Percussive Notes

The journal of the Percussive Arts Society • Vol. 52, No. 1 • January 2014

The Leopards

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From the President

The Indianapolis 5100

By John R. Beck, PAS President

PASIC 2013: Five-thousand one-hundred drummers and percussionists celebrating, learning, listening, and networking in Indianapolis between November 13 and 16. If you were there, you understand the value of this experience. If you have been to PASIC before but were not able to attend this year, you know what you missed. Simply stated, we host the greatest percussion event on the planet, and 2013 matched the level of attendance, exhibitor participation, and performer artistry of our previous three Indianapolis conventions.

So as we congratulate ourselves and celebrate another successful PASIC we also need to ask, how can we improve? The biggest question is: How can we interest new percussionists and percussion enthusiasts in joining us as PAS members and becoming part of our community?

Where else can a young drummer/percussionist hear world-class performers and then meet them in the hallway or exhibit hall and have a conversation—just one percussionist to another? This happens hundreds of times during PASIC and at our chapter Days of Percussion throughout the year. Yes, the Internet offers volumes of free information, but music is about personal connection in the moment. For those members who are professional performers and teachers, ask yourself, would your career be what it is today without the connections you have made through PAS?

As a membership organization, we are only as strong as the people in our community. Have you opened the door for a new person to explore and learn more about the percussive arts by encouraging him or her to become a member? The math is simple: If every current member recruited just one new member, we would double in size. In order to provide members with the services that are demanded in the 21st century the costs are high, and as a membership organization the majority of our resources come from dues.

Mike Sammons PASIC 2013 FUNdamentals session.

So one answer is very simple: It is the number 1.

Find one new member. That is my challenge to every current member of PAS. Convince one drummer/percussionist that he or she should become part of this community. You know the value, why not pass it on? Better yet, convince someone to join and attend PASIC. As you know, it will change that person's life.

Membership: It is up to all of us. PN

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

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The Louisville Leopard Percussionists

People sometimes ask Louisville Leopard Percussionists director Diane Downs for advice on starting a similar program in which children can be introduced to music by participating in a percussion ensemble. They assume that she followed a well-thought-out plan. "Heck, I didn't think out anything," Downs says with a laugh. The group's beginning can be traced to a day when Downs, an elementary school teacher, was trying to find bulletin-board paper for her classroom. While rummaging through a storage closet at her school, she came across some abandoned and forgotten Orff instruments.

"I took the instruments back to my classroom and said to the kids, "Hey, look what I found. You want to do a show?" Downs recalls. "They were really excited about the idea."

Now, twenty years later, the Louisville Leopard Percussionists are established as a non-profit corporation. They have recorded several CDs, appeared at PASIC four times (with such guest soloists as Louie Bellson—who wrote a piece for the group—Zoro, Emil Richards, Brad Dutz, and Joe Morello), played at various MENC conventions, been the subject of an HBO Family show, and had a number of their arrangements published by Hal Leonard. Their most famous alumnus is undoubtedly Hannah Ford, who is currently occupying the drum throne in the band of rock icon Prince. Over the years their repertoire has included such pop hits as "Don't You Worry 'Bout a Thing," "I Feel Good," "Joy to the World" (by Three Dog Night) and "Crazy Train," the sophisticated Latin-jazz classic "Afro-Blue," the samba tune "Brazil," and swing tunes such as "Take the A Train" and "C-Jam Blues." Students create melodies, counter-melodies, harmony and bass lines on marimbas,

20 Years of Rhythm, Harmony, Melody and Love

By Rick Mattingly

vibraphones, xylophones, and glockenspiels, while other members lay down grooves on drumset, congas, bongos, and timbales, and still others color the sound with various shakers, cowbells, and tambourines. There is also a spin-off steel pan group, the Steel Leopards.

The Leopards did not perform at the recent PASIC 2013 in Indianapolis, but they all showed up on Saturday. They attended clinics, visited Rhythm! Discovery Center, and swarmed through the exhibit hall, seemingly trying out every instrument in the place. Other attendees could often be seen watching in amazement as two or three Leopards—none of whom was much taller than the marimba he or she was standing behind—would rip off licks from, say, "Fire" by Jimi Hendrix. A few booths away, a headphone-wearing Leopard with closed eyes and a blissful expression could be found wailing away on an electronic drumkit, while down the aisle two more Leopards might be laying down a groove on bongos and congas. The kids were obviously having fun, but they also displayed a confidence that belied their tender ages and that went beyond the "kids in a candy store" cliché. They were in their element.

Downs tends to downplay her own role in the Leopards' success and give all the credit to the kids. (In fact, for this article, she insisted that she didn't want her photo on the cover; "It's about the kids," she said.) Granted, when it's time to perform, it's the kids who are playing the instruments, and as Downs often says, "Kids have a magic to them. If you just give them a chance, they will amaze you." But Downs is the one who has been giving kids a huge opportunity for two decades, and the road she has traveled to do that has had its share of bumps.

After Diane took those Orff instruments back to her classroom and the kids learned to play a couple of songs, she realized she was onto something. The students started forming a group identity and wanted a name for themselves. Eventually, they agreed on the Fabulous Leopard Percussionists, and one of the students created a logo featuring cartoon Leopards behind marimbas.

In the meantime, Downs started looking for better instruments. "The Orff instruments sounded okay, but they break easy," she says. "The pegs come out and you can hardly get them fixed. And I wanted the kids to use real instruments. If you expect kids to play like real musicians, you have to give them something real to play on."

The first "real" instrument the Leopards acquired was a beat-up Kelon marching xylophone. Then Diane's brother told her that a guy he knew was selling a xylophone for $75. "It turned out to be a Leedy vibraphone from between 1924 and 1929," she says. "I bought it and we gigged with that for a long time. Then somebody at a church donated an old Deagan pit xylophone. It's funny because we didn't know exactly what those instruments were, but then in an issue of *Percussive Notes*, on the back page where they have instruments from the PAS museum, they showed the Leedy vibraphone, and in the next issue they had the Deagan pit xylophone."

A couple of years after starting the group, Downs received a teaching award sponsored by a local TV station and PNC Bank. The award included a cash prize, which she used to buy a marimba. In addition, the Leopards were raising money however they could. "We probably washed every car in Louisville, but we never sold stuff," Diane says. "We just tried to play gigs and beg for money. If someone offered me a beat-up old bell kit, I'd say yes. I would take anything. It didn't matter if it was junk, because you never know what you can turn it into. We had those little bell kits that looked like briefcases with an octave and a half of bells in them. They sounded horrible, but you could play a song on them. So I took whatever I could get."

Then, in 1997, the group was invited to perform at the Indiana Music Educators Association (IMEA) convention. Eric Chandler, who worked for Pro-Mark at the time, noticed that the group was using homemade mallets. "The kids' parents would get together and have parties where they would make mallets out of Superballs and dowel rods, because we couldn't afford mallets," Downs explains. Chandler arranged for the Leopards to get an endorsement from Pro-Mark. "The Pro-Mark people were so good to us for so many years, back when Maury Brockstein, Pat Brown, Steve Beck, and Staci Stokes were with the company," Downs says. (The Leopards are now supported by Vater.)

Chandler also helped the Leopards get a gig at PASIC '97 in Orlando, Florida. "I didn't know what PASIC was," Downs admits. "I was a clarinet player all my life, so I didn't know anything about the percussion world." The Leopards played at the Children's Concert (a since-discontinued PASIC event at which local schoolchildren were invited to attend a special concert) and at what was then called a "Terrace Concert," which consisted of the Leopards performing in the lobby outside the Exhibit Hall. "After we played, everything just exploded," Downs says, still amazed by the reaction all these years later. "People were lined up to talk to the kids and to me. I remember this man came up to me and shook my hand and said, 'Hi, I'm Dave Samuels, and I really enjoyed your show.' I knew who Dave Samuels was, and I was like, 'You're introducing yourself to ME?' I didn't realize that what we were doing was so extraordinary. It was just what we do."

"If they represent the future of percussion," Samuels said afterward, "I'm very optimistic."

Downs also met Dave Levine at PASIC '97. "He took pictures of the kids and did stuff with them through the Percussion Marketing Council," Diane recalls. "He also helped us get connected with Sabian, LP, and Evans. When we got back to school it was like Christmas; boxes of stuff started arriving."

The Fabulous Leopard Percussionists were going strong. They were getting more and more local gigs along with invitations to perform outside the state. Through it all, the group was receiving tremendous support from Diane's school principal, Mae Kennerly. "Mae understood what I was doing before I understood what I was doing," Downs says. "I was just having fun playing concerts with the kids, but Mae saw what was happening underneath with the kids, the community, and the parents—how it kind of brought everybody together. I didn't realize that. Mae would drive the equipment truck sometimes; she would go to gigs with us, even when they were out of town. We'd have rehearsal after school, and it would be 5:30, she would be down in her office, and we'd just finished learning a song, so we'd call her, 'Come up and listen to our new song.' And she'd come up and stand in the doorway and listen to our song, and she would cry. The kids knew they had done a good job when she was crying. Mae was incredible."

At one point, fourteen of the Fabulous Leopard Percussionists participated in a study conducted by David A. Johnson, a doctoral candidate at the University of Louisville School of Education. As part of his dissertation project, Johnson administered standard achievement and music aptitude tests to over 180 third, fourth, and fifth graders in the Jefferson County, Kentucky public schools. On the music aptitude tests, the Leopards scored an average of 9.5 percent higher than the average score of the other students. Third-grade reading levels for Leopards averaged above the 80th percentile, and math levels above the 90th percentile on a nationally normed achievement test, whereas the district averages were below 50 percent for both reading and math. "Correlating the effect of musical participation of the Leopard ensemble, compared to students without musical participation or music instruction, to achievement test data suggests that these kids were not just smart to begin with, but that learning to play a musical instrument—specifically mallet-keyboard instruments—positively correlates to higher levels of learning in reading and math," said Johnson.

In the midst of all the success Downs and the Leopards were having, suddenly and tragically, Mae Kennerly died. Things quickly changed for the Leopards. "The new principal never really understood what the group was about," Downs says. "I'm not blaming her; Mae had been with us from the beginning, and she was part of the family we had become. It's hard for someone new to come in from the outside and be part of that." Besides losing Kennerly's support, there was another problem. Elsewhere in the school system, someone had stolen money. So the school system started clamping down on everyone. "We were making a *lot* of money," Diane says. "I'm not saying they were watching us any closer than they were watching anyone else, but things started getting very difficult, from going out to play gigs to raising money for instruments to buying pizza for the kids."

Louisville Leopards in the PASIC 2013 Exhibit Hall . Photos by Rick Mattingly

View video clips and listen to audio files of the Louisville Leopard Percussionists in the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Audio/Video

Downs kept things going as well as she could, but eventually it all became too much of a struggle. "In January of 2003, after having done this for ten years, I cancelled all the gigs for the rest of the year," she says. "We stopped performing in public, but we didn't stop playing. We started composing our own music. We ended up with 17 original tunes at the end of the year. The kids wrote all of it. So we rented U of L [University of Louisville] and did a concert in May with all of our original tunes. It was one of the best shows we ever did."

But Downs had decided to transfer to a different school. "The kids were very upset, and they were asking me, 'What are we going to do?' I kept telling them, 'I don't know, but we'll think of something. We have to keep doing this.' That was the worst experience of my life, to think that my passion was going to be taken away from me. But I had the best group of parents who were there with me the whole time. That just validated what I was doing. The parents told me, 'We're going to work this out.' That made me realize I really need to be doing this, because these parents were fighting for me.

"I never had a totally hopeless feeling," Diane says, "because in the back of my mind I knew I could never stop doing this. It wasn't about me teaching kids how to play music; it was so much bigger than that. It was my little family. And how can you tell kids they can't play music any more? People who aren't musicians don't get it, and you can't explain it to them if they haven't felt it. But you can't tell musicians—even if they're only eight years old—to stop playing music. Once they started doing it, music was part of them. So there was this belief that we were not going to stop.

"Eventually the parents said, 'Alright, we're going to make this a non-profit organization; you're going to do this outside of a school.' I remember wondering why anyone would want to do this outside of school. Where would we get players? But the players came—more than I could have imagined.

"The parents made it happen," Downs stresses. "They did all the paperwork and legal stuff. They told me what we were going to do and I said okay. I would never have known how to make this a non-profit organization. I would have probably just transferred to another school and tried to do the same thing there. Some of those parents are still my dearest friends, even though their kids are all in college now."

The Leopards quickly found a new home. "Jerry Tolson at the University of Louisville had always been a big supporter of the group," Diane says. "I could call him up and ask him how to play some funky chord or tell him I needed a lead sheet for a certain song, and he would make it happen. So when I told him I was leaving the school and we didn't know where we were going to go, he went to the people at U of L and found a practice space and storage room that we could rent. I once asked him why he was so good to us, and he told me that when Mae was dying, she made him promise to take care of us. That's how important we were to her."

The very first group of Fabulous Leopard Percussionists

PHOTO BY ED WHITE

The beginning Leopard group

The move cost the group some of their instruments, however. The elementary school owned all the instruments that had been purchased in its name with the money its students had made playing gigs and washing cars. But the Leopards didn't lose everything. "We had all the drums that had been given to us, one xylophone, all of our sticks and mallets that Pro-Mark gave us, all of our stuff from LP, and all of our cymbals from Sabian," Downs says. "So we showed up at U of L with drums, cymbals, and one xylophone. The percussion department at U of L would put instruments in the rehearsal hall that they weren't using at a particular time, so we never knew what we were going to have when we showed up to rehearse. We might have all kinds of instruments, or we might just have a set of orchestra bells and a vibraphone. So I told the parents, 'We need our own stuff.' They said okay and ordered $14-thousand worth of equipment. Yamaha helped us get a good deal on mallet instruments, and we paid everything off in four months,

because once we had instruments, we could start gigging. The parents went out begging for money, getting donations from people, and that's how we paid it off. So we were back in business, better than ever."

Although breaking away from the school system had been difficult in some respects, there was a big benefit to going independent, which was reflected by the group's new name: The Louisville Leopard Percussionists. Instead of Leopard membership being restricted to students from a single school, kids from anywhere in the Louisville area could now be part of the group. "That's why we try to keep our home in the middle of everything as much as we can, because I want to attract kids from all over," Diane says. "We could get rehearsal space in the [affluent] East End with no problem, but I don't want the whole group to be East-End kids. I want them from all over the place. I want a mixture, because that's real life." Currently the Leopards have members who attend 48 different schools and represent 26 zip codes throughout the community, from suburbs to urban settings. In addition, the group is no longer limited to elementary school students. Members now range from second to sixth grade in the Leopards, and sixth to ninth grade in the Steel Leopards.

After two years at U of L, the Leopards needed to relocate. Once they had acquired a new inventory of instruments, the U of L storage room was too small to hold them all. The rehearsal space was also becoming too small for the expanding group. And the Leopards sometimes had to cancel a rehearsal if the school needed the space. The Leopards found space in a former high school that was vacant, but then the Salvation Army bought the building so they could turn it into a homeless shelter. Downs and the Leopard parents were concerned about the kids being safe in that environment, but then a Leopard parent saw a "For Rent" sign on a large building, and she asked if they could rent part of it. The owner said okay, and the Leopards have been there for several years now. But the building is for sale, so they are on the lookout for a more permanent location.

"As my musicianship continues to mature, I realize the importance of my ear, and the ability to listen is crucial. In all the years I was involved with the Leopards, we learned tunes solely by using our ears to pick apart each section of the song. Now as an educator, clinician, and performer, I explain to my students that your ears are your best friend and to use them for what they are here for: listening. Diane's method of teaching is genius and it has never failed me in my many years of playing."
—Hannah Ford, drummer with Prince

Several of the Leopards arrangements are published by Hal Leonard, but the group members do not learn tunes by way of printed music. Those arrangements were written after the group had worked them out. Although Downs was never trained in Suzuki or Orff, her teaching method is similar in the sense that she does not teach the kids to read music. When she introduces a new song to the Leopards, the first thing they do is listen to it.

"I started playing clarinet in band in the 4th grade," Diane says, "and all through middle school, high school, and college, *never* did a director say, 'We're going to play this song; let's listen to it.' It was always, 'We're going to play this song; here's the music.' Well, I can't just learn music from dots on a page; I want to hear it, I want to feel it. So when the Leopards start out on a song, we listen to it. And then I teach them about the composer, what the song means, what they were trying to convey. I teach them about the composers' lives, what kind of people they were. The kids get a better feel for what they are playing and what the composer was thinking.

"When we learned 'Besame Mucho,' I explained to the kids that the composer, Consuelo Velázquez, was a Mexican girl who was under 20 years old, and she had never been kissed. That song was what she imagined that being in love would sound like. So after the kids finished grossing out about the idea of being in love and all that mushy stuff, I told them, 'When you play this, you have to feel the love.' And then when they played, it sounded prettier because they were trying to sound like they were in love. So you have to get in their heads a little bit and let them know what's going on in the song. Yeah, they're little kids, but they get it; they can play pretty, they can play with dynamics.

"We listen to the whole song, and then I play it again and tell them to just listen to the bass line. They're still hearing the whole song, but they are pinpointing the bass line. Then, we listen to what's going on in the background. So we listen to it several times; first they listen to the whole song, and then they focus on the individual parts so they see how it all fits together, like, when this is happening in the bass line, here's what's happening in the drums.

"When we're playing something by Thelonious Monk, of course I'm going to let them hear Monk, because you have to hear all the strangeness and dissonance. If you just start playing it off a page, it's not going to sound right. And they like to know about the composers. You know how Thelonious Monk would sometimes stand up and spin around when somebody else was playing a solo? One time when we were playing a Monk tune and someone was soloing, I saw another kid spin around like Monk. He's nine years old and he knows who Thelonious Monk is! That's cool!

"But listening—that's what you do with music, you listen to it. So why wouldn't you start with listening when you're playing a piece of music? Give the kids something to shoot for. It's not going to mess up their ability to learn to read music. You have to let them know how the song is supposed to feel. And my kids can *hear* when they're wrong. In the middle of a song somebody will play something wrong, and they will all look in that direction because their ears are tuned and they can tell that it didn't sound right. When they are learning something, if they play a wrong note they immediately know it because they know what it's supposed to sound like.

"I'm not in the least bit pooh-poohing learning to read music or saying that's the wrong way to learn," Downs quickly adds. "But teaching that way is not my strength."

To teach rhythmic patterns, Downs uses words and phrases, much like the way rhythms are taught through the Orff method. But she lets the kids come up with their own phrases to fit the rhythms, and kids being kids, those phrases often involve words like "boogers" and "maggots." To remember the first half of the clave rhythm (the measure with three notes), the kids chant "I'M a STINK-y ROACH." To learn a standard conga pattern, girls will say "I hate boys; they are stink-y." (The guys substitute "girls" for "boys.") "You've got to put words to the rhythms,"

The Steel Leopards

Diane says. "They don't understand the counting and subdivisions. If you try to explain syncopation to eight-year-olds, they just glaze over. But once my kids get into the real percussion world, they can already feel all that stuff.

"People come up to me and tell me I have this totally revolutionary way to teach: 'Oh my gosh, how did you think up this method?' It's nothing new. In Africa music is handed down by aural tradition. This is how music was taught before people wrote it down. This isn't a new, thought-out method; this is just the way I liked to learn music when I was a kid. And they learn how to read when they get into middle school and high school band. One of the local band directors told me that she loves having former Leopards in her band because they can hear; they know when they're wrong."

For many years, Downs taught the Leopards by herself. Gradually, she added assistants. Three are former Leopards: Brittany Lee, Kelsey Lee, and Price McGuffey. Brittany was in the very first group of Leopards; she assists Downs with the advanced group and also leads "Leopards Lite," which Diane describes as a "less intense version of the Leopards" that meets once a week instead of twice. Kelsey started working with the Leopards when Brittany took time off to have a child, and she now co-directs the beginning group, the steel group, and Leopards Lite. She is also the group's hand drumming specialist. Price is the newest assistant, having recently graduated from high school. He is the drumset teacher for Leopards Lite and also works with the Steel Leopards.

Meg Samples was the first assistant to have not been a Leopard, but Diane says she fit right in. She majored in jazz drumset in college and teaches all the drumset parts, along with co-directing the beginners with Kelsey and working with the Steel Leopards. Aaron Klausing assisted with the group for several years, and although he now teaches in another town, he still helps with the group's arrangements.

Over the years, Downs developed a very efficient way of teaching songs to all of those kids. "I start with the top kid—the one who is going to learn it the quickest," she explains. "I teach that kid the part first. Once that kid learns it, he or she is going to teach it to the next top kid, who will also learn it really quick. Then those two teach two more, and so on. While the top kid is teaching the next top kid, I teach the kid who is going to take the longest to learn it. So while I'm working with the kid who is struggling, all the other kids are teaching each other the part and playing it with partners. By the time I get finished with the kid who struggles, everyone else has learned it. So I only teach two kids: the kid who learns the fastest and the kid who learns the slowest."

While Diane is teaching, say, the melody, Brittany is using the same procedure to teach the harmony part. Meanwhile Meg is working with the drumset player and Kelsey is working with the percussion players. "It sounds real chaotic when we're learning a tune," Diane admits, "because we don't have a bunch of practice rooms, everybody is playing something different, and it's loud. But the kids can pretty much focus on what they're being taught. We try to section them off in different parts of the room. After each section has their part down, we put them back together.

"The first few times we play it together, I'll sometimes see a kid who isn't as sure about it look over at someone who has it, and that kid will motion the other kid to come over, and he or she will help the kid get it. So they teach each other without me having to say anything. We'll stop, and I'll say, 'If you don't know the part, raise your hand,' and I'll see different kids walking over to somebody else to teach them the part without me telling them to do that. I just stand on the podium and wait until everybody is ready to play it again. I tell them it's okay if you don't know the part yet, but it's not okay if you don't ask for help. So they don't have any problem saying 'I don't know it.' They all help each other."

Around the time the Leopards were moving out of U of L, Downs received a call from the Executive Producer of a series of shows HBO Family was doing about kids who play music. "She asked me to send her videos of my three, four, or five top kids so they could decide which one to include in their show," Diane recalls. "Well, this is a 'we' thing; it's not about individuals. So I decided to send videos of the whole group and tell them which kids I was picking out. I figured that once they saw the whole group, they would realize that there were *a lot* of good kids in there. But they still wanted to base the whole show on one kid. So I told them, 'If you're just going to focus on one kid, then I can't cooperate. This is not about one kid; this is about us.' So they finally said, 'Okay, we get it.'"

Diane credits the eventual show, *The Leopards Take Manhattan*, with being a "perfect representation" of the group. But there were times she

The Louisville Leopard staff (from left): Kelsey Lee, Price McGuffey, Diane Downs, Brittany Lee, Meg Samples

PHOTO BY TRICIA WILLIAMS

needed to dig in her heels to make it that way. "They wanted me to do a scene where we played through something, and then I was supposed to say, 'Okay, that will get us to New York!' But I refused; there was no way I would say something like that to the kids. After we play through something, I'll say something like, 'Okay, how can we make it better? What can we fix?' I'm not just a big cheerleader who tells them everything they do is good."

The HBO crew did its initial filming during the Leopards' summer camp. They and Diane had agreed that the group would learn "Sing, Sing, Sing" for the show. "That's a hard song," Diane says, "and the producer asked me if I thought the kids could learn the intro in two hours. I said, 'Are you kidding? They'll learn it in twenty minutes.' So the HBO crew showed up to film the kids learning the intro, and the kids were really funny because they knew the crew was trying to hold them back so they could get everything they needed on film. But, as always, as soon as a few kids learn something, they teach it to the other kids, so it goes really fast. The director kept telling me, 'You have to slow them down. They're learning it too fast and we're missing a lot of stuff.' But, sure enough, we had the intro down in twenty minutes. The HBO people weren't prepared for how quickly the kids learned and how they help each other."

PHOTO BY TRICIA WILLIAMS

Originally, the Leopards were just going to be one segment of a half-hour show that focused on several different kids. But once HBO started filming and getting a better understanding of what the group was about, they decided to give the Leopards their own 30-minute show. "They wanted the show to have a culminating activity—a concert, making a video, or something," Diane says. "They decided that our culminating activity would be to record a CD. I remember saying, 'Great. You can come down here and tell the kids they have to record another CD. They *hate* recording. We've already made a bunch of CDs. You want a culminating event? Get us a gig at the IAJE [International Association of Jazz Educators] convention in New York in January.' I was hoping we would get to play out in a hallway or something, like we did at PASIC. But then they told me, 'You're going to open the concert for the Chick Corea trio, with Jack DeJohnette and Eddie Gomez.' Okay, if we're going to open for Chick Corea, we'd better learn one of his tunes. So we learned 'Spain,' which was another really hard tune. We spent five months on twelve minutes worth of music. But it was fun playing in New York City."

There were still some challenges to overcome. One was that the Leopards needed to raise a lot of money to take the kids to New York. "We were only taking the advanced group, but it was still going to cost a lot," Downs explains. "They told me about the New York concert in July, which would have been plenty of time to raise money, but then they said I couldn't tell anybody about New York until they came down to film the kids' reaction to hearing the news. So I said, 'Okay, when can you do that?' and they said October. That didn't leave us much time to raise money, but HBO helped us out a lot. They paid to fly us all up there and paid for a lot of other stuff, too."

Even though the Leopards were only planning to take the advanced group, HBO wanted to further reduce the numbers. "They only wanted us to take ten kids," Diane says. "I said, 'Okay, you come down here and tell the kids that *these* ten get to go but the rest of them don't.' So they backed off. We could have picked the ten best kids and sounded really good, but that wouldn't have been right. Just because some kids aren't naturally gifted doesn't mean they don't deserve the same great things."

In fact, Downs has a policy of not always putting the best kids on the

(After seeing a video of the Leopards performing Rush's "YYZ"): "It's delightful. Wonderful to see all those marimbas! They definitely nailed it. The fact that they're all UNDER 11 is astonishing. Please convey my appreciation and encouragement to them, and to their inspired and inspiring teacher. It is a wonderful piece of work, and part of an admirable program. I am very glad to know that such things are being done in the world."
—Neil Peart

"The Leopards are a group of musicians that learned to play music from within and then realized they were all playing music as a band of talented young people. Diane Downs' teaching method works and should be adapted by many." *—Ndugu Chancler*

"It was a pleasure working with the Leopards, and I was amazed at how well those youngsters played. Their director does a marvelous job with those kids, and I was really impressed."*—Joe Morello*

"Diane Downs has one of the best organized and most unique programs in the world. Not only is the talent of these young musicians being developed, but also, you can't help but admire their level of discipline, respect, sense of pride, and focus in their performances. Diane is a jewel of an educator!"*—Victor Mendoza*

"I could not help but be impressed by the potential that each member of the Leopards represents for the future of music. I truly believe these young people represent the best opportunity we have to make a better tomorrow." *— Carlos Santana*

"I recall very vividly, as if it were yesterday, how beautifully, artistically, yet professionally all of you played at the reception I attended before my lecture in Louisville a few months ago. I hope you will keep practicing and performing, as you bring great joy to your listening audiences." *— Coretta Scott King*

PHOTO BY TRICIA WILLIAMS

hardest parts. "If you always put the best kids on the best parts, the kids who don't play as well will never have the chance to be in the best spot," she explains. "Because our group is more of a 'we,' I don't want to have a star of the show. We could easily arrange it so someone coming to a concert and seeing us for the first time could tell, 'Oh, that's the best player in the group.' I try on purpose not to let that happen, because all the kids have different talent levels. Some of them work harder than others, but with some of them, no matter how hard they work, they're not going to play as well as some of the other kids. So we all contribute for the same results. I don't want them competing against each other, because music is not a competition. It's a group thing. If you want the music to sound good, you have to play well together. If I put all my top kids on the best parts all of the time, we would sound better than we do, but it would be kind of boring for the kids who are always stuck on the background parts, and they would lose interest and might not stick with it. I want them to be able to try that hard part. Some kids decide that they don't want to play a certain instrument, like drumset, and that's fine. But they have to try everything to find what they like."

While Downs encourages the kids to try harder parts and improvised solos, she doesn't push them before they are ready. "I've had people tell me, 'You have to *make* the kids play solos. You need to *make* them come out of their little comfort zone. You need to push them over the edge to help them grow.' I think a little differently. I remember a girl named Jozi who was in the group a few years ago. When it was solo time, I would ask her if she wanted to solo, but for a long time she said no. I told her, 'One day, you're going to be ready.' Finally, we were working on a real easy blues tune, so the solo notes were like C blues or F blues or something really simple. And she said, 'Okay, I'll try.' So in rehearsal she would play a solo, and it wouldn't be very good, and she'd look at me like, 'That was awful,' but she kept trying. Finally we did the piece at a gig, and her solo was real simple, but she stayed on the beat, and she played all her 'blue' notes, and it was a nice, simple statement. It wasn't anything fabulous, but she got through it, and she was so proud. And after that she was okay playing solos. She found out it wasn't as scary as she thought, and she relaxed. That has happened with a lot of the kids. I was talking recently with a kid who was in the very first group of Leopards, and he was telling me how nervous he used to get before gigs, but he wasn't going to let it get the best of him. I never knew he was that nervous. I know some of them get nervous at first, but after they've done a few gigs, they don't get nervous at all. So I don't want to shove them over the cliff; I want them to jump on their own."

Some people who hear the group for the first time assume that Downs holds strenuous auditions and selects only the most accomplished students. But that is not the case at all. "I've had mothers contact me and say, 'My child is a gifted drummer and I want him to play in your group.' But if someone is already a gifted drummer, then they're not going to have any trouble finding places to play. I lean more towards the kids who don't know they're gifted drummers yet. They never had a chance to do it, or their parents don't know where to go to give them this opportunity. I want to take regular B-flat kids and help them realize their potential without somebody coming to me and saying, 'Take this kid because he's gifted.' They're just kids, and if they really want to do this, I want to give them the opportunity. I want regular kids, because those are the people who are going to be the rulers of the world some day, so they have to get the chance to do something like this. I don't want it to sound like I don't want any gifted kids. But I want to be representative of our world. You don't always have a group of just gifted people. You need all different kinds of people to keep your society running. That's how it is on a much smaller scale in our group. We've got all different kinds of kids. I've had kids who could hardly play anything, but they were great at loading the truck, so they were in charge of loading the truck. I'm always welcoming great kids, but 'regular' kids deserve to be able to do this, too."

Back when the Leopards were based at a school, students had to keep their grades up to be in the group. There is no longer a formal requirement about grades, but the subject does come up sometimes. "I'll have parents come to me and say that their child is not doing well in school," Diane says, "so I'll give them a little pep talk, like, 'If you're not getting your homework done, maybe you need more time to do it, so maybe you need to drop out of the Leopards.' They get the message. But most of the kids do pretty well. These days, the parents have to actually bring their kids to us, so these kids have a lot of parental involvement and support, and these parents really care about their kids and about their grades. So most of these kids do pretty well in school. When I was doing this within a school, I had a built-in group of kids who just happened to be in my class. Some of them had good parental support and some of them didn't. But they knew that what they were doing in the Leopards was special, and if they didn't take care of their school responsibilities, they couldn't be in the group. They didn't have to get straight A's, but they couldn't be failing anything."

Once the kids graduate from the Leopards, many of them go into middle school band. But Downs tells them to *not* play percussion. "They already know how to do that," Diane explains. "I tell them they need to learn to play a different instrument, because when you're in beginning band, they start out very slow. The drummers are just going 'tap…tap…tap…rest,' so anyone who has been in the Leopards and can already play percussion well will be bored, and I don't want them to be bored in band. So a lot of the former Leopards learn a wind instrument. Then when they get in high school, some of them switch back to percussion or play drumset in jazz band, or whatever, but some of them stay with their new instrument."

A few former Leopards have gone on to major in music in college, but Diane doesn't base her success on the number of music majors she turns out. "I had a kid email me who used to be in the group, and he didn't pursue music in college, but he plays drumset in a garage band and loves it. And a girl who was in the group and is now in college told me that she was in the car one day with some friends, and she put on a jazz CD. Her friends had never heard music like that before, so she started telling them all about jazz and how she used to be in a group


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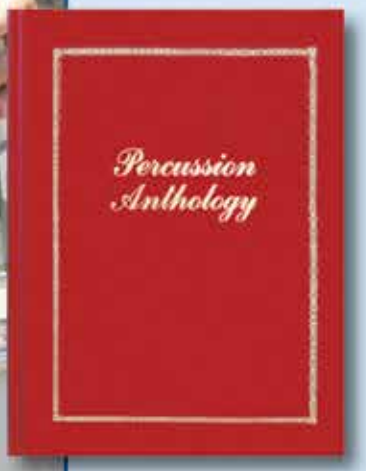

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that played it. And then every year the sixth graders get to do a tune by themselves, and they get to pick it out. A couple of years ago, after listening to all kinds of things, they decided they wanted to play the overture to Mozart's 'The Magic Flute.' Of course, they put drums and congas in it, but it was great! So the kids who have been in the group are aware of a lot of different types of music that they would never hear on the radio.

"I'm not setting out to produce professional musicians," Downs says. "I just want to make good people who have a deeper experience of things through music. Some of them have sent me essays that they wrote in high school about things that have made a difference in their lives, and they talk about what the Leopards did for them. I read these letters and it's like, 'Wow, I didn't know that.' I thought we were just having fun. I didn't mean to make a difference, but I guess I did.

"These kids have been the love of my life for twenty years," Diane says. "And I'm not tired of it, so I guess I'm on the right track. I love when it's Tuesday or Thursday and I get to go to rehearsal and be with my little people."

