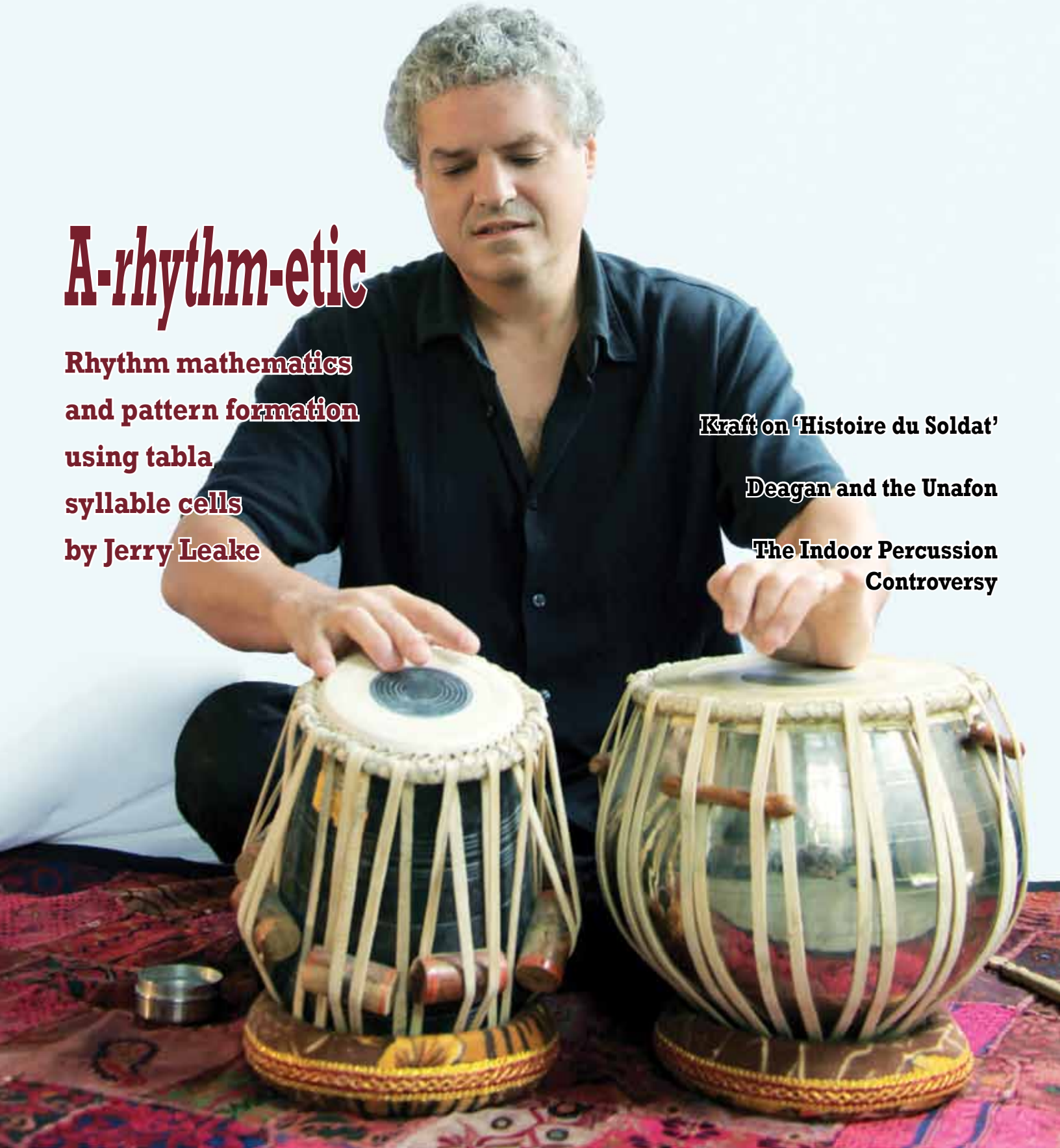
Percussive Notes

The journal of the Percussive Arts Society • Vol. 50, No. 4 • July 2012



A-*rhythm*-etic

Rhythm mathematics and pattern formation using tabla syllable cells by Jerry Leake

Kraft on 'Histoire du Soldat'

Deagan and the Unafon

The Indoor Percussion Controversy

IF YOU HAVE A LIMITED BUDGET YOU DON'T HAVE TO LIMIT YOUR STORAGE OPTIONS.

UltraStor™ Storage Cabinets
(our original, trusted and proven storage cabinets)

NEW

Edge™ Storage System
(our new budget-friendly storage option)

Throughout good economies and bad, Wenger has built a proud legacy of helping facilities make the most of their storage dollars. Now with our new Edge Storage System, you have a new, more affordable opportunity to install the protection your valuable instruments warrant.

Whether your choice is Edge or our proven UltraStor line of cabinets, we'll first help you determine your very specific storage needs and find the solution that is right for you. If budget is your biggest concern, Edge makes it possible to store your complete instrument inventory for less money without sacrificing Wenger quality. You'll still take advantage of patented polyethylene shelves, rugged hardware and fasteners, heavy-duty building processes that hold up to institutional use, aesthetic options that match any decor — even the ten-year warranty.

Wenger can customize the right storage for you. Call our experts for a free consultation today!

Wenger has a full line of products that will meet any and all of your specific storage needs – many of them have wheels or casters for easy transport. Whatever choices your budget allows, we'll use our unique dual expertise in music education and storage to your ultimate advantage. You'll love Wenger storage — and it starts with a call to your Wenger representative.

www.wengercorp.com/storage • 800-4WENGER (493-6437)

Wenger®
Your Performance Partner

Percussive Notes

The journal of the Percussive Arts Society • Vol. 50, No. 4 • July 2012

Cover photo by Kevin Le

TAVEL CENTER, IUPUI

An Interview with William Platt, page 50

Web Extras

Video & Audio

A-rhythm-etic Rhythm mathematics and pattern formation using short, medium and long tabla syllable cells

Audio

Bridging The Great Divide A doorway to improvisation for the classical musician

Visit www.pas.org/publications/July2012webextras.aspx

COLUMNS

COVER

TECHNOLOGY

KEYBOARD

CAREER DEVELOPMENT

RESEARCH

DRUMSET

EDUCATION

HEALTH & WELLNESS

SYMPHONIC

MARCHING

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

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to Percussive Notes. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published January, March, May, July, September and December by the Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488. Periodicals postage paid at 110 W. Washington Street, Suite A, Indianapolis, IN 46204 and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$100, Library—$100, Student/Senior—$60, ePAS™ On-line Student—$35, ePAS™ On-line Professional—$60. • **POSTMASTER: Send address changes to: *Percussive Notes*, 110 W. Washington Street, Suite A, Indianapolis, IN 46204** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488; fax: (317) 974-4499. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • Advertising copy, negatives, insertion orders, etc., should be sent to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 •

Society Update

LIFETIME ACHIEVEMENT IN EDUCATION AWARD NOMINATIONS

The Percussive Arts Society is accepting nominations from PAS members for the Lifetime Achievement in Education Award through August 1. The Lifetime Achievement Award was established in 2002 to recognize individuals who have a sustained history of exceptional contribution to percussion education. This prestigious award is presented at PASIC each year. For a list of past recipients and how you may nominate an outstanding percussion educator who has influenced percussion education, visit www.pas.org/experience/awards.aspx. All nominations should be sent via email to percarts@pas.org.

PAS OUTSTANDING CHAPTER AWARD

The PAS Outstanding Chapter Award is designed to recognize a PAS chapter that has demonstrated excellence in service to its chapter members. This can be accomplished through PAS Chapter events, participation in music education events, state conventions, special events and contests, or just great member service, keeping everyone in your chapter connected and building the strength of the percussion community. Nominate your chapter at percarts@pas.org. All nominations are due by August 1.

PASIC 2012 MOCK AUDITION

The application process for the 2012 Mock Audition has been simplified from previous years, and the DVD repertoire is now available for those who are interested in submitting an application. Applications, a one-page resume, and DVD are now all due by August 1. From received applications, five contestants will be invited to perform at PASIC 2012 in Austin, Texas. Finalists will be chosen by September 1. Judges for this year's Mock Audition are Ruth Cahn, Brian DelSignore, Frank Epstein, Randy Max, and Phil O'Banion.

PASIC LOGISTICS TEAM

Now is the time to sign up for the PASIC Logistics Team. All shifts are filled on a first come, first served basis, and many shifts fill up quickly. You can beat the rush by signing up on the website at www.pas.org/PASIC/LogisticsTeam.aspx. PASIC volunteers keep PASIC running smoothly and provide students a great way to attend the convention, learn how major events are produced, and meet artists and individuals working in the percussion industry. All logistics volunteers are entered to win some great gear from exhibitors, and students are eligible for a $1,000 scholarship drawn at the end of the show. 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.

PRESIDENT'S CIRCLE

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

$500,000 or more	McMahon Foundation
$100,000 or more	Fred Gruber . Zildjian Family
$50,000 or more	Gordon B. Peters . Emil Richards . Mickey Toperzer . Wenger Corporation
$25,000 or more	Carroll Bratman . Ralph Pace Jr. . Nancy & Perry D. Preusch Remo, Inc. . Sabian, Ltd. . Thomas Siwe

A-*rhythm*-etic

Photo by John Funkhouser

Rhythm mathematics and pattern formation using short, medium and long tabla syllable cells

By Jerry Leake

Visit http://www.pas.org/publications/July2012webextras.aspx to hear audio files and see videos.

Web Extras

This study offers a glimpse into the power of the North Indian tabla drum language and the fundamental mathematics the language comprises, presented here as a unique yet universal method called "a-*rhythm*-etic." The concept is simple but with great possibilities. Rhythm cells in this method are rendered with spoken syllables that are strung together to form potent musical shapes and metric structures that are applicable to any instrument and in any style of music. Using basic tabla syllables (called *bols*), you will discover new and essential entry points into rhythm invention, while speaking syllables clearly and with inflection will enhance the musicality of your practice.

Above all, the goal of playing music is to always remain relaxed—to achieve "effortless mastery" for "getting around" on your instrument, as you weave musical sound inside of time. The a-*rhythm*-etic method is designed to help you make better rhythm choices and to gain confidence with spontaneity while remaining relaxed and in control. Even when phrases are rendered incorrectly during your practice, the act of "fixing" the pattern as you repeat it requires living in the moment and being spontaneous.

Nothing worthwhile can be achieved without "doing the work" to get to the heart of the approach. As you follow this discussion you enter into a commitment—a promise to be patient in trying something new to gain fresh perspectives and results. Initially, we will explore rhythm cells using only the voice and a steady beat. Deeper levels of integration and action will be introduced as we progress. But moving on to the next and more challenging stage requires you to "graduate" from your successive levels. Do not be fooled by the desire to get to the end as quickly as possible.

As you progress there will be discussions that slow things down so you can digest material, and the "nutrients" of the concept can flow through your veins, not just in your head. If you follow the carefully planned sequences of the a-*rhythm*-etic process, your mind, body, and spirit can work complementarily. There is nothing worse than "brain sweat" when learning and playing music; the mind, body, and spirit should ideally work in an integrative fashion, so one should trust the non-thinking parts of the process.

RHYTHM CELLS

Figure 1 shows three categories of rhythm cells: A (short), B (medium), and C (long). Study these cells for a while before moving to their analysis. Familiarize yourself with the concept of syllables comprising rhythm. The number following each letter (A1, C3) describes how many "dha" strokes are to be played in each cell.

Speaking the Bols Clearly

When played on the tabla drums, *dha* is an accented open (sustaining) tone rendered simultaneously on both high and low drums, whereas *tira kita* are non-sustaining strokes that function as a softer rolling-like figure between accented *dha* strokes. *Dha* contains the letter "h," which encourages one to speak the deep voice/tongue of the low bass drum called "bayan." In the beginning it may be difficult to find the "proper" tone for *dha* syllables. But patience (and practice) will lead to success.

Tabla *bols* (syllables) were inspired by the sounds of nature, created to mimic the sound of the drums. *Bols* are an onomatopoetic representation of drum sound; they do not have any cultural linguistic meaning. They are letters of a rhythm

Figure 1. Three Categories of Rhythm Cells

The audio examples from the article are performed in three stages: (1) each phrase is spoken while maintaining the beat with a foot shaker, (2) the phrase is then played on tabla with the foot shaker, and (3) it is played on tabla while simultaneously speaking the phrase with the beat.

A series: (short cells: "tira kita")

A1	A2	A3
dha - tira kita	**dha - dha - tira kita**	**dha - dha - dha - tira kita**

B series: (medium cells: "tira kita taka")

B1	B2	B3
dha - tira kita taka	**dha - dha - tira kita taka**	**dha - dha - dha - tira kita taka**

C series: (long cells: "tira kita taka tira kita")

C1	C2	C3
dha - tira kita taka tira kita	**dha - dha - tira kita taka tira kita**	**dha - dha - dha - tira kita taka tira kita**

alphabet that form sentences of organized sound placed in a time matrix. The tabla language is vast; however, our focus will be on the simple combinations discussed in this guide.

The softer rolling pattern "tira kita" moves rapidly in sixteenth-note formations. To facilitate rapid recitation, place the tip of your tongue at the top of the mouth and move only the tongue without moving the lips. If you speak the phrase phonetically you would most likely say: TI RAH KI TAH. However, there is no strong "R" sound in the phrase. You would need to say the "R" in a rolling fashion, as if the letter "D" replaced the "R." By not moving the lips as you recite, you may find the doorway into proper pronunciation.

Shorthand Notation

In Figure 2, the entire A, B, C series now appears in a "shorthand" form to simplify notation and facilitate quicker player response.

Of course, cells can be expanded into much larger shapes using 4, 5, 6 or more *dha* strokes, or by lengthening *tira kita* rolls even further. These three A, B, C categories represent a good beginning while providing a multitude of pattern possibilities.

Figure 2. Shorthand Notation

dha = **D** (capital D represents the "accent" of the stroke and the duration of two eighth notes)
tira kita = **trkt** • **tira kita taka** = **trkttk** • **tira kita taka tira kita** = **trkttktrkt** (sixteenths)

A1	**A2**	**A3**
D trkt	**D D trkt**	**D D D trkt**
B1	**B2**	**B3**
D trkttk	**D D trkttk**	**D D D trkttk**
C1	**C2**	**C3**
D trkttktrkt	**D D trkttktrkt**	**D D D trkttktrkt**

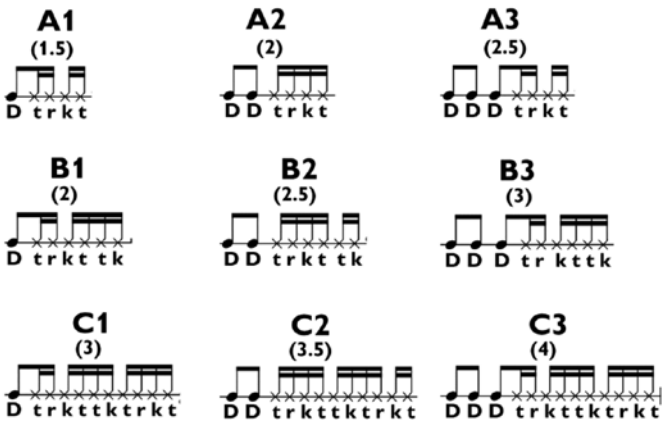
Duration of Each Cell

Now it is time to examine the duration of each cell when set to a steady beat. Western notation (Figure 3) provides a familiar link between tabla syllables and eighth and sixteenth notes. The number in parenthesis refers to the number of beats of a given cell (e.g., A1 is 1.5 beats in length, A2 is 2 beats, A3 is 2.5 beats). Repeat each cell while clapping or tapping a steady beat.

A "Non-Metric" Perspective

In the Figure 3 examples, there is no association of "meter" with each cell, nor are there any rests included with any of the "fractional cells" (2.5, 3.5) to complete an unfinished beat. Our initial purpose is to string spoken cells together without pause in order to understand each shape vocally for (eventually) playing phrases in a "metered" musical context. Proficiency with these nine cells will result in the freedom to play any combination in a purely improvisational setting, or for composing. Consider this "non-metric" approach to rhythm as "flow without measure."

Figure 3. Rhythmic Cells in Western Notation



"Flow Without Measure": Cell Exercises to the "Beat"

Following are exercises that drill recited cells in a "flow without measure" context. Notice the musicality of each shape as you repeat a series. A steady "beat" is essential to feel and hear how fractional cells "flip" to the offbeat. For example, A1 recited four times results in an "on-beat/off-beat" combination: on, off, on, off. In fact, "beat flipping" occurs with all fractional cells: A1, A3, B2, C2.

In the cell formatting of Figure 4, "A1" identifies the cell, while the "/4" indicates the number of times a cell is to be played before moving on. The number in parenthesis (1.5) indicates the length of each single cell (previously discussed). Again, beat awareness is essential; metric awareness does not (yet) apply. When beginning these lessons, a metronome without accents is needed for checking your skill with cells that flip to the offbeat.

Figure 4. Cell Exercises to the "Beat"

A1/4 (1.5)	**A2/4 (2)**	**A3/4 (2.5)**
B1/4 (2)	**B2/4 (2.5)**	**B3/4 (3)**
C1/4 (3)	**C2/4 (3.5)**	**C3/4 (4)**

Series Succession

Variations can be derived by playing each cell in a series once, then moving on to the next cell of the same series. In the format shown in Figure 5, you will see A (1–3)/4 (6). As before, the "A" identifies the "tira kita" series, (1–3) means "play each cell (A1, A2, A3) once." The "/4" means "play the entire series four times," and the number in parenthesis (6) indicates the length of each strung-together series: A (1–3) = 6 beats. Notice that B (1–3) and C (1–3) add up to odd numbers, resulting in a fractional phrase that will flip from onbeat to offbeat and back again. The B and C series will challenge your beat awareness, especially when playing to a metronome. Included below is the shorthand notation of each phrase you repeat.

