the piece was over. One of our cellists remarked, "He was a loose cannon" (cue rimshot). Once at the Academy of Music, smoke poured on stage during the performance and that was kind of funny, but really just as scary. Another time before I joined the orchestra, the stagehands and maybe Mickey or Charlie [Owen] were stopped by the Secret Service when they walked in backstage with a shotgun. The Orchestra was performing "1812" with President Richard Nixon in attendance at the Academy.

—Tony Orlando, Philadelphia Orchestra

I've had several experiences with the cannons in "1812." The first I can remember was in 1972 when we used a M-80 firecracker in a 60-gallon oil can. Bad results: ears

ringing, shrapnel, and fire! The next was blank shotgun blasts at the 2001 Aspen Music Festival. Also bad result: shotgun wad caught on fire and fell on the oboes! This same problem happened later at Aspen in 2007 with the premiere of John Corigliano's "Circus Maximus" AMFs. The Aspen Police Department was not pleased with either event to say the least. Other times I have used a bass drum, but the result was mixed: broken heads, bad tempered French horn players resulting in verbal abuse and worse. One time there was real thunder during a rainstorm while performing "1812." Coordinating the shots with the music was the problem in this case. The thunder was late, early, and never in sync. Wonderful effect if it could be timed with the music. Probably the best was when I used Emerson, Lake and Palmer's sound system on a 1979 world tour, deemed loudest sound system ever assembled according to the *Guinness Book of World Records*. The result was stunning, mesmerizing, and very effective. The audience went wild and the timing was perfect. However, the Montreal Olympic Stadium needed new tiles in the washrooms after the performance because of the excessive vibrations. Another solution would be to use real canons, although they are very hard to find and a license is needed to fire them. Only the U.S. military has expertise to pull this off, but when they do, there is nothing quite like it.

—Jonathan Haas, New York

Virtually every summer from about 1972 to 1995 (when I left the orchestra), the Rochester Philharmonic Orchestra played an "1812 Night" concert at the orchestra's summer venues in Canandaigua, New York, and Vail, Colorado, usually with three or four real cannons provided by local re-enactor clubs manning the artillery and fireworks. On very rare occasions we either used a bass drum or an amplified "sound-effects" phonograph recording, and later, as technology progressed (from about 1987 to 1995) we used amplified digital samples triggered from a MIDI keyboard when real cannon were unavailable. The main concern with the electronic cannon sounds was to have the best possible speakers (usually placed behind the orchestra, not overhead or to the sides) with the amplification well-equalized—boosted somewhat in the lower frequency ranges and dropped back in the higher frequency ranges. However, at my very last rehearsal with the RPO in 1995 in Vail, Colorado, in place of the digital cannon samples I loaded a virtual barnyard of animal sound samples into my sampling keyboard. The unsuspecting orchestra and conductor were suddenly, at the climax (after the "Moscow burning to the ground" passage) treated to the wildest possible absurd cacophony of assorted duck quacks, chicken squawks, cow moos, dog barks, cat meows, horse whinnies, and pig oinks. The conductor (who shall remain nameless) turned red-faced towards the audience, maybe suspecting that a tractor-trailer with a load of farm animals on the nearby I–70 had overturned. Then, looking back and seeing me on the sampling keyboard and realizing immediately that this was my "swan song," the laughter began from the podium and quickly spread throughout the entire orchestra and even to the stage crew, and went on in waves for the next five minutes. The conductor thanked me afterwards for choosing to make my statement at the dress rehearsal rather than on the evening concert.

—Bill Cahn, retired, Rochester Philharmonic Orchestra

I remember feathers falling from the ceiling of the Eastman Theatre in a performance with the Rochester Philharmonic after the cannon shots in "1812." Eric Leinsdorf was the conductor and seemed perplexed, to say the least.

—John Beck, retired, Rochester Philharmonic Orchestra

I only took part in one performance of the piece at the Royal Opera House (ROH), conducted by Placido Domingo. The overture is a popular item on concerts at the Royal Albert Hall in London. There, explosions are detonated electronically by an electrician situated in the dome of the hall, cued by a percussion player by tapping the electrician on the shoulder (about one beat ahead). On one particular performance, one of my colleagues cued the cannons. When the cannon part had finished, my friend said "Thanks very much" and gave the electrician a congratulatory pat on the back, whereupon he fired off dozens of spare cannon shots!

Quite a few years ago, my predecessor at the ROH, Reginald Barker, took part in a recording of the piece at Kingsway Hall in London that was a popular recording venue for Decca. Kingsway Hall was owned by the Methodist Church and leased out for sessions. Lord Soper, the head of the Methodist Church, had a flat [apartment] at the top of the building. Reg decided to use thunder flashes in a corridor outside the main hall. Thunder flashes are very powerful fireworks used by the Army to simulate hand grenades in war games and are activated by tearing off adhesive strips. They produce a most satisfactory explosion. On the first take, Reg activated a thunder flash and dropped it into a large metal garbage can. There was a massive bang, and decades of dust showered down on Reg and his colleague. Lord Soper tore down from his flat to remonstrate with Reg, during which tirade could be heard the approaching sirens of London's Metropolitan Police Armed Response Unit. Reg, who had a great sense of humor, was most gratified at the explosion and was very disappointed that he wasn't allowed to continue.

—Michael Skinner, Royal Opera, London

The last time I did "1812," I think Tchaikovsky was still alive! There was a thread about it on the PAS website on July 13, 2006 entitled "1812 Overture Cannon Substitutes" by Brian Glenn. Someone from one of the military bands said they'd done it using M-1 tanks. As for myself, I can remember someone in the section shooting a blank pistol or a shotgun into an oil barrel, then doing it another time outside with the Nantucket Band and having the local Coast Guard detachment fire rifles from the roof of Dinsmore's Emporium. Dave Searcy [retired timpanist with the Teatro La Scala Orchestra] told me about a guy in the Oakland Civic Band that used two six-shooters and blew the entire 12 shots in about as many seconds. He also refused to play any of the other parts so Dave had to cover everything himself.

Here's what I wrote in the PAS thread: "The '1812 Overture' was nothing more than an innocuous concert overture of dubious musical worth, a Russian nationalist school pot-boiler until Mercury records A&R got hold of it in the 1950s and used it to show off their new 'hi-fi' (remember that term?) recording techniques. That's where the real artillery got its start instead of just using a second loud bass drum for the cannon. Since then, of course, the piece has became a pops-concert programmer's dream with everyone seeking to trump themselves from year to year so that we're now evidently up to M-1 tanks. But in the meantime it's probably won a few audience members over to concert music."

—Michael Quinn, formerly of the La Scala Orchestra

I remember John Soroka firing a pistol into a barrel one time. When we performed outside at Point State Park in downtown Pittsburgh we started using real cannons fired by the National Guard. One time when the firing started, a bunch of birds that had been in the ceiling of the stage flew out. I also remember one performance when the wind was in our direction and the stage became completely enveloped in smoke. In order to coordinate the firing, one of our mangers was equipped with a walkie-talkie and screamed "fire" into it every time the cue occurred. The audience could hear him and went wild with the whole affair.

—Stan Leonard, retired timpanist with the Pittsburgh Symphony

At the Aspen Festival with Leonard Slatkin we used three bass drums, all lined up across the back of the stage and playing in unison with wooden beaters. It was pretty effective and, since the students were available anyway,

it was an inexpensive solution. At the Dallas Symphony Orchestra we have most often used a single, very large bass drum for the cannon. Most recently it was on stage, but when we did it a few years ago with Andrew Litton, we had it positioned up in the reverberation chamber of the Meyerson Symphony Center. It was a great sound, but a little more difficult to coordinate the timing because of the distance. The chimes were also up in the reverberation chamber for those performances.

Our most recent performance was this July at the Bravo!-Vail Valley Music Festival. Conductor Bruce Hangen did not want to use a bass drum, so we used a sampled cannon sound that was triggered from a Kurzweil K-2600 sampling keyboard. The results were mixed, in my opinion. Many years ago we played a performance at the Dallas Convention Center. Someone had the bright idea of firing shotgun blanks into a metal barrel. The man who was to do the shooting showed up with his ear protector headphones and set up the barrel just offstage very near the orchestra. They decided to forgo the actual shots at the rehearsal, so no one really knew what to expect. At the performance the gun shots, amplified by the barrel, were so loud that some orchestra members stopped playing and covered their ears. The stage filled with dark smoke and the smell of gunpowder was everywhere. It was a disaster!

We have also played it outdoors with cannons from the National Guard. People love it! One night, however, the concert was delayed by bad weather and it was nearly midnight when we reached then end of the overture. We learned later that the police received numerous anxious phone calls from nearby residents who thought that something terrible was happening.