Diane Downs is happy to assist anyone who wants to start a group similar to the Leopards. Email her at: louisvilleleopardpercussionists@yahoo.com

LINKS

Louisville Leopards website: http://www.louisvilleleopardpercussionists.com

Trailer for HBO Family show *The Leopards Take Manhattan*: http://www.hbofamily.com/programs/music-in-me-leopards-take-manhattan.html **PN**

Grant Writing

By Christopher Davis

This article is presented by the PAS University Pedagogy Committee subcommittee on Grant Writing. It was written in collaboration with Jason Baker, Paul Buyer, Julia Gaines, Adam Mason, and Timothy Jones, and with contributions from David Eyler, William Moersch, Patrick Roulet, and Melanie Sehman.

Grant writing can be a daunting task, yet it is a necessity in the world of percussion pedagogy. How many of us have annual budgets that can outfit a new world percussion ensemble? What about a new 5.0-octave marimba? Let's take the large-ticket equipment items out of the equation. What about taking your students to an event like PASIC that could change their lives?

If you have never attempted to apply for a grant, you may not know where to begin. The PAS University Pedagogy Committee has set out to offer some tips for grant writing at an academic institution. This article aims to provide information on how to begin the grant writing process through answering some fundamental questions you may have when searching for suitable grants. It will then explore how to be creative in your proposal through interviews with colleagues who have been successful in receiving funding.

WHERE TO BEGIN

What is a grant and how can the funds be used?

Grants are non-repayable funds awarded by a public non-profit organization (often a government department or corporation) or by a private foundation or trust in support of an endeavor they deem valuable to you, your organization, or the general community. Recipients of grants may be individuals, businesses, or non-profit organizations, such as public and private educational institutions. Grants are generally awarded to fund a specific project that matches criteria from a Request for Proposals (RFP) or from a personal proposal submitted by an applicant.

In the percussion world, grants can be used for almost any project or expenditure that a percussion program might need. Without getting into a specific, exhaustive list, here are several significant items for which grants may be used: purchasing instruments and equipment, travel for students and faculty, research, continuing education and faculty development, commissions, recording projects, tours, international exchanges with partner institutions, guest artist honorariums, or an event such as a jazz festival or Day of Percussion.

No matter what your needs may be, remember that it never hurts to try. You may be denied as many times as you are approved, if not more; however, those who do not try, *never* receive.

Where can I go on my campus to begin the process?

It is of utmost importance to begin the grant writing process in the correct office on your campus, which will typically be the Development Office, the Office of Research, or a Foundation Center. Most educational institutions will have an employee hired for the sole purpose of researching and writing grants. These individuals will be able to match your specific project with an appropriate grant, help create the language for the grant, and often, do most of the research and writing for you. Other offices that help with the writing process or offer workshops for faculty members may include a Writing Center or an Office of Teaching Effectiveness and Innovation.

Public institutions will have grant money available internally and will also know of external sources. Generally, external funding is harder to receive due to the larger pool of applicants, whereas an internal grant would only be available to you and your colleagues within your institution. Some institutions do not want you going to external sources for grant money due to competition clauses with existing institutional policies, so you must research and know the rules for your specific situation. In addition, some private institutions cannot receive government money, so they are not able to apply for local, state, and national grants funded by the government. In this case, it is important to work with the hired institution grant writer who knows where to find the appropriate grants.

As previously mentioned, the Development Office, the Foundation Office, or the Office of Research is the best place to start when looking for a grant. If your institution has an Office of Research, this office will not be soliciting funds from potential donors, so you will not run into a conflict with the money sources. However, you need to be sure to check with the Development Office, because you want to be sure that you are not "nickel and diming" a potential multi-million-dollar donor for your institution. Even though our percussion projects seem like a lot of money to us, the amounts we are requesting ($5,000–$30,000) are generally small compared to the building campaigns ($5–$12 million) or research-based grants from other departments ($300,000–$600,000).

Even though percussion projects seem like a lot of money to us, the amounts we are requesting are generally small compared to the building campaigns or research-based grants from other departments.

What kind of internal sources are there for grant funding?

The key to finding sources around your campus is to do your research. This means that you need to meet with your colleagues in other departments, talk to all of the different research offices on your campus, and dig, dig, dig. Most grants that are received by musicians are not arts-related grants, but are meant for areas outside of music. This is why it is imperative to be creative in how you match your project to the specific grant criteria (to be discussed later in this article under "Writing the Grant").

One great way to receive grant money in today's educational environment is to collaborate with colleagues from other

departments. Listed below are some possible sources that you may find on your campus for funding:

• Student Union: Initiative Grants and Travel Grants

• Student Organization: Become an officially recognized student organization and request money from the student fees

• Graduate Student Association: Student Development Grants

• Scholarship Office: Create a "travel scholarship" for your students each year

• Research Office/Dean's Office: Faculty Travel Fund, Research and Development, Presentation/Performance Grants

• Parent or Alumni Organizations: Private Donors, Club or Organization Funding

• International Office: Travel, Exchange Programs

• Student Fees for Capital Improvements: New Equipment, New Ensembles

• Multi-Cultural Department: World Music, Ethnic Artists for Awareness Events

• Black Studies Department or Women/Gender Focus Department: Race/Gender Specific Guest Artists

What kind of external sources are there for grant writing?

External sources for grant money include foundation centers, local and national businesses, and local, state, and national government agencies. Other external sources for money, not through grants, can be private patrons and donors to your institutions; however, remember not to step on any toes within your institution. In order to find the private patrons and donors for your institution, it is best to talk to your Development or Foundation Office and your department chair or dean.

Within your community, begin researching different organizations, foundations, and businesses to see who is supporting the arts, especially your local music stores. Many times, cultural development organizations and specific community foundations that are supported by philanthropists are very supportive of the arts. Keep your eye on the newspaper and look for the pictures of who is awarding those *big* checks and, more specifically, to whom are they being awarded. Check with national chain stores that actually compete in how much they award to the community. One final suggestion on the local level is to begin donating performances of your ensembles to private businesses so that you may become known in the community. You never know when they will decide to be generous to a group within their community.

When you start looking at the state and national level, you will find government organizations or private endowments. The higher you look, the harder it will be to receive an award, because you will be competing against more groups for those grants. At the state level you may look into your State Arts Council and State Cultural Development Organizations. At the national level, the government offers grants through the National Endowment for the Arts (www.nea.gov) and the National Endowment for Humanities (www.neh.gov). Some private endowments at the national level include Meet the Composer, the Presser Foundation (www.presserfoundation.org), the Copland Foundation (www.coplandfund.org), and New Music USA (www.newmusicusa.org). The best way to find sources for grants at any level is to do an Internet search. Be as specific as you can in your search so that you can find the appropriate funding sources for your project.

Grant writing is only as successful as the initiative that you put into creating your opportunities. You must put in the time to search the Internet, call the offices to ask what is available, and meet with people in person to discuss all of the possibilities. Also, it is not always about going for that one "big ticket" grant. Sometimes you may need to be creative and find three or four different funding sources to supply all of your needs. You must learn to fit your needs around what is available.

WRITING THE GRANT

Now, we would like to provide you with some practical applications of how to write the grant. We have asked three of our percussion colleagues to share their experiences and successes in the grant writing process: Dr. Julia Gaines, Associate Professor of Percussion at the University of Missouri; Dr. David Eyler, Director of Percussion Studies at Concordia College; and Adam Mason, Director of Percussion at the University of Lethbridge in Alberta, Canada.

I have been denied for grants more than I have been successful. I remember the Babe Ruth analogy: 1,330 strikeouts but only 714 home runs. You have to at least swing to have a chance at a home run.—Julia Gaines

Before we begin, here are ten important guidelines to remember when writing a grant proposal:

1. Define your project. Make sure your proposal can be understood by all members of the committee.
2. Thoroughly address all areas requested in the proposal.
3. Write with meaning, significance, and passion for your project.
4. If possible, include a tangible example of what your project would look like.
5. Be persistent. If your proposal is denied at first, try again.
6. As with any written communication, your writing must be first-rate.
7. Make your case. Justification is a critical part of a proposal. Communicate the need for your project and how it will positively impact all constituents.
8. Grants often come down to one key aspect of leadership: VISION!
9. Remember that no two grants will look the same.
10. Think "outside of the box."

Briefly describe your history with grant writing, including the source of your grants and what you have received with them.

Gaines: In my seventeen years at the University of Missouri, I have received over $100,000 for all sorts of percussive-related activities. Here are just some of the sources I have used and the items/activities I have been able to purchase: MU Percussion Society—travel to PASIC and up to $5,000 for guest artist honorariums and travel expenses; Student Fee Capital Improvements Committee—purchase of steel drums, vans, and trucks, and the largest bass drum in the United States; MU Parent Organization—purchase of African gyils for the World Percussion Ensemble; Faculty Diversity Initiative—purchase of Brazilian percussion equipment to "internationalize" my curriculum; Office of Research—pursuit of my own "research," which includes travel, graduate teaching assistantship funds, summer fellowships, paid personal practice time for upcoming performances; Academic Technology Transformation—the funds for new technology, installation, and training on all of the equipment to equip, or "transform" our large rehearsal rooms.

Eyler: Soliciting funding may not always involve preparing an elaborate series of answers to a formal application. Even working in a less structured process still requires taking the time to think through

the problem and consider possible solutions. Depending on the source of funding you may be writing a proposal or just a letter of request. I have received numerous grants for our annual Day of Percussion for 26 years, often through PAS Chapter grant funds, but the larger portion of financial assistance has been through Regional Arts Organizational grants that are supported by state legislature allocations. I have also received funding for guest lecturers through the student government and college funds, including cultural events. I have received new instruments acquisitions for 27 years by securing funds from the college's Development Office, the Music Department Office, and the Dean's Office. There have been times when I, with the administration's approval, have also approached private donors for funds.

Mason: In my ten years at the University of Lethbridge I have received over $200,000 in funding and equipment. It has come from a wide variety of grants and programs ranging from student and faculty travel to research, instrument purchases, teaching initiatives, and guest artists. Student travel has included tours in Japan, Trinidad, Hawaii, London, Amsterdam, Paris, Florida, and several PASICs, as well as local and regional performances and presentations. Instruments purchased include all standard orchestral and solo instruments, steel band, taiko ensemble, Brazilian samba batteria, Polynesian ensemble, African Music and Dance ensemble, Latin percussion, drumsets, cymbals, and cases for everything. Sources of grants and programs include: Centre for Advancement of Excellence in Teaching and Learning, Richardson Foods, Scholarship and Student Finance Office International Travel Awards, Asset Replacement Program, Office of Research, Dean of Fine Arts, President of the University, Faculty of Music, Professional Development Fund, Undergraduate Research Enhancement, Southern Alberta Community Foundation, U of L Conservatory, and don't forget PAS Chapter Grants!

Coordinating with multicultural activities on campus or in the community may allow various groups to share funding or open new avenues for resources.—David Eyler

How did you hear or find out about these grants?

Gaines: I do a lot of reading and investigating. I've talked with many colleagues across my campus by participating in various committees. Committee work has been my "in" with other departments on campus and has provided me with valuable information about funds available outside the School of Music.

Eyler: Word-of-mouth from colleagues and students is my best resource for local funding. Listening to friends talk about their percussion programs when we get together at PASIC gives me ideas to try when I get back home. And, of course, reading articles like this with these great ideas gives me the incentive to reexamine my traditional resources and to utilize them for new, more adventuresome, projects. Also, searching through Google I find granting organizations or types of grants that are available to "arts" organizations and then apply to them.

Mason: I initially sought out funding sources by simply calling different offices at my university and asking what they had available for student groups (i.e., ensembles) and student travel. The Scholarship Office, Student Union, and Research Office were great places to start. I asked my colleagues about grants and programs both inside and outside the university, which was very fruitful. I also spoke with my administrators about funding sources, and accounts designated towards research, professional development, and capital improvement. Eventually, because of the high visibility of our various percussion ensembles, people sought me out to let me know about grants that would benefit the students.

What terminology do you use in your writing for non-arts related grants?

Gaines: It is very important to use language specific to the grant. Here are some language equivalents I have used for grants outside of music: Research = practice time, commissions, writing my own music/book; Lab = practice room, percussion equipment; Subvention = CD costs (whether a vanity label or established label), engraving, editing, mastering, producing; Articles = specific commissions for pieces, video recording something for YouTube; Experiments = practicing for world premiere commission costs; Book = recording, recital.

Eyler: Many granting organizations are looking for multicultural experiences. In general, as you write your proposal you should state the "problem" (concisely), give the "situation" (why it is absolutely necessary to have this funding now), give the "solution" (including cost and a timeline), and state any "final thoughts" that may add weight to your position ("every other school within 100 miles of us has a gamelan").

Mason: Grants will hardly ever be tailor-made for your specific program or idea. The need to adapt to the language of the granting organization is essential. Many granting bodies are geared more towards science, social projects, or education, for example. Scientific grants may require you to approach the grant in less esoteric terms and place more emphasis on quantitative results and the method/procedures to produce those results. (Note: research includes creative endeavors, but scientifically minded reviewers are oftentimes not aware of that. It is sometimes wise to "educate" a grant reviewer of this overlooked concept in a gentle way.) You should also get to know what the granting organization is looking for. One example: I received word that a grant panel was going to look for community health benefits in that particular year. I was writing a grant for taiko drums, so I made the health-and-wellness benefits of taiko drumming the main focus of the grant application. Had I not been well informed ahead of time, I might have focused on the multicultural aspects, and as a result, most likely have been denied. In short: know your audience.

What tangible examples, if any, have you included that help enhance your proposal?

Gaines: My best tangible example was when the students had to give an aural proposal for a large grant for steel drums. They took three lead pans in and played an easy Caribbean melody, and the non-percussionists and even non-musicians went crazy. The grant was a shoe-in. Of course, I also helped them write a very good written proposal, but the ability to "show-off" was invaluable.

Eyler: Including testimonials from previous guest artists and especially my college administrators helps validate that the planned event is viable. I also support my requests with statistics from past events, including the number of attendees, how far-reaching the event was, comments made from attendees (emails, letters), and comments from my students and colleagues. As a follow-up to each event, I send photos and programs from the event to supporting

I took the Steel Band, African Ensemble, and some keyboards to perform for a corporation's annual golf tournament so they would know us when we applied for their grant the following year.—Adam Mason

manufacturers and to the college's Communications Office so they can post them on their websites. Then, the next time I ask for funding, they may remember the success of the previous event, which fosters a positive perspective as they review my newest request.

Mason: I took the Steel Band, African Ensemble, and some keyboards to perform for a corporation's annual golf tournament so they would know us when we applied for their grant the following year. They were blown away! A little advance groundwork paid off in the form of a new 5-octave marimba.

What steps do you take to make sure that your grant reads professionally?

Gaines: Early in my career at MU, I was selected—after I submitted a thorough proposal—to be part of a Humanities Grant Writing program offered in the summer. It came with a nice stipend and seed money for a project. I met with a grant writer throughout the summer and she really showed me how to "write *to* the grant." From then on, I usually had her proof my grants before I handed them in. She happened to be a playwright, so we had the arts connection, but she was simply a fantastic writer and was a huge help to me. The pilot project I worked on that summer was the first step (little did I know it then) to the publication of my first book on four-mallet marimba technique.

Eyler: I try to proof everything very carefully. Then I ask a friend, colleague, spouse, department secretary, English major, or honors student (usually at least two) to assist in reading. It is also very important to *be on time* in submitting your grant proposals. Sometimes the granting agency will look over the document(s) you submitted carefully to see if something is missing or needs adjusting if it is turned in far enough before the deadline. They will then let you know if you can submit those parts.

Mason: If you are at a university, I highly recommend taking advantage of the folks in the Research Office. They usually have personnel dedicated to assisting faculty in their grant writing. They are fantastic at helping you with editing, targeting your language to the particular granting agency, proofreading, and connecting you to potential funding sources. They are used to dealing with grants for millions of dollars, so a grant seeking a few percussion instruments is a walk in the park for them. If you work for the school system, many districts have a dedicated grant writer. Don't hesitate to put their expertise to work for your program.

Give us an example(s) of how you have thought "outside of the box" in your grant writing.

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Gaines: This would have to be my steel drum grant. Who knew "capital improvements" could include steel drums? I just gave it a shot because it was a huge pot of money that I wanted a piece of. Anytime I see money offered for anything on campus, I see if there is any way I can fit one of my needs into their "box." Sometimes it works, sometimes it doesn't.

Eyler: I have associated a request for a guest artist with Black History Month. Coordinating with multicultural activities on campus or in the community may allow various groups to share funding or open new avenues for resources.

Mason: I might say the taiko grant based on health and wellness. But, then again, why should that be considered out of the ordinary? In my opinion, the many great non-musical aspects of what we do should be held in the highest regard and importance. Perhaps a better example here is regularly putting together many small pockets of funding, which is how my group gets to travel overseas each year. The most impressive out-of-the-box thinking goes to my friend Troy Breaux at the University of Louisiana, Lafayette. He approached the Student Government and proposed a small fee for the percussion program in the tuition of every student on campus. He justified the request by demonstrating all the university events the drumline and percussion groups play for, like commencement, football and basketball games, pep rallies, etc. It passed, and he receives a very generous amount of funds every semester. Brilliant!

In your mind, what has made your grants successful?

Gaines: Persistence. I have been denied for grants more than I have been successful. I have no problem hearing the word "no." Okay, I admit that I get irritated, because by now I know when I've written a pretty good grant, but being denied never keeps me from applying again. I have sat on enough committees to know that sometimes there just isn't enough money to go around, even if the grant is well written and deserving. I also remember the Babe Ruth analogy: 1,330 strikeouts but only 714 home runs. You have to at least swing to have a chance at a home run.

Eyler: You must be able to justify your need for the purchase and thoroughly answer all questions on the proposal/application form. Keep a copy of what you submitted to help when writing the follow-up after the event or instrument purchase, and also as a guide for future proposals. Keep good records of *all* financial expenditures from past and present events. I stress that events like the Days of Percussion are for the "community," not just the school or students' benefit—actually downplaying what the school gets out of it. Depending on the focus of the grant, if it is outside of the college or university, some granting agencies want the event to be beneficial to the community as a whole. You may be asked whom else you have approached for funding; be prepared with an answer. If it's a Day of Percussion or guest artist proposal, you need to have already contracted with guest performers/lecturers and have their bios and applicable materials to include with your proposal. If there are multiple "cycles" of a grant available (e.g., one in the fall and one in the spring), sometimes the one earlier in the year has fewer applicants competing for funding. That would be the one to apply for if you're organized ahead of time.

Mason: I would describe the success in grants as a by-product of our outreach and efforts to create a culture of percussion in Alberta, Canada. I emphasize the benefits to the community and university in grants and requests. The ensembles perform for thousands of school kids, concert-goers, and workshop attendees each year. This has helped create wonderful support and enthusiasm for the program and shows grant readers that we are contributing a tremendous amount of effort and resources to help ourselves—a specific requirement of many grants. In the end, we get to enjoy serving as cultural ambassadors of our country, university, and community on outstanding instruments all around the world. The most rewarding part is transforming these grants into experiences that contribute to making these young adults into amazing people through percussion.

Christopher Davis is Assistant Professor at North Greenville University, where he teaches applied percussion and directs the NGU Percussion Ensemble and the NGU Marching Crusaders. Christopher also performs with many regional orchestras, teaches private lessons to all ages, and presents master classes around South Carolina. He has served on the PAS University Pedagogy Committee for nine years and is Vice-President for the South Carolina PAS chapter.

The **PAS University Pedagogy Committee** promotes and enhances the exploration, improvement, elevation, and facilitation of the craft of percussion at every level of college teaching. PN

FUNdamentals

Understanding Clave

By Gregory Jackson

Clave is an integral part of Afro-Caribbean music. Almost every style of Latin music has a clave pattern. To some people, it is a confusing concept, but that is from over-thinking. Clave is not something that should be over-analyzed; it should be as natural as playing with a metronome. However, that does not mean you should neglect learning about the function of the clave.

This article will briefly supply details about the clave, along with some of the typical clave patterns that you might come across. The goal is not to provide an exhaustive historical account of the clave, but to aid musicians in feeling comfortable with playing in clave.

The concept of being "in clave" simply means that you are playing the correct pattern in the proper clave direction. This also pertains to the entire ensemble performing with the correct interpretation of the clave. There are rules that must be followed when playing other musical genres, and the same is true with Latin music; you must play in clave. If you play out of clave, many musicians consider this unacceptable. The Spanish term for this occurrence is *cruzado,* also known as *cruza'o,* which literally means "crossed." This happens when one or more of the various ostinato figures become unaligned with the melody or other ostinato parts. For example, if the arrangement is in 2–3 *son* clave, but a member of the ensemble begins playing 3–2 clave on top of everyone else playing 2–3, the pattern is "crossed."

There might be situations in which the composer does not indicate which clave direction the song is in, or the band leader does not inform the musicians. If that happens, you must listen to the music so you can make a decision about the clave. The way to do this is to listen to as much Latin music as possible and decipher where the clave begins. It is the same as learning the difference between duple-meter and triple-meter songs.

Latin percussionists need to understand clave enough that they can play the *marcha* (tumbao) patterns while the clave is being played. The percussionist should also be able to clap the clave pattern when listening to a song or someone else is playing the *marcha*. As an exercise, listen to a Latin music recording and tap out the beat. Within each beat you should accustom yourself to hearing the subdivisions. While tapping out the beat, tap a clave pattern at the same time. Also try tapping the clave pattern against different beat subdivisions. This will be important, because the conguero's principal job is to state the subdivisions of the song. The primary point is that the 2-side of the marcha must line up with the 2-side of the clave, and the 3-side of the marcha must line up with the 3-side of the clave.

There will be instances in which the clave might change in an arrangement. This is known as "jumping the clave." There are also situations in *timba* in which one might play part of a pattern that feels like it is in a different clave, but it later realigns itself. The point is the percussionist should be able to flow into different claves whether it goes from 2–3 to 3–2 rumba clave or from 3–2 to 6/8 clave.

Percussionists are expected to be flexible and not rigid; study this point well. One trademark of the conguero and clave is playing the large drum on the 3-side of the clave. Many musicians will expect the percussionist to know this, so once again, be aware of which clave is being used. There are instances in which this rule is nullified, such as with the *guaguancó marcha* and some *timba marchas*. The ultimate goal with clave is to understand it well enough that you do not have to think about it.

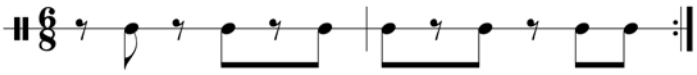
CLAVE

6/8 clave is the oldest of the clave patterns, originating in Africa. It is also known as the 6/8 bell pattern. Many times, 6/8 clave is the pattern used in Afro-Cuban music when the time signature is 6/8 or even 12/8.

Example 1: 6/8 Clave

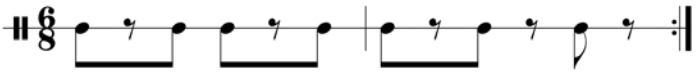
The pattern in Example 2 is the same as in Example 1, but it begins with the second measure. This is similar to son clave starting on the "2" side of the clave, a concept that will be explained later in this section.

Example 2: 6/8 Clave in the opposite direction



Examples 3 and 4 are clave patterns used in older peasant, or country, music from Spain. Western music traditions around the 13th and 14th centuries refer to this as troubadour music in Europe. Example 3 is the 6/8 version, while example 4 is in 2/4. This is actually a predecessor to the *guajira*, which is still utilized today.

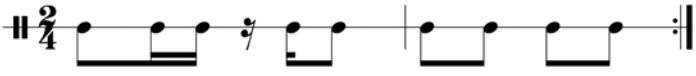
Example 3: Clave Campesina (6/8)



Example 4: Clave Campesina (2/4)

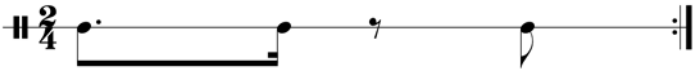
Example 5 is a pivotal example of the clave's development. The first measure is known as *cinquillo* and is influenced by Afro-Haitian music. This syncopated pattern was later joined with a second measure, as seen in this example.

Example 5: Baqueteo



Tresillo is important in many African styles. It is also the first part of the 3–2 *son* clave pattern.

Example 6: Tresillo

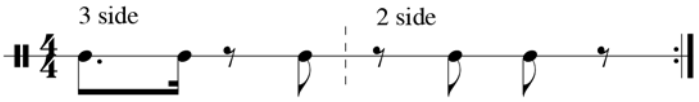


Example 7 is known as *conga*. It is simply the second and third notes of *tresillo*.

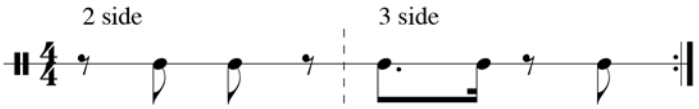
Example 7: Conga

The *son* clave is perhaps the most important element that led to the development of today's Afro-Caribbean music. The terms 3–2 clave and 2–3 clave denote which section of the measure the pattern begins. So if you are asked to play a part in 3–2 clave, you will play Example 8. If you are to play 2–3 clave, you will play example 9.

Example 8: 3–2 Son Clave

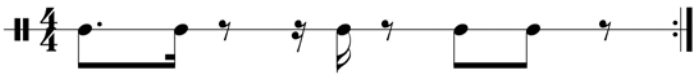


Example 9: 2–3 Son Clave

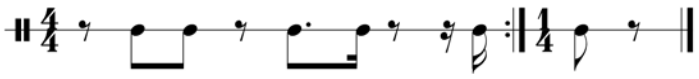


Examples 10 and 11 depict the rumba clave in both 3–2 and 2–3 directions. If you are asked to play rumba clave, you should play either the 3–2 or 2–3 patterns shown below, depending on which clave direction is notated.

Example 10: 3–2 Rumba Clave

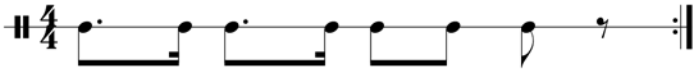


Example 11: 2–3 Rumba Clave



Guaguanco clave is sometimes used as an introduction to a *rumba* song. It is possible that the rumba clave pattern is a result of the *guaguanco* pattern, which is the original clave for rumba. [Editor's note: This transcription is a style of rumba known as *yambu*, in this case from the province of Matanzas in Cuba.]

Example 12: "Guaguanco" Clave



Dr. Gregory Jackson is a percussionist, composer, educator, and author. He has published several books, including *Jackson's Rudiment Dictionary, The Synergy Method for Marimba*, *Etudes Op. 48, The Well Tempered Marimbist Op. 46, Legendary Op. 44, Congas Full Circle*, *Phenom: The Excellence of Execution*, and *The Synergy Method for Drumming*. Greg also has several recordings, including his debut CD for solo marimba, *Darkest Hour*; two instructional percussion DVDs, *Congas Decoded* and *Elements of Synergy*; and two percussion CDs, *Osmosis* and *Conga Fantasy.* He has performed with numerous artists including Tito Puente Jr., Son Caliente, Nancy Zeltsman, Tomas Cruz, and Bob Mintzer of the Yellowjackets, and performs regularly with the bands Basic Element and Low Voltage. PN

Steve Shehan: Expatriate Postmodern Percussionist

By N. Scott Robinson

Steve Shehan was born in the USA in 1957 of Cherokee and Irish heritage. He was denied reentry to the United States over a visa technicality and was forced to move to Europe in 1976. The experience of being forced away from one's own country—the United States of America, no less—may seem traumatic for some, but that event set in motion the beginnings of a global music career that few have aspired to. Shehan has since lived in Indonesia, Sweden, France, and Africa, where he has absorbed and developed numerous musical skills as a percussionist/multi-instrumentalist, composer, and producer. He speaks 14 languages and plays over 500 percussion instruments, flamenco and jazz guitar, keyboards, bass, and piano, he sings, and has also worked in the production of more than 200 albums and film soundtracks including recordings by Brian Eno, Gypsy Kings, Vangelis, Bob Dylan, Paul Simon, Paul McCartney, and Herbie Hancock, among many others. He is perhaps best known for his highly creative and refined percussion work with the postmodern world-jazz trio Hadouk in France.

Steve Shehan with his hand-drumset with Hadouk, France, 2008.

NSR: *Where were you born and raised?*
SS: I was born in Virginia and raised in the Florida Keys.

NSR: *How much impact did the places you grew up in have on your development as a musician?*
SS: Well, there used to be old Cuban refugees in the keys, so I remember listening to/hearing *charangas* and *pachangas* sometimes.

NSR: *Who were your teachers, and what instruments and musical styles did you study?*
SS: I did a little bit of classical piano for a couple of years, then classical guitar for a year or so. I never had other teachers other than listening to Airto Moreira, Kenneth Nash, Bill Summers, and Naná Vasconcelos, among others, during my "student years."

NSR: *As a percussionist did you start off as a drumset player and switch to hand percussion?*
SS: Yes, I started with drumset. Elvin Jones and Tony Williams were my heroes. I also realize now that Ringo Starr and John Bonham unconsciously had an influence on a creative level, as did Stomu Yamashta and Robert Wyatt. The switch to percussion came later.

NSR: *What would you say your musical foundation is?*
SS: That's not an easy question, since I simultaneously discovered João Gilberto, John Coltrane, and Béla Bartók. So as my foundation, let's say it's between jazz and bossa nova.

NSR: *What percussion traditions do you draw from that define your personal style?*
SS: A blend of North Brazilian, West African, and Central Asian.

NSR: *Many of your solo CDs involve you performing on other instruments besides percussion, and your studio production creates a wide array of timbres for the instruments used. How do you approach composition?*
SS: I have a vision—an intuition—where I can see or feel the space, the elements, and the emotional path my "composition" would take place in. Then I "organize" myself—that is, I decide the instruments I want to hear, or use; it's almost like being a medium. Of course, depending on the style of composition, anything can be inspiring: a place, a person, a story, a poem, a taste, a smell, a memory, or another music. I work on piano, sometimes classical guitar, percussion, other times on "ethnic" instruments I'm discovering. When I'm considering an instrument I've never seen or touched before, I usually hear some of its emanation, its hidden frequencies, or stories from the place it comes from. I know all this might sound strange and unusual, but that's the way it sometimes is. Other times I'm more conventional, spending hours on an idea on the piano or a percussion instrument.

NSR: *How do you approach improvisation?*
SS: I love improvisation; it allows one to be surprised, to be alert. With other musicians it allows one to be listening or guessing in an almost telepathic way what's coming next and how to make an idea travel, mutate, "go to" somewhere pleasant. It also permits me to try new instruments, blending them to other sources of music or sounds. It's a good way to be and stay creative.

NSR: *While it's common for Latin percussionists to keep track of clave or for percussionists in India to draw on memorized rhythmic* solfege, *what goes on in your mind while improvising in front of an audience?*
SS: There's a "kind" of internal clock that stays steady, giving me freedom to explore. Also in my mind is a visualization that could be architectural, so that something is being built on the spot.

NSR: *Given your extensive background in studio recording, production, and arranging, how do you prepare for recording sessions?*

SS: It all depends if I'll be working for someone as a percussionist, producer, or playing another instrument. I always ask for a demo, or a CD with the basic tracks, or lyrics so I can choose the textures and colors I will take with me. Just last week, Paul Simon gave me a file with demo tracks of a new song with a guitar, voice, and a kora. Paul told me I had all the freedom I wanted. He expressed the desire to have some cristal organ [glass armonica], so at the first listening of the song I had a kind of pre-visualization of the elements I would include and/or try. Usually I stick to this first vision; of course, I take notes on my ideas. When it's for one of my productions, I prepare the studio with the right microphones, I set up the instruments, and I start the construction.

NSR: *How do you choose instruments that you will use for a particular project?*

SS: As I mentioned earlier, I have this vision thing going on, plus, of course, some obvious logic bases that I just know will work. That's the mileage and all the years of experience that helps.

NSR: *What contributes to your creativity with regards to your unusual techniques and timbres that you create?*

SS: First, the tuning of the music and the harmony and the tone of the drums are *very* important. That brings the "magic" thing that will help everything going on. Then a good balance of what's going on onstage, a good reverb if in the studio, a joyful atmosphere, and an open mind to what sometimes might sound strange or "funky" when you listen to it loud, but that you *know* will sound perfect when at the right volume. So a good confidence in my choices is vital.

NSR: *How do you approach practice?*

SS: In my early years, in Stockholm, I would practice six to eight hours a day—or night. Now I don't spend hours every day practicing, but I spend a lot of time searching for new ideas, new sounds, or rhythms. I "practice" while playing concerts with the trio or other people I play with.

NSR: *With the Hadouk Trio, you provide much of the role of a jazz drummer, despite having very little of a drumset in your setup. What led you to develop that particular setup of instruments?*

SS: With Hadouk Trio, the idea is that we can replace traditional jazz instruments with unusual sounds or approaches. For example, instead of a hi-hat using two cymbals, I use a shekere on a hi-hat pedal. Instead of dragging the upper cymbal down, I drag a string that is linked to a shekere and pulls the beads up, so when the beads are tight on the calabash it produces a hi-hat kind of sound. For the bass drum, I use a djembe with a very thick buffalo skin with a regular bass drum pedal. I had to make two holes on the lower side of the djembe to make it stand by itself and to adapt a foot pedal, but it works great.

For the last studio recording, I also had a special bass drum made for me out of two large calabashes together with a hole on top and a hole on the side like a huge udu drum. The pedal hits the lateral hole and it produces a low udu note you can modulate by letting the pedal go, like on an udu or Hadgini. It's delicious, especially when the note is tuned with the song. On the first song of the CD *Utopies*, I use this calabash bass drum. Then I use two regular Toca congas, and I add a pair of LP Giovanni Hidalgo compact congas, which are always tuned, of course, and can be changed during the concert easily. To my left is an Egyptian tablah with a plastic skin. On my right is a large floor tom—either my old 18-inch 1969 Premier model or my Gretsch 18-inch with a Remo Ambassador head so that the brush will sound large if needed, with the floor tom being tuned close to a surdo drum. Sometimes I use a pair of Toca dumbeks on the left side, depending on the set we'll play. In my center is a Remo 16-inch djembe. I find it a good compromise if you have to play on an outdoor stage one day and inside the next day. It's warm, steady, always tuned, and good for "brushing."