Figure 5. Series Succession

A (1–3)/4 (6) **D trkt D D trkt D D D trkt** (6 beats)
B (1–3)/4 (7.5) **D trkttk D D trkttk D D D trkttk** (7.5 beats)
C (1–3)/4 (10.5) **D trkttktrkt D D trkttktrkt D D D trkttktrkt** (10.5 beats)

Series Combinations

A dramatic and challenging series results by combining A, B, and C using one *dha* (1), two *dha* (2), and three *dha* (3) strokes, as seen in Figure 6.

A Bridge to Carnatic Rhythm

The amazing rhythm system of South Indian (Carnatic) music is based, in large part, on stringing together drum (*mridangam*) patterns of varying lengths to complete a musical phrase in any speed and in any rhythm cycle. These powerful skills were part of the inspiration for the a-*rhythm*-etic concept. A-*rhythm*-etic functions as a bridge to the Carnatic system; it is a means for translating and transferring syllables to sounds on any instrument (discussed later). The next step is to surrender the intellect and the "knowing" of a cell's duration to allow for unencumbered "flow without measure"; that is, establishing an assembly line of rhythm in the spontaneity and need of the moment.

At this point recite your own combination of A, B, C cells with randomness, spontaneity, and spark. Take chances to make your attempts sparkle. Be confident even with what you might call "mistakes." Let your practice be your meditation—the relaxed central core of the physical and mental; and let your meditation be your practice—always hearing music and rhythm throughout your day.

GRID OF TIME

As we work beyond the "exercise" and "discovery" stage of a-*rhythm*-etic cells we must organize patterns in useful ways to support the music. Compound meters are built using smaller groupings (subunits) that combine to form the whole of a given meter. For example, the 10-beat tabla cycle "Jhaptal" is divided 2+3+2+3. All tabla cycles are built using smaller subunits.

In the "Grid of Time" that follows (Figure 7), we will construct phrases (and eventually meters) using three unique letter cells. Working across the page in rows we see that A (1–3) = 6 beats, B (1–3) = 7.5 beats, C (1–3) = 10.5 beats. Working down the grid in columns we see that A1+B1+C1 = 6.5 beats, A2+B2+C2 = 8 beats, A3+B3+C3 = 9.5 beats. These patterns are also shown with the *Series Succession* and *Series Combination* examples previously examined. Unlimited phrases can be built by repeating letter combinations in any fashion; for example: A1+A1+A2 = 5 beats. If you have to construct an 11.5-beat phrase (or metric structure), the grid is a useful place to begin.

Arrows of 8

The most prevalent meter is 4/4 (also known as "common time"). There are many potent three-cell combinations that total 8 beats, as we will discover in the "Arrows of 8" (Figure 8). Study the grid before continuing on to the analysis. (Note: yin & yang headings will be discussed later, when two-letter combinations are explored.)

The arrows in the Figure 7 grid define combinations of A, B, C cells that total 8 beats. Within any rotation of "arrow" cells the number of beats (8) remains the same; however, *dha* accents shift locations, creating a "theme and variation" quality that is found in many tabla solo forms: *kaida*, *rela*, *peshkar*. In the examples on the previous page you can visually "see" where *dha* accents appear in a given phrase, especially when compared to other rotations of the same series. Recite each example at least four times (with a metronome or beat tapping) before moving on.

Figure 7. Grid of Time

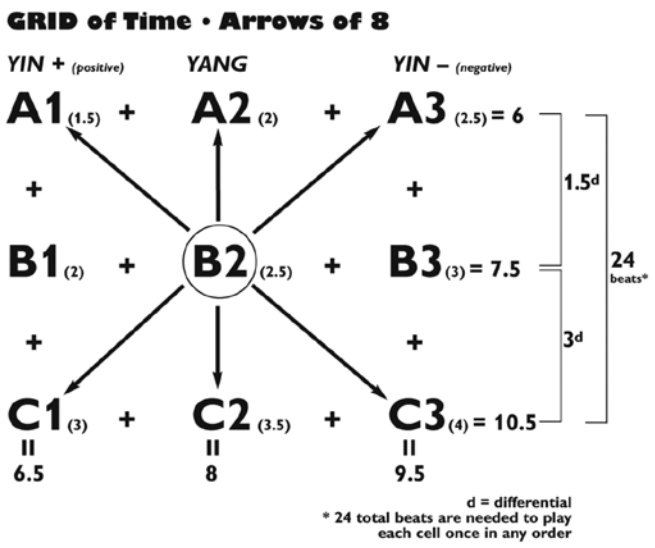


Figure 6. Series Combinations

A1, B1, C1/4 (6.5) **D trkt D trkttk D trkttktrkt** (6.5 beats)
A2, B2, C2/4 (8) **D D trkt D D trkttk D D** trkttktrkt (8 beats)
A3, B3, C3/4 (9.5) **D D D trkt D D D trkttk D D D trkttktrkt** (9.5)

Figure 8. Grid of Time Exercise Examples (Arrows of 8)

First series of 8

A1, B2, C3 D trkt D D trkttk D D D trkttktrkt (1.5 + 2.5 + 4)
A1, C3, B2 D trkt D D D trkttktrkt D D trkttk (1.5 + 4 + 2.5)
B2, A1, C3 D D trkttk D trkt D D D trkttktrkt (2.5 + 1.5 + 4)
B2, C3, A1 D D trkttk D D D trkttktrkt D trkt (2.5 + 4 + 1.5)
C3, A1, B2 D D D trkttktrkt D trkt D D trkttk (4 + 1.5 + 2.5)
C3, B2, A1 D D D trkttktrkt D D trkttk D trkt (4 + 2.5 + 1.5)

Second series of 8

C1, B2, A3 D trkttktrkt D D trkttk D D D trkt (3 + 2.5 + 2.5)
C1, A3, B2 D trkttktrkt D D D trkt D D trkttk (3 + 2.5 + 2.5)
B2, C1, A3 D D trkttk D trkttktrkt D D D trkt (2.5 + 3 + 2.5)
B2, A3, C1 D D trkttk D D D trkt D trkttktrkt (2.5 + 2.5 + 3)
C1, A3, B2 D trkttktrkt D D D trkt D D trkttk (3 + 2.5 + 2.5)
C1, B2, A3 D trkttktrkt D D trkttk D D D trkt (3 + 2.5 + 1.5)

Third series of 8

A2, B2, C2 D D trkt D D trkttk D D trkttktrkt (2 + 2.5 + 3.5)
A2, C2, B2 D D trkt D D trkttktrkt D D trkttk (2 + 3.5 + 2.5)
B2, A2, C2 D D trkttk D D trkt D D trkttktrkt (2.5 + 2 + 3.5)
B2, C2, A2 D D trkt D D trkttktrkt D D trkttk (2.5 + 3.5 + 2)
C2, A2, B2 D D trkttktrkt D D trkt D D trkttk (3.5 + 2 + 2.5)
C2, B2, A2 D D trkttktrkt D D trkttk D D trkt (3.5 + 2.5 + 2)

Numerous other 8-beat combinations are possible using three letters that are not represented in the arrows. Contact Jerry Leake at Rhombus@comcast.net for the entire 50-page a-rhythm-etic document.

MATH AND COUNTING THEORY
The Abacus of Time in Indian Music

In both North (*Hindustani*) and South (*Carnatic*) Indian music, time can be measured using several useful methods: clap and wave gestures (called *kriya*) that delineate groupings (bars) of beats, or individual beats that are called *matras*. The *matra* method of counting in the north (known as "keeping *tal*") is an essential tool for calculating the length of phrases, and for determining where and how fractional phrases flip off and back onto the beat.

Calculations are accomplished by using just the right hand, with the thumb serving as the counting device (Figure 9, right photo), and the notches in the finger joints serving as beat locations (Figure 9, left photo). In this manner, the hand functions as a "time abacus" that allows one to calculate any composition's length from a few beats to 100 or more. It also functions as a "time compass" that allows musicians to navigate through any length of rhythm cycle and at any speed. For now we are concerned with (1) keeping the beat of a given phrase, (2) calculating the length of the phrase and, (3) determining if and where a phrase flips to the offbeat.

Figure 9 is a scan of my right hand indicating the placement of each *matra* (beat). Notice how 16 beats fit comfortably onto the hand, as if it were designed all along to comprise the classic four-bar phrase in 4/4, each finger serving as one bar of four beats. Once you reach beat 16, start again at 1 and continue counting 17, 18, 19, all the way to beat 32 to finish a second pass of the hand. A whole-number phrase of 15 beats requires you to land on beat 15 then return to beat 1 to begin again. A fractional number such as 2.5 (D D trkttk) requires you to begin on beat 1 and recite the phrase twice (onbeat, then offbeat), eventually reaching beat 5. After beat 5, return to beat 1. In other words, let the phrase determine when you return back to the 1 on the hand.

Figure 9. The Abacus of Time (Kriya Method)

Number Locations

A question that often arises is, "Why is beat one located at the base of the pinkie and not at the tip of the index finger?" Unfortunately, there is a limited amount of documented history regarding the evolution of Indian music to answer this question. However I do have some theories that may raise further debate by others, for the good of the cause. If number 1 were located at the tip of the index finger, where beat 16 is located, and beat 2 were where beat 15 is, the remaining beats would be counted in a downward fashion, moving from index finger to second finger, third finger, and then pinkie. The sheer act of counting "down the ladder of time" is contrary to the idea of a "building up of time" that heightens musical climax and excitement. "Ascending the time ladder" deepens the musical plot, raises anticipation, and propels the engine of time forward, not backward.

Also, by starting at the pinkie and working inward toward the index finger, one gets a feeling of time and music "coming toward the player" and not away. With the right hand positioned upright, the palm facing to the left and the back of the hand on the right, time is coming closer to the heart of both the musician (literally) and to the heart of the music (figuratively). Music builds in anticipation as time approaches the player, and relaxes again when it returns to the base of the pinkie for beat one. Keeping *tal* is one of the most useful tools the player has for determining how phrases fit into a given time matrix and, most importantly, what can be done with these phrases in a musical context.

YIN & YANG LETTER PAIRS

In the Grid of Time, each column contains a heading of "Yin+, Yang, Yin-." This classification refers to the order of letter pairs that are whole or fractional numbers. Yin+ (positive) contains one *dha* stroke for each A, B, and C series. Yin- (negative) contains three *dha* strokes per series. If you add A1 (1.5 beats) + A3 (2.5 beats), you get a whole number of 4. Similarly, B1 + B3 = 5 and C1 + C3 = 7. However, if you add a Yang cell (middle column) in a given series to either Yin+ or Yin- of the same series, you get a fractional number. Figure 10 is a summary of these points.

Figure 10. Yin and Yang Rhythmic Cells

Whole numbers: yin(+) + yin(-)
A1 + A3 = 4
B1 + B3 = 5
C1 + C3 = 7

Fractional numbers: yin + yang

A1 + A2 = 3.5	A3 + A2 = 4.5
B1 + B2 = 4.5	B3 + B2 = 5.5
C1 +C2 = 6.5	C3 + C2 = 7.5

In the fractional numbers in Figure 10, notice that the total for each series grows by a single digit (3.5–7.5), with 4.5 appearing in both the A and B series. The musicality of whole and fractional letter pairs can be enhanced by creating strands of a given series, repeating each letter cell, and inverting cell order in the second half (below). When repeating each pair of letters in an inverted order (1, 2 becoming 2, 1), what results is a whole number. Refer to the cell summary in Figure 11 for calculation and reference.

In the A, B, C combinations shown in Figure 11, whole numbers also increase by a factor of one digit, with a 9-beat phrase appearing at the end of the A series and at the beginning of the B series. Interestingly, there is no 12-beat series in this specific model. However, as footnoted in the Grid of Time, when you add each individual A, B, C cell together you get 24 beats. Therefore, if you start from A1 and play each cell once, you will reach 24 beats of music: A1+2+3 + B1+2+3 + C1+2+3 = 24. You can play each cell in any order you choose, perhaps in a sort of "flash-card" manner darting from one letter to the other without repeating any of them. This exercise will challenge your proficiency, control, and spontaneity.

Shown below is a summary of the Stages of Development that have been taking place as you explore this method.

Figure 11. Cell Summary

A1 = 1.5	**A2 = 2**	**A3 = 3.5**
B1 = 2	**B2 = 2.5**	**B3 = 3**
C1 = 3	**C2 = 3.5**	**C3 = 4**

A series:	A1 + A2 + A2 + A1 = 7
	A1 + A3 + A3 + A1 = 8
	A2 + A3 + A3 + A2 = 9
B series:	B1 + B2 + B2 + B1 = 9
	B1 + B3 + B3 + B1 = 10
	B2 + B3 + B3 + B2 = 11
C series:	C1 + C2 + C2 + C1 = 13
	C1 + C3 + C3 + C1 = 14
	C2 + C3 + C3 + C2 = 15

Stages of Development

1. **Grasping** the "syllables for rhythm" concept of tabla drumming that began this study.
2. **Reciting** syllables clearly to hear the shape of "dha" accents and softer "tira kita" rolls.
3. **Translating** long syllable cells to "shorthand" cells to facilitate rapid response (dha - tira kita = D trkt).
4. **Understanding** the entire cell construct: A1/4 (1.5), and other compound cell sets such as A1, B2, C3/4 (8).
5. **Practicing** repeatedly to complete the connection between doing rhythm exercises and creating useful musical patterns.
6. **Counting** beats with the Abacus of Time while reciting cells and returning to beat 1 as needed.
7. **Visualizing** in your mind's eye (seeing time) whole and fractional cells (with Western notation serving as a *temporary* linking guide to syllables).
8 **Rendering** phrases by seeing only letter and number cells: A1, B2, B3/4 (7).

BUILDING METRIC STRUCTURES

Now it is time to build specific meters for placing rhythm cells into musical contexts. Any of the cell combinations we have previously examined (6.5, 9, etc.) could form the basis of a metric structure upon which to build a composition. Beginning with a summary of rhythm cells we can see that beat totals of 2, 2.5, and 3 appear in two letter cells, but that no number comprises all three A, B, C cells. You can also visualize the stair-stepping of beats as they increase. Refer to the table in Figure 12 as we explore metric shapes.

Figure 12. Metric Shapes

beats:	**1.5**	**2**	**2.5**	**3**	**3.5**	**4**
cells:	**A1**	**A2**	**A3**	-	-	-
	-	**B1**	**B2**	**B3**	-	-
	-	-	-	**C1**	**C2**	**C3**

A1 (1.5)	**A2 (2)**	**A3 (2.5)**
D trkt	**D D trkt**	**D D D trkt**
B1 (2)	**B2 (2.5)**	**B3 (3)**
D trkttk	**D D trkttk**	**D D D trkttk**
C1 (3)	**C2 (3.5)**	**C3 (4)**
D trkttktrkt	**D D trkttktrkt**	**D D D trkttktrkt**

Meters in 5

Shown in Figures 13 and 14 below are exercises for building 5-beat and 7-beat metric structures. As we progress into other meters, not all rotations will be provided; there are simply too many to list. Contact Jerry Leake at Rombus@comcast.net for cells in 6, 9, 11, 13, etc.

CONCLUSION

Music is difficult to play at the highest level; we are glad that it is difficult, otherwise no one would be gifted. But playing (and learning) music should also be fun and engaging. It is the aspect of "fun" that is rapidly dwindling from the learning process. Many students are stressed out by their schedules,

Figure 13. Meters in 5

Meters in 5

A1, C2	**D trkt D D trkttktrkt** (1.5+3.5)	**C2, A1**	**D D trkttktrkt D trkt** (3.5+1.5)
A2, B3	**D D trkt D D D trkttk** (2+3)	**B3, A2**	**D D D trkttk D D trk**t (3+2)
A2, C1	**D D trkt D trkttktrkt** (2+3)	**C1, A2**	**D trkttktrkt D D trkt** (3+2)
A3, B2	**D D D trkt D D trkttk** (2.5+2.5)	**B2, A3**	**D D trkttk D D D trk**t (2.5+2.5)
B1, B3	**D trkttk D D D trkttk** (2+3)	**B3, B1**	**D D D trkttk D trkttk** (3+2)
B1, C1	**D trkttk D trkttktrkt (**2+3)	**C1, B1**	**D trkttktrkt D trkttk** (3+2)
B3, A2	**D D D trkttk D D trkt** (3+2)	**A2, B3**	**D D trkt D D D trkttk** (2+3)
B3, B1	**D D D trkttk D trkttk** (3+2)	**B1, B3**	**D trkttk D D D trkttk** (2+3)

Repeating Cells

A1, A1, A2 **D trkt D trkt D D trkt** (1.5+1.5+2)
A1, A2, A1 **D trkt D D trkt D trkt** (1.5+2+1.5)
A2, A1, A1 **D D trkt D trkt D trkt** (2+1.5+1.5)

A1, A1, B1 **D trkt D trkt D trkttk** (1.5+1.5+2)
A1, B1, A1 **D trkt D trkttk D trkt** (1.5+2+1.5)
B1, A1, A1 **D trkttk D trkt D trkt** (2+1.5+1.5)

Figure 14. Meters in 7

Meters in 7 (4 of 11 sets shown; contact Jerry Leake for more.)

set 1

A1, A2, C2 D trkt D D trkt D D trkttktrkt (1.5+2+3.5)
A1, C2, A2 D trkt D D trkttktrkt D D trkt (1.5+2+3.5)

A2, C2, A1 D D trkt D D trkttktrkt D trkt (2+3.5+1.5)
A2, A1, C2 D D trkt D trkt D D trkttktrkt (2+1.5+3.5)

C2, A1, A2 D D trkttktrkt D trkt D D trkt (3.5+1.5+2)
C2, A2, A1 D D trkttktrkt D D trkt D trkt (3.5+2+1.5)

set 2

A1, A3, B3 D trkt D D D trkt D D D trkttk (1.5+2.5+3)
A1, B3, A3 D trkt D D D trkttk D D D trkt (1.5+3+2.5)

A3, B3, A1 D trkt D D D trkttk D D D trkt (1.5+3+2.5)
A3, A1, B3 D D D trkt D trkt D D D trkttk (2.5+1.5+3)

B3, A1, A3 D D D trkttk D trkt D D D trkt (3+1.5+2.5)
B3, A3, A1 D D D trkttk D D D trkt D trkt (3+2.5+1.5)

set 3

A1, A3, C1 D trkt D D D trkt D trkttktrkt (1.5+2.5+3)
A1, C1, A1 D trkt D trkttktrkt D D D trkt (1.5+3+2.5)

A3, C1, A1 D D D trkt D trkttktrkt D trkt (2.5+3+1.5)
A3, A1, C1 D D D trkt D trkt D trkttktrkt (2.5+1.5+3)

C1, A1, A3 D trkttktrkt D trkt D D D trkt (3+1.5+2.5)
C1, A3, A1 D trkttktrkt D D D trkt D trkt (3+2.5+1.5)

set 4

A1, B1, C2 D trkt D trkttk D D trkttktrkt (1.5+2+3.5)
A1, C2, B1 D trkt D D trkttktrkt D trkttk (1.5+3.5+2)

B1, C2, A1 D trkttk D D trkttktrkt D trkt (2+3.5+1.5)
B1, A1, C2 D trkttk D trkt D D trkttktrkt (2+1.5+3.5)

C2, A1, B1 D D trkttktrkt D trkt D trkttk (3.5+1.5+2)
C2, B1, A1 D D trkttktrkt D trkttk D trkt (3.5+2+1.5)

challenged on academic and performing stages, and unable to remember the "fun" that they first felt upon hearing their instrument played by the great artists before them. Rather than force "determination" on the practice process, feel the "devotion" that initially motivated you to play music.

