Percussive Notes

The journal of the Percussive Arts Society • Vol. 50, No. 1 • January 2012

Frame Drums and History

by Layne Redmond

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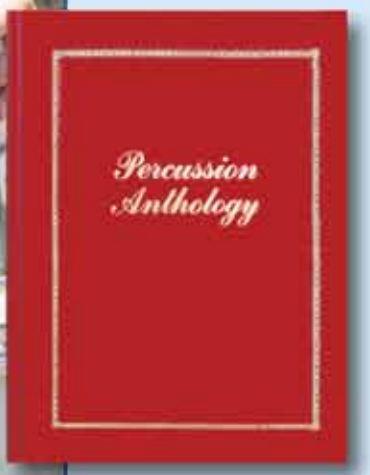

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Society Update

Beginning the Next Fifty

As I write this message, an amazing PASIC has concluded, the holiday season is here, and PAS is winding down its celebratory 50th anniversary year. What a year it has been! What a half century it has been!

One of the great successes of the past year has been the collection and documentation of our history, which is now collected and available on the website at www.pas.org/About/PAS50th.aspx. Throughout the year articles have been written, not only about the chronological timeline of events, but also about many of the initiatives and projects and how they shaped the organization. What I find so inspirational in all these is the continued creativity, passion, and energy of dedicated individuals to address the needs of the student and professional percussionist. As the needs have changed over the last five decades, so has the Society, always searching to serve our membership and pursue our mission of promoting percussion education, research, performance, and appreciation throughout the world.

Looking toward the next fifty years our biggest challenge will be to continue the legacy of individuals with the same passion, creativity, integrity, and energy to follow in the footsteps of our founding members and past leaders. One might assume that we are busier than ever before, there are more demands on each of us professionally, and the Society does not really need our contributions the way it used to, because PAS has become the most successful and advanced music society in the world. Nothing, however, could be further from the truth. Our founders were busier than their previous generation, our leaders had more pressures on them than any previous generation, and percussion as a field rapidly became more complex, requiring a remarkable amount of adaptation in performance skills, pedagogy, and instrument manufacturing. Many of our early leaders are still active and as passionate as ever about PAS. We must step up to the challenge to match that passion, that level of commitment, and that sense of responsibility to improve our field for future generations, as others have for us.

Who will follow in the footsteps of our past leaders—those who created the PAS chapter network, founded a marching festival, started a composition contest, published a Research Edition, shifted PAS into entirely new technologys, and started the Rhythm! Discovery Center? New opportunities will arise, and if we look to contribute to the Society for the betterment of all we will find ourselves participating in and creating new initiatives we cannot imagine today. If we don't contribute to the Society's growth, then many of us will remember when PAS *was* the leader, and many more will not remember PAS at all.

It is as personal as the membership-dues check we write. Joining PAS is a commitment to our fellow members and our profession with the responsibility to contribute to the collective. In return, we receive so much more—tangible and intangible, professional and personal. With an amazing past and a successful present, we are ready for you to take us into the future.

Happy New Year to everyone and especially to PAS, as we move into the first year of our next half century.

—Michael Kenyon

REBOUNDS

GRADING

Once again I'm writing regarding a review grading in *Percussive Notes*. This one is of my solo composition "Four Portraits For Snare Drum." Perhaps it is a misprint but the reviewer grades this piece at level 4 (IV), in spite of the fact that both the publisher (PerMus, Dr. James Moore) and I have agreed that this is clearly a level 6 work. PLEASE give us credit for knowing something about snare drum music and, additionally, try playing through the piece at the suggested metronomic performance tempi. See what you think. In fact, Jim Petercsak, the dedicatee, told me that the piece was "too hard for me to play; I gave it to a senior." Jim, obviously, is (or was) very capable of playing the piece; he was making a comment on its difficulty.

While I sincerely appreciate every PAS review of my music, the reason I am so insistent here is because I strongly believe this downgrading in PN gives your readers a wrong impression of the piece and hurts sales.

—Murray Houllif

(Editor's note: The reviewer was offered an opportunity to reply.) While a publisher is certainly entitled to his or her opinion regarding the difficulty of a piece, the content of a reviewer's grading should be a reflection of his or her own sensibilities. As a specific grading assignment, from either party, is largely subjective, the reviewer should not be compelled to take any outside opinions at face value when writing his or her review of a piece. That being said, here is my reasoning for the difference between a grade 4 and 6 piece, and how it affected my grading of Mr. Houllif's solo.

I believe that a grade-6 work presents a level of difficulty *throughout the piece* that is appropriate only for a graduate student or professional musician, while a grade-4 piece would be playable by an intermediate to early-advanced percussionist (e.g., college undergraduate), among other more advanced players. At the composer's suggestion, I have played through his work at the given metronome markings. While I enjoyed playing Mr. Houllif's piece, I found only one section that made me question my grading.

Measures 41 to the end of the second movement (a total of 15 measures) present a significant technical challenge, perhaps worthy of a higher grading. This involves left-hand stamina and fast single-stroke control. However, the rest of the four-movement piece does not make such demands on the performer. While this section does challenge a performer (and can prepare him or her for more advanced repertoire), its existence alone does not warrant a jump from grade 4 to grade 6.

I sincerely hope that many students, teachers, and performers purchase and perform Mr. Houllif's work, and that their selection of his music is based on compositional integrity instead of mere technical complexity. As matters of grading can be highly personalized and subjective, it is indeed an honor to engage in such scholarly debate with him.

—Jason C. Baker

Editor's Note

PN Goes Digital

By Rick Mattingly

This issue marks the launch of the *Percussive Notes* digital edition. In addition to making the magazine available in print and online in pdf format, we are now offering, through the Members Only section of www.pas.org, an interactive digital version. Using technology that has become available as more books, magazines, and newspapers publish online editions, the digital edition of *Notes* will allow you to flip through the pages in an e-reader style, or you can click (or tap) a title in the Table of Contents and go directly to a specific article. In addition, many of the articles are enhanced with video and/or audio files that can be accessed without having to navigate to another page or site.

For several years, we have been making connections between the PAS print publications and the PAS website. Our ePAS members don't even receive printed copies of *Percussive Notes* or *Percussion News*; they access them through the PAS website as pdf files. And whether you read *Notes* in print or online, for some time now we have been including "Web Extras"—audio and video files that can be accessed at www.pas.org.

Now we're kicking that up a notch. With the digital edition, if an article has an audio file of a musical example (like this issue's vibraphone article, "Essential Strategies for Jazz Improvisation" by Dr. Juan Alamo), you don't have to go to a separate page to hear it; the "player" is on the same page, above the musical example, so you can listen to the audio file while you are looking at the notated example without having to navigate away from the article.

We can also provide additional content. This month's cover story by Layne Redmond features a wealth of audio and video clips that illustrate the frame drum history that she covers in the text. Again, you can watch or listen just by clicking (or tapping, depending on your device) the "play" button. And where a footnote is appropriate in the print version, the digital edition has a live link within the text that can be clicked or tapped.

Some music publishers are now providing sample pages and/or audio files of their offerings, so in the Selected Reviews section, we have added links to those pages and audio clips. And with many of the ads, you will be able to go to the advertiser's website by clicking the ad.

While it can be tempting to provide "live" links to all kinds of things, just because we can, our goal is to be selective and link only things that we feel are of true benefit to PAS members and that directly relate to the articles we publish. We welcome PAS members' feedback in terms of how we can best use this technology to make *Percussive Notes* a more valuable resource.

If you are reading this in print or through the pdf file, you can access the digital edition at www.pas.org/publications/percussivenotes/notesonline.aspx. The digital edition will work best on a desktop or laptop computer. It will work to a point on iPads, Kindles, Nooks, and other digital readers. (It might even work on your phone, depending on what you have. I opened some pages on an iPod, but that's not the recommended way to read a magazine!) At the moment, there is no one-size-fits-all technology that will enable us to guarantee that everything will work equally well on every device, but as fast as technology is moving, that could change—and probably will.

Putting together this first digital edition of *Notes* has been exciting—and sometimes scary. But as I'm writing this on my desktop computer, I have a proof of the vibes article open on my iPad and I'm listening to one of the musical examples. Cool!

I'd like to thank PAS IT and Interactive Media Director Marianella Moreno for her expertise in making this work (and for being a calming influence during the times when problems were being worked out); graphic designer Hillary Henry, who found creative ways to make the print and digital versions compatible; and Layne Redmond, who delivered more video and audio content than I dared even imagine and has made our first digital edition truly special.

The digital edition will be a work in progress—forever! Just as the PAS website has evolved from the WPN to what it is today, the digital edition of *Percussive Notes* will evolve as the technology changes. I spent much of the past year writing 50 years of PAS history, and it was exciting to look back on how the society has grown in ways that the founders could never have imagined. I can't think of a better way to kick off our 51st year than with the launch of the *Percussive Notes* digital edition. PN

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

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Frame Drums and History

From the Mediterranean to Motown—where frame drums have taken me

By Layne Redmond

For most of us whose life is defined by the playing of music there is a striking musical moment that rearranges our mind forever. For me it was hearing the beginning of Marvin Gaye's "I Heard It Through the Grapevine." Wherever I am, whatever I am doing, if that song comes on I stop and listen with my full awareness. I have never grown tired of that song, but until recently I was unaware that it had not only indelibly stamped my consciousness but probably influenced the course of my entire life.

Visit http://www.pas.org/publications/January2012webextras.aspx to hear audio files and see videos.

Web Extras

It wasn't until I saw a clip from the DVD *Standing in the Shadows of Motown*[1] where marimbist and tambourine player Jack Ashford explains how the Funk Brothers, the Motown house band, came up with the rhythmic intro for that song. I knew that Jack's tambourine had given Motown songs a unique sound, but I had never thought about that extended roll of shimmering jingles on his tambourine as an echo of one of the world's oldest percussion instruments, the sistrum, used in religious rites throughout the ancient Mediterranean world and commonly played with the frame drum. In ancient Egypt the hieroglyph for sistrum also meant "to shine, to give out light," and the sound of the sistrum was thought to purify and transform one's consciousness. Eventually the jingles would migrate from the sistrum to the frame drum, creating a tambourine. Ashford describes the beat on the tom-tom "being like the old Indian war dance; [we] took it and put a backbeat to it."

The Native American drum that creates the beat for what Jack refers to as the "war dance," along with the tambourine, belongs to the family of frame drums—the world's oldest known drum. Little did I know at age fifteen that I would have a musical and writing career based on frame drums. In fact, it would be another dozen years before I even heard that term.

It's great to have the opportunity to focus on the frame drum in this first interactive online edition of *Percussive Notes*. I've been watching and participating in the incredible transformation of hand percussion through the vast web of Internet connections created by players in every corner of the world. Originally this happened through Yahoo discussion lists, Tribes, and then it really went to another level with MySpace. As that medium faded away, Facebook has provided a lively matrix for drummers, but all along and most importantly for me, YouTube has been the medium through which techniques, rhythms, and history is being shared. Through the network of Facebook thousands of drummers across the planet have given me links to YouTube videos they post of their concerts, lessons, and, most dear to my heart, their family or neighborhood gatherings of musicians.[2] Through these social networking and sharing sites I'm seeing a worldwide fusion of techniques right before my eyes.

I have many video clips and photos that illustrate the backstory of my own involvement in frame drumming, which can be added to the *Percussive Notes* archive. This media will help me illuminate what has happened in the United States in the last 30 years that I personally witnessed. Looking back over my own career—how I got involved with the frame drum, who my teachers were, who my fellow students were—allows me to present the meaning of the events that unfolded as we pursued making music based on the frame drum. This is not meant to be a complete history, but rather just how it looks from my perspective—a conversational and personal narrative history of things I remember.

Frame drums range in size from the 4-inch south Indian kanjira up through the tambourines, tars, bendirs, doiras, duffs, the 22-inch Celtic bodhran, and the 30-inch Brazilian panderao, to name only some of them. Frame drums can be a simple hoop of wood with a stretched skin or can have jingles, snares, pellet bells, or hanging chains attached to the inside of the frame. Still one of the primary percussion instruments throughout the Middle East and other parts of Asia, in the last 20 years frame drums have taken a position in contemporary music and in percussion departments around the United States.

The frame drum is the world's oldest known drum, persisting in popularity since the first appearance in the archaeological record around 5600

Motown's Jack Ashford

Syrian/Anatolian sistrum, c. 3000 B.C.E.

B.C.E. in the Neolithic village of Çatal Höyük (modern Turkey), where it continues as a popular instrument to this day. It was at the core of the liturgical music and mystery rites across the Mediterranean world—Anatolia, Sumer, Mesopotamia, Egypt, Phoenicia, Greece, and Rome—and was popular in the early history of Judaism, Christianity, and Islam, in which it still is an important instrument. Probably the most extensive music schools in the ancient world were connected to the temple organizations or the courts in ancient Sumer and Egypt.[3]

Curt Sachs, one of the earliest ethnomusicologists who created a still-used classification system for musical instruments, came up with the name "frame drum" to designate drums in which the diameter of the head is much wider than the depth of the shell.[4] Sometime before 2000 B.C.E., the round frame drum shows up in images and texts in Sumer, (contemporary Iran and Iraq), where the drum is still popular particularly with the Kurdish people. The online documentary *The Cure Women*[5] shows a contemporary ritual using the frame drum that echoes descriptions of its ancient use. Around 1700 B.C., the round frame drum appears to move from the Middle East into Egypt. A rectangular frame drum is seen in Egypt around 1500 B.C.E. that migrates later to Spain and Portugal, probably brought there during the Moorish Invasion.[6] The most information about ancient music survives in the Greek and Roman archaeological records and the frame drum plays a primary role in these cultures.[7]

The Spanish and Portuguese took the frame drum with them to the New World where it is still popular in Puerto Rico in the plena tradition and in Brazil as the pandeiro and shows up also in Mexico and the Dominican Republic. I am sure the frame drum is to be found in other places in the Caribbean world and Central and South America.

MY FIRST EXPOSURE

I came across frame drumming in 1981 when I first started taking lessons from Glen Velez. Glen studied percussion at Manhattan School of Music and was very influenced by Metropolitan Opera Orchestra timpanist Fred Hinger. Through Glen's involvement with the Steve Reich ensemble and the introduction to world drumming through Russ Hartenberger and Bob Becker, he began studying the South Indian mridangam with Ramnad Raghavan. Raghavan noticed an orchestral tambourine of Glen's and began playing it kanjira style in what we have come to know as the split hand technique. The kanjira is the small South Indian frame drum with a single set of jingles and was the first frame drum Glen studied.[8] Completely inspired, Glen searched for other traditional players of frame drums and found Hanna Mirhige and Michel Merhej Baklouk from Lebanon who played riq, Zevulon Avshalomov from Azerbaijan who played gaval,[9] and Brazilian Erasto Vasconcelos (brother of Nana Vasconcelos) who taught him pandeiro. Hanna Mirhige and Michel Merhej Baklouk played in Middle Eastern clubs in Manhattan for many years and Baklouk also taught some riq classes in Manhattan that many of the early frame drums students took, including Glen, Rowan Storm, Yousif Sheronic, Gordon Gottlieb, Glen Fittin, myself, and Jan Hagiwara.

By the time I met Glen in 1981, his fusion of techniques was reaching a state of innovative maturity, and this fusion is what he taught me, so originally I did not study any traditional style. In the early 1980s we began to call our frame drum duo Handdance. Within a couple of years we were performing at venues like the New Music America Festivals and recording for Music of the World,[10] founded by Bob Haddad, and CMP Records,[11] founded by Kurt Renker in Germany. *Handdance* was also the name of the first recording for the fledgling Music of the World company, and I believe the first recording of frame drums used for contemporary compositions in the U.S. or Europe. Our first CD for CMP, *Internal Combustion*, was a more complete elaboration of compositions for frame drum.

Some percussionists were recognizing the uniqueness of what Glen was creating and began studying with him, including Chris Lamb, principal percussionist of the New York Philharmonic, and Kay Stonefelt, who teaches percussion at SUNY at Fredonia. A young percussionist from Mannes College of Music, John Loose, also became Glen's student in the early '80s and joined Handdance. I'd had no previous musical background besides intensive tap-dance training, so John was his first really committed traditional music student who made a complete study of all the styles Glen was developing.

Before I met him, Glen had begun compiling research on the ancient history of the frame drum, deciding to concentrate on frame drums played with hands rather than sticks. This personal decision was based on what interested him and was also a way of dealing with the vast number of frame drum styles found around the world. Out of these different world traditions he began to develop his own style and techniques of playing the frame drum. He always said he preferred taking the frame drums out of their traditional contexts. Yet he did play traditional music of the Caucasus in the folkloric group Kavkazi with his teacher Zevulon Avshalomov from Azerbaijan and Jeffrey Werbock.

Glen also did a few concerts with the Ensemble for Early Music (EEM), based in Manhattan, around 1981 or '82. A few months later, Fred Renz, the director of EEM was looking for someone to take on a more permanent role, starting with a tour to Israel. Glen recommended John Loose, and he played with them on and off for eight years. John relocated to San Francisco many years ago but still plays regularly with Musica Pacifica, the U.C. Berkeley Camerata, and Sonoma Bach.

At that time, Early Music tambourine playing was a blend of rhythmic comping, Arab-world techniques, and jazz. There is a lack of written music for the Middle Ages that specifically calls for percussion, so there is a strong reliance on the study of iconography found in paintings and sculpture depicting various ensembles with a percussionist, usually a tambourine player. The melodic fragments that have been preserved in manuscripts leave hints about the rhythmic structure of the piece, especially if it's known as a dance. Later I was to pursue the same path of studying iconography and fragments of music in creating my concerts based on the ancient music and ceremonial rituals of the Mediterranean world.

Bringing a fragmentary piece of music to life takes a special kind of improviser, one who is familiar with the repertoire of other early music performers, and tambourine techniques from the Middle East and Europe. It's common to use tambourines because of the huge dynamic range, from fingers in soft position all the way to huge shaking triplet motions that can be deafeningly audible. Many of these techniques come from contemporary Egyptian riq playing, but generally no traditional Middle Eastern rhythms are used.

I've often thought that the role Glen trained me for and I flourished in is similar to the role of a clavé player. I held steady the basic rhythmic structure that Glen used as a basis for his improvisations. He also held me to the tempo to which he could easily play double time. I've always been quite contented in this role, and it is one that I've used as the basis for many of my own compositions. Like Glen, I've sought out great melodic improvisers to work with, and fantastic percussionists to layer over the top of what I'm doing to produce more complex patterns. I've been happy to have my frame drum be the pitch center to which all the rest of the percussion is tuned to and structured over. The overtones of this percussion bedrock then give rise to the melodic structures that form the melodies and harmonies of the compositions.

Layne Redmond and Glen Velez

I came across a great definition of clavé in David Peñalosa's *The Clave Matrix*: "It is a Spanish word meaning 'code,' 'key,' as in key to a mystery or puzzle, or 'keystone,' the wedge-shaped stone in the center of an arch that ties the other stones together." That's how I feel about my role in the music I played with Glen and what I've gone on to create myself. A humorous side benefit is that I'm feeling no pressure to defend a territory of speed and virtuosity that I once dominated against younger percussionists that have grown up with the new fusion at their fingertips! I'm astounded at what I'm seeing world wide in terms of virtuosity of techniques and fusion of complex rhythmic systems, particularly in Turkey right now.[12]

The doumbek players from Turkey have adapted the split hand concept from India for both hands rather than simply the dominant hand, using the elements of rhythmic concepts from the North Indian tabla and incorporating all the traditional finger-snapping techniques indigenous to their region of the world. The rise of YouTube and frame drum festivals in the U.S. and in Europe has also given a platform to and developed audiences for astonishing solos.[13]

OTHER PLAYERS

On June 12, 1982, at a huge peace rally in New York City for nuclear disarmament, I spotted Alessandra Belloni[14] playing Italian tambourine with her ensemble in the parade. Glen and I tracked her down, and he arranged to study the Italian style of frame drumming with her. Alessandra is a singer, percussionist, dancer, and actress and has been the most influential voice of traditional southern Italian music and dance in the United States. She is the Artistic Director and Founder of I Giullari di Piazza (the Players of the Square), and is artist-in-residence at the Cathedral of St. John the Divine in New York. She continues to play and teach traditionally but has also created a fusion of Italian and Brazilian techniques. Glen performed and recorded with Alessandra for many years, and she was a very big early influence on the development of his technique.

Soon younger musicians, some still students at music conservatories, were studying with Glen. Among the first were Eva Atsalis, N. Scott Robinson, Jan Hagiwara, Ed Brunicardi, Randy Crafton, Yousif Sheronick, and Glen Fittin, who all performed with Handdance. Richard Graham and John Wieczorek were also early students of Glen's. John performed as a guest artist in my ensembles in later years and traveled with me throughout Turkey, Syria, Greece, and Cyprus researching the history of the frame drum.

Around 1983, Steve Gorn,[15] the brilliant *bansuri* flutist (North Indian bamboo flute), joined Glen and me to perform with Handdance (see accompanying video: "Drala"). At times this group was joined by John Loose, Eva Atsalis, N. Scott Robinson, and Jan Hagiwara adding percussion, and with Eva occasionally playing her first instrument, violin (see accompanying video, "Handdance Drum Ensemble"). Over the years, well-known soloists John Clark, Art Baron, Larry Karush, and Howard Levy were guest performers with Handdance.

Alessandra Belloni

An important early fusion frame drummer who we were around a lot was John Bergamo,[16] percussionist and teacher at Cal Arts in Valencia, California. John studied tabla with Mahaparush Misra, Shankar Ghosh, and Swapan Chaudhuri, and South Indian drumming with T.H. Subashchandran, T.H. Vinayakram, T. Ranganathan, Poovalur Srinivasan, and P.S. Venkatesan. Inspired by Glen's work he began his own investigations into synthesizing hand drumming techniques for the frame drum, creating a style he taught to his students at the California Institute of the Arts (CalArts). John pioneered percussion-based compositions with the ensemble Repercussion Unit and kept evolving his ideas with a later group, Hands On'semble.[17] Even though John has retired, Hands On'semble continues to expand the world of frame drumming fusion.

John Bergamo

Jamey Haddad has been another important player of the frame drum and an incredibly dedicated, generous, and beloved teacher. Jamey's parents were from Lebanon and he grew up in Cleveland simultaneously playing the Arabic doumbek and a drum-

Steve Gorn and Layne Redmond from the video "Drala."

Handdance Trio: Steve Gorn, Glen Velez, Layne Redmond.

kit. He played folkloric music with his relatives at family celebrations but also learned to play Motown music and Stevie Wonder tunes. Later, after concentrating heavily on jazz as a drumset player, he began studying South Indian kanjira with Ramnad Raghavan and then received a Fulbright Fellowship, enabling him to study percussion in South India. Although he studied traditionally he was very involved with creating a fusion of techniques and rhythmic ideas, and he created the Hadjini ceramic hand drum. He also developed interesting fusion frame drums with the Cooperman Drum and Fife Company. Today he plays with Paul Simon, Dave Liebman, the Paul Winter Consort, and Broadway actress and singer Betty Buckley. In the world music scene he plays with violinist Simon Shaheen, the Assad Brothers (Brazilian guitarists), and South Indian master percussionist Trichy Sankaran, among many others. Jamey teaches at Berklee College of Music, Oberlin Conservatory of Music, and Cleveland Institute of Music.[18]

Although Glen had worked with the split-hand technique from South Indian drumming since the very beginning of his fusion of frame drum techniques, Jamey was my kanjira teacher, and he set me on a very special path when he made me practice kanjira to the Sergio Mendes classic CD *Brasileiro*, for which I am so very grateful! This love of Brazilian music would eventually lead me to move to Brazil.

These three master fusion percussionists—Glen Velez, John Bergamo, and Jamey Haddad—were the original western teachers of many of the frame drummers now playing professionally in the United States, and through their videos, concerts, and workshops they have influenced percussionists the world over.

INSTRUMENTS

When we first started playing, frame drums were hard to come by in the United States. Glen and I even traveled to Morocco to hear music and score some bendirs—frame drums with a buzzing snare. We used to put a warning on our recordings that the buzzing was the drum and not the listener's speaker. I made three trips to Egypt for research into the ancient traditions and to get professional fishskin riqs from Mohamed Ali Street in Cairo. Cooperman Fife and Drum Company had been manufacturing high quality natural-skin bodhrans, and one of these drums became Glen's primary sitting position frame drum.

In the early '80s, Remo Belli, of Remo, Inc., inspired by Glen's playing at a PASIC clinic, created a line of frame drums under Glen's direction. This was the beginning of the easily accessible supply of frame drums with synthetic heads. By 2000, Remo had become the major player in creating world percussion instruments in the United States. Remo developed the first line of Signature Series frame drums with Glen Velez, John Bergamo, myself, and Alessandra Belloni.

RECORDINGS AND VIDEOS

In 1983 Bob Haddad recorded *Handdance* with Glen and me. Glen recorded solos on a pandero (Spanish frame drum), a pandeiro (Brazilian tambourine), and a bodhran (Irish frame drum). We did two duets and also included a 21-minute suite of frame drumming, "In Transit," which we had performed live in 1983 at the new music concert space, Roulette, in New York. *Handdance* was the first of a new series of world-fusion recordings for Bob's company, Music of the World. I believe this was the first new music recording based on the frame drum.

In 1985, through the interest and enthusiasm of the percussionist and set drummer Mark Nauseef, Kurt Renker of CMP Records brought Glen and me to Germany to record *Internal Combustion*. Glen recorded three solos, one on bodhran, one on riq (Middle Eastern tambourine), and one on doira (Afghani tambourine) and adufe (double-headed square frame drum from Northern Spain with bells inside between the heads). *Internal Combustion* included two duets: "Bendir" on Moroccan bendirs with the buzzing snares, and "Internal Combustion" on two gavals. On "Bendir" we pitched our overtone singing to the drone of the buzzing drums. (See accompanying video, "Bendir.")

"Internal Combustion" is a great cued and improvisational composition for two frame drums that has a basic cycle of two rhythms in ten, a rhythm in nine, and a rhythm in eight, creating a 37-beat cycle felt over a pulse of four. At any time Glen could give me a cue to go to a section in seven, nine, six, etc. I would continue playing that time signature until the cue to return to the cycle. Glen explains all this on an excerpt from *The Fantastic World of Frame Drums* (see accompanying video clip, "Internal Combustion").

I don't know exactly when "Internal Combustion" came into being. It evolved out of hours of practicing together, but we did record it in 1985. I fell in love with these experiments in odd-time cycles and have continued to work with them up to the present day.

In 1990, I composed "Uma," which was built on a 36-beat cycle consisting of rhythmic groups played sequentially in the following order: eight, seven, six, five, four, three, two, one (repeat entire cycle); the cycle goes on continuously throughout the piece. A melodic drone (with a modal movement) sung by several voices is set to a descending Phrygian scale (a scale specifically associated with the ancient frame drums from Greece and what is now Turkey) tied to the rhythmic cycle of 8, 7, 6, 5, 4, 3, 2, 1. A 9-beat part for flute is played four times against this 36-beat cycle, and a 6-beat part for violin is played six times against the cycle. I composed the melody and harmony against this drone, flute, and violin parts over the 36-beat cycle. (See accompanying video "Uma.")

In 1995 Garry Kvistad commissioned me to create "Trance Formation" for his Woodstock Beat concert to be performed by Bob Becker, Tommy Brunjes, Stacey Bowers, Russ Hartenberger, Garry Kvistad, Rick Kvistad, and myself. This is a further evolution of the ideas I explored in "Uma," based on a cycle of 9, 8, 7, 6, 5, 4, 3, 2, 1, creating a 45-beat cycle. There was a repeating rhythm in five that was played nine times, a part in nine played five times, and a part that alternated between a rhythm in eight and

Layne Redmond in the video "Bendir"

Layne Redmond and Glen Velez from the video *The Fantastic World of Frame Drums*

The Mob of Angels from the video "Uma"

seven, played three times. I give a more complete explanation right before we perform it in the accompanying video clip from "Trance Formation."

Glen, Steve Gorn, and I recorded *Seven Heaven* for CMP records in 1987. We used a number of different types of frame drums on this recording plus mbira (African finger piano), shakers, Thai goblet drum, Filipino buzz sticks, and a wooden frame drum, and Steve played bansuri bamboo flutes. *Seven Heaven* featured the music our trio performed during this period. In 1989, Glen, Steve, John Clark, Howard Levy, and I recorded *Assyrian Rose* for CMP. This album marked the mature presentation of Glen's compositional skills and his choice of great improvising melodic soloists.

In 1990, Garry Kvistad of Woodstock Chimes, who performed with Glen in the Steve Reich Ensemble, created the video *Drumbeats*, the first frame drum instructional video, which was eventually sold to Remo, Inc. Several years ago I saw it for sale in a music store with a sign that said "Vintage Glen Velez and Layne Redmond"!

At the 1988 Percussive Arts Society International Convention (PASIC), Gerry James was inspired by the playing of Glen, John Bergamo, Trichy Sankaran, and Jamey Haddad in a hotel room jam session. He founded Interworld Music and created a series of frame drum instructional videos and began a series of percussion-based recordings. The first video, released in 1990, was *The Fantastic World of Frame Drums* by Glen that featured "Internal Combustion" and a tambourine duet we performed regularly. Interworld released John Bergamo's *The Art & Joy of Hand Drumming* in 1990 and *Finding Your Way with Hand Drums* in 1991. Also in 1991, Interworld released my video, *Ritual Drumming*. When Warner Bros. licensed the video catalog from Interworld, they changed the name to *A Sense of Time*. These videos and recordings functioned to spread the awareness of frame drumming and make it accessible to far more people than could be reached by the few teachers at that time. Glen and John's videos were created for percussionists interested in learning a new style of drumming. My video was created for people who had never drummed before.

"Trance Formation," composed by Layne Redmond, performed by Bob Becker, Tommy Be, Stacey Bowers, Russ Hartenberger, Garry Kvistad, Rick Kvistad, and Layne Redmond, Woodstock Beat concert, 1995

We had no idea at the time how the influence of these videos would spark frame drum traditions here in the United States and all over the world. In 2007, I went to Cairo to meet one of my favorite frame drummers, Fredrik Gille. Fredrik introduced me to young Egyptian percussionists familiar with me from *The Fantastic World of Frame Drums* video. It seemed that Glen's video had been passed from drummers in Jordon to drummers in Egypt. I was poignantly touched that these traditional players whose culture had inspired Glen were now inspired by the work we had done.

Gerry James was also developing frame drums with Cooperman to accompany the instructional videos he was recording with Glen, John, me, and others. Randy Crafton, in conjunction with Cooperman, took over the direction of the frame drum manufacturing from Gerry with his company, Crafton Percussion Works, and then eventually sold his share to Cooperman. From the beginning of Randy's "frame drum fever," he was full of inspired and effective energy, throwing himself whole heartedly into playing, creating drums and instructional materials, making CDs, and organizing workshops. From around 1995 to 2000, Randy was on the PAS World Percussion committee and made sure that the frame drum was well represented at PAS events and in PAS publications in those years, bringing it further into the mainstream of the percussion world.

In 1991, Glen's recording *Ramana* for Music of the World was released with Jan Hagiwara, Howard Levy, and myself. In that same year, Glen took his troupe of frame drummers, Eva Ataslis, Ed Brunicardi, Randy Crafton, and Jan Hagiwara and flutist Steve Gorn to Germany to record *Doctrine of Signatures* for CMP Records. Throughout the 1990s Glen continued to record under his own name with various configurations of frame players and melodic soloists. He also appeared on many other bandleaders' albums and is recognized as one of the most important percussionists of his time. By the beginning of the new millennium many of Glen's students were teaching, recording, and creating instructional materials; the contemporary development of a frame drumming tradition in the U.S. was well underway.

The mid-'70s through the mid-'90s saw the initial development of an original style of frame drumming in the United States along with research into its ancient history and the development of companies manufacturing frame drums, creating instructional videos, and releasing new music based on this instrument. Initially all of this evolved out of Glen's endless hours of exploring various frame drum techniques and the influence of various rhythms on his own sensibility, giving rise to the development of his solos on various frame drums. When I began studying with him, we spent hours just playing the frame drums together. Our duo drumming compositions evolved out of these hours and hours of explorations. When Steve Gorn joined us, our trio rehearsed for two or more hours, three times a week exploring rhythmic and melodic structures. The Handdance percussion ensemble also met for frequent extended rehearsals conducted by Glen's auditory rhythmic cues with very few breaks for verbal instructions. These timeless hours of intensive exploration of frame drumming, odd-time cycles, and the melodic structures arising out of the overtones of the drums gave birth to so much of the music that was eventually recorded under Glen's direction.

ON MY OWN

My nine years of studying, performing, and recording with Glen (1981–90) had been an incredibly fruitful and exciting time for me, but in the fall of 1990, I left the Handdance groups to follow my own musical ideas, and Randy Crafton admirably replaced me in the trio with Glen and Steve; Yousif Sheronick, Jan Hagiwara, Eva Atsalis, Glen Fittin, and Randy were now the regulars in the Handdance percussion ensemble.

In the late 1980s at the end of the concerts I did with Glen and Steve, I began speaking about the frame drum's incredible history. The response was overwhelming. After each concert, women would approach me to ask if I would teach them to drum. Although most of them had never seen a frame drum before, they felt an overwhelming urge to learn its rhythms. Soon I had more than 50 students a week studying frame drum.

Out of these dedicated students I put together my first drumming ensemble, the Mob of Angels, and we were often joined by Steve Gorn on flute, Amitava Chatterjee on voice and guitar, and Vicki Richards on violin. In 1991, this configuration of the Mob of Angels recorded *Since the Beginning* for Interworld Music. I've just re-mixed this in Brazil and will soon make it available for download.

One track in particular, "Nubian Maracatu," is a fusion of one of the first rhythms I learned from a Hamza El Din[19] album, *Waterwheel*, a rhythm often identified as "Ollin Azageed."[20] I was able to organize one workshop for Hamza to teach, and his influence has been very inspirational to me, particularly his teaching on the connection of the elements: earth, water, fire, and air to the individual strokes on the frame drum. The arrangement of "Nubian Maracatu" combines the rhythm I learned from Hamza, "Ollin Azageed," on the tar with the maracatu rhythm from Pernambuca, Brazil played by Bahian percussionists: Ubaldo Oliveira on berimbau and Everton Isidoro on pandeiro, all of it tuned to the drone of windwands (a type of bullroarer). The three of us then overdubbed the traditional Nubian handclapping of "Ollin Azageed," and Tadeu Mascarenhas added his funky synth bass (hear accompanying audio file, "Nubian Maracatu").

In 1994, I met the multi-instrumentalist Tommy Brunjes (aka Tommy Be), who had been touring with the pop bad PM Dawn, when he came to study the frame drum with me. From the very first our frame drumming together just clicked and we began a partnership that produced a series of recordings, teaching materials, and performances that lasted until 2004. Our CD *Trance Union* is one of my most pirated CDs, so I know that it has hit a chord with those who love frame drum music! We were also extremely surprised and grateful when *Drum!* magazine readers voted it Percussion CD of the Year for two years in a row—something I never imagined would happen. (See accompanying videos, "Seven Sent" and "Rattlesnake.")