In the studio, I'll use my traditional djembes from Senegal, Guinea, Gambia, or Mali. It always depends on the tuning of the songs and my beloved brushes, the Berber brushes. It takes time and practice—yes, here's the practice time you can't escape—to make them ready for stage or studio. When you find them, they are raw, large, wild, and very thick, so I have to shape them a little, to make them flexible, a little thinner, which they will become anyway depending on how much you use them. They actually have a certain lifespan. When they become too thin, they don't sound anymore, except in the studio. Even so, at some moment you have to have another pair ready.

Now just for fun, here is how I discovered what would become these fabulous, delicious grass brushes a long time ago. In south Morocco, there was a tribute to Orson Welles for the three years of the shooting of the *Othello* film, which was shot both in Essaouira and Venice in Italy. Richard Horowitz was in charge of the music, and he needed a percussionist to play on the top of the old Essaouira castle. The problem was that I was already in Morocco traveling around, but without equipment or percussion instruments, and there was no time to have anything shipped from France that I could play. I had to find something local and loud enough that I could play with, and it also needed to be visual. So I went rambling around the city to see if I could find any idea. I went to the fish market, and I saw these kitchen brushes, very large and heavy, not really fitted to play percussion with. Nevertheless, since I had no time to find another "instrument," I decided to take a chance of doing something with that. I then needed something deep, low, and hollow I could drum on. I decided to take a city trash bin and a large oil barrel, cover them with some local colored fabric, and give it a try. It worked perfectly! Surprisingly, everyone loved it—the sound, the look of it. I kept the brushes and figured I could shape them a little to adapt them to my hands. There it was—the sound I've always looked for, soft and yet powerful. After all of these years, it has become a kind of signature of mine. I use them all the time as a base for much of what I do for other artists.

Other instruments I use in my Hadouk Trio set-up include two different hangs [hand-played steel pans from Switzerland]. One I play on my knees together with a Roland Handsonic for gongs and crotale sounds, and a jingle ring I hit with a bass drum pedal. The second hang is on a conga stand, and I play it together with rest of my hand percussion "drumset." I have a set of Paiste cymbals including an old 22-inch flat ride cymbal I adore, a couple of Chinese 20-inch and 22-inch cymbals, two old Chinese cymbals I play with my bass bow, 18-inch and 22-inch sizzle cymbals, a small splash, and a bunch of triangles hanging under the cymbals as well as a Burmese rotating bell, a Flexatone I also play with the bass bow, a fixed Toca crotale, a Hadgini drum, and finally a Persian daf I play by holding it between my legs, permitting me to do much more with both hands than if I held it traditionally. I also use a likembe (kalimba) for some songs.

NSR: *How did you develop your hand drum brush technique?*

SS: I've always loved the brush feeling of Elvin Jones and Tony Williams, and above all the drummer Joe Carrero with João Gilberto playing with brushes on a hi-hat on the second album João did, in 1960, called *O Amor, o Sorriso e a Flor* [Odeon label]. I think I've learned most of what I know, or at least all my "bases," from that album—the rhythm, of course, but also the harmony—how the guitar plays and the way it is placed—and even the singing and thus the Portuguese I know. I discovered this album at the age of 12, and still today a week does not go by without me listening to this album; it's like an instant cure for everything making me melancholic or bluesy. When I switched to the Berber brushes it took me to another level of control, since they are heavier and larger but so generous in all their sound

possibilities. It indeed takes a while to get used to these brushes.

NSR: *You use an African likembe with Hadouk Trio. What tuning do you use?*

SS: The likembe I use is from Tanzania. I have a kind of collection of these instruments, and they are some of my favorite instruments—all sizes, in wood, bamboo, metal, etc. I even have some that were made for me specially. I do not always use a traditional tuning, I find my own that will fit with the song I'll work on. I've learned some traditional techniques, but I soon realized it would not give me the freedom I was searching for, so now I would say I play it instinctively.

NSR: *What is the instrument you play called cristal organ, and how did you get one?*

SS: The cristal organ is an invention of the Baschet brothers [Bernard Baschet and François Baschet] in Paris in 1952 [originally called cristal baschet]. I was honored to meet them, and I still see them here and there at their workshop in central Paris. The one I play on wasn't made by them but was built by Michel Arbatz, who used their plans to make it. It has four octaves, and I dip my hands in a bowl of water and then I put a soft friction on glass rods that produce notes. You can play with all your fingers to make chords. Depending on how hard you put the pressure it will sound between a trombone and a crystal glass.

The way I got this instrument is another story—a miracle, since I was dreaming of having one built but couldn't afford it. Also, the waiting delay would have been at least six years, so I forgot about it until one evening I was having a discussion with a female Gregorian-chant singer whom I was producing an album for. I was telling her about this instrument, and she told me she had a friend who had made one but didn't use it. The instrument was rotting outside in the south of France. So we called this person, and yes he had made one, and yes he didn't know what to do with it, and yes I could come and take it as an exchange for me giving him a hand on his next production. I found a truck the same night and got it back in Paris, where I immediately started to explore and work with it. The first piece I composed on it was on the 1998 CD *Awham*, a duo piece with the Moroccan singer Youssef el Idrisse sung in classical Arabic on a fabulous text written by Talia Mouracade. For a while I didn't hesitate to bring this instrument onstage to perform some of these songs, but quickly realized how fragile and complicated it is to take around. So now it's exclusively at my studio.

NSR: *Your free-hand style frame drum technique is unusual; did you study Italian tamburello or Irish bodhrán? You seem to also play it like a conga or djembe in terms of solo phrasing.*

SS: No, I didn't study the Italian technique, which I admire, by the way. Carlo Rizzo is a good friend I love to hear, as are Glen Velez and the master percussionist Jamey Haddad. He is, to my eyes, a true master—deeply inspired and inventive, also very spiritual. I'm very honored to have spent a lot of time with him, playing, jamming, learning—a true inspiration to a wonderful friend and me. I use an Ocean Drum and sometimes a Persian daf, and yes I use it with an unusual technique that is more related to djembe, kendang, or conga phrasing and structure.

The cristal organ (a modern French version of the American glass armonica) employs 54 chromatic glass rods that are rubbed with wet hands and amplified via metal cone resonators. Shehan uses this instrument to great effect on many of his published CDs.

NSR: *What kinds of teaching do you do?*

SS: I don't do a lot of traditional teaching. I'm more into a philosophical approach—a human, basic, instinctive approach. When I'm with students, I take them back to the very basics and how to understand and use these very basic things, trying to improve the way of listening to each other, improve the "taste" parameters, the decisions to make for recordings, listening to the global pulsations of the wind, animals, etc. Also, from a composition level and a sound engineer perspective, how to understand the frequencies you will want to use, the inner harmonics of the instruments, the spirits of the passed that sometimes lay inside the instruments, choices of microphones, how to do the space positioning on a multi-track recording, a few tricks with odd meters, and the positions of hands to obtain different sounds of your drums.

NSR: *Do you see your current style with Hadouk Trio more or less stabilized, or do you see yourself moving beyond that to something new?*

SS: Even if the Hadouk Trio has a kind of cruising speed going on, we always want to innovate and to take risks with new instruments or compositions. I also have many other projects, such as one with Baly Othmani's son, Nabil Othmani, a very gifted young musician who also carries his father's Taureg legacy. I put together the album *Assikel*, which was released in France in 2008. It is the third volume of the journey and friendship between Baly and myself. Unfortunately, Baly passed away, so this album is a posthumous tribute to him.

I'm working on a couple of projects concerning the music I write for ballet performances, more contemporary/classical music, releasing a couple of CDs soon, and the re-release of my second album, *Arrows*. I recently finished some film scores [*The Amazing Spider-Man*, *The Life of Alain Robert*], and the usual artists I work with including Paul Simon, Nitin Sawhney, Wasis Diop, Rokia Traoré, Magma, Jon Hassel, and Hadouk Trio.

NSR: *What other interests do you have?*

SS: Flying my ultra-light plane, painting more and more—I love that—fulfilling a few projects in Tajikistan, Southeast Asia, and maybe one day learn how to cook or learn a new language. My website has a lot of information about my activities: http://www.steveshehan.com.

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How to Teach Accessory Percussion

Triangle, Tambourine and Crash Cymbal Techniques

By Jonathan R. Latta

This article is part of an ongoing series on "How to Teach" sponsored by the PAS Education Committee.

Accessory percussion instruments are sometimes forgotten in our percussion teaching experience. These instruments aren't as popular or glamorous among our students, and sometimes they get put at the bottom of our teaching list. We as professionals, however, know that the ability to play these instruments with confidence and artistry can often mean the difference between keeping or losing a gig. Therefore, it is valuable to spend time helping our students gain some fundamental skills on these instruments so they can go forward as well-rounded percussionists. This article will look at some basic concepts to add to your teaching of triangle, tambourine, and crash cymbals.

TRIANGLE

Gear

The three items needed for successful triangle performance are the clip, the triangle, and the beaters.

First is the clip. Many companies make fine triangle clips, but another option is to consider the type of strong clip found at a hardware store. The metal clips that typically have orange rubber handles work great. It simply takes drilling two holes in the bottom and adding fishing line to make the loop that holds the triangle. This can be an easy and cost-effective way to have sturdy clips in your collection.

Second is the triangle itself. There are many different triangles on the market, and most of them are good quality and can serve many musical settings. Having multiple triangles of different sizes and makes to help create a wide range of opportunities in performance can be important. Be sure to try out the triangle before purchase; this way, you will know exactly the color you are getting and how it fits in with your existing collection.

Last, performing on triangle requires beaters. The word *beaters* is plural on purpose, as it is most helpful to have beaters of multiple sizes and to have bought the beaters in pairs. A myriad of beaters allows for ease of performance when multiple dynamics and textures are requested in performance. Also, having a pair of beaters allows you to play a mounted triangle when fast, articulate passages require the triangle to be suspended and the part can only be played effectively with two hands.

Get a Grip

The triangle can often be the most ignored instrument in our collection, but it is very prominent when played in an ensemble. We must teach our students to play this instrument with pride. The first step is to teach the correct grip. The triangle clip should rest on the thumb and middle finger with the index finger resting on top of the clip. The remaining two fingers are to be left free, hanging towards the suspended triangle so they can be used to dampen the triangle if needed.

The second aspect of the grip is to have the student become comfortable with holding the triangle high. Having the instrument close to eye level allows the student to easily see the triangle and the conductor at the same time. This will help the student meet the eye of the conductor to play on cue, as well as have a good view of the triangle to allow consistency in striking the correct beating spot.

It is All in the Color

Having a wide assortment of triangles and beaters can add an element of artistry and creativity to a performance. Students will buy into the idea of the importance of this instrument if they see that their teachers have spent time and money in assembling a large collection of instruments and beaters.

After the student understands the importance of having a collection of triangles and beaters, then it is useful to encourage the student to experiment with different beating spots on each individual instrument. The upper corner, by the string, has a different timbre than the bottom corner, and this is also different from the side versus the bottom. There is such a wide variety of colors to experience with different triangles, beaters, and beating spots that once students realize all the possibilities, it is common for them to give greater attention to this instrument.

TAMBOURINE

Different Strokes

The tambourine is an exciting and challenging instrument. Many of the parts today, in both the orchestra and wind band, are technically challenging. It is important to have a basic understanding of the sounds available on the instrument.

To start, it is recommended to hold the instrument in the non-dominant hand. This allows the dominant hand to be used for the technical requirements often found in tambourine parts.

To create the basic stroke for the tambourine, collapse the tips of the fingers together to create a single striking implement, and strike the tambourine one-third of the way from the edge to the center of the instrument. This should be considered the basic stroke. After the student becomes comfortable with this stroke then experimentation can follow.

For soft dynamics, it helps to hold the tambourine parallel to the ground, then rest the

playing hand on the instrument and tap the edge above a jingle with a single finger. Follow this by tapping with two fingers to add a bit more volume, but continue to play soft. For a loud dynamic, hold the tambourine perpendicular to the ground and strike with a full, open palm. This gives an exciting and loud attack that adds character to the music. By mastering different strokes with the fingers and hand, the performer can add a wide range of dynamics and textures to the music.

Keep on Rolling

The performer must be able to execute two types of rolls on tambourine: the shake roll and the thumb roll. The shake roll takes a bit of time if the performer holds the tambourine in the non-dominant hand. Often, the young tambourine player will hold the tambourine in one hand to strike it and then move it to the other hand for the shake roll. This should be avoided, and one must develop the skills to do the shake roll with the non-dominant hand. Therefore, slow exercises in rotating the tambourine back and forth, as in turning a door handle, are recommended for muscle development. Make slow rotations at first, and then gradually accelerate the rotations until the tambourine shakes with a consistent sound. This continues to help develop muscle control as well as an understanding of a consistent sound from the tambourine shake roll.

The thumb roll is one of the more challenging techniques to execute on any accessory percussion instrument. The key to this roll is to understand that the thumb is creating friction. Often, students try to press on the tambourine to create the sound, but it is created by more of a wiping of the thumb and the friction created when the skin of the thumb sticks a bit to the head while moving along the edge of the instrument.

The first step is to prepare the tambourine with a natural adhesive material. Beeswax is recommended, as it creates a nice coating that will create friction with the thumb. Some tambourine companies provide the beeswax, but it can also be found at many health food stores. After the tambourine is prepared then the thumb should be dried off on a towel or pant leg. As mentioned, students often try to press on the instrument to get the sound. A nice exercise to help with this is to first have the students rest the tambourine upside down on the pad of the thumb, which is pointed toward the sky. Then, while holding the tambourine with the relaxed, non-dominant hand, simply wipe the thumb over the coated surface of the downward-facing tambourine. The weight of the tambourine resting on the thumb should be the only force involved, and as the students slowly move the thumb around the surface of the tambourine, they should begin to generate a bit of friction and feel the tambourine jingle.

This will come slowly at first, as the students experiment with the movement over the tambourine while getting used to the limited force needed to generate the friction. Once the students start to feel the friction and create the sound of the thumb roll, then they can turn the tambourine over and look to create the same friction while wiping the thumb over the surface with the tambourine facing up.

One final note, if a student is successful with the tambourine upside down but struggles with it facing up, that student can perform with the instrument upside down, create successful sounds, and have confidence in performance.

CRASH CYMBALS

Get a Hold on Things

Crash cymbals can be daunting to young students as they can be large and seem too

loud. One of the first steps is to show students a solid grip. We can reference the snare drum grip to help in this matter. The student controls the snare drum stick primarily with the thumb, index finger, and middle finger. This is very similar to the grip on the strap of the crash cymbal. The students should grip the outside of the strap, not put their hands through the straps for indoor concert performance. They should grip the area closest to the cymbal with their thumb and index finger, and then add support from the remaining three fingers. The goal is to keep the fingers gripping the strap, not to have them extend out to touch the cymbal, as this will impede the vibration of the instrument. Have students spend time simply holding the cymbal before performance to feel how it balances and stabilizes. Once students are comfortable with the weight and their control of the cymbal, then it is time to work on the crash.

Some Time on the Floor

One of the keys to a relaxed and successful cymbal crash is the use of gravity. Students often like to push the cymbal up and away, as sometimes seen in marching band performances, but it is important to remember that indoor concert cymbal crashes are different than the visual elements seen outdoors in the marching band. The basic cymbal crash should be relaxed and use gravity to bring one cymbal down on top of the other.

An exercise that can help both in using gravity and in beginning to hear and feel the crash of the cymbal is to do floor exercises. Find a soft surface to have the student crash a single cymbal against the floor. They can simply lower the cymbal into the soft surface on the floor using gravity and have the cymbal "crash" to feel the vibration and get used to gravity being the key element to the downward cymbal stroke.

After some time has been spent doing these floor exercises, then the student can stand up and attempt a crash with a pair of cymbals.

Begin by holding one cymbal steady in the non-dominant hand, and hold the other crash cymbal above the first cymbal. Remind the students that they simply use gravity to bring the cymbal in motion down against the other cymbal; this is similar to bringing the cymbal down against the floor. Make sure the cymbals do not make contact straight on; the cymbal coming down must be a bit off center and connect with a bit of a flam to avoid trapping the air and creating a muted cymbal sound, sometimes referred to as a "pocket."

CONCLUSION

It can be easy for students to focus on rudiments and scales and forget the value and excitement of playing accessory percussion instruments. One of the best things we can do is to expose our students early on and often to these instruments. Many early band and orchestra pieces have parts for these instruments, and they can be valuable teaching tools that allow a teacher to communicate good sound and technique on these instruments. Also, many percussion ensemble works require performance on these instruments. Percussion sectionals away from the ensemble can show students how significant these instruments are to the overall character and quality of the ensemble. The most important goal should be to show students the tools they can use to be successful in practice and to have fun in performing on accessory percussion instruments.

RESOURCES

The Art of Tambourine and Triangle Playing by Neil Grover and Garwood Whaley (Meredith Music)

The Art of Bass Drum and Cymbal Playing by Anthony J. Cirone and Garwood Whaley (Meredith Music)

Classical Percussion (CD and book set) by Arthur Press (Music Minus One)

Complementary Percussion: A handbook for developing Tambourine, Triangle, Cymbals and Bass Drum Performance by Keith Aleo (Bachovich Music Publications)

Teaching Percussion, Third Edition by Gary D. Cook (Thomson Shirmer)

Techniques and Exercises for Playing Triangle, Tambourine and Castanets by Paul Price (MFP)

http://groverpro.com/

http://www.blackswamp.com

http://zildjian.com/Education/Lessons/Concert-Percussion

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The Language of Joe Locke
Part One

By Gustavo Agatiello

Vibist Joe Locke is among the top improvisers of our time. His performances throughout the world are attended by highly regarded musicians, improvisers, and composers. Using the vibraphone as a vehicle, he expresses exceptionally well-crafted musical thoughts with clarity, depth, and passion. Locke's melodic and harmonic vocabularies are grounded in the tradition of the great jazz improvisers and composers, while at the same time he is ever pushing the boundaries of the contemporary language.

The recording accompanying this article features Locke on vibes and Ed Saindon on piano. It took place during a long weekend that Locke, Saindon and I spent together at Ed's house in December 2009. Joe and Ed picked each other's brains, shared improvisational concepts, and played hours' worth of improvised music. The improvisation in this recording is based on the changes to the standard "It Could Happen To You," an ABAC 32-bar song form in the key of E-flat, and it was one of the many instances Joe got carried away while demonstrating an improvisational idea.

A transcription can be an invaluable learning tool. It allows us to make an in-depth analysis of an improvised solo, and identify and codify the techniques used in it. Each topic can then be isolated and practiced until assimilated into our playing.

Following is a selection of some improvisational concepts that can be found in Joe's solo. This is not intended to be a comprehensive analysis; rather it is meant to inspire you to further investigate Joe's playing. It is important to follow the transcription along with the recording. Special attention should be paid to Joe's sound, time feel, articulation, and execution, as these are difficult, if not impossible, to notate. In order to gain a better understanding of the language dealt with here, it is also strongly suggested to play and study the lines with the underlying harmony at the piano. (For more in-depth information on the improvisational techniques mentioned in this article, visit http://allthingsvibraphone.blogspot.com or http://allthingsimprovisation.blogspot.com.)

CHORD TONE SOLOING/DIATONIC AND CHROMATIC PASSING AND APPROACH NOTES/TENSIONS

Measures 1–9 clearly exemplify the use of these techniques, though the same practice can be seen periodically throughout the entire solo. The ability to fluently combine these techniques, also commonly known as "sounding or playing the changes," is fundamental to the improviser's vocabulary. Chord tones sound the foundation of a chord (root, 3rd, 5th, and 7th) and are therefore stable notes. Non-chord tones have inherent tension and are categorized as passing, approach, and/or tensions. The "tension resolution" achieved through the integration of these techniques allow the improviser to create a more lyrical and interesting melodic line while still sounding the harmony. This practice is associated with the bebop era, during which time players built up a distinct vocabulary that became part of the jazz tradition.

MOTIVIC PLAYING

The use of motives and the inventiveness to manipulate them is as essential in improvisation as in classical music. There are reoccurring motivic ideas throughout the solo. Compare measures 1, 11, 17, 41, and 55 as well as measures 3 and 9. Look at measures 12 and 35, and measures 2, 18, and 34. Some motivic ideas are more evident, such as those found in measures 31–32, using ascending triads, and rhythmic and harmonic displacement. The same can be said for measures 45–46 and 49–50. More motivic examples can be found with close examination.

FOUR-NOTE GROUPINGS

This improvisational technique is limited to the use of major and minor triads with a specific passing note. The major four-note grouping consists of degrees 1, 2, 3, 5 (C, D, E, G), whereas the minor can utilize degrees 1, 2, flat 3, 5 (C, D, E-flat, G), or 1, flat 3, 4, 5 (C, E-flat, F, G). These four notes can be used in any permutation.

The technique is prominently featured in this solo. It is important to understand the harmonic implication of each four-note grouping. Notice the second pickup measure (see Harmonic Generalization). Look at beats 1 and 3 in measure 13 (C minor and E-flat four-note groupings), beat 1 in measure 20 (C minor four-note grouping), beat 2 in measure 21 (B-flat-minor four-note grouping), beats 2 and 4 in measure 25 (F-minor and B four-note groupings), beats 1 and 2 in measure 48 (G-minor and F-minor four-note groupings) and measures 63–64. There are many more examples; some are not so noticeable.

UPPER STRUCTURE TRIADS AND 7TH CHORDS

Upper structure triads and upper structure 7th chords are constituted by a combination of chord tones and at least one tension, though some upper structure triads can be made up of tensions exclusively. They are derived from a chord scale assigned to any given chord. For example, a D upper structure triad over a C7 chord is extracted from a C Lydian flat 7 scale (C, D, E, F-sharp, G, A, B-flat), whereas an A-flat 7 upper structure 7th is derived from a C altered scale (C, D-flat, E-flat, E, F-sharp, A-flat, B-flat). Take a look at measure 22 (B upper structure 7th), beats 2 and 3 in measure 24 (A-flat upper structure triad and B-flat minor 7 flat 5 upper structure 7th), beat 3 in measure 32 (E upper structure triad), beat 1 in measure 40 (D-flat minor upper structure triad), beats 2 and 3 in measure 45 (D-minor upper structure triad), beats 2 and 3 in measure 46 (G upper structure triad), beat 3 in measure 48 (A-flat minor 7 flat 5 upper structure 7th), beat 2 in measure 56 (B-flat minor 7 flat 5 upper structure 7th).

HARMONIC PRACTICES

A broad and in-depth knowledge of harmony is indispensable to the improviser. Reharmonized linear ideas can be superimposed over the original harmony. If the line clearly conveys the new harmony, it will take precedence over the original underlying harmony. This creates moments of suspense and tension in the melodic line. Different ways of achieving such result are explained below.

HARMONIC GENERALIZATION

This concept allows the improviser to retain the primary cadential goal of a specific combination of chords while reducing the amount of chord structures. In the pickup measures to measure 1, the usual turnaround (I Maj 7, VI–7, II–7, V7) is reduced to a big V7, sounding a B-flat Symmetrical Diminished scale (B-flat, B, D-flat, D, E, F, G, A-flat) pattern in the first measure, and E and G four-note groupings (E, F-sharp,

Listen to Joe Locke's improvisation on the changes to "It Could Happen to You." in the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Audio

G-sharp, B, and G, A, B, D) played a minor 3rd apart in the second measure. Notice how the second note in each four-note grouping resolves into the underlying Symmetrical Diminished scale. Similarly, the ascending G-minor, A-flat, and B-flat triads in measure 31 suggest an underlying E-flat major scale, and the B-minor and E triads in measure 32 imply B-flat 7 Altered (B-flat, B, D-flat, D, E, F-sharp, A-flat).

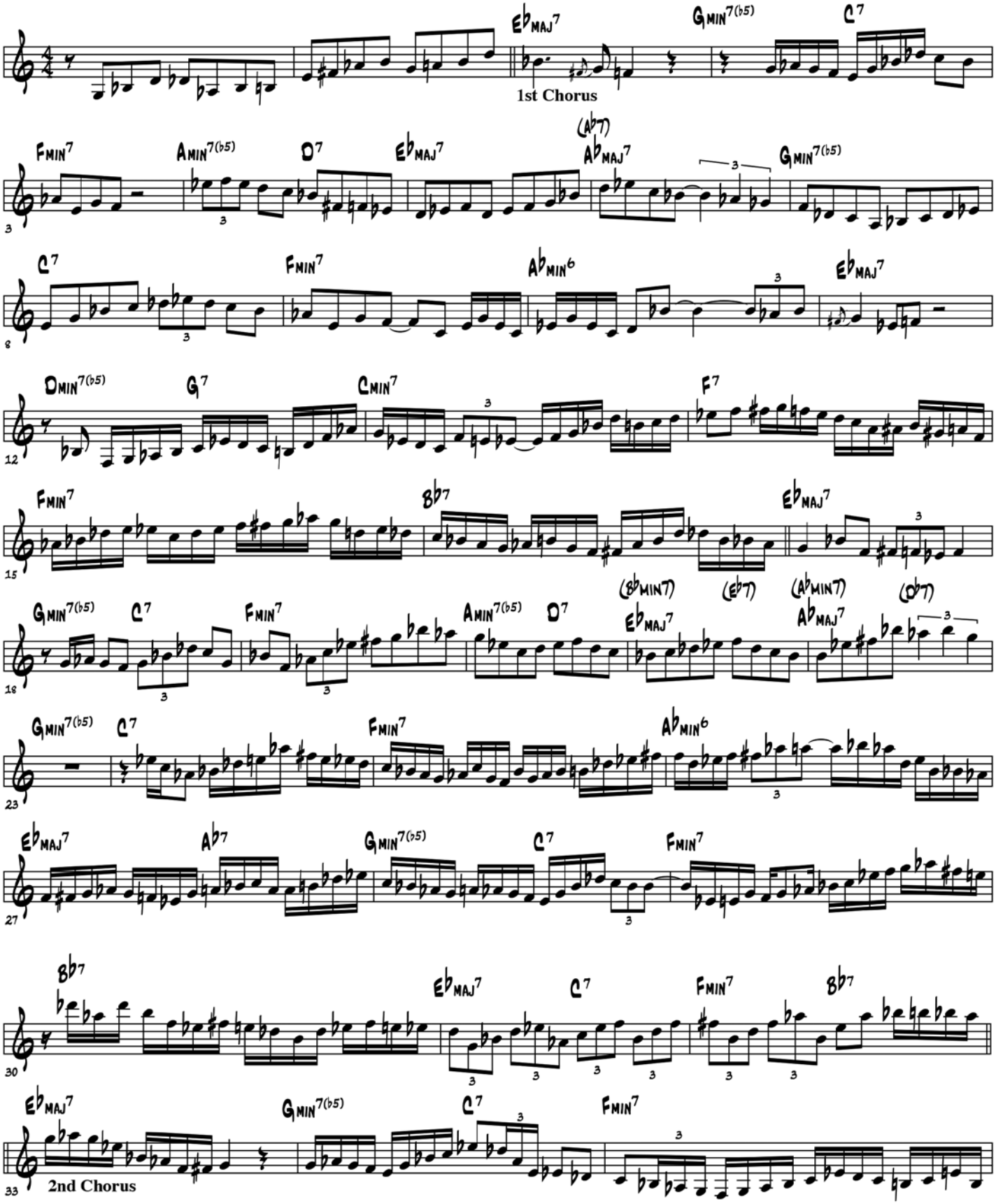
HARMONIC DISPLACEMENT

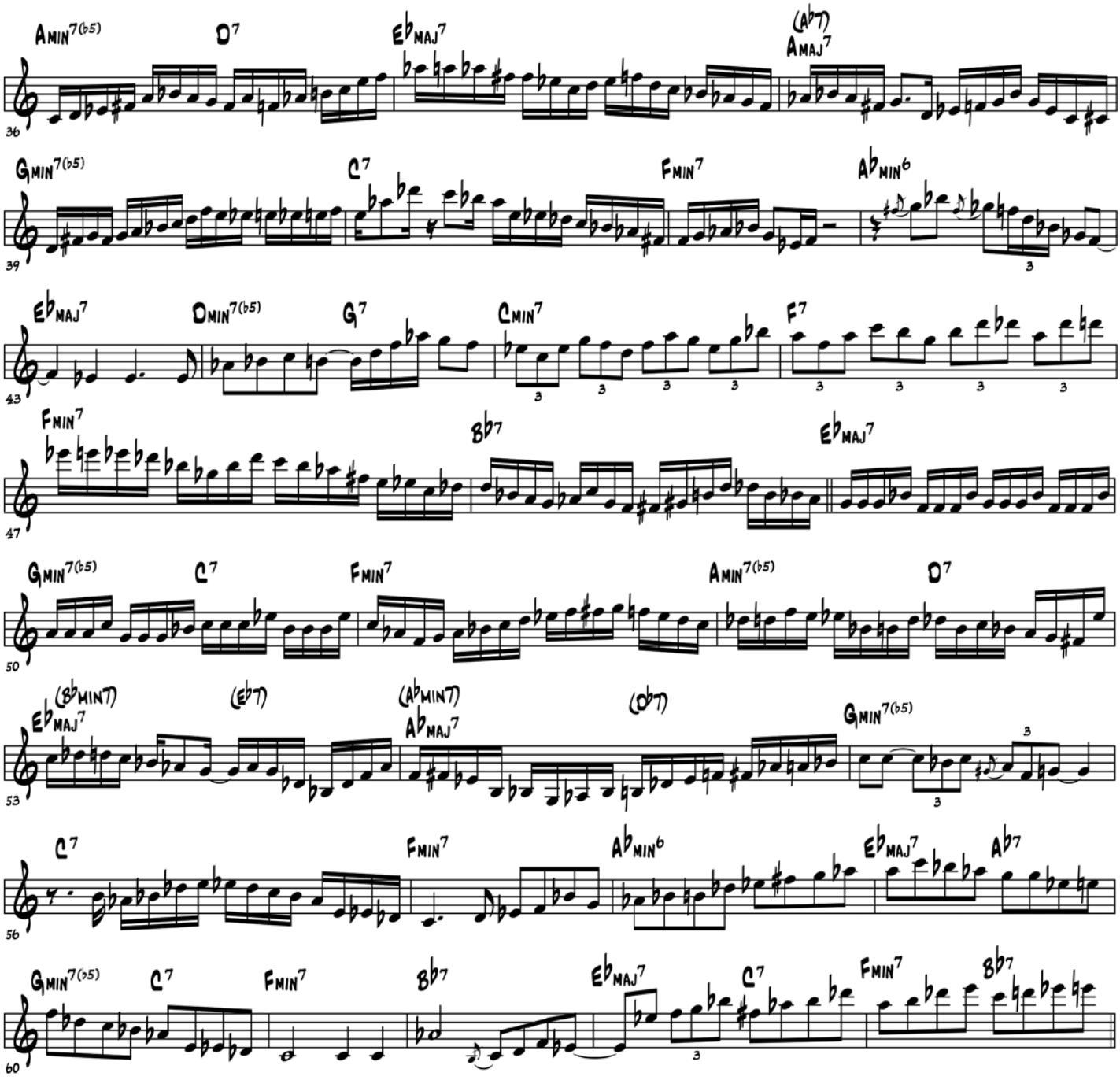
A clear application of this technique is exemplified in measure 48, where both the F-minor 7 and B-flat 7 are displaced considerably. The F-minor 7 is displaced from measure 47 to the beginning of measure 48, and the B-flat 7 to the 3rd beat of that same measure. The same can be said for measure 16.

CHORD ALTERATION

A chord can be altered without necessarily changing the basic chord quality and harmonic function. The underlying chord in measure 39 is G-minor 7 flat 5, but the melodic line suggests G-minor. In measure 6, the line sounds an A-flat 7 over A-flat Maj7. The note G-flat functions as a sharp 9 in the key of E-flat, which adds a blues color to the line.

The audio for this transcription is four choruses long. This article addresses the first two choruses; Part Two will include and address the third and forth choruses.


Eb MAJ7
Gmin7(b5)
C7
1st Chorus
Fmin7
Amin7(b5)
D7
Eb MAJ7
(Ab7)
Ab MAJ7
Gmin7(b5)
C7
Fmin7
Ab min6
Eb MAJ7
Dmin7(b5)
G7
Cmin7
F7
Fmin7
Bb7
Eb MAJ7
Gmin7(b5)
C7
Fmin7
Amin7(b5)
D7
(Bb min7)
(Eb7)
Eb MAJ7
(Ab min7)
(Db7)
Ab MAJ7
Gmin7(b5)
C7
Fmin7
Ab min6
Eb MAJ7
Ab7
Gmin7(b5)
C7
Fmin7
Bb7
Eb MAJ7
C7
Fmin7
Bb7
Eb MAJ7
Gmin7(b5)
C7
Fmin7
2nd Chorus



Gustavo Agatiello is an active vibes player based in Boston and a faculty member at Berklee College of Music, where he teaches vibes and improvisation classes. PN

A Guide to Published Works for Marimba and Electronics

By Michael Ptacin

Composers first combined acoustic instruments with electronic sound production in the 1940s, such as John Cage's enumerated *Imaginary Landscape* series.[1] These works generally utilized prerecorded frequencies or an oscillator to produce a tone. During the 1950s, composers utilized more sophisticated analog components to create sound and, taking advantage of tape technology, created electronic accompaniments that were more intertwined with a live acoustic performer.