"Devotion" removes the "ego-driven" aspect of determination and opens the heart to a more spiritual relationship with one's self, others, and God. Music is like religion: It brings us one step closer to the almighty creator. Devotion does not mean "religion," it means "love." When you devote yourself to someone, you love that person. You devote yourself to hours of practice because you love the many sounds of your instrument and the feeling you get while playing, you love the self-discovery that comes with each new revelation that surfaces as you break new ground in your studies. Devotion is dedication, loyalty, worship, and reverence, all to the sincere service of your craft. Such a commitment to your art will help you to always remember the love and the fun you derive as a participant.

Hopefully, the a-*rhythm*-etic method has been challenging and insightful, while also offering a "fun" way to discover new rhythm possibilities. All musicians need to engage in disciplined and "devoted" practice, but this does not mean that we should not enjoy the process along the way.

Any useful learning method provides the musician with new "tools" for creating more interesting improvisations and

Video Examples

The tabla videos demonstrate improvisations on a cell structure by mixing up tonal possibilities of the drums and shuffling the cell arrangement to create variations. The drumset examples incorporate similar ideas for improvising around the drums for solo possibilities, and for creating grooves built using accented "dha" strokes of the phrase.

Tabla Improvisations

Drumset Improvisations

compositions. Consider a-*rhythm*-etic the latest addition to your toolbox of concepts and methods. And by keeping all of your tools polished and organized you will discover the spontaneous possibilities. Musicians can never have too many tools on-hand to achieve new levels of creativity.

Jerry Leake is an Associate Professor of Percussion at Berklee College of Music and the New England Conservatory. He leads the world-rock-fusion octet Cubist (cubistband.com), which performs compositions from his 2010 acclaimed *Cubist* CD. In 2011 he released *Cubist Live* with renowned Berklee faculty, and *Mobeus* with jazz legend Rakalam Bob Moses. Jerry is co-founder of the world-music ensemble Natraj, and performs with Club d'Elf, and the Agbekor Society. Jerry has written eight widely used texts on North and South Indian, West African, Latin American percussion, and advanced rhythm theory (Rhombuspublishing.com). Jerry is also former president of the Massachusetts PAS Chapter, and was a presenter of his "Harmonic Time" concept at a 2011 TEDx Seminar in Cambridge, Mass. PN


"My mallets are the conduit between
my musical IMAGINATION
and my SOUND."
Robert van Sice with his Vic Firth Signature Marimba Mallets
CHECK IT OUT!
Robert van Sice explains in great detail how his mallets are designed and what makes them an ideal choice for marimba repertoire. ONLY HERE.
VICFIRTH.COM
©2012 VIC FIRTH COMPANY
VIC FIRTH
LEADING THE WORLD
ONE PAIR AT A TIME

State of the Art: Scott Deal and Jordan Munson on Music Technology

By Kurt Gartner

What is new in percussion and music technology? Recently, I spent some time with Scott Deal and Jordan Munson, both of whom specialize in music technology. Deal and Munson answered that question and embarked on a broad-ranging discussion of the world of technology as it relates to music in general and more specifically to percussion.

Scott Deal serves as Professor of Music in the Department of Music and Arts Technology at Indiana University Purdue University—Indianapolis. He began his academic career as Professor of Percussion at the University of Alaska-Fairbanks in the mid-1990s. His interest in research and performance aspects of technology led him to his current position at IUPUI, a post he has held since 2007. The department in which Deal teaches—the first NASM-accredited, technology-exclusive music department in the USA—is a part of IUPUI's School of Engineering and Technology. At IUPUI, Deal teaches graduate courses in music technology and is the Director of the Donald Tavel Arts and Technology Research Center.

Jordan Munson earned his bachelor's degree as a percussion student at the University of Kentucky, and then matriculated to IUPUI for his master's degree in music technology. After completing his graduate studies at IUPUI, Munson was appointed as a Lecturer of Music at IUPUI. There, he teaches courses to undergraduate students who are seeking their Bachelor of Science in Music Technology degrees.

GARTNER: *What are some of the current trends in technology for percussionists? What are some of the recent projects being undertaken by members of the PAS Technology Committee?*

MUNSON: We've been talking about the use of recording technologies by percussionists. Everything has become cheaper, with software like Logic pricing very reasonably. And now we have all of these "producers in a box." It just makes it easier for percussionists to do a number of things. I know a lot of people that are multi-tracking quartets on their own—to learn from their playing or put it out there, but also people are using recordings pedagogically. Speaking of the Technology Committee, Andy Bliss and Greg Beyer both deal with recording as a teaching tool. Percussionists have always had this thing with technology. We feel like we can get into it a lot easier than most other instrumentalists can.

DEAL: When I was in college, the idea of recording your own material at a professional level was light years away, because you knew it cost an enormous amount of money, and you'd have to hire experts. One can now get incredible pieces of software such as Logic Audio, Ableton Live, or Pro Tools rather inexpensively. Similarly, the technology of microphones, preamps, and other gear has enabled nice equipment to be made available at a much lower price. This has had a transformative effect not only on the percussion world but on all musicians.

Also in the last twenty years, the way computers have become smaller, more powerful, and more ubiquitous, we're seeing in the percussion world an amazing degree of development in instrument design and modes of expression. We are also seeing more percussionists develop careers that combine percussion and technology of some sort. Our colleague on the Technology Committee, Fabrice Marandola, is Assistant Professor of Percussion at McGill University in Canada, but is also a part of CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology), which is a research group based at McGill. They do all sorts of research-based performance. Also, we have Michael Schutz, who is at McMaster University. He has a degree in percussion, as well as a Ph.D. in psychology, and is a music cognition specialist. At McMaster, he's doing groundbreaking work on neuroscience and music. He's developed a wonderful performance-research space for his work there. So it's branching out into all areas, but I'd say the most common is recording, followed by the social computing elements that have become ubiquitous. For instance, YouTube allows you to disseminate your performances, and other networking applications such as Facebook have really transformed how we do business as musicians.

MUNSON: To follow up on the YouTube front—this whole way of disseminating your performances—not long ago, different interpretations of performances were not as accessible to musicians. Audio recordings of new recordings were not available, but nowadays you can go to YouTube and find a thousand performances of newer pieces. For younger percussionists, that's a huge advancement in technology that's enabled them to master some concepts and evolve more quickly and robustly as musicians.

GARTNER: *What else is on the horizon in the way of music technology?*

DEAL: There's some amazing stuff coming up. If we look out into the future—in terms of reaching the mainstream in the next

Tavel Center, IUPUI

Big Robot Ensemble in performance. From left: Jordan Munson, Michael Drews, Scott Deal.

ten years—I think we're going to see the integration of artificial intelligence on the performance stage. It's already taking place, but right now it's very esoteric and research-based, and the results are somewhat basic. While the concept is amazing and very impressive, it's just getting going. Also on the horizon are modes of expression that are going to be coming out of this term "computer interactivity." The intelligence will be one of those, but computer interactivity, which has been around a long time but has really taken off in the past ten years, is being seen more and more with colleagues on the performing stage. Five years ago, they wouldn't have dreamt of doing these things, but now they are.

GARTNER: *Do you have any recent or prominent examples of computer interactivity in use?*

DEAL: Computer interactivity is a catch-all term for any kind of live action that goes between people with a computer or series of computers in the middle. I would call this video conference an example of computer interactivity. We're in different states and having a conversation through a computer. At IUPUI, we have a trio called Big Robot. In Big Robot, all of our pieces are very computer-intensive, but they're also acoustic in nature. One of the tools of computer interactivity we use is motion-tracking. The physical gesture of a percussionist is very broad compared to that of a clarinetist. Here is an application that can track your motion and then change that motion into X-Y calculations and transfer it into musical information, whether it's processing an audio signal, creating pitches, or creating timbres; you can plug it into almost anything. Another example is remote cuing, which means that you can be working with someone ten feet away or a thousand miles away. Though you may not be able to see one another or create a visual cue, computers can be used for those kinds of networking things. This goes all the way to examples of people being thousands of miles apart—telematic art, connecting people at large distances. In terms of other people who are doing it, the list is growing daily. Among percussionists, Nathaniel Bartlett is using a very sophisticated technology setup with a marimba, in which sound is captured and sent to a surround system, and various musical elements are given treatment with him as a soloist.

MUNSON: A lot of people are dealing with computer interactivity on its own. Speaking of universities, places like Stanford, Georgia Tech, and Ball State are dealing heavily with innovations in computer interactivity. But I don't see from them as much crossover into the acoustic world as we're interested in. More of a non-academic thing is the new budding "indy-classical" world that's coming out of New York. They're integrating technology into their acoustic environment pretty seamlessly to get a particular musical result.

Jill Sternberg, LLC

Performance of the telematic opera *Auksalaq* at the Ear to the Earth Festival, New York. Joan LaBara, soprano, with the New York University Steinhardt Percussion Ensemble, New Music Ensemble and the IUPUI Telematic Collective (onscreen).

One thing I will add to Scott's idea of the horizon of computer interactivity: right now, we're using a lot of controllers to interact with the computer, such as MPC triggered controllers—things that have been around for a while and developing. But I see it going more in the direction of your body itself being a controller for the computer. We're already seeing that, as people are integrating the stereoscopic camera of the Xbox with the computer, both with visual and audio interactivity. It's bearing some really amazing results. So as that technology starts to develop in a way that we can get a lot of information from the body—heat, all the different points of movement, depth—then we could use that in a way that is infinitely more intuitive for the performer. And it would be easier for composers to write for this particular environment. I still feel that people see using a computer as cumbersome in a live performance, because there's a lot of cabling and pedaling and things. I think one day, we won't have to think about that.

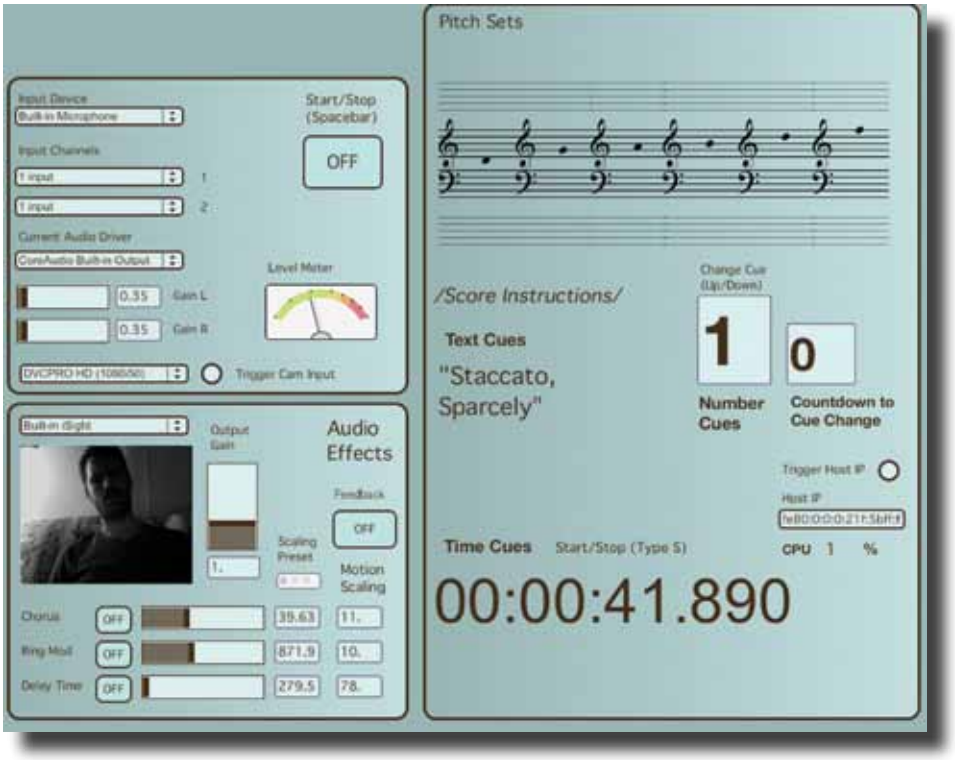
GARTNER: *It's interesting that you mention the Xbox, because it's the user-end of the spectrum that benefits from this highly sophisticated technology with a very user-friendly interface. The fact that you're training the next generation of people who will be able to bring that type of interface to the musicians who aren't as familiar with the technology means that the musicians will be less focused on the technology and more focused on the music.*

DEAL: Yes, and that's so important. Probably one of my favorite technology performers is not a percussionist, but a singer: Pamela Z, a San Francisco-based artist. The thing that's amazing about her performance is that while she has two laptops on the stage with her, you quickly forget about the technology, because she's a singer. She's so expressive, and she writes powerful music, but all of the buttons and dials and boards are seemingly missing; it's very simple. She can set up in five minutes and produces amazing music. You're able to just focus on the performer and the music itself, and the technology, while it's very sophisticated, is very hidden.

MUNSON: And that should be the case. You don't go to a Broadway show and expect to see lighting techs and cables everywhere. When we're putting on a show, we think about that a lot. Because of seeing people like Pamela Z, and how you are affected by this kind of magical experience as an audience member, that's what the end game should be for anyone that's using technology integrated with acoustics.

GARTNER: *Talk a little bit more about your trio.*

DEAL: We started in 2008. Jordan had finished his master's degree here, and then there's composer Michael Drews, who's an electro-acoustic composer, and myself, a percussionist who's highly interested in technology. We started mostly because we enjoyed talking about these kinds of things and listening to the same kind of music. We felt that we had a potential to carve out a niche as an electro-acoustic trio. A large percentage of our audio or sonic material is acoustic, even though we're a technology group. We put about four laptops on the stage, and microphones and cameras. Then, because you can't just go to the Fischer or Schirmer catalogs and look up music for electro-acoustic trios that use four laptops, we started composing music. Strong to the ethos is the computer-acoustic element, but we've always felt that if you're



Motion capture and audio processing device created in the MaxMSP and Jitter environment by Jordan Munson.

going to use loudspeakers, you may as well use screens also. So there's always a video and media element; it's really an electro-acoustic, media-enriched ensemble. It's been a real labor of love and a real labor of research. Using mostly Max/MSP and Jitter, we've designed application systems that work for our trio, so that we can always be in touch. Right now, we have a patch that governs most of what we do in an hour-long set. We just finished our first DVD project, and we'll be releasing it sometime next year. It's very exciting to plunge into the new world of computer technology and interactivity, and to bring it to the stage and see what the results can be.

MUNSON: Initially, we were dealing with a host of issues, one of which was the lack of music, so we had to compose. Then, the problem was how our backgrounds were suited to this type of ensemble. Michael is computer-based, for the most part, and Scott is highly acoustic-based; I'm a bridge between the two. It was interesting to find out what modalities worked for this sort of group. The next issue was how to actually write these compositions down on paper and then interact with each other in a real-time situation. So it's been four years of figuring that out. Now I think we're at a stage where we can focus more on the show—making better compositions and better performances including better lighting and more cohesive video.

DEAL: For our group, like many others that are coming out, the path to the concert stage is not a traditional one for classically trained musicians. Think about our group; we're all classically trained. If you think of a chamber trio, they're going to go out and obtain music from the repertoire, then practice and rehearse it, and then present it on the stage. An ensemble like ours first examines, "What are our elements? What are our resources? What gear and sounds do we have?" Every situation is different, so our imperative becomes to create the content. Having been much ensconced in the classical world throughout my life and then the technology world, this is one of the big reversals; you start at a different point and take a different path, but they both go to the performing stage. Once you get to the stage, the important things are the same: You have to perform very well and it has to be good music, which takes a lot of time to polish.

MUNSON: Even with the element of computer interactivity, you have to perform really well. We're not playing a tape and then sitting back and checking email. We have to learn to play the instruments we create on laptops like you would learn to play acoustic instruments. It's a matter of how you want to interact with the technology. Coming from a percussion background, I want to be able to really perform the technology, not just sit back and play on top of something we've created beforehand. The issues are the same for the acoustic and the electro-acoustic group once you're on stage—if you set it up that way. That's what people are interested in seeing. We've been to plenty of concerts where it's just a guy up there on stage with a standard mouse, clicking things around, one thing at a time. There's an issue of transparency versus opacity. A colleague of ours always talks about this. The computer—the laptop in particular—is transparent in that everyone has one and thinks that they can do what you're doing. It's also opaque, because depending on how it's set up, no one has any idea what the performer is doing. He could be playing chess! So, those are the two factors you have to bring closer together, mostly through our custom interfaces and controllers. Mike and I try to find interfaces that most people don't have, so they look more alien to the audience. I think that this is a positive thing. When someone sees a violin, they don't think, "Oh, I can just go up and do what they're doing." Our controllers are very unique-looking with unique interaction. This helps us to break down those barriers.