My favorite story, perhaps apocryphal, concerns the percussionist whose job it was to signal the cannoneer with a flashlight at the appropriate moment. About half way through the piece this chap decided to test his flashlight, just to be sure it was going to work. A few seconds later the guns erupted and ruined the rest of the performance!

—Doug Howard, Dallas Symphony Orchestra

When I first joined the Atlanta Symphony their tradition was to have two bass drums up front, which they would mike and get them sounding pretty loud. They always would pay the bass clarinet player and a bassist doubling to play them—and they would beat the snot out of them! I got tired of watching them destroy the poor drums and put an end to that tradition. Now we just use a keyboard sampler.

—Tom Sherwood, Atlanta Symphony

When I was young we played the "1812" in the Greater Boston Youth Symphony Orchestra. I had gone to a Red Sox game

Hollywood Bowl

and purchased two mini souvenir baseball bats approximately 16–18 inches long, which resembled nightsticks carried by police officers. I set up two different size concert bass drums using the mini bats as the beaters. Great fun improvising cannons.

When I arrived in Bergen, Norway, one of my colleagues showed me a very interesting and effective method for the cannon shots indoors. My colleague had many years ago been told by an older colleague about a drum, square in shape, which had three skins mounted (stacked) on the beating side, each with its own flesh hoop, with approximately a half inch between each skin. This meant when you struck the drum, the first two skins produced a cracking sound a split second before the final one gave the boom. Although he never saw this drum, he used the idea to fashion his own in this way: Take an old plastic snare drum skin and place it inside a plastic shopping bag. Hold the snare drum skin in your left hand as if it were a frisbee, parallel and about a half inch above the bass drum The plastic bag is wrapped fairly tight around the drumhead. With a heavy beater strike the snare drum head, which will produce the "crack" sound a split second before the boom of the bass drum.

Years later I combined this idea with my original idea of the two bass drums. I pricked four equidistant holes around two old Remo batter heads, then slid rubber bands through the holes and stretched the bands to four tuning rod handles on the bass drums. The old drumhead kind of floats above the bass drum skin. This way I could play on two bass drums, which I felt was a bit more realistic, and each had the added "crack" effect, which separated

it from the bass drum being used in the percussion section.

—Peter Kates, Bergen Symphony, Norway

I have two first-hand tales of experiences with solutions for the cannon shots in 1812—both variations on, "Now, *nothing* can go wrong!" My first experience happened decades ago when the orchestra was called the New Orleans Symphony: The conductor wanted a 12-gauge shotgun fired into an empty 55-gallon oil drum—pretty standard stuff—but he had the idea that the oil drum should be half-filled with water to mellow the sound of the shots. At the test firing onstage before the rehearsal with the maestro supervising, the first shot produced an instant tsuanami. Everyone and everything within ten feet, conductor included, was drenched!

My other experience was at a performance in the early 1970s at the Masonic Auditorium in Cleveland where, after a perfectly good dress rehearsal with one shotgun, the conductor requested more shotguns for added drama. At the concert, the multiple shotguns generated so much smoke that at the conclusion, the entire hall was filled with a dense blue, choking haze. Aside from the absence of bloodshed, the scene looked more like the conclusion of an actual battle from the war of 1812 than the "1812 Overture."

—Jim Atwood, Louisiana Philharmonic

When I was playing with the Los Angeles Philharmonic, we played "1812" on the 4th of July every year at the Hollywood Bowl. They used real fireworks with special charges for the cannon shots set off by an extra percussionist via buttons related to each charge. The only problem was that the cinders given off by the shots burned holes in the white jackets of the string players.

—William Kraft, timpanist, retired, Los Angeles Philharmonic

Several years ago, my first or second year in the orchestra, on an outdoor pops concert, the Jacksonville Symphony Orchestra was performing on a large temporary stage, overlooking the stadium of a tennis club. No one warned the musicians that the guns (or whatever was used to fire the cannon shots) were right behind the stage behind the basses, hidden by shrubs. Along comes the closing selection. When the cannons started to fire, I saw our bass players go airborne immediately after the first shot. Those playing on stools literally flew out of their seats, and those standing spun around. They immediately stopped playing and covered their ears for the rest of the piece. There must have been a meeting with the orchestra committee after that event because the guns have not been anywhere near the stage since.

—Kevin Garry, Charlotte Mabrey, Jacksonville Symphony Orchestra

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

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



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*—Jim Lambert*

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*—Jim Lambert*

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**$4.00 ea.**
**Per-Mus Publications**

These three works for marimba solo are part of the Good n' Easy Solo Series for *The Developing Percussionist*. Each piece is one page and approximately one-and-a-half minutes in length. The solos are playable on a 4.0-octave marimba (or even a 3.5-octave xylophone) and are geared toward students beginning to work with multiple mallets in one or both hands.

"Four Spans on London Bridge" requires four mallets, while "Lauren's Lullaby" is written for one mallet in the left hand and two mallets in the right. "Vanishing Warriors" is intended for one mallet in the right hand and two mallets in the left. All three pieces utilize single independent, single alternating, and double vertical strokes, with "Four Spans on London Bridge" specifically combining different strokes between hands. Each solo is marked at an initial moderate tempo of quarter note equals 100 with no rolls. Stem direction is used to indicate sticking.

The three pieces include what the author refers to as a "Mini-Lesson" page of performance notes. These narrative descriptions of different technical elements of the piece are helpful for the student in identifying the types of strokes used within the piece, but could be perceived as slightly intimidating with comments such as "lateral motion is sometimes difficult to grasp" and "the motion is unlike anything in their performance experience." Without applicable exercises, technical development suggestions, or relevant comparisons to other hand motions (e.g., tambourine shake roll, turning a door knob, traditional snare drum strokes) the student may struggle to apply these performance notes in context.

"Four Spans on London Bridge" features four statements of the familiar melody with a slightly different treatment in each repetition. The familiarity of the tune should be appealing to a young student, and the clear delineation between sections will help with basic form analysis. "Vanishing Warriors" presents the melody primarily with the single mallet in the right hand and leaves the left hand as an open fifth accompaniment. This treatment is ideal for isolating the two hands and addressing issues of balance between melody and supportive material. "Lauren's Lullaby" is a simple waltz that requires attention to phrasing and musical shaping. Even though three different stroke types are used, there are limited interval shifts making this lullaby a very nice pedagogical work and a beautiful performance piece for the younger student.

*—Josh Gottry*

## KEYBOARD PERCUSSION ENSEMBLE

**Placid Landscapes** IV
Rob Sanderl
**$24.95**
**HoneyRock**

"Placid Landscapes" is a marimba quartet (one 5.0-marimba required) with optional percussion. Only one part requires the use of four mallets while the remaining parts can be performed with two.

Scored in an A-B-A´-Coda format, the piece maintains a sense of continuity through repetitive patterns and pervasive, sixteenth-note rhythms. Sanderl layers each section with one- or two-measure patterns per performer, and progressively adds in the other parts. This makes the A sections more approachable to performers, but more difficult in the B section and the coda as the layers multiply. In these latter two sections, the performers' understanding of the combined rhythm is a must for proper execution, as they are extremely syncopated.

The composer states that the percussion should "groove heavily, and weave itself around the rhythmic ideas presented in all four marimba parts." The percussion part is to be improvised on djembe or cajon, so the performer will need to synthesize the marimba parts to understand his or her role in the music.

Sanderl states that the piece was "initially conceived as an improvisatory idea." Sanderl provides the harmonic vocabulary for each section of the piece, and if the performers take note of this they will be able to further create something unique and creative.

*—Eric Willie*

**Metroplex Drive** V
Anders Åstrand
**$20.00**
**Innovative Percussion**

Many of Anders Åstrand's works encompass a laid-back groove, cascading accompaniment figures and graceful melodic lines. This piece is no exception. Written for Janis Potter's Marimba All-Star Concert at PASIC 2010, Åstrand utilizes a small keyboard ensemble of two vibraphones, xylophone, two marimbas (4.3 and 5.0), and one percussionist on glockenspiel, crotales and bongos. The introduction is very slow with soft, open-voiced chord changes played underneath short solo statements by each player in the ensemble. After each "all-star" has his or her individual time to shine, the entire ensemble is ready to go.

The piece begins with a relaxed 6/8 groove in the second marimba part leading to the full ensemble entrance. From this point, the piece remains at a steady tempo with clear four-bar phrases. Even though the vibraphone has the primary melody for a majority of the piece with the xylophone, while a second vibe part and the first marimba part contain counter-melodies and harmonic support, "Metroplex Drive," named after the street where Innovative Percussion is located, is not a vibraphone feature. Each player has an important role with short solo lines that emerge from the texture.