But I never could have imagined how my life would unfold because of the tambourine—particularly when in 1995, Nana Vasconcelos invited me to perform as a soloist in the Second Annual PercPan Festival in Salvador in the state of Bahia, Brazil.[21] Nana brought percussionists and groups from all over the world including Gilberto Gil, Milton Nascimento, Los Munequitos de Matanzas from Cuba, La Calenda from Uruguay, Adama Drame from Africa, and many others for five days of concerts and workshops. This was a total life-changing experience for me from so many different angles. The beautiful city of Salvador hums and pulses with the best live music I've ever heard, and the workshops with the other percussionists were amazing, only to be outdone by the evening concerts in the festival. But walking out on the stage to do a tambourine solo after listening to Milton Nascimento sing my favorite song of his, "Chamada," backed by the great drummer Robertinho Silva and his two sons, Ronaldo and Vanderei, took every bit of nerve and courage I could scrape together. I've found that sometimes bravery is more important than anything else in your career—and particularly not focusing on whether or not a tambourine solo could possibly hold up to what just occurred on the stage!

Layne Redmond from the video "Seven Sent"

Tommy Be and Layne Redmond

In 1997 my book, *When the Drummers Were Women*, was published, documenting the ancient history of the frame drum. The root of this history was initially based on Glen's research compiled in the mid 1970s mostly from sources in the New York Public Library. Throughout the '80s and the early '90s I traveled extensively through the Middle East, North Africa, and Europe researching the history of the frame drum in museums and on temple walls. Plus I spent years in the New York Public Research Library. I remember one exhausting day at the library wondering if I could ever complete this book, thinking how easy it would just be to give this project up. Altogether I spent about 15 years working on the research and writing. I guess enduring persistence has to be paired with courage!

Both Glen's initial research and my further intensive travel and research revealed that the earliest drummers in the Mediterranean world were primarily women, most often priestesses and musicians connected to religious traditions playing liturgical music in the temples or in ritual processions, celebrations, or mystery rites. Glen had written several short articles in the mid-'80s noting this and that many of the ancient frame drummers were identified as goddesses: Aphrodite, Isis, Hathor, Cybele, and Inanna along with the Egyptian god Bes and Greek god Dionysos. We also determined that many of the images were of priestesses and that the frame drum was often the emblem of their position in the religious hierarchy. The oldest named drummer in history is the High Priestess Lipushua, who presided over the temple of the Moon God, Nanna, in the city state of Ur, in Mesopotamia (now Iraq) circa 2300 B.C.E. She conducted the liturgy with a small round frame drum called the Balag-di. And Miriam, who played the timbrel or toph (frame drum, often translated as tambourine, but I feel that her frame drum probably did not have jingles), is the only named drummer in the Christian Bible: "And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances" (Exodus 15:20). Archaeological evidence shows the earliest percussion instruments to be frame drum, barrel drum, sistrums, clappers, and small hand cymbals. We see the frame drum primarily in women's hands, but the barrel drum in Egypt was played by women at court banquets and in the military by men.

When the Drummers Were Women was published by Random House in English and distributed in the U.S., Canada, England, and Australia. It was also published in German, in Persian in Iran, and will be published in Dutch in the Netherlands in 2012. Currently we are revising it as an E-book with many video links to frame drumming traditions around the world and in the U.S.

I've always been extremely interested in the ancient music from the Mediterranean world and inspired by the images and texts describing the

rituals of the ancient frame drummers. With my students I formed the Mob of Angels in 1990. We set out to revive the ancient Mediterranean tradition of women's ceremonial drumming. Although I have studied and listened to many contemporary traditions of frame drumming, I neither copied those traditions nor tried to recreate what I thought women might have played. The frame drum is the central instrument around which I compose, but I have also integrated other ancient and modern acoustic instruments into my compositions. My aim is to create a contemporary new music that is non-traditional but pulses with the rhythms of an archaic language. (See accompanying video, "Mob of Angels.")

Image from 5th century B.C.E. Greek vase c. 900 B.C.E. Phoenician sculpture

Since 2005, I've been traveling to the Greek side of the Mediterranean island of Cyprus to teach a group of dedicated students to play the frame drum. The indigenous tradition of frame drumming in the Greek Cypriot area appears to have died out in the latter half of the 20th century, yet the archaeological record shows that from c.1500 B.C.E. until approximately 500 C.E., the women of ancient Cyprus were renown frame drummers. After finding my book, *When the Drummers Were Women*, which includes a chapter on these ancient Cypriot drummers, a group formed to bring me there to teach workshops. A band of serious students have continued their studies with master percussionist Zohar Fresco, who travels from Israel several times a year to expand their studies. In 2007, I joined Zohar with the core group of these drummers for a concert attended by the ambassador from Israel and officials from the Cypriot Culture of Ministry. Playing with Zohar was an amazing experience; his technique is fabulous and he's an incredibly generous and supportive player and one of the most innovative contemporary frame drummers. (See accompanying video, "Layne Redmond and Zohar Fresco.")

Layne Redmond and Zohar Fresco

Totally inspired by my Cypriot experiences, I began a new recording project in Brazil, *Invoking Aphrodite*, using ancient Greek texts chanted by the women drummers of Cyprus. The title piece, "Invoking Aphrodite," is the ancient poem, c. 7th century B.C.E. by the great poet Sappho, composer and priestess of Aphrodite, and one of the most popular lyricists in the Greek-speaking world. We recorded two of the oldest surviving notated musical compositions, "The Hymn to the Muse," written by Mesomedes of Crete in 147 C.E., and "The Epitaph of Seikilos," engraved on a tombstone around 300 B.C.E., and we set other ancient hymns to new compositions created for the project. Most of the musical tracks were recorded in Salvador, Brazil, while the women of Cyprus chanted the ancient Greek in a studio in Cyprus, and through the magic of the Internet we downloaded it into our studio in Brazil. Once again my old collaborators Steve Gorn and Tommy Be also contributed via the Internet, and Vicki Richards flew down and recorded with us live in Brazil. (Hear accompanying audio file of "The Epitaph of Seikilos.")

In 2004 I began a series of visits to Brazil that eventually led me to move to Salvador. Here in this magically musical city I have been a volunteer teacher at the percussion department at UFBA, the federal university, and also at the music school, Escola Pracatum in Candeal, founded by one of my heros, percussionist/pop star Carlinhos Brown, who was born in this poor but very special neighborhood.

Out of my classes at UFBA I developed a core group of dedicated students of the frame drum who were also interested in combining their traditional percussion with what I was doing on the tambourine. Through the drummers I was introduced to Tadeu Mascarenhas, a young recording engineer, producer, and wonderful keyboard player, who has become my invaluable co-producer on the four projects I've recorded in Salvador.

Our first recording project, *The Wave of Bliss*, fused many of the Mediterranean-influenced rhythms I was teaching with Bahian rhythms. I would choose the basic rhythm the frame drum would play and then the five percussionists would decide what instruments and parts they would play, and then we would record live without a click track or separation. On some of the pieces Tadeu improvised live with us on keyboards. Later, Tadeu and I would decide from listening to the melodies we heard in the overtones of the percussion which direction to go in melodically with a singer, guitar, and further keyboards. "Whirled Jam," from this project, is an Armenian-influenced rhythm in ten over Bahian samba with the surdo holding down the basic 2/4 samba meter. The agogo bell is playing a rhythm in five, and the guitarist brought a reggae lilt to it all. (Hear accompanying audio file, ""Whirled Jam.")

Mob of Angels

From the moment I started spending time in Brazil I've been drawn more and more into the world of musical film making and video documentation. From the very first of my playing with Glen, many of our performances were videotaped. I had that first shocking experience of seeing myself on camera back in the early '80s! I immediately began to learn how to be a more effective player and performer from watching these videos and am now very fortunate to have an archive of footage that stretches back to the mid-'80s.

These days I almost see myself more as a filmmaker than a frame drummer. Although I am still creating instructional DVDs of my own work (see accompanying video, "Three styles of frame drumming instruction") and editing DVDs on the Bahian pandeiro and Egyptian tambourines, I was captivated by the atabaque drums used in *candomblé* in Salvador and the matrix they provide to call forth the songs, dance, and mythology of the *Orixás,* the Afro-Brazilian deities. It is thought that the drums provide the vortex of energy for the deities to descend into the initiates. I have just finished producing a recording of seven traditional *candomblé* songs using some of the greatest musicians in Salvador.

Over the years I have heard many recordings of *candomblé*, but this project is unique in that I've hired the best musicians who grew up in the tradition and recorded in one of the top studios in Salvador. I've also encouraged Mariella Santiago, one of the lead vocalists, to improvise and create innovative vocal arrangements for the chants. I placed the drums up much louder in the mix than is customary. (But I've done that on all my recordings, giving them a unique sound. I have always been frustrated by how low percussion is mixed on many projects.) My personal experience in a *candomblé* ceremony in a *terreiro*, the ritual house where ceremonies take place, is that the sound of the drums is the core of the experience, and I wanted that to come through on a recording—I wanted the listener to hear what I heard in the *terreiro*.

Students of Escola Pracatum, Candeal, Brazil 2006

Wave of Bliss band

This past September I completed shooting video footage for the seven *Orixás* so that each song will have a music video. "Iemanja," the great primordial ocean mother, the cosmic womb of all things, the goddess of the sea, is complete but unreleased, so readers of *Percussive Notes* will be the first to view this short film. The drummers and some of the singers and dancers in the video perform with Balé Folclórico da Bahia, the internationally renowned troupe based in Salvador. Lead vocalist is Mariella Santiago and the dancer is Rosangela Silvestre. (See accompanying video, "Iemanja.")

I've also been working on videos to go with the music I've recorded on my CDs. Everyone, from individual artists to orchestral ensembles, realize that video is in many ways the future of how music will reach a worldwide audience and develop sustaining financial support. Many organizations are in the process of creating structures to broadcast concerts or pre-recorded musical events, through streaming media, or distribute through Vimeo, YouTube, Link TV, live Internet radio and video broadcasting, or Internet-based webcasting stations. Although watching video on your monitor will never replace the immensity of experiencing live music, it is probably the future distribution network for music as LPs, cassettes, and CDs were in the past.

As I put together this review of where the tambourine has taken me in the last 30 years, I've noticed the profound role that PASIC and *Percussive Notes* have played in my life and in planting the frame drum culture here in America. The early PASIC clinics of Glen Velez, John Bergamo, Jamey Haddad, and Trichy Sankaran inspired Remo Belli and Cooperman to manufacture frame drums, and also inspired Gerry James to create frame drum instructional videos, and exposed so many more percussionists to these traditions. As *Percussive Notes* moves into providing videos and media online, this will serve to fertilize and accelerate the interconnectedness of percussionists worldwide. This can only be a great thing, leading to as yet unforeseen fusions of techniques and rhythms and greater human understanding of all our rhythmic cultures.

ENDNOTES

1. *Standing in the Shadows of Motown* clip: www.youtube.com/watch?v=Bpy2nuBfdMk
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Rosangela Silvestre from the video "Iemanja"

6. "A Short History of the Frame Drum" by Layne Redmond, *Percussive Notes*, vol. 34 no. 5, October 1996. http://publications.pas.org/archive/oct96/articles/9610.69-72.pdf
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9. Gaval information: UNESCO sponsored Azerbaijan State Museum of musical Culture, www.musicmuseum.az/en/index.php?id=0411
10. Music of the World Records: http://musicoftheworld.com
11. CMP Records: www.artist-shop.com/cmp
12. www.youtube.com/watch?v=zYOff8u5BvQ
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14. Alessandra Belloni: www.alessandrabelloni.com
15. Steve Gorn: www.stevegorn.com
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17. Video of Hands On'Semble with John Bergamo: www.youtube.com/watch?v=DAKb42bWf6E&feature=youtu.be
18. Jamey Haddad with Matt Kilmer playing pandeiro with a fusion of Arabic tambourine and South Indian kanjira techniques: www.youtube.com/watch?v=1caDrZV1wbo&feature=related
19. Hamza El Din: www.hamzaeldin.com
20. Hamza El Din playing the "Ollin Azageed" rhythm: www.youtube.com/watch?v=SCB6Nil3eiE.
21. "Second Annual PercPan Festival," www.layneredmond.com/Publications_files/Second%20Annual%20PercPan%20Festival%20in%20Salvador%20-%20by%20Layne.pdf

LINKS

Layne Redmond: www.LayneRedmond.com
Layne Redmond YouTube channels: www.youtube.com/framedrummer and www.youtube.com/hatnofer
North American Frame Drum Association (NAFDA): www.nafda1.com/

Essential Strategies for Jazz Improvisation

Learning to speak the language of jazz

By Dr. Juan Alamo

When studying solos of the great jazz improvisers, one will find a series of strategies commonly used by these players in their solos. Some of these strategies are chord arpeggiation, scales, chromatic ornamentation, color tones, guide tones, and ii–V–I patterns. Hence, it's extremely important for jazz students to learn these concepts and incorporate them as part of their melodic jazz vocabulary in order to learn how to speak the language of jazz correctly.

1. **Chord Arpeggiation** is one of the most overlooked approaches to improvisation. Many young jazz students concentrate on mode/scale-oriented improvisation and pay little or no attention to the importance of learning how to arpeggiate all of the chords of a given tune. Learning to play the arpeggios of the tune will help the student to become more acquainted with the harmonic structure of the piece. Also, as you will see in Examples 1 and 2, arpeggios are a valuable source for melodic material that can be used for improvisation. Here are some ideas:

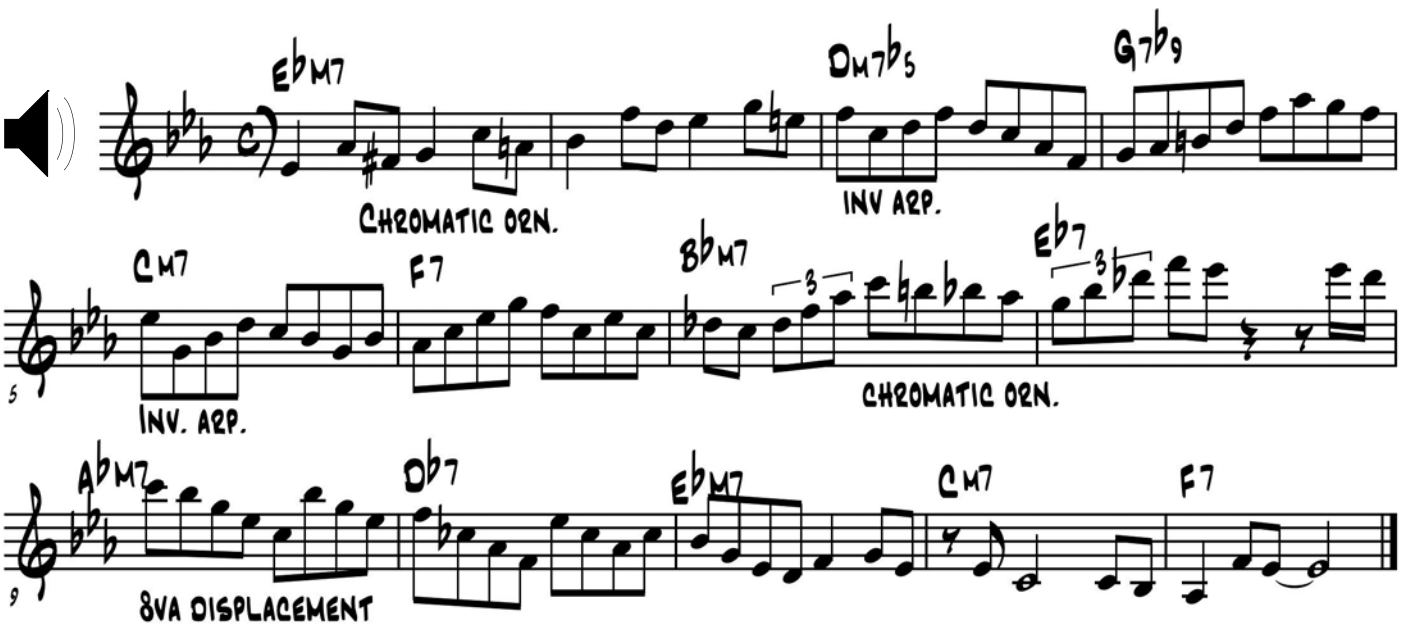
- Arpeggiate from any note other than the root (3rd, 5th, 7th, 9th)
- Invert the notes of the arpeggio
- Displacement of the notes by an octave
- Add chromatic ornamentation

2. Use of **Scales** is an essential concept for any jazz musician. However, in order to avoid playing a solo that just sounds like the playing of random scales (with no melodic/musical cohesiveness), one must learn how to use scales in a manner that is typical of the jazz style. Here are some suggestions:

- Avoid running the *entire* scale up and down
- Avoid stressing the root of the chord
- Add chromatic ornamentation to basic scales

3. **Chromatic Ornamentation** is another crucial element that gives jazz its unique sound. Without it, the music would sound stiff, dry, and monotonous. Chromatic notes are, in a way, "wrong" notes that are used to create harmonic tension. These "wrong" notes will often resolve to a target note or "good" note. Here are

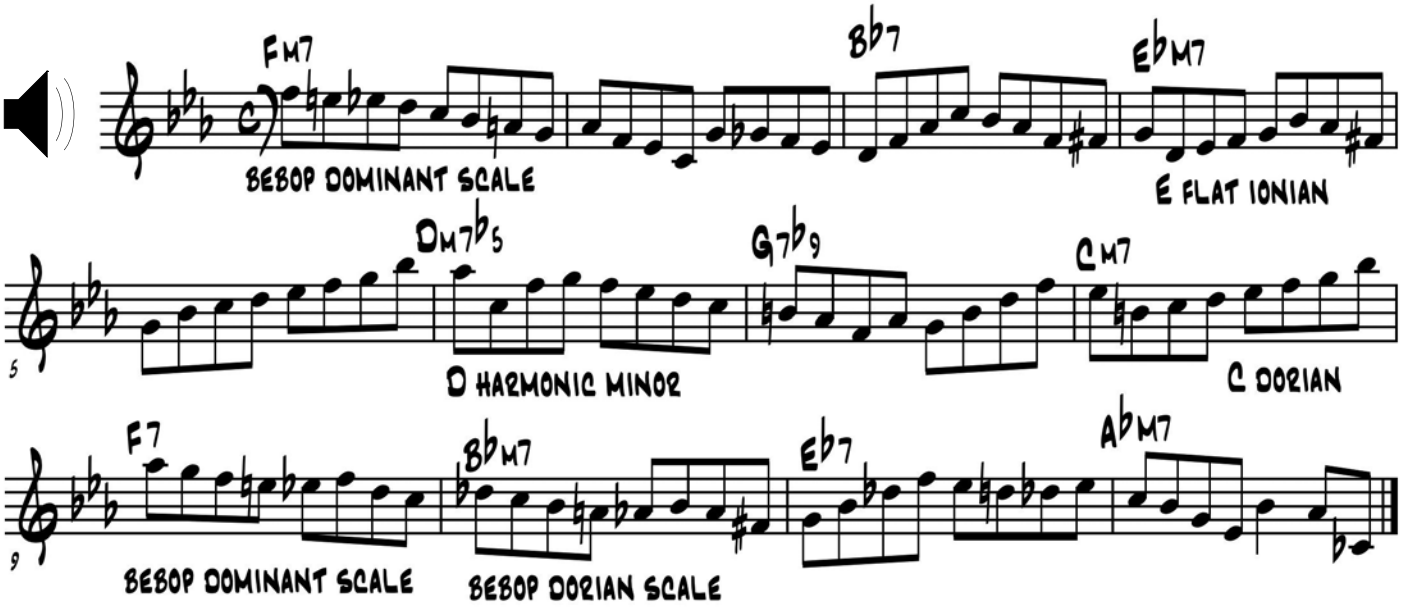
Example 1



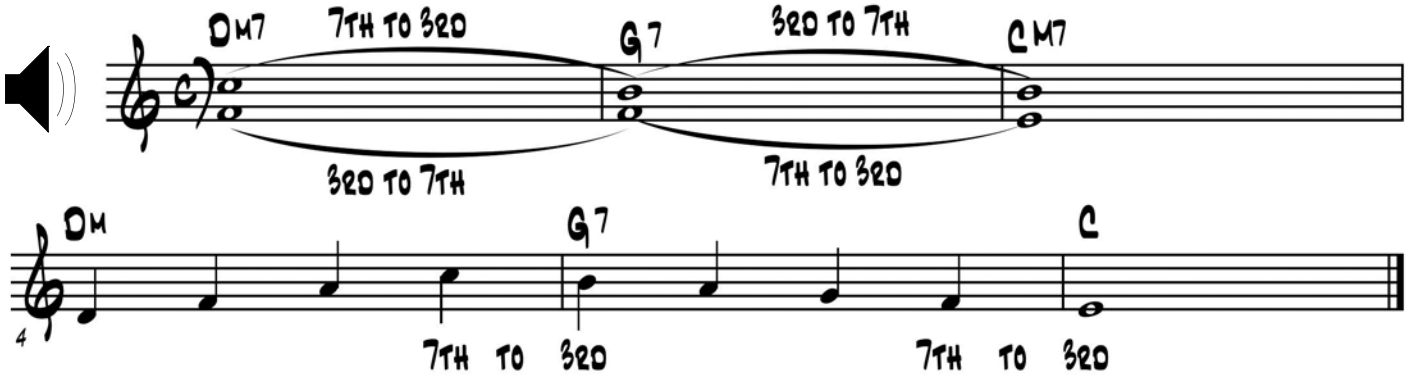
Visit http://www.pas.org/publications/January2012webextras.aspx to hear each musical example in this article.

Web Extra

Example 2



Example 3



some ideas:

• Enclosures: A♭, F♯ to G (on E♭). See Example 1, measure 1

• Passing Tone: G, G♭ to F (on F). See Example 2, measure 2

• Bebop "scale" lick: E♭, D, D♭, E♭ (on E♭). See Example 2, measure 11

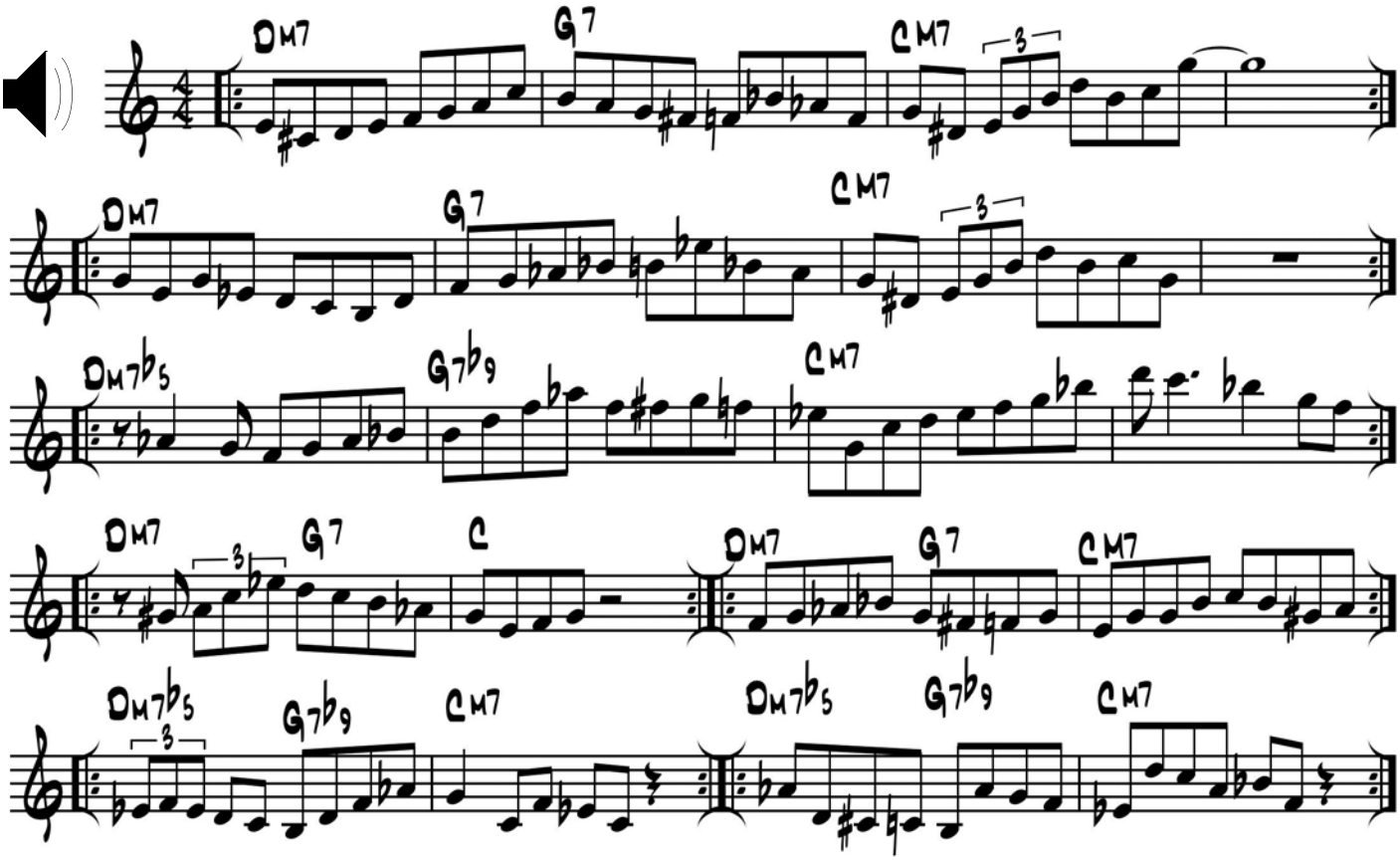
• Approach Tone: B natural to C (on C minor). See example 2, measure 8

4. **Guide Tones** are typically considered to be the 3rd and 7th scale degree of a chord since those notes determine whether a chord is major, minor, or dominant. In a chord progression where the root motion follows a cycle of fourths like a ii–V–I, guide tones create subtle movement from one chord to another in a recurring manner. The third of each chord resolves to (or becomes) the seventh of the following chord, while the seventh of each chord resolves to the third of the following chord (see Example 3). Go back to Example 1 and see how this concept is used in measures 4 through 8.

5. **ii–V–I Patterns:** This is perhaps the most common/important progression in jazz. Consequently, jazz musicians learn many melodic clichés that work over this progression. It would be good to memorize each of the patterns in Example 4 in all keys. Once memorized, then try to create your own patterns by changing the rhythms or the notes.

Dr. Juan Alamo teaches at Howard Payne University and Tarrant County College in Arlington, Texas. He holds a Doctor of Musical Arts degree and a Master of Music degree from the University of North Texas and a Bachelor of Music degree from the Music Conservatory of Puerto Rico. Dr. Alamo maintains an active schedule as clinician and solo artist, giving master classes and recitals through USA, Mexico, Argentina, Venezuela, and Puerto Rico. Dr. Alamo recently released his marimba method, *Music for Four Mallets*, a collection of original etudes for beginners and intermediate marimba players. He has also collaborated with Arthur Lipner in the creation of the jazz vibes book *Milt Jackson—Transcribed Solos of the Master*. For contact information visit www.juanalamo.com. PN

Example 4: ii–V–I Patterns



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PERCUSSIVE ARTS SOCIETY

James Basta's 'Concerto for Marimba and Orchestra'

By Brian Malone

James Basta's "Concerto for Marimba and Orchestra," premiered in 1956, was the third marimba concerto written, following works by Paul Creston (1940) and Darius Milhaud (1947) and predating Robert Kurka's "Concerto for Marimba and Orchestra" (1956) by several months. Basta's "Concerto," along with the above mentioned works, contributed significatly to the development of the marimba as a solo instrument. While researching the early marimba concerti, I found very little information on Basta's work. After more searching, I discovered Basta teaching and performing in North Carolina, and he agreed to meet for an enthusiasic chat about his career and "Concerto for Marimba and Orchestra."

MUSICAL CLIMATE

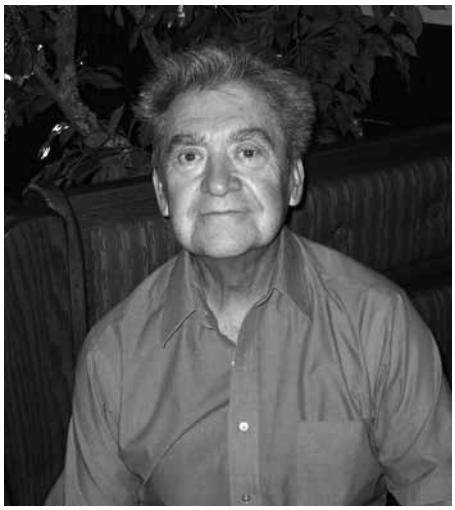
In the early 1950s the marimba, being a relatively new addition to the world of orchestral music, was regarded as somewhat of a novelty instrument. Several pioneering performers, teachers, and composers strove to elevate keyboard intruments to a level equal to other intruments in the orchestra. George Hamilton Green advanced the possiblities of the xylophone, and later Clair Omar Musser saw the potential of the marimba and wrote new compositions for the instrument, including pieces requiring the player to simultaneously use four mallets.

The first concerto featuring the marimba was "Concertino" Op. 21 by Paul Creston (1906–1985). It premiered on April 29, 1940 in Carnegie Chamber Music Hall and was commissioned by Frederique Petrides of New York's all-female Orchestrette Classique for percussionist Ruth Stuber. The reviews of the performance, while positive, are indicative of the public's perception of the instrument at the time. Critics described the event as "an interesting experiment" and "the musical novelty of the evening."[1]

The second marimba concerto was "Concerto" Op. 278 for Marimba and Orchestra (one performer), written by Darius Milhaud (1892–1974) in 1947 and premiered February 12, 1949. It was commissioned by Jack Connor, percussionist with the St. Louis Symphony.[2] The work received a similar response as Creston's "Concertino."

In 1956 Robert Kurka (1921–1957) finished his "Concerto for Marimba and Orchestra." The piece was commissioned by marimba soloist Vida Chenoweth and premiered November 11, 1959. Sadly, Kurka died of leukemia before the premiere. Kurka's "Concerto" pushed the possibilities of the instrument further, exploiting its visual aspect with wide leaps and open voicing.

The class years of 1952–56 at the Eastman School of Music in Rochester, New York provided a unique setting for the creation of a new marimba concerto. This era found percussion, and the marimba in particular, coming to a new prominence in the university setting. Frederick Fennell founded the Eastman Wind Ensemble in 1952, and 1954 saw the formation of the Marimba Masters, a student-run performing ensemble formed by student Gordon Peters.[3] Many of the members of the Marimba Masters achieved illustrious careers as performers and teachers after graduation: Peters became principal percussionist with the Chicago Symphony Orchestra, Peter Tanner became professor of percussion at the University of Massachusetts at Amherst, Norman Fickett became a percussionist with the Detroit Symphony, John Beck performed with the Rochester Philharmonic and taught at the Eastman School of Music, Mitchell Peters became principal timpanist with the Los Angeles Philharmonic, Stanley Leonard became principal timpanist with the Pittsburgh Symphony, and James Dotson became principal percussionist with the San Antonio Symphony as well as a composer and teacher.[4]



James Basta, December 19, 2007

Dotson's roommate for the 1954–55 school year was James Basta, a French horn performance major who had a background in organ and composition. After finding the Creston and Milhaud concerti unsuitable for his needs, Dotson suggested that Basta write a piece for him. The "Concerto for Marimba and Orchestra" premiered March 1, 1956.

BASTA'S EARLY YEARS

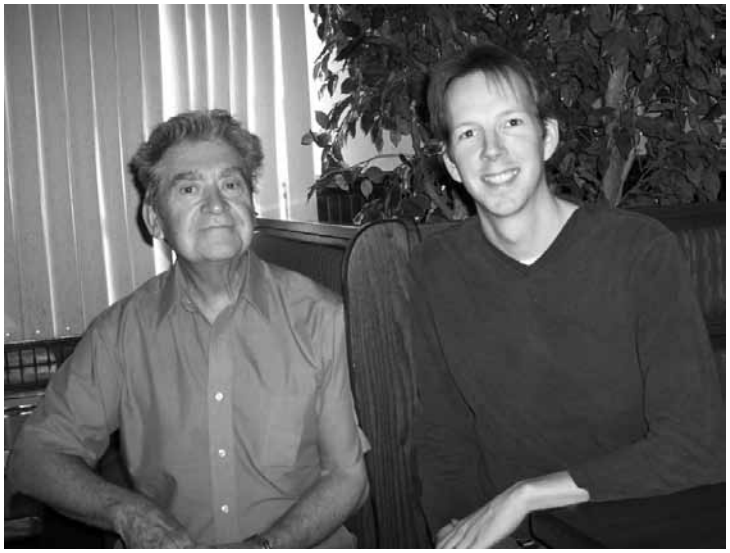
James Albert Basta was born January 6, 1934 in Milwaukee, Wisconsin. From an early age, Basta showed an interest in and aptitude for music. He remembers, "My mother had said that whenever I would go to a birthday party, the other kids would be playing games and I was sitting at the piano doodling around. At the age of ten, I finally prevailed upon her to get a piano."

While in middle school, his music teacher gave an ear-training test and found Basta had an aptitude for note and interval recognition and told him he should play the French horn. He continued playing French horn while in high school and studied with his band director, who was a horn player and organist. His high school had a three-manual pipe organ installed in the 1930s by the United States Government's Works Progress Administration (WPA), which provided a unique opportunity for organ lessons as well. Upon graduation from high school in 1952, Basta received a French horn scholarship to the Eastman School of Music.

In his first year at Eastman, Basta studied composition with Louis Mennini. Basta was always interested in composing, but had never taken a formal composition lesson until then. After that first year, "I continued on my own," Basta said, "because I really wasn't fitting in stylistically with the composing at that time, which was more twelve-tone." He continued his performance studies and created more "traditional" compositions and arrangements, which he felt suited his harmonic sensibilities.

CREATION OF THE CONCERTO

The creation of the "Concerto for Marimba and Orchestra" was more a circumstance of Basta's living situation than a desire to create a new work for marimba. There were no



James Basta and Brian Malone

dorms at Eastman at the time, and during his junior year he shared a house with four other music students, including percussionist James Dotson.

Although Basta was a horn player, his background in piano and organ made him a popular accompanist for student recitals and juries. "It happened that Jim had asked me to accompany him when he did recitals for the Woman's Club and other things," Basta recalled, "and quite often I would play for juries at the end of the school year. So I learned [about] the marimba. Some people are surprised to know that I was not a percussionist. They wonder how I know about writing for percussion. Of course, I explain that doing accompanying, I saw what could be done on the instrument."

When it came time for Dotson to start learning a large-scale work for marimba, he found his options somewhat limited. "Jim said he didn't like the Creston," Basta said. "It was either play the Creston or this Gusikoff violin concerto, which he detested. That's why he asked if I could write him something. As I was writing it, I'd write a couple pages and have Jim try it. I kept a lot of what I had written and some things I'd change. He'd say, 'Well, this part works okay.' At that time I didn't know I was going to write a concerto; I thought it would just be a piece of some sort."

When composing, Basta would often hear an idea in his head and write it, often without going to the piano. "When I go to the music store to look at choral music," he explained, "I usually just look at it and hear it. I don't have to sit down at the piano and play it. It's either natural or from all the years of ear training."

A particular challenge of the work was the wide intervals contained within the middle four-mallet section. Most players at that time, including Dotson, used the traditional or cross grip for four-mallet performance, which limits the width of the interval that can be achieved with one hand.

"At first Jim complained about the big reaches," Basta said. "I saw that he could do a fourth or third and I asked, 'Can you do anything larger than that?' He worked on it and said, 'It's difficult, but leave it in.' Of course, it's a concerto; it's not supposed to be easy!"