Winner of the electro-acoustic prize at the 1978 Bourges International Electroacoustic Music Festival, Ivan Patachich's "Metamorfosi I: per marimbafono e nastro" was thought to have been the first work for marimba and electronics.[2] Written to use individual hardware components to control sound instead of a synthesizer, "Metamorfosi" requires the performer to create an accompaniment tape.

Written only a year later, Dary John Mizelle's "Polytempus II" has a tape created by the composer using a synthesizer to produce a rhythmically and tonally complex accompaniment. Many compositions for marimba and electronics have followed since the inception of these two works and continue to utilize a variety of techniques for creating electronic components.

Marimba with electronics is a growing genre of music; however, these compositions are largely ignored in the training of percussionists at the college level.[3] Possible explanations for this may be teachers' lack of knowledge of these works, or perhaps previous exposure proved to be negative experiences (excessive hardware required or electronic accompaniments that sound like a product of early technology). If the latter is the concern, many modern compositions utilize simple audio playback from a CD or laptop, or run a software program on a laptop. If the lack of these compositions in the curriculum is due to simply being unaware, then the following guide to published works for marimba and electronics may be useful. Before the guide is a brief overview of electroacoustic music and the methods used to identify works included in the guide.

ELECTROACOUSTIC MUSIC

The term "electroacoustic music" refers to "music in which electronic technology…is used to access, generate, explore, and configure sound materials, and in which loudspeakers are the prime medium of transmission."[4] Electroacoustic compositions use a live performer in conjunction with an electronic element. The electronic element of this music may take various forms: tape, live electronic processing, or performance interfaces (MIDI controllers).

Until the end of the 1970s, electronic sound generation utilized analog electronic oscillators, filters, amplifiers, and envelope generators. Every component of shaping a sound required physical circuitry and devices devoted to only that component.[5] Complex music that was created electronically was not easily performed live due to the operational limits and size of existing hardware. Electronic music was often presented as a recording because of this. Working with tape, composers could use these devices to create a desired sound, record it, and use that tape in performance.

The Moog modular synthesizer of the 1960s and '70s used miniaturized components to create portable, self-contained devices and led the way for the compact digital synthesizer that would become common by the mid-1980s.[6] The advent and standardizing of the MIDI interface led to computers being used to program synthesizers for playback. As computers became commonplace and composers more readily had access to them, software synthesizers emerged, as did programs devoted to sound editing and manipulation. Complex sound creation and manipulation may now be done completely with computer software.[7]

SELECTION AND IDENTIFICATION OF LITERATURE

The following criteria were established as guidelines for selecting the works included in this article:

1. The work must be published and commercially available.
2. The publisher must provide both the score and accompaniment material.
3. The work must be for an individual performer.
4. Only works originally written for marimba are considered.
5. Marimba must be the only keyboard percussion instrument used in the work.
6. The incidental use of auxiliary percussion instruments is acceptable.

A complete annotation of *all* music for marimba and electronics was beyond the scope of this guide. Many additional works for marimba and electronics have been written; however, unpublished manuscripts and self-distributed works were not included for annotation.

There are at least fifteen unpublished works and an additional seventeen works available directly from composers. Not all composers responded to requests regarding the publication of their music; as such, the status of seventeen works remains unknown. It is entirely possible many more works have been written for this genre, but it is not possible to know every work written by any composer anywhere in the world. The numbers of works referenced previously are based on available performance records.

Personal data of composers were not included; likewise, the guide is not intended to focus on cultural trends, have a nationalistic basis, or function as a biographical reference. Also, the annotations do not contain observations or draw conclusions regarding the development of the literature over time.

Several published works were not included because they did not meet the remaining criteria for the article; a brief explanation for the exclusion of these works is merited, as some are well known. The score and accompaniment for Guy Reibel's "Miroirs for Marimba and Tape" and Martin Matalon's "Traces IV for Marimba and Live Electronics" may be rented but not purchased. The scores for Pierre Bartholomée's "Passacaille pour Marimba et Live Electronics," Lars Indrek Hansson's "Serendipity for Marimba and Tape," and Tristram Cary's "Black, White & Rose: Music for Marimba with Gongs, Woodblocks and Prerecorded Tape" are available for purchase but do not include the accompaniment.[8] Martin Wesley-Smith's "White Knight and Beaver" was conceived for flexible instrumentation and was not an original composition for marimba. Andrian Pertout's "An honourable silence" and John Casken's "Soul Catcher" are not original compositions for marimba.

Jérôme Blais' "Plugged 1.1," written for amplified marimba, is not included in this article, as are no works for amplified marimba. Amplification may reveal hidden sounds

within a marimba while it is played and alter a listener's perception of the resonance and articulation of its sound, and in those instances, may be considered an electronic effect. Amplification, however, may be used in various performance situations and on works not composed with the intention of amplification. Due to the inconsistency in the application of amplification and the effects created by its use on works intending these effects or not, amplification is not being considered an electronic effect in this document.

ANNOTATION FORMAT

Thirty-five works met the established criteria for inclusion. Each entry includes information gathered from the score, the website of the publisher, composer, Percussive Arts Society, recordings, or WorldCat, as necessary to document the fields established for the guide. The annotations follow the following format:

Composer
Title (Date)
Publisher
Range / Duration / Type of Accompaniment
Recordings

The following explanations of specific annotation fields are provided to indicate the type of information or method for determining information included within a field:

Date: Date of completed composition, if known. If the actual composition date is not known, the copyright date included in the score was used.

Publisher: Organization owning the copyright as indicated in the published manuscript, which may differ from the publishing company that distributes the work.

Range: Range of the marimba necessary to perform the work.

Duration: Timing of the work taken from an indication in the score or available from the composer's or publisher's website, or an approximation based on available recordings.

Type of Accompaniment: Whether fixed electronics, electronic effects, live electronics, or controller, was indicated. Each of these types is defined as follows:

• Fixed = A set accompaniment that may be played back and is always the same, called a "tape part" in reference to the magnetic tapes used by composers.

• Electronic effects = Application of simple effects, such as delay and looping, to a live sound.

• Live electronics = Altering a live sound through the application of effects, such as transposition or manipulation of the sound envelope. Live electronics also refer to sounds created at the moment of performance.

• Controller = Utilizes a MIDI mallet controller or MalletKAT.

Recordings: Performer, album title, and record label were identified for commercially available recordings.

SELECTED LITERATURE FOR MARIMBA AND ELECTRONICS

Charles Argersinger
Celestial Dances (1993)
Music for Percussion
4.3 octaves / 5:40 / Fixed
No recordings

Paul Bissell
Hangar 84 (1998)
Go Fish Music
5.0 octaves / 10:00 / Fixed
Marimba Tracks, Janis Potter (Jump Recordings)

Paul Bissell
The Alabados Song (2001)
Go Fish Music
5.0 octaves / 10:15 / Fixed
No recordings

Stephen Bull
Ball the Jack (1988)
Australian Music Centre
4.0 octaves / 7:00 / Fixed
No recordings

Donald J. Chamberlin
Pixelation (1995)
JOMAR Press
4.6 octaves / 9:30 / Fixed
Something Old, Something New, James Moyer (Motera Nebula Records)

Nathan Daughtrey
Halcyon Deconstruction (2012)
C. Alan Publications
5.0 octaves / 10:15 / Fixed
No recordings

Udo Diegelmann
Pentaphase (1997)
Hubert Hoche Musikverlag
4.3 octaves / 10:30 / Fixed
No recordings

Christos Hatzis
Fertility Rites (1997)
Promethean Editions Limited
5.0 octaves / 13:40 / Fixed
Garden of Delights, Beverley Johnston (Independent)

Christos Hatzis
In the Fire of Conflict (2008)
Promethean Editions Limited
5.0 octaves / 10:15 / Fixed
Woman Runs with Wolves, Beverley Johnston (Centrediscs)

Vic Hoyland
Work-out for Marimba and KAT (1988)
Universal Edition
4.3 octaves / 8:00 / Controller
No recordings

Steve Kornicki
Tempo Distortion 4 (2007)
Media Press, Inc.
4.3 octaves / 5:50 / Fixed
No recordings

Gary Kulesha
Angels (1983)
Counterpoint Music Library Services
4.5 octaves / 11:00 / Fixed
Impact, Beverley Johnston (Centrediscs)

Alcides Lanza
diastemas [2005-I] (2005)
Shelan
4.3 octave / 9:15 / Fixed
Night Chill, Catherine Meunier (Centrediscs)

Christien Ledroit
Night Chill (2004)
Canadian Music Centre
5.0 octave / 11:00 / Fixed
Night Chill, Catherine Meunier (Centrediscs)

David Little
Modi-fications (1990)
Donemus Publishing
4.6 octaves / 14:45 / Fixed
No recordings

Daniel McCarthy
Rimbasly (1989)
C. Alan Publications
4.6 octaves / 9:15 / Fixed
Perpetual, Michael Burritt (Truemedia Jazzworks)

Daniel McCarthy
WarHammer (1999)
C. Alan Publications
5 octaves / 8:00 / Fixed
Spiral Passages, Nathan Daughtrey (C. Alan Media)

Thomas McKenney
C:M (2006)
C. Alan Publications
4.5 octaves / 6:30 / Fixed
No recordings

Dary John Mizelle
Polytempus II (1979)
Mizelle Music
4.0 octaves / 8:45 / Fixed
New Percussion Music, Charles Wood (Lumina Records)

João Pedro Oliveira
Liquid Bars (Lâminas Líquidas) (2008)
Keyboard Percussion Publications
4.3 octaves / 11:45 / Fixed
No recordings

Sumi Otoemon-ayahiro
Length of Variable Echo (2002)
HoneyRock Publications
5.o octaves / 8:45 / Fixed
Marimba Spiritual, Nanae Mimura (Sony Music Japan)

Iván Patachich
Metamorphosi I (1978)
Editio Musica
4.3 octaves / 8:30 / Fixed
Contemporary Hungarian Percussion Music, Gábor Kósa (Hungaroton)

John Psathas
One Study One Summary (2008)

Promethean Editions Limited
5.0 octaves / 12:30 / Fixed
Ukiyo, Pedro Carneiro (Rattle Records)

Stephen Rush
Nature's Course (1995)
C. Alan Publications
4.6 octaves / 11:15 / Fixed
Murders in the Rue Morgue: The Music of Stephen Rush, Nick Petrella (MMC Recordings)

Allan Schindler
Precipice (2011)
Keyboard Percussion Publications
5.0 octaves / 18:00 / Fixed
Precipice, Nathaniel Bartlett (Albany Records)

Grigory Smirnov
Mirrors of Emptiness (2008)
Edition Svitzer
5.0 octaves / 15:00 / Electronic Effects
The Alchemist, Jia Jia Qiao (Edition Svitzer)

Christopher Swist
Variations on the Housatonic (2007)
Edition Svitzer
5.0 octaves / 14:00 / Fixed
No recordings

Attila Szilvási
Individual Lemming (2010)
Edition Svitzer
4.3 octaves / 8:00 / Fixed
No recordings

Attila Szilvási
Unreal Motorway (2013)
Edition Svitzer
5.0 octaves / 11:00 / Fixed
No recordings

Ben Wahlund
Crystal Butterfly (2002)
HoneyRock Publications
4.3 octaves / 6:45 / Fixed
No recordings

Mark Waldrep
Morphism IV (1987)
Leisure Planet Music
4.3 octaves / 11:00 / Fixed and Controller
No recordings

Michael Waldrop
Marimbascape (2006)
drop6 media
5.0 octaves [includes ossia] / 11:15 / Fixed
No recordings

Martin Wesley-Smith
For marimba and tape (1983)
Australian Music Centre
4.0 octaves / 11:00 / Fixed
Synergy Percussion, Rebecca Lagos (Vox Australias)

Nigel Westlake
Fabian Theory (1987)
Rimshot Music Australia
4.3 octaves / 5:40 / Electronic Effects
Synergy Percussion, Michael Askill (Vox Australias)

Maurice Wright
Marimba Music (1981)
HoneyRock
4.3 octaves / 8:45 / Fixed
No recordings

ENDNOTES

1. Joel Chadabe, *Electric Sound: The Past and Promise of Electronic Music." Prentice Hall*, 1997.
2. Melinda Berlász, "Patachich, Iván," in *Grove Music Online*, *Oxford Music Online*, Oxford University Press http://www.oxfordmusiconline.com/ subscriber/article/grove/music/21064
3. Yi-Chia Chen, "A Catalog of Solo Works for Marimba with Electronics and an Examination and Performance Guide of *Flux* for Marimba and Electronic Tape by Mei-Fang Lin" (DMA diss., Arizona State University, 2011).
4. Simon Emmerson and Denis Smalley, "Electro-acoustic music," in *Grove Music Online, Oxford Music Online*, Oxford University Press http:// www.oxfordmusiconline.com/subscriber/article/ grove/music/08695
5. Trevor Pinch and Frank Trocco, *Analog Days*, Harvard University Press, 2002.
6. Ibid.
7. Peter Manning, *Electronic and Computer Music*. Oxford University Press, 2004.
8. The availability of the accompaniment varies for these works. The tape for "Serendipity" may be obtained through the composer. Tristram Cary passed away on April 24, 2008, and, according to the Australian Music Centre, the tape's availability is unknown at this time. The electronics for "Passacaille" may be requested from the Centre Henri Pousseur in Liege, Belgium.

Dr. Michael Ptacin is a freelance percussionist based in Greensboro, North Carolina. He performs regularly as a drumset player and percussionist for musical theatre productions. As a marimba soloist, Ptacin gave the world premiere of David Gillingham's "Marimba Concerto No. 1 for Marimba and Orchestra" and the North Carolina premiere of Nathan Daughtrey's "Halcyon Days" for marimba and percussion quartet. He has been involved in several commissioning projects for marimba and vibraphone from such composers as Nathan Daughtrey, Steven Snowden, and Derek Tywoniuk. Ptacin has been the marketing assistant for Zeltsman Marimba Festival since 2010. He holds a Doctor of Musical Arts degree from the University of North Carolina at Greensboro. PN

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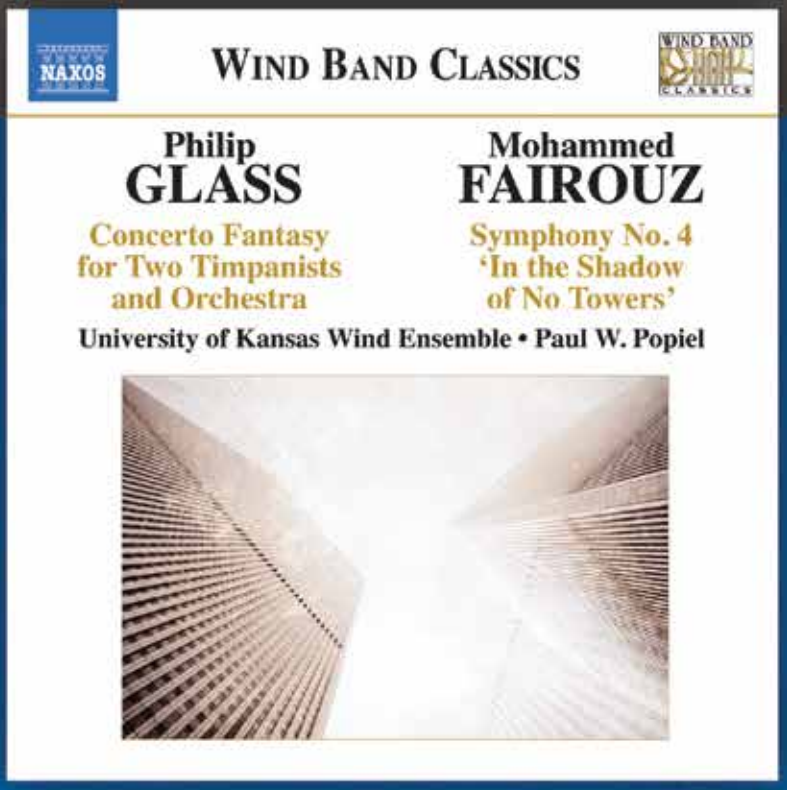

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KU SCHOOL OF MUSIC
The University of Kansas

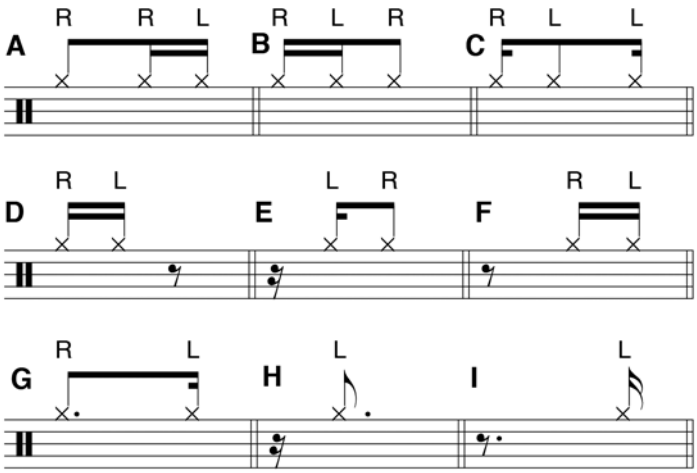
Funk Up Your Hi-Hat

By Andy Ziker

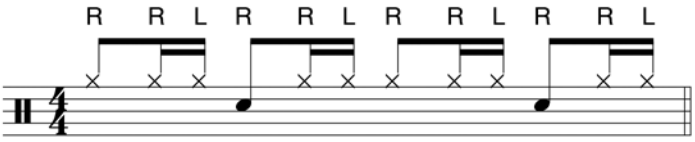
After transcribing a portion of Carter Beauford's drumming on Dave Matthews Band's "Tripping Billies" from the album *Crash*, I was inspired to develop an idea shown by Carter in his *Under the Table and Drumming* DVD (Alfred). In this video, he talks about how "straight" quarter-, eighth-, and sixteenth-note grooves are often boring for him to play. To spice things up, he likes to break apart consecutive sixteenth notes on the hi-hat, using a variety of sticking choices such as right-hand lead, left-hand lead, and alternate sticking.

These exercises borrow from this concept but simplify the sticking to right-hand lead only (sorry, lefties). The exercises serve up a Carter-like learning experience, while helping to improve coordination and rhythmic accuracy.

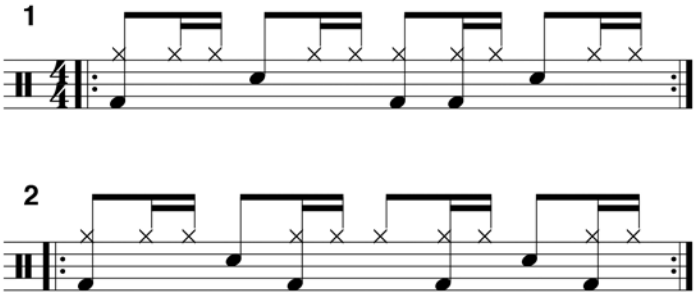
The following nine fragments were chosen as they fit well within a funk-drumming (backbeat) framework. The sticking is based on alternating straight sixteenth notes.

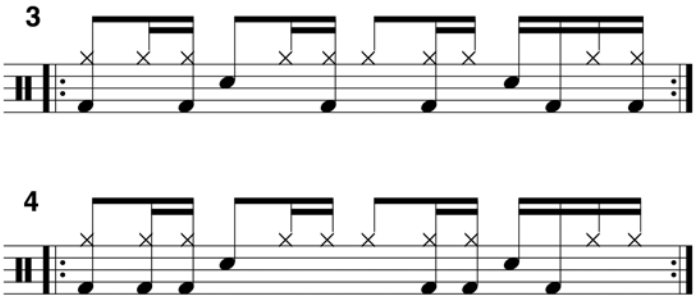


Next, we will add a snare drum backbeat to Fragment A.

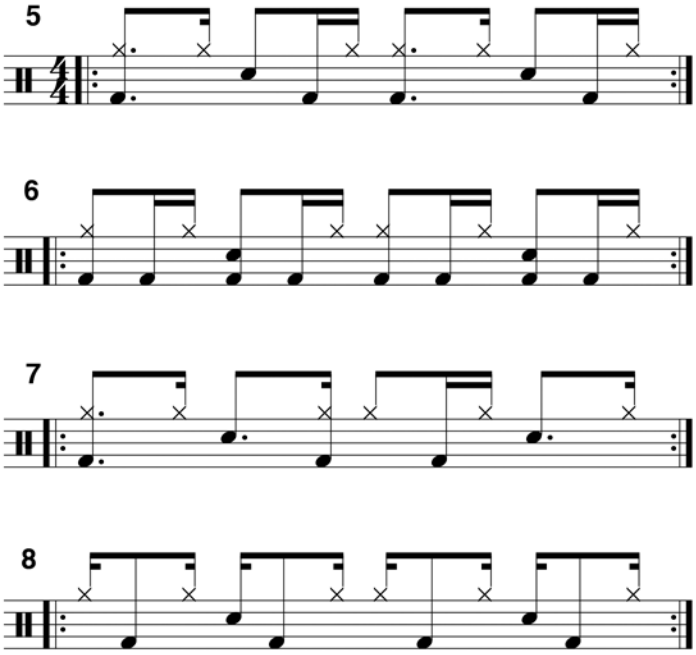


Here, Fragment A is applied to two eighth-note based bass drum patterns (1, 2) and two syncopated sixteenth-based patterns (3, 4).

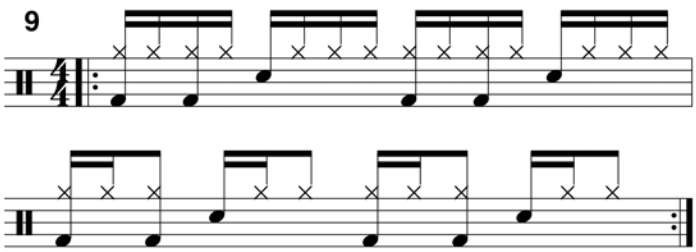




Here, Fragment G is applied to four bass drum patterns (5–8).



The next exercises help develop the ability to transition from consecutive to broken sixteenths. Using Fragment B, we will go back and forth from one measure of alternating sixteenths with its broken-rhythm "cousin." See examples 9–12 below.



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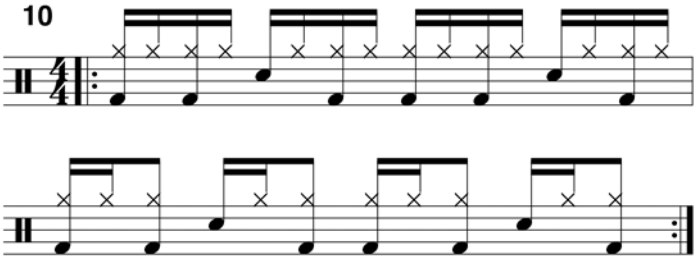
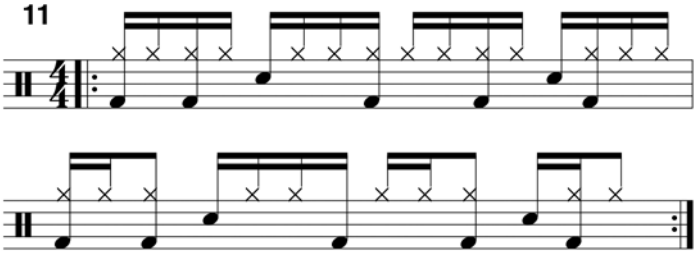
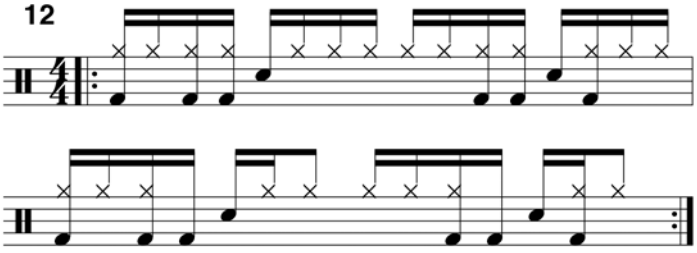


11

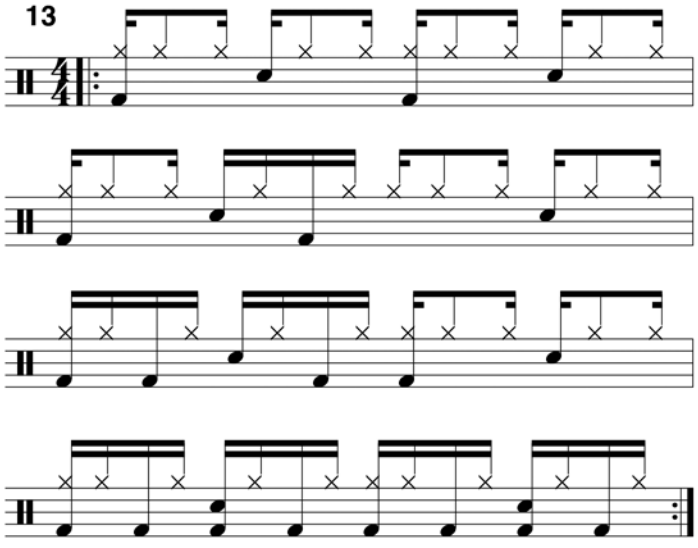


12

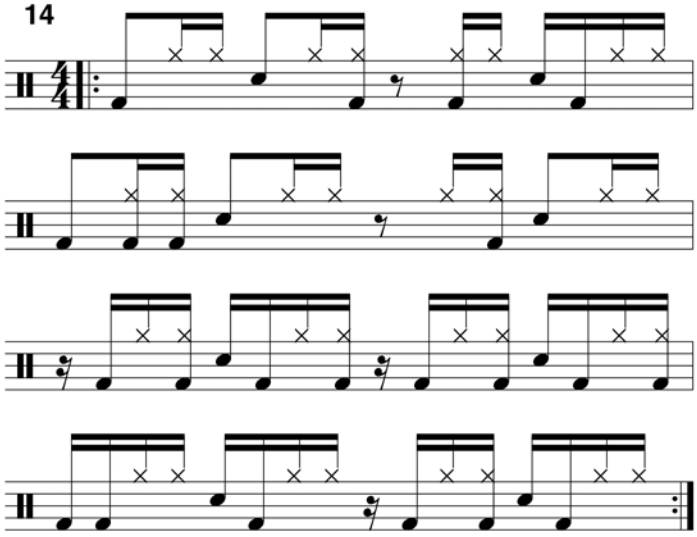


In examples 13 and 14, a sixteenth fragment (C in example 13 and F in example 14) is combined with a variety of bass drum patterns to make a four-measure phrase.

13

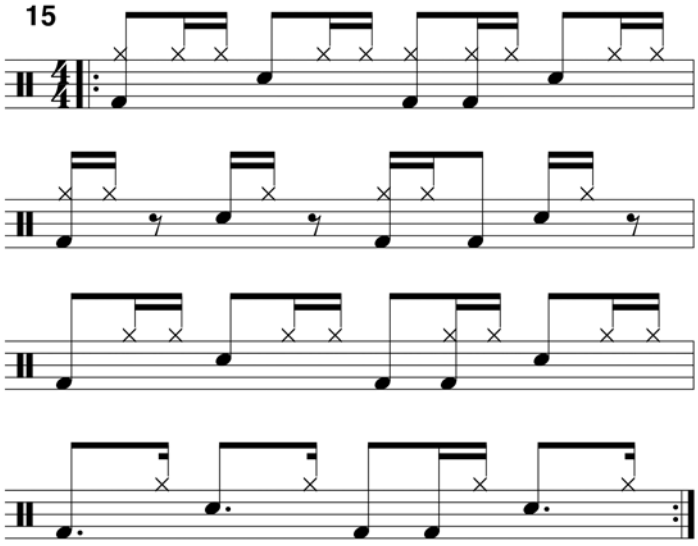


14

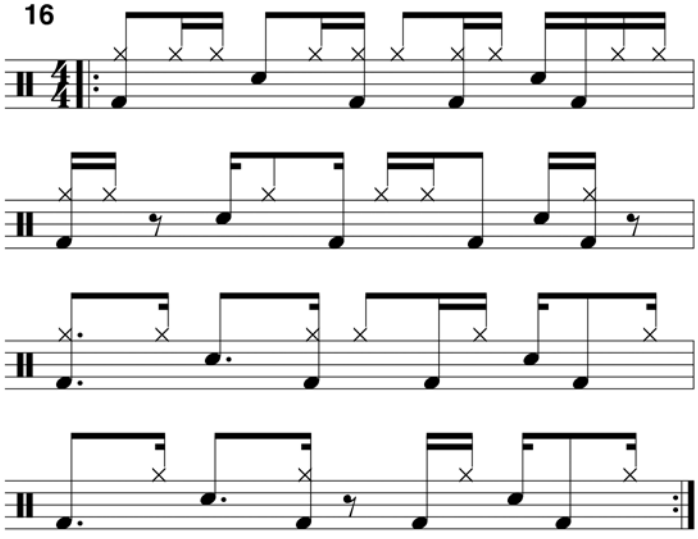


In examples 15 and 16, a variety of rhythmic fragments are used over a single bass drum pattern.

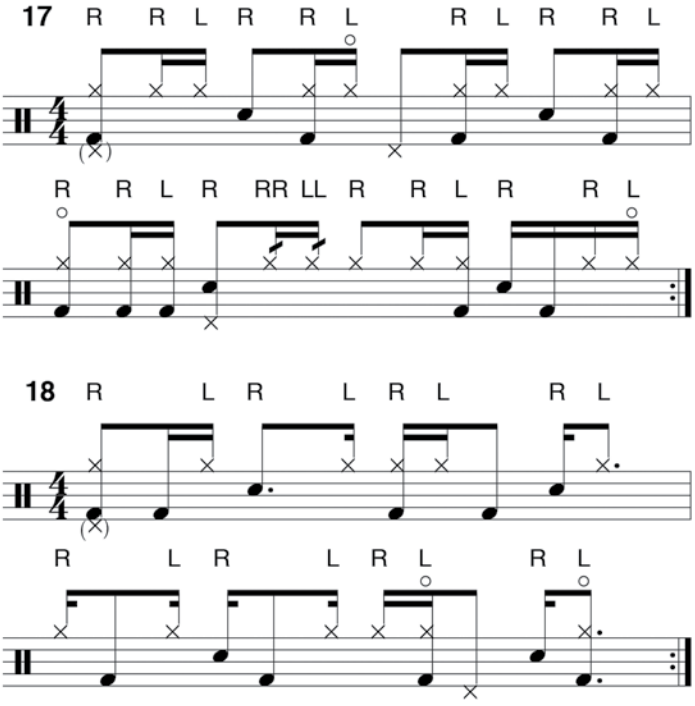
15

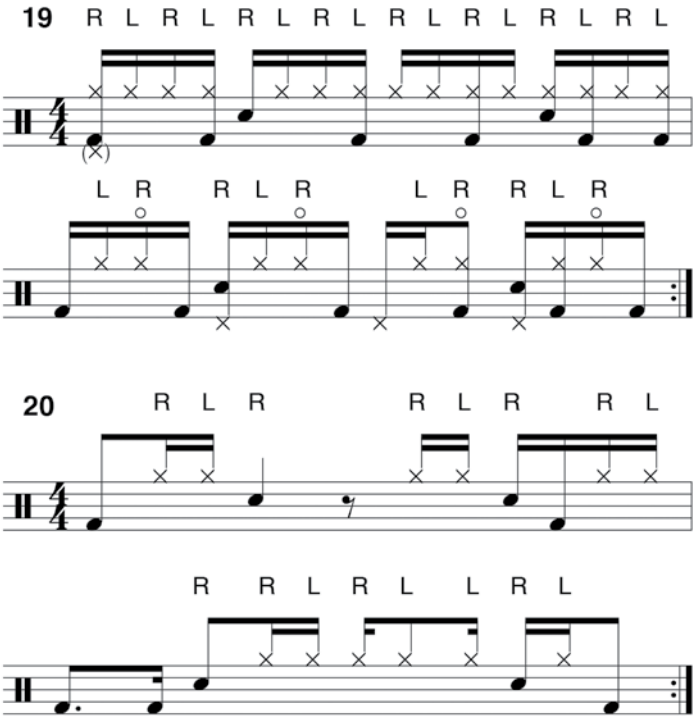


16



In examples 17–20, open hi-hats, areas with no hi-hat notes, and double strokes are combined with previous concepts to create a variety of textures. As you can see, the possibilities are endless.





These are just a few of the examples from my online series of *Funk Up You Hi-Hat* booklets, available through OnlineDrummer.com. Although it's difficult to attain Carter Beauford's level of magic, these exercises will help you begin to forge your own path to creative drumming.

Andy Ziker is a drum instructor and free-lance performer in the Phoenix area. He has authored several instructional books including *Drum Aerobics*, *Daily Drum Warm-Ups*, *Drumcraft*, *Drumset for Preschoolers*, and *The Jazz Waltz*. Andy has published articles in *Modern Drummer* and *Drum!* magazines, and the Drummer Café and OnlineDrummer websites. He teaches a weekly electronic drum lab course at a local charter school and is the inventor of the Manhasset Drummer Stand. PN

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The Value of Orchestral Excerpts

By Justin Alexander

One of the many exciting aspects of being a percussionist is the vast array of instruments, styles, and techniques we are required to master. As we move farther into the 21st century, our ever-expanding knowledge base includes mastery of many world styles, popular styles, and all aspects of technology. While it is a very exciting time, we must not forget the study of the literature that truly bore our art form: symphonic music. Researching orchestral literature offers musical and educational experiences not easily found in other aspects of percussion training, and it serves to make a stronger overall musician—no matter where performance affinities may lie. Clearly, the study of contemporary music is incredibly important, and I am in no way advocating a single-faceted percussion education. However, here are a few points of interest regarding the myriad benefits of excerpt study when applied as part of a balanced percussion curriculum.