Throughout the main body of the piece, the second marimbist continues the primary groove and bass line, while the crotale/glockenspiel doubles the melody and bows long chord tones. There are several transitions in this part where the player will need to make adjustments due to quick changes between the mallets and bows. After four 16-bar sections, the vibraphonist has chord changes for soloing, while the other players, including the bongos, lay down a gentle groove underneath. After a short transition with unison runs in all parts, the primary theme is repeated once, followed by another unison run to the end.

Overall, ensemble members will need to wade through the thick texture to

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discover and bring out the important lines. Additionally, each individual part has technical challenges including large leaps and brisk arpeggios up and down the keyboard. In regards to the manuscript, there are very few dynamic markings, so care should be taken to study the score and add dynamics accordingly to emphasize the primary themes, solo interjections and phrase structures.

*—Brian Zator*

## PERCUSSION ENSEMBLE

### Bang. Volume 3 III

Gordon Hughes
**$39.95**
**Rhythmscape Publishing**

For most beginning percussionists, note duration is regretfully overlooked. Beginning band and method books notate half notes, quarter notes, and eighth notes, which all end up sounding exactly the same on a snare drum or practice pad. "Bang. 3" forces students to focus on the specific concept of note length through the use of brushes on drumheads or textured surfaces. In this context, these basic rhythmic values must be considered not simply in terms of how the sound starts, but also how long each note must sustain and then end.

"Bang. 3" is set in common time with one five-measure ritardando, and primarily features quarter notes, eighth notes, sixteenth notes, and dotted eighth notes. Ties are used sparingly. The dynamics allow students to explore how pressure and speed impact volume in friction performance. In addition to swishing of brushes, performers add a vocalized "shh" in a few places during the work.

This two-minute work is written for four players, but specifies that parts may be doubled for larger ensembles. Instrumentation requires a selection of drum skins or found objects that can be rubbed with wire or plastic brushes. "Bang. 3" certainly won't live up to the implications of its title as one of the louder works in your percussion concert, but it is a welcome addition to the literature considering the unique and engaging approach to an often neglected part of percussion notation.

*—Josh Gottry*

### Glad III

Steve Winwood
Arr. Rick Mattingly
**$17.99**
**Alfred**

This percussion sextet is a two-and-a-half minute arrangement of a classic rock tune by the band Traffic. (Steve Winwood was a member of the band.) Scored for xylophone, vibraphone, low-A marimba, bass marimba (or electric bass), two congas, and drumset, it requires only two-mallet technique from the keyboardists and a simple rock groove and fills from the drummer. Structurally, the piece has an ABA form with a repetitive melody (primarily found in the xylophone part), solo section (with notated vibe and xylophone solos) and recap of the bridge and A section. The melody has a few sixteenth note triplets, but otherwise, the melody is a simple, syncopated eighth-note line. Suitable for the middle school or high school ensemble, it also features an optional improvised section using the A blues scale.

*—Terry O'Mahoney*

### Maple Leaf Rag III

Scott Joplin
Arr. Paul Williams
**$19.00**
**HaMaR Percussion Publications**

Scored for solo xylophone with six accompanying percussionists, this percussion septet includes two xylophones, glockenspiel, vibraphone, low-A marimba, three timpani, and drumset. This is a straightforward arrangement of the familiar ragtime favorite, which could be appropriate for the younger, intermediate percussion ensemble (probably high school aged). Only two-mallet technique is required of each keyboard performer. Both the timpani and drumset parts are very easy. This particular arrangement is available both in hardcopy and as a digital download at hamarmusicdirect (www.harmarpercussion.com).

A successful performance of this ensemble will require stylistic maturity and tasteful balance among the performers.

*—Jim Lambert*

### Triangulations III

Scott Higgins
**$25.00**
**Scott Higgins Music**

Scored for four performers playing 13 various triangles, "Triangluations" is an anomaly in the percussion ensemble genre. In three contrasting movements, the piece is an exploration of the timbral and expressive techniques of the triangle.

The first movement, "Spiritoso," is composed in a simple homophonic nature in which one performer has a solo triangle passage with the remaining parts maintaining an underlying groove. For this movement, the performers will encounter some difficulties with sixteenth-note passages at the fast tempo.

The next movement, "Agitato," is not scored according to its descriptive title. Rather, it moves in a lilting 3/4 time signature resembling a waltz. Similar to the opening movement, Higgins has provided a pervasive, underlying groove on which the other performers can base their melodies.

The final movement, "Bendoso," uses prepared triangles and asks the performers to bend notes. Higgins asks that players attach metal triangle clips to the bottom arm of the triangle for the prepared triangles, which produces a buzzing aural effect. To bend tones on a triangle, Higgins states that one can "[slide] a triangle beater in from the corner to the middle of the triangle, as the previous note rings."

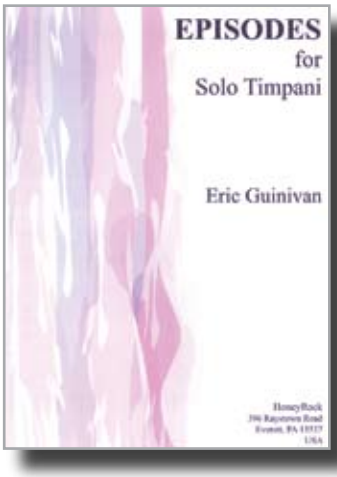
Similar to Alfieri's "Fanfare for Tambourines," Higgins' work is not a novelty piece for accessory percussion. Instead, it will serve as a great resource, for performers and teachers alike, to improve their technical facility on triangle.

*—Eric Willie*

## TIMPANI

### Episodes for Solo Timpani IV

Eric Guinivan
**$15.95**
**HoneyRock**

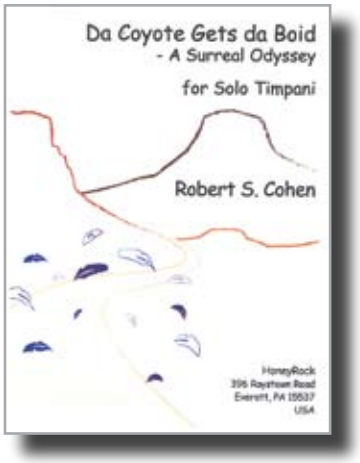



Composed in seven distinct sections, this five-minute timpani solo develops from a slow, pensive mood into a firestorm as each separate "episode" increases in tempo, dynamics, and ferocity. Requiring four standard timpani with only one tuning change on a single drum, the piece uses stick changes, right-hand melodies set against left-hand ostinatos, unison rhythms with opposing accent patterns, a few meter changes, and fast sixteenth-note flourishes to build complexity and interest as the piece evolves. "Episodes" will be a suitable challenge for the college player who likes solo pieces without numerous tuning changes.

*—Terry O'Mahoney*

### Da Coyote Gets da Boid V

Robert S. Cohen
**$17.95**
**HoneyRock**




Here's a challenging programmatic work for solo timpani that requires considerable technical prowess, a refined touch, excellent intonation, and advanced pedaling technique. Divided into three movements, it incorporates some optional special effects (e.g., facial expressions, Super Ball rubbed on drumhead, inverted cymbal on head) with technically challenging passages in a self-described "surreal odyssey" based on the *Wily Coyote* cartoon.

Movement one alternates between a series of slow pedaling passages and bombastic outbursts. The second movement begins with a stately march that juxtaposes 6/8 and 3/4 phrasing before bursting into a driving antiphonal gallop that evokes the spirit of a chase scene. The final movement is a somber "march to the gallows" and coda that signals the demise of "da boid." In addition to routine rhythmic challenges (thirty-second notes and septuplets) and polyrhythms between the hands, the pedaling is the most difficult aspect of this work. This piece could easily be compromised unless it is performed with musical sensitivity and rock solid intonation. Each movement could be performed alone or as a suite for a university student's recital.

*—Terry O'Mahoney*

### Distance: Concerto for Timpani and Soundscape V

Eric Guinivan
**$27.95**
**HoneyRock**

"Distance" is scored for four timpani and electronic soundscape. At over 19 minutes in length, it is a major commitment for the performer and would fill a large percentage of a solo program. The electronic sound (mostly synthesis) helps maintain aural interest over the duration as the timpani solo part uses relatively few extended techniques and rarely alters the regular timpani timbre. The composition alternates between slow atmospheric sections with an emphasis on sustained tones, to driving rhythmic passages in which the performer must maintain precise rhythmic timing with the recorded soundscape. Included with the score is a CD of the performance soundscape, segmented tracks for prac-

tice, and a recorded performance with timpani for study purposes.