As the piece developed, it became clear that it would be a work suitable for orchestra accompaniment. "As it evolved it turned out to be a concerto, and Jim's teacher, Bill Street, liked it so much, he said [Jim] ought to play it for [Howard] Hanson, and maybe he could play it with the orchestra next year," Basta recalled. "In your junior year you could apply for a special performance with the orchestra. To get your performer's certificate, which would qualify you as a soloist, you could apply and they would have five or six concerts a year with four or five performers on each one. Howard Hanson would conduct those with teachers of the school in the orchestra. Normally when anybody ever performed, they had to be playing a standard work—a Beethoven concerto or Brahams or something like that—but they allowed Jim to play my piece. Hanson even announced to the audience that normally they would not allow student compositions to be on the program. But, in our junior year, we played it for Hanson and the teachers and they felt it was good enough that they would break the precedent and allow Jim to perform a student work."

Basta's "Concerto for Marimba and Orchestra" premiered March 1, 1956 in Kilbourn Hall at the Eastman School of Music with soloist James R. Dotson and Howard Hanson conducting the Eastman-Rochester Philharmonic. Basta recalled, "I was so nervous at the first performance because I was wondering what the audience's reaction would be." But the following day, the *Rochester Chronicle* ran the headline "Basta Work Pleases."

LIFE AFTER EASTMAN

During his senior year at Eastman, Basta auditioned for the United States Marine Band in Washington D.C. He won the position and left for his appointment the day after graduation in 1956. In addition to his French horn duties, Basta played organ for church services at the White House. He also took on the weekly job of organist and music director

at an area church. He held the Marine Band position until he retired in 1976.

Basta was just beginning his tenure with the Marine Band when interest in his marimba concerto began to escalate: "When I graduated, I got a call from Frank's Drum Shop (Chicago, Illinois)," he said. "Gordon Peters had gone to the store and given them my address. So I got a letter out of the blue asking for a dozen copies. I thought, 'A dozen copies!?' I had put it all on onion skin. At that time that's how we did it—all hand copied. I took it to a blueprint place, they made what's called a black-and-white print on rolls of paper, and I folded all the pages and bound it up and stamped it. All really homemade, but I had no other way of doing it. Computers weren't around and I certainly didn't have the Finale program. I never even thought that a publishing house would want to pick it up.

"Well, I sent them a dozen copies, and I thought it wouldn't be too long before they sent them back because they didn't sell. I got a letter saying they wanted another dozen copies. I couldn't imagine. How come people would walk off the street and just buy a concerto? Over the years they sold probably six or seven dozen copies."

After printing copies on his own for over a decade, Basta attended a gathering of percussionists in Virginia in 1974 to discern if there was any widespread interest in the work. Someone suggested submitting it to the publishing company Music For Percussion. The company accepted the concerto and began published it in 1975. Colla Voce Music, Inc. bought the publishing rights to the Music for Percussion catalogue 2001 and continues to publish the work.[5] Basta arranged the work for band while in the Marine Band, and Peter Tanner, Basta's and Dotson's classmate, performed its premiere.

The popularity of the concerto in the years since it was first published has been a surprise to Basta. "It really sort of amazes me," he said, "because it was my first orchestral piece. William Street was Jim Dotson's teacher, and when he heard it, he said, 'This is going to become a standard in the repertoire.' I thought, 'Well, that's very kind of you to say that,' but I just couldn't fathom that."

But today, a web search for the concerto will reveal that it is on the standard repertoire list of almost every major college percussion program, including that of the Eastman School of Music, Basta's alma mater.

Although popular as a recital piece, Basta's concerto has never quite attained the same status as the Creston, Milhaud, or Kurka. This could be attributed to the fact that Basta was a student at the time it was composed while the other three were established and recognized composers. The Creston, Milhaud, and Kurka concerti were also commissioned by or for well-known performers and premiered by major orchestras in nationally known venues. Thus far, Basta's "Concerto for Marimba and Orchestra" has never been released on a commercially available recording.

After retiring from the Marine Band, Basta accepted the music director position at the Home Moravian Church in Winston Salem, North Carolina in 1982. The Moravian Church has a long history of instrumental music and provides frequent opportunities for Basta to conduct, play organ and piano, and compose and arrange new pieces. "Somebody asked me if I was going to write another concerto," Basta recalled, "and I said, 'I don't know if I'll ever get around to it.' I get so involved with other things."

Today, James Basta is the music director at Unity Moravian Church in Lewisville, North Carolina. James Richard Dotson passed away November 5, 1983 at the age of 49. He was principal percussionist and librarian with the San Antonio Symphony at the time.[6]

ENDNOTES

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4. Calissi, Jeffrey Luke, D.M.A. dissertation, *The Marimba Masters*. (2004): i.
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6. "In Memoriam, James Richard Dotson," *Percussive Notes* (January 1984).

Brian Malone is a freelance percussionist in the Cincinnati area. He holds a B.M. in Percussion Performance from the University of Cincinnati College Conservatory of Music and an M.M. in Percussion Performance from Miami University. He has performed with such artists as Aretha Franklin, Don Rickles, and xylophone virtuoso Ian Finkel. His orchestral engagements include the Kentucky Symphony, Cincinnati Ballet Orchestra, Cincinnati Opera, and Playhouse in the Park. He has also performed on cruise ships and at theaters across the U.S. PN

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Improving Your Groove:
A New Approach

By Mac Santiago

"A poorly played note well placed is better than a well-played note misplaced." This was my friend Wade's reaction after I told him about the book I had given birth to late last year, entitled *Beyond the Metronome*. Then I thought to myself, "This is probably the best one yet"; i.e., it seemed that every musician I spoke to regarding the subject of tempo/groove, had a reaction or experience to share. What we all seem to agree on is that in all music—especially but not exclusive to folk, blues, jazz, swing, rock, R&B, and hip-hop—steady tempo gives rhythm its value, and rhythms well-placed establish steady tempo.

Of course, most players know that whatever one might think of the composition being performed, choice of notes in an improvisational setting, or even tone quality, judgments most readily fly freely in regards to a player's intonation and timekeeping, or what I call *inchronation* (*in*—internal; *chron*—clock), that is, an individual's ability to create or carry that rhythmic objective both accurately and with an overall sense of steadiness.

Through many years of playing drumset and percussion, and discussing this topic, I have come to the conclusion that in addition to being a good follower of the tempo one needs to be a good creator of tempo. Being a good follower is displayed in one's ability to get in sync with something external—other musicians, a click track, a loop, etc. On the other hand, being a creator of tempo is something that the individual musician possesses internally and is not overly reliant on the possible misconceptions or liberties taken within the given tempo of the music. Creating that steadiness that the music requires should come from every player and be as much of a priority as pitch.

I would like to note here that this is just not applied to drummers and rhythm-section players. Everyone has an influence on the groove; a trumpet player playing an accent over an "and-of-four" hit consistently early can bring down an otherwise solid groove.

In the practice room, learning to subdivide and play with the metronome at quarter notes is a great start but should be viewed as only the beginning. Gradually removing the metronome and replacing it with your own internal clock seems to be the appropriate step and one that is often missing in advice given to music students. With the exception of playing faster tempos to a slower click or displacing the clicks to beats 2 and 4 (as the swing drummer's hi-hat), an actual process seems to have been taken for granted. As a result, most young players and even some seasoned pros can consistently show tendencies to rush through musical phrases or show an inability to hold a given tempo from the beginning through to the end of a tune. In recording and even playing live I've even noticed an increasing reliance on click tracks that results in players bouncing back and forth on either side of a beat in an effort to stay with it.

To examine your own perspective of tempo, try this exercise with your metronome or go to www.webmetronome.com. Simply tap or clap quarter notes or play a simple *ostinato* (short, repeated phrase) on your instrument to the metronome set at 80 bpm (beats per minute). Try to "bury" the click (be in perfect rhythmic unison with it), or fit it into your ostinato.

Once you feel comfortable doing that, cut the amount of clicks in half and reset the metronome to 40 bpm, but continue playing at the same speed. Once you feel comfortable at 40 bpm, try 20 bpm and then 10 bpm. As the space between clicks gets farther apart, substitute the click with your own estimation of where the beat is. This is, in fact, your own internal clock or your inchronation. The metronome or click becomes less of a guide for the time as your inchronation takes over.

Ending up in perfect rhythmic unison with the clicks is the ultimate goal, but how close you are to them (late or early) and your consistency is more important and should give you a fair estimate of your conception of the given tempo.

Remember this: You must stay true to your perception of the groove. Being further away from the click each time means you are not playing the given tempo or you are altering it to some degree by rushing or dragging. If you are consistently in front of or behind the click, you probably are steady but slightly inaccurate with what you played early in the exercise.

At this point try again, employing more subdivision this time, and maybe incorporating more non-essential body movement—e.g., foot tapping or a slight movement of the head or shoulders. If you need to play a simpler ostinato or vamp, do it. Staying relaxed with what you play is key.

Good luck and remember: "A well placed note is better than a note just well played."

Mac Santiago graduated from Idaho State University in 1980 with a Bachelor of Music degree. He has toured with the British rock band Badfinger and performed with Grover Washington, Jr., Doc Severinson, the Dallas Brass, Savion Glover, Jack McDuff, Paul Bollenbeck, and Dick Oatts, among others. Mac has also directed community-based local youth jazz groups in the Twin Cities area and co-founded, with pianist Tanner Taylor, a community based jazz center in Minneapolis called Jazz Central Studios. PN

Raymond DesRoches
An Iconic American Percussionist

By Dr. Michael J. McCurdy

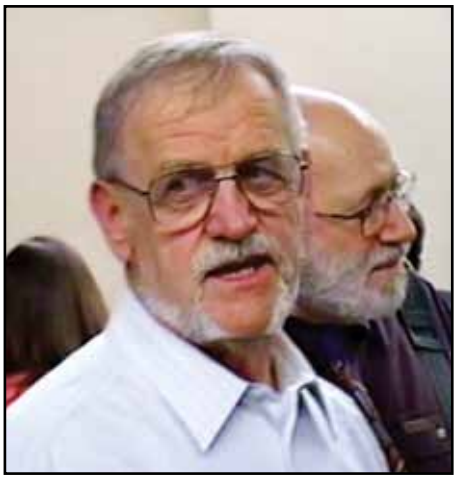
For solo and chamber percussionists there are few musicians more influential than Raymond DesRoches: performer, teacher, conductor, founder of the legendary New Jersey Percussion Ensemble, and one of the original contemporary percussionists in the United States.

Ray, who had been a jazz drummer in the 1950s both at the Berklee School of Music in Boston and as a touring musician, began studying classical percussion with Paul Price at the Manhattan School of Music in 1958. Under Price's influence, Ray quickly became immersed in both contemporary chamber music and the burgeoning art of solo percussion. He soon became an integral part of the vital new music scene in New York City. As a first-call percussionist for path-breaking new music ensembles and as a collaborator with major composers, Ray helped to bring classical percussion, and particularly multiple percussion, to a new level. Even more importantly, as a university instructor throughout the New York City area from the late 1960s until his retirement from teaching in 2003, Ray influenced hundreds of musicians—a list of performers that reads like a who's who of American contemporary music.

Ray DesRoches entered the Manhattan School of Music—along with fellow percussionists Jan Williams, John Bergamo and Max Neuhaus—at an extremely fertile time in contemporary classical music. Williams, who started at the Manhattan School of Music a year after Ray, saw him as a mentor: "He was someone we looked up to very much," Williams recalls. "Ray was a big force in the group; he was kind of the leader. I was particularly impressed with his incredible work ethic. He was extremely serious at learning this stuff. He was always steadfast and dedicated."

When these percussion pioneers began their careers, Karlheinz Stockhausen was completing his seminal percussion work "Zyklus" (1959), the first composed solo for multiple percussion in music history. With this work (which was much indebted to John Cage, Edgard Varèse, Igor Stravinsky, and many other composers from the first half of the 20th century), percussion music had completely turned from being the color and punctuation in the symphony orchestra or the rhythm in a jazz band to having virtuosity and musical expression equal to melodic instruments.

This was the thriving environment in which Ray's career developed and where he began to influence generations of musicians to come. "He came straight out of the 20th century," Ray's long-time colleague, pianist Gil Kalish, recalls. "He never wanted to be an orchestral player. He was always tremendously fascinated with new music; it was kind of passion with him. And inside of that passion there was another, almost obsession that things be done well—that there needed to be the kind of attention to detail that was commonly associated with groups like string quartets. He never thought of himself as being a genius, of being specially gifted. [In music] he thought that he had to hear everything, and if he didn't hear it, it wasn't good enough."



Ray DesRoches (and composer Arthur Krieger) in 2003

With the passion, discipline, musicality, and rhythmic fire brought from his experience as a drumset player, Ray developed a new style of percussion playing that merged his unique bravura and musical integrity with classical techniques. He became a model of the quintessential new music percussionist for untold composers of his generation. Ray premiered and recorded hundreds of works including George Crumb's "Music for a Summer Evening" and "Ancient Voices of Children," Charles Wuorinen's "Janissary Music," Milton Babbitt's "All Set," Mario Davidovsky's "Synchronisms No. 5" and many others. Additionally, Ray's work with Elliott Carter on his timpani solo "Canaries," part of the perennial *Eight Pieces for Solo Timpani*, will endure through the ages.

In 1962 Ray joined the influential ensemble The Group for Contemporary Music, founded by composers Charles Wuorinen and Harvey Sollberger. Wuorinen recalls Ray as being a "wonderful player," but beyond his musicianship, Wuorinen was always impressed by Ray's "devotion to the cause, as it were. He was extremely serious and extremely selfless in his promotion of new music and above all the high quality of performance." For Wuorinen,

Ray conducting the New Jersey Percussion Ensemble

Visit http://www.pas.org/publications/January2012webextras.aspx to hear an audio documentary about Ray DesRoches.

Web Extra

the example that Ray set "of a kind of selfless transparency with respect to the music and a service to the music above everything else" has been a very inspiring example to the entire new music community. In addition to The Group for Contemporary Music and other freelancing as one of the top new music percussionists in New York City at the time, Ray was also the principal percussionist for Arthur Weisburg's Contemporary Chamber Ensemble, another highly influential new music group during the 1960s.

When Ray founded the New Jersey Percussion Ensemble in 1968, he was able to bring his particular and lasting effect to a large number of new works, recordings, and reinterpretations of classic percussion ensemble literature. The influence of the NJPE on the percussion world is impossible to overstate. The group was the first of its kind in the United States to be dedicated to commissioning new works and recording classic percussion repertoire. Many listeners have been introduced to their first recording of Varèse's immortal work "Ionisation," Henry Cowell's "Ostinato Pianissimo," and Charles Wuorinen's "Percussion Symphony" through the New Jersey Percussion Ensemble album *Percussion Music* (Nonesuch/Elektra). All told, the NJPE has recorded 14 albums and premiered over 85 new works for percussion ensemble. Indeed, Ray's tireless dedication to high-level percussion works and equally high-level performances brought the percussion ensemble to equal standing with other classical chamber ensembles.

Beyond performance, Ray taught percussion at multiple universities in the New York City area including Rutgers University, Queens College, William Patterson University, Montclair State University, SUNY (State University of New York) Purchase, and SUNY Stony Brook. Through his dedication to teaching, Ray introduced high-level contemporary music to scores of young musicians. Certainly he had a profound effect on those who came into contact with him, but it is his example of unfaltering integrity and intense dedication to new music that will influence many more musicians over the generations.

Ray DesRoches' mark on contemporary percussion, and his influence on contemporary music in general, has been indelible. His unique combination of the musical fluidity and rhythmic fire of a jazz drummer with the precision and complexity of contemporary classical percussion informed the way many composers during his time viewed and wrote for the instrument. Through the distillation of his integral brand of musicianship, Ray's influence has guided an exponential number of musicians over the years. Not only has his passion for new music been shone on composers, colleagues, and students alike, but his obsession with high-level ensemble playing has contributed to a vitality in American contemporary music that is visible today and will be equally influential into the future.

Michael J. McCurdy performs nationally and internationally with Mantra Percussion, Skogensemble, the experimental pop ensemble Hi Red Center, and as a soloist at new music festivals and universities throughout the United States. Along with percussion ensemble Slagwerk Den Haag, Michael, with Mantra Percussion, recently commissioned the percussion sextet "Timber," an evening-length work for six 2x4s by Michael Gordon. Mantra Percussion gave the U.S. premiere of "Timber" at Bowling Green State University in October and will tour the work throughout the U.S. and Canada through Fall 2012. Michael's teachers through his career have included Michael Kingan, Nick Petrella, Steve Schick, Dan Kennedy, and Ray DesRoches. Michael received a DMA from SUNY Stony Brook. Michael is also the executive director of Red Poppy Music, managing, publishing, and promoting the works of Michael Gordon, David Lang, and Julia Wolfe. PN

Ray working with students at William Paterson University in 1995.

John Bergamo, Jan Williams, Ray DesRoches in 2003: percussion pioneers and Manhattan School of Music classmates.

Drum Talk from Vienna—Embellishments

By Richard Hochrainer (1904–1986)

Prof. Richard Hochrainer was a renowned timpanist, percussionist, teacher, percussion authority, and instrument designer. He studied with Prof. Hans Schneller. His early career included orchestral work throughout Austria, Switzerland, France, and Germany, always returning to play in Vienna. In 1939 he took the position for which he would become world famous and in which he would remain until his retirement in 1970, which was timpanist with the Vienna Philharmonic and Vienna State Opera Orchestras. In 1960 he became Professor of Percussion at the Vienna Academy of Music, eventually sending many students to important orchestral positions. He wrote several widely used texts and method books considered the standard of timpani study, including Etuden für Timpani, *and numerous articles and a snare drum method entitled* Wiener Schlagzeugschule *(*Viennese Snare Drum Method*). Although he designed and built many percussion instruments, he is especially noted for his redesign of the Viennese timpani and snare drum.*

The following article appeared originally in Das Orchester *in 1973. Hochrainer asked me to "better my bad English," which I did in 1974. It is a rare insight into a style of snare drumming that is virtually unknown in the U.S. from a man who knew it first hand. I have tried to adapt the article to American English while at the same time retain the delightful flavor of the author's style, which is particularly charming in his descriptions of the sounds of the rudiments. Hochrainer gives us a rare glimpse into a style of drumming and teaching from a bygone era, and I am honored to have helped him convey his ideas to the percussion community worldwide.—Michael Rosen*

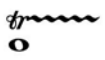
The following are the embellishments used in Classic Austrian Military drumming:


Der einfache Schlag: sounds "tam"; single stroke


Der Schleppschlag: sounds "tjam"; the flam


Der Rucker: sounds "tram" or "drum" (roll the r slightly); the ruff


Der Wirbelrucker: sounds "trrrrrrrram"; the five-stroke roll or drag roll


Der Wirbel: sounds "rrrrrrrrrrrrrr"; the roll

The embellishments are quite different than those used in the amazing Basel style of drumming or the exciting rudimental drumming in the United States or even the military drumming in Germany. It is particularly different than the marvelous use of the snare drum in jazz where the imagination of the performer knows no limits.

The Austrian classic single beat, *der einfache Schlag*, is executed with the sticks held at a 90-degree angle to the drumhead and is like all drumming that is at first a play of the fingers, then the wrist, and then the forearm. Pay careful attention that the vibration of the head or the rebound is not hindered. The numbers of rhythms playable with single beats are endless, which seems to have a drama, a call, an invitation to motion, a tension.

The hard, stiff character of rhythms executed in this manner will be softened and become more lyric when we play *der Schleppschlag* or flam. What does this word mean? The sound "tjam" correctly describes this embellishment. Both sticks move at the same time but don't hit the head simultaneously. The right stick is held at approximately a 15-degree angle to the head so the sound will be weak. Meanwhile the left stick is held at a 90-degree angle to the head, and since it is farther away from the head it strikes slightly later than the right stick. The flam should be practiced slowly and very carefully. Be careful to observe the angles of both sticks, which will not strike the head at the same time, but rather close.

My teacher, Professor Hans Schneller (1864–1945), the famous timpanist with the Vienna Philharmonic before me, used to illustrate the difference between the strength of the strokes with a comparison of the sun: "High in the north, the sunshine in the early morning, deep at the horizon, has little strength; at noon, 90 degrees above the earth, the sun burns most powerfully." In addition, the notation aids in our interpretation of the embellishment. The grace note is written much smaller than the main note, indicating that it is softer than the main note. Germans call the flam a *Schleppstreich* or *Schleifschlag*, while in Austria we call it a *Schleppschlag*. *Schlepen* is the Austrian word for the verb "to drag."

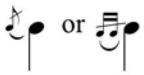
When we have two grace notes we call it *der Rucker* (the ruff). The word "ruff" (or "drag") tells us that the grace notes have the function of retarding the entrance of the main note and must be played as such. The right stick is held at a 15-degree angle to the head and strikes with a buzzing sound, while the left is slightly higher. The ruff is a unit and sounds as such: *drumm*. Separately they sound like this: *dru–rumm*.

The important question about grace notes is whether they should be played on the downbeat or before. When one knows the expression "drag," this question is answered. Every grace note has the function of retarding the entrance of the main note.

Anyone who wishes to get a feeling for the correct sound of the Austrian flam should listen to the melody of the "Blue Danube Waltz" by Johann Strauss: "Danube so blue—flam-flam, flam-flam." Not "ta-tam, ta-tam." The two strokes should be very close. If the snare drummer plays a sixteenth or thirty-second note instead of grace notes, the curious retarding effect is lost. Another way to tell if one is playing the flam (*Schleppschlag*) correctly is to listen to any simple Viennese waltz such as "Gold and Silver" by Franz Lehar. If the "two-three" is played with single beats, the waltz will be stiff and stilted, but it will be very different if played with real Viennese flams. Immediately we can imagine the sound of the dancers' shoes sliding over a parquet floor! And if you want to make the waltz even more Viennese, alternate the flams.

Many percussionists believe that since the main note is louder than the grace note it must be played with the right hand, which is stronger [*sic*]. Our tradition says that this is incorrect. The slanted angle of the drum makes the right/left flam even more musical because if the right is played on the main notes the sound will be less pleasant because the vibrations are driven directly to the floor. It must be remembered that the *Schleppschlag* is lyrical and soft and must be played artistically. Therefore the main note should always be played with the left hand, which is weaker. For left-handed percussionists there is no exception. If they play

the strong beats of the measure with the left hand it will sound softer, less stiff. The same as with right-handed players. If we play the flams and drags like this:



all the style that our masters have given to the art of Austrian snare drumming is lost. It is a pity that many drummers today are playing bad-sounding embellishments.

Germans call the drag a ruf, which means a "shout" in English, while we Austrians call it a Rucker, which means "to pull." It must have a slight crescendo, but how closed or open it will be depends on the tempo, style, and melody of the music.

The rhythm

from the "Radetsky March" sounds much more lyric and pleasant with a flam than it does if it were played like this:

The rhythm

also sounds more gentle than:

Play them and you will see for yourself!

I hope this article has won new friends to the art of the flam (*der Schleppschlag*) as played in the classic Austrian style. PN

Diversifying Your Scale Routine

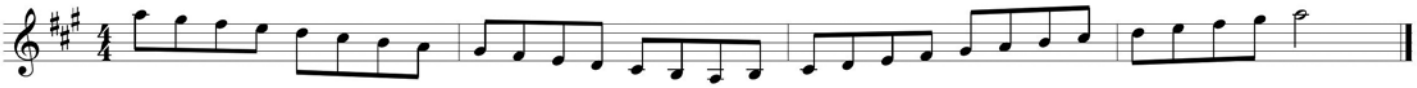
By Josh Gottry

When forced on the issue, most of us would agree that more frequent and comprehensive attention to scales and arpeggios would create a greater familiarity with our instrument, thereby making us better players. When considering how we use our time on a daily basis, however, that belief may or may not be evident. Perhaps the solution is to be more creative in how scales and arpeggios are approached—the old adage about a spoonful of sugar—keeping our mind and hands fresh and making the routine seem not so routine. In that respect, here are a few suggestions on how to sweeten your scales.

START AT THE TOP

Perhaps the simplest alteration would be to start the scales where we rarely do: at the top (Example 1). Based on the auditions and juries I've observed (including instruments other than percussion), one might assume that starting on the lowest tonic note of the scale is a sacred principle. Since students often miss more notes descending than ascending, a simple swap of routine by starting at the top of the scale can improve accuracy on the descending scale and provide a completely different perspective.

Example 1

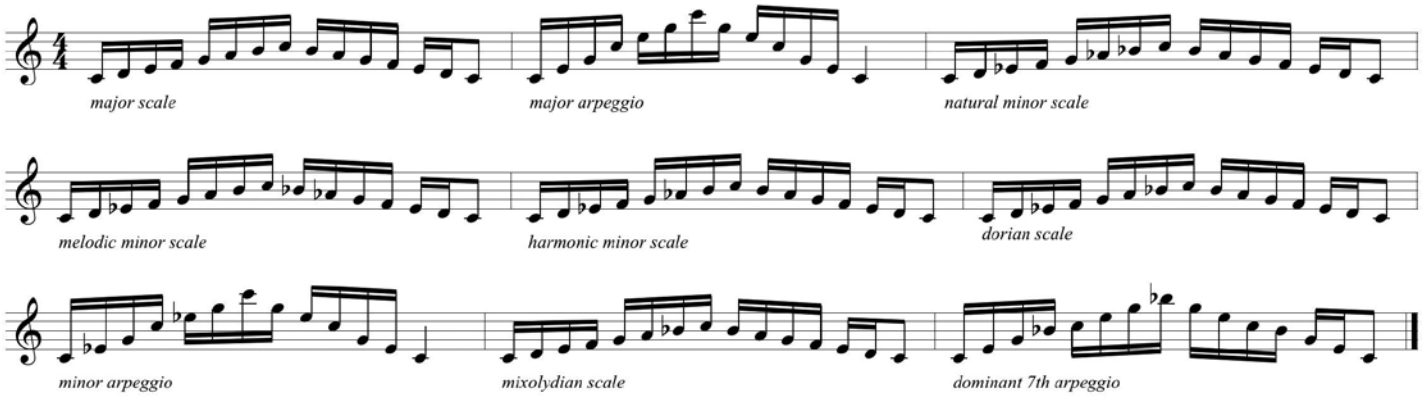


A Major scale, starting at the top pitch

EVERY SCALE FROM A GIVEN ROOT

Rather than practicing a specific mode or scale in all 12 keys, pick a pitch and play every scale and/or arpeggio you know from that given root (Example 2). Don't be limited to just the basics (major and natural minor); be sure to include any (or all) of the seven diatonic modes, all three forms of minor, seventh-chord arpeggios, and more.

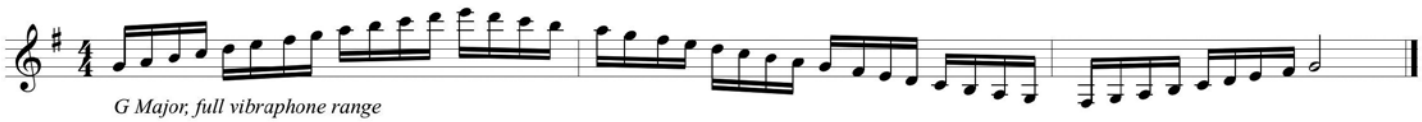
Example 2



EXPAND YOUR RANGE

The typical audition or jury will expect all scales be performed two octaves, which is why we are often content with that range in our practice. However, the music we play often expands well beyond two octaves and rarely is bounded by the tonic note on each end. Instead of limiting your scale range, mix it up a bit. On xylophone and vibraphone (or even marimba) play your scales over the full range of the instrument, starting and ending on tonic but playing to the highest and lowest notes available (Example 3).

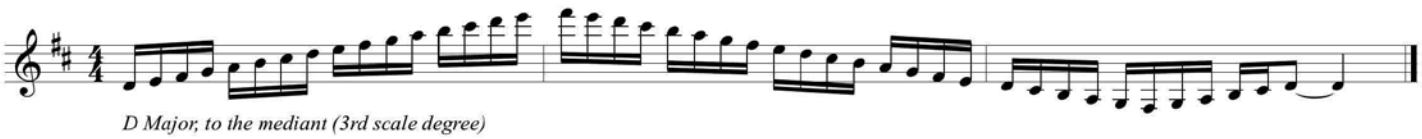
Example 3



G Major, full vibraphone range

As another alternative, pick a scale degree other than tonic and play past two octaves to that scale degree, back down past your starting note to that same scale degree below, then back to the root of your scale (Example 4). As an added bonus, this will aid in your ear training as you will be emphasizing an interval above and below the tonic pitch.

Example 4

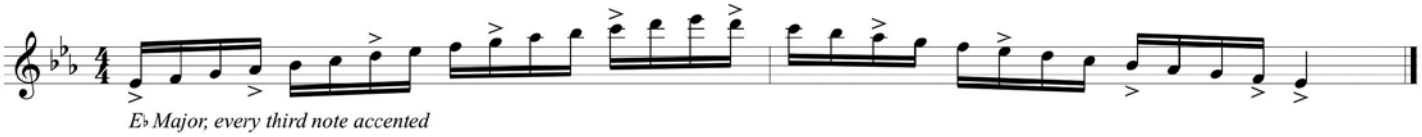


D Major, to the mediant (3rd scale degree)

ONCE MORE…WITH FEELING!

Many of us practice scales without any emphasis, or perhaps with an ascending crescendo and descending diminuendo to mimic normal melodic phrasing. For a change, consider adding accents every two, three, four, five, or six notes (Example 5). This can be done with a constant rhythmic value (e.g., eighth notes with an accent every third or fourth note) or in such a way that the accent determines the division of the beat; for example, an accent every five notes would mean playing the scale in quintuplets (with a metronome, of course!). There's no rule that requires all scales to be played with a single-value rhythm either, so consider a variety of short rhythmic figures that could be integrated into your scale practice.

Example 5

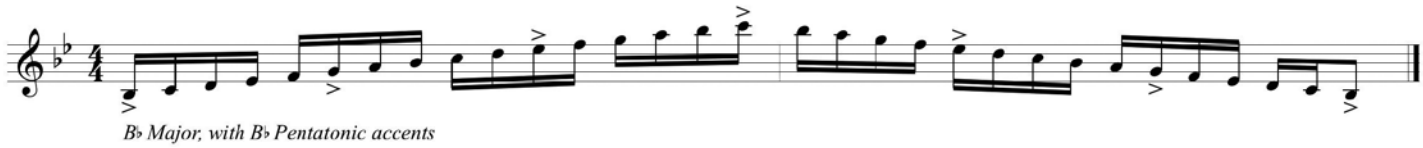


E♭ Major, every third note accented

WHICH CAME FIRST?

Depending on your perspective, either a scale is an arpeggio with embellishment or an arpeggio is merely selected notes of a scale. Regardless of which you learn first, keeping in mind the one while practicing the other will reinforce your comfort with both. Playing every third note as a strong beat over two octaves will highlight a 13th chord. Emphasizing every sixth note outlines the submediant triad of the key. Accent every fifth note over an octave plus a tenth and you've created the parallel pentatonic scale (Example 6). For a little extra fun, place a stress on every seventh note and you can hear a descending scale as you play an ascending one, or vice versa.

Example 6

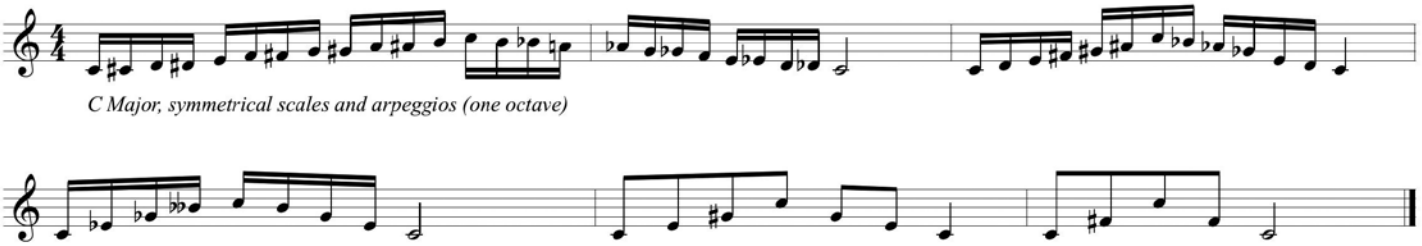


B♭ Major, with B♭ Pentatonic accents

SPLIT IT UP

Every octave can be evenly divided into 12 half steps (chromatic scale), six whole steps (whole-tone scale), four minor thirds (diminished seventh chord), three major thirds (augmented triad), or two tritones. Working these symmetrical scales and arpeggios (Example 7) are a great way to stretch your hands around the instrument in a short time and stretch your brain outside of a traditional diatonic perspective.

Example 7



C Major, symmetrical scales and arpeggios (one octave)

ALL IN THEORY

All college music majors (and many younger students) study music theory as part of lessons or within their academic curriculum. Take full advantage of the opportunity to apply what you learn in theory to practice. When you study intervals, play short scale fragments up and down to that interval above and below a given note (diatonically or chromatically). When you study the difference between major and minor triads, practice both the major and minor arpeggios on a given root to recognize the difference in written pitch and in sound. When the course introduces seventh chords, add those to your arpeggio practice. As soon as you learn a diminished scale or the third mode of the harmonic minor scale, you will have the opportunity to add even more variety to your technical exercises. Applying music theory to your instrument helps solidify concepts, adds to your performance vocabulary, and can make the correlation between "book music" and "real music" a little more tangible.

THANKS FOR SHARING

To give credit where credit is due, I should mention that many of the ideas in this article were inspired by several conversations I've enjoyed with my colleague Randy Tucker, guitar professor at Chandler-Gilbert Community College. My talks with him frequently leave me scratching my head a bit, but always give me the opportunity to improve my musicianship and rethink the way I approach my instrument. This, of course, serves to illustrate another point: Sometimes the best way to improve ourselves as percussionists is not to pick the brain of other percussionists, but to explore approaches by other musicians. Don't be limited by what you always do. Rather, look for inspiration in what you are able to do by simply opening your mind to new musical perspectives and possibilities.

Josh Gottry serves as Adjunct Professor of Music at Chandler-Gilbert Community College (Arizona) where he teaches courses in percussion, music theory, and composition. He also teaches private students, presents clinics on percussion and composition as a Teaching Artist for the Arizona Commission on the Arts, and is an accomplished composer with nearly 50 published titles. Gottry is a member of the American Society of Composers, Authors, and Publishers (ASCAP), serves as President for the Arizona PAS Chapter, is chair of the PAS Composition Contest Committee, and is a member of the PAS Education Committee. PN

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An Analysis of Michael Williams' 'Etude in Arabic Rhythms'

By Jason E. Nicholson

In the 1930s and '40s, such composers as Edgard Varèse, Henry Cowell, Lou Harrison, and John Cage integrated non-Western percussion instruments from Africa, China, Japan, and Southeast Asia into their music.[1] They typically utilized non-Western percussion for their sonic qualities rather than for the traditional rhythms and/or techniques used by the culture from which they originated.[2] These early experiments, in what has come to be known as global or world music, set the stage for many later Western composers to explore and utilize percussion instruments from other cultures.[3]

American percussionist Glen Velez achieved worldwide recognition in the late 1970s for his virtuosic treatment of frame drums. Velez studied traditional drumming styles from Egypt, Persia, India, Italy, Brazil, Morocco, and Ireland and unified the various individual techniques into a composite vocabulary for frame drums. Due to his influence, interest in Middle Eastern frame drumming traditions skyrocketed around the globe. Western composers of symphonic, wind ensemble, and chamber ensemble genres began to incorporate frame drums into their compositions, yet no works written exclusively for solo frame drum were published before 1990.