The study of orchestral excerpts helps illuminate music history and brings it to life. Many lynchpin works in the history of Western Art Music have important timpani or percussion parts—for example, Bach's "Mass in B Minor," the late Mozart symphonies and requiem, "The Abduction from the Seraglio," Berlioz's "Symphony Fantastique," and the Beethoven, Brahms and Tchaikovsky symphonies. While we may know the excerpts associated with these pieces, examining the full works from which these excerpts are taken can help solidify concepts learned in music history class. Form, orchestration, harmonic language, and the compositional aesthetics of the great composers can all be understood more completely through studying the masterworks of the Western Art Tradition.

In addition, exploring these pieces may identify works undiscovered in the general study of music history. Studying the late Mozart symphonies may lead to Mozart piano concertos and sonatas; the Rachmaninov piano concerti or tone poems could lead you to the Rachmaninov etudes; and studying the Brahms symphonies might lead to the intermezzos or songs. These ancillary works may have nothing to do with percussion *per se*, but could be meaningful and inspirational additions to our growth as musicians, touching on important ideas like breathing, pacing, rubato, and chamber playing. Moreoever, most of the important music in the Western Tradition is not percussion-centric. As with science, art, architecture, literature, or any discipline, a contextual understanding of history's landmark achievements is important because it serves to makes you a more well-rounded person, and ultimately, a more informed musician.

Studying orchestral excerpts on triangle, tambourine, and cymbals is the primary way we learn to play them.

In addition to the valuable historical contexts that can be learned, studying orchestral excerpts can bring about an important understanding of performance practice. Let's pose some hypothetical questions: How differently would you play timpani parts in late Beethoven versus middle Mahler? How about the repeated crashes in the overture to "The Abduction from the Seraglio" or Beethoven's "Ninth Symphony" versus the crashes in "The Stars and Stripes Forever" or Tchaikovsky's "Symphony No. 4"? What do "light" or "dark" have to do with anything?

By studying the music of the composers of the Western tradition and gaining an understanding of each composer's aesthetic and writing style for the percussion instruments, we can make more informed decisions regarding apposite sounds and phrasing. Understanding and determining appropriate sounds and phrasing informs style, and the study of style is paramount when playing music of any period. This, along with knowledge of a wide variety of contemporary performance traditions ("schools" of playing, European vs. American orchestral interpretation), can aid us in making appropriate decisions.

Many excerpts may also be used as musical etudes. Orchestral excerpts exist to demonstrate (quickly!) a player's technical and musical abilities. Whether it is consistency of sound or rhythm, appropriate timbral considerations, technical execution, dynamic control, or phrasing, most excerpts may be used as etudes and utilized to address a specific problem or deficiency in our playing. What skills are required to master the xylophone part to "Porgy and Bess" that we may transfer across the rest of our playing? Hand-to-hand rhythmic and dynamic consistency, rhythmic awareness and integrity, accuracy, nuance, and character are a few of the valuable musical lessons "Porgy and Bess" can teach you. Practicing "Porgy and Bess" puts many arrows in your quiver, including sounds, execution of kinesthetic patterns, insight into Gershwin's musical style and aesthetics, and increased technical ability on the instrument, all while studying one of the most popular xylophone excerpts in the repertoire. Pretty impressive for a 30-second segment of music.

How about triangle, tambourine, and cymbals? Aside from books by Neil Grover and Keith Aleo, the symphonic repertoire for these instruments are the etudes we use to learn performance approaches to these instruments. The role of these instruments in the history of western percussion is directly tied to the orchestra, and works that feature these instruments allow the percussionist to study the history of the instrument while practicing and developing innovative and unique ways to navigate composers' ideas. In short, studying orchestral excerpts on these instruments is the primary way we learn to play them.

There is also a practical side to studying orchestral literature. We have all heard the reports that classical/orchestral music is a "dying art" and irrelevant in today's culture; however, in the past year 90 percent of my performing income came from playing with regional orchestras. In order to play with these groups I had to participate in a blind audition consisting of orchestral excerpts. Additionally,

much of the playing was not on "principal" instruments like snare drum, but on triangle, bass drum, cymbals, tambourine, and castanets.

Orchestral excerpts still comprise a portion of the curriculum in many university and conservatory percussion programs. If your desire is to teach at the college level, part of your job will be to prepare students for graduate school, and orchestral excerpts are typically a part of that process. Your growing knowledge base is what you will share with your students, so the broader your base, the more prepared and competitive your students will be.

Studying excerpts may seem antiquated to some percussion students, but the multifaceted knowledge gained from studying the excerpts and their parent works, along with the stylistic and technical challenges that must be negotiated, provides a valuable musical experience that interfaces perfectly with other areas of percussion and aids in developing sensitive and knowledgeable musicians.

Justin Alexander is Adjunct Instructor of Percussion at Troy State University in Troy, Alabama, and he is pursuing a Doctor of Music degree at The Florida State University, where he studies with Dr. John Will Parks IV. Justin received his bachelor's and master's degrees in music performance from the University of Central Arkansas where he studied with Dr. Blake Tyson. Justin is Principal Timpanist with Sinfonia Gulf Coast and a section member with the Tallahassee Symphony Orchestra and Northwest Florida Symphony Orchestra. Active as a chamber musician, Justin co-founded and performed with the Denkyem Percussion Group at the Promising Artists of the 21st-Century Festival held at the North American Cultural Center in Costa Rica and the College Music Society's Regional Convention in New Orleans in 2010. Justin has commissioned and premiered works by John Luther Adams, Christopher Adler, Blake Tyson, Nathaniel Bartlett, Halim El-Dahb, Brian Nozny, Ian Dicke, and Nathan Daughtrey, and can be heard on Nathaniel Bartlett's release, *Far Reaches*, and the recent release by the Florida State Percussion Ensemble, *Volume One*. Justin is chair of the PAS Collegiate Committee. PN

Terms Used In Percussion

Nr.6 Gruppen für drei Orchester

By Michael Rosen

"Nr.6 Gruppen für drei Orchester" by Karlheinz Stockhausen (1928–2007) calls for three orchestras with a total of 109 musicians and three conductors, one for each orchestra. Since the piece calls for such a large contingent of performers (and conductors), it is rarely performed. The "No.6" refers to this being Stockhausen's sixth composition, and the word "Gruppen" refers to both the three groups of orchestras and the grouping of the compositional materials in the work. The piece is considered one of the most important works of the post World War II European avant-garde along with the works of such composers as Pierre Boulez, Luciano Berio, Luigi Nono and Bruno Maderna.

Stockhausen began writing "Gruppen" in Switzerland in 1955 and finished it in Cologne in 1957. He creates an interesting soundscape of colors, tempi and tension using serial composition and dynamic contrast seemingly cacophonous at times. Alex Ross was impressed with the work and in his book *The Rest is Noise* declared, "The climax is a wild squall of drumming and a great wall of noise for the three orchestras in tandem—a thirteen-bar freak-out, free jazz or avant-rock before the fact."

"Grupen" had its first performance in 1958 in Cologne with an all-star lineup of conductors including Bruno Maderna, Pierre Boulez, and Stockhausen himself. It was performed twice on the program with Boulez playing his "Third Piano Sonata" in between. That's must have been *some* concert!

The list of instruments in the beginning of the piece are in German, French, and English; however, the performing instructions in the body of the music is only in German, with the exception of one word. I'll let you find it.

1 Spieler: one player
2 Spieler (wie Orchestra I & III): 2 players in orchestra I and III
Bask.Trommel: tambourine
bei Holztrommeln, Trommeln, Celesta, Marimbaphon quasi 2 Anschläge direct Nacheinander: in the case of the wood drums, drums, celeste, about two hits directly after each other (notation shows one note; play two, one immediately after the other.
bescheunigen: speedup
Besen: brushes
cluster: cluster tone between the notes indicated
dämpfen: dampen
Daumen: with the thumb
Daumen überstell: hold the thumb above
Eisenklöppel: metal beater (clapper)
Etwas dämpfen: dampen slightly
genau im Rhythmus: precisely in rhythm
Hand: hand
Handflächen: the palms of the hand
hart: hard
hart (dünne Stöcke): hard thin sticksimmer sehr dicht- always very dense
hilft Almgl.: help the almglocken (player)
langsam beschleunigen: slowly speeding up
klingen lassen: let ring
klang des Tamtams imitieren: imitate the sound of the tam tams
Kl.Trommel mit Saiten: snare drum with snares
Marimbaspeiler: marimba player
mit 2 Besen im Kreis streichen: rub with the brushes in a circular figuration
mit Besen (schlagen-streichen): with brushes, stuck and rubbed
mit Besen streichen; Anfang jeder Dauer akzentuieren: with brushes, rubbed and accented for the length of the note
mit Besen über Fell streichen: rub the head with brushes
mit Daumen oder mit Filzschlegeln dictes Rasseln: with the thumb or felt coveredmallets create a dense rattling sound
mit der Hand schlagen: strike with the hand
mit marimbaspieler: with the marimba player
mit metalstah streichen: rubbed with a metal stick
mit vibraspieler: with the vibraphone player
Motor langsam: slow motor (on vibraphone)
Motot schnell: fast motor (on vibraphone)
nicht zu weich: not too soft
nimmt Bask.Trommel: take the tambourine
nur Akzente poco sfz: only the accents poco *sfz*
Orchester II folgen: follow orchestra II
Ratsche oder Guero: ratchet or guiro
rim shot: rimshot
schütteln: shake
schwere Eisenklöppel: with a heavy metal beater (clapper)
sofort nach dem Schlag dämpfen (bis 75): immediately dampen (up to 75)
Tasten nacheinander loslassen: slowly release the damper of the bars
tremolo regelmässig verlangsamen: slow down the tremolo in an even manner

Karlheinz Stockhausen

tremolo sehr unregelmässig: very uneven tremolo
verlangsamen: slow down
vibraspieler: vibraphone player
weich: soft
weich aber markant: softly but well marked (clear)

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

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

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Characteristic Compositional Techniques of Casey Cangelosi's Marimba Literature and Their Use in His "Marimba Concerto No. 2"

By Jeffrey Garza

Editor's Note: This article is excerpted from a larger paper that contains additional discussion and a complete narrative analysis of Cangelosi's "Marimba Concerto No. 2." The entire paper is available in the PAS Online Thesis/Dissertation Repository, located online at http://www.pas.org/publications/onlineresearchjournal.aspx.

Casey Cangelosi (b. January 26, 1982) has composed a significant number of four-mallet marimba pieces, all of which are specifically written with virtuosity in mind. While similarities exist among these pieces, the profound amount of differences between the compositions allows each to remain fresh, unique, and popular to the listener.

Cangelosi's marimba pieces tend to pull from the same metaphorical gene pool of musical ideas based on his concepts of meter and rhythm or harmony and tonality. However, most of these ideas are different conceptualizations of other ideas from musical development in the 20th century. The score examples shown in this article illustrate the most characteristic instances of a specific compositional technique or principles the author of this article could identify in each of several marimba compositions by Cangelosi.

The first of these techniques, and one of the most common principles he uses, is the appearance of augmented and diminished chords. An important aspect to mention is the use of cadences that exclusively use diminished seventh chords—especially fully diminished seventh chords—instead of V (dominant) chords. Measures 2 and 3 from "Etude in A Minor no. 2" (Fig. 1) illustrate this concept, whereby the top line begins with a chromatic scale, but the strong subdivision in the bottom line outlines a G-sharp, fully diminished seventh chord in first inversion (B, D, F, G-sharp), which resolves to an A minor chord in root position (A, C, E).

His "Etude in E Minor," mm. 8–10 (Fig. 2), first uses a B dominant seventh chord in first inversion (D-sharp, F-sharp, A, B) that deceptively leads to a D-sharp fully diminished seventh chord in root position (D-sharp, F-sharp, A, C). The following measure, where the

Fig. 1: Measures 2 and 3 from "Etude in A Minor no. 2"

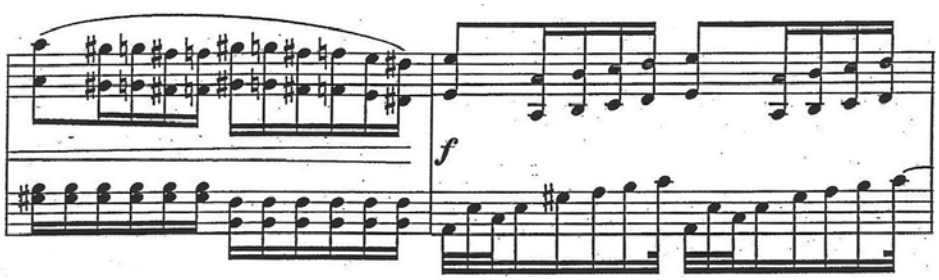
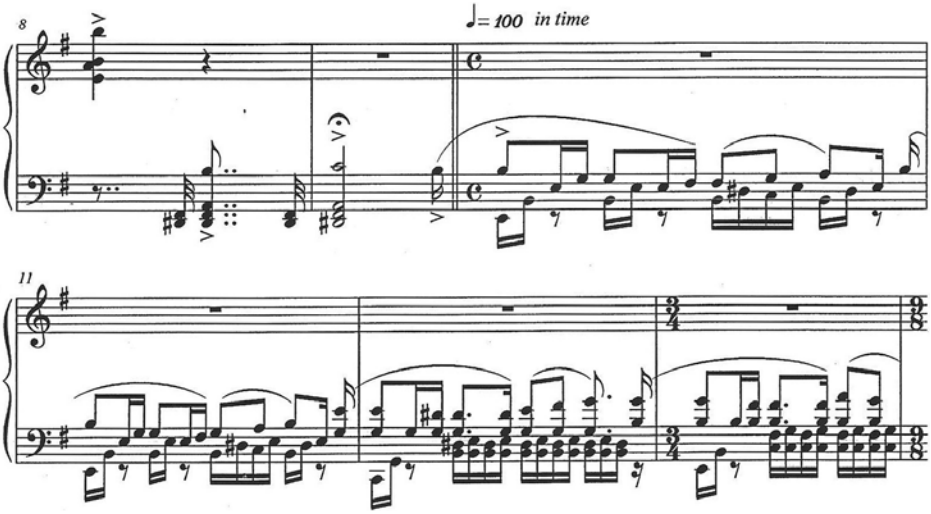


Fig. 2: Measures 8–10 from "Etude in E Minor"



piece switches to common time, begins on an E-minor chord in root position (E, G, B).

Measures 58–59 from "Prelude in G Minor" (Fig. 3), demonstrates Cangelosi's use of a non-seventh diminished chord in a cadence that returns to tonic. Here he omits the seventh of the F-sharp diminished chord (F-sharp, A, C, [E-flat]).

A second compositional technique utilized by Cangelosi is his frequent change between various meters, both compound and simple. In the vast majority of cases in his music, the prevailing melodic rhythms keep the same temporal value when the meter changes. Other composers, especially those in the 20th century, have used changing meter to symbolize urgency or incite a sense of apprehension in the audience. However, with the dramatic meter changes Cangelosi's music takes at times, it seems that some of it is meant to help create structure for the piece through implied stress and relaxation. Measures 1–6 from "Third Character" (Fig. 4) illustrate this principle with time signature changes that include 2/4, 13/16, 18/16, Common Time (4/4), 11/16, and 13/16. Clearly, there are many possible subdivisions of each measure, which can pose logistical problems for potential performers.

Fig. 3: Measures 58–59 from "Prelude in G Minor"

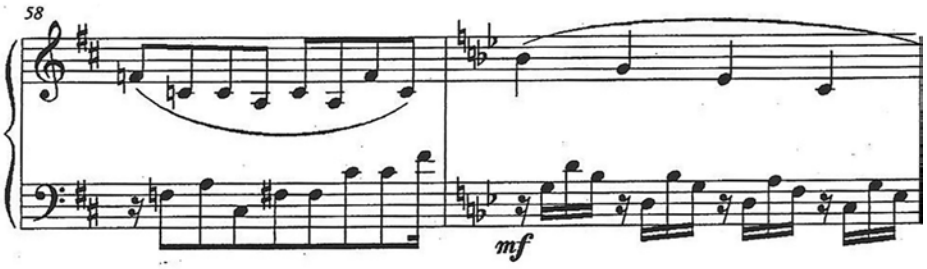


Fig. 4: Measures 1–6 from "Third Character"

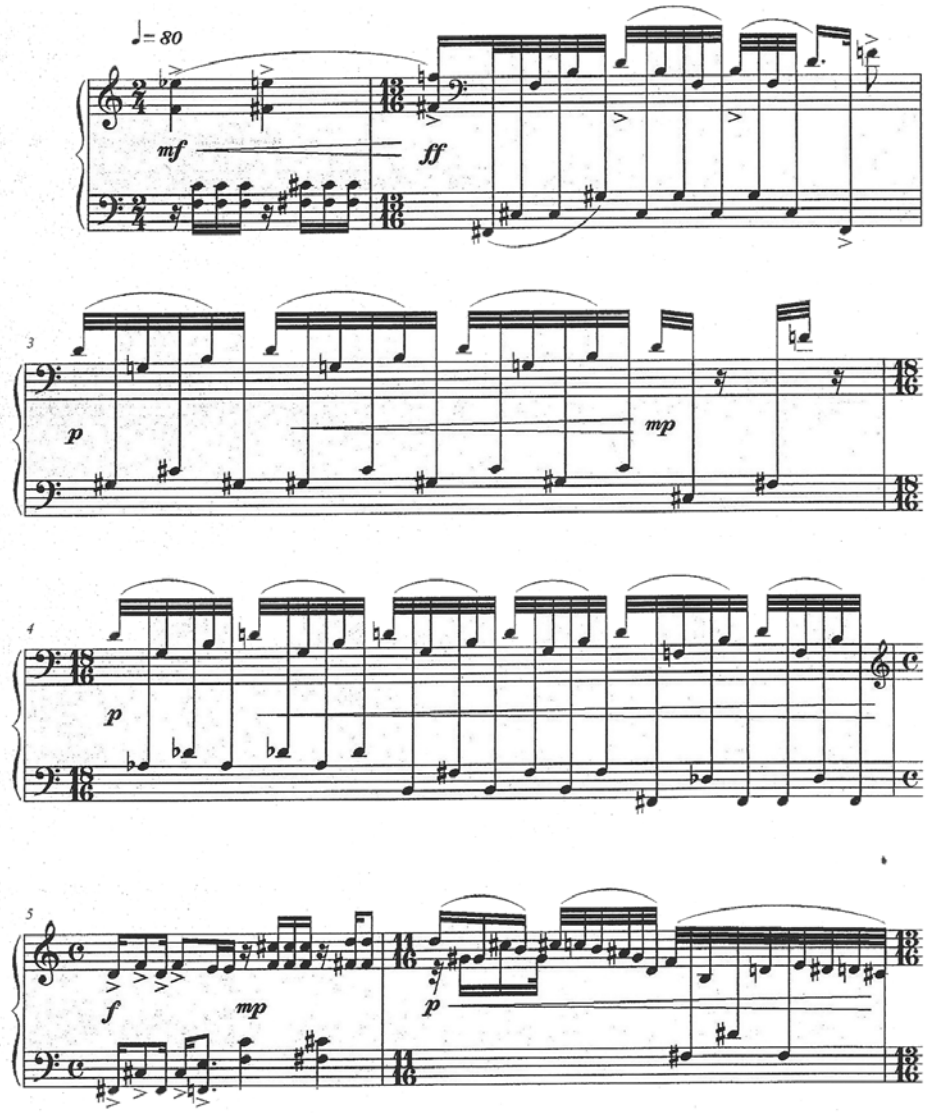


Fig. 5: Measures 158–168 from "Etude in A Minor no. 2"

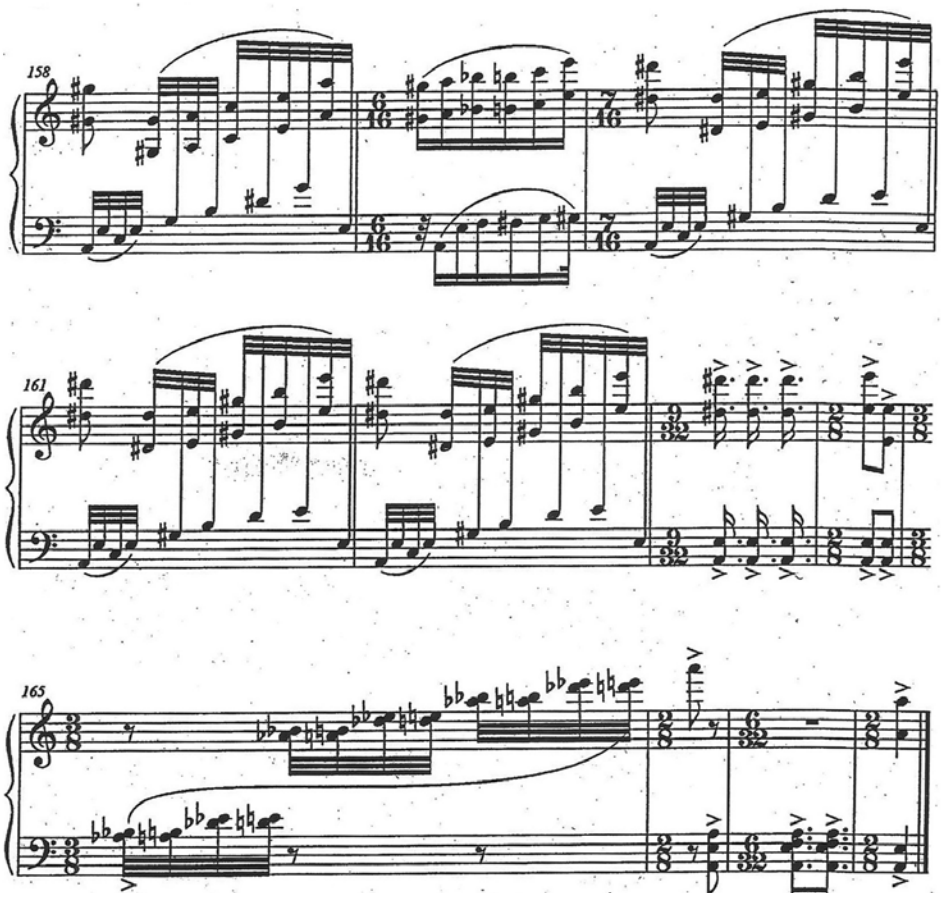
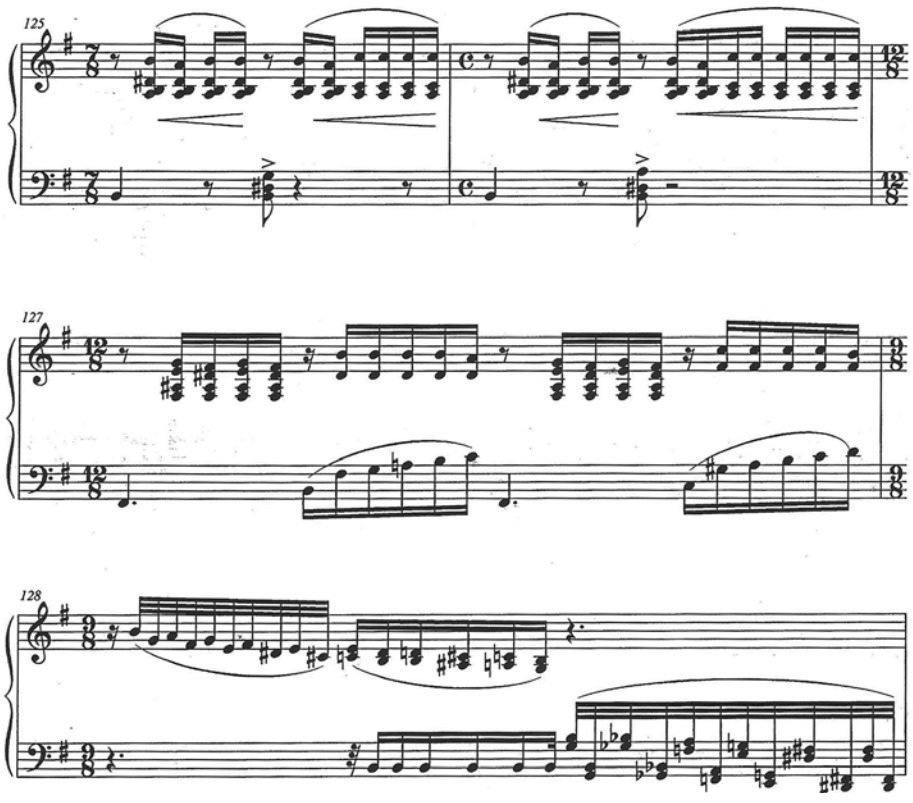


Fig. 6: Measures 125–128 from "Etude in E Minor"



A second example illustrating meter changes, mm. 158–168 from "Etude in A Minor no. 2" (Fig. 5), includes the time signatures of 7/16, 6/16, 9/32, 2/8, 3/8, 6/32, and 2/8. Potential techniques to make this passage seem easier could be combining measures to change the feel of them. An example of this could be thinking of the 9/32 and 2/8 measures together as a measure in 13/16. Nonetheless, the possible subdivisions for this passage, as well as the one in Fig. 4, are numerous.

"Etude in E Minor," mm. 125–128 (Fig. 6), contains signatures of 7/8, Common Time (4/4), 12/8, and 9/8. This example has fewer drastic time changes than the previous two examples. However, the quick chord changes require the performer to traverse the marimba rapidly, which makes it substantially more difficult than it may first appear.

While mm. 1–8 of "Character no. 5" (Fig. 7) includes no actual changes in the time signature, the "freely" sections, off-beat accents, and dictated *accelerandi* and *decelerandi* funtion to manipulate how an audience member might percieve the meter.

Although the vast majority of pieces contain a melody line that moves fairly independently in comparison to the harmony, Cangelosi has modified this traditional methodology. Some sections maintain the same harmony for fairly extended periods of time, as is common practice, but they have repeated attacks that coincide with the melodic motion. In instances where the melody note changes each time, this gives the illusion that each chord is a completely new chord, rather than just a moving melody note. When used in tandem with augmented and diminished chords, the added dissonance inherent in the use of this technique can assist in creating a more complex harmonic motion. Measure 12 from "Prelude in G Minor" (Fig. 8), though a brief example, demonstrates the methodology of this technique in principle.

Since Cangelosi's "Prelude in G Minor" is one of the earlier pieces within the scope of this article, it is plausible that this example may be a precursor to the more developed technique as seen in Fig. 9. In "Etude in E Minor," mm. 21–23 (Fig. 9), numerous instances of this technique occur in each measure. In the last measure shown, it appears that the first set of chords alternates between a cluster chord (spelled low to high, this chord would be F-sharp, G, A-sharp, E) and a D-sharp minor chord (D-sharp, F-sharp, A-sharp). However, it is more likely that the moving E and G are simply used as non-harmonic chord tones.

At times, Cangelosi attempts to mimic the sound of a full ensemble by having an intricate formulation of voicing. A commonly used technique consists of a melodic line in the notes of one hand, while the opposite hand plays what could be best described as "pseudo-arpeggiated, scalar figures," such as can be found in mm. 100–102 of "Third Character" (Fig 10).

Fig. 7: Measures 1– 8 from “Character no. 5”

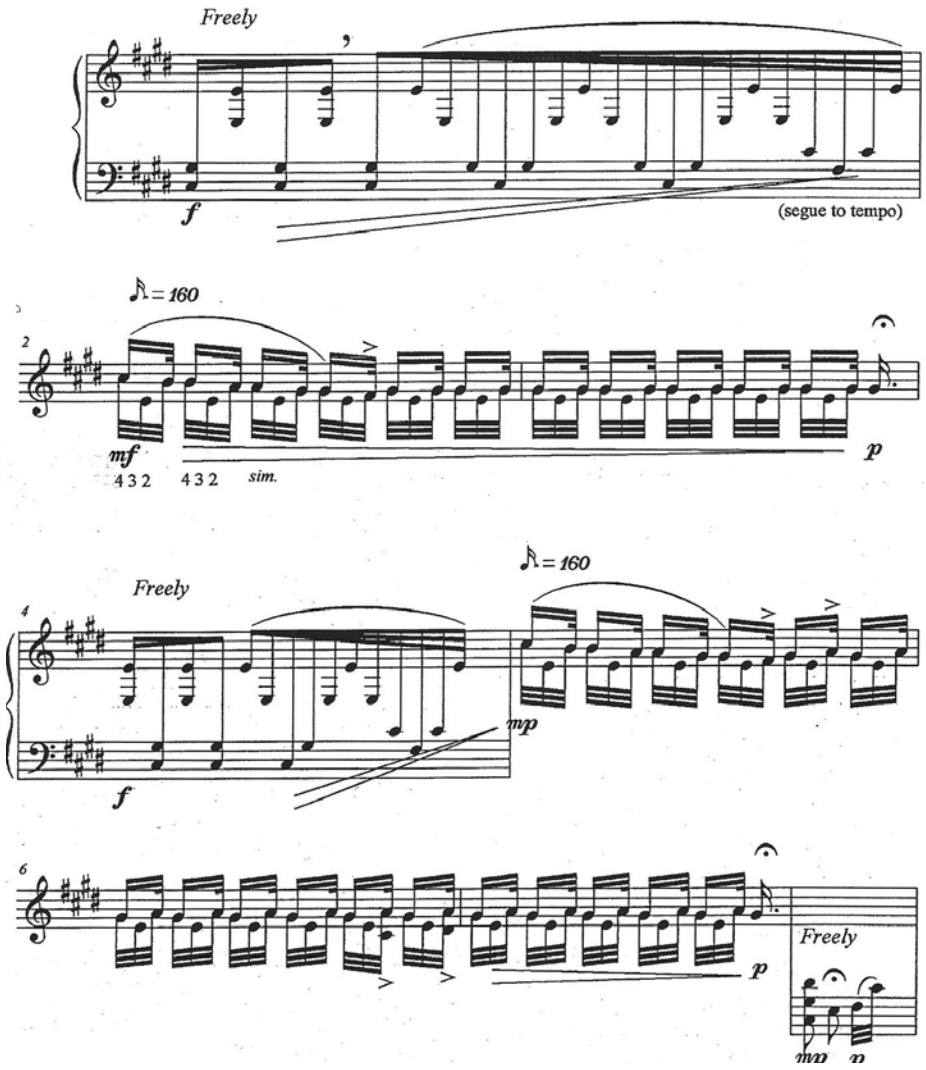


Fig. 8: Measure 12 from “Prelude in G Minor”

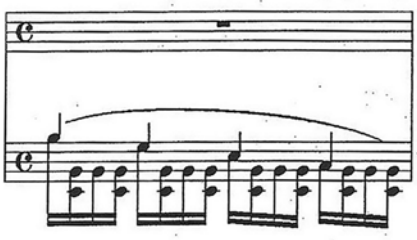


Fig. 9: Measures 21–23 from "Etude in E Minor"

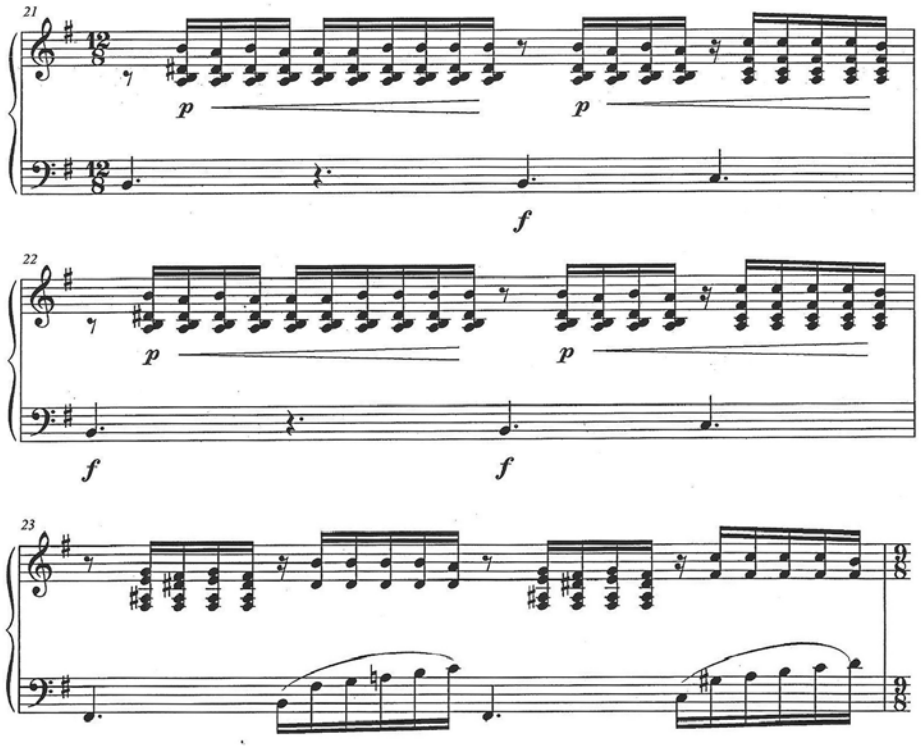


Fig. 10: Measures 100–102 from "Third Character"

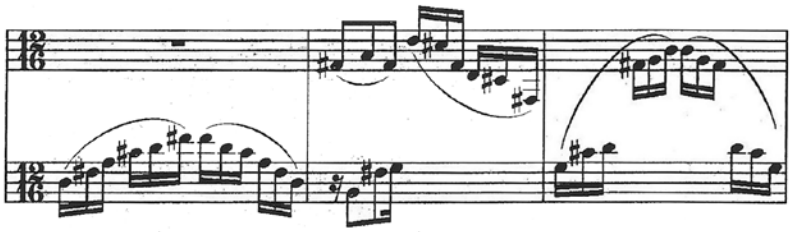


Fig. 11: Measures 19–20 from "Prelude in G Minor"

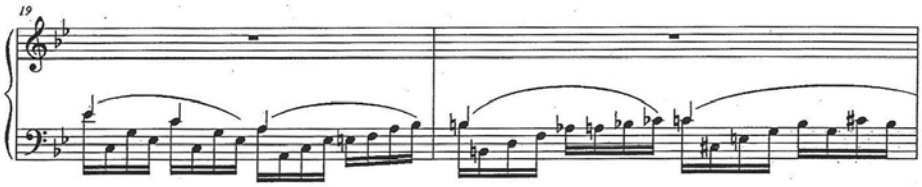
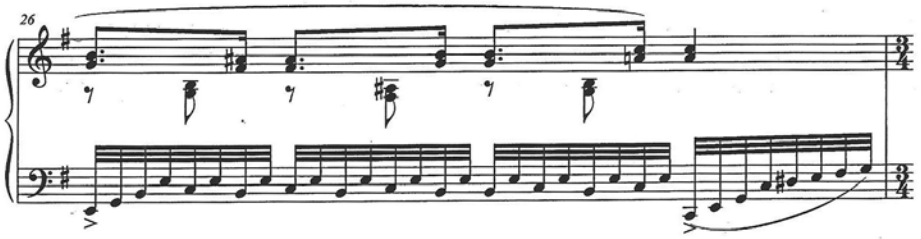


Fig. 12: Measure 26 from "Etude in E Minor"



These particular figures often begin with a briefly arpeggiated section before moving into a scale, as shown in mm. 19–20 of "Prelude in G Minor" (Fig. 11).