GARTNER: *Let's switch to the topic of MIDI. The paradoxical question is, "What's new with MIDI in 2012?"*

DEAL: When I was in college, MIDI was brand new and was all the rage. There were a bevy of pieces written for MIDI percussion controllers, and I played a lot of those pieces. Then, there was a period when everyone decided that it wasn't good; it wasn't fun to watch someone play MIDI percussion on stage. It appeared clunky and hard to use. Fortunately, we survived that period, and MIDI is still very useful. There aren't many MIDI soloists—although FutureMan is a phenomenal exception. MIDI has become a completely intrinsic element in any kind of computer music. If you're mixing at a recording session using Logic, and your console control surface has faders, those are all MIDI control commands. If you're playing a keyboard and keying something into Finale, MIDI information is being transferred. Our program of choice, Max/MSP and Jitter, is one-third MIDI functions. So MIDI has gone from being this phenomenal thing that everyone had to learn deeply to something that now is deeply embedded in the engines of music technology applications. If you took it out, you wouldn't be able to do all of these things, but it's invisible—which good technology is.

MUNSON: You're right. MIDI never really went away. I find myself trying to find ways to use MIDI hardware that has been developed by the pop, DJ, hip-hop world. These people have always been innovating through MIDI because they need to get more virtuosic with their use of samples. There have been many recent developments. They've gotten away from interfaces that need a special MIDI cable to attach to your computer or a larger interface. There are many USB plug-and-play MIDI devices. That's a big development of the last fifteen years. Now, someone that's just getting into it can just

plug it in, and most of the software will map it instantly. We're always going to need some way to communicate between the hardware and software. MIDI hasn't gone away.

Another big development is a new protocol called "OSC," which stands for Open Sound Control. The big difference is that it communicates its information wirelessly between software(s) and between computers. We use this all the time in Big Robot. Also, its resolution is greater than MIDI's. It doesn't just have 128 different steps, but thousands of points of resolution. So you can do things more musically, with greater fidelity. It's a more robust protocol and easier to communicate with. Finally, new MIDI controllers possess motion (X/Y/Z) sensor integration. It's not like the discreet on and off messages of earlier controllers.

DEAL: One more thought about MIDI controllers: Over twenty years, it's gone from this exotic thing where you weren't sure of what it could do yet, to the mainstream. We were just in Oklahoma for some concert performances, and we got to tour Kicker, a pro audio company. Right there in their lobby was a huge video screen with Neil Peart doing a drum solo with Rush; you felt like you were right at a rock concert. And there he is playing a big MalletKAT in his drum solo! I'm sure that they're selling more MalletKATs than ever before. We're seeing students coming into IUPUI who want to focus on marching band technology, and MalletKATs, DrumKATs, and other controllers are finding their way into the marching field and the band room. It's really here to stay, and it's exciting to see that.

MUNSON: It's such a natural evolution from the percussion world to technology, because it's expanding our palette of timbres, which is what we're all about. As we exhaust all the acoustic sounds we could use, what else are we going to do? We've got to find ways to make computer music just as exciting as playing acoustic sounds. A lot of this evolution is borne out of necessity. For us in Big Robot, our evolution of performance has come from the necessity of responding to what others are playing acoustically, real time. That's a big challenge for us since we're a somewhat improvisatory group. If Scott makes a certain gesture, I can't be searching for my response; I've got to do it instantly. On the other hand, there's *Auksalaq—a Telematic Opera* that Scott has been developing with Matthew Burtner, which is much more scripted.

GARTNER: *You've both mentioned the concept of telematic art. Would you introduce this topic more fully?*

DEAL: Telematic art is the use of network communications, integrated into performance. Also, it involves the synthesis of all performing media. Suddenly, you're working in more close quarters with dancers, actors, computer artists, painters, poets, etc. Because the medium involves screens and network Internet connections, you can work with artists from around the world. A telematic art piece is something that you go to a venue to watch; it's not something that you just watch on a computer screen like YouTube. You could do that, but you're going to lose some things. When you have a group of performers spread across the area of the planet Earth in five or six different locations, the audiences will go to those locations. They'll see live performers on stage, be they musicians, speakers, or actors, but they will also see the integration of the other elements coming over online, with a sense of purpose: other performers, real-time processing—not the replication of an acoustic concert. The telematic concert is more about the interactivity through computer networks, and the musical and artistic elements that are intrinsic to that medium. Those are brought out in a media-rich environment, performed real time. You could have media elements such as a video DJ, equipped with an hour or two of video content to use as part of the telematic experience. Still, it's a live, spontaneous energy. Also with telematic art, there's a trend of emphasis on finding ways to develop audience interactivity, where we're changing the role of the audience. You could sit passively in a seat and observe, but in telematic art, you can interact with the performance itself.

MUNSON: Since they've introduced the concept of networking, it really opens things up for audience interactivity. People can plug in through their phones or laptops, breaking the "fourth wall," which is really exciting.

GARTNER: *Earlier, you alluded to the opera that you've been developing. Tell me more about this.*

DEAL: *Auksalaq* is a telematic opera that I have been working on with a composer named Matthew Burtner, who teaches at the University of Virginia. Several years ago, we decided to work together to create a really large, telematic piece. On both of our minds is the topic of climate change in the world. Matthew was raised in Alaska, and I spent twelve years in Alaska. If you go to the northern parts of the world and Antarctica, you see that the effects of climate change are really dramatic; it's happening now. There's no reversal, it's begun. So we decided to focus on that as the narrative of the opera. We felt that to get into something as complex as climate change—an incredibly sophisticated, complex subject to approach; it makes me tired just to think about it—you need a complex performance system to communicate it. We haven't figured out the weather of this planet; that's the bottom line. It's too complex. Scientists have giant computer systems analyzing really small components of the climate, and it is going to take a long time to fully understand it. So we thought that this is a subject that could embrace the telematic medium. We've created several hours of media—scientific information, scientific interviews, and scientific data—and Matthew wrote a libretto with a collection of music scores. Exciting for percussionists is that a large component of the opera is called "Six Percussion Quintets" that also may be performed alone. The opera was designed to be performed across five to six sites simultaneously, and the entire thing was designed from the ground up with network communications in mind. So there's a great deal of audience interactivity.

We have two research areas—the Interactive Media Group at the University of Virginia and the Tavel Lab here in Indiana—so we designed audience-interactive software, performer interactive software—so the performers across the various sites could be

Tavel Center, IUPUI

Rehearsal of *Auksalaq* at the New World Symphony Internet2 Performance Workshop, March 2012.

interacting privately, called "Backstage"—and created the media elements and figured out ways to present this at six sites when they're all performing before an audience while all connected. It's been a labor of love. We've had several small performances of it, and now we're going to have the big world première this coming October at the Phillips Collection in Washington, D.C.

GARTNER: *Do you want to take on the topic of circuit bending?*

DEAL: What is circuit bending? I want to hear this! [laughter]

MUNSON: In the early 2000s, all the percussionists I knew were getting into these things—analog electronic worlds, digital electronic worlds. That just seems to be the nature of their personalities or their interests—pushing texture and pushing sound. I've always seen circuit bending as that—a way to create really interesting timbres. Basically, it's taking any sort of electronic device that can make sound and rewiring its circuits to make more interesting sounds.

DEAL: That means you've got to take it apart.

MUNSON: Yes, taking it apart, experimenting with its connections. It could even be done with your fingers, because your body makes a connection of the circuit. So you can test these things out and then find really interesting results. Sending too much energy to one place or another creates really interesting textures. There are people who just do that, especially in Chicago. At Columbia University, there's a huge society for that.

GARTNER: *The way I perceived your response was through my own filter, which I had to undo. My initial reaction was that you were talking about the physical world, but then I quickly thought that you were talking about* emulating *this rewiring. I began to visualize how you would do this through software. Then, you brought me back to the physical world.*

DEAL: It is physical stuff.

MUNSON: Yes, but there is an element that translates to the software world, because it is a type of analog synthesis, in a way. In a graphical environment like Max/MSP or even MIDI environments like Reason, it allows you to go "in the back" and rewire things. It's not technically circuit bending, but it's the same concept. You're trying to mess things up to create a more interesting result. Circuit bending is a real-world physical thing, but it is relative to this attempt to pioneer some new results and new sounds. That's the thing about the computer world, no one wants to be recognizable. You don't want someone to listen to what you've created and say, "Oh that's just something from this or that software." Circuit bending speaks to that—creating a unique sound. Once you've created that sound, you can record it, sample it, use it in a software environment, and then you've got something really unique.

DEAL: This is an important topic, because since the beginning of the 20th century, one of the big shifts for musicians going the technology route is that now, you're more or less being called upon to do some programming—to do something original. When I first started out, you'd buy a synthesizer with its sounds. You could play with the sounds a little bit, but you weren't going to take it apart and switch it around. And you could buy sequencing or recording software, but now more people are learning to program, which is becoming an important factor early in an education. Musicians are going to be designing their own synthesizers and ways of creating sounds. For instance, we've mentioned Max/MSP. That's the environment where you create your own patch. I think that circuit bending is very much of that ethos. It's an ethos of the 21st century that has come to full fruition.

MUNSON: It seems that percussionists, of all the acoustic musicians, are the ones who push in that direction most. I'm saying that based on observation; most of the people who come through IUPUI are percussionists originally. We always have two or three graduate students who are percussionists.

GARTNER: *How did each of you get started in technology, and how did your initial education prepare you for what you're doing now?*

DEAL: I grew up playing drumset, but I was really attracted to electronic music. I remember when I first heard about Carl Palmer playing a Moog synthesizer drum. I thought that was the coolest thing. Throughout my education I pursued it, and finally when we got to the '90s, it became something that a typical musician could afford. I really got into it then. I remember buying Norm Weinberg's book, *The Electronic Drummer.* Norm is one of the pioneers, because he figured all this stuff out. I had it easy; I just went through his book and taught myself MIDI. I've always thought that artistically, it had a deep resonance, so I pursued it and always tried to incorporate it into the ethos of whatever performance scenario I was in. Now, it's led to my work here. Even when I was a percussion professor, my own private creative activity that I would submit for publications was always based on technology. It's been a long journey of being fascinated and being inspired by people like Norm Weinberg, Mario DeCiutiis, Nathaniel Bartlett, Nick Papador, and on and on.

MUNSON: At a young age, I was more interested in technology than in percussion. I was in a lot of rock bands, and at the time, all the musicians I was working with had four-track recorders and synthesizers. Since we rehearsed at my house, they were always leaving all the stuff at my house—piles of recorders and sequencers! I was always more interested in original material anyway, so I started creating music that way. Also, I got into Fruity Loops sequencing software. It's a lot bigger now; it's called FL Studios. You can plug in samples and do things with MIDI. That got me really excited about composition. Eventually, I moved into Logic and recording and composing real sounds. Most of the acoustic performers in their early twenties are doing the same thing—composing all the time. It's not so separated anymore, because you have this easy way to interact with the computer. You don't need to hire a bunch of musicians to perform this music. That's how I got into it initially.

Luckily, I went into percussion. At the University of Kentucky, I learned a lot about the logistics of putting on a percussion concert. Run it backwards, run it forward, know all the transitions. And to use and maintain all of this equipment, it really translates well into the electronic world. A lot of people who get into setting up large scale, tech-heavy concerts get overwhelmed and discouraged by all the logistics. Through the PAS Music Technology Committee, we staged two "Tech Showcase" concerts in the past two years. At PASIC, you get an hour for setup. And you're talking about very precise compositions that deal with incoming sound and interactivity, and not much time to set it up. Being a percussionist really prepares you to deal with those logistics.

GARTNER: *What's the distinction between being trained as a musician and being trained as a technologist? Where's the overlap in the two, and what can our collegiate readers glean from this part of the discussion?*

DEAL: They're very different. Being a musician involves learning the skill of playing—extracting a sound from your instrument or voice. There's no substitute for it. You can study technology for years and still be a terrible musician. And you can be a great musician and be a terrible technologist, or not know about technology. If you want to combine the two, it's better to start as a musician. Stick to the scales and *Stick Control*. There's a process of teaching your body how to create—how to make music. Technology is an element. It can take the form of an instrument, but technology is a scientific inquiry into the development of a function—whether it's to make a better tractor, build a faster jet, or something else. I remember a colleague was competing with me for technology funding. I wrote a proposal for computers and processors, and the other person wrote a proposal to buy recently developed, superlight yoga mats. She made a very compelling case that this was new technology, and she got the grant! So a musician who's trained as an outstanding player, educator, composer, or producer can then go through the rigor of

technology training. Technology training is more about being thrown in and having to teach yourself how to use the software, and to understand the way that technology can be integrated into more concrete and real media such as music. The biggest difference between a musician and a technologist is that a technologist is someone who is studying hard to come up with "the new idea." The musician is someone who is practicing hard to be able to execute beautiful music. Those two fit together very well, or they can be exclusive.

MUNSON: There's a certain personality type that wants to do both music and technology. The idea of music technology opens itself to collaboration even more than percussion. You can just be a musician who's really interested in technology, but not really want to do all the technology yourself. On the other end is someone who wants to work with musicians—like a computer engineer or a digital artist. These people can collaborate, and you don't have to be a specific type of person to make music technology happen. The rigor of percussion could be learning the instrument, like learning how to interact with the marimba. The same is said about computers and software. The challenge is to understand the computer better. The better you can understand the computer and how certain things are similar across every platform and software, the better you understand that instrument. It's just the same as the marimba. The more you know about the marimba and how it responds to your playing, the better you are as a player. The biggest similarity is problem solving. In the music world, you're always dealing with problem solving, especially as a percussionist. It might be, "How do I get this gear from this building to that building?" or more on the music side, "How do I get this phrase from here to there?" and that type of problem solving. On the technology side, it's a question of making connections or sounds. That's a skill set that translates really well from music performance to technology.

GARTNER: *College percussion studies and music technology studies are similar in length of history. Is the pedagogy of music technology taking off and moving toward areas of universality, as has percussion pedagogy?*

DEAL: When you talk about music technology, it can include instrument design. Mostly, we think of electronic music, which was really born at the same time that Western European classical percussion came into prominence—in the late 19th century. The first electronic musical instrument—the musical telegraph—was introduced in the 1870s. After World War II, you saw the rise of music departments throughout the country. We now have over 1,500 of them. That was such a dramatic change for our country—a dramatic shift to more technology and a broad expansion of our cultural education. By the end of the 1970s, almost every music department had a percussion professor—very different from the 1950s. By the time we got to the '90s, you couldn't find a music department without a percussion instructor; it was essential. This is where technology, as a profession, has been a little bit slower to the gate. Most of the people who were handling technology in the '60s through the '80s were composition professors, but out of that has emerged this whole field because of the proliferation of computer technology in our society. It's brought the advent of professors who are teaching technology—a trend that's ten or fifteen years old.

MUNSON: There has been a pedagogy—not necessarily universal—but there are different pedagogical schools for music technology pedagogy. University of Illinois-Urbana comes to mind. Largely, these are composition-based. The idea of pedagogy for music technology in the live interactive environment we're dealing with is budding right now.

DEAL: If you want to talk about the approach to teaching technology, it's much more of a preparation for a changing world. For instance, we talk about percussionists with great chops—great hands, strong muscles, able to play fast, rudiments and scales are down, and they know the repertoire and styles. If you're talking about jazz drummers, they know how the greats of days past played and what kind of a sound they got; there's a lot of heritage. In technology, there is heritage, but one of the key qualities of trained technologists is that they've trained their minds to adapt and learn. You could spend a long time learning a really difficult, challenging percussion solo—let's say, Brian Ferneyhough's "Bone Alphabet." In fifty years, a lot more people will be playing it, but it will still be incredibly difficult. You can spend a lot of time learning a piece of software, but in five years that software will be obsolete and it is possible you won't be using it any more. So the skill is learning to learn—to figure things out—as opposed to learning something that is unchanging.

GARTNER: *When I get into the realm of technology with percussion students, I'm cautious with lesson time, because I feel guilty taking time in a lesson situation when I'm not far ahead of the student in the manual of a piece of software. It's a waste of the student's time and money if we're sitting and reading the manual together. We could do those things on our own. Instead, we work independently, not getting in the weeds during the lesson.*

DEAL: It's true; that's the essence of technology. We tell our students here, "We're not here to teach you how to use a piece of software. If that's all you're going to get out of this, you've wasted your money. We're here to teach you how to think in technology ways, so you teach yourself to use these applications, and then develop your own."

MUNSON: By the time they get out of here, the software students started with is rather dated. By way of teaching the concepts of electronic music, we have to use some kind of software. I often find myself in a similar situation. There might be gaps in my knowledge of the software, because I'm just one person. What students are learning from me is how to learn these applications—working through situations and problem-solving in real time. That's the skill they're really getting from me, not the names of the different aspects of the software like Logic or Pro Tools; those names could always change. It's the way in which you learn to learn the software. Once we start to formulate some kind of pedagogy, that's one thing we could consistently talk about into the future: how we learn these things. It will be hard to develop a universal pedagogy for software that's constantly changing.

DEAL: I teach a class in which I open with the phrase, "What's the big idea?" I say it tongue-in-cheek, but a successful professional technologist is going to come to the table with some ideas and develop them. That's the whole point of studying it—to give birth to ideas and develop them into real things.

GARTNER: *What's the state of the professional field for music technology? Where are your students being placed?*

DEAL: It's really exciting; we get students from all backgrounds. We get some phenomenal musicians, some people who don't play very well but have serious programming chops from computer science degrees, music educators, people from music industry—every facet from recording to audio post-production. Within a year of graduation, a large majority of our students have walked into some sort of job, because we put people through a "boot camp" in this program, getting them to find ways to fight through problems. Then they return to the fields they were initially interested in. And in all those fields—audio recording, studio work, industry, instrument companies, acoustic treatment, performance—they're finding opportunities. Also, there's a growing number of music technology positions open at the university level, whether it's part-time instructors or professors. The field is expanding right now.