Though intended for a mature performer, the technical demand of the timpani part is intermediate, with the most difficult aspects being the maintenance of smooth rolls, accuracy in tuning changes, and regular use of glissandi. An extended-length work would not be appropriate for every student, for sure. However, something can be gained by performing longer pieces, the least of which is mental or physical stamina. The real challenge of the piece is blending the acoustic and electronic sounds and precise timing with the soundscape.

*—John Lane*

## SNARE DRUM

**Hello, Mr. Buzzbee** **I–II**
Jeffrey T. Parthun, Sr.
**$4.00**
**Per-Mus Publications**
This solo is intended for beginning percussionists working on developing a quality buzz roll. While relatively short (one page), the composer uses multiple-bounce strokes in a variety of applications: accented, unaccented, within a diminuendo, within a crescendo, and within a multitude of dynamics. Stickings are indicated throughout, encouraging the development of roll technique in both hands.

While this piece focuses on the development of the buzz roll, several passages include the use of single flams. The composer states in the performance notes that these have been included to "add some spice to the music"; however, a larger pedagogical issue must be addressed: which should be taught first, the buzz roll or the flam? In most cases, when the buzz roll is taught first, these innocuous-looking flams require attention away from the topic at hand and are better suited for later lessons.

As with his other snare drum publications, Parthun includes a page of performance notes that indicate not only the proper techniques required for the piece, but also the desired sound. The use of the terms "volume and saturation" with regard to buzz density provide unique imagery as to the effect of such rolls.

*—Jason Baker*

**Phantastik Phil** **I–II**
Jeffrey T. Parthun, Sr.
**$4.00**
**Per-Mus Publications**
This work for snare drum is an appropriate introduction to solo playing for the beginner. Consisting of quarter notes, eighth notes and sixteenth notes, the rhythmic vocabulary should be accessible to a student in his or her first year of study. Technical demands are limited to accents, rolls (to be performed as either "open" or "buzzed") and single flams. Playing on the rim of the drum and the use of stick clicks are also included.

This piece for beginning snare drum is unique in its attention to dynamics and form. Although only 34 measures long, the composer uses shifts in dynamics and recurring motives to create a distinguishable musical form. This not only serves as a great introduction to higher-level musical thinking for the student, but also provides an element of audience accessibility that many such solos lack.

The composer provides a page of performance notes detailing the desired approach to various aspects of the solo: sound quality, accents, and drum setup. While most percussion teachers would understand these concepts, such explanations are helpful for the non-percussionist band director preparing students for recitals, auditions or festivals.

*—Jason Baker*

**The Big 3** **I–II**
Jeffrey T. Parthun, Sr.
**$4.00**
**Per-Mus Publications**
This solo focuses on what the composer refers to as the "big three" types of snare drum rudiments: rolls, flams and paradiddles. Intended for beginners, the one-page piece uses only quarter-note and eighth-note rhythms. While these rudiments are often taught by rote, Parthun's unique approach incorporates reading skills into the various technical patterns.

A meter of 3/4 is used throughout, often placing rudiments on less common parts of the beat. Musical material alternates between the head and front rim, hopefully heightening the student's awareness of rhythmic evenness through the use of two timbres. All flam patterns (single flams, flam accents and flam-taps) occur within quarter-note rhythms, allowing for attention to flam quality. Paradiddle combinations (single and double) are often spread across both quarter-note and eighth-note groupings, focusing on both reading and technical proficiency. All rolls are indicated as "buzzed," occurring within an eighth-note "skeleton," and are notated with both right- and left-hand lead sticking.

Parthun's performance notes include explanations of playing techniques and solid rationale for the inclusion of rudiments in such a solo. He states, "Rudiments are not just for marching band and concert marches. They are studied for developing strength, coordination and flexibility in many different performing situations…A rudimental player who cannot authentically execute orchestral rolls is as musically handicapped as a concert player who cannot play rudiments."

*—Jason Baker*

**Wrist and Finger Control for the Advanced Drummer** **II–III**
Charlie Wilcoxon
**$9.95**
**Ludwig Masters Publications**
Originally written in 1951 but recently re-released, this classic snare drum method is a lot like *Stick Control* by George Lawrence Stone in its use of accent exercises, sticking patterns (in triplets and sixteenth notes), and flam exercises. According to the author, the 22 one-page exercises are a progressive study in "the coordinated control of the forearms, wrists, and finally, the fingers" and are transferable to the jazz idiom in the form of drum solos. This approach and similar exercises have since been presented in various permutations in countless other method books, but Wilcoxon was famous for his influence on a generation of jazz drummers because he was one of the first to have a series of drum books that helped codify snare drum technique. For this reason, this reprinted edition is worth exploring to remember (or discover) the origins of modern snare drum methods.

*—Terry O'Mahoney*

**Jupitars** **IV**
Paul Smith
**$10.00**
**HoneyRock**
As the age-old saying goes, imitation is the sincerest form of flattery. This concert snare drum solo pays homage to Gustav Holst's "The Planets." The framework consists of rhythmic motives found in the movements "Mars" and "Jupiter." This is a single-movement work containing several contrasting sections. The first half of the solo contains original material as well as variations across the famous "Mars" motive in 5/4. This progresses through bombastic rimshots, dynamic rolls, and fleet sextuplet passages.

Following a slight pause to facilitate a page turn while turning the snares off, the instructions call for a distinctive slapstick effect: holding the sticks by the beads in the right hand while hitting them into the left hand. Orchestral gurus will appreciate a brief contrasting passage thick with tightly laced rhythms and precise ornamental work. The piece concludes with swift, driving themes from "Jupiter."

The score is primarily void of stickings. In addition, several roll and buzz passages are ambiguously notated. While the composer's intent in these areas is indistinct, it will provide artistic freedom for differing interpretations. Audiences familiar with the melodic and rhythmic

content in "The Planets" will undoubtedly enjoy hearing this solo. A strong command of snare drum technique makes this work suitable for advanced high school to undergraduate college students.

*—Ben Coleman*

## DRUMSET

**Drum Method** **II–III**
Charlie Wilcoxon
Edited by Robert L. Matson
**$17.95**
**Ludwig Masters Publications**
This is a reprint of an early snare drum/drumset method that has been recently revised by Robert L. Matson. In addition to the numerous exercises based primarily on rudiments, this 100-page method also includes accent exercises, swing exercises for drumset (including the use of the "sock cymbals"), and drumset patterns now commonly found everywhere (e.g., bossa nova and rhumba). Reprinted here using the original font, the book has a nice retro feel but since its initial publication, numerous other methods have covered the same material. If you are looking to investigate early drumset methods, this book is a good example of drum methods from the 1960s.

*—Terry O'Mahoney*

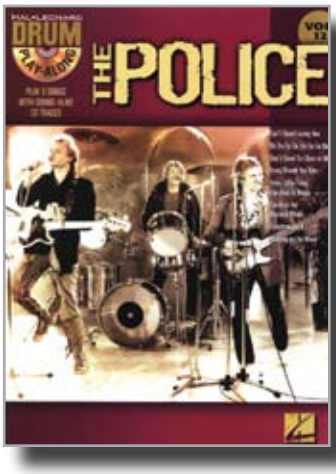
**Drum Aerobics** **II–V**
Andy Ziker
**$19.99**
**Hal Leonard**
*Drum Aerobics* sounds like it might be a workout class for a drummer, and in a way, it is. Designed to fit into one year, there are 365 daily drum workouts that will expand a drummer's technique and stylistic ability. (There are NO days off!)

The book begins with some useful stretching exercises to keep one limber before introducing the exercises and examples that are at the heart of the method. Each daily exercise varies in length from one to six measures and focuses on a very specific area of improvement (e.g., hand/foot coordination, accents around the toms, a new rhythm such as reggae, or a stylistic study of a particular drummer). Each exercise is keyed to one or more play-along tracks that provide a musical framework in which to practice. Some exercises may be played with multiple tracks and are applicable to several musical genres (e.g., swing, New Orleans, blues). The exercises are also categorized as a groove, solo, fill, or "drumnastic" (i.e., impressive sounding or looking "lick," such as a big fill at the end of a song, that drummers are often expected to have in their vocabulary).

This book is suitable for teachers to use as supplemental material, as part of a self-improvement program, or as a progressive course of study. Although some readers could benefit from this method without a teacher, its full potential will best be achieved with a mentor.

*—Terry O'Mahoney*

**The Police (Vol. 12)** **III**
Transcription
**$14.99**
**Hal Leonard**




Drummer Stewart Copeland created some memorable drum parts during his tenure with the band The Police, and this drumset transcription book documents his reggae-tinged rock style. The accompanying play-along tracks are enabled so that Mac and PC users can adjust the tempo for practicing. Lyrics are also included in the drum part for reference while playing. Songs in this collection include "Can't Stand Losing You," "De Do Do Do, De Da Da Da," "Don't Stand So Close to Me," "Every Breath You Take," "Every Little Thing She Does is Magic," "Spirits in the Material World," "Synchronicity II," and "Walking on the Moon." The rock grooves themselves are not difficult, but they are not your garden-variety patterns either.