In most, if not all instances, the arpeggiation and scale are diatonic in nature. The constituent notes of these pseudo-arpeggiated, scalar figures are almost always different each time the figure is repeated, which creates a foundation for the prevailing harmony. While measure 26 from "Etude in E Minor" (Fig. 12) is more arpeggio-based than scalar for the majority of the measure, it clearly demonstrates the technique in principle.

Motor rhythms, particularly sections where a single hand is used to present the continuous sound and consistent rhythm, often occur in Cangelosi's compositions. The motor rhythm used in mm. 58–63 of "Character no. 5" (Fig. 13) is a development of the rhythms shown in Fig. 7. Cangelosi uses the bottom staff to separate the contrasting part from the motor rhythm contained in the top staff.

This convenience is not always present within Cangelosi's work, as can be seen in mm. 62–69 of his "Third Character" (Fig. 14). Note how, unlike the previous example (Fig. 13), the motor figures skip a measure after each time they appear. Another aspect to Fig. 14 is the changing of pitches each time the motor rhythms appears. When using motor rhythm, Cangelosi is likely to include a set of contrasting rhythms in the opposite hand.

This particular technique is generally used in tandem with the arpeggiated, pseudo-scalar figures mentioned above. The top line in mm. 29–35 from "Etude in A Minor no. 2" (Fig. 15) illustrates this combination. However, the bottom line of Fig. 15 illustrates a marriage of the motor figures and repeated chords that have a moving melody note over them. It should be mentioned that, unlike in the previous two examples, this motor rhythm technique changes to the opposite hand, rather than being purely continuous or intermittent.

Two final characteristics that can be identified in Cangelosi's compositions are commonly found in the music of other composers. One is the use of repeated motifs throughout a piece, and the other is the occasional quote from his other compositions in a piece.

As indicated in the figures shown in this article, many specific techniques can be—and, in fact, are—used together quite frequently. While most of these techniques are compatible with one another, they all are able to contribute in unique and specialized ways to Cangelosi's marimba pieces. These observations are evident in his "Concerto no. 2," and can be easily illustrated by tables that identify locations of the various compositional techniques and principals for each movement of the composition.

Fig. 13: Measures 58–63 from "Character no. 5"

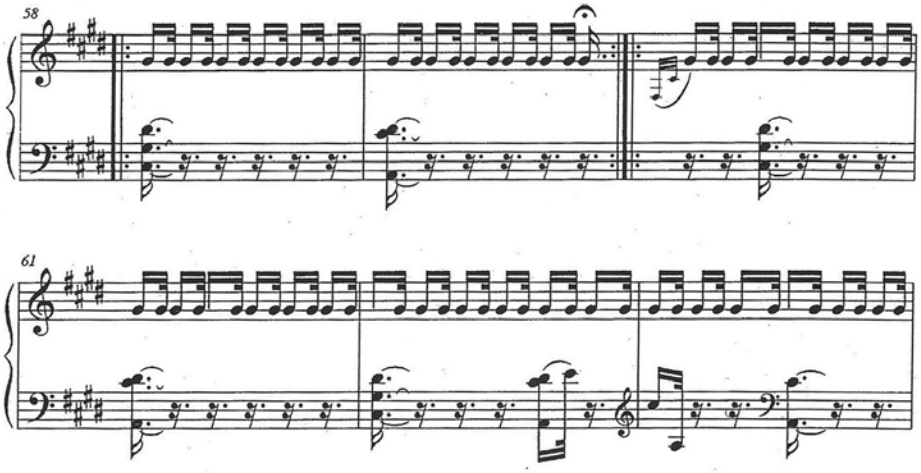
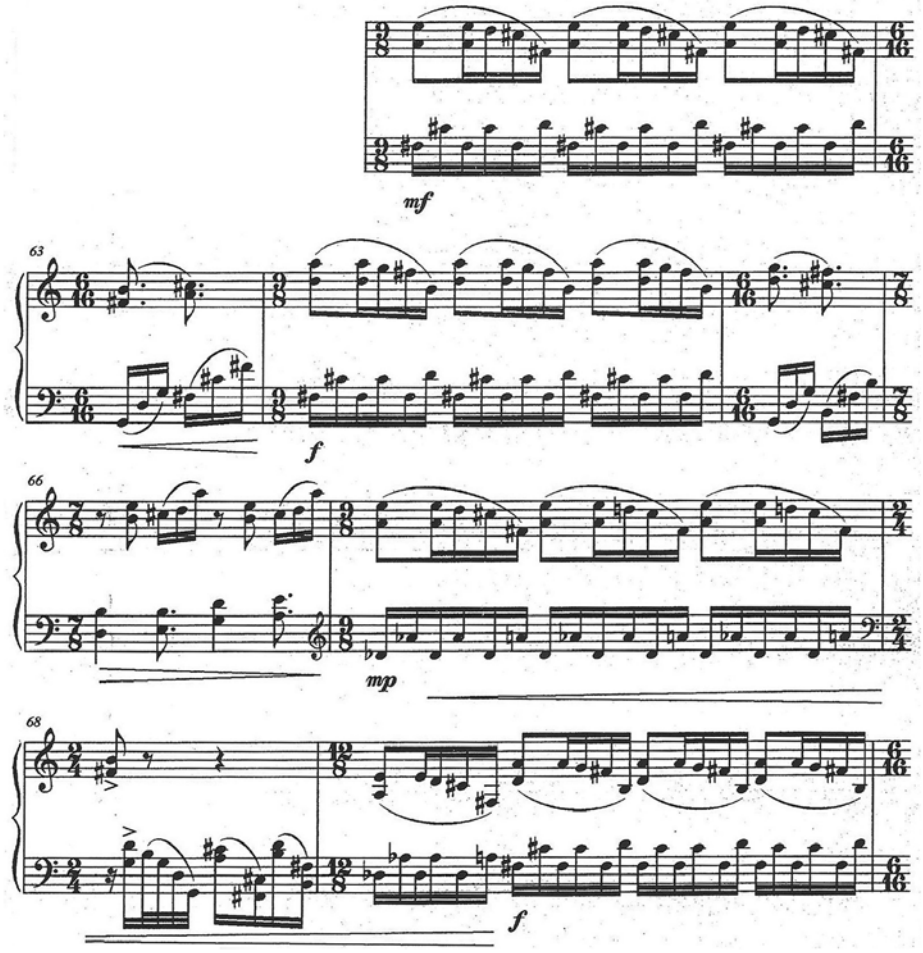


Fig. 14: Measures 62–69 from "Third Character"



LOCATIONS OF CHARACTERISTIC COMPOSITIONAL TECHNIQUES IN "CONCERTO NO. 2"

Movement 1

Use of augmented and diminished chords:

m 6 (and all subsequent repeats of this progression up to measure 18)

m 37 (cadence to i in m 38)

mm 43, 45, and 47 (augmented III chord on beat 1)

m 51 (pseudo-deceptive cadence to m 52)

m 55 (augmented III chord on beat 3)

mm 57 and 60 (pseudo-deceptive cadence to mm 58 and 61, respectively)

m 65 (pseudo-deceptive cadence to beat 3 of same measure)

m 66 (pseudo-deceptive cadence to m 67)

m 67 (cadence to i of m 68)

viio7 m 93 (pseudo-deceptive cadence to "te" of beat 4 of same measure)

m 95 (vii°7/v resolving as such to m 96)

m 97 (implied vii°7cadence, but chord is missing G-flat)

m 98 (augmented III chord on beat 1)

m 103 (pseudo-deceptive cadence to "te" of beat 4 of same measure)

mm 106 and 108 (augmented III chord on beat 4)

m 111 and beat 2 of m 112 (vii°7/v that do not resolve as such, but simply help tonicize C minor)

mm 113 and 114 (diminished chords starting on "te" of beat 3 with an implied vii°7 on beat 1 of 114, but chord is missing A-sharp, and this leads into the final i of the movement)

Messing with time

mm 25 and 32 (quintuplets in marimba part immediately after/before sextuplets or 32nds)

Motor figures with contrasting rhythms in opposite hand

mm 23–34

mm 39–41

mm 42–45 (no contrasting rhythms in opposite hand, but contrasting rhythms in accompaniment)

mm 49–51 (no contrasting rhythms in opposite hand, but contrasting rhythms in accompaniment)

mm 57–62

mm 63–77 (no contrasting rhythms in opposite hand, but contrasting rhythms in accompaniment)

mm 78–81 (composite rhythm changes slightly, but motor remains)

mm 92–98

mm 100–105 (the motor switches hands between mm 101 and 102, but rhythmically it remains constant)

mm 106–113 (sextuplet-based heartbeat motif, with occasional hiccups in the rhythm)

Pseudo-arpeggiated, scalar figures

mm 57–62

Repeated chords with changing melody note on top

mm 35–37

mm 54–56

Repeated variations of motifs unique to each piece

mm 42–45 and 57–62 (melody line in marimba)

Similar figures in different pieces

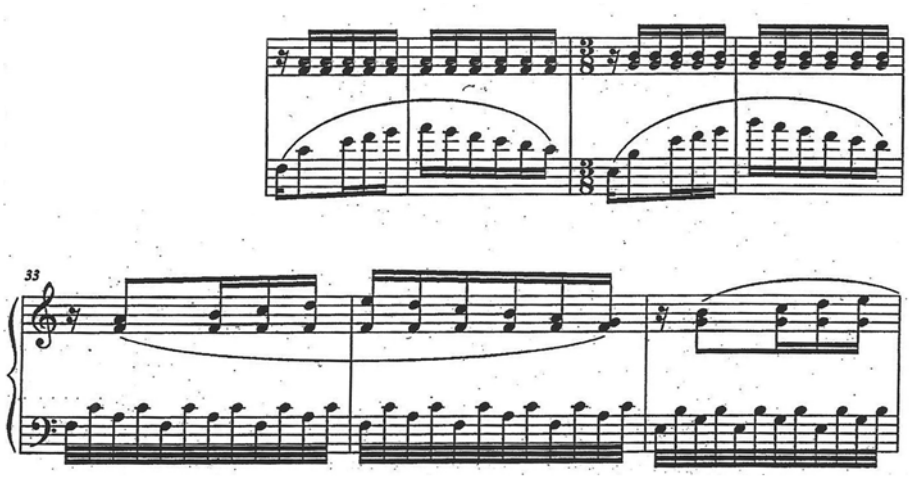
mm 42–45 and "Etude in A Minor no. 2" (mm 95–96)

mm 57–62 and "Prelude in G Minor" (m 12)

Movement 2

Prevalent use of augmented and diminished chords

Fig. 15: Measures 29 through 35 from "Etude in A Minor no. 2"



mm 2, 4, and 8 (augmented VII chords on beat 4)
mm 16–17 (augmented III chords on beat 3)
mm 18–19 (diminished chords on beat 3)
mm 21 (augmented VII chord on beat 4 resolving to i)
mm 22 (augmented VII chord on beat 4 resolving in a pseudo-deceptive cadence to vi in the new key of F minor)
mm 24 and 25 (the first viio7chords of the piece in beat 3 of each measure, one resolving to i, the other is a vii°7/v that resolves as such)
m 27 (augmented III chord on beat 3)
m 29 (multi-purpose vii°7chord in F minor and C minor that acts as pivot chord in modulation)
m 35 (cadence to i in m 36)
mm 40 and 42 (pseudo-deceptive cadence to mm 41 and 43, respectively)
mm 41 and 43 (augmented III chords on beat 3)
mm 50 and 51 (augmented III chords on beat 3)
mm 52 and 53 (diminished chords on beat 3)
mm 55 (augmented VII chord on beat 4 resolving to i)
mm 56, 62, 64, 68, 71, 74 (augmented VII chords on beat 4)

Motor figures with contrasting rhythms in opposite hand
mm 1–29 (sixteenth notes move from hand to hand occasionally, but composite rhythm is continuous)
mm 44–45 (thirty-second note version of motor rhythm from m 14)
mm 46–77 (sixteenth notes move from hand to hand occasionally, but composite rhythm is continuous)

Repeated chords with changing melody note on top
mm 16–19
mm 23–24
mm 26–27

Repeated variations of motifs unique to each piece
mm 1–21 and 46–77 (A section of ABA form)

Similar figures in different pieces
m 20 and "Prelude in G Minor" (m 12)
m 26 and "Etude in E minor" (m 36–38)

Movement 3

Prevalent use of augmented and diminished chords
mm 9–16, 25–28, 31–34 (augmented III chord)
mm 29–30 (vii°7/iv that does not resolve as such)
mm 35–36 (vii°7chords that resolve to vii°7/iv, which turns back into a vii°7 before resolving to i in m 37)
m 45 (vii°7/iv that deceptively resolves to an augmented VI chord)
mm 47–48 (vii°7/iv chords that switch back and forth from sharp-vi7 chords before resolving to an augmented VI chord in m 49)
m 54 (vii°7/sharp-iv that resolves as such in m 55)
mm 69–70 (vii°7that resolves to i in m 71)
mm 77–78 (vii°7/iv that deceptively resolves to ii in m 79)
mm 81–82 and 85–86 (augmented flat-II chords in the prevailing harmony)
mm 95 and 96 (augmented VII and III chords in each measure, respectively)
m 105 (augmented III chord)
m 111 (vii°7that deceptively resolves to III)
m 117 (vii°7/iv that resolves as such)
m 130 (vii°7/iv that does not resolve as such)
m 141 (augmented III chord)
m 147–148 (vii°7chords that resolve to vii°7/iv, which turns back into a double-purpose vii°7that modulates to C major in m 149)
m 161 (augmented I chord)
mm 166–169 (double-purpose vii°7chords that modulate back to A minor in m 170)
mm 173, 177, 181, and 185 (augmented VI chords on beat 2 of each measure)
m 186 (vii°7/ii chord that doubles as the vii°7/iv chord that prevails during this movement)
mm 190–191, 194–195, 198–199, 202–203 (augmented flat-II chords in the prevailing harmony)
m 216 (cadence to i)
mm 240–241, 248–249 (augmented III chord)
mm 252–253, 256–257, 260–261, 264–265, 268–269, 272–273, 276–277 (augmented flat-II chords in the prevailing harmony)
mm 288–289 (augmented III chord)
m 304 (vii°7/iv that deceptively resolves to an augmented VI chord)
mm 306–307 (vii°7/iv chords that switch back and forth from sharp-vi7 chords before resolving to an augmented VI chord m 308)
m 312 (vii°7/#iv that resolves as such in m 313)
mm 328–331 (vii°7chords that deceptively resolve to V in m 334)

Motor figures with contrasting rhythms in opposite hand
mm 37–44 (sixteenth-note pattern with one hand)
m 45–50 (motor slows down to eighth notes)
m 57–60 (sixteenth-note pattern with one hand)
m 226–249 (eighth-note motor that switches hands at M234)
m 296–304 (sixteenth-note pattern with one hand)
m 305–310 (motor slows down to eighth notes)
m 316–319 (sixteenth-note pattern with one hand)

Pseudo-arpeggiated, scalar figures
mm 51–52
mm 61–64
mm 89–108
mm 310–311
mm 320–323

Repeated variations of motifs unique to each piece
mm 1–78, 124–148, 170–187, 278–329 (A section of rondo)
mm 79–89, 188–195, 270–277 (transitional material between sections)

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The Charge Stroke Demystified

By Kyle Forsthoff

Joseph Tompkins' collection *Nine French-American Rudimental Solos*, released in 2007, has become a standard work in snare drum and percussion pedagogy. The pieces in the collection were composed as a result of his exposure to French rudimental drumming, codified in texts such as Robert Tourte's 1946 text *Méthode de Tambour et Caisse Claire d'Orchestre* [*Method for Military and Orchestral Snare Drum*] and in Guy LeFèvre's method books *Le Tambour: Technique Superieure* [*The Drum: Superior Technique*] (1979) and *Étude Progressive de la Technique: Caisse Claire , Vol. 2* [*Progressive Technical Studies: Snare Drum, Vol. 2*] (1987). LeFèvre developed his method books for concert and drumset applications by extracting aspects of traditional French rudimental drumming compositions taught to him by Alexandre Raynaud.[1] LeFèvre's books present short passages dealing with technical aspects of the French rudimental style and also contain longer solos and excerpts from the traditional repertoire.

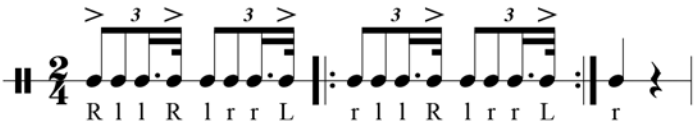
By combining the unique aspects of the French rudimental style with the American rudimental style as typified by the works of Charlie Wilcoxon and John Pratt, Tompkins has created a repertoire of exciting new hybrid solo snare drum literature, which also includes *Walkin' Down Coolidge* (2008), *March* (2009), and *Nine French-American Rudimental Solos, Vol. 2* (2011). The twenty solos, which currently make up Tompkins' French-American output, are now widely taught, studied, and performed. These creative and popular works are revolutionizing the way teachers and students think about, approach, and play not only the snare drum, but all percussion instruments.

Among the many novel musical possibilities the French rudimental style offers, one of the more interesting aspects of the style is the frequent use of a rudiment called the "Coup de Charge," hereafter translated as the Charge Stroke. This rudiment is but one element of the French style that has been borrowed from the older Swiss rudimental style. In my experience playing and teaching with both Tompkins' and LeFèvre's works, Charge Strokes are one of the techniques students have difficulty understanding and executing consistently. This article seeks to demystify the Charge Stroke by defining it and offering solutions on how to approach and practice the rudiment in context.

DEFINING THE CHARGE STROKE

Example 1 shows a common figure incorporating the use of the Charge Stroke.

Example 1: A typical French figure incorporating the Charge Stroke

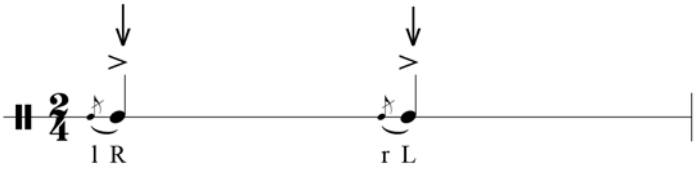


We see that the figure is based on an even triplet rhythm, but that the third partial of each beat is subdivided further into a dotted sixteenth note and an accented thirty-second note. This accented thirty-second note and the following downbeat comprise the Charge Stroke.

I find this rudiment intriguing because the location of the accent obscures the true location of the beat and gives the music a certain sense of "lift" that is characteristic of both the Swiss and French rudimental styles. Compare this sense of lift to the more "grounded" nature of the British-based American rudimental style, which places a high degree of emphasis on easy identification of a regular pulse.

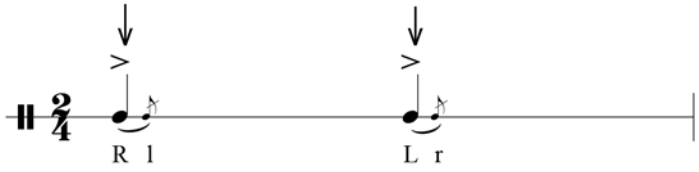
In purely technical terms, the Charge Stroke is a single-note ornament that modifies a stroke to give it greater emphasis. Musically, this makes the Charge Stroke similar to the Flam. In a normal Flam, shown in Example 2, a primary note directly on the beat and indicated by the vertical arrow is modified by the addition of a softer grace note that occurs slightly before the primary note. This has the twofold effect of lengthening the sound of the primary note and adding to its perceived volume. The effect is often further emphasized in performance by adding an accent mark to the primary note as seen in Example 2.

Example 2: Typical Flam notation with arrows showing the location of the pulse



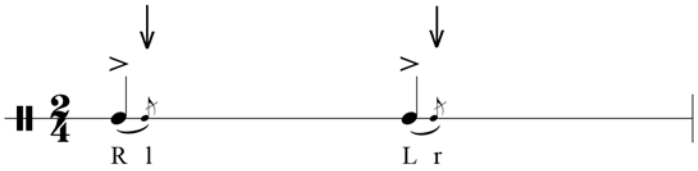
Unlike the Flam, the Charge Stroke accents the first note of the pair and de-emphasizes the second. In a sense, the Charge Stroke can be thought of as a Flam with the sticking "in the wrong order." In LeFèvre's texts, the "Coup de Charge" is translated as an Inverted Flam[2] or a Reversed Flam.[3] Robert Tourte defines it as the "opposite of a Flam" and provides two possible way of notating this relationship in isolation.[4] The first is shown below in Example 3.

Example 3: Tourte's first Charge Stroke notation in which the grace note succeeds the primary note



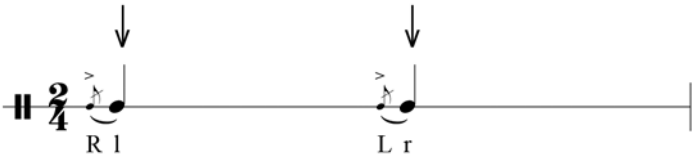
Here we see an accented primary note followed by a softer grace note. This notation has also been referred to as a Backwards Flam or a Malf (obviously derived from writing *Flam* backwards). As far as I am aware, the Malf is a modern figure that is performed by keeping the primary note on the beat, followed by the grace note as indicated, and this notation is indeed effective for that figure. Unfortunately, I feel that this notation is particularly misleading for notating isolated Charge Strokes because it leads the performer to believe that the beat continues to fall on the primary note, when in fact it should fall on the grace note, with the primary note preceding the beat slightly. Example 4 illustrates this difference in perception.

Example 4: Tourte's first Charge Stroke notation with arrows indicating the correct location of the pulse



Tourte alternately notates the Charge Stroke as in Example 5 below for ease of reading.[5]

Example 5: Tourte's second Charge Stroke notation, created by using accent marks on grace notes



Compare the Flams of Example 2 with the Charge Strokes of Example 5, which uses the traditional Flam notation, but with the accents now modifying the grace notes and the sticking reversed. While this portrayal of the Charge Stroke is more rhythmically accurate, the relative size of the notes is still problematic, as the accented note is smaller than the unaccented note.

With Example 6, I take Tourte's idea one step further. Notice now that the grace note is both emphasized (made larger) and accented, while the pulse still falls on the de-emphasized (smaller) primary note. I feel that this most accurately conveys how a Charge Stroke should both look *and* sound.

Example 6: An accurate notation for isolated Charge Strokes showing enlarged, accented grace notes and de-emphasized primary notes

Regardless of how the figure is notated in isolation, the Charge Stroke can be defined as a single-note ornament in which the first note of the pair occurs before the beat and is given greater emphasis than the second, with the second note usually occurring within the prevailing subdivision. Returning to the Charge Strokes in Example 1, we can see the accented notes occurring just prior to each beat and the unaccented second notes falling directly on the beats within the prevailing subdivision—eighth-note triplets in this case.

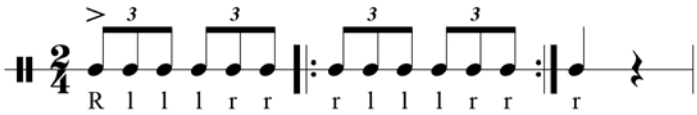
I have found little evidence that isolated Charge Strokes occur with any sort of frequency in either the Swiss or French repertoires, isolated Flams being far more prevalent. As a result, the accented note in a Charge Stroke is not usually written as a free-standing ornament the way the grace note in a Flam is, instead being usually notated in the context of a subdivided rhythmic structure similar to that used at the end of each beat in Example 1. I suspect that this practice has arisen as a function of notational convenience but does not accurately reflect how the Charge Stroke should actually sound. Due to its strong conceptual similarity to the Flam, I posit that Charge Strokes need not only be played strictly as mathematically written, but are also able to be interpreted on a continuum from closed to open depending on tempo and context, just as Flams are. I will examine this topic in more detail below.

Since it has been established how the Charge Stroke and the Flam are both alike and different, we can now discuss methods to approach execution. When teaching students to play Charge Strokes, I have developed two different but complementary approaches, which I call the Subdivision Approach and the Moveable Flam Approach. We will continue to use the passage from Example 1 to illustrate these two approaches.

THE SUBDIVISION APPROACH

In the Subdivision Approach, I remove the accented first note of each Charge Stroke pair from Example 1 and play the remaining notes in the subdivision at an even, low dynamic level. Example 7 shows the resulting pattern.

Example 7: Underlying triplet subdivision from Example 1 with Charge Strokes removed

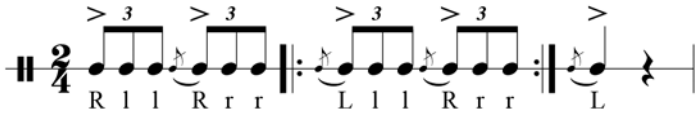


Without the Charge Strokes, the figure is simply built on a series of alternating three-note groupings in each hand that begin on the second triplet partial of each beat. Now very slowly try to play Examples 7 and 1 in succession, concentrating on retaining the subdivision sticking of Example 7 while inserting the Charge Strokes to recreate Example 1. Go back and forth between Examples 7 and 1 by adding the Charge Strokes, then removing them. If you are having difficulty feeling where the Charge Strokes are located, they occur between the second and third notes played by each hand. Use a metronome to help keep you oriented. 60 BPM is a good tempo to get you started, but the rhythms start to flow easily for me at around 92 BPM.

THE MOVEABLE FLAM APPROACH

Since we have established that a Charge Stroke is basically a Flam with the sticking "in the wrong order," let us momentarily return the sticking to its "natural order." In this case we reverse the two notes in a Charge Stroke, creating a normal Flam. I call this the Moveable Flam Approach. When you apply this idea to Example 1, it results in Example 8.

Example 8: Using the Movable Flam Approach to replace the Charge Strokes from Example 1 with Flams



Note that the figure now ends on an accented left-hand Flam and that the Moveable Flam approach *does* change the sticking of the basic subdivision. Where we had Rll lrr rll lrr r in Example 7, removing the grace notes from the Flams in Example 8 leaves us with a subdivision sticking of Rll Rrr Lll Rrr L. Don't allow this to confuse you; in the Moveable Flam Approach the subdivision sticking is not the focus, the location of the Flam is. Now play Example 8 and gradually try to morph it into Example 1 by moving the accented note forward in time. Again, go very slowly and use a metronome to keep you oriented.

To move smoothly between Flams and Charge Strokes, I don't think about moving the notes in both hands, only the hand that has the accent. To move from a Flam to a Charge Stroke, I try to put the accented hand

in front of the grace note, in essence making that hand "cut in line." To move in the opposite direction, the hand that has the accent in a Charge Stroke must wait until after the unaccented note so as to play a Flam.

When you're feeling confident in your ability to play Examples 1, 7, and 8 individually, try to move freely between them. Until you are comfortable playing Charge Strokes, I recommend starting a sequence with either Example 7 or 8, whichever makes more sense for you, and moving on from there. A workable sequence might look like this: 8–1–7–1–8, and so on. Remember that there will be a slight change of subdivision sticking to get between Examples 1 and 8. The overall process is a little tricky, but with patience and time, you will see improvement.

PRACTICE, INTERPRETATION AND DEVELOPMENT

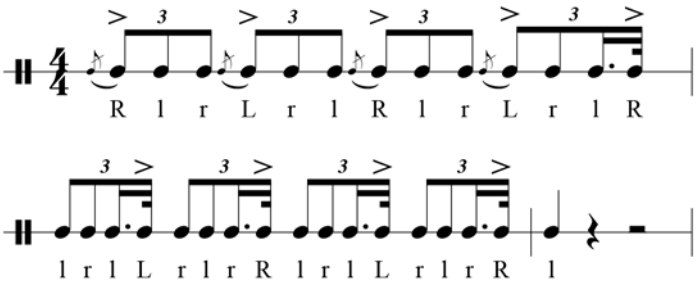
At this point, the Charge Stroke figures in the music of LeFèvre and Tompkins are familiar and comfortable enough that I can play them at sight. However, when I was still developing my ability to play them, I used both approaches discussed above in conjunction. When working out a new figure, I would usually start by using the Moveable Flam Approach. This gave me an approximation of what the figure was supposed to sound like. Then I would use the Subdivision Approach to ensure rhythmic accuracy of the subdivision and build speed. For particularly difficult passages, I might start even more simply, playing all of the notes in a single beat or figure entirely out-of-time, just to figure out what order my hands were supposed to move in and which notes in the sequence were accented. By starting very slowly and diligently working with a metronome, I gradually developed fluency with the technique. Experiment with these and other approaches and see which are effective or not effective for you.

Once you are comfortable playing Charge Strokes, we can talk about how to interpret them. As stated earlier, Flams can be interpreted anywhere on a spectrum from very closed and tight to very open and wide, with lots of subtle gradation in between. What sound we choose in a given moment will largely be determined by context and our stylistic knowledge of the music. In the fast, quiet passages of Jacques DeLecluse's music, tight Flams are perfectly appropriate, while in a slower, more open rudimental solo by John Pratt, wider Flams might be called for. I approach Charge Strokes no differently.

When interpreting Charge Strokes in context, I try to play them open enough to emphasize the "lift" of the rhythm. If a passage contains both Flams and Charge Strokes, I will differentiate them as much as possible by playing the Flams tighter and the Charge Strokes wider. No matter your approach, try to play with light, bouncy strokes. As you increase tempo remain relaxed, letting the tension of the drumhead and the weight of the sticks do as much of the work as possible. The music should have flow and sound effortless despite the disconcerting note density and complicated rhythms. Try to find the tempo in each piece that allows you to play the figures with that sense of spring.

Beyond the works of LeFèvre and Tompkins, you can take Flam passages from any snare drum solo (short excerpts from Wilcoxon and Pratt work well) and use the Moveable Flam Approach to create your own Charge Stroke figures and sequences. The most useful Flam figures are those that incorporate doubled stickings. Hand-to-hand sequences tend to create awkward Charge Stroke sequences because of how the Moveable Flam Approach alters the sticking. Example 9 shows how the Moveable Flam Approach applied to normal Flam Accents results in an awkward Charge Stroke sequence.

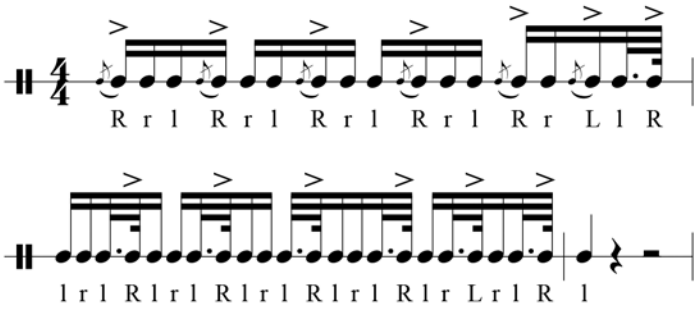
Example 9: An awkward Charge Stroke sequence created by using a source pattern with alternating stickings



It is possible to play this figure slowly, but its flow suffers significantly as the tempo increases because the final unaccented subdivision note in each beat and the accented Charge Stroke that follows it are played with the same hand.

Example 10 gives you an effective demonstration of how Flam sequences with doubled stickings can be used to create interesting Charge Stroke figures. This figure uses a source pattern of four right-hand Swiss Army Triplets followed by two Flam Taps.

Example 10: An effective Charge Stroke sequence created by using a source pattern with doubled stickings



The musical and technical concepts that underlie the Charge Stroke are applicable to playing in a variety of musical styles, and adding this technique to my repertoire has had a significant and immediate impact on my playing on all percussion instruments. I hope you find this rudiment exciting, and I encourage you to experiment and discover how you can integrate it into your playing.

ENDNOTES

1. Guy LeFèvre, *Le Tambour: Technique Superieure* (Paris: Alphonse Leduc, 1979), Preface.
2. Ibid., 30.
3. Guy LeFèvre, Étude *Progressive de la Technique: Caisse Claire, Vol. 2* (Paris: Alphonse Leduc, 1987), 15.
4. Robert Tourte, *Méthode de Tambour et Caisse Claire d'Orchestre* (Paris: Editions Salabert, 1946), 10. 10. [translation mine]
5. Ibid., 10.