GARTNER: *You mentioned that some of the people in these programs have already been in the field of music education. Comment on the aspects of technology that you think will most profoundly affect percussion education.*

DEAL: The 800-pound gorilla now is distance education. We've just scratched the surface. We immerse ourselves in it here all the time. In fact, our master's program can be obtained entirely online. You can go to live classes with a live teacher. A growing number of people are teaching private lessons online, and a growing number of band directors are using the online experience to reach students, whether they're sick, have to travel, during the summer, or for lessons. Some of those people come through our program. I remember a trumpet player who was a band director. He was teaching all of his private students through Skype, and he developed a website to facilitate the lessons. He developed a curriculum and a systematic approach that made it very easy for his students. I think that this kind of approach is going to grow. We teach our program to students in China, all over the United States, South America, and Europe. Education is now much more of a product with a large range of options. You can go to the people that have the exact expertise you're looking for, because you're not constrained by the finances of having to move or live there physically. Suddenly, things are going to get much less expensive and much more expansive at the same time.

MUNSON: Another aspect is the recording technology and the YouTube situation. Even if you don't use YouTube, we have cheap, easy ways to have cameras that instantly produce nice A/V productions of any performance or rehearsal. That's such a great way to help students learn—to see exactly what they're doing and what they can fix. Twenty years ago, I would have loved to have had this. I know that Michael Schutz did his Ph.D. study on the physicality of marimba performance, and that's important—to understand the instrument better as a student or teacher. There's no way to do that type of analysis—note length versus perceived note length—without technology. That's a huge benefit for music educators.

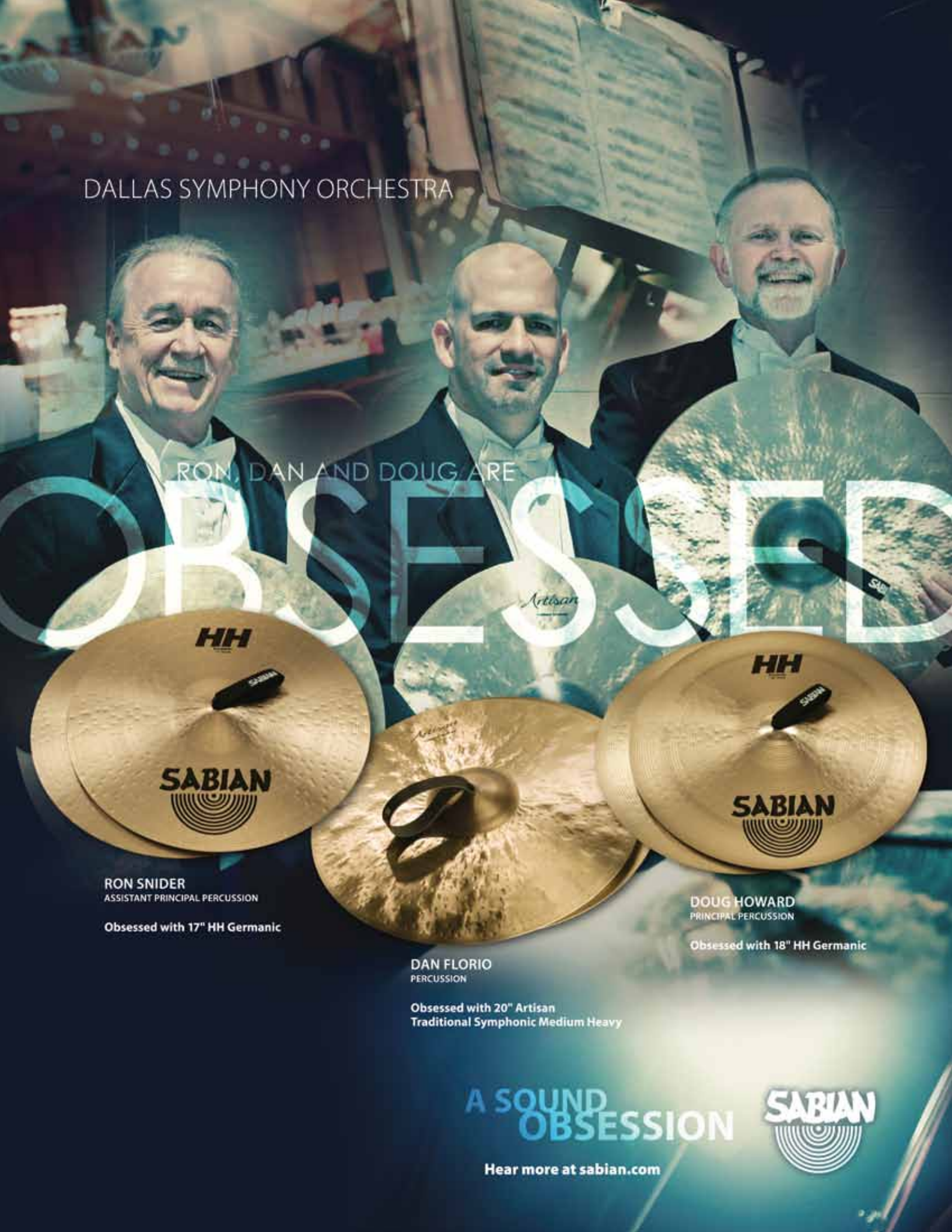
DEAL: Band directors just getting started in music education will have students who show up in the classroom already knowing how to do simple programming—even at young ages. This is going to have a profound influence on how music is taught. Computers and music like each other a lot. This is almost like discovering fire. Once you learn how to program—especially when you're a kid, and you have time to tinker and explore and think—you take to it like a duck to water.

GARTNER: *Where should percussionists get started with technology?*

DEAL: Getting started is a big step. You see all the things you want to do. It costs a lot of money, and it's time intensive. It's best to start with small steps. There are software applications that you can get for little or no money, and they're easy to use. Audacity or GarageBand recording software programs are good ways to start. Keep it cheap; you don't need to go out and spend a thousand dollars. Try it and get your feet wet with simple programs. As you wear those applications out—if you take to GarageBand and love it, it will get boring within a couple of months because it only does so much—then it's time to take the next step. Start it easy, and let it develop; see where it takes you.

MUNSON: Also, have an idea going in as to what you want to do. The biggest problem people get into in learning technology is that they try to learn the software without any idea of their end goals. There are so many options with controllers and software; find out first what you want to do, then figure out what's going to get you there in the best way.

Kurt Gartner serves as Professor of Percussion at Kansas State University. Also, he has served KSU as Special Assistant to the Provost and Coordinator of the universit y's Peer Review of Teaching Program. He is a recipient of a Tilford Diversity Grant and a Big 12 Faculty Fellowship. PN


DALLAS SYMPHONY ORCHESTRA
RON, DAN AND DOUG ARE
OBSESSED
HH
SABIAN
Artisan
HH
SABIAN
RON SNIDER
ASSISTANT PRINCIPAL PERCUSSION
Obsessed with 17" HH Germanic
DAN FLORIO
PERCUSSION
Obsessed with 20" Artisan
Traditional Symphonic Medium Heavy
DOUG HOWARD
PRINCIPAL PERCUSSION
Obsessed with 18" HH Germanic
A SOUND OBSESSION
SABIAN
Hear more at sabian.com

Bridging The Great Divide

A doorway to improvisation for the classical musician

By Drew Johnson

I did not start playing jazz until my junior year of college. I was a classical musician and did not improvise. I was always interested in jazz, but in the same way that I was interested in running a marathon. It looked like fun, but it would be a daunting task. Besides the fact that I did not know quite where to start, I was afraid that my classical training would not help me much, or possibly even get in the way. I came to find that, in fact, the opposite is true.

Classical music shares a lot with jazz. There is a well-documented history of great jazz musicians studying classical music and "stealing" from classical sources. John Coltrane was interested in Ravel and Debussy. Bill Evans and Charlie Parker studied Bach religiously; Parker was even known to carry around the score of Stravinsky's "Rite of Spring" everywhere he went. Dave Brubeck studied with Darius Milhaud. Keith Jarrett was quoted as saying, "I am essentially an improviser, (and) I learned that by playing classical music." Jarrett has also recorded several albums of just classical music in addition to writing his own classical compositions. These are but a few examples.

Great music and melodies bridge genres and idioms. Melodic lines in D minor worked just as well for Bach as they did for Parker, and they will work just as well for anyone else. The only real difference between jazz and classical music is that jazz relies heavily on the art of improvisation, which is just on-the-spot composition.

WHY IMPROVISE?

At one time, improvisation was a key part of the education of any musician. Cadenzas were not parts that the composer wrote out, but improvised by the soloist over a given set of harmonies in the style of the piece. Over time, improvisation became less commonplace and now seems to be reserved only to a few musical disciplines including bluegrass, jazz, and some ethnic music. Regardless of whether any of these are one's favorite idiom, improvisation and melodic development are important tools that every musician should have.

Learning to improvise teaches you the art of music. A good analogy is language. If you memorize a piece of music but do not understand what is going on (as relating to key centers, harmonic motion, melodic devices, contour and development, emotional arch, etc.), it is much like memorizing a speech in a foreign language. The speech will probably mean a lot less to you and to everyone hearing it, because even though a lot of time may be spent committing it to memory as well as learning where to place emphasis and spacing, it is still a foreign language that you are not comfortable with.

Now, imagine having to memorize a speech in English. Would it take you a long time? Would you have to spend a lot of time concentrating on where to pause and what words you would put emphasis on, or would it come naturally? Would it even be possible to deliver the speech with different moods or emphasis each time you give it? Finally, could you remove yourself and let the language that you are comfortable with come out organically?

Now imagine devoting a large part of your life to memorizing speeches in a foreign language. You memorize speech after speech without being able to truly speak the language freely. You memorize other people's words and ideas without ever formulating your own. Is this not what we, as classical musicians, do with music?

I believe most people want to speak their mind, and most musicians want to express themselves musically. Through improvisation you can speak your mind and carry on conversations with others. Very soon you will pick up on common phrases and expectations and how to use them. You can be clever or ironic and subvert expectations or let expectations flow along the path of least resistance. You will also hear all music through a new set of ears, hearing other musicians and composers say the things you have practiced saying yourself. And you will, hopefully, enjoy music more fully.

WHERE TO START

Student percussionists have many demands on their practice time. On any particular day, a percussionist is likely to be playing many instruments. So the idea that one will have time to learn a new language on top of memorizing a marimba solo, working on buzz rolls, and learning ensemble music seems unrealistic. But, as stated earlier, D minor is D minor, and a great melodic line can be used in many styles and idioms.

Start out with something you know or are currently working on. Obviously, you probably are not going to find a useful melodic line in your snare drum etude, but you might find one in your marimba solo. Take a piece that is a staple in the marimba literature. A very short list of some great composers for this include (but not limited to) Michael Burritt, Mark Ford, David Friedman, Daniel Levitan, David Maslanka, Ney Rosauro, Eric Sammut, Emmanuel Séjourné, Leigh Howard Stevens, Gordon Stout, and Nebojša Zivkovic. Friedman, Rosauro, Séjourné, and Zivkovic have also written pieces for vibraphone that have great melodies.

Pieces have been transcribed for marimba or vibraphone from such composers as Bach, Ravel, and Debussy. Leigh Howard Stevens has done many of these transcriptions, and they are excellent sources for material.

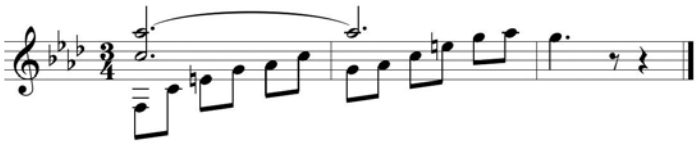
Once you've selected a piece, extract a short phrase that interests you and analyze it. What is the key center? Is it major or minor? Does it adhere to a single key or is there mode mixture or modulation involved? If it modulates, where does it end up? What is the skeleton of the idea? Most melodies can be broken down to the skeleton of the idea, usually a triad, arpeggio, or scale.

Here is a melodic line from the vibraphone piece "Vienna" by David Friedman from his book *Mirror From Another.*

Visit http://www.pas.org/publications/July2012webextras.aspx to hear audio files.

Audio

Original Melody



From "Vienna" by David Friedman

Upon analyzing the line, we see that it is in F minor, and it seems to stay in F minor without modulation. The skeleton of the idea is an extended F minor/major7 (Fm/M7) arpeggio. This arpeggio is found in the F melodic minor scale. The notes of this arpeggio are F, A♭, C, E, and G.

Now, get to know the line. Start by learning it in all 12 keys. Melodies in minor commonly modulate around the circle of fifths, so working through the circle of fifths is good practice. If the idea is in minor, can it work in major as well? What notes need to be changed? Practice the line in all 12 major keys around the circle of fourths. Play the line again, dividing the octave in different ways (major thirds, minor thirds, chromatically, etc.). While taking the line through all the keys, you are not only learning the specific line, but you are also training yourself to hear and think of music relatively.

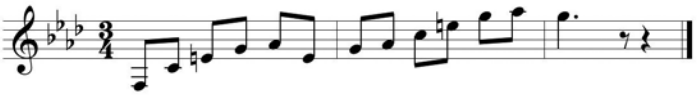
DEVELOPING AN IDEA

Once you have the extracted material and have analyzed it, the creative process can begin. You can apply a number of motivic devices to it. Motivic devices include:

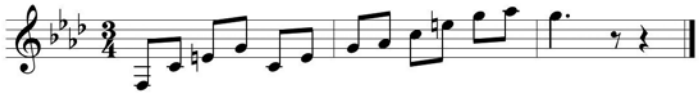
A. Repetition
B. Transposition
C. Mode change
D. Fragmentation
E. Adding to (before, in the middle, after)
F. Sequencing
G. Embellishment or ornamentation (keeping the general contour, using neighboring tones and other devices, still keeping the motive recognizable)
H. Augmentation (making the rhythmic unit or the pitch interval larger)
I. Diminution (making the rhythmic unit or the pitch interval smaller)
J. Inverting (upside down: what goes up comes down)
K. Retrograde motion (play backwards)
L. Retrograde inversion (upside down and backwards)
M. Displacement (pitch and octave displacement; rhythmic displacement)

Below are some examples of developed lines. The original melody already has a good example of repetition (G, A♭, C). Use repetition in other parts of the line.

C, E, G repeated—emphasizes upper structure of the chord

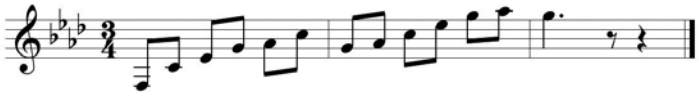


E, G, A♭ repeated



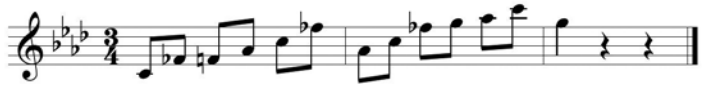
The original melody is from the melodic minor scale. Using the natural minor scale produces a different sound. This line could be used over Fm9 chords. Only one note changes.

F natural minor

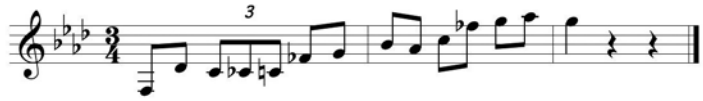


Transpose the line to a different pitch.

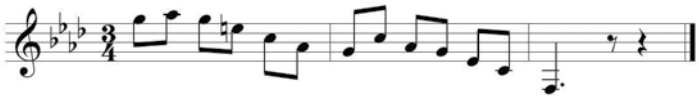
Transposed



Use neighboring tones to add rhythmic variety.



If the line sounds good ascending, will it sound good descending? Maybe in this instance it sounds better to land on the 3rd (A♭) as opposed to the root (F). What do your ears tell you?



Hopefully by now you are starting to see how one simple idea can blossom into hours upon hours of practice material. The examples given were by no means exhaustive. What other melodies can you invent out of this excerpt and on your own?

THE NEXT STEP

If you want to learn to improvise, the next step is to learn a few tunes that you can apply vocabulary to. The 12-bar blues is a good place to start. You can also find a thorough list of jazz standards at www.music.sc.edu/ea/Jazz/standards.html. Continue to transcribe melodies by ear. Music and improvisation are aural traditions and rely heavily on absorption through listening.

Start to think of all of the situations in which you can use your vocabulary. For example, after practicing all of the exercises based on the excerpt from "Vienna," you will have a lot of vocabulary over F melodic minor. F melodic minor can be used for an F minor chord, but does it have other harmonic uses as well? Play an F melodic minor over an E7 chord and it yields a common sound referred to as the altered dominant. F melodic minor over B♭7 gives another common sound referred to as Lydian dominant. If you play F melodic minor over a D bass note, it gives the chord a Locrian ♯2 sound. There are seven applications of the melodic minor sound over different bass notes, each yielding different sounds or colors. Explore these and recognize where experienced players use these colors. Are there other applications for your own melodic excerpt?

Learning to improvise, though rewarding, is a long process. You are learning to speak a language. If you don't find yourself playing freely with the material you have worked on in two weeks, don't get discouraged. Continue to develop the material and work it out, and give it more time to sink in and become part of your vocabulary. I strongly recommend Tony Miceli's website, www.vibesworkshop.com. Not only is it filled with many lessons and performances, but you can also interact on the site with such pros as Ed Saindon, Gary Burton, David Friedman, and (of course) Miceli.

OTHER SOURCES

www.music.sc.edu/ea/Jazz: Jazz educator Bert Ligon's website. Contains a lot of information on jazz improvisation as well as transcriptions and etudes over standard progressions.

www.vibesworkshop.com: Vibist Tony Miceli's jazz vibraphone community. A must for anyone serious about jazz vibraphone.

Drew Johnson is an active freelance musician in Columbia, South Carolina. He holds a B.M. in Percussion Performance from the University of South Carolina, where he studied percussion with Dr. Scott Herring and jazz with Bert Ligon. At USC, Johnson commissioned new works for the percussion repertoire through the Magellan Scholar Grant and recorded a Leonard Bernstein album with University of South Carolina Wind Ensemble, in the fall of 2011, for the NAXOS label. In August of 2012, Johnson plans to move to Philadelphia, Pennsylvania to further his career as a jazz vibraphonist. PN

Sound of Quality

Adams Musical Instruments

Adams Schnellar Timpani - Royal Concertgebouw Orchestra Amsterdam

Adams Schnellar Timpani
Now available in the USA!