*—Terry O'Mahoney*

**Led Zeppelin – Physical Graffiti** **III–IV**
**$19.99**
**Alfred**
Rock drummer John Bonham cast a huge shadow over the history of rock drumming, and his grooves and fills are legendary. This drumset transcription book features his drum parts from Led Zeppelin's *Physical Graffiti* album, including the tunes "Custard Pie," "The River," "In My Time of Dying," "Houses of the Holy," "Trampled Under Foot," "Kashmir," "In the Light," "Down by the Seaside," "Ten Years Gone," "Night Flight," "The Wanton Song," "Black Country Woman," and "Sick Again." Most of the grooves are straightforward rock patterns with eighth and sixteenth-note bass drum parts. The fills are primarily flourishes with occasional sextuplet and thirty-second notes. Bonham fans will definitely be interested in this book. It will also spark the interest of students who tire of playing endless exercises and want to "play some songs."

*—Terry O'Mahoney*

**Song Charting Made Easy** **III–IV**
Jim Riley
**$19.99**
**Hal Leonard**
At last, here is a play-along guide to the Nashville number system. Developed by session musicians, the number system is a simple way for the composer to write one chart that all the musicians can read (including the singer!). Based on intervals, it is very easy for the band to change keys without any alteration to the chart. These charts can usually be written on one page and can be scratched out in about five minutes.

As the book quickly shows, this system makes real sense and is quite easy to learn. From a drummer's perspective, all the information necessary to play an arrangement is easy to see, including the overall form of the tune and the primary rhythmic feel for each section. A measure of the basic beat is written in parentheses in the upper right corner of each musical section.

The play-along component makes this book a complete package. The drummer can immediately hear the music and relate it to the chart, as well as play along with tracks recorded without drums. This is a much-needed book that demystifies the Nashville number system, making it simple for any musician to understand and use.

*—Tom Morgan*

**The Breakbeat Bible** **III–V**
Mike Adamo
**$19.99**
**Hudson Music**
You may be asking, "What's a breakbeat?" According to the author, "A breakbeat is, in essence, a funk beat. However, it's also much more. Due to the nature of looping, and the precision of programmed drum patterns, there's an impeccable tightness to a breakbeat beyond that of your average funk beat." Those over 45 will relate the beats in this book to what were called "boogaloo beats" in the 1960s and 1970s. But what makes this book a valuable resource is the excellent sequential presentation of the exercises, the listening examples, and the accompanying CD.

After a discussion of genres that fall under the breakbeat umbrella (including "big beat," "acid breaks," "breakbeat hardcore," "jungle," "drum'n bass," and "hip-hop," among others), the book covers other basic concepts as an introduction to the exercises. The text is organized into 13 chapters called "Elements." They begin with simple concepts and gradually progress to more complex patterns. Each new idea is linked to actual musical examples featuring drumming and programming icons like Clyde Stubblefield, Steve Gadd, John "Jabo" Starks, Joseph "Zigaboo" Modeliste, David Garibaldi, D J Premier, Bernard Purdie, Adam Deitch, Gregory C. Coleman, Stanton Moore, and many others. While all of these exercises are presented in the context of breakbeats, they also form a great set of progressive exercises that will give any drummer who masters them a very fluid funk/R&B vocabulary.

The book concludes with chapters combining all the elements, as well as fills, transcriptions, click track loops, "dubstep" ("characterized by heavy, oscillating, synthesized bass patterns layered with other instruments, samples, effects, and [sometimes] vocals"), and a discography (he calls it a "breakography"). The accompanying disc contains examples taken from the exercises along with play-along tracks and sample drumset sounds.

This book is well thought out and logical in its approach. Along with excellent exercises there is much to learn from the text regarding the history of the music and the biographies of important drummers.

*—Tom Morgan*

**Producing Drum Beats** **III–V**
Erik Hawkins
**$22.99**
**Hal Leonard**
While this book is really intended for the budding producer or songwriter, in today's music world that person can very likely be a drummer as well. An experienced drummer will get little from this book regarding the actual construction of beats, but it contains a wealth of technical information that is required to produce drum parts using MIDI or live recording in contemporary musical situations.

The book begins at a very elementary level with "building blocks," a chapter that explains many important features of the DAW (digital audio workstation). These include a MIDI sequencer, multitrack audio, a comprehensive set of audio and MIDI editing tools, among other things. Multi-track live drum recording is also covered, along with drum loops and REX loops.

Chapter 2, "The Drum Kit," and chapter 3, "Percussion," are to help the non-drummer become familiar with drumset and percussion sounds. The accompanying CD contains many samples of these sounds.

Chapters 4 through 7 get into the nuts and bolts, covering MIDI controllers (keyboard and drumkits), writing real-time MIDI beats, programming

MIDI beats, and working with drum loops. Chapter 8, "Drums and Song Structure," would again be helpful for the non-drummer, but there is excellent advice here that would help anyone. "Mixing Drums," chapter 9, is a good basic description of this very involved process.

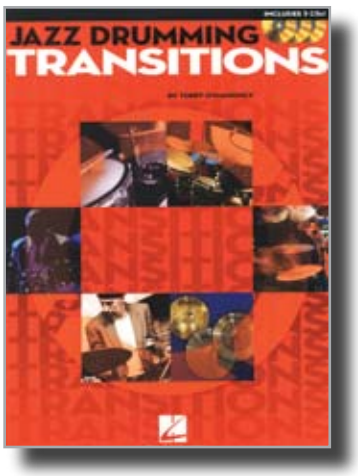
Anyone interested in a clear, step-by-step guide to producing good drum beats will find this to be a great resource. It is accessible to the novice but detailed enough to provide an excellent foundation.

*—Tom Morgan*

**Jazz Drumming Transitions** **IV–VI**
Terry O'Mahoney
**$19.95**
**Hal Leonard**
In the vast reservoir of mediocrity and redundancy that is the body of drumset instruction texts, there is the occasional book that rises to the top as something truly excellent and unique. *Jazz Drumming Transitions* is just such a book. Not for the beginner, this book, with its accompanying three CDs, deals with a topic that has been largely ignored in drumset teaching until now: "the ability to smoothly change from one feel, or groove, to another while maintaining a steady tempo."

The book begins with short exercises that allow the student to transition between two styles. These include rock to swing, bossa nova to swing, samba to swing, along with several Afro-Cuban styles moving to swing. O'Mahoney also includes straight-eighth ECM style to swing and a swing tune using a pedal-point section. Each of these beginning examples use the same format of 8 or 16 measures of one style moving to 8 or 17 measures of a different style. The CD includes examples with and without drums. The accompanying text does a great job of explaining some of the possible pitfalls associated with the transitions in addition to practice suggestions.

Chapter two presents lead sheets (melody with chords) along with form descriptions (how many choruses are going to be played and what instruments will be soloing) for the tunes that involve transitions. Often the feel will change in the middle of a horn or piano solo (e.g., 16 bars rock, 16 bars swing). Many of the tunes contain a vamp over which the drummer solos. Again, the CD provides a version with drums and one without, along with an occasional track that focuses on a particular aspect of a tune for the student to isolate and practice. Another "transition" included is changing from brushes to sticks in the middle of a tune. O'Mahoney provides a couple of examples that require the drummer to make this change, and offers advice on how to pull it off smoothly.




The final chapter focuses on more elaborate tunes arranged for big band that involve the same kinds of transitions between styles. These are longer pieces and each is preceded with a "chart analysis" that is helpful for the student. As before, the CD contains a version with drums and one without, along with tracks of isolated sections for practice.

Throughout the text, there are references to important recordings for listening, and a short discography, bibliography, and glossary are located in the appendix. The CD is well done and all the tunes make musical sense. This is a much-needed book that is destined to become a standard text for all drumset teachers who wish to help their students master musical skills that have immediate application in the real world of the working drummer.

*—Tom Morgan*

## WORLD PERCUSSION

**Brazilian Pandeiro** **I—III**
Vina Lacerda
**$31.75**
**Self-published**
This DVD is about the Brazilian pandeiro. Included in the package is a handbook of written examples from the DVD as well as historical information and construction details. Technical demonstrations of pandeiro techniques are presented along with play-along examples. Each technique is broken down into its simplest component and is first demonstrated at a slow tempo. As the exercises progress, techniques are grouped together to form rhythmic patterns. Each aspect of the various techniques is thoroughly explained in the handbook. The play-along examples begin with the rhythm played on the pandeiro. After several bars, the pandeiro drops out, allowing students to continue playing on their own with the musical example.