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Protect Your Skin

By Terri L. Haley

Excessive exposure to UV radiation in childhood and adolescence is likely to contribute to skin cancer in later life. In drum corps, we rehearse all hours of the day, with the majority being in direct sunlight at the most intense time of day. Please take it upon yourself to protect your skin as much as possible. The choices we make every day affect our chances of getting cancer.

According to the American Cancer Society (2013), skin cancer is the most common cancer. It accounts for nearly half of all cancers in the United States. According to SkinCancer.org, more than a million cases of non-melanoma skin cancers, including basal and squamous cell carcinoma, are found globally. In addition, more than 250,000 cases are documented in the United States each year. Ultraviolet (UV) radiation frequently plays a key role in melanoma, the deadliest form of skin cancer, which kills more than 8,000 Americans each year. As a personal testament, my brother lost his life to metastatic melanoma, and my sister continues to be treated for recurring basal cell carcinoma.

WHAT IS A TAN?

The skin darkens in an attempt to protect itself from excessive UV radiation. Too much UV radiation can weaken the body and immune system, causing harm to healthy DNA. It can also cause and/or increase the occurrence of freckles, moles, wrinkles, fine lines, and eye damage (i.e., cataracts). The results of UV damage are cumulative. The more time spent in the sun, the less ability your skin has to defend itself. As this happens, more damage will occur.

In addition to easily detectable signs of sun damage, there is a deeper, unseen threat. Skin cancer can spread and affect other organs in the body. This is called Metastatic Melanoma and can cause death. In 2000, over 200,000 cases of melanoma were diagnosed globally, and there were 65,000 melanoma-associated deaths.

PHOTONS AND THE ELECTROMAGNETIC SPECTRUM

For those who are up to it, here is a bit of skin-cancer science. We are all surrounded by electromagnetic energy, which has been organized into an energy continuum called the Electromagnetic Spectrum. The ancient Greeks called an atom of light a photon, and we still use the term today.

Just as the atom is the smallest form of an element, the photon is the smallest form of electromagnetic radiation. Picture the photon as a small bundle of energy consisting of varying electric and magnetic fields, traveling at the speed of light—186,400 miles per second. The electromagnetic spectrum organizes light photons by their energy, frequency, and wavelength. In a horizontal electromagnetic spectrum, the lower energy photons are to the left (radio waves), and the higher energy photons are to the right (gamma rays).

The portion of the spectrum that we will discuss is measured in wavelengths. The wavelength of a photon is inversely proportional to the energy. Basically, the shorter the photon's wavelength, the more energy the photon emits, and vice versa. Only a small segment of the continuum is apparent to us as a visible-light segment, so it is important to understand the dangers of the photons that we cannot visualize.

THE HIDDEN DANGERS

Infrared (IR) light is responsible for the heat we feel emanating from the sun. This light consists of wavelengths shorter than microwaves and longer than visible light. On the horizontal electromagnetic spectrum, IR light sits to the right of microwaves and to the left of visible light. IR heat from the sun can be partially blocked by clouds. Ultraviolet (UV) light cannot be felt or seen, and it is known to cause severe damage, from a topical burn on the skin to damagie deep beneath the surface.

UV radiation has wavelengths shorter than visible light and longer than X-rays. On the electromagnetic spectrum, UV light sits to the right of visible light and just left of ionizing radiation such as X-rays and gamma rays. This position alone should testify to the power of UV radiation. This radiation interacts with molecules, while X-rays interact with atoms and subatomic particles when exposed to UV radiation outdoors. Clouds are merely water particles and cannot block UV radiation.

UVA AND UVB: THE DIFFERENCE

UVA: Ultraviolet A radiation strikes beneath the outer layer of skin and damages skin cells where most skin cancers occur. UVA contributes to and may even initiate the development of skin cancers.

UVB: Ultraviolet B radiation affects the top layer of the skin and produces visible burns. It plays a key role in the development of skin cancers and premature aging.

PROTECTION: WEAR EFFECTIVE SUNSCREEN

1. Look for "Broad Spectrum" on the label of sunscreen. New regulations allow only the sunscreens that have proven UVB/UVA blockage to display this label.

2. "Sweatproof, waterproof, all-day protection" does not exist. Experts suggest to apply sunscreen every two hours.

3. The Sun Protection Factor (SPF) of 30+ blocks at least 97 percent of damaging rays; SPF 15 blocks only 93 percent.

Electromagnetic Spectrum

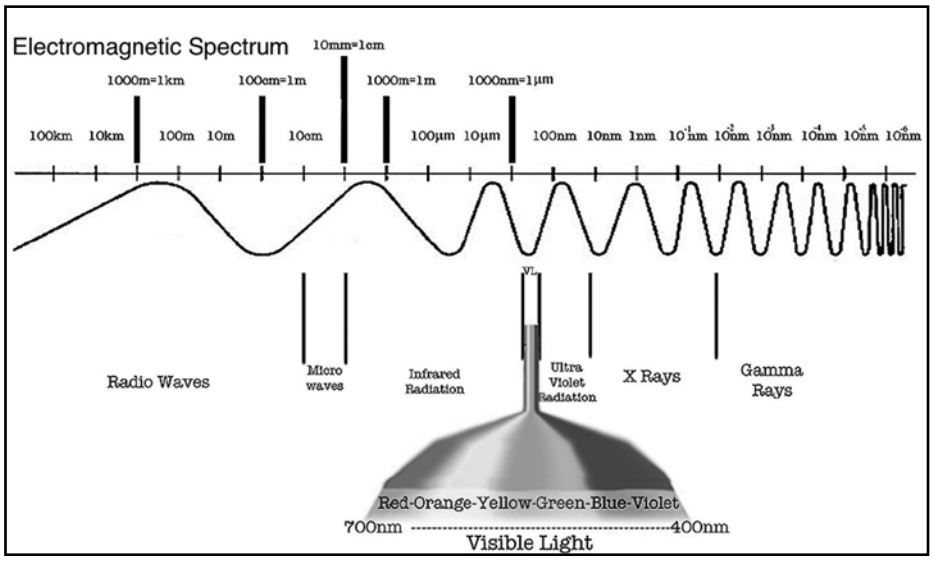

Illustration courtesy of Arthur Sachs

4. Apply enough sunscreen to make it count. It is suggested to use an amount the size of a quarter for each 12 inches of exposed skin.

5. Use sunscreen every day—even on cloudy days. Clouds are merely water particles. UVA and UVB radiation shoots right through water particles.

6. Apply sunscreen 30 minutes prior to exposure. It takes time for the chemicals to bind to the proteins in your skin and become effective.

7. Try to keep your sunscreen cool. Heat breaks down active ingredients in sunscreen.

PROTECT YOURSELF

1. Seek shade as much as possible. All sectional time should be in the shade, if possible.

2. Wear a hat with a wide brim. A hat without a wide brim will not protect your neck and ears. Most cancers develop in these areas. Your hat should be made of tightly woven material. A canvas hat will shut out more radiation than a straw hat.

3. Wear sunglasses that offer UVA/UVB protection.

4. Get over the misnomer that "tanned skin looks healthy." A tan (and burn) is the skin's attempt at protecting itself. It has a limit: Don't allow your skin to reach that limit.

5. Wear light-colored clothing to deflect infrared (heat) radiation, but wear sunscreen underneath. Light-colored fabric offers less UVA and UVB protection than colored fabric.

6. UVA will travel through bus windows. Wear sunscreen while traveling during the day.

7. Pain releivers: Common medications make our skin more susceptible to solar radiation; this is called "photosensitivity." Ibuprofin (Motrin, Advil), Naproxin (Aleve), and certain antibiotics increase the photosensitivity of our skin. Cover up with clothing and sunscreen if you are taking these.

8. Examine your skin from head-to-toe every month—especially after extended outdoor rehearsals.

The contents of this article should not be considered medical advice or a medical opinion expressed by the author for your specific condition. Please consult your physician before making any decisions regarding your personal health care.

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PercussionTutor is an iOS application designed to teach traditional world percussion styles and their transfer to drumset. The interactive application is very thorough and includes styles or "rhythms" from Cuba, Dominican Republic, Brazil, Peru, West Africa, and an in-depth collection of traditional Cuban Bata patterns.

As an example of how each style works within the application, the *guaguanco* page displays an image of each of the instruments that make up this traditional rhythm (clave, maraca, cascara, salidor, tres golpe, and quinto). When the play button is pressed, each of the instruments can be heard and then toggled off or on to mix a composite sound of each voice. This allows a student to isolate and learn each component of the style one voice at a time.

In addition to the mixer feature, sheet music is provided to demonstrate the rhythmic ostinatos of the given style (this is best viewed with your device turned to landscape). An "info" tab displays background and cultural details about each style, and a tempo slider is also provided to slow down or speed up each rhythm. Each style also includes a performance video that demonstrates these patterns by leading percussionists in New York City.

Navigation is simple and the layout is logical and easy to grasp. Toggles, sliders, and buttons are large, and I found no obvious bugs that prevent a solid user experience. Additional features include the ability to "star" frequently used styles so they can be quickly located, and a useful "help" section that includes tips and advice for using the app as well as specific notation guidelines. A companion book or pdf file can also be downloaded for use with the interactive playback.

The application can be purchased through the iOS App Store. The current version (2.5) comes in at 119 MB and requires iOS 5 or later. It is compatible with iPhone, iPod Touch, and iPad, although it is not optimized for the iPad's larger screen. Since its introduction in 2012, the application has seen a few updates, one of which included the addition of five new rhythmic styles and a new user interface. This is promising, as the developers will likely continue to contribute more content in the future. There are no in-app purchases, so users receive all features with one purchase.

—Thad Anderson

WEBSITE

Percussion Orchestrations
Ed Cervenka
$50.00–$125.00 annual membership

Percussion Orchestrations is a web-based service that provides a database of instrumentation and part assignments for over 7,600 orchestral, operatic, and contemporary works. This could be an integral tool for orchestra personnel managers and principal players.

Some of the clientele listed on the site includes the Boston Symphony Orchestra, Cleveland Orchestra, Oberlin College and Conservatory, Detroit Symphony Orchestra, BBC Symphony Orchestra, Kansas State University, and the Netherlands Radio Philharmonic Orchestra. Jim Ross of the Chicago Symphony Orchestra also provides a testimonial on the site that states, "Percussion Orchestrations is a wonderful resource for the orchestral percussionist. It is well organized, comprehensive, and will save anyone in charge of percussion section logistics a lot of time. I find it to be highly useful and educational."

The database is built with an alphabetically listed composer index as well as advanced search options. Once a composer is located, a list of works is provided with links to details about instrumentation for each piece. The "work details" page lists individual movements and suggested part assignments for each player. It also shows range details for keyboard instruments, timpani pitches needed, and additional notes that pertain to the piece. Users can request works to be added to the database and can also contribute their own information.

Also included with the percussion orchestration database is a comprehensive dictionary of percussion instrument names and definitions in different languages, a program planner that allows you to search for works that require a specific number of percussionists, and a scheduler that allows you to keep track of your works programmed throughout a season. New features on the website homepage that are forthcoming include gig sheets, a useful way to organize part assignments for your section, and additional notes and useful comments on each work, provided by a variety of professionals in the field.

There are two general subscription pricing options available to organizations and individuals. Professional orchestras, conservatories, music libraries, and universities pay $125.00 per year to gain access to the database. These organizations also receive unlimited user accounts so that multiple personnel can have access. Part-time organizations (defined as orchestras performing 12 or less different programs per year), amateur or youth orchestras, and individuals all pay $50.00 per year to utilize the resources. These three options offer single-user accounts.

—Thad Anderson

GENERAL METHOD

Interactive Rhythm
Dave Holland
$29.99
Self-published

Dave Holland's newest book is a collection of 25 activities geared towards general music teachers, music therapists, or drum circle facilitators. Those who are familiar with his first book, *Drumagination,* will recognize the layout and presentation in his latest offering. The activities are designed to foster interaction and communication among the participants.

The book is organized into three sections: Comin' Together, Learnin' Together, and Jammin' Together. Comin' Together is a collection of activities that serve as warm-ups and introductory exercises. Learnin' Together presents activities designed to infuse creative play, experiential learning, storytelling, and laughter with drumming. Jammin' Together features games and songs that emphasize connecting with the other participants. Each activity is concluded with a section entitled "The Payoff," which summarizes individual, group, and musical outcomes for each activity.

The instruments utilized are typical of most general music classrooms, including rhythm sticks, egg shakers, Boomwhackers, and frame drums.

I am impressed by the organization and practicality of the package. The layout of the book is fantastic. This is not an overtly academic and wordy collection of theoretical information. On the contrary, these are ready-made, usable lessons and activities that will prove valuable to a multitude of educators, music therapists, and drum circle facilitators. One of my favorite activities in the collection is the Dot-to-Dot exercise in which the facilitator plays a four-beat groove on some type of drum (Holland uses a frame drum) with the bass note on the first beat of every measure. Participants imagine a blank canvas in the air in front of them and use a rhythm stick as their "pencil." They proceed to "air-draw" a dot-to-dot picture of their choice, with the placement of each dot coinciding with the downbeat of each measure. After several minutes, the participants are asked to share the imaginary rhythm drawings they created.

My wife, a general music teacher for 13 years, is impressed with the presentation of concepts such as steady beat, phrase length, and subdivision in a non-threatening and accessible way and pointed out how handy a spiral-bound book is in the classroom. Dave Holland's passion for leading others in discovering community, relationships, and expression through music is evident in his publications.

—John Willmarth

GENERAL REFERENCE

No Beethoven
Peter Erskine
$19.99
iBook: Fuzzy Music
Print: Alfred Music

Peter Erskine is a drummer's drummer. He is the epitome of the sincere, dedicated musician who cares about his art and every opportunity he gets to perform. He has retained the work ethic that, unfortunately, seems to be slipping away: always work hard, do your best, be a positive person, and continue to grow and learn. It is because of this and his vast experience that this book is so important.

It's also a heck of a fun read. Erskine's relaxed, casual style (slipping back and forth between present and past tense) and his ability to see the humor in nearly everything makes it hard to put down. Any fan of Erskine's drumming will be fascinated by the inside information and behind-the-scenes descriptions of many notable moments in the history of jazz and popular music. Of special interest is Erskine's recounting of the complex relationships and interactions between the members of Weather Report. He offers insights into their personalities and gives intriguing background information on several important WR recordings.

As the story of Erskine's musical and personal life unfolds, we learn about the music scene from both an artistic and business perspective. Peter is a good businessman who has intelligently and resourcefully made good use of the gifts he was given. He has worked well with the music industry, making it possible to "make music while he sleeps" through recordings, books, endorsements, and even inventing products. He also writes about how to "play well with others," both musically and personally.

Occasionally, Erskine waxes philosophical, and when he does he always has a lot to say. For example, after having to follow Dennis Chambers playing a drum solo at a *Modern Drummer* event, he says this about competition: "…competition need not be considered a dirty word. A sense of competition is a healthy thing: it motivates us to strive, to excel, to become better, and in some cases to survive. It may help prove us to be fit enough to do what we do, and to do it enjoyably and with confidence. Meanwhile, after Dennis' amazing performance, I started my one-hour presentation by simply playing the brushes, and then I let the music take me to where it was going. This involves LISTENING to the music—even when it's just yourself; the sound of the drums and the sound of the room and the motifs that you play and the variations that you can come up with are all interconnected, and if you connect these things to your imagination, then there's not time or reason to experience fear or insecurity. It becomes ALL ABOUT THE MUSIC."

In some ways, Peter's life could be summed up with that phrase, "It's all about the music."

The book was originally published as an eBook designed for iPads. That version is rich with audio and video clips, as well as a wealth of color photos. Alfred subsequently published a print version, which has the same text but fewer photos (all in black and white) and, of course, no audio or video.

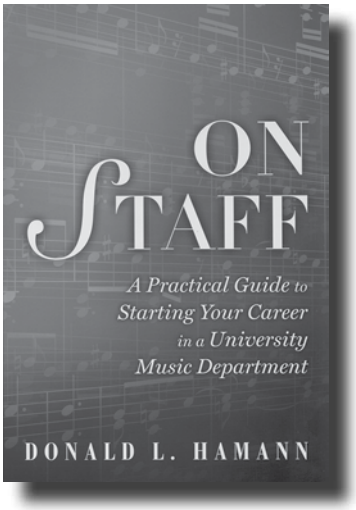
I hope that drummers everywhere will read this book and listen to the recordings as they unfold in the narrative. There is much to enjoy and learn here. And why is the book called *No Beethoven?* Pick up or download a copy and find out for yourself.

—*Tom Morgan*

On Staff: A Practical Guide to Starting Your Career in a University Music Department
Donald L. Hamann
$24.95
Oxford University Press

A subtitle for this book informs us that the text is "a practical guide to starting your career in a university music department." The materials presented cover all types of positions, such as studio performance, ensemble conducting, classroom areas like music theory or music history, and even administrative vacancies. The author also divides the various openings into tenure-track, visiting lecturers or artists, and adjunct positions. An area of the text that is really of value is a collection of real application letters that have been submitted at different universities. Of course, the actual names have been covered to protect anonymity.

The book contains excellent suggestions for those who are invited to schools, based on their application materials. During the visitation, it is important for the applicant to make a



positive impression. This includes punctuality, dress, manners, and interaction with potential colleagues and students. Questions should be asked about teaching loads, faculty benefits such as insurance, parking privileges, and areas of the community in which many faculty members reside. In addition, it is important to have a good presentation of your philosophy of teaching and plan for the potential future at the institution.

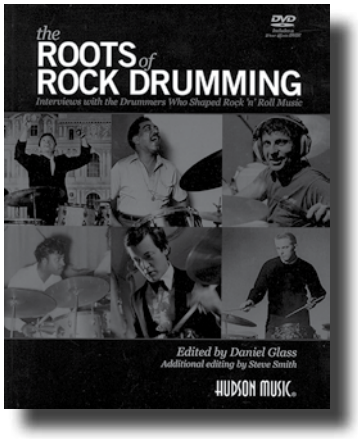
With so many areas of information, this may be the best investment you could make if you are ever going to look for a university job.

—George Frock

The Roots of Rock Drumming
Ed. Daniel Glass and Steve Smith
$29.99
Hudson Music

The drummers of early rock music are not necessarily household names, but they were integral in the creation of the music. We have heard them countless times on songs from Little Richard, Buddy Holly, Elvis Presley, Jerry Lee Lewis, and Bill Haley and the Comets. The editors of this book interviewed those drummers during their quest to trace the evolution of rock drumming.

Conducted by Steve Smith, Daniel Glass, Paul Siegel, and Rob Wallis, these interviews were transcribed and divided into four sections: the pioneers, the innovators, the stylists, and the commentators. The pioneers are drummers from the late 1940s and early '50s. They were primarily jazz drummers who adapted their playing to fit the new music. This group includes Bobby Morris, Dick Richards, Earl Palmer, D.J. Fontana, J.M. Van Eaton, and Buddy Harman. The innovators came along after musicians had some time to settle into the new style, each adding his own special touch, and include Jerry "J.I." Allison, Sandy Nelson, Hal Blaine, Brian Bennett, Clem Cattini, and Bobby Graham. The stylists added their own New Orleans, blues, R&B, or funk flavors to the genre and include Idris Muhammad, Smokey Johnson, John Boudreaux, Sam Lay, Bernard Purdie, and Roger Hawkins. The final group, the commentators, came on the scene in the late '60s, bridging the gap from the past to present day rock. These drummers include Jaimoe, Carmine Appice, Steve Gadd, and Jim Keltner.



Even though Smith and Glass could each write a book based on their knowledge of rock, they both stayed true to the job of interviewer, allowing the drummers who created the style to tell their story. Select parts of the interviews are on the DVD, bringing the reader even closer to the artists. This book contains a wealth of information that is sure to inspire readers to dust off their old recordings and take another listen.

—Jeff W. Johnson

KEYBOARD PERCUSSION SOLO

A Well-Grounded Fantasy **VI**
Hsueh-Yung Shen
$15.00
Keyboard Percussion Publications
Instrumentation: 5.0-octave marimba

This advanced work for solo marimba was written for Greg Zuber, principal percussionist for the Metropolitan Opera Orchestra and a faculty member at the Juilliard School. It utilizes the full range of a 5.0-octave marimba, along with an optional high D-flat available on only a few extended-range instruments. If that bar isn't available, the performer is instructed to "give the impression that it's played!"

Structured with three primary sections, the entire work is extremely chromatic, but utilizes several repetitive motivic fragments that are particularly effective in providing the listener (and performer) with unifying elements. The opening section is set primarily in common time and starts at the bottom of the instrument with two eighth notes—C to D-flat—in octaves, which serves as the primary motive for this portion of the piece. The material gradually increases in complexity, but continues to return to this two-note figure or to reference that half-step relationship with great frequency. The middle section introduces a compound meter feel and is set almost exclusively in 12/16. The final section is much slower than the former passages, but certainly retains the chromatic and rhythmic complexity present in the rest of the work.

"A Well-Grounded Fantasy" utilizes a grand staff throughout to indicate right and left hand material, but often features two bass or two treble clefs. This is a sophisticated and challenging work, worthy of performance and study by accomplished marimbists.

—Josh Gottry

Christmas Carols for Marimba **III**
Patrick Roulet
$14.95
Meredith Music Publications
Instrumentation: 4.3-octave marimba

Twenty arrangements of Christmas carols yield cash during the holiday season. This collection of familiar tunes can provide means to supplemental income, or offer short, well-known melodies for practice.

Each selection includes three forms: the melody, a two-mallet version, and a four-mallet version. The two-mallet selections may be applied to glockenspiel, xylophone, vibraphone, or marimba; however, the four-mallet selections require a 4.3-octave marimba. These graduations of difficulty make the collection applicable to all levels of performers.

There are no dynamic markings or roll notation; these are left to the discretion of the performer. The technical demands are minimal. Within the four-mallet versions, the performer must be comfortable with single independent (inside and outside) and double vertical strokes.

If you are looking to add keyboard percussion to your next "sounds of the season" concert, this is the source.

—T. Adam Blackstock

Genesis **III**
Josh Gottry
$7.00
Gottry Percussion Publications
Instrumentation: 5.0-octave marimba

This programmatic marimba solo is a musical depiction of the Biblical story about the creation of Earth. The piece begins with a very slow and open-voiced chorale to depict the Earth being "formless and void" and moves through the various stages of creation, (light, water, land, sun and moon, fish and birds, animals, and finally, rest) using rhythmic and harmonic elements to perpetuate the composition. Each section has its own groove, which helps to further delineate the sections and challenge the performer.

Technically, "Genesis" will provide its fair share of demands, from the precision that is required to accurately perform the odd time signatures that begin the creation, to rapidly maneuvering the majority of the range of the marimba throughout the middle section, to the building intensity that reaches its apex right before the quiet C-major chorale that concludes the work.

An intermediate marimbist who is learning to combine multiple musical elements into a cohesive musical piece, working on odd time signatures, and learning to master chorale playing will benefit greatly from playing this piece. Although written for a five-octave instrument, the composer includes adaptations should a 4.3-octave instrument be the only instrument available. "Genesis" would work as offertory music in a church, due to its religious connotations, or as a nice, easier selection just to have in your repertoire.

—Marcus D. Reddick

Le Petit Negre (Cakewalk) **IV**
Claude Debussy
Arr. Wes Stephens
$8.00
Amalgam Publishing

The piano music of Claude Debussy has always been a favorite of keyboard percussionists, and this new edition of one of his best-known works will be of interest to students, teachers, and performers alike. Adhering to the same key as the original piece, the arranger has stayed exceptionally true to the original score, making this more of a transcription than an arrangement. All expressive markings are held over from the original, with the exception of roll figures indicated in a brief legato passage. While these are indicated, most performers would have likely added them on their own. The arranger also includes sticking indications in a brief technical passage.

Utilizing the entire range of the instrument, this work is scored for a 5.0-octave marimba. The performer should be comfortable with moderately fast single independent strokes and maintaining a left-hand octave. The score is presented cleanly with the use of a D.S. keeping material confined to 2½ pages. This charming work would be a welcome addition to an intermediate marimba recital or as an encore by an advanced soloist.

—Jason Baker

Motion **II**
Josh Gottry
$5.00
Gottry Percussion Publications
Instrumentation: vibraphone

In terms of variety and harmonic variation, this three-minute solo is short and sweet. Throughout the work, chord tones are presented in constant arpeggiated sixteenth notes as the performer plays through the limited tonal and harmonic language, which shifts between C major, G major, e minor, F major, and d minor.

While instructors will appreciate the simplicity in the compositional writing, beginning mallet students will be challenged in several areas. Specifically, performers are required to maintain dynamic balance across four-mallet permutations, increase their physical endurance—required to keep all four mallets in motion throughout the work—and highlight a melodic line out of a busy accompaniment.

For students new to the vibraphone, guidance from an instructor will be helpful, as the composer does not indicate any pedaling points or explanation

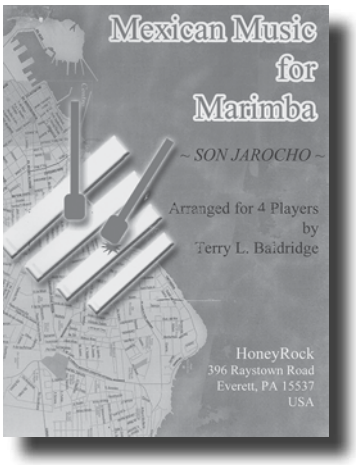
of his mallet numbering choice of 4-3-2-1 from left to right.

—Joshua D. Smith

KEYBOARD PERCUSSION ENSEMBLE

Mexican Music for Marimba **III**
Traditional (son jarocho)
Arr. Terry L. Baldridge
$29.95
HoneyRock
Instrumentation (4 players): 5.0-octave marimba

Mexican Music for Marimba contains six arrangements of traditional tunes adapted for four marimbists playing on one 5.0-octave instrument. The pieces range in length from one to 2½ minutes each, but could easily be packaged in a set for performance or repeated multiple times to extend an individual selection. Helpful notes about this collection and the music of Mexico and Central America are included with the score.



The four ensemble voices remain consistent throughout the collection, with part one performing the arpeggiated and more active *arpa* voice, part two playing the vocal line, part three assuming the harmony role (three mallets throughout), and part four serving as the bass voice for the ensemble. With the exception of the harmony part, all parts are playable with two mallets.

All the tunes are completely diatonic and key signatures range from one flat to two sharps. The upper two parts are slightly more challenging than the bass and harmony voices, including rapid arpeggiated figures and double-stop passages, but are still very accessible for intermediate performers and ensembles.

Terry L. Baldridge is unquestionably well versed in music of this region, and his collection is a welcome addition to a growing catalog of adaptations of traditional world music for contemporary percussion ensemble. Whether for a formal concert or casual entertainment setting, both high school and college ensembles could easily find a performance outlet for these Mexican marimba arrangements.

—Josh Gottry

Symphony No. 3: Third Movement, Op. 90 (1883) Excerpt **IV**
Johannes Brahms
Arr. Gordon B. Peters
$20.00
Keyboard Percussion Publications
Instrumentation (7 players): xylophone, four 4.0-octave marimbas, and string bass

The newly released Gordon Peters Collection offers significant historical insight and philosophical ideas regarding marimba ensemble performance. According to Peters, "Percussionists need to balance their rhythmic weighted literature with an equal melodic/harmonic challenge to grow as musicians." This arrangement provides a great example of Peters' pedagogical concept.

Requiring extreme sensitivity from all performers, this setting makes extensive use of soft dynamics, as no dynamic exceeds *mezzo piano* until the sixth measure from the end of the piece. Using two mallets throughout, performers will be challenged to emulate the sustaining quality of the orchestra through the moving lines.

Pedagogues will be delighted with the supplemental material included by Peters. Topics discussed include position of instruments, mallet diversity, mallet choices, acoustics, rolls, double-stops, and more. The arrangement will be a nice addition to any library, and the resource materials included make the purchase a wise investment.

—Darin Olson

PERCUSSION ENSEMBLE

Conversations **II**
Josh Gottry
$10.00
Gottry Percussion Publications
Instrumentation (3 players): cowbell, high and low woodblock, hi-hat, snare drum, and 2 timpani

Written for the Chandler Preparatory Academy Middle School, this beginner-level composition is a groovy little trio that creates a variety of textures throughout. The rhythmic vocabulary is comprised of standard eighth- and sixteenth-note combinations. In addition, students will need to be comfortable with the timing and placement of upbeat eighth notes. The timpani provides the rhythmic foundation for much of the piece and utilizes two drums with no pitch changes, making it an ideal introduction to the instrument. The other two

parts are infused with familiar drumset-style patterns, such as the typical eighth-note hi-hat ostinato found in most rock beats. Gottry gives the performers just enough feature moments to spotlight each player and provide contrast without losing momentum or creating too many pitfalls for inexperienced players.

Understanding the limitations inherent in writing for inexperienced musicians, it is always nice to discover literature that successfully achieves some musical value. There is a lot here for educators to sink their teeth into, such as rhythmic timing, ensemble awareness, dynamic execution, and a great introduction to multi-percussion. At approximately two minutes, this is an attainable amount of music to learn either after school or in a percussion class format. The groove element will be appealing to young players and audiences alike and definitely ups the "fun factor" in preparing and performing the work.

—John Willmarth

"Four" – Sure! **III**
Sperie Karas
$25.95
HoneyRock
Instrumentation (4 players): 4 snare drums (or military drums)

It's no surprise that Sperie Karas began his percussion studies with rudimental guru Charley Wilcoxon. This piece is written in the classic rudimental style with all of the expected traditional elements. A note from the composer mentions a jazz influence but never instructs whether eighth notes or sixteenth notes are to be swung or straight. At the written tempo, either would be stylistically effective.

All markings are extremely clear and legible with regard to stickings, dynamics, and formal diagram. The score is laid out clearly, and could easily be performed with or without the assistance of a conductor. As written, the piece is a bit lengthy, so Karas suggests the omission of repeats and making an optional D.S. al coda, if timing is an issue.

Compositionally through-composed, this piece provides plenty of unison playing to help the quartet focus on style, sound, and ensemble playing. There is a 16-measure solo section in which each of the four snare drummers plays a four-measure written solo, but even these solos are accompanied throughout by three unison snare drums. The only true solo writing throughout the composition lacks the energy and technical nature of the rest of the piece and never really allows each member of the quartet to shine, which, musically, seems a little out of place. I would have liked to see more independent writing for each part to give further depth to the piece.

This composition will work well for a high school quartet looking for an exciting piece to program on an ensemble concert or for working on rudimental snare drum technique in an ensemble setting.

—Marcus D. Reddick

Housetop Variations **III**
Tom Morgan
$29.00
C. Alan Publications
Instrumentation (8 players): two 4.0-octave marimbas, one 5.0-octave marimba, temple blocks, 4 concert toms, 4 timpani, snare drum, bass drum, 2 suspended cymbals, triangle, sleighbells, crash cymbals, cowbell

C. Alan Publications has been building a large catalogue of percussion ensemble arrangements of Christmas songs over the past couple of years, and "Housetop Variations" is the second addition to this catalogue by Tom Morgan. This arrangement is based on the Christmas standard "Up On the Housetop" and features several variations during its five-minute length.

The piece opens with the high melodic and metallic instruments setting up an ostinato that is reminiscent of a music box. The melody then enters in the low marimbas. The beginning material is continued through two cycles of the tune, and when it feels like it is about to change, it goes back to the same texture. Although this opening section seemed a little drawn out, the rest of the piece is a fast paced, multi-metered variation of the tune. The textures are much more diverse and there are some challenging call-and-response sections between the keyboard and battery sections. The end variations are fun and playful, especially the "March," which closes the arrangement. The piece explores three key areas and none of the individual parts are very difficult. This piece would work well on a holiday concert for any high school or young college ensemble.

—Dave Gerhart

O Come, O Come, Emmanuel **III**
Arr. Josh Gottry
$29.00
C. Alan Publications
Instrumentation (8 players): chimes/bells, 2 vibraphones, 2 marimbas (playable on one 5.0-octave instrument), bass guitar, drumset, triangle, wind chimes, shaker

This percussion ensemble version of "O Come, O Come, Emmanuel" has been adapted from the solo vibraphone version that appears in Josh Gottry's "A Christmas Vibe" collection. The arrangement begins with a single chime note followed by a Gregorian chant-like statement of the tune in the vibraphone and marimba parts. This section transitions into a slow waltz where the rhythm section enters. Throughout the waltz section, the melody trades off between the vibes/marimba and the bells/vibes/marimba parts. It is a subtle change in texture, but works really well. A quasi 12/8 Afro-Cuban section interrupts the waltz section, and it would have been great to see this develop and expand into a new section. Instead, the final statement of the theme returns to the jazz waltz and concludes with a recap of the Gregorian chant section.

This is a simple yet effective percussion ensemble arrangement for high school or young college ensembles. None of the parts are very challenging and would provide a contrast on a Christmas program.

—Dave Gerhart

Searching for Starlight **IV+**
Eric Martin
$42.00
Keyboard Percussion Publications
Instrumentation (9 + soloist): vibraphone (soloist), crotales, 5 marimbas (one needs to be a 5.0-octave), 2 concert snare drums, low concert tom, crash cymbals, mark tree

This nine-minute ensemble is deceptively simple in appearance, but laden with creative writing techniques that will challenge an ensemble on a variety of levels. Written for the award-winning Marcus High School Percussion Ensemble and vibraphone soloist Ed Smith, this work features compositional language on par with indoor winter drumline shows, filled with layers of chordal textures and overlapping cyclical rhythms.