In 1993, American percussionist and composer B. Michael Williams published *Four Solos for Frame Drums*. This collection is considered the first work written exclusively for solo frame drum in Western notation. Williams primarily modeled his solos around traditional rhythms and techniques from Middle Eastern musical traditions[4] as well as Velez's virtuosic style of playing frame drums. He also drew influence from the music of South India and Sub-Saharan Africa.[5] Williams intentionally combines the aforementioned elements as a means to expose his students and audience members to the music and drumming of this region. Upon completion of *Four Solos for Frame Drums,* Williams continued to compose solos for this burgeoning idiom.

This article provides a detailed analysis of "Etude in Arabic Rhythms" (from the collection *Four Solos for Frame Drums*) by B. Michael Williams in order to assist future performers in making well-informed interpretive decisions. The analysis will highlight the compositional style, structural components, technical demands and important performance considerations of this solo.

STRUCTURAL ANALYSIS

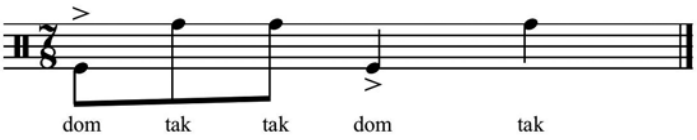
"Etude in Arabic Rhythms" is the third solo in Williams' collection of pieces for solo frame drum entitled *Four Solos for Frame Drums*. It is the most complex of the four solos in its rhythmic and technical demands and should be performed on the tar or bendir. Williams states:

> "Etude in Arabic Rhythms" is a study of seven Arabic rhythms from a variety of musical traditions: *Dawr Hindi, Malfuf, Saudi, Chiftetelli, Magsum, Nawwari,* and *Masmudi. S*ome of the rhythms are identical with regard to construction, varying only in the timbres achieved by striking the drum in different playing areas. This is an indication of the importance of timbre to the identity of these rhythmic motives. Drumming in the Arabic tradition is conceived almost melodically—the contrast of the low, ringing *dom* and the high-pitched *tak* creating a sense of rhythmic depth. The rhythms here are presented in symmetrical four-bar phrases, reinforcing this sense of a quasi-melodic style.[6]

The piece is divided into seven sections corresponding to the seven styles: *Dawr Hindi, Malfuf, Saudi, Chiftetelli, Magsum, Nawwari* and *Masmudi* (arranged in that order). Each rhythm is presented in its entirety at the beginning of each section. Following the initial statement, Williams varies the rhythms by different timbral combinations of *doms*, *slaps*, and *taks* and/or ornamented passages reminiscent of traditional rudimental snare drum solos. Changes in tempo coincide with a change of style. According to Williams, "Tempos are given more as an indication of general flow from slow to fast rather than as strict denominators. As such, they may be treated with flexibility."[7] Williams utilizes *ritards* and *accelerandos* to transition between styles that have different tempos. Styles of similar rhythmic construction and tempo are placed adjacent to one another.

"Etude in Arabic Rhythms" begins with *Dawr Hindi,* a rhythm commonly found within the *Muwashshahat*, a form of Arabic vocal music that is essentially non-improvised and contains a wide variety of rhythmic patterns. The literary and musical form of the *Muwashshahat* was cultivated in Moorish Spain and is highly regarded as a complex and sophisticated form of Arabic music. It typically has a secular text consisting of love poetry in classical Arabic. Colloquial and *trannum* (musical recitation of Urdu poetry) expressions—namely the syllables *ah*, *ya alli* and *aman*—are sometimes used as well.[8] See Figure 1.

Figure 1. *Dawr Hindi*



The following examples demonstrate how Williams varies *Dawr Hindi.* In the first example, sixteenth notes are added in between the main strokes, creating a sense of greater rhythmic intensity. In the last measure of this four-bar phrase, notice the inclusion of diddles on the last two groups of sixteenth notes. This is a preview of virtuosic passages that will occur later in the solo (see Figure 2).

The second example is an exact replica of the traditional rhythm in its construction. However, Williams varies *Dawr Hindi* by the addition of slaps on beats three and six in measure 9 and snaps on beats three and six in measure 10. At the conclusion of the second variation, the meter changes to 4/4. A rhythmic motive occurs that foreshadows the fifth rhythm in this etude, *Chiftetelli* (see Figure 3) and serves as a unifying compositional feature throughout the work. It is presented by either direct repetition or in fragmented form, occurring six times throughout the solo in measures 12, 16, 38, 67, 69 and 108.

The next style is *Malfuf,* a rhythm usually played rather rapidly in order to intensify the "spirit" or energy of the music it accompanies.[9] *Malfuf* is used in the first section of the well-known drum solo referred to as *Hagala* and is a popular accompaniment for *dabkah* dancing. In Levantine and Egyptian music, sections using *Malfuf* often alternate with *Baladi*, another type of Arabic rhythm.[10] See Figure 4.

Visit http://www.pas.org/publications/January2012webextras.aspx to hear "Etude in Arabic Rhythms" performed by Will Keith.

Web Extra

Figure 2. First Variation of *Dawr Hindi*, "Etude in Arabic Rhythms," mm. 5–8

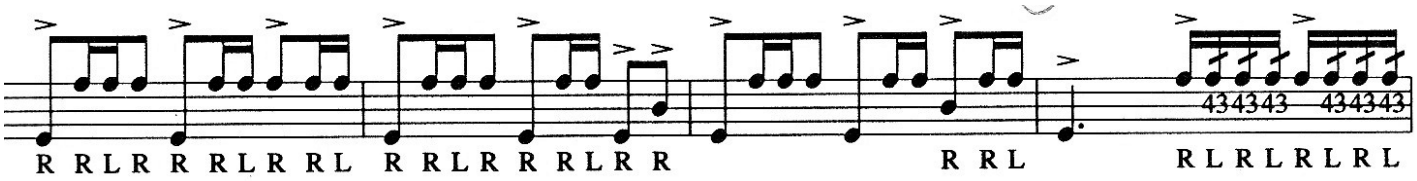


Figure 3. Second Variation of *Dawr Hindi*, "Etude in Arabic Rhythms," mm. 9–12

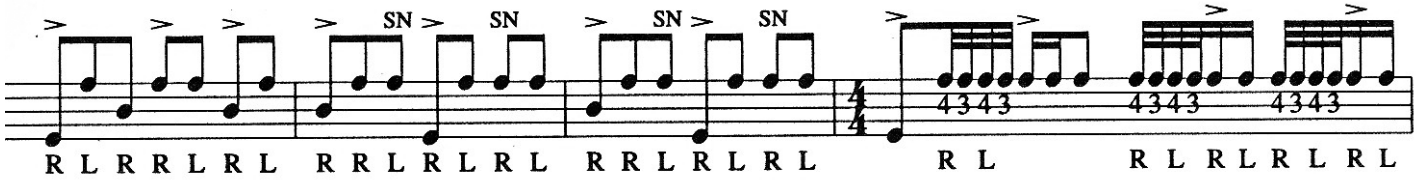
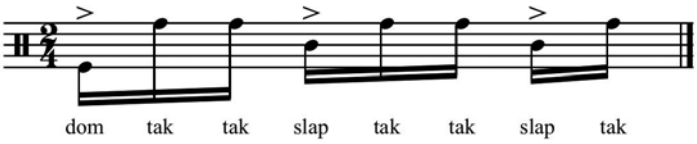


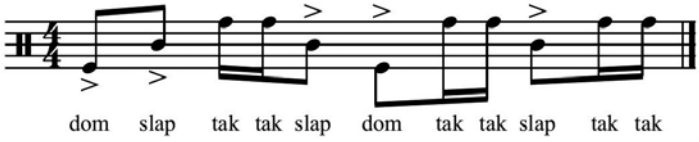
Figure 4. *Malfuf*



The most intricate variation of *Malfuf* begins in measure 24. This variation combines moments of timbral variation, as in measure 25, and an ornamental passage in measures 26–27. This passage is similar to passages found within the traditional rudimental solo "Three Camps." See Figure 5.

Williams uses an accelerando to transition from *Malfuf* into the next style, *Magsum*—one of the most popular rhythms played in Egyptian folk and urban music. It is identical in its rhythmic construction of another popular rhythm, *Baladi* (which means "of the country" or "of the people"). The tempo designates whether it is referred to as *Baladi* or *Magsum*; when played slowly with a heavy feeling, it is called *Baladi* and when played at a moderate or fast tempo with a lighter feeling it is referred to as *Magsum*.[11] See Figure 6.

Figure 6. *Magsum*



The first variation of *Magsum* begins in measure 39. Additional *taks* are added to create a passage of constant sixteenth notes, though the combination of accents, *doms*, and *slaps* remain identical to the traditional rhythm. This variation concludes with four groups of seven-stroke rolls (m. 42). Contrast is provided in the second variation (mm. 43–46) by two elements: a rapid thirty-second note flourish, executed with the

Figure 5. *Variation of Malfuf*, "Etude in Arabic Rhythms," mm. 24–27

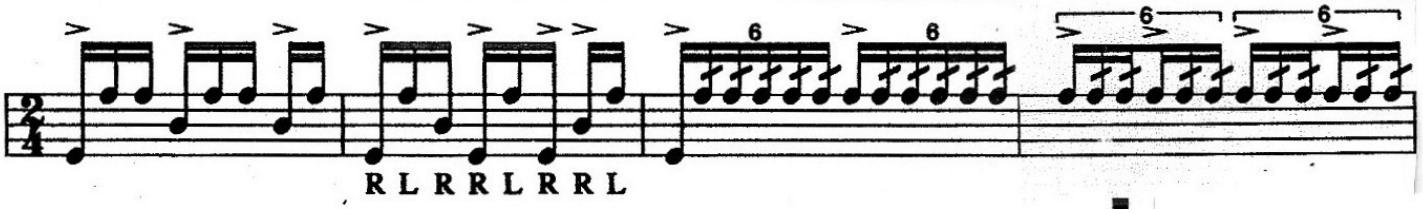
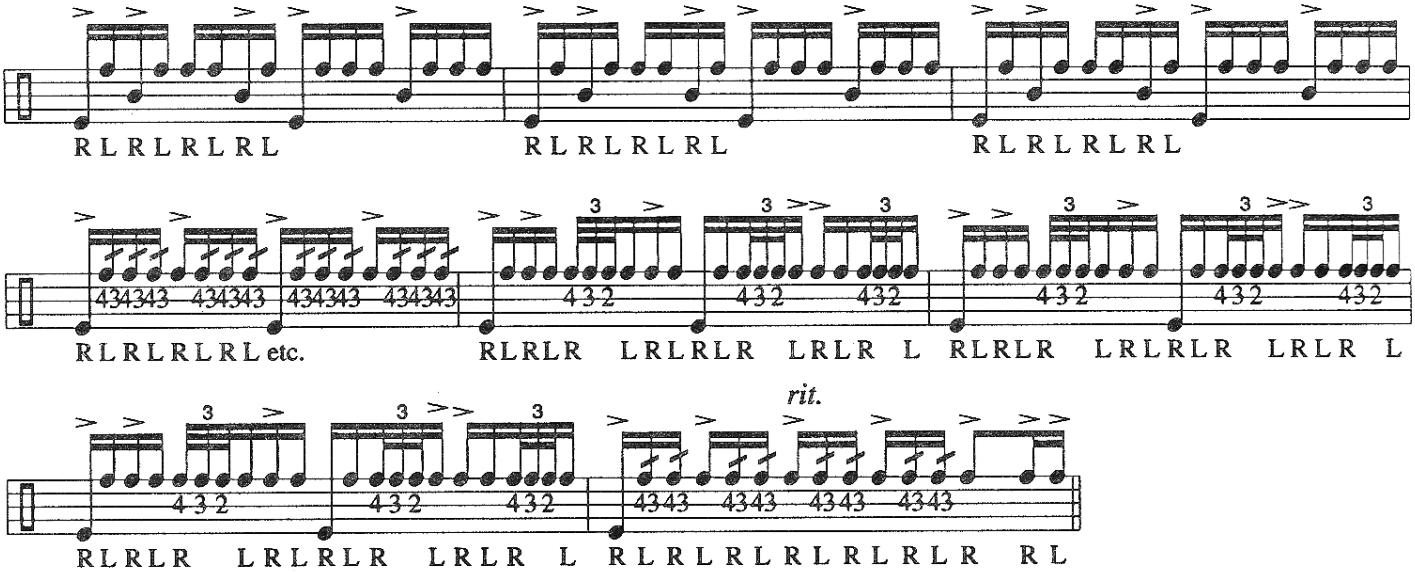


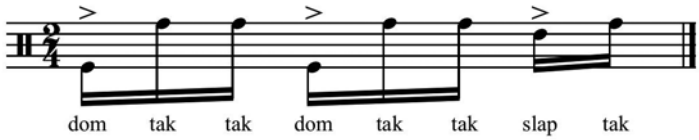
Figure 7. Variation 1 and 2 of *Magsum*, "Etude in Arabic Rhythms," mm. 39–46



ring, middle, and index fingers respectively, and through the displacement of the original accent pattern. The accents now occur on beats one, the "and" of one, the "a" of three, and beat four (figure 7).

The fourth rhythm employed in "Etude in Arabic Rhythms" is *Saudi,* the foremost rhythm used to accompany Saudi-Arabian music. *Saudi* is often performed by several percussionists who simultaneously play different rhythmic patterns in contrast to the main rhythm, creating a polyrhythmic effect. A popular combination of drums used to create this polyrhythmic style is clay drum, tar, bongos, and tambourine. It is performed at a moderate tempo without much embellishment.[12] There are four, four-measure phrases that consist predominately of the traditional *Saudi* rhythm. Brief, ornamented or timbrally altered one- or two-measure interjections occur at the conclusion of each phrase. See Figure 8.

Figure 8. *Saudi*



The last measure in the *Saudi* section (m. 62) *accelerandos* into the next section featuring the *Chiftetelli* rhythm, which is found throughout the Middle East and Mediterranean. *Chiftetelli* is frequently used to back up a melodic improvisation called *tagsim*. It is also a popular accompaniment to the slow, sensuous section of a belly dance and can serve as a transition between two faster rhythms. In its slow version, the length of *Chiftetelli* is eight beats; in its faster version it is four beats. Williams incorporates the fast version in "Etude for Arabic Rhythms."[13] See Figure 9.

Figure 9. *Chiftetelli*

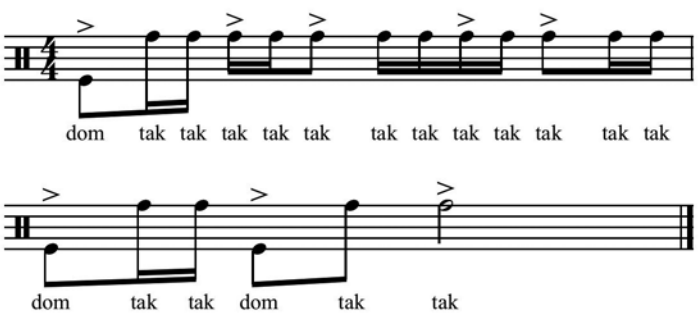
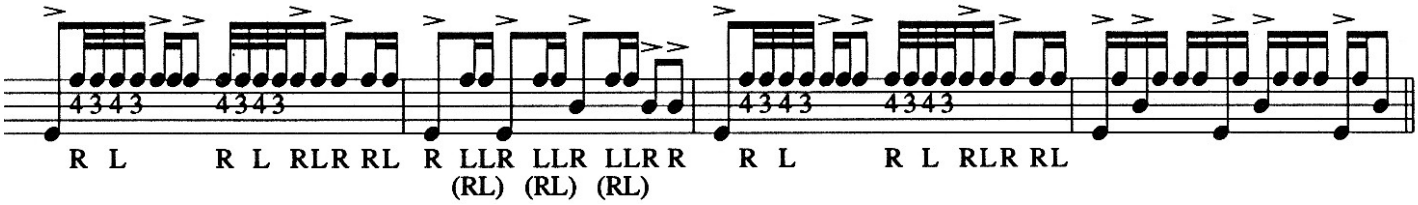


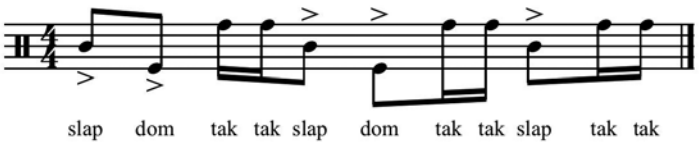
Figure 10. Variation of *Chiftetelli*, "Etude in Arabic Rhythms," mm. 67–70



This is the shortest section of the etude, lasting a total of eight measures or two, four-measure phrases. The second phrase (mm. 67–70) contains a significant variation of the *Chiftetelli* rhythm. It begins with the rhythmic motive first introduced in measure 12 (see Figure 3), which is an ornamented version of *Chiftetelli*. The second measure of the variation essentially follows the accent pattern of the traditional rhythm; however, the rhythmic content is altered. The first beat is repeated two times followed by slaps on beats four and the "and" of four. It is followed by the restatement of the rhythmic motive in measure 67 (see Figure 10). The accent pattern of the concluding measure alludes to the accent pattern found in the next style, *Nawwari* (Middle East). This accent pattern serves as a transition between the two styles. The arrangement of *doms* and *slaps* is a reversal of those found in *Nawwari.*

Nawwari is a rhythm associated with Syrian or Lebanese *tabl* (large drum) players and is sometimes used to accompany the *dabakah,* a line folk dance popular in the Levant (Eastern Mediterranean).[14] See Figure 11.

Figure 11. *Nawwari*



The variation beginning in measure 79 is of particular interest from both a musical and technical perspective. The first four measures (mm. 79–82) are a rhythmic variation of the traditional *Nawwari* pattern. Greater syncopation occurs due the delay of the entrance of the first note to the "e" of beat one (as opposed to directly on beat one in the original pattern) and the addition of a *slap* on the "a" of beat four. Further timbral interest is increased by the addition of right- and left-hand *snaps* in the repeat of this four-measure variation (mm. 83–86). The *snaps* also amplify the intensity of the syncopation within this variation. Further discussion of this variation and the difficulties of its technical execution will be discussed in the next section, "Performance Considerations."

The *Nawwari* section concludes with a four-measure passage that serves as a transition into an optional open improvisation rather than as a variation of the *Nawwari* rhythm. It is similar to other moments in this etude that employ virtuosic quasi-rudimental passages. "The optional open improvisation may be quite free and cadenza-like, or it may continue to adhere to the established four-bar phrase structure, interweaving the various rhythms in an improvisatory manner."[15]

Masmudi is the final rhythm utilized by Williams in "Etude for Arabic Rhythms" (Figure 13). It is closely related to the *Baladi/Maqsum* rhythms. In her book, *Arabic Tambourine*, Mary Ellen Donald states:

> Many Middle-Eastern musicians refer to *baladi* as *masmudi sarir* (small *masmudi)* and to masmudi as *masmudi kabir* (big *masmudi*). If you remove the *taks* from both rhythms, you will notice that the *doms* in *masmudi* are spaced in relationship to each other exactly as they are in *baladi.* The amount of time between *doms* in *masmudi* is twice as long as that between the *doms* in *baladi* because the entire rhythm is twice as long. Not many "popular" or folkloric songs are played entirely in the *masmudi* rhythm. This rhythm occurs more as a "spice" within music written in the *maqsum* rhythm.[16]

Masmudi is regularly used in the entrance music for a belly dancer, either played with percussion alone or accompanied by a simple, repetitive melody. It is usually played at a rapid tempo, with excitement generated by ornate, virtuosic passages inserted between the accented *dom* strokes.[17]

Figure 12. Variation of *Nawwari*, "Etude in Arabic Rhythms," mm. 79–86,

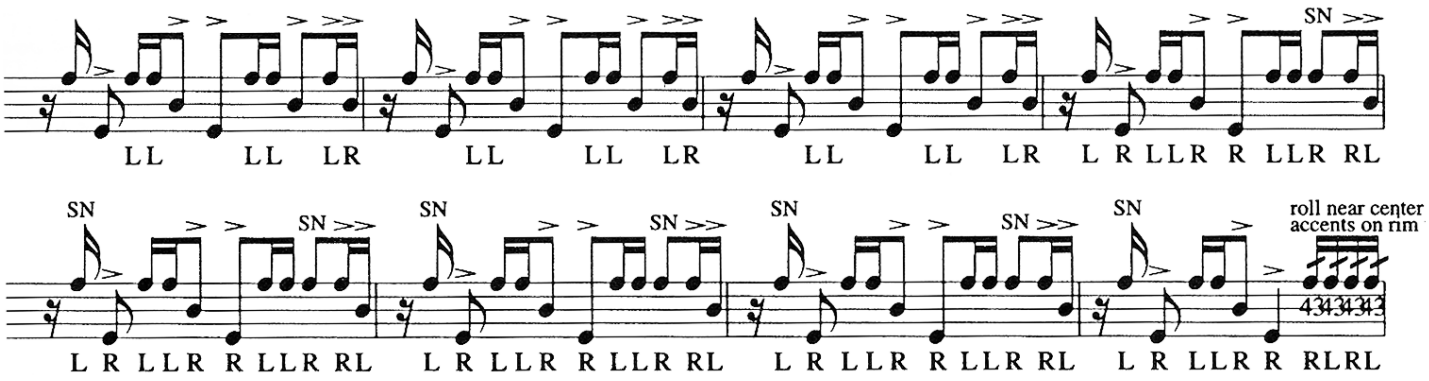
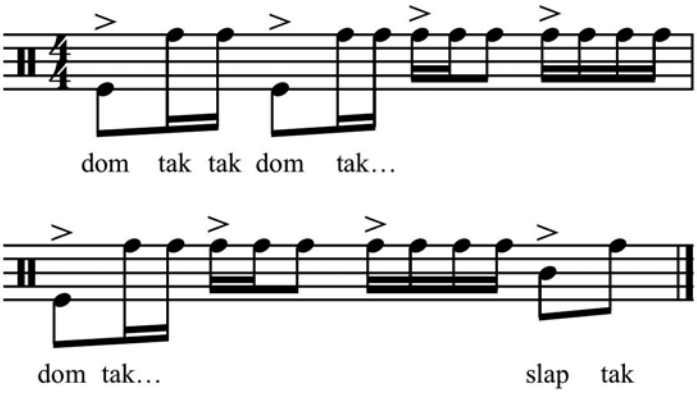


Figure 13. *Masmudi*



Following the initial statement of *Masmudi*, Williams introduces subtle alterations to the traditional rhythm by the inclusion of "diddles" and a more syncopated accent pattern (see Figure 14, mm. 96–97). With each four-measure phrase, ornamentation and rhythmic complexity are increased. Interestingly, each ornamentation or variation is constructed from fragments of passages taken from a previous section in the piece. For example, the content in measures 99–100 is a combination of material found in measures 42 and 88 (Figure 15). Another example occurs in measures 107–108. These two measures combine fragments of measure 79 and the recurring rhythmic motive found throughout the solo (Figure 16).

PERFORMANCE CONSIDERATIONS

From a technical perspective, "Etude in Arabic Rhythms" is the most difficult solo within *Four Solos for Frame Drums*. Numerous passages throughout the solo require the performer to play fast, alternating double strokes between the ring and middle fingers of both hands (see Figures 8 and 15). The performer should be proficient with 5-, 6-, 7-, and 9-strokes rolls to effectively execute these virtuosic moments within the solo (see Figure 17).

There are also passages that employ intricate combinations of *doms, taks, slaps*, and *snaps*. The author recommends first studying "Quatrinity" (also found in *Four Solos for Frame Drums*) to develop a good foundation of sounds before attempting this solo. In particular, passages containing *snaps* (especially *snaps* with the left hand) require isolation and reduction of tempo to achieve consistency in sound production (see Figure 3).

To execute *snaps* in the right hand, the performer does a traditional finger "snap" between the thumb and middle or ring fingers, making sure the tip of the middle/ring finger strikes the edge of the drum. To execute left-hand *snaps,* the author recommends placing the pinky finger over the ring finger. One should use a good deal of velocity when forcing the pinky finger off the ring finger and onto to the drumhead, once again making sure to strike the edge of the drum. This will produce a characteristic "snap" sound. It is also acceptable to place the middle finger over the index finger, utilizing the same motion described above.

Williams' works are valuable pedagogical resources for anyone interested in learning the fundamentals of Middle Eastern frame drumming. From my own experience as a percussion educator, the study of these solos can dramatically accelerate a student's grasp of the conceptual idea of Middle Eastern drumming.[18] These concepts include the understanding and command of polymeters, improvisation governed by predetermined ostinati or rhythmic cycles, and an expanded knowledge of the rhythmic vocabulary prevalent throughout the Middle East, North Africa, and the Mediterranean. Additionally, Williams ingeniously interweaves rhythms found in Sub-Saharan Africa (Ghana, Mali, Guinea, the Ivory Coast,

Figure 14. "Etude in Arabic Rhythms," mm. 96–97,

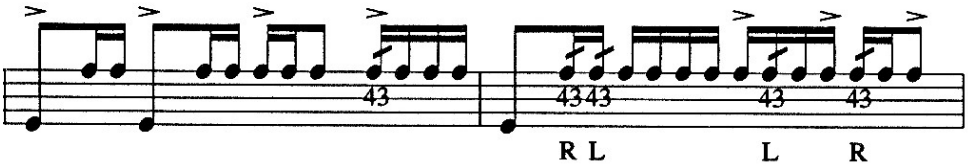


Figure 15. "Etude in Arabic Rhythms," mm. 99–100

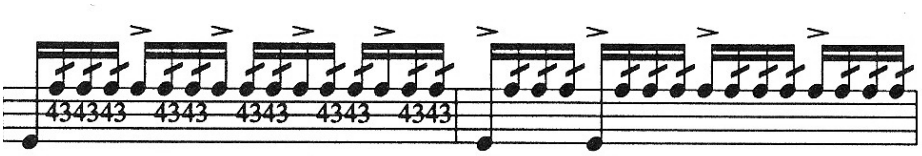


Figure 16. "Etude in Arabic Rhythms," mm. 107–108,

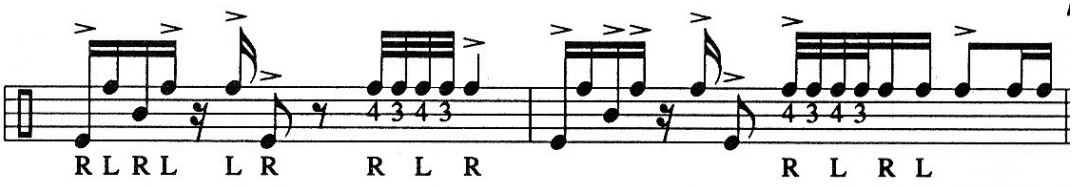
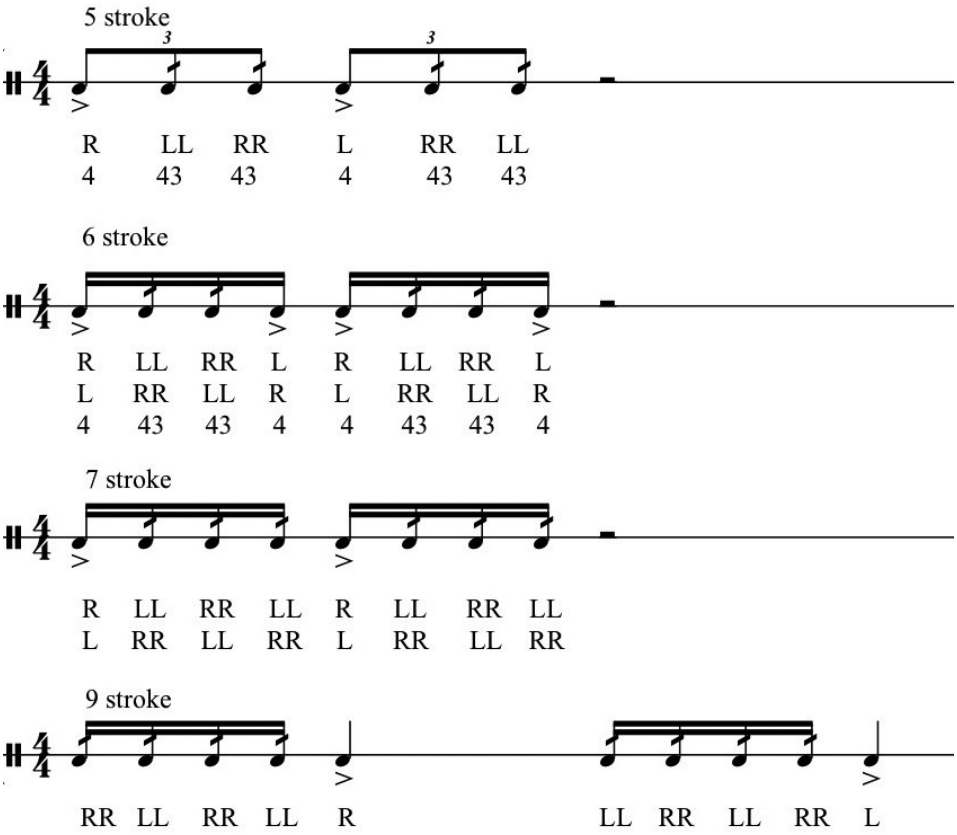


Figure 17. 5-, 6-, 7- and 9-stroke rolls



and Zimbabwe) and traditional rudimental drumming from the United States, further exposing the performer to a wide array of musical influences and styles.

Upon completion of learning the solos discussed in this paper, the performer will attain a technical command over the various strokes/timbres and standard holding positions commonly associated with the *tar, bendir*, and *riq*. Furthermore, greater finger dexterity is required to execute embellished passages found within all four compositions, which in turn can contribute to a percussionist's overall technical facility with traditional Western percussion instruments such as snare drum, drumset, and timpani.

Williams' compositions for solo frame drums are landmark works in the development of a new compositional genre. His contributions to this idiom have inspired other percussionists and/or composers to compose for these instruments and have served as models for subsequent works. The pieces are well-constructed and feature the solo frame drum within a musical context. They make fantastic additions to any recital program, clinic or solo performance.

ENDNOTES

1. Pieces include Varèse's "Ionisation," Cowell's "Ostinato Pianissimo," Harrison's "Fugue for Percussion," and Cage's three "Constructions." They used non-Western percussion instruments such as *amglocken* (tuned cowbells), nipple gongs, oxen bells, temple bells, and various types of drums and gongs from Asia.
2. One exception is Amadeo Roldan, who included traditional Afro-Cuban instruments, techniques, and rhythms in his "Ritmicas 5 and 6."
3. Composers such as Alan Hovhaness and Carlos Chavez.
4. Williams uses rhythms commonly found in the music of Morocco, Egypt, Iran, Iraq, Syria, and Israel.
5. Influences from Sub-Saharan Africa include the music found within the *Ewe* people of Ghana and djembe drumming ensembles from Mali, the Ivory Coast, and Guinea.
6. Williams, B. Michael. "Etude in Arabic Rhythms" (from *Four Solos for Frame Drums*). Everett, PA, HoneyRock (1993).
7. Ibid.
8. Donald, Mary Ellen. *Arabic Tambourine.* (San Francisco: Mary Ellen Books, 1985), 75
9. Ibid 28
10. Ibid.
11. Ibid. 20
12. Ibid. 29
13. Ibid. 42
14. Ibid. 86
15. Williams
16. Donald. 32
17. Ibid.
18. These solos are especially useful as a supplement to more traditional methods of study such as listening and transcribing traditional music from recordings and/or videos or studying with a frame drum specialist. However, there is limited access in the United States to experienced frame drummers who have backgrounds in Middle Eastern frame drumming. Some of the more notable include Glen Velez, John Bergamo, Randy Gloss, Layne Redmond, and N. Scott Robinson.

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An Analysis of Dan Senn's 'Peeping Tom'

By Jason Baker

The sonic limitations of the snare drum have often led composers to discover new ways of composing for the instrument. This has included the use of complex rhythms, various striking implements, and the combination of the snare drum with other forms of media, such as voice. The inclusion of voice in snare drum composition is evident in the three volumes of *The Noble Snare*, a collection of works for solo snare drum by various composers published between 1988 and 1990 by Smith Publications. One of the most frequently performed of these solos is "Peeping Tom" by Dan Senn, which is contained in the second volume of the collection. Here, a text is spoken in unison with snare drum rhythms. Both text and drum parts are to be performed by the same person. The snare drum part is continuous while the text appears in a "cut up" fashion—placed sporadically throughout the piece. An analysis of this piece will show the intricacies of the composer's text setting and how the placement of spoken lines within the piece serves to determine phrase structures.

OVERVIEW

The snare drum part is to be performed with wire brushes throughout. Vocal rhythms are designated by text written above snare drum rhythms enclosed in a box. Although no specific vocal inflections are notated, the composer gives additional directions as to the performance of the text. If a word itself is enclosed in a box above the snare drum part, then it should be "sung." The manner in which it is sung is left open to the performer. Some words are written in all capital letters. Although not discussed in the composer's performance notes, it can be thought that capitalization implies the accenting of the particular word.

The text of the piece is taken from an entry in Senn's personal journal. He refers to it as a "life observation." Regarding his inspiration, the composer states that his former composition teacher, Herbert Brun, "once mentioned in a lecture that some expressive music made him feel like a 'peeping tom.'"[1] The text reads as follows.

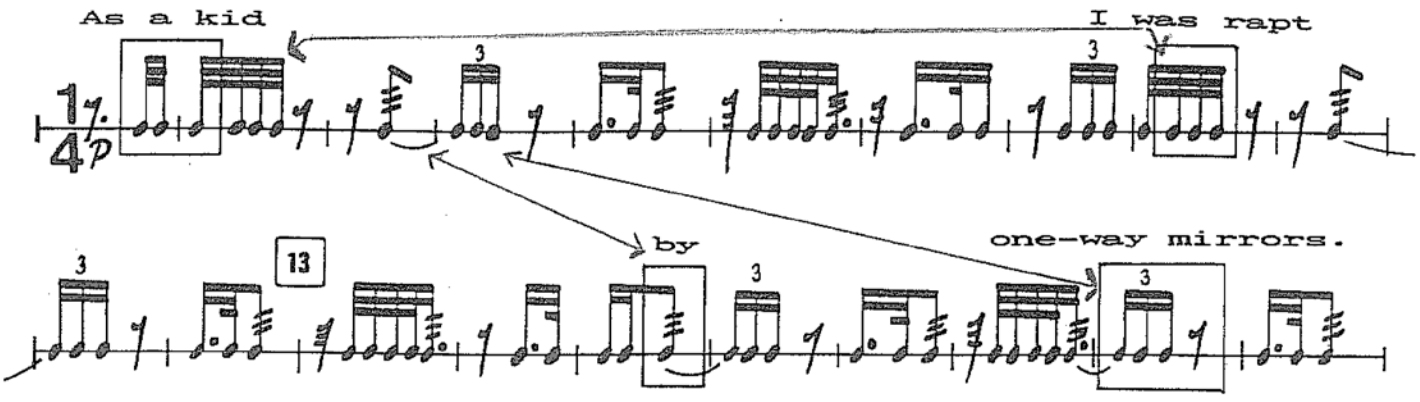
As a kid I was rapt by one-way mirrors.
Not because I was a voyeur.
Though indeed I was.
But because of an idea.
I knew that light bounced off mirrors.
So it seemed possible to trap light with a sphere
surfaced with this one-way mirror stuff.
A cheap source of light!
The sphere would collect light until it blew up or some of it was let out.
A friend of mine has a brain like that.
And to keep it, his brain, from exploding, he expresses himself.
He writes music.
And he does this by transcribing the sounds he hears inside his head.
And when I hear his music I feel like a voyeur again.[2]

In setting the text to music, the composer's improvised text rhythms resulted in the assignment of fixed rhythms to various word groupings. He states, "By the time I wrote 'Peeping Tom,' I had quite internalized the speech rhythms of the piece just as they are presented in the score…improvisations tend to become fixed with repetition."[3] The speech rhythms influenced the creation of the snare drum part. After assigning specific rhythms to word groupings within the text, the rhythms themselves were played in various combinations on the drum to fill in the spaces where the text part is not present.