This is a very detailed study of this important hand drumming technique. The presentation is well organized and a student could easily use this resource without a teacher. The techniques learned

here could also be applied to other hand drumming traditions.

—*Tom Morgan*

**Mbira Tab: Tablature Transcriptions for Mbira Dzavadzimu Volumes I and II** **I–VI**

B. Michael Williams

**$20.00 ea.**

**www.bmichaelwilliams.com**

Volumes I and II of *Mbira Tab* serve as a sequel to Williams' first book, *Learning Mbira: A Beginning*. Although it is not necessary to have the first book in order to learn this new material, I recommend having the first book as an additional resource for study. The transcriptions contained in each volume of *MbiraTab* greatly expand the repertoire available to those interested in learning the art of mbira, especially in the absence of a primary source teacher. These collections present the standard version of each tune in Western notation, similar to the concept of the "head" of a jazz tune, followed by tablature notation for the standard version and additional variations of each piece.

Each volume, available as electronic downloads only, includes over 30 pages of text with background information and tablature of four previously unreleased transcriptions. Volume I consists of "Baya Wabaya," "Kariga Mombe Yekare," "Nyamamusango," and "Shumba," while Volume II presents "Hangaiwa," "Shumba yaNgwasha," "Chipindura," and "Bukatiende." In addition to tablature transcriptions, cultural background information is given for each tune, along with mp3 recordings of all transcriptions, as well as suggested listening for further study of each song. The mp3 recordings feature an instrument pitched in Erica Azim's "workshop tuning," and information on how to get an instrument like this is available at www.mbira.org.

*Mbira Tab* is appropriate for any experience level, ranging from the absolute beginner to the most advanced player. The collections are unique, serving as essential tools for those wanting to either begin or expand their repertoire and knowledge of the mbira. The tablature examples are easy to understand and allow for those with or without a musical background to learn the songs in each collection. I look forward to using Volumes I and II of *MbiraTab* to expand my personal repertoire on the mbira. I recommend these collections to anyone wanting to begin or further their study of traditional Shona songs on the mbira.

—*Rob Parks*

**The Balafon** **II–V**

Aly Keita and Gert Kilian

**€37.60**

**Le Salon de Musique/Editions Improductions**

The term "instructional video" doesn't do justice to this expertly produced package by balafon virtuoso Aly Keita, with German percussionist Gert Kilian and producer Philippe Nasse. The instrument presented here is the pentatonic (five tones to the octave) balafon from Mali. This is an entirely different instrument from the balafon played in Guinea, which uses a heptatonic scale (seven tones to the octave). Although Aly's balafon has 21 keys and is pitched in A major, I was able to play some of the tunes on a much smaller Ghanaian gyil in F-sharp with no problem. If you don't have a West African instrument, the tunes are playable on the "black" keys of a standard Western marimba.

The instructional video is quite clear. Keita presents background information on each piece in French with surprisingly clear voice-overs in either English or German. Camera angles are presented from the player's view with helpful note names on each key (since balafon keys are laid out in succession with no "accidentals" to mark the path, this is much appreciated). Basic versions of each tune are presented slowly and methodically, followed by variations and duo parts. The duet versions presented by Keita and Killian are fascinating, as they reveal some intricate interlocking patterns.

The seven pieces on the video are presented in graduated levels of difficulty starting at the beginning. There is even a feature in which the viewer can play along with one part while another plays in a continuous loop. It is especially helpful in this mode to be able to view both parts in a split-screen.

The second DVD is a video documentary filmed in Aly Keita's home village of Konsankuy in Mali. The documentary alone is "worth the price of admission," with stunning footage of impromptu performances by Aly and his brother Kassoum, as well as a concert presentation of several works from the instructional video by his professional group, Super Zamaza. Extensive cultural and historical background information is also provided in the informative 98-page booklet included with the package. Thoroughly researched and superbly produced, *The Balafon* provides a total learning experience in West African music and culture.

—*B. Michael Williams*

**The Djembe** **III–V**

Inza Diabaté

**€31.00**

**Le Salon de Musique/Editions Improductions**

This DVD/booklet set contains an impressive amount of information for djembe players, the most substantial of which is lessons on six West African rhythms not usually found in djembe instructional materials: *sika*, *jansa*, *barani*, *take*, *yagwa*, and *diaka*. On the DVD, Inza Diabaté demonstrates each djembe part (two on each rhythm except *take*, which has three) in slow and fast versions, each of which is on a separate track, making it easy to isolate a part for play-along while learning. He also demonstrates the dunun part, played on two horizontally mounted drums plus a bell, and then, through overdubbed tracks, plays the combined parts. Like many of the individual-part tracks, the combined-part tracks can be set to repeat for ease of play-along. All the rhythms are written out in standard notation in the booklet.

Another interesting feature of the set is an 11-minute "documentary" that offers perspective on the role of the djembe in the Mandingo culture of Burkina Faso. Besides giving an interesting view of such things as the carving of a djembe shell and the role of the griot, this clip will be valuable for music teachers who want to give students some cultural background on West African music.

The DVD offers the usual demonstrations of the basic slap, tone, and bass strokes, plus a few other strokes that are demonstrated but not named. I would not recommend this set to beginners, as Diabaté often uses ghost notes in his demonstrations that, while very commonly used among djembe players, are not explained or notated and might confuse those just starting out. The DVD includes an extended, spirited solo by Diabaté that players will find inspirational, and the booklet includes instruction on the lacing patterns and knots used in tensioning a djembe head. The DVD offers the option of hearing the narration in French, English, or German; the booklet has text in French and English.

This set would be a good follow-up to much of the excellent material that exists for beginning djembe players.

—*Rick Mattingly*

**The Tombak, Initiation Method: Persian Percussion** **IV**

Madjid Khaladj

**€37.60**

**Le Salon de Musique/Editions Improductions**

The *tombak* or *zarb* (also *tonbak*) is the main drum used in Persian music, and this resource will be of use to both beginners and intermediate students. This wonderfully packaged instructional dual DVD (PAL format) and book by the Persian master percussionist Majid Khaladj was originally released in 2004 in France.

The packaging is lavish—very high quality design throughout. The two DVDs come with an 80-page detailed booklet in French and English. The booklet has sections on *tombak* strokes, detailed solos in notation, charts showing the relationship of *tombak* strokes to Persian poetry, charts detailing various parts of the instrument and striking zones on the skin, with sections on *tombak* history and construction including beautiful color photographs. Although there are a variety of *tombak* schools or methods of playing, just as there are in North Indian tabla playing, Khaladj is clear that the method he presents is from his training in the Tehrâni school—the style of Master Hossein Tehrâni (1912–1974) from Iran.

DVD 1 contains *tombak* instruction with a menu in French or English with or without subtitles. One slight drawback for Western students is that Khaladj speaks French throughout. When choosing the English option, the French voice becomes softer while another voice is recorded over the French soundtrack at a higher volume. You can hear the English clearly but the quiet French in the background may be distracting to some.

Khaladj explains that learning through oral traditions is the primary process used in teaching this instrument and that the DVD is a mainly visual aid. Anyone used to hand drum basics can easily follow along. The booklet can be used for further notation explanation if needed. The DVD is divided into an Introduction, strokes, and two longer sections of traditional repertoire demonstrated at various tempi complete with detailed explanations.

DVD 2 contains a 21-minute ethnographic documentary film from 2004, *The Echo of a Dream*, on the construction of a *tombak* and a 25-minutes solo concert from 2002, *Initiation au voyage*, by Khaladj. The documentary film is a fascinating window into Iran and the traditional Persian culture of making *tombak*. The traditional method of a single maker has developed into a modern method using multiple craftsmen for various stages of construction. In this engaging film, the viewer learns about traditional contexts for *tombak*, its connection to poetry (one of Tehrâni's innovations), types of wood and skin used, and each stage of construction with explanation. Unfortunately, the documentary ends without Khaladj ever playing the newly contructed *tombak* so the viewer does not get an idea of how it sounds. Of course, the sound of other tombaks is heard throughout the film, but the drummer in me was just waiting for him to play that new drum!

The package finishes with a solo concert by Madjid Khaladj—a rare opportunity to see a master Persian percussionist in a high-quality solo setting. We see two very different solos on *tombak*, solos on *zang* (finger cymbals), and the traditional frame drums *dayereh* and *daf*. Khaldj's flair for creative interpretation along with his tradition comes through in all of these solos. Just as he is now settled in his new city of residence, Paris, France, this new context has no doubt settled on

Khaladj. This complete package displays his artistry as teacher and performer.