As creative and challenging as the ensemble writing is, the five marimba parts are distinctly more difficult when compared to the rest of the ensemble. While four of the marimbists should be comfortable with four-mallet technique, the remaining crotale and percussion parts are simple enough to be tackled by players with less experience.

It is clear the composer intended the solo part to be played by a vibraphonist with a solid command of the instrument and well-versed in improvisation. Throughout the work, four-note chords change often and melodic runs are peppered with a flurry of accidentals as they dance around the accompaniment. Additionally, sections of improvisation are scored against chord changes that shift by major seconds, minor thirds, and contain upper-level color tones. When combined with the very effective ensemble accompaniment parts, this work stands as a vibraphone feature that is groovy, energetic, tasteful, and satisfying, all at the same time.

—Joshua D. Smith

SNARE DRUM SOLO

Nine Lives for Unaccompanied Snare Drum **V**
Anthony M. Di Bartolo
$10.00
Keyboard Percussion Publications

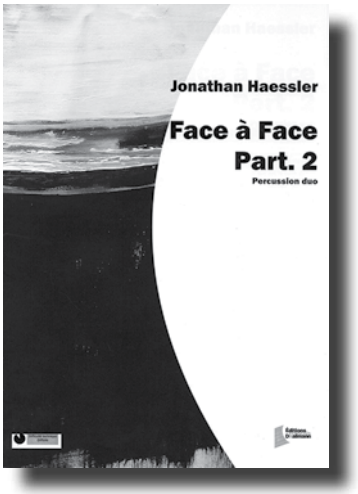
Winner of the 2013 Atlanta Symphony Modern Snare Drum Composition Contest, this piece combines rhythmic intrigue with soloistic expression and a wide variety of interesting sounds. Set in a rondo-like form, the recurring "A" sections are based on a Turkish Romany "gypsy" rhythm called the Roman Havasi. This 9/8 theme is easily recognizable throughout the piece as it uses a cross-stick sound. While this material is groove-like in nature, the other sections of the piece are more soloistic, each with a different tempo. These portions of the music are often the most rhythmically dense and technically challenging.

In addition to the technical challenge, it is of the utmost importance that the soloist be able to navigate the various sections in an organic and intuitive manner. Once the obvious rhythmic complexities are addressed, the performer must develop a true understanding of how the piece should sound, informed by a good measure of individuality, or potentially risk a performance that is choppy and makes little sense to the listener. Worthy of performances by advanced soloists, this work is a challenge for both the hands and the mind.

—Jason Baker

MULTIPLE PERCUSSION DUO

Face à Face (part 2) **V**
Jonathan Haessler
€18.00 print
€14.40 digital
Editions Francois Dhalmann
Instrumentation: 2 snare drums, high tom-tom, low tom-tom, 2 hi-hats, 2 ride cymbals



As the title suggests, this multiple-percussion duet stages the performers facing each other. Using a small collection of instruments, any performing group will appreciate the accessibility of the setup. It should be noted that Jonathan Haessler has another composition, "Face à Face (part 1)," which is scored for two snare drums.

A similarity to drumset performance is demonstrated not only in the instrumentation but also in the material. The composer frequently overlaps syncopated rhythmic figures to create a groove. This pertains not only to material between players, but also the hand coordination within the individual parts.

The maturity of a duo will be demonstrated by how well the notation is interpreted. Haessler goes out of his way to indicate ghost notes. Clarity will ultimately determine a successful performance due to the amount of dense material and hocketed ideas that appear throughout.

Overall, this piece is a nice addition to the repertoire, and advanced players will find the obstacles manageable due to the short duration. The virtuosic passages will surely capture the attention of audience members.

—Darin Olson

MARCHING PERCUSSION

I. Biomech anics, II. Biology, III. Mechanics **V**
Brian Eisenberg
HaMaR Percussion Publications
$19.50, $49.50, and $41.00 respectively
Instrumentation (15 players): crotales, bells, 2 vibraphones, 2 xylophones, 2 marimbas, chimes, 4 timpani, synthesizer, snare drum, concert bass drum, crash cymbals, suspended cymbal, drumline: snares, tenors, 5 basses, cymbals

Brian Eisenberg pairs science-based themes with quirky harmonies and sudden shifts in rhythmic subdivision in this indoor drumline composition. "Biomechanics" begins with an interlocking ostinato in the metals and builds energy through a metric accelerando in the snare line. Dense cluster chords in the keyboard voice are paired with snare buzzes and tenor double-stops during a question-and-answer phrase. An angular groove in the front ensemble allows the tenor voice to be featured as the snares and basses layer in, building to the finish.

"Biology" begins by exploring various cross-rhythms commonly found in 3/4 time, notably the 2-over-3 hemiola. After the introductory statement, a four-mallet motive in 5/4 is introduced. The battery scoring thickens nicely as the section develops. A melodic phrase in the metals is followed by a call-and-response section featuring concert snare drum and timpani soloists. A subsequent battery statement transitions into an eighth-note motor in the keyboards punctuated by swelling battery phrases. The movement winds down as the texture in the front ensemble gradually thins out.

"Mechanics" begins with ascending chord structures and terraced tempo changes in the keyboards, building to vivace as the battery enters. Propane tanks and brake drum are paired with rimshots in the snare line in an aggressive section where short rhythmic bursts are passed throughout the ensemble. The phrase is punctuated by an almost comical interjection of a solo triangle note amidst the dense rhythmic textures. The piece furiously concludes with a fast sixteenth-note run preceding a 5-over-2 unison exclamation point.

Ensembles attempting this piece need to have strong players in virtually every section including an experienced timpanist and accessory percussionist. The ensemble demands are quite high due to quick changes in subdivision as well as overlapping and layered subdivisions. A strong sense of pulse and communication will be key in maintaining vertical alignment and a sense of ensemble cohesion. The front ensemble performers must have good four-mallet technique, including a strong command of single independent strokes, as there are often fast linear runs among homophonic chordal passages. The snare and tenor sections need experienced players who have strong roll and diddle chops. The snare line also must have a grasp of basic flam patterns at medium to fast tempi. The ensemble must be prepared to deal with frequent shifts in meter and less common rhythmic subdivisions such as five and nine.

I appreciate Einsenberg's fresh harmonies and the interplay he creates between the keyboards and battery percussion. Directors should be aware that the many variations in texture result in exposed passages for almost every section in the ensemble. This could be good or bad in a competition setting depending on the strength and experience of the ensemble.

The price seems a little steep to me at $110 for the entire composition, which adds up to under six minutes of music. It's cheaper than a custom-designed show, but more than one would expect to pay for this length of music.

—John Willmarth

MIXED INSTRUMENTATION

Immersion **V**
Dave Hollinden
$80.00
Self-published
Instrumentation (8 players): soprano, alto, tenor, baritone saxophones; glockenspiel, vibraphone, timpani, chimes, medium and large tam tam

I was excited to see a piece written for this combination of instruments, because the saxophone studio at my university is very strong and I would love to collaborate with my faculty colleague. Unfortunately, the tonality of the piece didn't suit either of us. The piece is much more about rhythm and polyrhythms rather than any type of melodic line. The saxophones play in unison throughout the piece and function more as chordal accompaniment to the percussion.

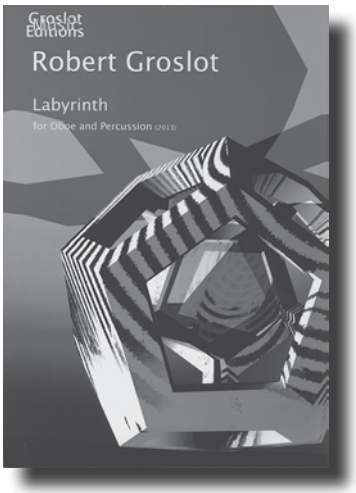
The percussion is laid out in two difficult parts (vibraphone and glock) and two medium-difficult parts (timpani and chimes/tam tam). Each part has some challenging rhythms, including the saxophones, but much of it is in unison, so the "group think" aspect will be helpful. Technique-wise, the saxophone parts are not especially challenging, but they do explore a wide range of dynamics.

At only 7½-minutes long, it seems longer than it is because of the repetition in phrase concepts. The music at each rehearsal letter starts with a rhythm that either gets faster or slower until the next rehearsal letter. The entire piece has a hairpin dynamic aspect, with much of the middle section at *forte* or *fortissimo.* In every phrase, the saxophones only move in stepwise motion after a lot of repetition on one note.

It didn't work for us, but others may find a spot for a piece like this on a university chamber music concert.

—Julia Gaines

Labyrinth **VI**
Robert Groslot
€21.50
Groslot Music Editions
Instrumentation (2 players): oboe, 5.0-octave marimba, vibraphone, bass drum, five toms



The repertoire for oboe and percussion is fairly limited, and this contribution is for the super-serious connoisseur. Appropriately enough, considering the title, I was quite lost upon the first hearing.

All three "movements" of this piece are connected. The performers must have an unparalleled sense of time, as the piece is full of erratic gestures. The majority of the keyboard percussion part utilizes single independent, double vertical, and double lateral strokes. Four mallets are required, and the part includes rapid arpeggiations. The drum writing is minimal and more accessible.

I am not an oboist, but the part looks dreadfully difficult. This, in combination with the demands of the percussionist, is probably why I could only find a MIDI recording of the piece. Even the best oboe/percussion duo will find this challenging.

I do not expect to see this work explode onto the scene; however, I give kudos to the composer for thinking outside the box. The combination of mallet instruments and oboe is very appealing. Here, it is presented in a demanding and virtuosic way.

—T. Adam Blackstock

STEEL PAN SOLO

Raiz **IV**
Jason Baskin
$11.00
Amalgam Publishing
Instrumentation: lead pan

Raiz, in the Brazilian martial art form of capoeira, signifies an acrobatic, sweeping turn, with the legs gracefully pinwheeling through the air. Jason Baskin evokes this turning motion in his piece through several conjunct, twisting ostinati that permeate the work. The piece calls primarily for soft dynamics, creating a somewhat haunting mood, and players will no doubt be challenged in terms of developing the proper touch required to successfully execute these soft passages. Although the piece encompasses a broad range of pitches, including middle C (which is the lowest available pitch on many lead pans), the range of this solo for the most part is in the middle, "sweet" range of the instrument.

The texture of the piece is predominantly linear, with only a few instances where the performer must play two lines simultaneously. Two of these sections involve rolls, whereas the third calls for the hands to perform 3-against-2 rhythmic passages. Baskin relies on pitch-class sets as opposed to common-practice period harmony as his inspiration for pitch selection; this contributes the air of mystery that the piece evokes. Lasting slightly less than five minutes in duration, the piece easily holds the attention of the listener.

Those interested in seeing the steel pan reach an equivalent standing with other melodic percussion instruments, in terms of viability as a solo instrument, should be encouraged by offerings such as "Raiz." Baskin has crafted an effective piece, and perhaps more importantly, he has contributed successfully to the relatively slim repertoire for solo steel pan.

—Chris Tanner

DRUMSET

Takes Two: Suite for Two Drummers **II–III**
Sperie Karas
$17.95
HoneyRock
Instrumentation: two 5-piece drumsets

Those looking for a moderately easy drumset duet will enjoy this piece, which features three movements with two contrasting styles. The first movement is in the swing style with the drummers alternating between playing Basie style hi-hat patterns and written solos. The solo parts are based on quarter and swung eighth notes orchestrated between the snare and toms, *a la* Sandy Nelson. Eighth-note triplets are added later in the movement to increase the intensity. The movement finishes with both drummers rolling on the cymbals at *fortissimo* while keeping time on the bass drum and hi-hat with a decrescendo until the end of the movement.

The second movement is in a rock style, with Player 1 playing a sixteenth-note rock pattern while Player 2 plays an eighth-note pattern. As with the first movement, the written solos alternate between the two parts. This section culminates with a crescendo of toms and snares starting with eighth notes and then transitioning to sixteenth notes.

The third movement is a reprise of the first movement, with a coda consisting of accented snare drum rolls. The roadmap here is a bit of a page-turner, starting with the third movement, taking the D.S. back to the first movement, and finally going back to the third movement for the coda. Since this piece is intended for younger, less experienced players, I would have preferred to see the third movement notated fully, without the D.S.

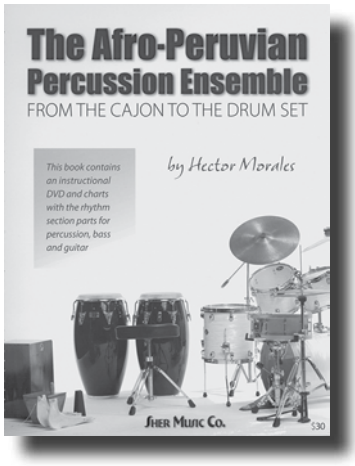
This suite is written for basic kits with fairly easy rhythms at a manageable tempo and is appropriate for middle school or early high school drummers.

—Jeff W. Johnson

The Afro-Peruvian Percussion Ensemble: From the Cajon to the Drum Set **III–V**
Hector Morales
$30.00
Sher Music

Most drummers know how to play Afro-Cuban rhythms such as the mambo, mozambique, and songo. But do you know how to play such Afro-Peruvian rhythms as festejo, lando, and zamacueca? Hector Morales knows these styles well, having grown up in Peru before moving to the United States, and methodically takes you through the history of Afro-Peruvian music, from the pre-cajon era to present day.

Morales first presents the three



instruments that are native to Peru: the cajon, cajita (small wooden box with a hinged wooden lid), and quijada (jawbone of a donkey). The techniques and rhythmic patterns of these instruments are explained in the book and demonstrated on the DVD. Also included are instruments not native to Peru (congas, bongos, and cowbell) but were added to the music when Cuban percussionists began performing in Peru.

The traditional Afro-Peruvian rhythms are applied to drumset in both the book and DVD. The author does not just offer one drumset pattern per style, but dozens of variations. The DVD also includes performances by a full ensemble, allowing the viewer to see how the instruments work together within the style. Charts are in the book for percussion, guitar, and bass.

Cajon players, drumset players, and multi-percussionists may look to this book for inspiration and discover an entire new world of music!

—Jeff W. Johnson

RECORDINGS

Cantus
Kuniko Kato
Linn Records

Absolutely stunning, this thoughtful recording will be a welcome addition to the collections of minimalist aficionados. Kuniko Kato's performance is wonderful. The six tracks include works of Arvo Pärt, Steve Reich, and Hywell Davies. The majority of her arrangements are for marimba, but vibraphone, crotales, and glockenspiel are also used. She had my attention from the first moment of the first track! The overdubbing within "New York Counterpoint" and "Cantus in Memory of Benjamin Britten" is phenomenal—especially within the latter, as there are 29 overdubbed tracks, all played on marimba. The attention to detail is magnificent.

Kato's insistence on the integrity of this recording is ever present. In her liner notes she explains that she chose to record in three, separate venues in order to capture specific sought-out qualities. These venues include: BankArt NYK Studio (Yokohama, Japan), Lake Sagami Hall (Kanagawa, Japan), and Church at Azumino (Nagano, Japan).

As there is an ever-growing number of recordings, I look for qualities that make one truly unique. Kato's attention to detail allows her passion for music to stream.

—T. Adam Blackstock

Dialectics
Richard Moore
Pipistrelle Music

Providing listeners with a variety of aural stimuli from different eras and locations, this recording demonstrates Richard Moore's versatility as a percussionist. According to Moore, "My wish is for this collection to express the world of percussion in all its richness of music and spirit, across many cultures and time periods." Succeeding in his goal, this CD contains an enjoyable, eclectic mix of selections.

Each of the nine works on this CD contribute a unique aspect to the product. The recording opens with a clear and stately performance of "March for Two Pairs of Kettledrums" by Jacques Philador. Using authentic performance practice, Moore executes both parts on replica baroque timpani. His interpretation of "Blues for Gilbert" by Mark Glentworth retains the improvisatory quality of the jazz-influenced composition. A self-composed work, "Dialectics," is written for solo bass drum. Although this work would be more enjoyable in a live concert setting, I do appreciate the diversity it provides to the recording.

Four selections revolve around world music elements; my favorite is his adaptation of Andante from Bela Bartok's "First Term at the Piano." The simplicity combined with the interesting timbre of the cimbalom is a pleasant synthesis. Also included on this recording are "The Drum Also Waltzes" by Max Roach, "Aina Yon Saapuessa" by Fredrik Schwenk, "Temazcal" by Javier Alvarez, "Cello Suite No. 3 in C Major" by J. S.

Bach, and a traditional Persian improvisation on santur.

—Darin Olson

Range of Motion
Jack Mouse Group
Origin Records

For decades, Jack Mouse has been a sideman for a long list of jazz greats, but *Range of Motion* represents his debut as a leader. Collaborating with several other Chicago-based musicians (Art Davis, trumpet; Scott Robinson, woodwinds; John McLean, guitar; Bob Bowman and Kelly Sill, bass), he has put together a terrific set of his original compositions.

Mouse's high-energy and sure-handed drumming is displayed front and center, but this is not simply a vanity project. Mouse's playing is expansive and complementary to every musician on every track. In the variety of textures and colors he creates, I find similarities with the late Paul Motian, especially in the free-form duet with saxophonist and longtime friend Scott Robinson that closes the album.

Not only is the drumming spot on, the compositions are beguiling and sophisticated. A good example of his compositional dexterity is the tune "Mean Streak," which utilizes metric modulation. Mouse displays dexterity with a variety of styles, too: A funky tune, "Hip Check," is followed by an Afro-Cuban number, the aptly named, "Raucus Caucus," a tune he wrote during his tenure with the Chicago Jazz Quintet.

Anyone can hear why Mouse is known as a dependable timekeeper, but with this release we can experience the depth of his creativity and spirit of collaboration.

—John Lane

Salsa de la Bahia, Vol. 1
Various Artists
Patois Records

Just reading about this album may induce an insatiable urge to dance! This groundbreaking two-disc anthology of salsa music reveals a deep history and diverse musical community among Latin jazz and salsa musicians in the San Francisco Bay Area. This collection serves as a precursor to the upcoming documentary, *The Last Mambo*, due to be released by Patois Records later this year.

The Bay Area got its first injection of Latin jazz when vibraphonist Cal Tjader began his own group there in the 1950s. Legendary Bay Area percussionist-bandleader Benny Velarde, featured here on the tracks "Tranquilisate" and "Yolanda Pachanga," was there with Tjader in the Modern Mambo Quintet, but quickly formed his own band and released his debut album on Fantasy Records in 1960. Legendary timbalero Louis Romero arrived in 1984 and worked with a slew of jazz masters. Percussionist Jesus Diaz energized the scene when he introduced the new Timba Cuban sounds in the '90s, which he describes as "Afro-Cuban folkloric elements and funk phrasing." Other percussionists and bandleaders featured here include Karl Perazzo (timbalero for Santana), Uruguayan conguero and singer Edgardo Cambon, and Cuban percussionists Orestes Vilató and Carlos Caro.

This isn't a history lesson; rather, it is a snapshot of a vibrant scene. All but one of the bands featured here are actively performing, which speaks to the relevancy and longevity of this music to the local and larger musical community. Every track swings hard and conveys an energy that only salsa music can deliver. In the immortal words of actor Christopher Walken: "I've got a fever, and the only prescription is more cowbell!"

—John Lane

Song of Romi
Shiori Tanaka
Self-released

Shiori Tanaka's new solo CD strikes a great balance as it combines fantastic performance technicality and musicality displayed in listener friendly musical selections. Each of the works included is either composed or adapted for marimba by Tanaka; none of the "classic" marimba repertoire is included. However, the stylistic variation and pacing on the disc allows it to serve for the listener as a pleasant introduction to these "new" works and possibly may encourage some to look for other existing music that would transfer well to the marimba.

Julie Spencer's "Pink Elisa Spring" opens the disc, adapted by Tanaka and featuring trombonist Hiroshi Tanaka in several sections on top of the marimba groove. Tanaka's three-movement "Doggy Suite" includes a flowing opening movement, chorale-setting second movement, and playful third movement that alternates between the energy and drive of a passing train and a laid-back blues feel (again featuring the trombone).

The highlights of the CD are two pieces originally composed for guitar by Grammy-award winner Andrew York. Perfectly adapted for solo marimba, "Faire" and "Sunday Morning Overcast"

settle into relaxed grooves that truly allow the richness of the marimba to come to the forefront. Rounding out the disc are two theme-and-variation works, "Greensleeves" and "Gandhara Variations," along with an art song by Hugo Alfvén and another transcription of a guitar work—in this case, a classical-era composition by Mauro Giuliani titled "Rossiniana V."

Tanaka's CD is well performed, creatively programmed, and simply an enjoyable listen. It is a great addition to recordings by percussionists that reach well beyond a percussionist-only listening audience.

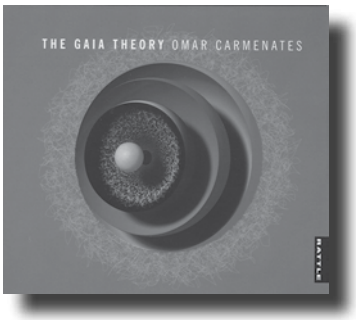
—Josh Gottry

The Gaia Theory
Omar Carmenates
Rattle Records

With the explosion of so many different types of recording tools and techniques, which are popular with amateurs and professionals alike, listening to a new recording for the first time can be an experience similar to test driving a used car: Will this be a clunker or a treasure? Thankfully, Omar Carmenates delivers the goods on this outstanding compilation of solo and ensemble works for percussion.

The scientific theory known as the Gaia Theory proposes that all living and non-living things on Earth work together to sustain life. Musically, Carmenates has collected a variety of works that have a "link with some aspect of our world." Highlights include "The Scavenger's Footprints" by Christopher Deane, which is written for "found" instruments; "Requiem: mvt 1" by David Skidmore for vibraphone and tuned flowerpots; and "4BY4" by John Psathas, a percussion quartet involving a variety of "ethnic" instruments.

With regards to performance integrity, each solo and ensemble work on this compilation is executed with enthusiasm and commitment. To their credit, Carmenates and company are successful in communicating the wide range of emotions contained in the literature. These emotions range from the raw energy in "4BY4" to the pensive qualities in "Waiting: Still" by John Psathas and "...folded..." by Brian Nozny, or the laser-like precision of "Bell Plates" by Scott Lindroth and "Once, In a Grove of Tamarisk" by Christopher Adler. Thanks to the successful efforts of Carmenates, this project proves to be an aural treat for discerning ears and will prove to be equally valuable to even a "casual" aficionado of great percussion literature.



—Joshua D. Smith

This is the World
CanAm Piano Duo with guests
Albany Records

In the previous issue of *Percussive Notes*, I was fortunate enough to review the score of this new two piano/two percussion work, which is the title track of this recording by the commissioning ensemble, the CanAm duo (Karen Beres and Christopher Hahn) and guest percussionists Lance Drege and David Steffens. That piece, composed by David Maslanka, takes up most of the recording; the additional tracks are Libby Larsen's "Gavel Patter" for four-hand piano and Lutoslawski's "Paganini Variations for Two Pianos" with added percussion parts.

If you read my previous review, you'll know I'm already a fan of the Maslanka. This stunning work is performed by this quartet with just as much beauty. The patience in presenting the melodies and the attention to detail (especially in mallet selection from the percussionists) required to pull off this 50-minute work is absolutely palpable.

For example, in the beginning of the second movement ("Do You Know My Name?"), the piano solo is extremely slow but full of emotion, then the vibes enter with the perfect mallets to mask the attack but provide a full sound that contributes to the emotion. The end of this movement is exquisitely performed, with the same simple melody from the beginning now in unison between the two players.

The final movement has a short section that is most reminiscent of "Crown of Thorns," while the pianists find their inner percussionist and tackle those Maslanka-esque arpeggiated licks that provide a bubbling accompaniment to the soaring melody on top. In a condensed version of the composer's words, this entire piece is "one of quiet awe at the nature of our world," and this is stated musically in the final two minutes of the work.

The other tracks are primarily for four-hand piano. The Larsen is played excellently with a comical attitude and comes off very playful. The Lutoslawski includes some added percussion parts complementing the piano sounds, which are not technically challenging (compared to the piano parts) but offer color commentary and are well played.

I recommend the CD for the Maslanka alone, but the other tracks are a nice bonus. This recording is a great addition for two piano/two percussion playlists everywhere.

—Julia Gaines

This Place/Our Body, Vol. 1 and 2
Morris Palter
Blue Leaf Records

A colleague of mine saw me carrying these records and asked, "So, who is Morris Palter?" Well, if you are "in the know," you likely have already placed your order for this rare vinyl double L.P. (only 500 pressed, each colored vinyl is unique). The album is a snapshot of the Canadian-born, Alaska-based percussionist (both of the large color record sleeves are filled on one side with hundreds of candid pictures with friends, winter biking in Alaska, Toronto Maple Leafs hockey, and various other percussive interests). If you don't know Palter, these records definitely show you, both figuratively and literally.

All the works are expertly interpreted by Palter, known for programming imaginative and experimental music. Extensive program notes reveal Palter's personal connection with almost every composer. Several solo works demonstrate his accomplishments, including the intimidating "Bone Alphabet" by Brian Ferneyhough. Other solo works featured include two pieces for a kind-of stripped down drumset, "Plenum Vortices" by Christopher Adler and "Second Language" by Christopher Burns, and two pieces with extensive electronics ("Jubilee" by Mark Duggan and "Broken Drum" by Matthew Burtner). Members of Ensemble 64.8 (the resident percussion lab at the University of Alaska–Fairbanks) join in on Mark Applebaum's "Catfish" and John Luther Adams's "Drums of Winter."

While ragtime music might seem out of place on any other recording of contemporary music, it fits perfectly here, being a longtime love of Palter's. Ragmataz—an ensemble Palter formed during his study in the Netherlands—is featured performing two swinging George Hamilton Green rags: "Dill Pickles" and "Spanish Waltz."

"Okay," my colleague said, "I know it is cool, but why vinyl?" I had the same question. I was suspicious right up until the second the stylus hit the wax. The sides are not marked, so I wasn't sure what was going to come through the headphones. It was Christopher Tonkin's bass drum with electronics piece, "In." From the first mysterious rumblings, I instantly understood the decision. There is a depth to this recording—a spaciousness that simply doesn't exist in digital media. My ears have been opened. Thank you for the experience, Morris!

—John Lane

Voices for Peace
Kazuko Ihara
Anima Records

"Music is an expression of the soul, which is mediated by the language of the intellect, made possible by an open heart." That quote is by percussionist/composer Julie Spencer, two of whose compositions are featured on this collection of mixed chamber music fronted by flutist Kazuko Ihara. In 2006, Ihara won a prize for interpretation at Karlheinz Stockhausen's annual festival. Stockhausen's music is deeply spiritual. While the music here, especially Spencer's, draws largely on a spiritual ideal, it could not be further from the sound of Stockhausen.

Percussionist Shiori Tanaka dances away on the marimba on both of Spencer's compositions: "Voices for Peace," and "Tree Song." Both pieces have the sweet tonality, lightness, and dance-like flourishing that has come to be a signature of Spencer's music. There is also an intriguing composition/improvisation by Ravi Shankar that was adapted for flute and marimba with additional percussion by Tanaka.

Be aware this is not strictly a percussion recording. Only half of the works on the CD feature percussion. I suppose it makes sense that, considering the spiritual nature of the pieces, the album closes with a solo flute version of "Amazing Grace." Clearly, this is a very personal recording for Ihara. And she, like Spencer, hopes to be "a voice for love and joy in the world in the creation of music."

—John Lane

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MICHAEL SHRIEVE'S IMPAKT PERCUSSION SYNTHESIZER SYSTEM

Donated by Michael Shrieve, 2011-01-01

Marketed as "The first and most complete line of dynamic percussion synthesizers ever," Impakt percussion synthesizers offered drummers an opportunity to enter the new age of synthesized music that was exploding during the 1970s, leading to the modern electronic drumkits of today. Impakt Musical Products, Inc. was located in Portland, Oregon, and the instruments were distributed by MSI/Music Services, Inc. of Northfield, Illinois. Developed by Stephen J. Lamme and Thomas J. Holce, a patent was filed on the instruments in 1970 and granted July 24, 1973, as U.S. Patent No. 3,748,376. (On the instruments themselves, the patent number was mistakenly printed as 3,749,376.)

Detail showing corner of Coupler labelled "Mike Shrieve"

Back of Percussion Coupler showing input and output connections)

Instruments available from the company included the Impakt Tunable Tom-Tom synthesizer pad, with a "real feel" rubber beating surface; a Snare Effects Generator; a Frequency Foot Sweep, which added an octave of foot-controlled tuning; a Percussion Coupler that provided connections for mixing; a Hardware Pak for mounting the instruments; a Gig Bag carrying case; and a separate Bass Drum System, which included a control unit with a foot pedal.

The Tom-Tom, which measures about 8 inches in depth and has an 8 1/8-inch diameter playing surface, has three ranges of available tuning and is powered by a 9-volt battery. Each unit has knob controls to vary the pitch, the amount of sustain, and voicing control. Quarter-inch jacks connect the tom-toms to the Percussion Coupler, which has input and output controls for each tom-tom, labelled as snare, floor tom, right tom, left tom, right bass drum, and left bass drum. Each of the labelled instrument selections has a set of white and black, chromatically pitched flip switches, with a one-octave range. Each labeled drum also has additional knobs on the coupler that control settings for volume, sustain, and staccato, plus an additional flip-switch for dynamic boost.

While each tom on the coupler has an additional single control for "tone color," the snare controls have options for sizzle, tension, and sensitivity. The bass drum system includes a dual pad surface on the back of the wooden cabinet, with speakers on the front.

This system was owned and used by Michael Shrieve, who, though best known for his performances with Carlos Santana, was a pioneer in the use of electronics for percussion in popular music and multi-media performances. It can be heard on recordings by his group Automatic Man (Island Records), and with other performers, such as Stomu Yamashta, Steve Winwood, and Klaus Schulze (*Go Live in Paris*, Island Records), which date from the mid-1970s.

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

Shrieve's donation includes the Percussion Coupler (center box), two Sweep Frequency Pedals, seven Tom-Toms (two of which are inverted to see the control knobs), and the Bass Drum System

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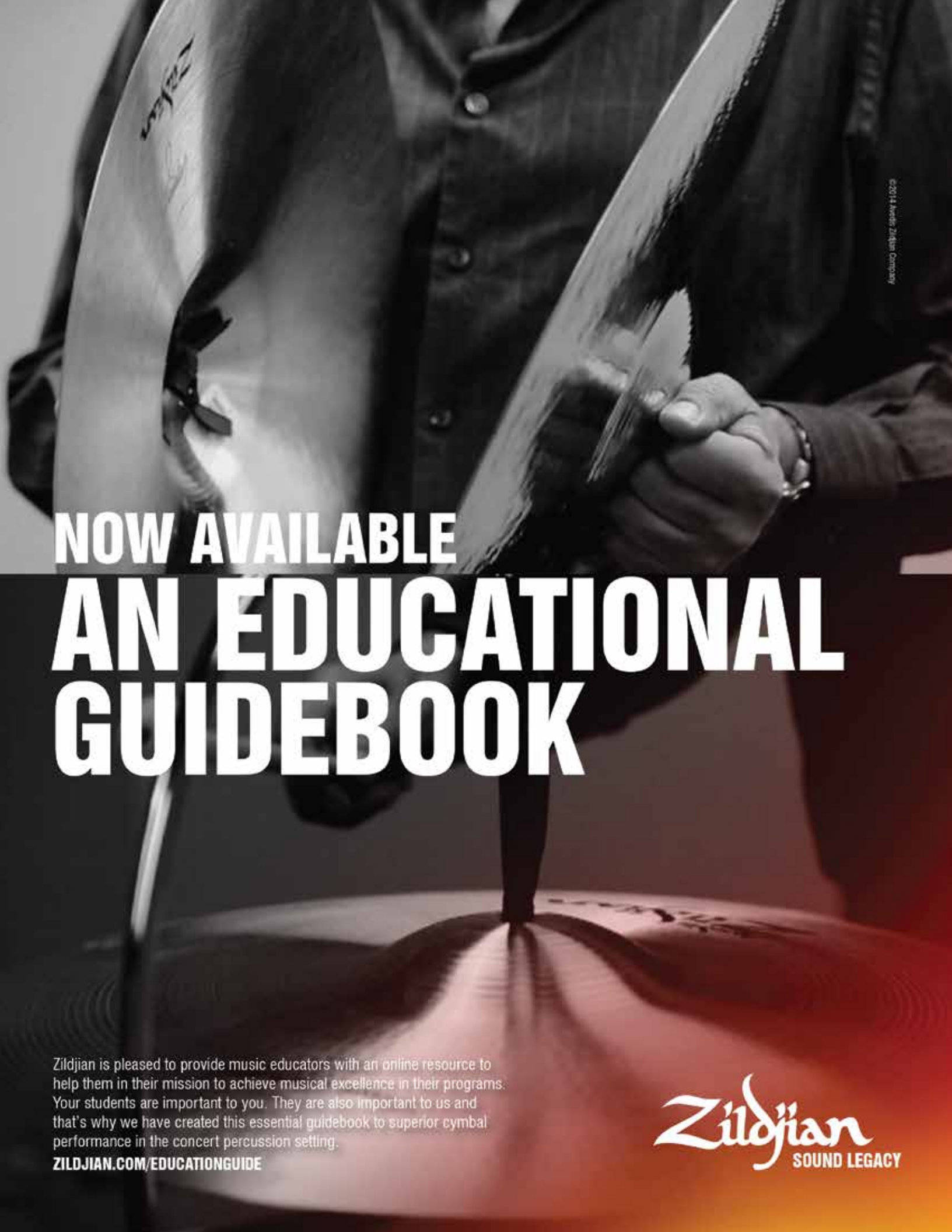

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