ANALYSIS

"Peeping Tom" is made up of a large two-part form. The first section consists of measures 1–112, the second being measures 114–224. Measure 113, which is to be repeated nine times, serves as a transition between the two sections. These formal designations are dictated largely by tempo and dynamics. The two large sections of the piece are subdivided into several smaller sections, based on text-rhythm relationships. Each sentence within the text

Example 1. "Peeping Tom," measures 1–19



Visit http://www.pas.org/publications/January2012webextras.aspx to hear "Peeping Tom" by Dan Senn Performed by Jason Baker

Web Extra

corresponds to a rhythmic phrase. The use of a 1/4 time signature allows each measure to contain only one figure. This permits the composer to easily expand and contract phrase lengths.

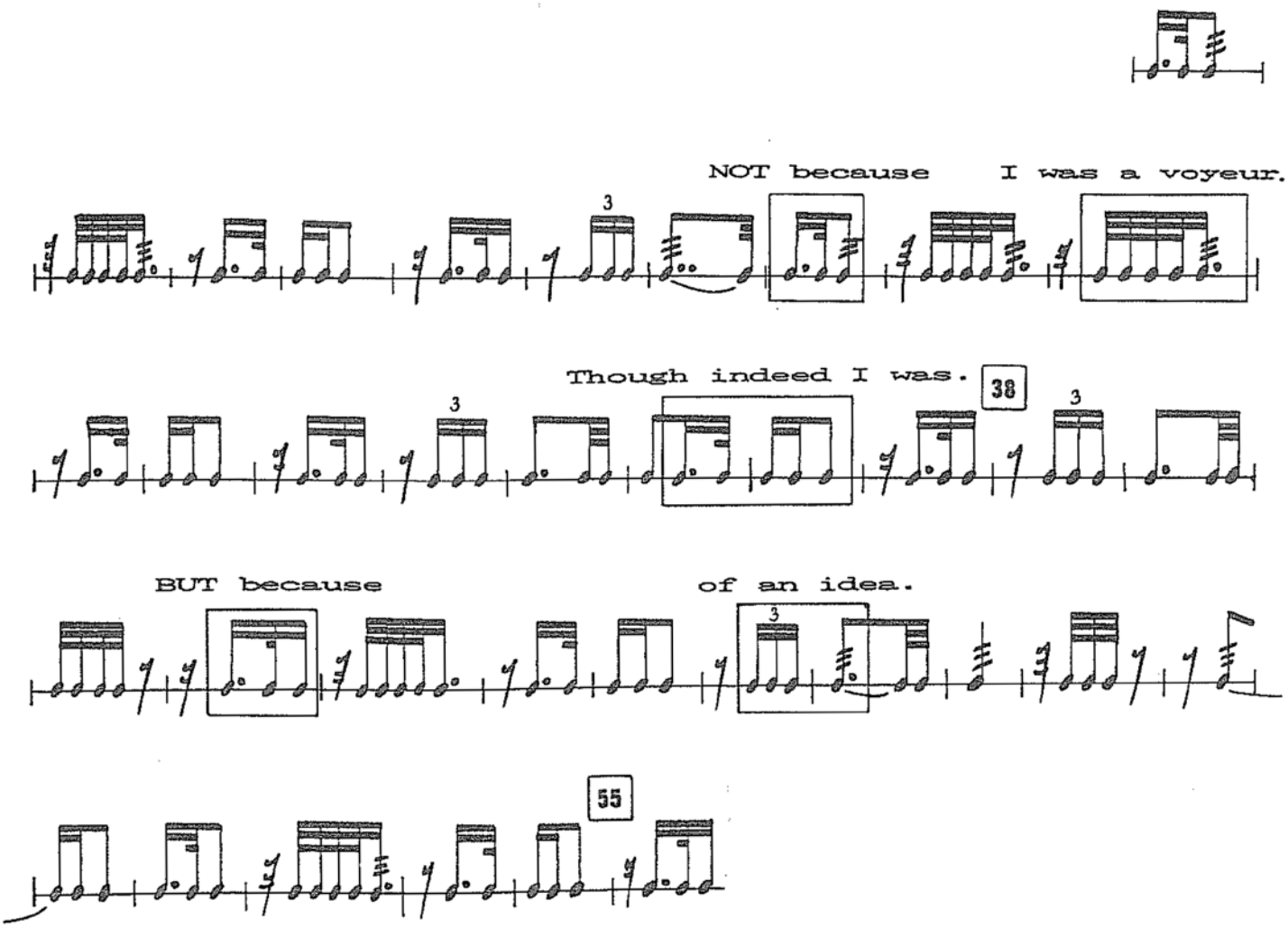
The first rhythmic phrase of the piece occurs in measures 1–8. Although the text entrances are staggered throughout the following lines, each corresponds with a rhythm that is stated in the first eight measures of the piece. Senn refers to this as "resetting" the phrase. This technique is used extensively throughout the piece. For example, the second text statement ("I was rapt") is stated in unison with the rhythm used in the second measure of the piece—although the text statement does not occur until the ninth measure. The third text statement ("by") is stated in unison with the rhythm used in the third measure of the piece. Once the text is spoken, the solo drum continues from where the text-rhythm left off in the opening phrase. Arrows show the origins of speech rhythms within the first eight measures in Example 1.

A new rhythmic phrase occurs in measures 20–55. This material is used to support the next three lines of text ("NOT because I was a voyeur. Though indeed I was. BUT because of an idea"). These vocal entrances correspond with the "resetting" of rhythms from the phrase. (See Example 2.)

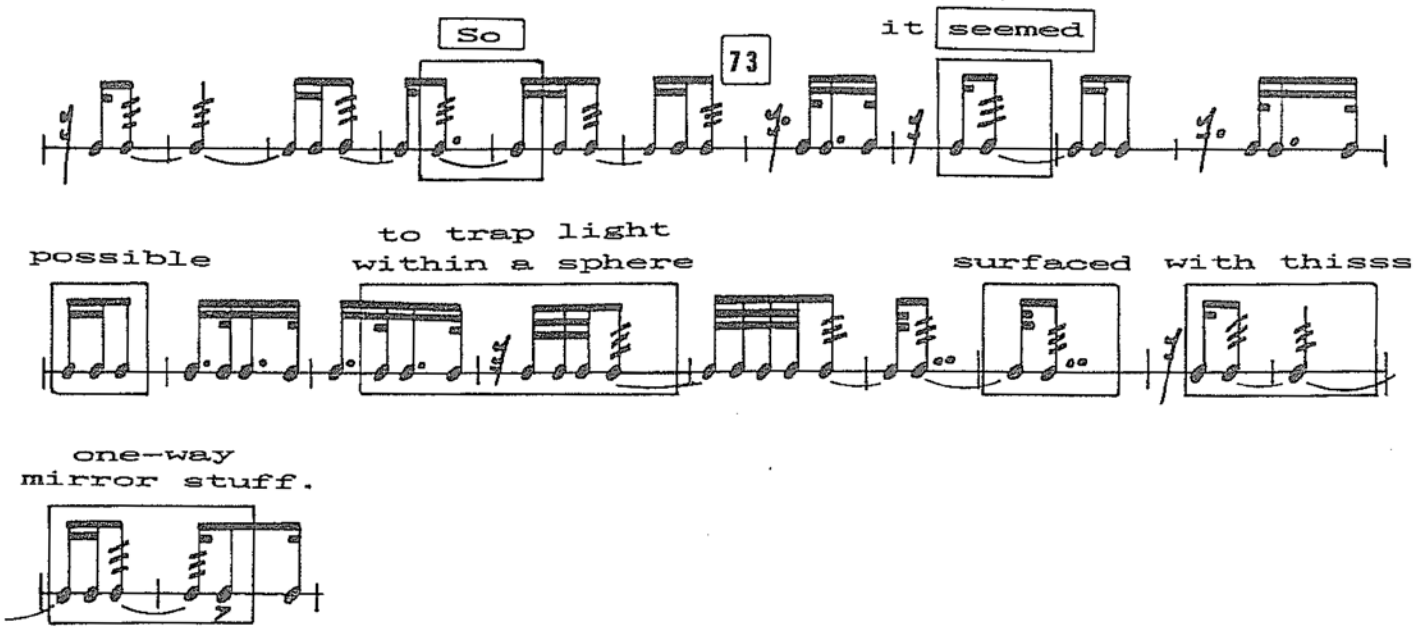
This technique continues with a rhythmic phrase between measures 56 and 70. The material interacts with two lines of text ("I knew that light bounced off mirrors. So it seemed possible to trap light within a sphere") through measure 87. (See Example 3.)

The next sentence ("A cheap source of light") is set to rhythms found in measures 88–89. Since the sentence is stated without fragmentation, no "resetting" is involved. The final rhythmic phrase of the first half of the

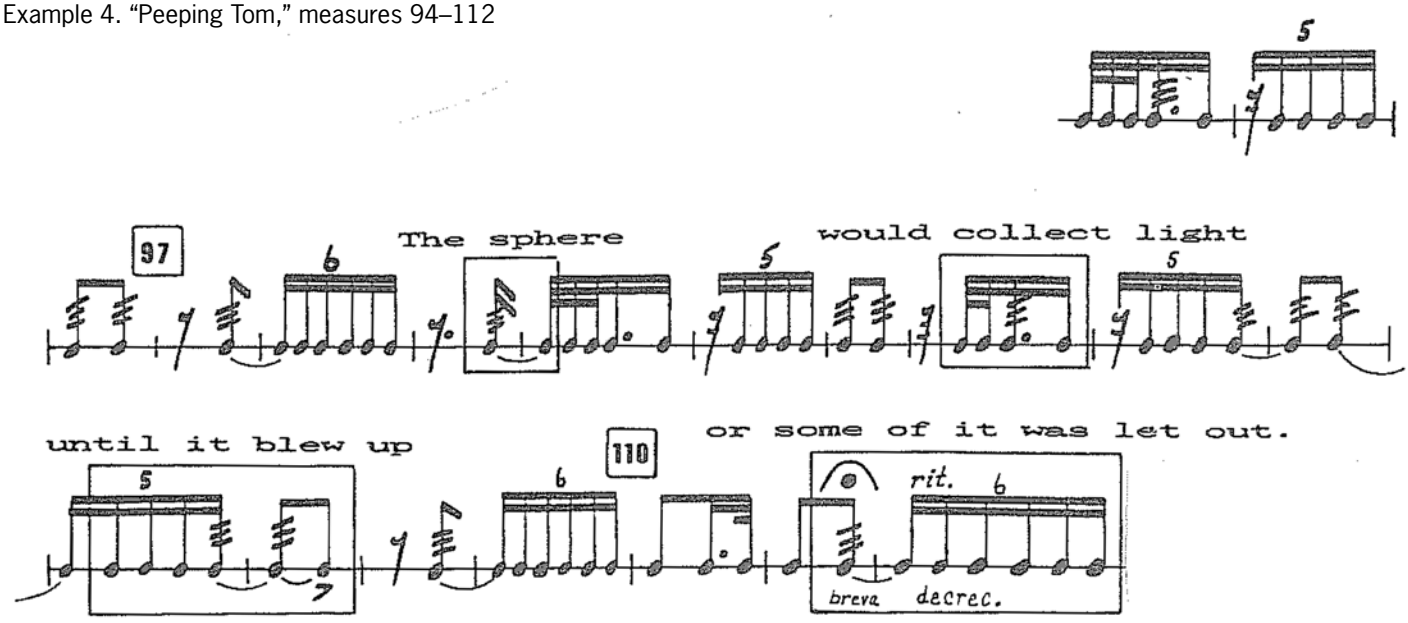
Example 2. "Peeping Tom," measures 20–55



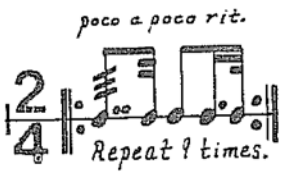
Example 3. “Peeping Tom,” measures 67–87



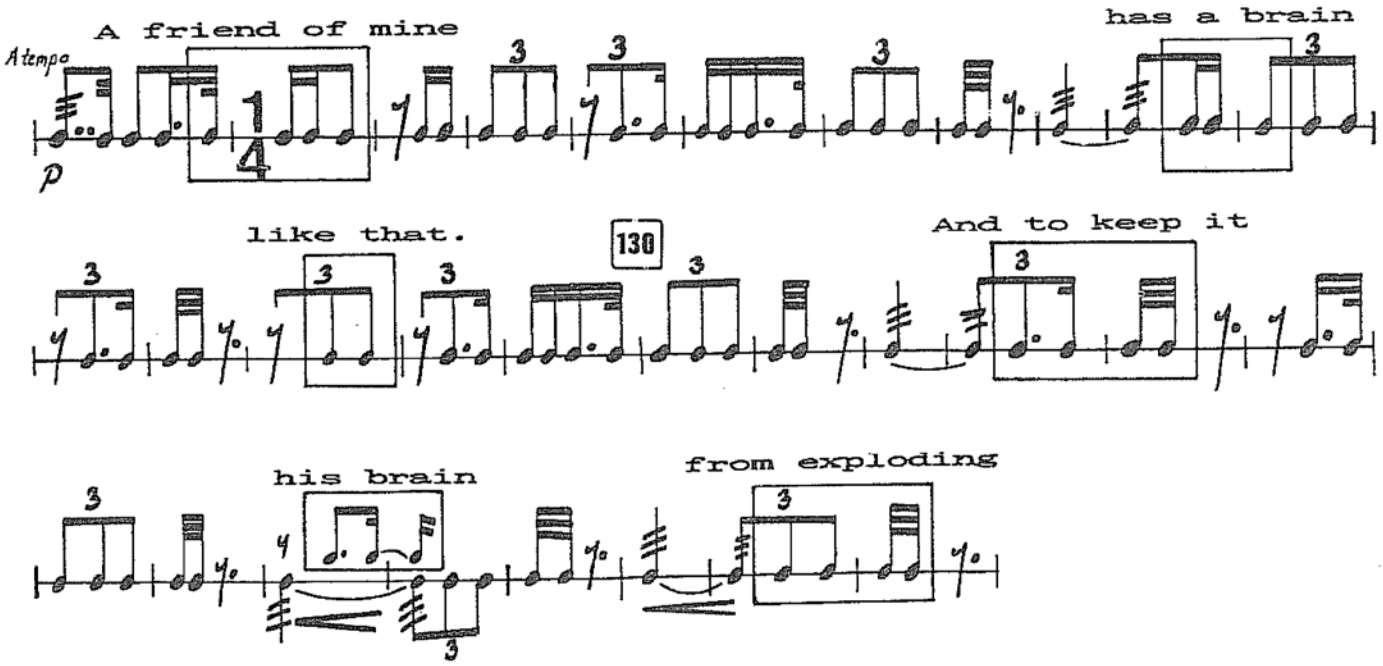
Example 4. “Peeping Tom,” measures 94–112



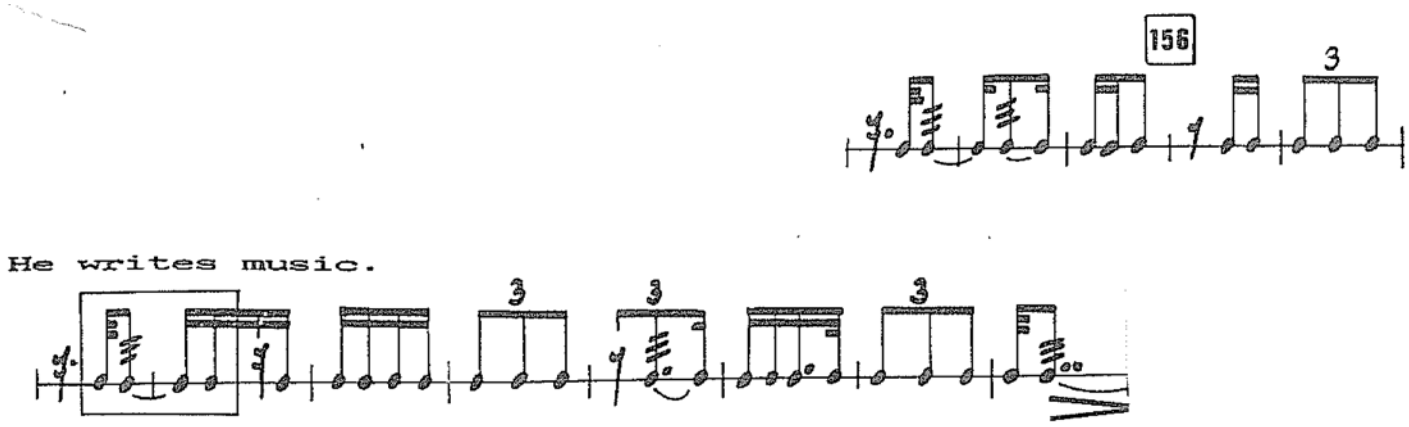
Example 5. “Peeping Tom,” measure 113



Example 6. "Peeping Tom," measures 114–143



Example 7. "Peeping Tom," measures 153–165



piece is stated in measures 94–98 (with a pick-up note from measure 93). It is then subject to "resetting" through the treatment of the text "The sphere would collect light until it blew up or some of it was let out." (See Example 4.)

This material is followed by the "transition" in measure 113. Serving to return the piece to its original tempo and dynamic through its nine repetitions, the rhythm is an exact quotation of material that first appears in measures 89–90. (See Example 5.)

The first phrase of the second half of the piece occurs from measures 114–122. Variations on this phrase take place from measures 123–146. The text "A friend of mine has a brain like that. And to keep it, his brain, from exploding…" is used. The second sentence is concluded in the following phrase. (See Example 6.)

The next rhythmic phrase occurs from measures 144–149. Its only textual association is with the remainder of the previous sentence ("…he expresses himself").

This section continues with the use of material from measures 154–155, associated with the text "He writes music" in measures 158–159. This is interpolated with quotations of previous rhythms, not adhering to any apparent systemization, extending to measure 165. (See Example 7.)

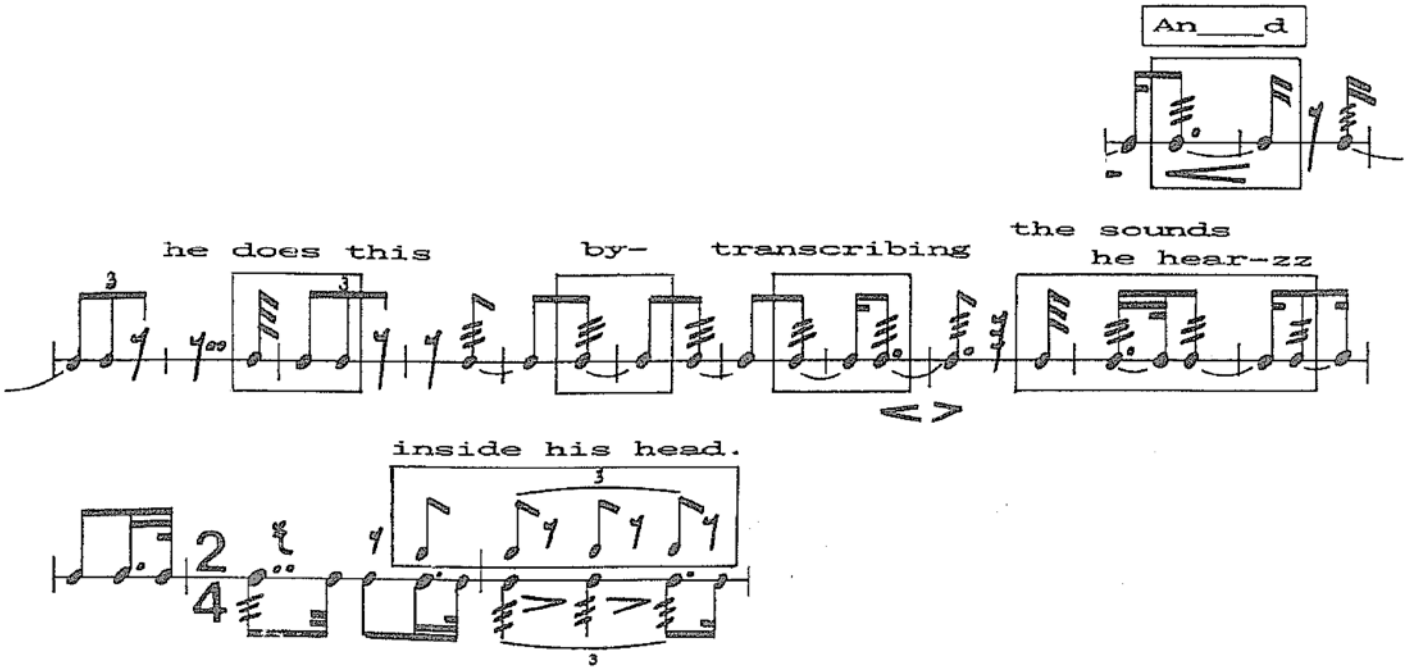
Rhythms used with the next line of text ("And he does this by transcribing the sounds he hears inside his head") also break away from previous phrase designs by not matching text rhythms with those stated in a composite rhythmic phrase. (See Example 8.)

The composer returns to the systemized technique of "phrase resetting" in the final 42 measures of the piece. An initial rhythmic phrase is stated in measures 182–188 and is subjected to variations from measure 189 to the end. This coincides with the text "He copes this way. And when I hear his music I feel like a voyeur again." (See Example 9.)

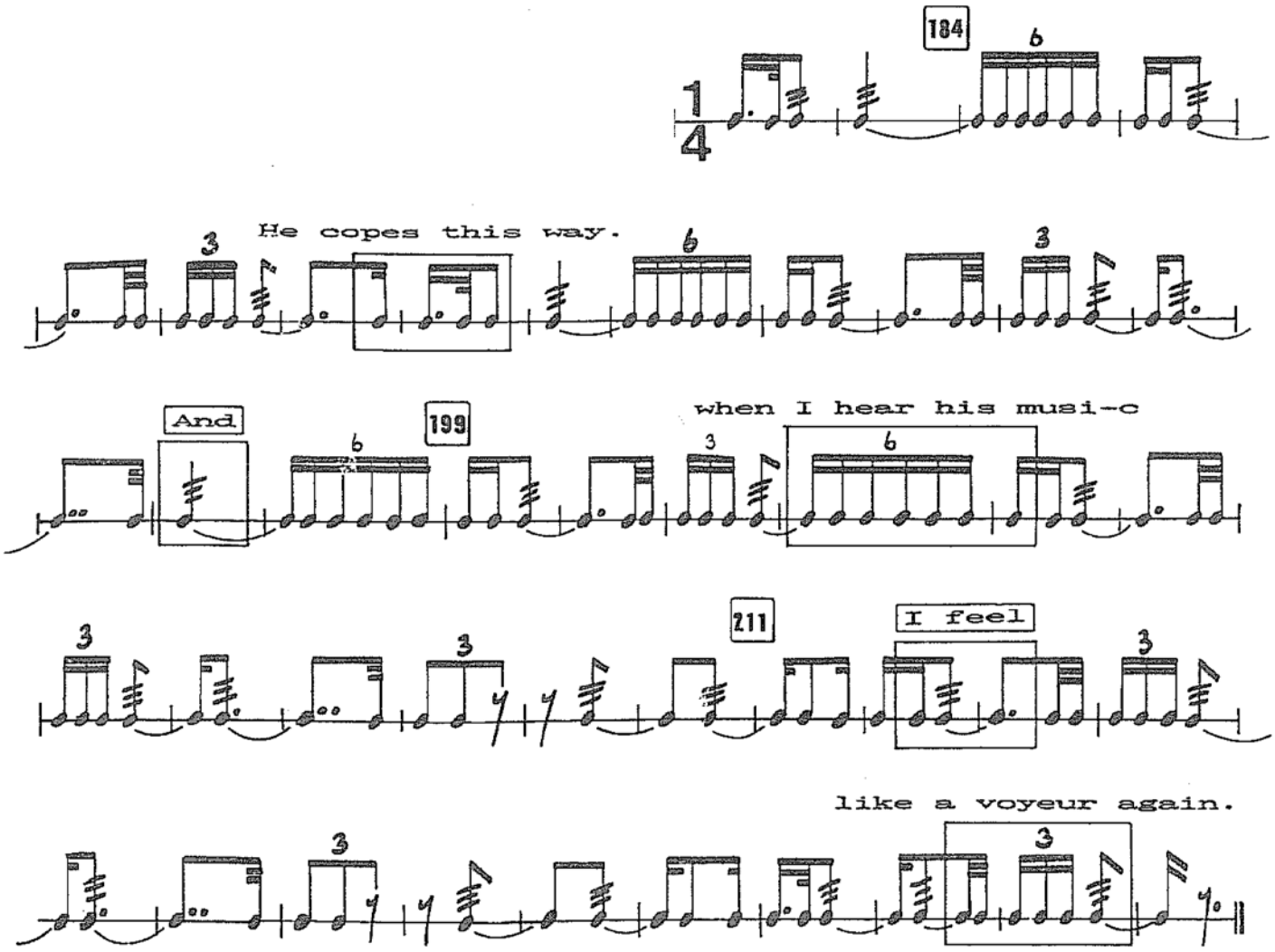
PERFORMANCE CONSIDERATIONS

The analysis of rhythmic usage in relation to text places interpretative demands on the performer. Since Senn states that speech rhythms determined the percussive rhythms, the snare drum must reflect the nuances of the spoken

Example 8. “Peeping Tom,” measures 166–181



Example 9. “Peeping Tom,” measures 182–224



line. This is especially important when the respective rhythms are performed on the snare drum alone. The performer must, therefore, understand the inflection and syllabic weight of the spoken line and apply such considerations to the rhythm when it initially appears without text. A sticking for each rhythm should be chosen that effectively communicates the vocal nuances of the accompanying text. This will create a connection between the drum and voice as the drum will “foreshadow” the text.

Instrument choice must also be taken into consideration. A small snare drum could be preferable to larger one. This would eliminate any excess drum resonance, allowing the voice to be heard more clearly. A coated batter head must be used on the snare drum. This will allow the wire brushes to create an audible sound during passages that require a “swish” type roll. The width of the brushes should be adjusted so that rhythms can be accurately articulated, but not sound overly percussive.

Dan Senn refers to “Peeping Tom” as “a small theatre piece, and therefore the text should be deeply internalized, just as a good actor prepares lines for a performance.”[4] This would imply that the performer should have the piece memorized enough so that dramatic elements can be effectively communicated to the audience. Internalization of the text will also help the performer to not speak directly into a music stand. This will help the dynamic balance of vocal and snare drum elements. The resulting musical affect of “Peeping Tom” is a snare drum solo that engages the audience and challenges many preconceptions of snare drum composition.

ENDNOTES

1. Dan Senn, interview by the author, 9 April 2004, electronic mail.
2. Dan Senn, “Peeping Tom” (Baltimore: Smith Publications, 1988).
3. Dan Senn, interview by the author, 9 April 2004, electronic mail.
4. Dan Senn, interview by the author, 9 April 2004, electronic mail.

Jason Baker serves as Director of Percussion Studies and Assistant Professor of Music at Mississippi State University. He holds degrees from the University of North Texas, New England Conservatory of Music, and the University of Connecticut. Baker published his first book, *15 Progressive Snare Drum Solos: A Pedagogical Approach to Repertoire*, with Drop6 in 2010. His debut solo CD, *The Noble Snare*, was released in 2005 with 11 West Records/ Smith Publications. Baker also serves as President of the Mississippi PAS Chapter. PN

The Drum Corps Audition Experience "A weekend in the life…"

By Drew Worden

At age 21, as a university junior percussion performance major, I decided that it would be beneficial to audition for a top-ten drum corps. In my view, the DCI experience would improve my technique, challenge my "chops," advance my physical health, perhaps open up more teaching opportunities for the future (or improve current methodology within existing opportunities), and round out my experience as a percussionist.

When I arrived at the audition in the fall of 2009, things were drastically different than I had expected. In fact, I may have been slated for failure from the very start. Here, I will offer a brief narrative of the weekend-long audition camp (based upon my journal entries) and then reflect on the pedagogy presented at the camp and how my personal preparation as a collegiate-level percussionist could have been improved. As I describe my experiences, my remarks are not meant to be negative or hurtful, but are simply self-derived from a personal encounter with an intense drum corps audition event; my comments are in no way intended to embarrass or offend any individual or group of individuals.

THE AUDITION CAMP

After a long wait upon arrival at the airport, the shuttle filled to over capacity and took us to a local high school, the location of the audition camp. On our first evening, the battery dispersed into its typical segments from 7:00–10:45 P.M. The snare line was coached in a dimly lit parking lot where approximately 50 of us awkwardly fought for the 12 drums that were set up. The percussion caption head explained that the formal audition process would begin the following day; the current evening was just for everyone to "get the bugs out." We began to work through the exercise packet, starting with "eights" and working through various stick control, roll, and flam exercises. There was no formal routine for rotating candidates on and off the drums. One of the three instructors would simply announce "switch!" after several repetitions of an exercise and a new 11 audition candidates would fight for a spot (a single returning member, the center snare, played at all times). Those not playing on a drum sat on the cold asphalt working on their practice pads. We continued to work through exercises with an amplified metronome until the predetermined sound curfew (10:00 P.M.) was announced, at which point all participants transferred to pad work. The caption head then taught an exercise for high-velocity strokes in an informal master class setting. The explanation, demonstration, and group participation of this exercise continued until the end of the rehearsal at 10:45 P.M.

Somewhat stiff and frozen from sitting on the asphalt and playing outside, we all moved into the gymnasium for a full corps meeting where the director of the corps explained the following days' plans and apologized for not having updated the change of schedule on the website from noon to 5:00 (accidentally, the arrival time was related to the previous year). He also warned that if we made it, "Marching with this drum corps will be the hardest thing you ever do. It will kick your a**. The first 12-hour day of the season is tomorrow, and it will be the easiest one." After a provided snack we unrolled our sleeping bags on the gym floor and lights went out at midnight.

The next morning, a wake-up call sounded at 7:00 A.M. and breakfast (which was quite good) was served until 8:00 A.M. The snares broke off with the brass for a visual/movement rehearsal from 8:00 A.M.–noon. The rehearsal consisted of group stretches, followed by general instruction. The visual staff taught two drills that were executed by all in the visual portion of the audition. The first drill consisted of various step sizes on a forward march: 16-to-5, 12-to-5, 8-to-5, and 6-to-5. The second drill, referred to as a "ladder drill,"

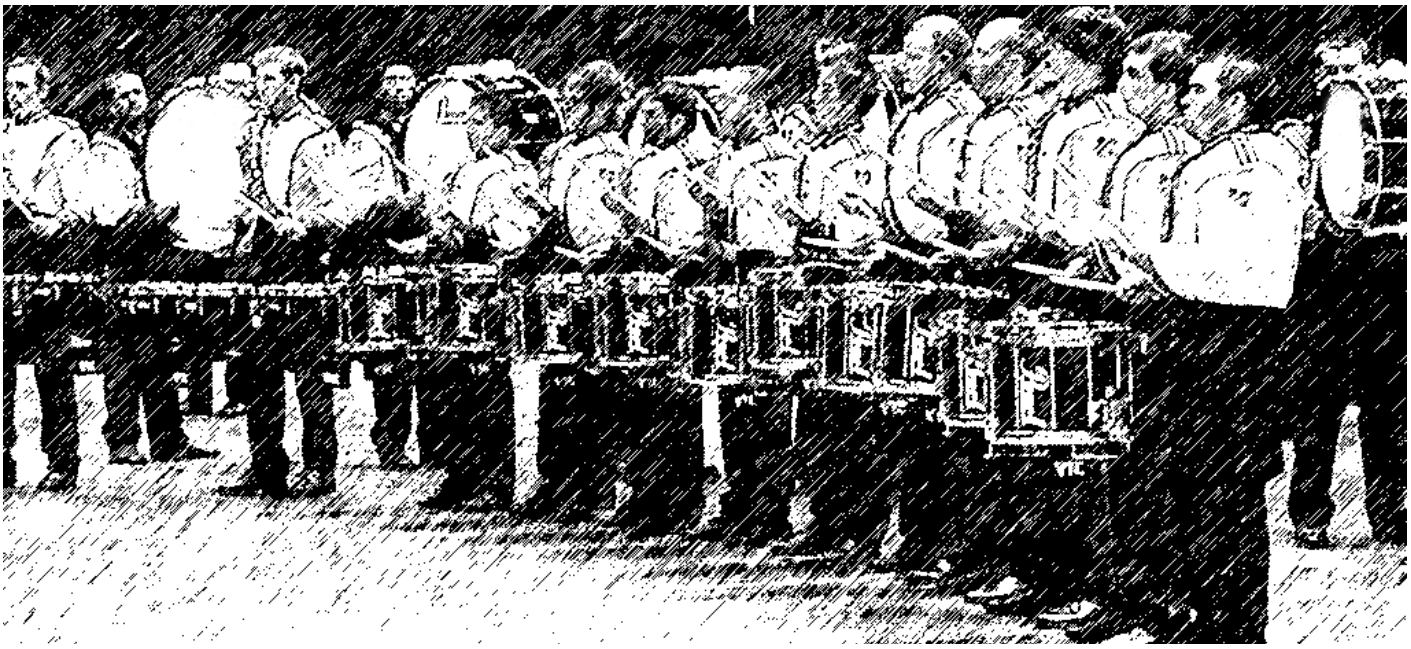


PHOTO BY LAUREN VOGEL WEISS

utilized all directions and direction changes with the exception of oblique maneuvers. This group instruction continued for approximately two hours; afterwards, the staff gave instructions to form groups of four people each.

The remaining two hours primarily were spent waiting for each group's five-minute audition. We filled out information sheets (health details and previous marching experience) and submitted them to the staff. These forms were frequently referenced by staff members during individual evaluations. Each visual technician was responsible for evaluating just one of the auditioning candidates—a system that could have provided substantial feedback to potential members.

After an hour lunch break, the corps returned to sectional rehearsal and the battery split into segments. The snare line, still approximately 50 strong, found a shaded area of the parking lot and rehearsed from 1:00–5:00 P.M. Again, working through the exercises, individuals continued to rotate in-and-out of the drums, but much less often. I noticed, at this point, that some individuals had self-assessed their skill sets and pulled themselves further out of the competitive nature of the audition—that is, some chose not to "fight for a spot." Still eager to play, I made it up only one time to play on a drum. The caption head asked individuals to play solo in between numerous group repetitions. Some of the technicians began identifying and sorting individual audition candidates with their forms and making hand-written notes on these documents. I felt that I never got a good look; I was not fortunate enough to be asked to play individually and did not notice the staff members observing me as an individual.

The caption head stressed the need for all to exhibit strong sticks in/out routines and seemed frustrated with the lack of effort put into the small things. In this portion of the day's events, exercises were pushed to the upper limits where the range of tempo eventually weeded out those without highly competitive "chops"; the instructor remarked, "It's just to see where people's hands are [technically]." For me, the reality felt like technical differentiations were being made—who has chops and who doesn't. The staff offered to help some individuals, complimenting just a few, and appeared to exhibit tension through their body language, expression, and conferences with each other.