*—N. Scott Robinson*

**Samba Enredo: in the heart of Rio's samba school baterias**
Jean-Christophe Jacquin, Philippe Nasse, Bruno Ginestet, Klaus Blasquiz
**€37.60**
**Le Salon de Musique/Editions Improductions**

This DVD is a fantastic new resource for those wanting to learn about *escolas de samba* (samba schools) in Brazil. In addition to basic instrument instruction, a short documentary of rehearsals and performances from some of the major *escolas de samba* in Brazil is included.

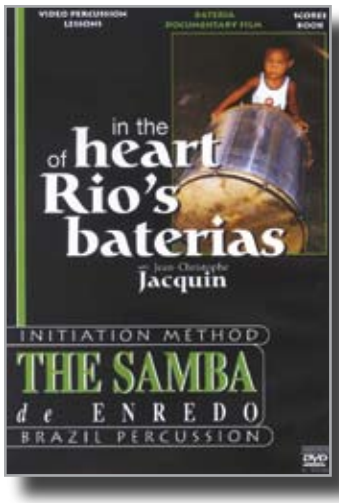
Individual lessons are divided by instrument and include techniques and signature patterns at slow, then faster tempos with variations as would be heard in an actual *escola de samba* performance. These instruments include *surdo* (all three parts are broken down), *caixa de guerra*, *repinique*, *tamborim* and *frigideira*, *pandeiro*, *agogo* (with both two and four bell), *ganza*, *chocalho*, *reco reco*, and *cuica*. Brazilian instruments from other genres are not included. In the lessons, the pedagogical style is easy to follow as techniques and rhythms are presented at a good pace and demonstrated by a solid player. Valuable information regarding cues and signals are seen from the conductor's point of view. Even though the narrative is in French (subtitles are presented for the English version), Jacquin's light-hearted nature shines through.

The documentary is narrated in English and includes on-site video footage of rehearsals at some of Rio de Janeiro's most famous *escolas de samba* such as Imperatriz, Portela, Mangueira, and Viradouro. These rehearsals show the progression of events that lead up to Carnaval. The documentary ends with footage from Rio as the *escolas* parade through the Sambadromo during Carnaval. There is also an audio track of the famous group Mangueira.

The accompanying booklet contains a detailed history of the evolution of samba in Brazil, a description of what happens in an *escola de samba* rehearsal, a layout of traditional song form, and notated rhythm patterns for each instrument. In addition, there is a bibliography, discography, and glossary, as well as a contact list for many of the leading samba schools in Rio de Janeiro.

Brazilian styles other than *escola de samba* are not included in the package. In the accompanying booklet, there are a few items that do not translate perfectly from French to English, but these are few and do not interfere with the understanding of the information.

*—Julie Hill*




## RECORDINGS

**Batteriste Solo**
Frederic Firmin
**Le Salon de Musique**

This CD/DVD boxed set brings together a unique full concert recording from the Théatre du Samovar in 2004 (*Batteriste solo au Samovar*) and a studio recording from 1996 (*Batteriste*) of Frederic Firmin performing his own solo drumset compositions and improvisations. The audio and video quality are outstanding. The DVD was shot with various camera angles, giving a clear view of Firmin as he (quite literally) dances around the instrument.

In the spirit of Max Roach's *Drums Unlimited*, Firmin's recordings attempt to fully engage the musical and sonic possibilities of solo drumset: melody, harmony, gesture, movement, dance, and counterpoint. Unlike Roach's solos, Firmin's compositions and improvisations rely more on tone color and dance or gesture than memorable melodies and motivic development. Often repetitive motives and grooves form the basis for the compositions/improvisations and, at times, the improvisation is an exploration of a given timbre (cymbals, for instance in "Au fil des étoiles… cristal").

It is interesting and encouraging to follow artists who have embraced solo drumset as their vehicle for expression. Certainly strides have been made in recent decades with visionary modern musicians such as Fritz Hauser, Terry Bozzio, and Glenn Kotche, all taking solo drumset in unique directions. We can add Frederic Firmin to the list of artists seeking to expand the role of the drumset as a solo instrument.


*—John Lane*

**Evidence of Humanity**
Mike Keneally and Marco Minnemann
**Exowax Recordings**

In a mainstream world dominated by auto-tune and teen heartthrobs, countless musicians are often lost in the shuffle. Drummer Marco Minnemann and multi-instrumentalist Mike Keneally have broken this trend with their recent project. Both are prolific in their own right, having released numerous solo projects. Additionally, they have supported artists including Steve Vai, Joe Satriani, Mike Portnoy, Frank Zappa, and the always unpredictable German punk-goddess Nina Hagen.

In 2003, Minnemann recorded a 54-minute, single-take drumset improvisation. He then invited his colleagues to overdub guitar, keys, and other instruments, with the percussion creating a diverse interpretation of ideas. Nicknamed the "Normalizer" series, this was most recently handed to guitarist Mike Keneally. Divided into 17 tracks, Keneally imparts his wealth of influences in a variety of settings. The esoteric sounds of Zappa are most notably heard in "Tooth and Cold Stone Pew"—brittle xylophone in conjunction with asymmetric bass and guitar motives. The lone acoustic track, "Three People Ran Naked Through School," is a welcome addition. Extended harmonies combined with tight hi-hat and ride cymbal work from Minnemann create a sound akin to Pat Metheny.

Although having fluency across multiple musical styles, Keneally and Minnemann focus the majority of their time in the progressive rock sector. Tracks such as "Rough Time at the Hotel" and "Trying" mash keyboard ostinati with soaring guitar melodies that are both developmental and repetitive. These are cleverly layered over complex rhythms from the drums. Minnemann displays a strong command over tone, sensitivity, double-bass footwork, and speed. A fabulous addition to the package is a DVD containing an uncut 54-minute jam session with both musicians. While the footage can become long winded at times, this is a unique opportunity to witness creativity at its best.

The recording production is clean and articulate, providing an organic sound. Although the improvisatory nature may not be to everyone's liking, this collaboration provides a rare glimpse into the creative process: two well-traveled musicians of consummate skill showing no boundaries.

*—Ben Coleman*

**Love Triangle**
Scott Higgins
**Scott Higgins Music**
When I saw the title *Love Triangle* in my list for reviews, I thought this was going to be a soulful, funky album, a la Barry White. However, I was wrong! Something more avant-garde awaited me.

*Love Triangle* is a recording of music for only triangle. All tunes were composed and performed by Scott Higgins, who masterfully performs throughout the recording. Higgins produces great clarity in his tones, as well as his extended techniques for the instrument. He is able to bend pitches, create guiro-type effects by scraping beater on beater while in contact with the instrument, as well as Doppler effects.

Concerning the compositions, Higgins produces some intriguing thoughts with such limited instrumentation. My favorite is "Side 3," which after an introductory roll section, quickly turns into a contemporary percussion ensemble composition, produced by Higgins overdubbing parts. An honorable mention would be "I Just Dream," which includes the unique timbral Doppler effect.

I greatly appreciate Higgins' effort to (according to Higgins) allow one "to enjoy all of the musical and emotional qualities of the instrument." There is a fascinating display of technical facility and dedication to exploring various techniques demonstrated by Higgins. The album only lasts about 12 minutes, but will fill your love for the triangle.

*—Eric Willie*

**Percussion Ensemble**
Louis Cesar Ewande
**Le Salon de Musique**
On these recordings captured in the mid-1980s, Louis Cesar Ewande's percussion ensemble (more world than concert) attempts to open up an exchange between various musical cultures including Mandigo music of West Africa, Cuban music, and elements of contemporary Western music. The compositions are a balance of traditional pieces, original works, improvisations, and arrangements. Instrumentation varies in the ensemble and includes West African drums and percussion (djembes and dunduns are most prominent), balafon, flute, congas, bongos, Thai gongs, and Chinese cymbals.

The best feature of the boxed set (containing a CD and DVD) is the DVD of a live concert recorded at the Mille Jazz Club du Bourget in Paris. The group's energy and enthusiasm is palpable and the ensemble precision is very strong. Of particular note is the djembe drumming of Maré Sanongo, balafon solos by Epizo Bangoura, and the flute


performances by Ali Wagué. The latter two players add a richness of melody to the otherwise busy drumming. The CD and DVD beautifully preserve these fleeting and rare virtuosic performances.

*—John Lane*

**Pop-Pop**
Joan Jeanrenaud and PC Munoz
**Deconet Records**
This ten-track CD features the electronic and acoustic sounds of cellist Joan Jeanrenaud (the original cellist of the Kronos Quartet) and percussionist PC Munoz. All original, contemporary "pop" compositions are by Jeanrenaud and include "33 1/3," "Noise," "Where's Raymond?," "Panama Canal," "Reveille," "Snake," "Helicopter," "Hopper," "Dive," and "Freakbeat."