For more information and
delivery options please contact Pearl
at shawnlafrenz@pearldrums.com

Adams Musical Instruments
Aziëstraat 17-19
6014 DA Ittervoort, Holland
Phone: +31 475 56 0710
www.adams-music.com

Adams Musical Instruments
are proudly distributed by
Pearl Corporation
Nashville, TN USA
www.pearldrum.com

Creating a School Assembly Program

By Mark Shelton

"The grant that will allow our fine arts series to book your percussion quartet for an evening concert stipulates that the artist must also present an assembly program in a local elementary school. Can you do that?"

Hmmm. You have not set foot in an elementary school since you were in fifth grade. What goes into such a program?

Developing an arts-in-education assembly program can be well worth the effort.

Many musicians find that performing these programs are fun, artistically rewarding, and a good source of income. Since most assembly shows are booked for younger students rather than for high school, this article focuses on developing programming for elementary students.

While simply playing a concert can be acceptable, many sponsoring organizations prefer programs with an educational component. This is the main characteristic that distinguishes a performance from an arts-in-education program.

A good arts-in-education assembly program features an interesting balance of performance and information, entertainment and education. Percussionist and teacher Bob Bloom states, "When a performing or visual artist utilizes an art form as the medium to teach academic subject matter to students, that's arts-in-education." The academic subject matter can range from social studies to science to literature to music. The program may also address a topic that includes ties to multiple areas of the curriculum. Many programs have been developed that do not fit within a strict arts-in-education definition, but rather focus on developing positive behavior such as teamwork, a drug-free lifestyle, recycling, etc.

PLANNING THE PROGRAM

As you begin to plan your program, keep in mind that the standard length for school assembly programs is 45–50 minutes. This allows time for the students to be brought in from their classrooms, the program to take place, and the students to return to their classroom within a single one-hour class period. This length also works well with the attention span of an elementary student.

Elizabeth Showalter, HP Arts

Your program should revolve around a main theme. This central point will provide the major learning objective and give continuity to the program, just as in a lesson plan. You need a theme that is narrow enough to be covered sufficiently in 45 minutes.

An examination of your current repertoire might suggest a theme. What do those pieces have in common? Are there threads that link some or all the works? If a theme is evident in a portion of your repertoire, consider using those works and finding or composing other pieces to support that main idea.

While allowing your current repertoire to suggest a theme is the more organic approach, you can also decide on a central point that can be taught with your art form and find or compose repertoire that supports the concept.

Perusing your state's learning standards for various subjects studied by elementary students can be a source of inspiration. (These learning standards can usually be found at your state's department of education website.)

The theme should be appropriate for the grade levels to which you are performing. Make sure that the theme is a part of the title of your program.

SELECTING MUSIC

The music in the program should relate directly to the theme while also being entertaining. Even if you have allowed your current repertoire to suggest a theme, scrutinize each piece to make sure there is a strong and obvious connection to that central point. Consider performing a short excerpt to demonstrate a point, rather than an entire eight-minute movement. If a certain aspect of the theme needs to be addressed and nothing in your repertoire demonstrates it clearly, compose a brief example.

As you make your choices, consider if any of the works could include audience participation. Whether you are teaching body music, singing, or clapping rhythms, allowing students to "get into the act" can make for good teaching and a good change of pace for the program.

Plan audience participation that includes the entire audience. (One child playing a shaker on stage does not count as audience participation.) Seek to involve the students in activities in which the desired results are

attainable but have some degree of challenge and sophistication suitable to the age level. Clapping a 3:2 clave rhythm can be handled by most fourth-grade crowds, but the corresponding cascara rhythm will probably be too challenging for a large group of nine-year olds.

Take care that the technical and logistical demands of all the pieces can be met at 8:15 A.M. on a small cafetorium stage with one electrical outlet. (If you cannot perform a piece without warming up for 20 minutes and having theatrical lighting, don't program it.) Avoid titles that are inappropriate and/or controversial in a school setting.

Remember the attention span of a third grader. Is every piece of music capable of sustaining the interest of an eight-year-old?

After making your initial decisions, prepare 20–25 minutes of music. The other 50 percent of the show will consist of speaking and audience participation (and hopefully some applause). My preference leans toward six to eight pieces with an average length of three minutes per piece. (Think about the brevity of most pop music.)

Although the explanation of the theme will determine the order to some degree, also consider the program with the same criteria as with any concert: keys, tempo, instrumentation, contrasts, logistics, etc. I always program a strong opening number that can rally the audience into investing its attention. I prefer ending with something exciting. The beginning and conclusion of a school show should not include much *adagio* or *larghissimo*.

SPEAKING TO THE AUDIENCE

The next step is planning the speaking portions of the show. For many musicians, this is the most challenging part. Think about the point that you are explaining with each piece of music and plan exactly what you need to say. Writing it out will help you focus and hone your wording. Pay attention to your grammar. You are setting an example for the students *and* speaking to school teachers. Keep the speaking segments short and make the points obvious and clear. Unlike a classroom teacher who sees the students five days a week and can repeat material, you have but a moment to teach. Make your words count. Always use language that is grade/age appropriate.

In the show, you will probably use several words and terms that are unfamiliar to the audience. Take advantage of those teaching moments and give clear definitions to the students. Consider displaying the word on a sign, orally spelling the term, and/or having the audience repeat the word aloud.

If you do a lot of these presentations, you might consider preparing a PowerPoint or Keynote presentation on your laptop computer, but be forewarned that not every school will have the necessary projector, cables, or projection screens, so you might not always be able to use it. Check with the school in advance, and even if they say they have everything you need, get there early enough to set it up and test it.

> Involve the students in activities in which the desired results are attainable but have some degree of challenge and sophistication.

Avoid over-explaining and cluttering your point. Remember that the music will do part of the teaching.

Once you have written your script and begin to rehearse the show, you may find yourself rephrasing some points, but starting with a written "spiel" will lay a firm foundation and assist you in staying focused on the topic.

MAINTAINING INTEREST

Capturing and sustaining the attention of elementary students can be a challenge. In addition to your carefully chosen repertoire, expert playing, and carefully crafted educational discourse, consider the following suggestions to further hone your presentation:

- Start with the art. Avoid beginning the show with speaking. You are a musician; they expect music. Begin with some music that will capture their attention.
- Use this basic teaching format: Tell the audience early in the show what they are about to learn, teach it, and in your conclusion, give a recap (tell them what they've learned). It's a part of good teaching *and* (mark my words), many teachers will be impressed that you used this framework.
- Try to include some humor. Find a spot early in the program for some comedy. Laughter can put the audience at ease and help you to establish rapport.
- If there is more than one performer, make sure that all ensemble members speak during the program. This provides variety and helps to hold attention (and students want to know that all the people on stage are capable of talking).
- Avoid establishing a predictable "talk-perform-talk-perform" pattern. For example, you can finish playing a piece and, after applause, begin a new song, stop part way through, explain something, and then resume playing.
- You can quickly draw the eyes and ears of the crowd by breaking through the "fourth wall" and moving out into the audience to speak and/or play.
- Enthusiasm for your art should be contagious. Show your passion for the music and it can spread to the audience.

A well-received, meaningful, and fun arts-in-education show can be thrilling for both audience and artist. A "teaching artist" with a well-conceived and rehearsed program can affect a room full of elementary students by conveying information, arousing interest, deepening appreciation, and provoking a few laughs—all in about 45 minutes.

Mark Shelton has presented hundreds of arts-in-education performances as a percussion soloist and as leader of the world music ensemble Tin Roof Tango. From the early days of his career as Visiting Artist at Coastal Carolina Community College to his current work as a soloist, clinician, sideman, and entrepreneur, Mark has created programs, products, and educational services for a variety of ages. A member of the PAS Interactive Drumming Committee, Mark was facilitator of the Friday Night Drum Circle at PASIC 2009. Mark's experience in contemporary praise and worship music is highlighted in the Gateway Create DVD series *Worship Team Director*. For more information, www.marksheltonmusic.com. PN

J.C. Deagan and the Unafon

By Fred Dahlinger, Jr.

This article originally appeared as part of a larger, three-part article titled "Ringling and Ringling; Showmen's Bells, Chimes and Related Novelty Musical Instruments" in Carousel Organ, *the Journal of the Carousel Organ Association of America (http://www.coaa.us) in Issue No. 21 (October 2004), pp. 10–27. PAS gratefully acknowledges Ron Bopp, editor of the journal, and Fred Dahlinger, Jr. for granting permission to reprint this enlightening excerpt from the article regarding J.C. Deagan's life and his unique instrument the Unafon.*

—James A. Strain, PAS Research Editor

Americans have an insatiable appetite for new novelties. Showmen, who earn their living by catering to this nation, are ever on the search for something novel to offer to them and thereby keep the admission revenues flowing. From the 1840s to the 1950s, the outdoor traveling shows provided venues where musical novelties found a natural home. Later showmen that followed in their wake learned much from their predecessors in embracing novelties for attracting or entertaining an audience, and specialty instruments (such as the Deagan Unafon) were fabricated by a variety of domestic makers for this purpose. Among these makers, J.C. Deagan is one of the few who still maintains something of a following due to the fact that his instruments survive in larger quantities and some, such as his later carillons, remain in contemporary use.

J.C. DEAGAN

John Calhoun Deagan (1851–1934) was a widely respected, influential and financially successful manufacturer of percussion musical instruments (Figure 1). Along with his many inventions, patents and other accomplishments, he promoted and secured approval of the universally embraced 440 Hz "A" in 1910, a standard that has impacted literally every musician and musical instrument made since that time. Deagan instruments were of the highest quality, well engineered and manufactured with select materials with pride by a dedicated corps of employees. They continue to be prized by skilled musicians and collectors today.

A brief biography prepared by percussive arts historian and authority Dr. James A. Strain for Deagan's inclusion in the Percussive Arts Society Hall of Fame states "over the years a bit of mystery and legend has developed regarding his abilities and achievements, resulting in a somewhat elusive pursuit of this most influential musician." Developing an accurate biography of Deagan is indeed a challenge. The situation is complicated by the fact that many of his papers were lost in a fire that devastated his personal residence. Today, there are few accessible, primary source documents to clarify several significant aspects of his life story.[1]

Figure 1. J.C. Deagan

More inventor than marketer, it appears that some of the biographical materials issued by the firm were not entirely accurate concerning Deagan's life experience. The company publications were essentially building an image of Deagan for marketing purposes rather than for later historical scrutiny. In hindsight, it is our assessment that Deagan experienced several decades of personal and professional growth that ultimately led to multiple triumphs after he established himself in Chicago and earned recognition as an authority in the percussion musical instrument business and audio arts. While some people associated with him, and having his best interests at heart, may have been reluctant to divulge and acknowledge his humble origins, in actuality the path he trod makes his achievements even more remarkable. His journey stands as a great American success story, readily justifying further study and significant appreciation.[2]

Deagan's parents were Irish immigrants, Michael (1820/1825?–August 18, 1902) and Mary (nee Meagher or Maher) Deagan (1825/1830?–October 7, 1901). The family name is encountered as Dagan, Dagen, Dagon, Dugan, Duigan, and Deegan, with Deagan being adopted as the preferred spelling by the father by 1882/1883. Both parents were born in Ireland and immigrated to the United States in 1840, according to the 1900 census schedules. The family relocated to Syracuse, New York by 1853 and then moved to Youngstown, Ohio sometime after March 1855, where Michael became a naturalized citizen on September 16, 1856.[3]

John Calhoun Deagan, the oldest child of ten, was born at Hector, Tompkins County, New York on November 6, 1851. The 1860 census, the oldest public document to establish his birth, gives his age as nine, inferring 1851. Although 1853 is the year often given for the event, two of his sisters were both born in 1853, Mary Ann on January 13 and Elizabeth on September 22, excluding that possibility. The birth dates for the sisters are confirmed by surviving baptismal records.

Data that Deagan or family members furnished later in life to census canvassers ascribed his birth to 1854. The 1900 census gives John C. Deagan's birth year as 1854. Consistent with that date, his age was given as 57 in the 1910 census and 66 in 1920. Deagan declared in the 1930 census that he was thirty years old when he was married on November 20, 1884, which also supports an 1854 birth year. Earlier data for his younger brother, Thomas F. Deagan, point to a conflict with 1854. Thomas's age was first given as six in the 1860 census, establishing his birth date as probably 1854. The 1870 census enumerator initially wrote 17 and then re-wrote it as 16 for Thomas, further suggesting an 1854 birth year. While total resolution is likely not possible, the author's primary conclusion is that a birthday in 1853 or November 1854 was likely not possible for John C. Deagan, given the births of his siblings Mary Ann, Elizabeth, and Thomas.

Young John Deagan attended school in Youngstown. Later biographies state that he attended Raines College, though the specific time and identity of that institution of higher learning have not been established in any primary source. The National Archives contains a record of a three-year enlistment on August 6, 1870 in the U.S. Navy at Philadelphia for "John C. Dagon." He was described as a 21 ½ year-old man, perhaps exaggerated to meet a minimum age requirement or to avoid parental consent. He was a painter, born in Tompkins County, New York (where his city of birth, Hector, was situated), grey eyes, brown hair, fair complexion, and standing about 5′ 8 ½″ tall.

The hitch brought an assignment to duty on the USS Brooklyn and reportedly a home berth in Great Britain. There actually was a ship of that name, launched in 1858, commissioned in 1859 and remaining in service until sold in 1891. It was a wooden screw sloop, a combination steam and sailing vessel. One summary indicates that it steamed around European seas 1871–1873 and served in the North Atlantic in 1874, all during Deagan's service time.

While in England, secondary and tertiary Deagan sources indicate he had the opportunity to study at the University of London. A later family member said that he received a university degree, but there is no evidence of one being awarded to him. Some accounts state that Deagan attended lectures in London by the famous German scientist Hermann von Hemholtz (1821–1894), whose musical theory had a lifelong impact on him. But Hemholtz did not deliver any lectures in London during the time that Deagan was in the U.S. Navy. The noted scientist definitely visited Glasgow, Scotland in 1871 and gave a London lecture honoring Michael Faraday in 1881, but none of this supports the claim that Deagan heard a lecture series there by the acclaimed scientist or studied with him. It might simply be the case that Deagan, like Alexander Graham Bell (1847–1922), was intrigued and attracted by Hemholtz's work and read as much as possible about it. Bell's admiration and application of Hemholtz's works eventually led to the development of the telephone. Perhaps Deagan favored himself as having had the same illustrious inspiration. In a 1916 corporate publication, it was related that Deagan had visited Europe a number of years previous and studied under Hemholtz, having also made trips to Greece, Egypt, and elsewhere to study ancient musical instruments.[4] A check of the readily available Ellis Island records, covering passages through New York harbor from 1892 to 1924, records only two entries by Deagan, in 1911 (Germany) and 1923 (England). The limited passages may only mean that he favored another port other than New York City for his travels abroad. The Deagan-Hemholtz affiliation and travel abroad remain to be defined with greater clarity.

Deagan was discharged from the U.S. Navy in 1876, after an apparent re-enlistment, and returned home to Youngstown. Though we have been unable to confirm accounts that characterized Deagan as an accomplished or concert clarinet player, it was not unusual for musicians of the time to have a trade or technical skill that supplemented their artistic abilities with other income-earning capability. In 1877 Deagan was listed in the Youngstown city directory as a carriage painter, a trade also designated by the phrase "carriage trimmer," and one shared in common with an aspiring showman, the young Al Ringling. Directory listings for 1878–1880 place Deagan in Bradford, Pennsylvania, where he labored as a sign painter and musician. The entry is the first to confirm any musical skill. The mere occupational listing suggests some time having been expended in learning it. One wonders if clarinet playing skill might have been acquired while serving in the U.S. Navy. Despite repeated attempts, no researcher has been successful in locating John Deagan in the 1880 U.S. Census schedules. He may have remained in Bradford or moved elsewhere other than Youngstown. There are no John Deagan listings for 1882–1883 and 1884–1885 in Youngstown directories.

Deagan reportedly took over the orchestra at Niblo's Garden and later Tony Pastor's Theatre, two well established New York City performing venues. The only "open" time in his life story when this could have happened is 1881–1883. Again, the story seems uncertain because there's no available confirmation of achieved musical prowess that would have enabled him to assume the baton at either venerable showplace. Neither New York nor Brooklyn directories of the period contain any John C. Deagan entries, though there are numerous listings for John Dagan, Deagan, Deegan, and Degan, but none of them as a musician or in a related profession. There are also no Deagan references in reliable resources such as George C.D. Odell's *Annals of the New York Stage* or *The New York Times*. Another stock story states that he played with Haverly's Minstrels and then moved to St. Louis, where he became the musical director at the Grand Opera House (512–518 Market Street, south side, near Broadway). While there, reportedly by 1878 or 1880, he formed a musical instrument manufacturing business. Later Deagan corporate documents from the 1920s and 1930s declared "Established 1880."

A Deagan family tradition maintained that Deagan abhorred off-pitch sounds and proceeded to tune an errant glockenspiel while other members of his orchestra enjoyed their beer, which he detested. The proficiency with tuning the specialty instruments reportedly led to his building of a cottage industry for their repair, and the abandonment of his clarinet playing career. Glockenspiel, in this case, is thought to indicate the metal-bar xylophone and not the small devices of German Christmas tradition.

No known variation of the Deagan name is listed in the St. Louis city directory for 1882 or 1883, but that directory for 1884 establishes him in the music business. Unfortunately, he's not in the 1884 classified listings, and one can only guess at what he was doing under the simple occupation heading of "music." Presumably he worked as a musician, but not as a music teacher, and simultaneously maintained some type of instrument repair or manufacturing activity at his home address.