After an hour-long dinner break, we returned to a rehearsal scheduled for 6:00–8:30 P.M.—this time with two other segments of the drumline, the tenors and basses. Again, we worked through the exercises, cycling people in and out. I received several more looks that night, but still felt that I did not

Exercises were pushed to the upper limits where the range of tempo eventually weeded out those without highly competitive "chops."

remain in the "interest" group. The caption head called on me specifically to get on a drum for several repetitions of this corps' version of "stick control"; despite this, I felt a sense of non-interest among the staff, or at least that the staff was not seeing what they wanted to see in me. Like a number of individuals, I received no feedback or suggestions on my technique.

From 8:30–10:00 P.M. we met in the gym for a physical training session with the full corps (except for the front ensemble). Unquestionably, it was the hardest workout of my life. I'm not overweight and I'm not extremely muscular; this was just plain difficult, for everyone. We executed core-strengthening exercises for 90 minutes, with occasional breaks of a few seconds between repetitions of the various maneuvers. Hardly supporting themselves, my legs and arms were jelly and my abs ached and quivered with pain. Push-ups, planks, rotating push-ups, lunges (with variations), challenging yoga positions, sit-ups (with variations), and hybrids of all of the above were sequenced to "beat down" the individual (we were instructed to wear athletic clothing for such planned activity). The instructor offered no encouragement, but rather, took on the persona of a drill sergeant. Barks of "That's not good enough! Get your knee down! Lower! LOWER!" echoed around the gym. I specifically recall sweat pouring off my face onto the dirty gym floor as I lowered myself for the umpteenth plank pushup. "I can't do better, only YOU can do better. If you can't do this, YOU – ARE – WEAK!" Having completed the workout, I slowly peeled my face off the floor and for one glorious moment mentally envisioned punching this guy, but my jelly arms and wobbly legs remained unthreatening.

Snacks (everyone was starved) and showers occurred from 10:00–11:00 P.M. and lights went out at 11:15 P.M. Sleep came easy for everyone that night. At 7:00 A.M. all woke up; breakfast lasted until 8:00 A.M. on Sunday, the last day of camp. Sore beyond belief from the previous night's physical training, the battery headed out to the practice field for marching and playing. The block of about 80 people performed drills created to correspond with exercises from the audition packet ("plus" drill and various box drills). Those not on drums went to the back of the block and performed "air drumming" until the staff asked for a position switch. Many received another good look in this routine, with the opportunity to perform up to two exercises at the front of the block (playing and marching).

The snare technician continued to pull individuals away from the group to hear them play alone. I observed that the people whom he pulled during this portion of the camp were the ones that eventually received a "call back." One five-minute break was provided in this two-hour block. The remaining two hours of the camp were spent in master class with the caption head. The unique aspect of this experience was performing dedicated finger exercises with a preprogrammed metronomic click track. The finger exercises consisted of obscuring our fulcrum so that individual fingers had to provide the momentum for the stick to reach the drum. By isolating one digit at a time, this exercise offered a means of improving finger control and speed. We then paired this exercise with the metronome click track, which was intended for use with one specific rudiment at a time. Lasting

approximately 30 minutes, the track began at an extremely slow tempo, continuously worked its way (two to five clicks at a time) up to a fast tempo and then returned to its original tempo—a phenomenal practice/teaching tool!

While I felt neither in the higher or lower echelon of skill groups, I was disappointed that I did not come away with information on how to improve my skill sets in the area of marching percussion. At times, the audition experience was informative, but other times it was purely a process of evaluation without feedback. Acknowledging that this outsized audition program, by necessity, was a time-management challenge for the corps staff, perhaps my expectations were beyond the reality of what the on-site circumstances could allow, and that my perspective was somewhat self-interested in wanting to absorb and excel in all things drum technique.

AUDITION PREPARATION ANALYSIS

Regarding the need for early investigation into the general requirements and procedures of the audition, I had committed to the audition process only about four weeks before the audition camp event, which was absolutely too little time for a full-time student to be preparing for a highly specialized discipline within the percussive arts. I was still in school for the first two weeks (of four) before the audition; in 90–120 minute blocks, every other day, I was able to complete a routine comprised of the 18 audition exercises, a review of the written instructional material presented in the 32-page audition packet, and a review of both the verbal and visually demonstrated technical and musical concepts covered within the two-hour educational video (received with purchase of audition packet).

I watched the video slowly over several days (and re-watched portions in the weeks closer to the audition), always with sticks, pad, and a metronome, so that I could pause the video and immediately attempt to execute each technique demonstrated. This routine did require me to sacrifice time from my ongoing academic studies. It became obvious to me that with an earlier commitment of just a few weeks or more I could have achieved a better balance between the drum corps audition requirements and the requirements of being a percussion performance major at a university. Of course, those who have experienced this process and parallel instruction in previous seasons would have been even further prepared for such an experience.

RESEARCH AND UNDERSTANDING

The level of technical proficiency and experience necessary for success at this level of activity is considerable. The corps' website cautioned against auditioning for a first-time Division One drum corps experience. However, they also encouraged all to apply, further stating that too often potential members (who may actually be what the corps is looking for) decide not to proceed due to a lack of confidence. In short, the corps would prefer to have a substantial group of people from which to select an elite 150 members. Often this requires a significant amount of pruning, to determine quickly who can keep up and who cannot.

In my experience, the corps was seeking more developed "chops" by taking a special interest in those who could compete within the more difficult exercises at maximum tempos, while using the less difficult exercises simply as warm-ups. Although the instructors made a disclaimer—"We just want to see where everybody's at"—I recall that their body language evolved as functioning adjudicators, with their attention to specific players becoming more focused, suggesting that they were beginning to take a particular interest in the players who were able to perform the exercises at maximum tempos. The players that could keep up with the difficult exercises at these tempos (I was not one of them) were looked at more often and more seriously than those who could not.

Without opportunity to gain greater insight into the pedagogical philosophy and evaluative rubrics utilized in this audition process (other than the material offered in the video instruction), it was difficult to see the relevance of "coach-ability," "personal drive," "commitment to constant learning," "observational skills," and "attention to detail" as indicators of technical and musical viability. After this experience, I determined that speed was a critical component in the assessment process of auditioning individuals.

As with many musical experiences (especially auditions), there were several things I would have done differently regarding my preparation. Initially, I would have worked to increase my flexibility with individual exercises by creating "in the moment" directives and changes. During the audition, the instructors directed audible custom changes to the learned marching drills (in regards to both movement and music). In personal preparation, creating mock scenarios of momentary change (requirements of a marching body *and* performing hands) to strengthen adaptability surely would have increased the fluidity of my execution. Additionally, I would have begun learning the exercises sooner, facilitating both memorization and speed, and allowing for a better balance with my collegiate music studies.

In conclusion, I am very grateful to have had such an intensely illuminating experience; the obvious intent of the audition was to put people through the paces of a rigorous experience, which would require complete commitment from individuals. At the end of the camp, I thanked the corps' leadership for the extraordinary opportunity and returned to my hometown with a deep motivation to debrief and examine my experiences and newly obtained awareness.

Drew Worden received his B.M. in Percussion Performance from Northern Arizona University in 2011. At NAU he served as the principal percussionist with the NAU Wind Symphony, principal timpanist with the NAU Symphony Orchestra, and drummer for NAU Big Band One and Combo One. Last year, Drew won the NAU Concerto Competition and was featured as a soloist with the orchestra, where he performed Emmanuel Séjourné's "Concerto for Marimba and Strings." Drew is a member of the PAS Collegiate Committee. PN

Putting Together An Electronic Press Kit

By Dan DiPiero

An electronic press kit (EPK) is a digital package of information that musicians can use to give a lot of information to potential employers. No matter what kind of musical career you are pursuing, it has become increasingly important for musicians to have an electronic press kit readily available for anyone who might be interested in their services. Whether you're looking for a teaching gig or trying to book your band, EPKs are an efficient way of relaying a lot of information to potential employers in a way that's as simple as sending an e-mail. EPKs can be customized for different purposes (you probably wouldn't send the same EPK to a bar that you would send to a university), but the following basic components are a good starting point:

THE COVER

Many EPKs have a cover page that is used to introduce the content. Rather than being simply a placeholder, the cover page can be used to send messages about your personal musical brand through a design that is reflective of what you are trying to sell. To oversimplify, a death metal band is going to have a differently designed cover page than a jazz trio looking for gigs at fancy restaurants. The fonts, color schemes, and images you choose for your cover page can send a lot of information to the viewer, and you don't even have to say anything.

The most important aspect of a cover page is a high-quality photograph. It can be a bit pricey to have a photographer shoot your band or your head, but once you have those pictures you will have them forever. You can use them for your website, your EPK, press releases, etc. If you really can't afford head shots, find the best camera you can and take pictures of something that reflects the aesthetic of your brand. Pictures of your instrument or of something thematically appropriate can often be good substitutes for headshots, especially in an EPK.

Technology has made it easy to make a decent looking product without much knowledge; the next step is to find a graphics editor (I use GIMPshop, a free program I found online) and familiarize yourself with its basic functions. With a solid photograph as a base, basic text editing and image manipulation are all that is necessary to produce a convincing cover page.

THE LONG BIO

This is the part of the EPK where you brag about yourself. The long bio should contain enough detail so that the viewer understands exactly what you or your band is about both artistically and professionally. What have you accomplished in the past that qualifies you for the gig you are looking into? What are you aiming for as an artist or professional? Press quotes are appropriate in this section, as well as any other information you find relevant to your target audience. You don't want to ramble on, but as long as the information is relevant to the viewer, stick it in the long bio. Think of this as the résumé in narrative form.

THE SHORT BIO

This may not be necessary when applying for a teaching job, but if you're writing an article or asking about a gig that will be publicized, many businesses want a two- to five-sentence bio that they can use to describe you. Think of something that would be appropriate for a newspaper clipping or attached to the bottom of an article (like this one). Remember that in press releases, many times venues will simply copy and paste what you've said about yourself. If you feel like this is a possibility, make sure your short bio is aimed not only at your potential employer but also at potential audience members.

THE CV

Curriculum vitaes differ from résumés in that they detail nearly every aspect of your musical career to date. Typically organized chronologically, these are used almost exclusively by the academic community and should be excluded from press kits aimed at getting gigs. Your educational background, professional positions, groups in which you've played, venues you've played, professional organizations of which you're a member, articles you've written, prizes you've won, commissions you've completed, compositions you've written/performed, and anything else you feel is appropriate are all fair game and should be listed with the date of their completion. This certainly may be more extensive than many institutions need, but one of the advantages of the EPK is that it's a paper-saver.

THE RÉSUMÉ

Think of this as a CV condensed on to one (or two) page(s). You should be able to hand your résumé to people and have them develop an accurate perception of who you are and what you do with only a glance or two. The same type of information that is in your CV is appropriate here, but since it is condensed you'll have to pick the highlights. Additionally, the résumé should be further tailored to the interests of your potential employer. You should have several résumés on hand, one for teaching gigs, one for clubs, and others that are more heavily detailed with the kind of information that is relevant to your audience. No bar owner will care how many articles you've written, but that information should be highlighted when submitting to a magazine. Check out "New Ideas for the Musician Resume" at http://musicianwages.com for more ideas, and keep in mind that band résumés are often less formal.

FINAL CONSIDERATIONS

Once you have typed up all of your information, convert your text into PDF format. PDFs are the standard for electronic documents, but more importantly they are capable of bundling images (like your cover page) and text documents into one file. Put everything in order in one file, then, in addition to e-mailing it to potential employers, make sure to have a copy available for download on your website.

The EPK is a reflection of yourself and your personal musical brand. As such, it should be designed in a way that reflects what you are offering. The design should remain consistent from section to section, so that there isn't some crazy pink font in your long bio and a traditional one in your résumé. Be creative, but make conscious and deliberate decisions about design and content.

My EPK can be seen at http://dandipiero.com, but make sure to check out lots of other musicians' EPKs as well. Get inspired, and get to work.

Dan DiPiero is a drummer, composer, and educator currently pursuing his MFA at the California Institute of the Arts. PN

Technology and Its Use by Percussion Educators in the 21st Century

By Tracy Wiggins

With the development of new technology ranging from less expensive cameras and recording equipment to the prominence of social media such as Facebook, Twitter, and LinkedIn, percussion educators have access to an array of new tools to improve the learning of their students, improve outreach for their programs, and more.

Teaching at a small school in a rural area makes communicating the events of our institution a challenge. In the spring of 2011, we began streaming all of our percussion ensemble concerts live on Ustream.tv. Fortunately, our campus has an office on campus that is devoted to online work like this. James Lewis came from the office to set up an array of cameras and recording equipment to allow us to produce our first live webcast on March 3, 2011. The guest artist for this performance was Dr. Andy Harnsberger, and he was an enthusiastic participant! Harnsberger's students were able to gather in the band room at Lee University in Tennessee to watch the live stream of his performance.

We followed up this event by live streaming the entire Day of Percussion at our school. All clinics and performances went out over the webcast, and people from around the country were able to tune in at their leisure. An additional benefit to Ustream.tv is that the webcasts are archived for later viewing by anyone with access to the site. (To see webcasts visit http://www.ustream.tv/channel/uncp-percussion-group).

Lewis described his array as "a typical video setup with two cameras, a video mixer, a microphone, and a digital mixer/audio interface. The two cameras were Panasonic AVCCAMs. Although the cameras are HD, we opted to use their analog outputs. The video mixer/switcher was the Datavideo SE-500. To convert the video to the digital domain for the Ustream webcast, we used a Canopus/Grassvalley ADVC110. For audio we used an Audio Technica condenser microphone along with a MOTU Ultralite Audio Interface. We used the digital mixer side of the MOTU to mix and monitor levels. This fall we moved to an HD setup consisting of four cameras, with an SE-2000 Video switcher, MOTU V4HD Processor, and Datavideo Video HD Recorder."

I became increasingly interested in the capabilities of the technology as a teaching tool while listening to Dr. John W. Parks IV discuss his ability to record every note of every rehearsal for his students to review. This year I also followed Parks's advice and began recording all of our rehearsals and lessons. Our rehearsal hall is not a state-of-the-art studio like that at Florida State University, so I had to come up with other ways to record rehearsals. Using an iPod Touch and the iTalk application, I am able to get decent recordings of our rehearsals. Following each rehearsal, I can upload the recorded iTalk files to dropbox.com, a web-based file-sharing program. I created Dropbox folders for our percussion ensemble and our world percussion ensemble. Then, students access the Dropbox folders to access the audio files for review.

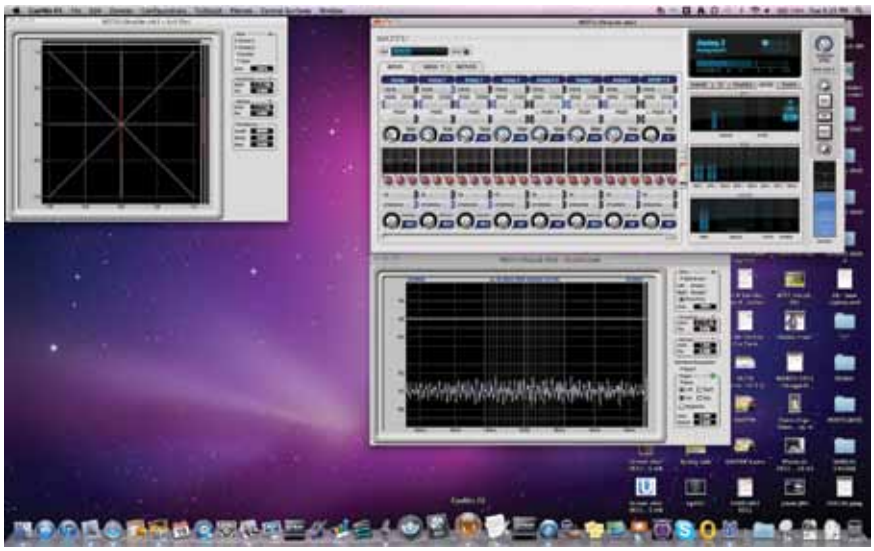
We record lessons using a USB microphone, a computer, and the free audio recording and editing program Audacity. Students can review what was said in the lesson, hear themselves play, and hear the teacher play. I have also found that I don't have to repeat the same instructions over and over as the students can review the recording for any information they may have forgotten. Following the lesson, I convert the audio file to mp3 format and place it into the student's Dropbox folder (which, for privacy, is limited to individual access). Students who play audio files retrieved from dropbox.com via iTunes automatically generate an archive of all of their lesson recordings on their own computers.

I also use a Logitech camera to record video of the students performing in lessons. These videos are then reduced in size using the program iWisoft, which allows the video format to be changed. These videos can then be placed in the students' Dropbox.

We have also used Dropbox for students to turn in papers and programs for review and correction. In addition, this year our marching band has begun using Dropbox to distribute music to the band as a more secure method than having it posted on our website.

This year we will also be utilizing Skype to allow guest artists to interact with our students, an idea freely borrowed from Norman Weinberg. In this time of great budgetary concern this is a great way to get more guest artists working with students without having to account for extraordinary travel costs. For our Skype sessions we will be utilizing a large-screen monitor in our rehearsal hall, which will be connected to a laptop utilizing a VGA port. There will be two external cameras set up and connected in the rehearsal hall to be able to show the students to the guest artist and to record the session. Some schools' faculty members have successfully used Skype to maintain regular lesson and rehearsal schedules when they cannot be at school. Also, several programs have recently hosted composers' coaching sessions of new works using Skype.

Another useful rehearsal and teaching tool has been the development of Peterson Tuners' Body Beat Sync metronome. The Body Beat uses a pulse to vibrate the metronome so that the student can feel, rather than listen to, a pulse when practicing. The sync allows multiple metronomes to be controlled by one master unit. This metronome can also be programmed with multiple tempo and meter changes using programs like Sibelius or Finale through a USB port on the program. In this way click tracks for challenging works can be programmed for the students to feel the pulse in rehearsal or performance. This has even been used in marching rehearsals to replace the use of a metronome through a loudspeaker.



Several apps that are available for today's smart phones can be quite useful for percussion teachers. Several of these applications are available for both IOS and Android devices. Following is a selected list of such apps.

Pocket Percussion Teacher: Designed by Robert Green, this application includes exercises and instructional videos to develop technique on snare drum, keyboards and marching percussion instruments. Further developments will include exercises for concert percussion, timpani, drumset, and more.

PolyRhythm: This application is designed to help students more accurately render various polyrhythms common in our music. The app allows the tempo to be changed from very slow to performance tempo. Rhythms range from 3:2 to 13:4.

DrumLibrary: This application includes rudiment and groove studies including such famous grooves as "50 Ways to Leave Your Lover."

Metronome Tempo Advance: This is one of the best metronomes available for IOS. It includes a wide range of sounds for the metronome, tempos ranging from 10 to 800 bpm, traditional tempo markings (in Italian), four different accent settings, a "vibrate the pulse" option on the iPhone, and the ability to store set lists and set songs to include tempo and meter changes.

Time Guru: This app for IOS and Android is a metronome that allows you to set a certain percentage of beats that will be silent during the click. This allows users to work on keeping time and checking how accurate they are when the click returns.

Songtronome (IOS)/Metronome for Mac/Accelerating Metronome for PC/Practise Metronome (Android): These are metronomes that allow the user to set a starting tempo and an ending tempo as well as the length of the phrase they would like to practice. The metronome will then gradually accelerate over a specified length of time to allow the performer to gradually build a phrase to performance tempo.

The Clave: This app does exactly what the name says: it plays various clave patterns in a wide range of tempos. It includes son, rumba, Afro, and bossa patterns in 2–3 and 3–2 arrangements.

Amazing Slow Downer (Audio Speed Changer Pro for Android users): This program can slow down (or speed up) recordings to enable practicing with a recording, alter a tempo for a piece with tape accompaniment, or for review of accuracy during practice. The program does not alter the key when changing the tempo, but it can be used to change a key if needed for performance purposes. A desktop version of this program is also available.

Smart Music: This program for desktop computers has been around for quite some time but has not been used as frequently for percussion as for other instruments due to a lack of percussion pieces being included in the program. The program allows performers to practice with recordings at various speeds, change keys as needed, and record themselves performing with the track. It is becoming more directly useable in our field due to some recent changes to the program. The band and orchestra libraries have been expanded so that percussionists may now practice and record sessions with some of our orchestral repertoire. In addition, mp3 files can now be imported into the program for practice use. Smart Music also contains an extensive jazz library that can be tremendously useful for studying jazz keyboards as well as drumset.

Of course, we must train our students to utilize technology. Not every degree program is going to offer courses on music technology hardware, software, and implementation as a part of their curriculum. However, more are starting to incorporate these topics into their performance and education degrees. One way to work around this lack of formal course work is to incorporate technology into the regular studio program. Many studios incorporate projects such as research papers, concert reviews, and book reports into their curriculum. Additional examples of technology-based student projects may include website development, audio or video podcast productions covering either a historical or pedagogical topic in percussion, and recording/production projects involving microphone placement and software mastery.

To get other views on the use of technology I interviewed several educators who are at the forefront of using these new technologies. I posed the following questions to Norman Weinberg, John W. Parks, IV, Thomas Burritt, and Dave Gerhart.

Tracy Wiggins: *Do you feel that the percussion world is at the forefront of using technology as a pedagogical tool in the music world? Why or why not?*

Norman Weinberg: Yes—in academia. I find that the percussion studios are the most forward thinking and current, somewhat

due to the "newness" of our literature. While the oboe studio has contemporary works to choose from for performances, they are most likely focusing on the traditional literature of their past. Percussion is still a new genre, and we thrive on new literature. Besides, the percussion faculty are often the "coolest" ones in the school!

John W. Parks IV: I think we are, if not the leaders, right up there. Percussionists have a natural knack for the skills required for audio and video technology—great ears, visual acuity, for example—not to mention that technology is still changing the way we perform and teach at a level unmatched by other instruments: instrument construction/innovation, interaction with computer-based soundtracks, Skype master classes, commissioning, streaming live performances and TV shows like Tom's (Burritt) PATV, real-time collaboration, Norm's Percussion History class, etc. Other instruments don't have the breadth or the necessary need to change—trumpet or violin, for example.

Thomas Burritt: I'm not sure about this one but I can share that most other societies—PAS equivalents—seem way behind in their website offerings.

Dave Gerhart: Yes and no. I think we are one of the top instrument families that are using technology, but I think it is pretty even between all of the rhythm section instruments. There are countless sites for guitars, bass, and piano. I think the wind instrument families are further behind us.

TW: *What types of technology do you use in your daily instruction with your students? Can you describe the setups you use?*

NW: We video every single studio class, and the students watch/listen to their performance during the next lesson and discuss it with their professor. We also video every percussion studio concert such as student recitals—B.M. to D.M.A.—and all our chamber ensemble concerts—percussion ensemble, World Music Gang, etc. We also have been webcasting every concert since fall 2009. We have a computer devoted to all of our video files, dating back about 15 years, that students can watch for inspiration and/or literature selection. We often use video/audio recording during lessons. Some of our students record the entire lesson from time to time.

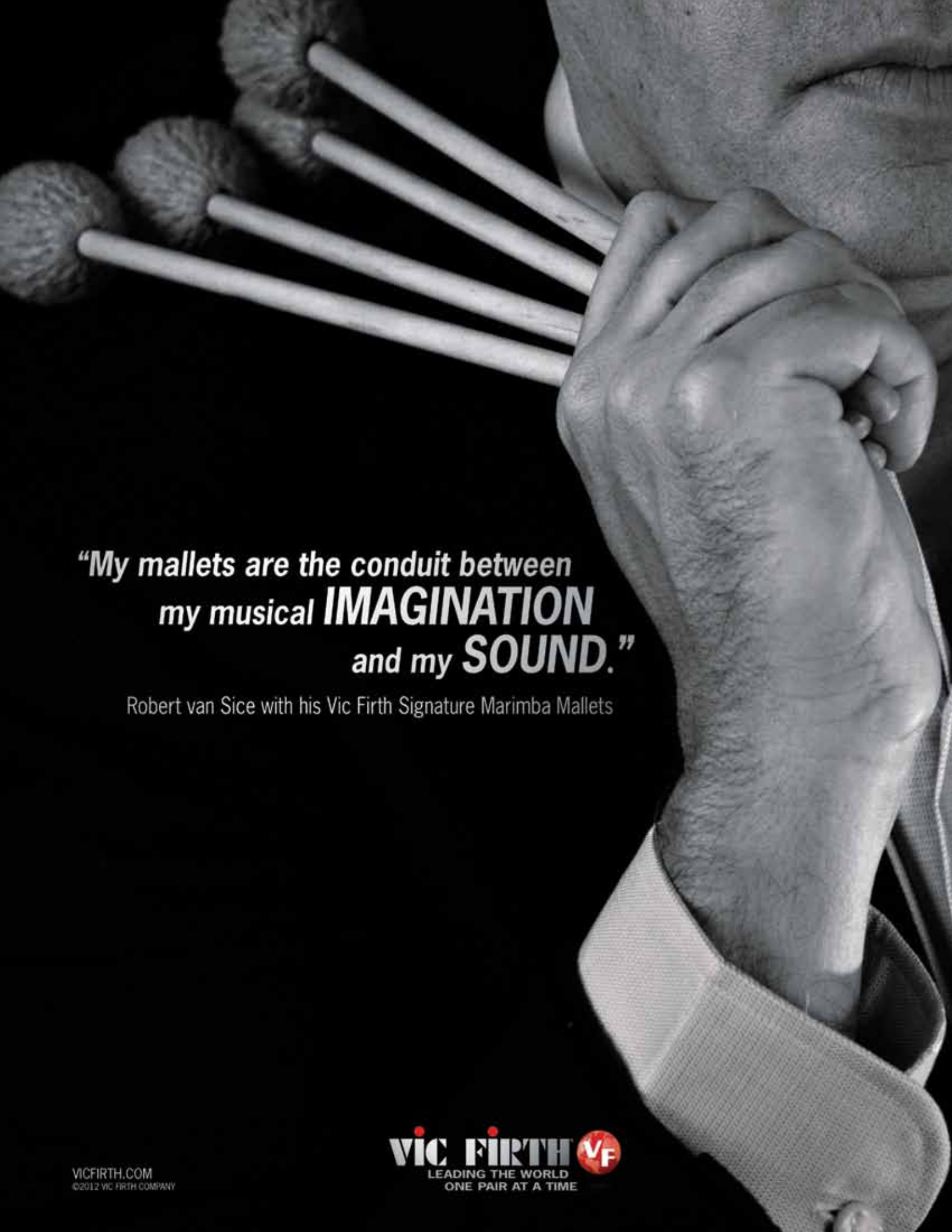
JWP: Audio and video are our primary technological tools. The FSU percussion studio is wired as a professional recording environment, with my office next door as the control room. You can find details on our setup and gear at www.johnparkspercussion.com/audiovisual.html. All lessons, rehearsals, and master classes are recorded and saved on student flash drives for reference and comparison. We also have HD video capture in the studio, which aids tremendously for recording pre-screening DVDs, music festival/scholarship auditions, you name it. Our latest percussion ensemble disc was recorded, mixed, edited, and mastered all in the teaching space.

TB: I only use video and audio recording every once in a while. For audio I use Audacity so we can look at waveforms, and it allows us to listen at very slow speeds for analysis.

DG: iPad and iVideo via MacBook Pro. I am not sure how I lived without an iPad! It is one of the most helpful technologies that I have ever used. Here's what I use:

GoodReader: This application is an incredible PDF viewer and browser. I have uploaded all of my lesson handouts into this program, and when I introduce a new concept/worksheet to a student, we view it on the iPad. Once the lesson is complete, I can e-mail the worksheet from within this program. I also have scores and orchestral excerpts in GoodReader. It is also a great way to read music, or books, in the pit—no stand light required. This app in combination with IMSLP.org is incredible.

Tempo Advance: This metronome has replaced my Dr. Beat. It is customizable and can do subdivisons up to 20! You can also save Set Lists with all of your tempi. I use this when I am working on a new piece and I have also programmed in all of the tempi for


"My mallets are the conduit between
my musical IMAGINATION
and my SOUND."
Robert van Sice with his Vic Firth Signature Marimba Mallets
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the Mitchell Peters and Cirone books. With one click, I can pull up the tempo for any etude, and when the iPad is synced with my MacBook, these playlists are saved.

Penultimate: I use this to app to write down music examples and thoughts. I can send these sketches via e-mail to the students after each lesson.

Google Apps: I track all of my students in Google Docs. I share the document with my students so they know what and how they did in their lessons and what to prepare for their next lesson.

YouTube: Great resource to watch performance videos. As you will hear in the DrumChattr podcast #28 with Paul Lansky, students who are preparing multi-percussion solos can also look at setups and mallet choices and changes. This helps build our performance practice for the percussion literature.

iTunes: I keep all of my excerpts and major percussion rep available. I can't wait for iCloud to free more room on my iPad.

iReal b (aka, iRealBook): This is great for students who are studying jazz. I also use it for students who are learning their scales. I use my MacBook Pro to do video recordings of lesson performances. Once a student is ready to record, I use QuickTime Pro and we record the performance. I upload these files to the school's FTP server and the student can have a copy for future reference.

TW: *What benefits or drawbacks do you see to using technology like Skype and UStream?*

NW: During Spring 2010, I was awarded a grant to begin the "Distant Drumming" series at UA. Most Fridays from 11:00 to 11:50, we Skype in some of the most outstanding performers, educators, and industry leaders for lectures or master classes. I was awarded a second grant to continue the series during the spring of 2011. Our 2011 guests included Jim Atwood, Steven Schick, John Parks IV, Dame Evelyn Glennie, Kevin Bobo, Alan Abel, Anthony Cirone, and Peter Erskine.

Once we worked out all the "bugs," there were very few drawbacks. I'm working on an article for *Percussive Notes* about this very project. I wish that the audio quality was a little better, but it's way better than it was just a year ago, and the video streams are much more stable. This is only going to get better and better. It's still certainly "good enough" right now for the project to be super valuable to our students.

JWP: I don't think there are drawbacks, per se. I've found that it's hard to get accurate audio information to work through Skype and UStream—I'm just an audio snob—and sometimes, depending on computer and connection, there's some lagging in real-time broadcast. But I think it improves daily.

Ustream is what we use to webcast all our concerts. Downside: ads, *or* it's *very* expensive to offer the webcasting without ads through Ustream; it's either free or a hundred bucks a month! I haven't looked into other providers, but that is one of my summer projects; if you know of another service, let me know.

DG: I only see benefits! DrumChattr.com was built using Skype. Shane, Tom, and I have never been in the same room. In fact, I have still never met Shane. As percussion educators, I think we are just beginning to use Skype effectively. I think it could be a great resource for lessons, master classes, and rehearsals. The quality of Skype is finally good enough to allow for these uses.

I currently don't use Ustream, but I have watched many live concerts, and I think I am going to be broadcasting our percussion concerts via Ustream next year.

TW: *What effect do you believe social media such as Facebook and Twitter have had on how and what we teach?*

NW: Not too much effect on what I teach, but we use Facebook to advertise our concerts. My students scan YouTube for new literature to be considered for study or recitals.

JWP: Facebook is a great tool for keeping up with other programs, colleagues, and, in our case, prospective students. Once our target students are identified through auditions or visits, my students often "friend" them so that the prospects have access to the students for questions and to keep up with what's happening—concerts, master classes, awards, whatever. This is one of our "secret" recruiting methods, yet I think many programs don't take advantage of it.

TB: Facebook not so much. Twitter for interaction with those who are interested in your teaching/performing style. YouTube has been huge for me as a pedagogue. Finally, I am able to get my teaching ideas and style out to the entire world.

DG: I don't think it has an effect on how we teach, but I think it is an incredible resource to connect people and percussionists. If I have a question, I know my Facebook/Twitter followers will be more than willing to help out. It is also great to see photos of past concerts.

TW: *What technology do you think is being underutilized right now?*

NW: I think that the Distant Drumming series could be done *everywhere* and *anywhere*! I built the first online percussion course: Percussion History and Literature (see "Norm Weinberg: Setting the Standard for Online Percussion Course Instruction" by Kurt Gartner, *Percussive Notes*, Vol. 49, No. 3, May 2011). The class can be taken by anyone on the planet with an Internet connection through our Outreach College, or it can be licensed by any percussion professor and taught locally at any university—already done at North Texas, Central Florida, University of South Alabama, and Temple. In essence, it's the entire course in an online format. I'd *love* to see other classes made available, such as History of the Drumset, the Percussion Writing of Bartók and Stravinsky, Scoring for Percussion, etc. I'm actually working on a new course during my sabbatical. I hope it will be completed by fall 2012.

JWP: Basic audio recording. It is incredibly easy, and not very expensive, to get really great recordings these days; all you really need is a computer, software of choice, an interface, cans/monitors, and a good set of microphones. Or, for much *less*, you can easily use something like the Zoom Q3HD and free editing software for both audio and video. You don't have to have $20,000 in hardware, cameras, and microphones anymore, although that's certainly nice, and so many of the plug-ins and tutorials are free on the Internet. Pretty amazing.

We talk all the time about "recording yourself," and yet probably 90 percent of students don't do it. Having the installation at FSU provides every student with the opportunity to be recorded daily, which is nice and incredibly helpful to me as a teacher, as well as to the students. I tend to teach even better when the "red light" is on.

TB: I would like to see more of my peers engage in social media. I don't see it as any different than connecting with people at PASIC. Except, of course, you don't have to travel, and the "convention" lasts all year long. More people could benefit from the connections made there.

DG: Besides a metronome, I would say the iPad for the numerous reasons above.

TW: *Do you (or your school) provide your students with instruction to incorporate this technology into their teaching and performance?*

NW: Yes. We have CrossTalk—the UA Electronic Percussion Group. Students in this group, who are selected by audition, get in-depth instruction in DrumKAT, MalletKAT, TrapKAT, ZenDrums, Reason, Live, mixers, amps, MIDI, looping, etc. A few years ago, we did a technology workshop every Friday afternoon. It was very successful, but we haven't done it in a few years. I've taught a couple of independent study courses on the topic.

JWP: Yes. I've taught a few independent studies on it, and I have several students who are training as assistant engineers on various projects. We're starting to record a lot of groups and people

outside of Tallahassee, and the FSU students are getting first-hand experience in seeing how things work from beginning to end.

TB: UT does virtually nothing for our students. I have taken our students through Gary Vaynerchuk's book *Crush It*. Also, I encourage them to blog and create a professional online presence.

DG: Not that I am aware. There is a general computer class, but I think it deals more with Finale and sequencing and some basic recording techniques. I am not 100 percent sure, but I think it is an online class for all freshmen.

TW: *What has been the biggest development in technology that has aided you in your teaching?*

NW: Hard to pick a single one. The ubiquitous use of computers and technology during the last ten years has made it "less odd" to use technology on a daily basis for just about anything. Ten years ago there was no YouTube, no 200 video cameras, no smart phones, no Skype. It's now "normal" to use technology in a variety of ways and even come up with new ways to "plug in" the technology. I'd also have to say the democratization of music composition. The number of good to great compositions that are being written and published or self-published today is a *huge* step forward for development.

JWP: In light of all of these things, what I enjoy the most recently is large file transfer. I use a variety of them, with my favorite being wetransfer.com. I can send audio, video—up to 2GB of files—free, which is nice when sending recordings to composers, or sharing them with colleagues for feedback, or, as has been the recent case for me, doing lots of video work for PAS. All 20 of the PASIC 2010 videos were rendered in my studio, then sent to Indianapolis via wetransfer.com, including the "I am PAS" movie and its 11 translations. And with other projects I'm doing—promotional videos, commercials—being able to get soundtracks and hi-resolution images or HD video easily from sources all over the world, and quickly, is a terrific thing.