It is not often that one hears the combination of electronic cello and electronic drumset/percussion. The composition that best captures the ambiance of this unique duo is "Helicopter," as the opening introduction sounds like the whirling blades of a helicopter before launching into a solid hip-hop groove. The occasional acoustic timbres are refreshing after listening to the techno-pop renditions.

*—Jim Lambert*

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PN

# PERCUSSIVE ARTS SOCIETY HALL OF FAME NOMINATIONS

The Percussive Arts Society Hall of Fame was established in 1972 and recognizes the contributions of the most highly regarded professional leaders in percussion performance, education, research, scholarship, administration, composition and the industry.

Nominees must have demonstrated the highest ideals and professional integrity to their profession. They must have brought about significant events, substantive improvements in the world of percussion, or contributed to the betterment of the profession through exemplary services or acts.

A nominee must have a record of sustained (though not necessarily continuous) contributions to the field and be supportive of the philosophy and objectives of the Percussive Arts Society. Posthumous nominees may be included.

Those who submit nominations must provide the following biographical data: date of birth; current address of the nominee or, if deceased, name and address of a surviving family member; a brief description of the nominee's achievement(s) which qualify the nominee for entry to the PAS Hall of Fame; and a curriculum vitae or career history or the candidate will not be considered.

The Hall of Fame Nominating Committee consists of the Past Presidents with the Immediate Past President serving as chair. The function of the Nominating Committee shall be to evaluate the nominees in accordance with the Criteria for Selection and forward a slate of only the most deserving candidates to the Board of Directors for final selection.

Final selection of the inductees will be made by the Board of Directors based on the documentation provided by the nominator and in accordance with the Criteria for Election. Candidates receiving a majority of votes will be inducted into the Hall of Fame. Those elected, living or deceased, are honored at the annual PASIC Hall of Fame Celebration.

Nominations will be accepted from any PAS member. Nominees need not be PAS members. Names of those nominated will be given consideration for 3 years from the date of their last letter of nomination.

Nominations must include the name and address of the nominator and be sent to the Executive Director, Hall of Fame, 110 W. Washington Street, Suite A, Indianapolis, IN 46204. The deadline for nominations is February 1 of each year. The complete list of current Hall of Fame members appears on the PAS Web site www.pas.org.

CRITERIA FOR ELECTION TO THE PAS HALL OF FAME

All nominees will be judged according to the following criteria: Contribution: Has the nominee made an outstanding contribution to the advancement of percussion? Eminence: Have achievements in performance, education, research, scholarship, administration, composition or the industry distinguished the nominee from his or her contemporaries? Influence: Has the nominee's influence been of major significance to the profession even though contributions may have been confined largely to a single area of interest. Permanence: Is it probable that the nominee's accomplishments will continue to be valued by percussion professionals of the future?

NOMINATIONS DEADLINE: FEBRUARY 1, 2011
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## DEAGAN MARIMBA-XYLOPHONE, MODEL 4724

*Donated by Caryl Rae Hancock 2010-08-01*

During the first few decades of the 20th century, the J. C. Deagan Company of Chicago manufactured a wide variety of mallet keyboard instruments. Among these was the Marimba-Xylophone in which they attempted to combine the tone and range of their marimba in the low register with the tone and range of their xylophone in the upper register. Featuring the best Honduras rosewood, trademarked as "Nagaed" (Deagan spelled backward), as well as larger bar sizes, the instrument produced "a tone superior to that of an ordinary Marimba or of an ordinary Xylophone."

Marketed as the Deagan instrument having the "largest range of any Marimba or Xylophone type instrument," the marimba-xylophone was available in several models ranging in size from a petite 2 1/2 octaves to a monstrous 6-octave instrument, which allowed several players to perform on a single instrument. At first, it was manufactured with two distinct sized bars, either 1 5/8 x 5/8 inches or 2 x 5/16 inches, but later it was designed with graduated bars.

This instrument, Model 4724, was manufactured ca. 1925 and has a range of four octaves, C3 to C7. The smallest bar measures 7 1/4 x 1 1/2 x 3/4 inches and the largest bar measures 17 1/4 x 2 1/4 x 1 inches. The frame is 69 1/2 inches long, 29 3/4 inches at its widest end, and stands 34 1/2 inches in height. The instrument has patented, tunable resonators with a frame made of quarter-sawed oak. Its lightweight, tubular floor rack is designed for quick assembly and ease of transportation. Originally nickel plated, both the floor rack and resonators have been painted gold. *Deagan Catalogue "G"* (ca. 1918) shows a list price of $310.00 for this model.

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


Detail of the lowest "C-sharp" bar, showing the NAGAED trademark.

Detail of the lowest "C" bar, showing model number and name of the instrument.

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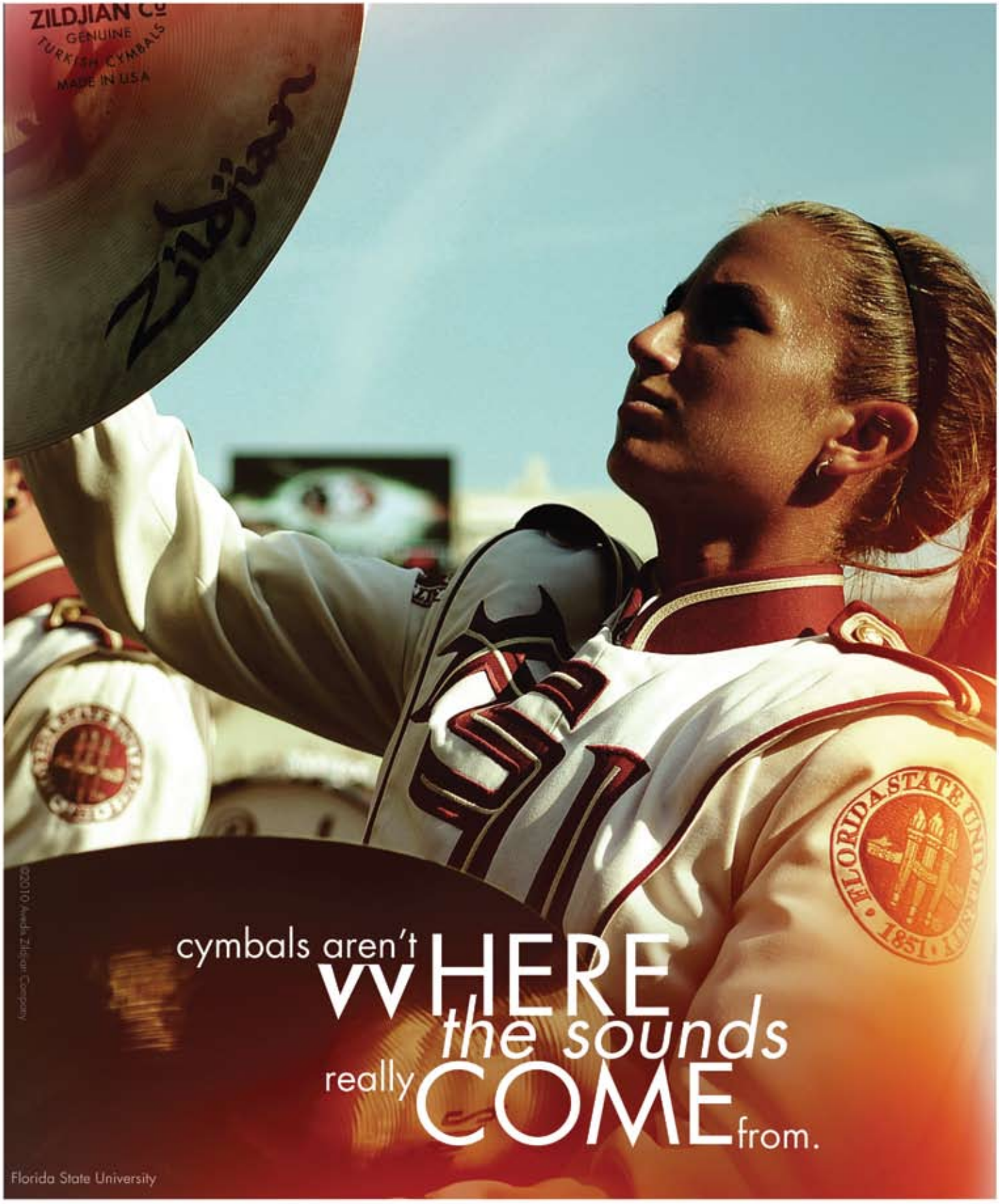


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