Deagan met and married Sophia Katherine "Sophie" Funck[e] (April 11, 1863–November 14, 1953, Riverside, Cal.) of Belleville, St. Clair County, Illinois on November 20, 1884. Belleville was just across the Mississippi River from his St. Louis residence, and presumably their paths crossed at some event in the city. The marriage of John and Sophia Deagan produced four children: Jefferson Claude (April 4, 1886–June 4, 1924), Frederick Waldo (November 30, 1894–April 25, 1912), Michael Roy (died in infancy) and Vita M. (June 6, 1901–June 21, 1961).

For the period 1885–1887 Deagan was in the publishing business with George R. Olney. One assumes music publishing, but we've not seen sheet music with their imprint to date nor are there any examples in the St. Louis Public Library. In 1885–1886, their joint office or shop was located at 908 S. 4th Street. For 1886–1887 they relocated the business to 622 Locust, Olney's new location, with Deagan residing at 1004 Market Street. They went their separate ways in 1887, both with a "music" occupation. Nothing else is known of Olney.

By mid-1888 Deagan moved into instrument manufacturing. He was selling a newly invented derivative of the xylophone, which he termed the "Pipelaphone." It was for single and duet playing, with or without accompaniment. It was announced by his first advertisement to the performing trade in *The New York Clipper*, June 23, 1888 (p. 243). His shop location in 1888 and 1889 was given as 1004 Market Street, the same as his 1886–1887 residence. He had already published his first catalog, according to the printed offering, but there are no known copies in existence. His business flourished, but whether solely by his own hands, hired labor, or as agent for other manufacturers is unknown.

By 1889 Deagan was offering to sell to performing artists a variety of musical specialties including Musical Sleigh Bells, Cow Bells, Staff Bells, Swiss Hand Bells, Orchestra Bells, Musical Glasses, Xylophones, Steel Bells, Pipelaphones, Bottles, Flower Pots, Paving Rocks (known elsewhere as a "lithophone"), and Organ Pipes, being a fully fledged dealer in percussion musical novelties. He termed them the "Finest tuned goods in the market." One suspects that he made everything that he sold, given that individualistic claim. The diversity of offerings also speaks to his mastery of the many manufacturing talents necessary to produce so many different instruments.[5]

Deagan was a prolific inventor, with numerous patents for advances in music technology being granted to him throughout his life. He applied for his first patent on April 18, 1888, when he was residing in St. Louis. On August 6, 1889 he and someone named Joseph Carroll were granted U.S. Patent 408,655 for a musical device they called a Pipelaphone" (Figure 2). Little is known about Carroll, who assigned his share of the rights to Deagan. More than likely

he was involved with, or perhaps employed by, Deagan in his musical instrument business.

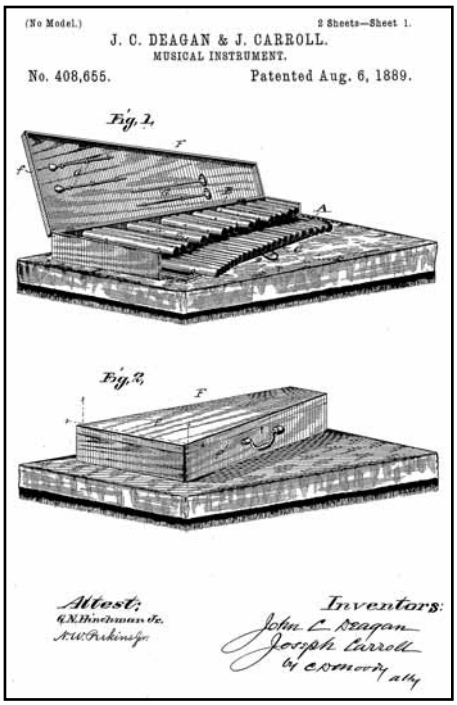

(No Model.) 2 Sheets—Sheet 1.
J. C. DEAGAN & J. CARROLL.
MUSICAL INSTRUMENT.
No. 408,655. Patented Aug. 6, 1889.
Fig. 1.
Fig. 2.
Attest:
Inventors:
John C. Deagan
Joseph Carroll

Figure 2. The Pipelaphone, patented in 1889

As Deagan and Carroll described it, the Pipelaphone had 38 round brass tubes, one-inch diameter and one-sixteenth-inch wall thickness being recommended for best sound properties. The low-C tube measured about twelve inches in length and the high-C about six, with the other tubes graduated so as to furnish a chromatic scale of about three octaves. Whether the raw tubes were made by a seamless process, or rolled and then soldered, is unknown. The most popular Pipelaphone dropped the five lowest notes, while another of just 25 notes was also available. The case and frame were constructed so as to make a portable and simplified carrying arrangement for the musician. The lower set of tubes slid out from under the upper, making them accessible for playing, but yielding a compact package for transport. In later years, the Deagan device marketed as the Tubaphone had a marked resemblance to the Pipelaphone. Another patent was not granted to Deagan until a decade later; it is not known if he attempted to gain coverage for other developments in the interim but was rebuffed by the patent office.

A relocation to 3629 Sullivan Avenue in St. Louis occurred by late 1890, when he offered imitation Church Chimes, made with his patented Pipelaphones, or "long tubes" as his advertisement termed them. A secondary source indicates that he had received a patent for cathedral chimes in 1886, but it has yet to be located. Presumably Deagan had experimented with different alloys, heat treatments, hardness, and dimensions, until he determined the combination that provided the most musically advantageous combination that he then incorporated into his instruments.[6]

Deagan remained at the Sullivan Avenue address, making his "Musical Specialties" through the time when the 1893 city directory was compiled. Trommer dated Deagan's departure for Los Angeles, California as taking place on June 24, 1893. Neither Olney nor Carroll apparently followed their one-time associate.

Deagan went on to San Pedro, according to Trommer. Another source says he became leader of the Catalina Island Band in 1893. He is not listed in either the 1893 or 1894 Los Angeles directories, but perhaps it excluded Catalina Island residents. From spring 1895 through at least part of 1897, Deagan was in San Francisco, initially as a musician and later as a manufacturer of musical novelties, living and doing business at 4 Lily Avenue. In advertising, Deagan stated that he made the musical instruments used by the Deltorelli Bros., a known musical novelty act that did vaudeville and circus work.[7] They were among his many customers in the performance arena. Trommer sets Deagan's departure from California as September 18, 1897, but provides no explanation for the move.

Chicago might have been the source of his metal supplies or perhaps judged desirable as a central business location for the continental United States. By the time the 1898 city directory was prepared, his shop was at 318 Dearborn Street and a residence was located at 2438 Wabash Avenue. Trommer says that Deagan previously had rented shop space in the landmark Monadnock Block (built 1893) at 53 West Jackson and also 2419 Wabash. He moved to 358 Dearborn by 1899. The family resided at 459 South State Street in 1900.

The amusement business was thriving, with the proliferation of recreation time and disposable income in America fueling great expansions in popular entertainments and creating much new business for suppliers to the trade. A new catalog was offered for 1901. Deagan relocated the shop to 2157 North Clark Street, where he erected a factory about 1904. The location was renumbered about 1909 to 3800–3810 N. Clark St., corner of Clark and Grace. A 1912 image shows a two-story brick structure with a circular tower on the corner of the second story (Figure 3). The business was booming and he needed the additional space to fulfill the many orders for his broad product offerings. Another catalog of 100 pages had just been issued. In the spring of 1910, it was announced that he had broken ground for a new factory, adjacent to his current plant. It would add 35,000 square feet of space to his factory operation and was stated to cost $50,000. Deagan claimed that it would be the largest single factory in the country for making musical instruments.[8]

Real estate opportunity knocked, and Deagan revised his expansion plans, taking possession of the impressive and modern looking structure erected at the intersection of E. Ravenswood Park and Berteau Avenue. It became the Deagan Building, where he relocated his firm by 1912. The street address became 1760 (and 1770) Berteau, with 4203 Ravenswood Park Avenue also being cited. The Deagan Building was an impressive five-story masonry structure with a tall tower (Figure 4). It reportedly represented an investment of $415,000, including the land on which it stood. Measuring 100 by 160 feet, there was 80,000 square feet of space inside for manufacturing purposes.[9] The business, per Trommer, was incorporated in 1913 as J.C. Deagan Musical Bells, Inc., with Deagan as President, and then renamed J.C. Deagan, Inc. on April 14, 1916. The former name is found in some mid-1918 advertisements, while the latter can be found in those of 1921. Simply his name, J.C. Deagan, had sufficed through 1916 in marketing materials. Incorporation brought some aspects of legal protection with it, as well as the possibility for further expansion. It does not appear that Deagan ever brought partners into the firm for access to additional capital.

By early 1913, Deagan catalog "D" had been issued covering 126 types of orchestra bells. Catalog "E," offering 160 different xylophones, was in print and "F" was on the presses, offering a variety of novelty instruments. The busi-

Figure 3. Deagan's factory occupied this structure, complete with his name on the roof, between 1904 and 1912. It indicated the size to which his manufacturing business had grown in two decades. Author's collection

ness prospered, with particularly substantial growth in carillon installations beginning in 1916. Other developments followed, assuring a substantial amount of work for the firm and a financially secure existence for Deagan and his family. Throughout his life he remained the president of his business and brought his family in to manage and perpetuate it. He eventually yielded day-to-day leadership to others, including members of his family, all of whom were very competent in guiding the business. Deagan moved back to the balmy climate of the Los Angeles area about 1926, and for the last years of his life resided comfortably at the Surf and Sand Club, Hermosa Beach, which later became a Biltmore Hotel. A set of Deagan Tower Chimes was later installed on Catalina Island, and perhaps he enjoyed their melodies on occasion. He died in California after a brief illness on April 28, 1934, at the age of 81.

The Deagan firm was sold and resold several decades after the death of the founder. The I.T. Verdin Company of Cincinnati, Ohio, bought the tower chime and carillon division about 1972. Verdin is now part of a Dutch operation. The remainder of the Deagan operation was purchased by Slingerland Drum Co. in 1978. Owner C.G. Conn sold Slingerland/Deagan to the privately held Sanlar Corporation in November 1984, and it declared bankruptcy in January 1986. Yamaha International Corporation's Musical Instrument Division acquired the Deagan mark and assets shortly before the end. The archives (ledgers, blueprints, company records) were generally relocated from Yamaha's Grand Rapids, Michigan office to Japan. A few items may remain in Michigan. Other Deagan documents, testimonial letters, etc., were reportedly removed from the business files before they were destroyed. These, including a ledger listing the carillon installations, may still be in the possession of the Deagan family. The Deagan Building now houses the Century Mallet Instrument Service Company, founded in 1980 by Gilberto Serna. He maintains a business of repairing and selling percussion instruments, including those made by Deagan, and also has possession of some Deagan documentation. By his work, the heritage of J.C. Deagan continues in the location where the name was made world famous.

Figure 4. The impressive Deagan Building still stands today. Deagan-made percussion instruments are still being repaired on the premises by the Century Mallet Company. This is a 1912 image. Author's collection.

THE DEAGAN UNAFON

Branching out from strictly manually sounded percussion devices, the Deagan firm invented and manufactured a number of instruments that utilized electricity to operate them. The application of electrical control enabled some devices, such as tower and pipe organ chimes, to be played at a distance from the musician and keyboard. The system consisted basically of electrical contacts on a keyboard connected by wires to solenoids that sounded the instrument components. The latter was the basic concept of the Deagan Unafon.

When first introduced to the show trade in late 1913, the instrument was advertised as the Deagan "Unaphone." The name appears to have been specifically created for the instrument. "Una" comes from the Latin meaning one; "phone" comes from the Greek "phonos" and means "sounding." Obviously, Deagan was trying to portray the Unafon as having a single pure, unified tone. There were many phone-named devices at the time, including telephone and gramophone, and connecting onto their widespread appreciation as leading-edge technology could enhance prospects for the new machine. Norman Baker took the same tack when he launched his Tangley "Calliaphone" the following year.

There were challenges with the new "Unaphone" name, both in spelling and pronunciation. We surmise it was intended to be pronounced "you-na-fone" or possibly "ooh-na-fone."

Figure 5. Deagan placed full-page advertisements in the amusement trade publication Billboard to promote broader sales of the Unafon. In March 1915, when this ad ran, the final name of the instrument had yet to be finalized.

By April 1915 it was referred to in trade accounts as the "Deagan Electric Unaphone Calliope," mimicking the name that Bentley had bestowed on his unique apparatus. In July 1915 it was offered as the "Deagan Electric Unaphone." That changed by December 1915 to "Electric Una-fon" and by March 1916 it was simply "Una-fon" (pronounced you-na-fon or ooh-na-fon), followed by Unafon, with the hyphen dropped, in 1926. Heavy competition from the relatively new, equally inexpensive, similarly portable, and automatically operated Tangley Calliaphone caused Deagan to sometimes characterize his machine as the "Deagan Electric Unaphone-Calliope" (Figure 5).[10]

The heart of the Unafon was the "unit," as illustrated in the firm's catalog (Figure 6). It consisted of a specially cast and contoured bell bar mounted on a quarter-sawn oak base by means of three wood screws. The bar was concave shaped on both the exposed and concealed face, reportedly hand ground to fully develop the tone generating capacity. Above it were mounted the paired magnet assemblies that operated the mallet. Emanating downward from the magnets was the mallet assembly, including the shank and the head that actually struck the bar. A hole located in the oak base, strategically behind the bar, was covered by a stopped metal tube that contained a column of air that resonated when the bar was struck. It served to amplify the volume of the tone generated. When the magnets were alternately

energized by depressing the appropriate key on the keyboard, it caused a repetitious vibration of the mallet, ringing the bar. The sound thereby created was amplified by the resonator tube behind it, increasing the audio power. Deagan furnished all models with "loud-tone" mallets; however, a "soft-tone" version was also available upon request. The difference between the two is not defined, but one assumes that a less dense or softer material was employed in the manufacture of the softer-sounding mallets.

The units were mounted on a metal frame consisting of steel pipe and fittings, arranged with feet so that it would stand upright. Keyboards were of a standard piano arrangement, housed in oak and fitted with a cover for protection and security. A ten-foot long flexible cable, akin to multi-conductor telephone type cables, connected the keyboard to the units, which were wired on the back side to a connecting plug. Extension cords were available for installations when the instrument was remote from the keyboard. The contacts within the keyboards were tungsten coated for maximum durability. When desired, mechanical operation was facilitated by a Deagan-furnished "Pianola Attachment," or what is generally termed a "push up" unit today (Figure 7). It totally replaced the keyboard. Within it the perforations of the paper rolls were somehow converted into an electrical pulse that operated the units. It was available only for the largest model, No. 449, because the compass of the other instruments was too limited to provide acceptable musical results. Though the roll type is not specified, it was stated to be capable of being used on a regular piano, suggesting the typical 88-note rolls were employed. When the surviving catalog was actually distributed, "Discontinued" was stamped across the Pianola Attachment page, suggesting limited popularity or musical success.

Power for the Unafon came from either an eight-volt storage battery or a motor-generator set that could be connected to a regular 110-volt, 60 Hz power outlet. Deagan also sold a Tungar Electric Company battery charging device so that customers could readily replenish the three- to four-hour charge that a battery could hold. A motor driven "interrupter" provided the means to alternately make and break the electrical circuit to the magnets, resulting in the beater action. A switch on the keyboard provided the single stroke or reiterating selection.

The bell bars are shown in the circa 1921 catalog with several patent numbers stamped on them, a feature that the author has not seen in actual practice (Figure 8). They included July 21, 1914 and two other dates that are not readily discernable (possibly Feb. 8 or 9, 1911 and Feb. 2, 1912?). The first correlates with U.S. Patent number 1,104,478 issued to John C. Deagan covering resonant tubes.

Perhaps the most important specific patent coverage was that for the Unafon electrical system and the unit assembly. The former was granted to Deagan's son, Jefferson Claude Deagan, number 1,158,988 of November 2, 1915. It had been filed on May 12, 1913. Another was number 1,233,989, the application for which was filed on November 13, 1916 and granted on July 17, 1917, again to Jefferson Deagan (Figure 9). It covered primarily an adjustable hammer arrangement to achieve different musical effects. Jefferson Deagan has been identified by some as more salesman than inventor. Exactly why he received the recognition for the patents is unknown, but as the son of the owner of the firm and an involved manager he may have had ultimate authority.

A broad variety of different Unafon models were developed. The first illustrated in July 1915 was a two-level device with 32 bells, Model F2308, although in the accompanying cut only 22 bells are visible. Also offered was the larger 37-note unit, F2310, having a three-octave compass from F to F. These were priced at $240 and $270 respectively. With keyboard (having a soft-loud button), ten-foot flexible cable, and storage battery the entire rig packaged for shipment weighed in at 250 pounds. The instrument filled an area 31 inches wide, 26 inches high, and eight inches deep and weighed about 100 pounds. The magnets were not covered by protective metal "dust hoods" at the time, but the instrument was still claimed to be "weatherproof and fool-proof."

The models offered in March 1916 were comprised of 25, 32, 37 (the three-tiered 2315 octave couplers), and 48 notes, with prices ranging from $185 to $400 and weights from 80 to 175 pounds. Operational cost was three cents an hour, which presumably covered only the electric power and not the player. By late that summer prices were dropped, presumably to unload excess inventory so that it would not have to be carried through the winter. The in-

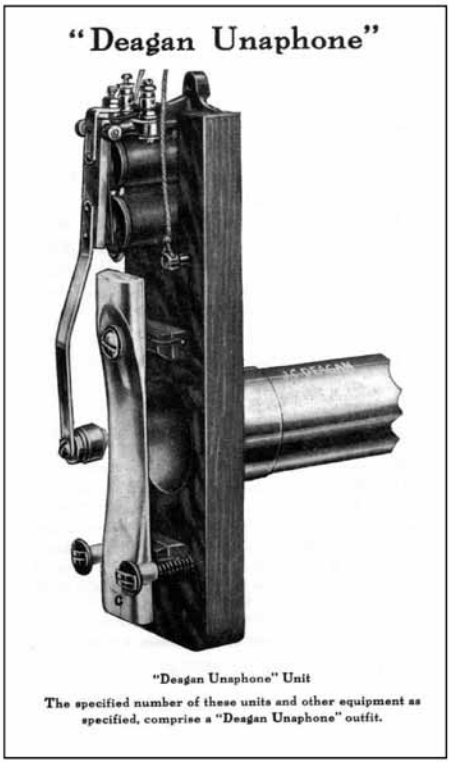


Figure 6. The "unit" was the working heart of the Deagan Unafon. It was comprised of the base, the bell and supports, hammer, magnets and the resonator tube.