TB: I pretty much already answered this, but more generally the social web, and cheap to free website tools have allowed so many new performance and teaching opportunities for me. Aside from helping us to do what we have always done more effectively, it opens up new opportunities from an entrepreneur's perspective. Basically, the cost of entry is so little that individuals can actually create something related to their field. They are only limited by their imagination.

DG: The iPad and the Internet. There are so many resources available to the modern student that I didn't have when I was in college. I feel old now.

I would like to thank Dr. Weinberg, Dr. Parks, Dr. Burritt, and Dr. Gerhart for their contributions to this article.

Tracy Wiggins is Coordinator of the percussion program at the University of North Carolina at Pembroke. He holds a Doctor of Musical Arts degree from the Hartt School, University of Hartford. Wiggins holds a Master's Degree in Percussion Performance from the University of New Mexico and a Bachelor's Degree in Music Education from Oklahoma State University. He has done post-masters work at the Ohio State University. Wiggins has performed with The Santa Fe, New Mexico, and Alabama Symphony orchestras, steel drum and ethnic drumming ensembles, and in chamber and solo performances throughout the United States. Wiggins has premiered works by composers David Macbride, Thomas DeLio, Daniel Davis, Ching-Chang Chen, and others. PN

What Is Muscle Memory?

By Dr. Darin "Dutch" Workman

When I was registering for classes my freshman year in high school, I remember my brother counseling me to take a typing class. He told me that it would be a necessary skill when doing school assignments. I wonder if he realized how important it would be as technology evolved around being able to use a keyboard.

Interestingly, I am typing an article about muscle memory using the same skills to type words, phrases, and sentences out of muscle memory learned in that freshman typing class. You see, my typing teacher taught us to think of words as a series of movements, so a quick series of finger strokes gives us the word "word." Without thinking of it, the word comes out. In fact, the very phrase "the very phrase" comes out as a slightly longer series of involuntary finger strokes. Over the years, I have found that longer thoughts come just as a slightly longer series of finger strokes.

What began as a number of complicated movements has become a single fluid motion—much like a child learning the sound of each letter, then combining letters to make syllables, and combining syllables to create words. Later, it's a matter of learning to say the words smoothly, then connecting them in phrases and sentences, and finally constructing long thoughts that are paragraphs or even pages long.

Some people can quote long poems, stories, or songs without thinking of what they are saying. Yet they are creating strands of complicated movements through the lungs, vocal cords, and mouth, and thinking of it all as one action. This is muscle memory.

Muscle memory begins from the time we are born. We try to negotiate our body to do the things we need and desire. For example, a baby attempts to walk with a great deal of concentration and failure. Through much trial and error, eventually the baby learns the task. Once walking is learned, it is perfected throughout the coming years. At the same time, the child experiments with talking, eating, and other tasks simultaneously.

It is important to note that muscle memory starts with a thought about a movement, then practicing that movement over and over. Failure is natural, followed by lengthy persistence on the road to success. In fact, once the rough draft of the movement is completed, it seems that the goal is reached. But the perfecting of the movement goes on for a much longer period of time.

Throughout this process, the motion becomes imbedded in the subconscious mind and eventually becomes possible without conscious thought. Some examples of this include eating, brushing teeth, buttoning a shirt, riding a bike, etc.

Various two- and four-mallet works challenge the mind and body to the extreme by demanding quick, intricate finger, wrist, and arm movements. But once the standard patterns are established in muscle memory, other tasks become easier.

When we first learn a task, we seem stiff and uncoordinated. In addition, we are very easily distracted. However, with time and practice, the task becomes smoother and automatic. Strength and coordination is developed in the muscles when practicing the tasks.

Some scientists divide the tasks into a fast-learning phase and a slow-learning phase. The fast-learning phase is when we plan on how to go about the task, and the slow-moving phase is when the body adapts in order to complete the task. As soon as the body starts the task, changes in the neurological processes begin to formulate, and even continue if the task is stopped early on.

MAKING COMPLEX THINGS AUTOMATIC

Today as I went through my practice routine of rudiments on a pad and various beats on the drumset, I noticed that things I have done for years went smoothly while I was thinking about completely unrelated things—rather like an automatic-pilot response in my mind and body. However, doing new coordination tasks required my undivided attention and were rather frustrating to execute early on. It seems that once I learn them, they became more smooth and automatic with practice.

Three main stages constitute learning new muscle memory. The first is cognitive, during which we use extreme focus to control simple movements that are small puzzle pieces to doing a task. This is usually very awkward and slow moving. Next is the associative, which is when the basic movements are learned and we are trying to link them together smoothly. The last phase is the autonomic, when a task can be done smoothly without thought, and the brain and body continually perfect it by repetition—making it more efficient and effortless.

During the autonomic phase, the task becomes one large command for the body. For instance, your brain says, "play this song" and it all comes out without thinking of how to execute each measure. As we practice it over and over, the brain and body become accustomed to doing longer sections of the task without thought. During this phase, the muscles are conditioned to do the task with increased coordination, endurance, and strength. The brain learns to do longer sections of the task without thought, and it actually takes less brainpower to accomplish this.

THE MORE YOU USE IT, THE BETTER IT WORKS

While in undergraduate school, I spent a

lot of time rehearsing. I found that the more I practiced, the easier it was to learn new things. The more things I learned, the easier it was to learn more difficult things. Furthermore, I found that if I practiced at the same time each day, my brain was trained to learn at that time and was ready to get to work. As my practice times lengthened, my brain would follow suit and stay focused for longer.

Like moving up a ladder, I would have to push my mind to learn a concept, and then push my body to incorporate it. Eventually, the mind could outperform the body, and then the body would become stronger and surpass the mind. In this way, I would go step by step up the ladder, reaching higher levels of expertise, and stretching my abilities both mentally and physically.

I also found that as I played consistently and longer, my endurance and focus increased. Musicians, especially percussionists and drummers, need great coordination, strength, and endurance to perform. It has been proven that strength training increases the development of synapses connecting brain communication and the communication between the brain and muscles. Recent research shows that when you perform a task repeatedly, your muscles first get stronger, then bigger, and that your nervous system increases its ability to communicate. When you stop doing that task, you lose strength before losing muscle size.

Some theorize that professional musicians who start music training at an early age seem to have functional differences in the interconnected neural paths of their brains. This makes it easier for them to transmit signals throughout the multiple regions of the brain. I have often wondered if the changes in synaptic connectivity in one person could pass down to their children born after those changes occur.

FINDING EASIER WAYS TO GET A BETTER RESULT

Over the years, I have worked with runners, a few of whom became among the best in the world. I noticed that the more they ran, the more efficient their running form became. Eventually, they ran up to 30 miles each day without injury. Their body used less energy as they perfected their running technique.

Through practicing various movements, we gradually reduce the amount of mistakes we make, then we find easier and more efficient ways to do the tasks. Some believe that if we practice enough, eventually we learn to do the task instinctively without wasted energy or mistakes.

LEARNING TO DO THINGS THE WRONG WAY

Many years ago, I had a patient who was a great drummer, but he had a limiting factor: He played everything from the wrist. In doing so, he missed the skills he could acquire by incorporating other parts of his arm and body. It was very difficult for him to undo the already imbedded muscle memory and then start from scratch learning a better method. Afterwards, he was able to reach much higher levels of skill in his playing because of the shortcuts his improved technique afforded him.

Recently, I had a parent call me and tell me that his son was running in the most odd way and wondered if something was wrong with him. Since I worked on runners, I was asked to take a look at him. It was obvious that he had never learned to use his feet properly. I worked with him for a couple of weeks, teaching him how to get his body to move properly through various biomechanical exercises. At the end of our sessions he was running smoothly. As time progressed, running correctly became natural. In fact, he had forgotten how to run improperly.

Incorrect muscle memory can actually mean that all of those hours and years of practice have led us to a dead end. If we learn to do a movement correctly from the start, it is not possible for us to do it wrong; we just don't know how. When working with percussion and drum students, I tell them to do new movements very slowly so they can do them correctly from the beginning.

HARNESSING THE ABILITY TO FOCUS

For me, learning the drums was easy from the beginning. However, it seems that there are other things that are very

Developing polyrhythmic patterns using all four limbs of the body presents a unique challenge to the drumset player. In addition, center of gravity and dynamic control with sticks and brushes is an extra challenge perfected through years of muscle memory.

Proper hand technique when hitting hand percussion is a learned muscle memory task. It can help the musician avoid injury to the hands and wrists due to playing.

difficult for me to do. For example, I struggle learning basketball skills. However, my son seems to catch on quickly and easily, even though we share many of the same genetics.

How are our bodies able to learn increasingly complex movements with repetition, and then perfect them with more efficiency? Research shows that muscle memory happens in the brain, not the body. I believe it includes both brain and body.

Research also shows that some have a greater ability to develop certain skills than others. I agree, but I know that each of us is naturally good at certain tasks. Research backs me up, suggesting that various muscle memory patterns in children can only be explained through genetic predisposition.

My experience and study has led me to believe that a person's talents are directly related to a person's ability to focus—the ability to give undivided attention to a subject. Scientists suggest that attention is key in learning muscle memory tasks, and if we are interrupted in the process, or another task is learned too quickly afterward, the original task is more easily forgotten. More time given between learned tasks establishes them more solidly in the brain. The findings also indicate that as we become more adept to learning muscle memory tasks, even distractions lose their ability to derail our learning process.

With high-level musicians and athletes, the ability to focus is one of the natural gifts that makes great people great. Even the ability to focus can be learned through repetition and "perfect practice."

PERFORMANCE ANXIETY AFFECTS MUSCLE MEMORY

While in my freshman typing class, I could work quickly and accurately until the teacher stood over my shoulder to see what I was doing. It was a distraction because I knew someone was watching. I suddenly became worried about what the teacher would think if I made a mistake, and I did.

Typically, we bring on our own performance anxiety by derailing natural muscle memory when we overthink our performance. We tend to make things too important in our minds. That leads to distraction of the mind and muscles. We could have performed smoothly if we had not distracted our muscle memory.

That same principle applies in everything we do. We either turn it into intensity or distraction. When playing a studio session, the intensity leads some to focus and perform better. Yet others lose their ability to play in the same situation because of the way they perceive it.

EASIER TO RELEARN PREVIOUS SKILLS

During my first two years of doctorate school, I was so immersed in studies that I didn't play drums or read charts. During my third year, I went to audition for a local community college jazz band, and played very poorly. However, after practicing for a few weeks, the skills I had acquired earlier in life came back at an accelerated rate, and I was able to play things in five to six weeks that originally took me ten-plus years to learn.

That ability to relearn was muscle memory at work. "It's like riding a bike." Once the activity is learned, it is much easier to learn it again after an absence of months or even years. But the longer you go without doing it, the harder it is to get back.

Muscle memory has a short-term (memory encoding) stage and a long-term (memory consolidation) stage. The short-term is when you are just getting it down. This can be damaged if not continued until the long-term stage starts. The long-term stage is more stable and comes back easier after long periods of time without doing the task.

The muscles change physically to better perform the task. The brain memorizes the efficient movements in order as one large command. After time off, the muscle loses the physical characteristics it developed, but will regain them much quicker than originally, because the muscles and brain remember how to do the task well.

References available from author upon request at docworkman@gmail.com.

Dr. Darin "Dutch" Workman is a doctor of chiropractic practicing in Cedar City, Utah. He works at Southern Utah University as an Adjunct Biology Professor, Medical Advisor for the football, cross country, and track & field teams, and assistant to the head track coach. His focus is performing and sports related injuries, and he is a member of the Performing Arts Medicine Association. He also holds a Bachelor of Human Biology degree and is a Certified Chiropractic Sports Practitioner (CCSP). Workman was Chair of the PAS Health and Wellness Committee for over 10 years, and is the Associate Editor of Health and Wellness for *Percussive Notes*. Workman has authored numerous injury and prevention articles, including the book *The Percussionists' Guide to Injury Treatment and Prevention*. PN

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GENERAL REFERENCE

Connecticut's Fife & Drum Tradition

Dr. James Clark
$30.00
Weslyan University Press

Connecticut native Dr. James Clark presents a solid historical overview of the earliest forms of American drumming. With a sparse 165 pages of content, Clark remains on task by detailing only Connecticut's drumming heritage, rarely straying farther afield to the greater New England area. Especially suited for those interested in America's drumming lineage, the work also shares a sociological glimpse into the lives of early United States military men and the first settlers of Connecticut.

For percussionists interested in the history of the craft, particularly the founding of American field music, Clark's account is certainly worth the read. The author includes wonderful pictures of instruments, early influential players, and Fife & Drum groups as old as 1860. Though newer fields of drumming are mentioned, Clark does not discuss how the idiom progressed into the contemporary form of DCI. He reveals how the ancient and military drumming standards are still held today with many different Connecticut based groups.

The book contains a small list of references, but no index. The read is personal, scholarly, but often pedantic. Though Clark spends very little time discussing specific playing styles, a musical reference such as a CD or online resource would have been appropriate. However, an important period of percussive history has now been adequately filled.

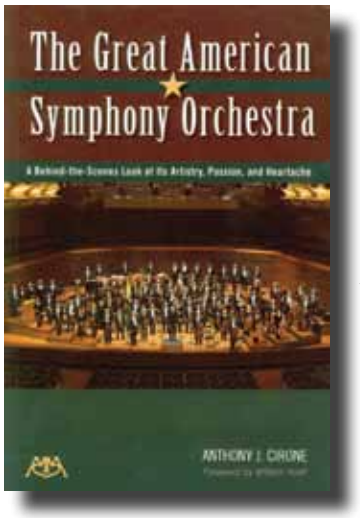
—Michael Eagle

The Great American Symphony Orchestra

Anthony J. Cirone
$19.95
Meredith Publications
Web: Cirone talks about the book at www.meredithmusic.com/the-great-american-symphony-orchestra

William Kraft's statement in the foreword, "More than you ever wanted to know about the symphony orchestra" may be an apt subtitle to this book. It is actually like many books in one. Part reference guide, part memoir, part opinion piece, it is always informative and interesting. PAS Hall of Fame member Tony Cirone has a long and celebrated career as a performer, teacher, author, and composer. Having grown up in San José, it seems I have always been learning from him whether through his books, compositions, or attending his many performances over his 36-year career with the San Francisco Symphony.

This book is exceptional in that it can be enjoyed and understood by the layman as well as the professional. Teachers, students, and performers will find this book a valuable resource, while music enthusiasts will find the explanations of the various parts of the symphony orchestra informative and Cirone's stories entertaining. Aside from the definitions/descriptions of the various parts and activities of the symphony orchestra organization (including touring and recording), Cirone offers his opinions on the music of the avant-garde (in a chapter entitled "Cruel and Unmusical"), "pops" music, and ethics in the symphony orchestra.



I recommend this book for anyone (not just percussionists) considering working in the orchestral field, but it would also be a good book for parents and friends of musicians or anyone who would like to know more about the complicated and often secretive world of the symphony orchestra.

—Jeff Moore

Scoring for Percussion

H. Owen Reed and Joel Leach, with Deanna Hudgins
$24.99
Alfred

This new edition of *Scoring for Percussion* is a major rewrite of the original book first copyrighted in 1969. Virtually every element of the original book has been greatly expanded and updated. Where applicable, each "standard" concert percussion instrument is pictured, has a general description, a listing and description of appropriate beaters, as well as a discussion of distinctive features and considerations. New sections include "World Percussion Instruments" (especially the Caribbean and Latin American, Africa, Europe, and Asia), "Bells and Whistles," and "Other Sound Effect Instruments." Although listed in the original text, these instruments are now pictured and discussed similarly to the more standard instruments.

The chapter on "Special Characteristics of Percussion Notation" is largely unchanged, as is the chapter on "Percussion as an Integral Part of the Compositional Scheme." Eight appendices are now included: CD-ROM Contents; Suggested Abbreviations; Percussion Symbols; Ranges—Quick Reference Guide; Beaters—Quick Reference Guide; Instrument Availability—Quick Reference Guide; Manufacturers and Retailers of Percussion Instruments; and Website References for Further Study. The Index is more extensive (but not as annotated) in this new edition.

Unfortunately, the humorous and rather chaotic depiction of the imagined problems encountered by an orchestral woodwind section (but altogether too true for its percussion counterpart) does not appear in this new edition. However, this edition is a worthwhile addition to the rather limited body of literature concerning the scoring/composing/arranging for percussion instruments. Every serious student of composition/arranging/orchestration, not to mention percussionists themselves, would do well to thoroughly study and master the concepts presented in this text.

—John Baldwin

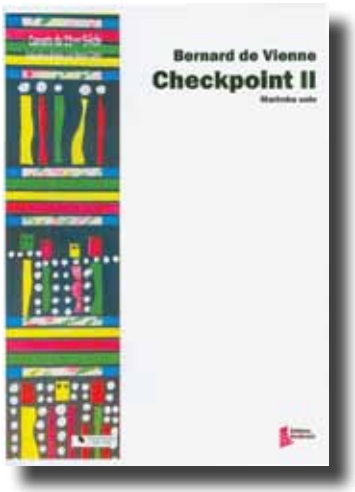
KEYBOARD PERCUSSION SOLO

Checkpoint II — V

Bernard de Vienne
€9,80
Editions François Dhalmann
Instrumentation: 4.5-octave marimba

As the title might suggest, this three-minute work for solo marimba is designed for student study and performance and provides a wide range of technical and musical challenges. However, characterizing this piece as an etude should in no way diminish its musical and performance value as a solo.

"Checkpoint II" is an engaging rhythmic and chromatic work that spans virtually the full range of a 4.5-octave marimba, sometimes within a measure



or two. Numerous divisions of the beat, ranging from quarter-note triplets to thirty-second notes, are employed, as are a few dramatic changes of tempo. The piece begins at quarter-note equals 66, and remains at that tempo for the majority of the work, but the rhythmic pacing and changes of time signature provide significant textural variation. There is no key signature, but extensive accidentals and chromatic passages are found in almost every measure, and the piece is unified by its frequent use of minor seconds, both in chromatic runs and cluster chords in closed and open spacing.

In the notes to the performer, it is requested that every detail be closely observed and played "without adding or subtracting anything." The composer, to his credit, has indicated these details (accents, grace notes, dynamics, trills, etc.) with extreme clarity. Unfortunately, to fit the solo on just two pages, he has notated the piece using a single staff requiring frequent clef changes—even two or more clef changes within a measure. As a result, the first several readings will inevitably involve some retracing to determine the correct clef.

"Checkpoint II" is clearly as its composer intended—a quality solo work for marimba that provids an opportunity for players to critically evaluate their musical and technical proficiency.

—Josh Gottry

La Ballade de Nala **III**
Patrick Mendez
€8,50
Editions François Dhalmann
Instrumentation: vibes

There is really nothing wrong with this little vibe piece. Typical of many solos written for vibraphone, it is based on an ostinato pattern that continues throughout, with certain notes coming out of the texture to form a simple melody.

What's missing, however, are dynamic markings or phrasing indications. Players are left to fend for themselves regarding musical nuance. A good musician will probably intuitively make choices about dynamics and phrasing, and if the correct choices are made, it will result in a good performance. But the composer has given the performer no help here.

While this material is okay, it could have been improved by adding more variety. The ostinato pattern needs a contrasting, more homophonic section as a counter to the constant flow of sixteenth notes. This piece seems to be more of a sketch for a longer, more significant work that was never written. There are some interesting elements in the piece, but I'm afraid it is destined for the "vibe music bargain bin."

—Tom Morgan

La Stravinskyenne **V**
Gilbert Amy
€20,20
Editions François Dhalmann
Instrumentation: 5.0-octave marimba, hi-hat, three suspended cymbals, small tam-tam

Ever wanted to play Stravinsky on marimba? Gilbert Amy has composed a fantastic marimba work, great for recitals, that will showcase four-mallet technical abilities and finesse while paying homage to one of the most influential composers in history—Igor Stravinsky. However, while preparing for the recital, you'll need to stay close to iGoogle as all the narrative associated with the piece is in French.

Composed as a theme with 12 variations, this eight-minute composition is based on the last of Stravinsky's "Three Pieces for String Quartet." The use of the metallic instruments is very sparse and adds a nice, yet unexpected, change in timbre. The theme is stated in the same way as its original, chorale-like setting. Throughout the work, Amy does a wonderful job utilizing all stroke types, a wide dynamic spectrum, and the full range of the marimba; these all aid in creating vast contrast with each variation.

Amy wonderfully captures the beautiful dissonance we all associate with the music of Stravinsky. As a non-percussionist, he writes for the instrument without thinking of the limitations. This phenomenal, though non-idiomatic, work is certain to challenge the performer while providing an extremely satisfying outlet for musical expression.

—T. Adam Blackstock

The Rosewood: Symphonic Concerto No. 2 **III–VI**
Dan Rager
$150.00
Great Lakes Music Enterprises, Inc.
Instrumentation: 5.0-octave marimba; symphony or chamber orchestra

Finding a high-quality marimba concerto that will appeal to the soloist, conductor, orchestra musicians, and audience is a challenge. Composing one of these pieces is even more difficult. Dan Rager's attempt to please everyone struggles to find a clear solution across the entire four-movement work. While each movement has its own character, the disparity between the difficulty level of the soloist's part, random styles, and even imitation provide obvious barriers for performance.

The first movement reminds me of a mid-level high school band piece with the 4/4 time signature, simple sixteenth rhythms, and slightly syncopated melody. Additionally, this movement has the easiest solo part of the entire concerto with most of the part consisting of quarter notes and a few short sections of repetitive sixteenth notes. This part is more suited for one of the ensemble members, not the soloist.

The second movement strongly resembles the first movement of Ney Rosauro's "Concerto for Marimba." Rager's piece uses the same groove in 5/4 with very similar harmonic progressions for the first three measures of the soloist's entrance. While the marimba soloist does not play the repeating left hand eighth notes, the basic accent pattern is the same as in the Rosauro concerto.

The third movement, while bookended by lush chorales, infuses a cheesy tango in the B-section and another easy solo part that merely doubles the primary melody line. The last movement incorporates material from the first three movements, but moves to the "physically impossible" in the solo part in three larger sections of the work. First, Rager calls for thirty-second-note permutations at quarter note equals 90 bpm. Next, the soloist plays eighth notes in the left hand with single alternating strokes and arpeggio eighth-note triplets in the right hand at 140 bpm. He then finishes the piece with double stop sixteenths at 154 bpm!

To avoid these mistakes, I strongly encourage composers to have performers play through concerto parts before releasing them to the general public. I have been fortunate to work with several composers, and the end result has always been a mutual decision to make the parts exciting and intriguing, all the while being physically possible to perform. Unfortunately, this piece is an orchestral concerto that sounds like a band piece, with a solo part that covers the gamut of super-easy to the physically impossible, at a price that will make you gasp. Probably not our next Creston!

—Brian Zator

The Shorter Stories (for solo marimba) **V**
Ian Antonio
$15.00
At Night Music
Instrumentation: low-E marimba

This five-movement, four-mallet marimba suite was inspired by several of Franz Kafka's fragmentary tales. The suite can be performed in its entirety or as separate movements (the composer states in his prefatory remarks that the movements' order may also be rearranged). Each movement has its own compositional character and title: I. The Trees; II. The Sudden Walk; III. The Street Window; IV. The Wish to Be a Red Indian; V. At Night.

The first movement (The Trees) is 45 measures (about 1:30) and alternates metrically between 3/8, 2/8, 4/8, and 6/8. Very small melodic motives are delicately expanded. Movement two is stylistically a perpetual-motion composition with a tempo marked at quarter note equals 136 and a constant sixteenth-note rhythm throughout its 33-measures. Dynamic control is a challenge in this movement.

Movement three provides written instructions and very small motives for the performer to create an independently flexible movement in a very contemporary, almost "Cage-like," character. Movement four is full of arpeggiated figures in shifting meters (2/8, 3/8, 6/8, 9/8, etc.) at a fast tempo marking of half-note equals 116 (which makes the indicated eighth notes 464 internal beats per minute!). Needless to say, the composer's indication of "Fast and risky" is quite appropriate. Movement five is minimalistic in its compositional style with the performer asked to develop three one-measure "gestures" that are notated in 5/4 with sixteenth-note triplets.

To say that this unaccompanied marimba solo is unique is an understatement; it will not appeal to everyone.

—Jim Lambert

Rhythmicity **I–II**
Murray Houllif
$6.95
Kendor Music
Instrumentation: two-mallet keyboard percussion
Web: view a sample page at http://www.kendormusic.com/reference_parts/1/13895_part.pdf

A true pedagogue, Murray Houllif developed this collection of ten two-mallet solos that provide flexibility and substance perfect for young keyboard performers. Understanding the limitations that some young percussionists face, all solos can be played on bells, vibes, xylophone, or marimba. Before beginning any of the solos, teachers should direct the student's attention to the foreword that reads, "Play the solo slowly at first concentrating on pitch/bar accuracy, good (or pleasant) tone production, and proper note values/lengths; later give attention to the dynamic indication and the suggested metronome speed."

Using variety in style, meter, and key signature, several titles will appeal to young students. These include "Walkin' Home," "Pizza Party," "The Ice Cream Rag," and "A Fast Bike Ride." With most solos covering scalar passages, arpeggios, and double-stops, there is plenty of material to enhance the education of young students or encourage older students to dust off their sight-reading chops.

—Darin Olson

KEYBOARD PERCUSSION DUO

Grlashodibzntmev **V**
Andersen Viana
$12.50
HaMaR
Instrumentation: vibes and 4.3-octave marimba

Saturated with tritones, major and minor seconds, and single-measure shifts from *fff* to *ppp*, this six-and-a-half minute duo epitomizes the phrase "method behind the madness." In spite of the recurrence of some musical gestures and ideas, the work is through-composed and provides a healthy balance between convergence and independence. Throughout the piece, both players must communicate the shifting musical moods, which travel through sections of pensiveness, abstraction, and even a brief atonal fugue. Clearly, thought has been put into note choices as the composer relies heavily on either ascending and descending lines or vamping musical figures to communicate phrasing.

From a practical standpoint, both performers must overcome occasional chords that require awkward four-mallet placements. Additional challenges are present since the composer does not offer a lot of information concerning notes with "x" noteheads (which I assume are played with the shaft of the mallet) and vibraphone pedaling. Since no pedal marks are indicated, vibraphonists must rely on a keen sense of phrasing and harmony to tastefully translate the notes on the page into music for an audience.

While it might be difficult to find an audience that appreciates this music, mature players that normally gravitate toward cerebral works such as this will find challenges in performing the scattered melodic material and effectively eliciting and communicating the musicality hidden within the notes.

—Joshua D. Smith

KEYBOARD PERCUSSION ENSEMBLE

Music of Musser's International Marimba Symphony Orchestra, Vol. 3 **IV**
Arr. Clair Omar Musser
Ed. Willis M. Rapp
$34.99
Meredith Music
Instrumentation: Five 4.0-octave marimbas (or two instrument alternatives: three marimbas; or two marimbas, xylophone, vibraphone)

If you were at PASIC 2011 to witness the 50th Anniversary Marimba Orchestra concert, you heard a rare event: 50 people playing 50 marimbas. If you missed out on the concert, search YouTube for

several videos of the concert. For many of us, this was a once-in-a-lifetime opportunity to hear the beautiful sound of rosewood engulfing the hall in a massive wave of resonance. I was fortunate to be a member of the professional group that performed Gordon Stout's commissioned work, and was thrilled to hear the student group perform one of the two pieces in this collection, Eustasio Rosales' work, "Bolero."

Volume 3 of Musser's Marimba Symphony pieces include the Rosales and Sir Edward Elgar's "Pomp and Circumstance March No. 1." These pieces are part of history for every marimbist and percussionist, through Musser's tireless efforts to promote the marimba in the 1930s with his two marimba tours and legendary performances. While this review could turn into a history lesson, I will refrain and recommend everyone read the various articles in *Percussive Notes* about Musser's Hall of Fame career.

Logistically, "Bolero" lasts four minutes, while "Pomp and Circumstance" runs about five minutes. The latter work has an ABA form, using the popular theme for the A sections and slow chorale in the B section. The Rosales is straight-ahead with no tempo changes or surprises. Both of these works have stood the test of time and fit very well as keyboard ensemble works.

While the sound will be much different than 50 players, a group of five will provide a great balance to all individual parts. The parts can be played by advanced high school and college students, and to keep the original marimba orchestra history alive, should be programmed by ensembles around the world.

—Brian Zator

PERCUSSION ENSEMBLE

Afro-Latin Dance **IV**
Thomas A. Brown
$14.95
Kendor Music
Instrumentation: two marimbas, vibes, timpani, bongos, large and small chocollo, guiro, cowbell, maracas, tambourine, woodblock, two torpedos, three sets of claves, triangle, afuchi, agogo bells (list of substitute instruments in the score)
Web: view a sample page at www.kendormusic.com/reference_parts/2/20006_part.pdf

This intermediate-level percussion sextet requires each performer to play multiple instruments. After a brief four-measure introduction, this three-minute, 30-second composition starts with layered rhythms at a moderate tempo. The guiro takes the lead in the Latin rhythmic opening until a transition begins with both marimbists performing four-mallet tone clusters. The composition then changes from the opening 4/4 to a characteristic 6/8 West African groove.

Unfortunately, this piece does not present many original ideas. It contains very basic techniques with a predictable layering evolution. Playable by a high school ensemble, this piece could introduce the audience to different world instruments.

—Jim Lambert

Body Percussion For Two **III+**
Murray Houllif
$10.95
Kendor Music
Instrumentation: the body
Web: view a sample page at www.kendormusic.com/reference_parts/2/20379_part.pdf

This is a collection of ten compositions that vary in duration from 1:50 to 2:30. As stated in the title, the only instrument required is your body. Each piece is scored for two players and may be expanded for any number of performers in multiples of two, providing flexibility in the requirements and utilization of personnel. However, only two scores are included in the purchase and parts are not available.

Most of the compositions in this collection are derivative, as can be established from their titles: "Our Rumba," "Viva La Mambo!" etc. Eight of the ten works utilize 2/4, 3/4, or 4/4 time signatures, while one is in 6/8 and another combines 5/8, 6/8, 7/8, and 4/4. The variety of rhythmic material throughout the ten works is limited, although several include flams and three-stroke ruffs.

The primary technical challenges for performers involves coordination related to the use of the feet and the awkward body position required to repeatedly play on the knees; seated performance will alleviate the issue related to the knees and may be the intention of the composer. Additionally, coordinating the oft-disjunct ensemble writing will require careful individual preparation and ensemble rehearsal. These "non-unison" sections generally do not seem to reinforce thematic content or generate significant thematic variation; they merely seem to disrupt the established phrase and "groove" of each work.

Compositions for body percussion are challenging for performers in terms of sound production via the requested sound sources and associated actions such as "pat knee," "pat tummy," "tap foot," etc. While these types of compositions are attractive to many because of the instrument requirements and undoubtedly the influence of *Stomp* and the like, they function principally as semi-valuable pedagogical tools and often fail as performance works. Unlike *Stomp*, "Body Percussion For Two" and others like it lack the theater, electro-acoustic production (amplification equalization, compression, etc.), direct simplicity, and adroit composition that make body percussion works effective vehicles of expression for performers and audiences.

—Ron Coulter

Chipboard **I+**
Josh Gottry
$12.00
Gottry Percussion Publications
Instrumentation: four wooden instruments
Web: hear a virtual drumline recording at www.gottrypercussion.com/composer/titles/chipboard.html

In the hands of percussionists, four pieces of wood can sound fantastic. This hip quartet for middle school (or beginning) percussionists is scored for four "standard wooden instruments" with the composer's blessing to substitute found or created wooden idiophones, and even double or triple the parts. Based entirely on overlapping and interlocking quarter, eighth, and sixteenth notes, this two-minute ensemble piece will appropriately challenge performers in the areas of ensemble listening skills, tempo control, and volume blend and balance. So leave the wood chipper at home, grab some drummers, woodblocks, log drums, or temple blocks and get crackin'!

—Joshua D. Smith

Cores Norte/Sul **V**
Ricardo A. Coelho de Souza
$60.00
OU Percussion Press
Instrumentation: (13 players) crotales (2 octaves) sleighbells, lion's roar, sandpaper, whistle, glockenspiel, 2 woodblocks, xylophone, ratchet, guiro, chimes, spring coil, triangle, mark tree, slapstick, suspended cymbal, bass drum, 2 vibraphones, Chinese cymbal, 4.3-octave marimba, 3 5.0-octave marimbas, 4 timpani, tam-tam, bell tree, sizzle cymbal, bongos, cowbell (w/foot pedal), caxixi, conga, high cowbell, flexatone, concert bass drum, 2 glass bottles, water gong, finger cymbals, key chimes, floor tom, repinique, hi-hat, pedal bass drum, splash cymbal

Keeping in the tradition of the large percussion orchestra pieces from OU Percussion Press, this two-movement work (performed without a break) explores ethereal sounds, exotic timbres,

and creative instrument colors. The first movement uses extended techniques and has a rather free feeling with regard to meter. Although there is a steady and slow pulse, the complex rhythmic figures sound like *ad lib* gestures at times. As the publisher states, "the second movement juxtaposes rhythmic ostinati in the keyboards against a driving groove in the percussion section." This movement has a great deal of challenges for the ensemble in terms of blend and execution. There are many demanding syncopated figures simultaneously in the ensemble, and constant attention is required regarding the balance of louder instruments against the keyboards and hand drums.

Although this is a challenging work with demanding four-mallet technique in the marimbas and vibraphone, I did not find the demand always worth the musical effect. I have great respect for Souza's compositional technique and obvious excellent idiomatic writing for percussion, but the piece lacks satisfying climax points and the depth of structure I find synonymous with many of the pieces in the OU Percussion Press catalog.

—Jeff Moore

Rondo Fantasia **IV–V**
Jared Spears
$19.95
Kendor Music
Instrumentation: bells, xylophone, 4.0-octave marimba, vibraphone, temple blocks, chimes, four timpani, snare drum, bass drum, bongos, four tom-toms

If you are looking for an ensemble piece that will excite audiences and sell your program, look no further. This percussion octet has every element needed to demonstrate the technical and musical maturity of your players. The composition is scored with a nice balance of keyboard percussion instruments and mixed colors of membranes, metal, and wood. All the keyboard parts can be performed with two mallets.

Spears uses several different meters to present the motives of the piece. The melodic material is tonal and sticks with you! Tempo changes separate the various parts of the Rondo form. Even in the slower sections, the original opening motive is present, but over more space. The themes that return to the Rondo are creatively handled by the keyboard instruments in different scale patterns. The tonal base of the composition is written on B-flat, but the work climaxes with a C-major chord.

This ensemble will become one that advanced high school and college ensembles will want to program.

—George Frock

The Cry **V**
Nathan Daughtrey
$24.95
OU Percussion Press
Instrumentation: (12 players) bells, crotales, xylophone, two vibraphones, four marimbas (one 4.0-octave, two 4.3-octave, one 5.0-octave), two pairs of castanets, ocean drum, timpani (29 and 32 inch), bass drums, and several small accessories

The thought of Flamenco music conjures up images of castanets, vibrant dancing, and flourishing guitar playing. On the opposite end of the spectrum, the same Spanish gypsys who popularized the Flamenco have a more serious musical style in the lesser-known genre *Canto Jondo* ("Deep Song"). Nathan Daughtrey succeeds in capturing the two styles clearly in this large percussion ensemble work, commissioned and premiered by the University of Oklahoma.

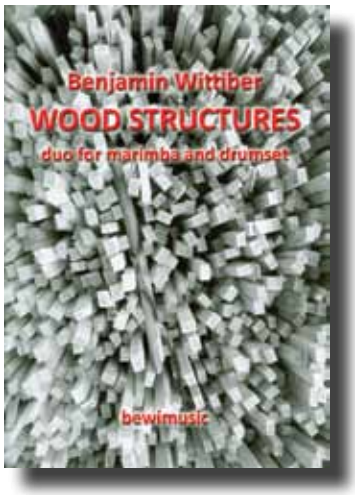
The ten-minute work travels through five distinct sections, organized and labeled with poetry from Spanish poet Federico Garcia Lorca. The sections, in translation, include "Landscape," "The Guitar," "The Cry," "A Rolling Silence," and "Earth of Light, Sky of Earth." The timbre shifts and trade-offs between the keyboard instruments help make the transitions from one scene to the next. From the soft opening runs, compound meter melodies, and Flamenco-guitar-inspired riffs, the keyboard sections continually set the mood and style for each section. Contrasting, the antiphonal castanets create an aural and visual energy in the flamenco-inspired sections, with the percussion players contributing color and rhythmic drive.

This work requires mature keyboard players and two talented individuals on castanets to execute the intricate rhythms. If played with precision and clarity, the audience and performers will enjoy the musical depth and flair infused throughout "The Cry."

—Brian Zator

Wood Structures **IV**
Benjamin Wittiber
$26.00
Self-published
Instrumentation: 5.0 marimba and five-piece drumset

If you like groove-oriented pieces, "Wood Structures" will be a delight. It grooves on its own and can be played as a marimba solo, but the added drumset accompaniment definitely enhances the work. With some nice bluesy bass lines, right-hand melodies, funky syncopations, and creative time changes, the marimba solo itself has a great feel. With tasteful playing, always staying underneath the marimba, the accompaniment helps solidify the groove and adds both rhythmic clarity and color. While the drumset part is never soloistic in nature, it does contain nice melodic tom parts that often coincide with right hand double-stop triplet hemiolas on the marimba.



Wittiber is very creative with his variety of time signatures including 11/16, 5/8, and 6/8—much like his popular piece "Rhythm Dance." These sections serve as a nice contrast to the more traditional funk-based grooves. Both parts are very clearly written regarding expression and articulation and are extremely idiomatic for the instruments. Neither instrument has any bars rest. In that regard, it can be considered a duo rather than an accompanied solo, but the emphasis is truly on the marimba. However, both parts are enjoyable and equally well written.

The piece is four minutes and ten seconds in length and is suitable for a college-level recital. If you are looking for a short piece with tremendous audience appeal, "Wood Structures" is just the ticket!

—Susan Martin Tariq

SNARE DRUM

America's N.A.R.D. Drum Solos **II–III**
$14.95
Ludwig Masters

This is a "newly edited and engraved edition" of a collection of 150 short rudimental solos that first appeared in 1937. The solos were written by over 75 of the most respected rudimental drummers of the day (members of the original National Association of Rudimental Drummers). Both 2/4 and 6/8 meters are used. Most of the solos are limited to the "13 essential rudiments of drumming" as originally laid out by NARD. Some stickings are included as are some numberings of short rolls.

The "newly edited" part of the book is limited to a rewriting of the foreword and history portions of the original publication, a new table of contents, and the inclusion at the beginning of the second "13 rudiments to complete the standard 26 American drum rudiments as adopted by the N.A.R.D."

Instead of the original hand-written manuscript format, this new publication is engraved, and includes more contemporary manuscript practices: neutral clef rather than treble clef, ties opposite the note stems, noteheads placed on the second space rather than on the third space, beaming of sixteenth-note triplets, etc. For the most part, the new edition has the same number of measures per line.

This publication represents one of the earliest American collections of rudimental solos written by many respected percussionists/drummers of the day, including Frank Arsenault, Dr. F.R. Berger, Robert W. Buggert, Wm. F. Ludwig, Edward M. Moeller, J. Burns Moore, John P. Noonan, A.E. Ostling, R.G. Stoessel, George L. Stone, and Earl Sturtze, among others.

Although not as technically difficult as many of today's rudimental solos, the collection is important historically.

—John Baldwin

Dueling Drummers **I–III**
Joel Smales
$10.95
Kendor Music
Web: view a sample page at http://www.kendormusic.com/reference_parts/1/19678_part.pdf

It's never too early to teach students the importance of musicality and the concepts of chamber music. These are both clearly apparent in this new book of snare drum duets. This collection contains ten short pieces, each two pages in length (formatted to avoid page turns), intended for the beginning snare drum student.

The rudiments include single strokes, rolls, paradiddles, flams, and single drags. With the exception of a brief passage designating single paradiddles, sticking is left to the discretion of the performer or teacher. No indication of roll type (open vs. closed) is given. However, as it can be assumed that students would prepare these duets under the guidance of a teacher, the instructor can dictate such specificities. Each duet is composed in simple meter and does not change. The composer has also included several extended techniques: rim clicks, wire brushes, and the use of "snares off," as well as frequent shifts in dynamics. These details will engage younger players in making choices regarding sound colors, timbre, and balance, as opposed to treating each duet as a mere technical exercise.

While this collection is geared for recital performance by younger players, teachers of more advanced students will find it useful as a resource for sight-reading. Furthermore, the duets could take on a whole new level of challenge

if performed on orchestral accessory instruments (tambourine, triangle, castanets, etc.) offering a little something for everyone!

—Jason Baker

Dynamic Solos for Snare Drum **I–III**
Brian Slawson
$8.99
Alfred
Web: view sample pages at www.alfred.com/samplepages/00-37481.pdf

This collection of 18 snare drum solos could be a fine supplement to a beginning student's lesson material. Each piece addresses a variety of pedagogical goals (rhythms, embellishments, and dynamics) and maintains a sense of musical cohesiveness that will hold the student's interest. While not intended as a method book, there is a wide selection of solos to choose from. The first two pieces, "Boots and Slippers" and "Knock, Knock, Who's There?" are constructed entirely of quarter and eighth notes. The book then progresses into the use of sixteenth notes, accents, flams, and rolls. Compound meters, such as 6/8 and 9/8, only occur in two solos, and only one, "The Curious Count," incorporates mixed meters.

One aspect that sets this book apart from other collections of beginning snare drum solos is its use of various popular and classical styles. "Calypso Hippo" is composed in a Latin style, "Soft-Shoe Louie" introduces the student to swing interpretation, and "Both Sides March" follows the form of a Sousa or Fillmore piece.

There are many more examples of such solos in the book introducing students to concepts beyond the simple "nuts and bolts" of snare drum execution— each with its own creative programmatic title! The composer also includes program notes and performance suggestions at the top of each page. Such considerations will not only strengthen students' technique and reading, but also will introduce concepts of musicality and style.

—Jason Baker

Rhythmic Reading for Drummers **I–III**
Conor Guilfoyle
$24.00
Kendor Music
Web: view sample pages at www.kendormusic.com/reference_parts/A/AM13018_part.pdf

Here's yet another beginning snare drum book, but this one at least has a useful twist—a CD containing recordings of the material in the book. As expected, there is information about basic beat subdivisions, counting approaches, and easy etudes. It is very similar to most other beginning snare drum books and doesn't really offer any new concepts.

—Terry O'Mahoney

Rhythmicity **I–III**
Murray Houllif
$6.95
Kendor Music
Web: view a sample page at www.kendormusic.com/reference_parts/1/13442_part.pdf

If you are tired of choosing "Etude, page 17" for your student's recital performance, this collection of ten progressive recital solos for concert snare drum will serve as an excellent companion to any snare drum method. Each solo is one page and approximately one-and-a-half to two minutes long, includes rehearsal numbers to delineate phrases (great for assigning specific passages for practice), and is clearly notated with tempo markings, dynamics, and technical or musical terms as appropriate.

Opening with "Off And Running," based on basic eighth-note and sixteenth-note rhythmic patterns with a few flams and accents, and progressing to works like "Running The Bases," including syncopated sixteenth-note figures, eighth- and sixteenth-note triplets, as well as flams, drags, and rolls, this collection systematically and gradually introduces common rhythmic and accent figures, flams, drags, rolls (double-stroke and multiple bounce), rim clicks, stick shots, and stick clicks into performance-ready solos for young students.

Most of the pieces are in simple meter, but a 6/8 time signature is used in two pieces and several solos incorporate a variety of stylistic elements to keep each piece musically unique. For example, the fourth piece, "United Nations," includes passages based on a bolero, hora, jig, and polka. Most students will especially enjoy "Stick Tricks," which includes a variety of stick shots and rim clicks to begin introducing concepts that can be applied to multiple-percussion solo study.

Whether for recital performance, solo and ensemble competitions, or simply as a sight-reading resource, this collection is great for any studio teacher working with elementary or middle-school percussion students.

—Josh Gottry

Solos and Duets for Snare Drum **II–III**
Louie Bellson
$8.99
Alfred

This collection of nine solos and five duets includes some older material plus several of the last snare drum solos that Louie Bellson wrote. The pieces include a mix of concert and rudimental styles. Grace-note combinations and numbered rolls are used throughout. Special performance techniques include double strokes, stick clicks, stickshots and rimshots, foot stomps, and playing on the rim. Dynamics and stickings are meticulously noted. Both simple and compound meters are used.

Several pieces (two solos and two duets) may be played against well-known melodies: "Turkey in the Straw," "Dixie," "American Patrol," and "National Emblem March." These would be especially helpful for a percussionist just beginning to perform with an accompanist in terms of learning balance and rhythmic cohesiveness.

—John Baldwin

The All-American Drummer **II–IV**
Charley Wilcoxon
$16.95
Ludwig Masters

This is a reprinted version of the original 1945 set of 150 rudimental solos. The solos are based on the older set of 26 standard rudiments (pre-PAS), although as the composer states, "a touch of 'swing' was added to give each a certain lift drummers of today prefer." And that "touch of swing" is just as enjoyable now as it was in 1945. The first 120 solos are written two to a page, and the remaining 30 are full-page. Many of the full-page solos include all 26 of the standard rudiments (no mean feat even for contemporary composers). The solos are progressive in difficulty, with many of the "ruffed" or "drag" rudiments not appearing until later on. A unique feature of the first 120 solos is that they appear in alternating groups of 2/4 and 6/8.

A solid working knowledge of single strokes, flams, and doubles is necessary to gain the most from this collection. However, the mastery of the rudiments themselves can be enhanced through the use of this book. Explanations of several seemingly contradictory notational/performance issues may be found in Gary Olmstead's *Snare Drum Roll and Rudiment Interpretation* published by Per-Mus Publications—for example, the five-stroke rolls in m. 8 of Solo #8 on page 6, the "half speed" rolls found in Solo #13 on page 9, and the single drags in m. 8 and mm. 13–14 of Solo #42 on page 23.

This historical collection is just as valuable today as when it was first published.

—John Baldwin

MARCHING PERCUSSION

The Blue Book—A Test Guide for the Modern Percussionist **I–VI**
Compiled by Rob Parks and David Ratliff
$25.00
Tapspace Publications
Instrumentation: marching snare, tenors, and bass line
Web: view ten sample pages at www.tapspace.com/product.php?productid=169

Would you like to see and play the music for the 1990 DCI first-place individual snare solo? What about the first-place 2008 DCA individual snare solo? Look no further because these and many other solos have been published in this collection of over 40 rudimental solos for snare, tenor, and bass line. The 24 composers contributing to this compilation are all alumni of the percussion studies program at the University of Kentucky, with proceeds from the sales going towards the support of percussion scholarships at the university.

The solos include a wide variety of difficulty levels from beginning to extremely advanced for each instrument. Most of the music is appropriate for contest, audition, or recital, with some solos for snare and tenors composed to be performed as a duet if desired. The rudimental vocabulary utilized in many of the pieces is as challenging as it gets, but there is still solid compositional structure, and the pieces are well crafted and fun to play.

If you are familiar with the high quality of rudimental music that is available from Tapspace, then this collection is no surprise as it is excellent writing by some of the finest players and teachers. I congratulate Jim Campbell for his fine work as editor and as the teacher of these contributors. This book is a testament to the continued excellence of the University of Kentucky program and a tribute to its fine Professor of Percussion.

—Jeff Moore

TIMPANI

Contest & Recital Solos for Timpani **IV**
Salvatore Rabbio
$8.95
Alfred
Instrumentation: 2, 3 and 4 timpani
Web: view sample pages at www.alfred.com/samplepages/00-37480.pdf

This collection of 11 intermediate-level solos for timpani will help students become experienced musicians by exposing them to many different technical and musical aspects of playing timpani. The solos are written for two, three, and four drums, and each solo offers contrasting material addressing various technical and rhythmic issues. Nearly every solo has tempo and meter changes, and even changes in key or pitch centers.

There is limited text introducing the various challenges each solo contains, allowing performers to think on their own—a positive, in my mind. A few of the technical topics included are: how to perform glissandos, how to use sympathetic resonance for tuning open fifths, and how to balance two pitches when playing double-stops. Some phrases include sticking suggestions, but these are far from the norm. Several solos even include rhythmic modulation interpretation.

Two solos worth mentioning are IV and XI. Solo IV includes a fun quote from the melody of the "1812 Overture" and XI is performed on a 26-inch timpani only—an excellent exercise to improve pedal movement, pitch identification, and control. This collection is excellent for students of all experience backgrounds.

—George Frock

Impromptu Zeta **V**
Andres Velero-Castells
$17.95
HoneyRock
Instrumentation: 4 timpani, 1 cymbal

This six-and-a-half minute solo for four timpani explores "the many different expressive nuances to timpani—focusing particularly on frequent pitch changes and the different types of sounds available from these magnificent instruments." Many of the rhythmic patterns used are based on the quintuple meter of the Zortzico, a popular round dance from the Basque region of northern Spain.

The work employs various mallets (soft, medium, hard, wood, superball) and the use of a suspended cymbal. The cymbal is to be inverted on the timpani head and then rolled while moving the pedal to create a glissando. While the left hand is rolling, the right hand is playing slow rhythmic patterns in 3/4, ending at a very low dynamic level. The cymbal is then to be dropped on the floor to signal the beginning of a new section in 5/8 with sixteenth notes played *ff* with wood mallets. Other special performance techniques include dead strokes, glissando (with the pedal and with hand pressure), quarter tones, playing on the shell/bowl, different playing spots, and playing with the fingers and hands.

Mixed meters abound, polyrhythms are used, metric modulation occurs at one point, and hand independence is frequent. Dynamics are very specific (*ppp*+, *pp*+) and wide-ranging (from *ppp* to *ffff*). The work is challenging for advanced timpanists and suitable for advanced degree recitals and professional performances.

—John Baldwin

Waltz for Two Big Drums **I–II**
Jeffrey T. Parthun, Sr.
$4.00
Per-Mus Publications
Instrumentation: 2 timpani

This easy 64-measure solo should be played on 29/28-inch and 26/25-inch timpani.

Specific stickings are indicated, damping is included, dynamics are clearly marked, no pitch changes are required, two- and three-count rolls are used, and two double-stops appear. The meter is 3/4, and quarter- and eighth-note rhythms are prevalent.

A "mini-lesson" on basic timpani technique is included: drum position, basic stroke and playing spot, sticking, damping, rolls, etc. Some of the information is a little confusing/dubious, e.g., "Your right hand ALWAYS strikes the drum to the RIGHT of the pedal…" The instructions on how to "dampen" are relatively clear as to how and where, although only rhythmic damping is indicated (no harmonic damping is addressed).

The concept of single-stroke rolls—not bounce rolls like snare drum—is stressed, as is the basic concept of slurred rolls (right-hand lead when slurring up or to the right, and left-hand lead when slurring down or to the left).

This short solo is well conceived and is suitable for a beginning timpanist.

—John Baldwin

MULTIPLE PERCUSSION SOLO

4s + 3i = 1p **I–II**
Jeffrey T. Parthun, Sr.
$4.00
Per-Mus Publications
Instrumentation: snare drum, 2 tom-toms

The title of this short, beginning multi-percussion solo means "4 sounds + 3 instruments = 1 percussionist." Written in 4/4, quarter- and eighth-note rhythms prevail. Dynamics are specific; stickings are suggestions only. Snare drum sticks are used on the head and on the rim. Some double-stops are included. Buzzes (multi-bounces, not doubles) are indicated by a "Z" through the note stem. A "mini-lesson" page is included that touches on basic multi-percussion playing, setup, stickings, the "buzz," playing spots, etc.

With all of its dynamics, different performance techniques, and several measures of coordinated independence, this solo is suitable for beginning percussion recitals and festival use.

—John Baldwin

Checkpoint I **II**
Bernard de Vienne
€8,80, (digital download €5,70)
Editions François Dhalmann
Instrumentation: 1 large cymbal, 2 cowbells, 3 temple blocks, 3 tom-toms

This easy piece would make a good first multiple percussion solo. With the tempo at quarter note equals 72, the piece utilizes quarters, eighths, eighth-note triplets, sixteenths, sextuplets, and thirty-second notes in 3/4 and 2/4. The composer requests that sticks, vibe mallets, and hands be used at different points in the piece, with the directions in French and pictograph symbols. The piece is 3–4 minutes long and is pretty straight ahead. It seems like a nice training piece, but there are many pieces like this already.

—Jeff Moore

MULTIPLE PERCUSSION DUO

A Few Moments of Fun **IV**
John H. Beck
$13.95
Kendor Music
Instrumentation: bongos, timbales, four tom-toms, 26″ and 29″ timpani
Web: view a sample page at www.kendormusic.com/reference_parts/1/19689_part.pdf

This medium-level duet for two multi-percussionists provides an opportunity to showcase skill while taking out some aggression in the process. Driving character and raucous sections of improvisation offer an enjoyable experience for developing musicians.

Beck utilizes instrumentation found in most high school percussion closets. Each player uses one kettledrum, but there is no pedaling required. The majority of the piece is based on constant, driving eighth and sixteenth notes with unison and imitative accents. There are frequent metronomic shifts, and the middle section requires the performers to play in "hocket" with one another; both of these aspects may prove difficult.

Developing musicians will appreciate the opportunity to perform this high-energy work; at eight minutes in length, it provides the chance to have fun while tackling a substantial composition.

—T. Adam Blackstock

MIXED INSTRUMENTATION

A Fit Reliquary **V+**
Marvin Lamb
$60.00
OU Percussion Press
Instrumentation: brass quintet and large percussion ensemble

Want to flex the muscle of your brass and percussion departments? Commissioned by the University of Oklahoma, this piece utilizes ten percussionists playing every instrument in the studio, and a brass quintet. The trumpet players double on flugelhorn, while the tuba and trombone players are called upon to play crystal glasses. A number of mutes are also indicated.

Despite the seemingly mammoth logistics of the piece, the orchestration is refreshingly clear—often featuring the percussion instruments in counterpoint with the brass. Neither instrument grouping seems to "step on the other's toes," alleviating many inherent balance issues. There are extended "percussion only" sections allowing both pitched and non-pitched instruments to carry the melody. All of the tempi fit within a range comfortable for all of the parts, and most of the brass writing sits well within the staff. My only criticism regards the doubling of rolled mallet writing in unison with a few sustained brass passages. The combination of these sounds, while probably intended to complement each other, creates for a less than homogenous texture.

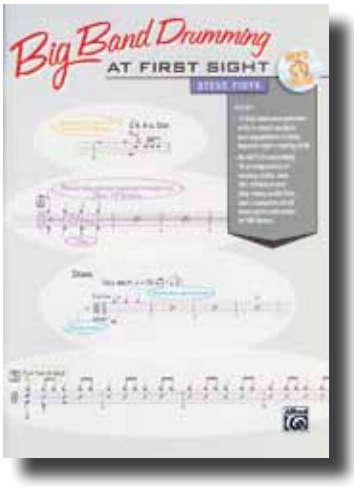
Through the use of careful orchestration and attention to various percussive sound colors, Marvin Lamb has created an exciting piece for the audience that combines musical challenges with technically common-sense writing for the performers. This work would be a terrific showcase for an advanced undergraduate percussion ensemble with a student or faculty brass quintet.

—Jason Baker

DRUMSET

Big Band Drumming At First Sight **IV**
Steve Fidyk
$19.99
Alfred
Web: view sample pages at http://www.alfred.com/samplepages/00-37262.pdf

It was love at first sight when I first encountered this book. Here is a great resource that is focused on sight-reading big band charts correctly the first time. Steve Fidyk, who performed on the PASIC 2011 Friday evening concert with the Army Blues Jazz Ensemble, is well qualified to write a book like this, and he



has created a unique approach to learning the elusive skill of reading a drum chart.

The book begins with an introduction that is full of important preliminary information that drummers will need in order to begin the book. Topics covered include different notations for time playing, articulation markings, and musical form.

The meat of the book is the ten full big band tunes on the included mp3 disc. In addition to presenting each chart with drums and without drums for play-along, the disc also includes loops based on portions of the charts. These short sections are great for repeated practice on a particular concept or difficult lick in the music. The text provides excellent suggestions for how to use these loops, and students will benefit greatly from taking the time to practice them. At times, portions of the full score are included so that the student can see how the drum part compares to what the rest of the band is playing.

The full drum parts are printed with a lighter ink color, and Fidyk's annotations and markings are written into the parts in a darker color. Arrows are used to indicate where the student's eyes should be focused, and the player is encouraged to see a more global picture of the music rather than reading individual notes.

This is a well-conceived, well-produced book. The play-along tracks feel great to play with, and students with a basic knowledge of reading will gain much from going through this material.

—Tom Morgan

Rhythmicity **I–III**
Murray Houliff
$6.95
Kendor Music
Instrumentation: 4-piece drumset
Web: view sample pages at http://www.kendormusic.com/reference_parts/1/13567_part.pdf

Rhythmicity is a collection of ten, one-page drumset solos for novice to intermediate players in a variety of musical styles (rock, swing, waltz, rumba, march, funk/soul). Suitable for contests, recitals, or as supplementary material to an overall course of study, the solos use common beat subdivisions (eighth notes, sixteenth notes, triplets), are short in duration (approximately two minutes each) and should be performed on a four-piece set. These solos offer rhythmic and thematic challenges that will give the reader some soloing facility in different styles (e.g., changing meters, movement around the drumset, etc.). A CD with performances of the solos would have been a useful educational addition to the book. This book would appeal to younger drummers, as older students might balk at a few of the titles (e.g., "Polka Dot Rock").

—Terry O'Mahoney

PERFORMANCE VIDEO

Methods and Mechanics II: Life on the Road—Songs, Solos, Stories and Lessons **III–VI**
Todd Sucherman
$29.99
Hudson Music

Following his popular DVD, *Methods and Mechanics*, Todd Sucherman has provided us with a more performance-based, four-hour, two-DVD set that includes 13 songs performed with Styx, five songs performed with Taylor Mills, performances of incidental film music, solo improvisations, and lessons on rudimental applications, rhythmic bending, ghost notes, and compound meters. He also provides countless tips on practicing, performance anxiety, time management and organizational skills, and successful travel/touring tips. Sucherman's discussions are passionate, professional, sincere, humorous, articulate, and thought provoking.

While I don't recommend digesting *M&M II* in its entirety (71 tracks if you include the bonus tracks!) in one sitting, it does offer a unique sense of pacing. One minute you are watching a live clip of Sucherman with Styx, then suddenly he is demonstrating hand technique on a snare drum on his patio, then he is sitting in his drum room (surrounded by an absolutely beautiful collection of drums) discussing and demonstrating a particular concept of playing, followed by an application of the concept through performance with a track with Styx or Taylor Mills.

The professional tips peppered throughout the collection include a visit to the hotel restroom to make sure the toilet flushes before unpacking. This guy has left no stone unturned! Speaking of stones, jealousy will wash over you as you watch an outrageous improvisation on a four-piece kit superimposed over a rocky flat "down by the river" in his backyard!

In a more serious tone, Sucherman performs with great clarity, precision, and depth of tone color and expression throughout the video. It is particularly interesting to see and hear the contrasting styles of his "less is more" approach to backing up Taylor Mills and "noteworthy" orchestration around the drums with Styx. His professional tips are clearly insightful for those wishing for or embarking upon a life on the road, and his words of wisdom remind us that a positive attitude, respect, courtesy, and integrity are important components of the "road to success" in any area and at any level of the music business.

—Susan Martin Tariq

RECORDINGS

Flash: Marimba Miniatures
Claire Edwardes
Tall Poppies Records

Inspired while rediscovering and adapting piano works to the marimba, Claire Edwardes recently released this recording of marimba miniatures. Selecting pieces and movements that are "most idiomatic to the marimba," the works of such iconic composers as J.S. Bach, Bela Bartok, and Dmitri Shostakovich appear on the disc. Edwardes also includes marimba pieces for young musicians in an attempt to broaden the repertoire for marimba students. With no track exceeding five minutes, the diversity encountered through the 33 selections is sure to catch the ear of all listeners.

A beautiful sounding marimba in a resonant hall enhances the superb playing of Edwardes. Demonstrating smooth chorale pacing in Bach's "O Sacred Head, Now Wounded," lively folkloric elements in selections from Bartok's "Mikrokosmos," soothing lyrical lines in Schmitt's "Sech Minaturen," and energy in Hindson's "Flash," Edwardes command of the instrument is evident. Complete recordings of "Sech Minaturen" and Ross Edwards' "Marimba Dances" already appear on CDs by Katarzyna Mycka and Evelyn Glennie respectively.

It is beneficial for young students to have numerous recordings of the works to compare interpretations. However, it should be noted that Edwardes only includes selected movements from each.

Kudos to Edwardes on a fine production. Students can listen and select works to broaden their experiences. Professionals can complement an already developed recital program or discover a new encore. Perfect for audiences with a short attention span, the level of artistry and variety of selections on this recording will captivate many.

—Darin Olson

IronWorks Percussion Duo
Self-published

Formed in 2006, the IronWorks Percussion Duo aims to expand the repertoire written for their medium. Attempting to explore new possibilities for the genre, the group began a composition contest in 2008. Through their debut recording, the duo brings two of the prize-winning works to life in addition to three other new pieces. The eclectic compilation makes use of unique instrument combinations. Well versed in both Western and ethnic instrument performance, the duo demonstrates creativity in combining the practices of various cultures.

Encompassing a variety of styles and unique instrument combinations, listeners have several quality options to appeal to their taste. The first movement of "Uncompression" by Ming-ching Chiu is reminiscent of multiple percussion works by Dave Hollinden. The two movements of Roger Pzytulski's "Arc & Current" provide one rhythmic and one laid-back duo for steel drums. I was most drawn to "Volume" by Missy Mazzoli. The mixture of vibraphone, steel drum, tuned wine bottles, and kick drum creates a distinct sound palette to establish a series of relaxed grooves created through irregular metric groupings.

The two remaining tracks were written by the duo members themselves: "Tribute" by Dave Gerhart and "A Cosby Sweater" by Axel Clarke. Seeing what IronWorks has accomplished in five years, one can only assume this is one of several quality recordings the duo will produce in years to come.

—Darin Olson

McDuo: Works for Flute and Percussion
Kim McCormick and Robert McCormick
Ravello Records

The McCormick Duo is prolific at commissioning and recording new works for flute and percussion, and *McDuo* includes seven works composed for the McCormicks. Overall, Robert and Kim play extremely well together and have complete command over their individual

parts. The repertoire is difficult to play, but the duo makes it sound effortless.

The highlight of the disc is Stephen Montague's, "2 Dirges—3 Dances." The dances are graceful and incorporate folk-like melodies, which contrast well with the dark and ominous dirges that utilize bowed cymbals, gongs, and other mysterious sounds from both players. However, all other works, except "Tampanera" by James Lewis, use marimba as the only instrument accompanying the flute. Even the Lewis piece uses only a small multi-percussion setup with marimba as the primary percussion voice. Because of the consistent instrumental color, each work starts to sound the same. While the performances are very good, the lack of variety among the works is disappointing. The one short reprieve from the repetitiveness is Chihchun Chi-Sun Lee's "Thin-0-0," a four-minute marimba solo with a thundersheet played at the beginning and end of the piece.

Despite, or because of, the lack of a varied instrumentation, a marimba/flute duo will find several options of new literature and quality performances on this disc.

—Brian Zator

Notenbüchlein
Koen Plaetinck
Fuga Libera

The music of J.S. Bach is generally viewed as a benchmark of achievement in European art music, hence it has become coveted repertoire appropriated by performers on a diverse range of instruments. This CD consists of works by Bach performed by Belgian percussionist Koen Plaetnick.

Plaetinck adds to the proliferation of Bach recordings by marimbists, and while contributing to the recorded redundancy of certain repertoire, he offers some unique selections as well. The compositions on this recording include the "Cello Suite No. 1 in G major," "Violin Sonata No. 1 in G minor," "Praeludium and Fuga No. 21 in B-flat major" from *The Well-Tempered Clavier*, and six selections from the *Notebook for Anna Magdalena Bach*.

The audio quality is high and the disc is presented in attractive, whimsical packaging that includes rambling program notes in four languages. There is generally a clear presence/articulation of the marimba's sound that occasionally borders on the unduly reverberant.

Plaetnick's performance is meritorious in accuracy but generally lacks any discernable emotional content that would demand a second listening or render the recording a reference for performance or a "must listen." Generally, the performance is rhythmically rigid and mono-dynamic; an exception to this broad criticism is track 17, "Praeludium in B-flat Major BWV 866," which is one minute and 49 seconds long and decidedly listenable. On this track, Plaetnick displays dynamic and tempo variation consistent with generally accepted Baroque era performance practices. Additionally there is, in Walter Benjamin's words, an "aura" or an emotional content present that is absent on the remainder of the recording.

Well-intentioned recordings such as this are particularly vexing when so much deserving music composed especially for the marimba remains unrecorded and unavailable to listeners.

—Ron Coulter

Rock the Tabla
Hossam Ramzy and Special Guests
Naxos of America/Arc Music Productions

Rock and tabla—two words not usually associated, perhaps for good reason. The tabla on this recording is of the Egyptian variety, also known as dumbek or darbouka, and not the tabla of North India. *Rock the Tabla* is the brainchild of Hossam Ramzy, who in addition to being a leading ambassador of Egyptian music, has worked with numerous pop and rock artists including Led Zeppelin, the Rolling Stones, Peter Gabriel, Sting, Ricky Martin, and Shakira. To realize his ten-year dream of initiating his own collaborative project, Ramzy invited an all-star cast including drumming greats Billy Cobham and Manu Katché, and prolific Bollywood composer A.R. Rahman, among others. The album takes us on a trip around the world, with inspiration from India, Spain, the Middle East, Japan, Africa, and Latin America. Sounds great, doesn't it? Unfortunately, it's not.

It's not the performers that are bad. Katché and Cobham shine in their guest appearances on the album—one track for Katché and two for Cobham. Ramzy shines as well in the few tabla solo moments, but overall, the tabla was not as front and center as I expected. So what's the problem? The music. Many of the compositions are not very convincing, and it's hard to get past the musak-y synths and soulless electric guitar tone. Where's the *rock*?

The opening track, "Arabantana," features a warm, flamenco-like guitar intro, followed by a great groove by Katché. Then, the electric guitar comes in for a solo, and we enter the world of over-produced pop. The Ramzy-Katché duo is quite exciting, though. "Cairo to India" sounds like the type of music one might hear in the background at a Middle-Eastern restaurant. Cobham plays on another highlight of the disc, "Six Teens," an authentically middle-Eastern composition, which also features some expressive electric violin and oud playing. "Shujran Arigato" is a strong percussion-centered piece, combining

tabla with taiko with convincing effect.

Overall, this disc is mountainous, with many highs and, unfortunately, many lows.

—Shawn Mativetsky

Songs of Moment
Alagre Corrêa and Kornél Horváth
Hunnia Records and Film Production

I was instantly intrigued (before listening) when I read a sentence in the liner notes of this CD: "The SONGS are full improvisations—each MOMENT is created in the presence of the audience." Hungarian percussionist Kornél Horváth and guitarist/vocalist/percussionist Alagre Corrêa are tremendous musicians who create remarkable "moments" of inspired creativity and clarity. The music is hard to describe and categorize, with seven improvisations exploring the eclectic artists' folk backgrounds (Hungarian and Brazilian, respectively), while also venturing into pseudo-free jazz.

The groove is strong, and a deep connectivity (musically and personally) can be discerned between Horváth and Corrêa. Despite that, sometimes virtuosity gets in the way or perhaps just doesn't translate well on an audio recording. No matter how elegant and technically astounding the playing, some of the soloing comes off as a bit self-indulgent.

That being said, Horváth and Corrêa are like kids in a candy store with each new improvisation or instrument being their next favorite flavor. The live audience—cheering and clapping along—cannot contain their enthusiasm for what they are witnessing, picking up the frenetic energy and enthusiasm of each "song of moment." The one word that best sums up this collaborative effort is FUN!

—John Lane

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BRAZILIAN SAMBA INSTRUMENTS

Donated by Julie Hill — 2011-07-01

Escolas de samba (samba schools) originated in Rio de Janeiro, Brazil, in the early part of the 20th century. They were called *escolas*, as the only venues large enough for rehearsals of these ensembles were in neighborhood schools. Some of the first major schools were Estação Primeira de Mangueira and Deixa Falar, founded in 1928 and 1929 respectively. Schools participating in Carnaval competitions held in the Sombódromo in Rio de Janeiro may have as many as 400 percussionists and 6,000 members, including vocalists and dancers.

This collection of percussion instruments consists of a *surdo* (20 x 23.5 inches), *malacacheta* (12 x 8.75 inches), *caixa* (14 x 2.75 inches), *repinique* (12 x 11.5 inches), *tamborim* (6.5 x 2 inches), *cuíca* (9.5 x 11.5 inches), *chocalho* (19 x 8 inches), and *reco-reco* (11 x 4" x 2.5 inches). All instruments are constructed primarily from aluminum, with some stainless steel components, by one of three major Brazilian manufacturers: Contemporânea, Artcelsior, or Gope.

The *surdo* or Brazilian bass drum has three voices. They are the *marcação* (lowest voice playing on beat 2), *resposta* (the middle voice playing on beat 1), and *cortador* (the highest voice or "cutter") playing varying syncopations.

The *malacacheta* and *caixa* are the timekeepers in *escola de samba* style. They play sixteenth-note patterns with varying accents and breaks, according to the particular ensemble in which they are used.

The *repinique* is played using a stick in the dominant hand as the non-dominant hand strikes or touches the head. It is the lead instrument in this style and provides the calls to the ensemble, evoking varying responses depending on the call.

The *tamborim* is held in the non-dominant hand and struck with a plastic flexible bundle stick. It often plays rhythmic figures highlighting the players' signature *escola de samba* patterns.

The *cuíca* is a friction-based instrument in which sound is produced by rubbing a stick (attached to the natural-skin head) inside the drum with a moist rag or piece of cloth. The head is depressed to create pitch variations much like that of a talking drum.

The *chocalho* or *pratinelas*, which is played at or above the head, is the loudest shaker in the *escola de samba* instrumentation. It normally plays all the sixteenth notes in the louder chorus (*choro*) sections of the song.

The *reco-reco* has the same primary function as the *chocalho*. It plays all sixteenth notes in the chorus, thereby backing up the *caixas* and *malacachetas*.

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

Quica—inside view showing the friction stick

Tamborim

Reco-reco

Caixa, with wire snares

Chocalho—with 5 rows of pratinelas

L to R: Repinique, Malacacheta, Surdo

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