Figure 7. Deagan automated the Unafon by adding a piano roll playing unit. Electrical contacts were added to the device to make it functional.

Figure 8. The unit was redesigned into a single magnet driver with a plated cover by 1919. Most of the Unafons in existence today are of this design, with the earlier two-magnet units being relatively rare.

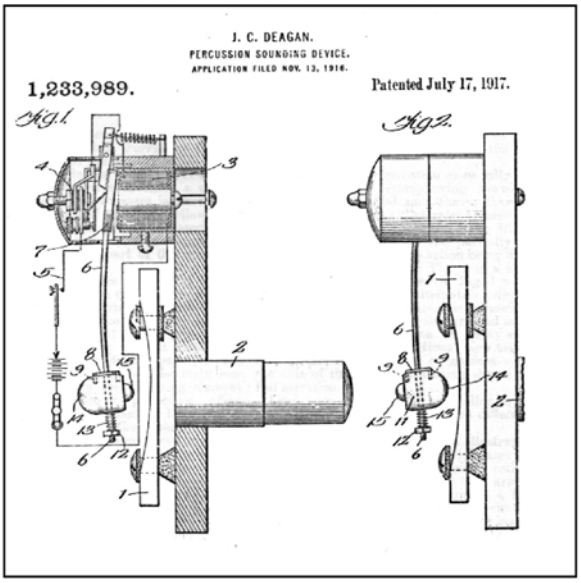


Figure 9. The 1917 patent for an adjustable hammer was the first to disclose the design of the new single magnet device within a protective cover. The design shown was not the exact one placed into manufacturing.

struments were offered as follows: two octaves, $185; 2 ½ octaves, $240; three octaves, $270; four octaves, $400. By the spring of 1921, prices were established in print for: No. 425, two octaves, $300; No. 437, three octaves, $400; No. 449, four octaves, $500.[11] A four-page brochure from that time detailed the No. 433 with 33 units, 2 ¾ octaves with octaves couplers for $375.

The Unafon was covered in Deagan catalog "F," first issued in late 1913. It covered a variety of electrically operated percussion instruments. Vestal Press re-printed a copy of a Catalog F that probably dated to the latter half of 1915, given the use of the term "Unaphone." In addition to delineating different "Unaphone" models, the publication offered similar devices including Class A and B Musical Electric Bells, Musical Electric Swiss Bells, and the Octaphone (Figure 10). The last named device was similar to a Unaphone except that two bars sounding an octave were struck simultaneously. Unaphones were offered in three styles, unmounted, on a floor rack, or in a traveling trunk. They came in nine chromatic ranges (12, 15, 20, 25, 32, 37, 44, 49 and 56 tones), and in high and low pitches. The options resulted in a total of 54 different models being offered, with model numbers ranging from 2080 to 2336. The three top-of-the-line units were $350, $400, and $425 respectively. The keyboards had switches for loud and soft operation as well as buttons to play single stroke or vibrating mode.

The letter "F" catalog identification remained in effect in the years thereafter for later releases. At least one copy, thought to be a later edition, survives, and is completely devoted to the Unafon. The model numbers included within it would suggest an issuance date in alignment with 1921 data presented above. It likely represented an overall update and improved design for the Unafon, most readily recognized by the addition of cast metal dust hoods over the re-designed magnet apparatus. Early style Unafons had a dual magnet for each unit and were not covered. Later models had a single large magnet and armature assembly that was protected under the dust hood. In lieu of two magnets, the new design had a single magnet that incorporated a set of contacts that were opened after the beater struck the bell, with a spring then returning the mallet to the start position and initiating the reiterating cycle again by closing the contacts. Such an arrangement can be seen in the patent of 1917 (Figure 11). The models detailed in the new catalog were reduced to just the following three, all available only in the floor rack style.

No. 449, four octaves, chromatic C to C, 49 tones, keyboard equipped with octave coupler, bars on four levels, $500.

No. 437, three octaves, chromatic F to F, 37 tones, bars on three levels, $400.

No. 425, two octaves, chromatic C to C, 25 tones, bars on two levels, $300.

By 1924 the number of available Unafon styles had been reduced to just two, retailing at $375 and $500 each, with the largest size fitting into a Ford automobile. Portability was an advertised feature with these instruments.

As one would expect of a major manufacturer that sold thoroughly engineered products, every part of a Deagan Unafon was covered by its own detail drawing. A surviving set of copies of the drawings reveals that the earliest were dated 1921, with most dated between then and 1926. One replacement sheet is dated 1948, suggesting that the factory supplied individual parts at least that late. Some were stamped with the date 1962, when they may have been furnished as a copy. The 1921 drawings include the dust hood on the magnets. The mallet head in this set was fabricated from unspecified "AA" rubber ball material. Drawings for pre-1921 models are unknown to the author. Two pre-1921 instruments are preserved at Circus World Museum.

To support sales of the Unafon, Deagan went to the extent of publishing a sample page of music for the machine in 1915 (Figure 12). It covered the full application range, having selections that included *Old German Song*, *Sacred*

Figure 11. The best known Unafon today is the large 49-note unit, playable in both single stroke and repeating modes via a keyboard switch. Several dozen of these units are in preservation today. Author's collection.

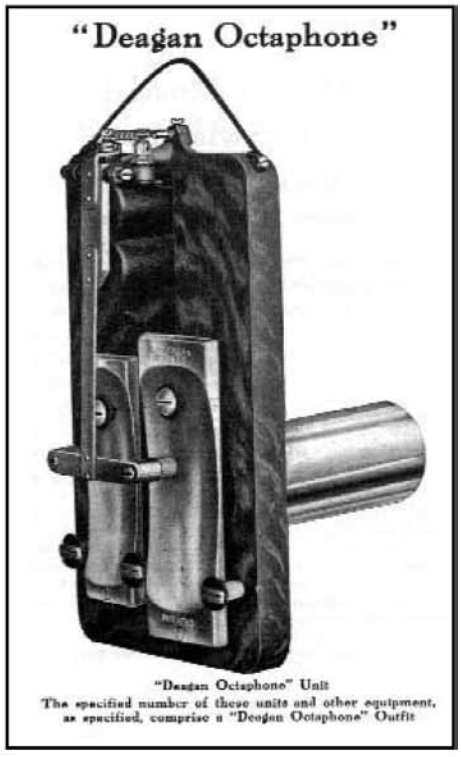


Figure 10. Variety was added to the Unafon by having paired bells playing in octaves. The Deagan Octophone was the instrument that resulted. It is unknown if any exist today.

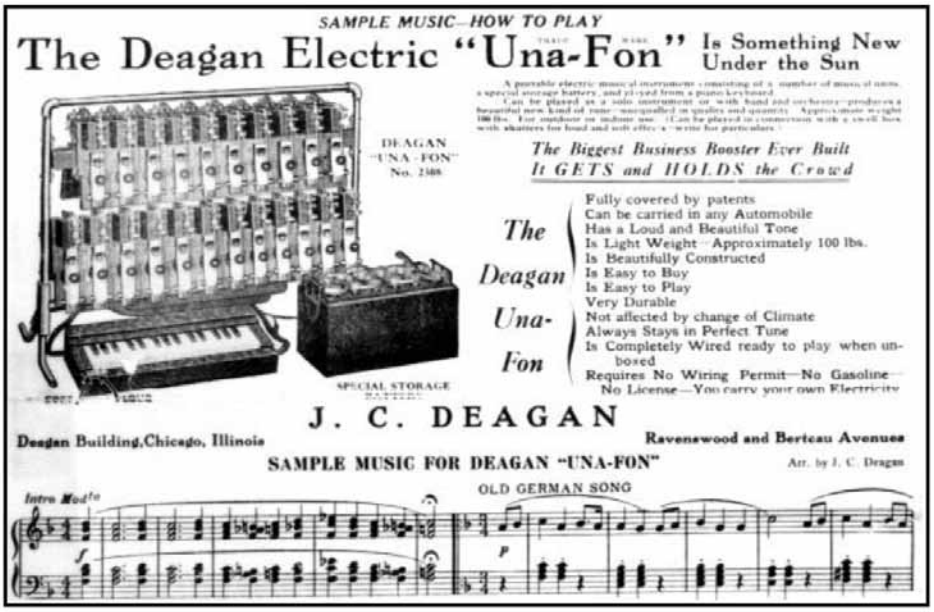


Figure 12. Only rarely did manufacturers supply specially composed music for use with their instruments. Given the peculiar sound of the Unafon, in 1915 Deagan wisely suggested to novice players how it might be played with success by offering sample arrangements. Author's collection.

Medley, *Come All Ye Faithful*, *Godward* (*Nearer My God to Thee*), *America*, *American Medley*, *Marching Thro' Georgia*, *Dixey* (sic), *Tipperary*, and *Watch on the Rhine*. Earlier advertising confirmed that ragtime, tangos, and two-steps were readily played upon it. Any number of skilled musicians surely tried their hand at the Unafon, but the most notable to have come to the writer's attention is Liberace, who in 1960 played a large four-octave model that is now at Circus World Museum. By 1931 the firm had also issued a "How to Play the Deagan Una-Fon" sheet, which recommended playing tunes in the lowest register possible because of the limited compass as compared to a piano.

Deagan initially marketed the Unafon to theaters, suggesting that as an outdoor advertiser it would bring in the crowds and raise the receipts. Portability, ease of playing by either a piano player or drummer(!) and its sweet tone were offered as prime reasons to buy one. A "Unaphone in your lobby Kills Competition," and it was proclaimed, "More exciting than a Steam Calliope." The overwhelming successful re-election of hometown Chicago Mayor William Hale Thompson in 1915 was attributed by Deagan officials to the ability of their instrument to draw attention to his campaign. Mounted in an automobile with banners on the sides, it also saved a great deal of money as compared to the brass bands previously utilized. It was also embraced by the showmen operating attractions along the Zone, the midway at the 1915 Panama-Pacific International Exposition, where no less than four of them broadcast with a new Deagan machine.[12] The orders flowed in, to the point that by April 1915 the firm had fallen far behind in filling orders. Challenge brings success, so the firm placed a full page ad in the *Billboard* of March 18, 1916 (p. 83) to further extol the popularity of the device. No less than 36 high profile circuses, carnivals, amusement parks, ballrooms, independent attractions, baseball parks, skating rinks, and excursion boat companies were listed as satisfied buyers. Despite the price breaks of late summer 1916, Deagan's spring 1917 press release claimed the invention of another new Unafon model of greater volume. No details were revealed, suggesting that it may have been simply an aggrandizement of the octave coupler feature that enabled a machine to produce greater volume by playing in octaves. Business was claimed to be so great that an entirely new manufacturing department had been created to satisfy demand. Despite the declining number of skating rinks, that public diversion was the focus of Deagan marketing in the winter of 1917–1918, when flush revenues meant a possible purchase. The same mentality applied in the spring of 1918, when traveling circuses and carnivals were the focus of new ads that claimed the instrument could be heard a mile or more. A big Deagan ad for the Unafon cited their use by all of the bigger circuses in the summer of 1921. Towards the end of large demand, the company still advocated these thoughts about the instrument: "the greatest bally-hoo in the world," "Played same as piano but has fifty times the volume, yet weighs less than one-fifth as much," "Will draw the crowd and hold it where all else fails." Deagan advertisements continued to push the Unafon as late as 1926.[13]

The Unafon never experienced as broad a use on circuses as the air calliope, but overall sales in all applications were probably greater. Ringling Bros. World's Greatest Shows, which acquired one of the first circus air calliopes in 1913, was the first to employ a Unafon in 1914. A two-level instrument was placed in the open, on top of the Egypt Tableau wagon, where it was played by Minnie Rooney (1886–1978) (Figure 13). The "Electric Bells," as they were termed by show parade order, made an even more exotic presentation of the float, which was drawn most years by a team of sixteen camels. One surmises that it was not displayed or played when inclement weather threatened the street parade. Deagan advertising reveals that the Ringlings had actually used three units in one season, perhaps all in the same application, with two serving as backups. The Unafon

Figure 13. A Baraboo, Wisconsin girl brought the Unafon on top of the Ringling Egypt Tableau to life, adding further exoticism to a parade feature that was usually pulled by the only trained team of 16 camels in the world. Author's collection.

Figure 14. Carnival back end shows, presented under tents at the far reaches of a horseshoe-shaped midway, attracted their crowds with music. A big Unafon is shown here on the circa 1918 Con T. Kennedy Shows side show bally platform. Albert Conover Collection.

Figure 15. The only automated Deagan Unafon offered for second hand sale during the heyday of the instrument was this 1930 rig from St. Louis, Missouri. Advertisers had a field day with various portable musical instruments attracting attention to their rolling billboard trucks.

remained a parade feature through 1918 and then was incorporated in the Ringling Bros. and Barnum & Bailey Combined Shows parades of 1919 and 1920. There is nothing to indicate that the "Big One" ever used the Unafon again.

Other circuses that purchased Unafons included Al G. Barnes (1915), LaTena and Rhoda Royal (both circa 1915–1916) as well as John Robinson, Gentry Bros. (circa 1917–1918), and Hagenbeck-Wallace (circa 1918). Photographs provide the best evidence of circuses that housed their instruments inside a wagon for parade purposes. Those that have been discovered include Sells-Floto (circa 1917), Rhoda Royal (1919), Gentry Bros. (circa 1920), Hagenbeck-Wallace (1934, now in possession of the Conover family), and Cole Bros. (1935). In no case have we found where a circus fabricated an entirely new vehicle to house and haul a Unafon. In all cases, existing vehicles were adapted or pressed into service, fulfilling the general idea that they could be added at minimal cost. The Sells-Floto rig was a three-level model housed in a smartly decorated pony-sized vehicle that previously was a small animal cage wagon. The Gentry Bros. instrument was a three level model rearranged to be only two levels high, perhaps to lower the center of gravity and make it less prone to falling over when the wagon was started or stopped with a jolt. It was rather crudely adorned but inserted another form of music into the parade at nominal expense. The Rhoda Royal Unafon of 1919 had the distinction to be the only one ever pulled by two elephants. Both the 1934 and 1935 examples noted were placed in existing air calliope wagons that were gutted to house the Unafon. Both of these wagons exist today, one at Circus World Museum (#82 Cole Bros. Air Calliope) and at the John and Mable Ringling Museum of Art (Hagenbeck-Wallace Air Calliope, the colloquially named "Harp and Jesters"). Perhaps the most unusual presentation of a Unafon was the example that concluded a center ring performance by Fred's Trained Seals on the 1924 Hagenbeck-Wallace Circus, wherein the instrument was played by a seal. Presumably the seal was trained to hit keys on the keyboard, perhaps of a modified nature, with its nose.

Traveling carnivals and other types of shows found value in the instrument. The Rutherford Greater Shows (1914), Con T. Kennedy, Dreamland Exposition Shows, Gordenier Shows, Wortham Shows (all circa 1915–1916) as well as Johnny J. Jones Exposition (circa 1917) all placed a Unafon on a showfront to draw a crowd, or "tip," in their parlance (Figure 14). These were followed by S. W. Brundage, Clifton-Kelley, K. G. Barkoot, Tom W. Allen, Joseph G. Ferari, C. W. Parker, and Ed A. Evans (all circa 1917–1918). Pearson's Midgets, a single truck show that played the Southwestern Ohio Fair Circuit in 1921, had a three-level Unafon to draw guests to visit Major Tiny and his equally diminutive bride.

Jim Bracken's Musical Show, a traveling vaudeville operation, contracted with Deagan for a special vertically-split, four-level instrument. Each half was mounted to either side of the cowl of the Beggs Six straight-bed truck that circulated about the streets of the community being visited. Amusement parks that purchased the Unafon included Saltair Pavilion, Atlantic City's Steel Pier, Revere Beach, both Riverview and White City in Chicago, and Reed's Lake Pavilion in Grand Rapids, Michigan (all circa 1916).

While a number of recent collectors have retrofitted a roll-playing mechanism to their otherwise manually played Unafons, only one example of an automated machine from the heyday of the instrument has been discovered. In 1930, the Advertising Scale Company of St. Louis, Missouri offered to sell a Deagan Unaphone, described as "the only one made that plays automatic, with a roll." There were five selections on each roll, suggesting that a standard form of piano roll may have been utilized. The instrument was mounted on a Chevrolet straight-bed truck, upon which a large box body was built to hold advertising signage[14] (Figure 15).

ACKNOWLEDGMENTS

In addition to those credited in the text or notes, the author is grateful to Dick Lokemoen, who provided appreciated guidance and references to the author.

ENDNOTES

1. There is Deagan coverage in *New Grove Dictionary of American Music*, (1986), Vol. 1, p. 591; Hal Trommer, "John Calhoun Deagan," *Percussive Notes*, February 1996, p. 84; *Manhattan* (CA) *Daily Breeze*, 1934 obituary; *Billboard*, May 12, 1934, p. 30; *National Cyclopedia of American Biography*, (1961), Vol. XIIII, pp. 391–392; Dave Junchen, *Encyclopedia of the American Theater Pipe Organ*, Vol. II (1989), pp. 843–864; and www.pas.

org, the website of the Percussive Arts Society. These sources were augmented by personal contacts with Dr. James A. Strain of Northern Michigan University and Chuck Askins of Chicago, Illinois, who were very generous in their sharing of Deagan knowledge. Trommer's papers include some specific information unavailable anywhere else. He was a company salesman and apparently obtained details directly from Deagan or other documentary resources.

2. Dr. Strain's biography enumerates Deagan's noteworthy accomplishments. The Percussive Arts Society website, www.pas.org, is a rich source for gaining knowledge of the broad world of percussion instruments.
3. Michael Deagan family information can be found at a website established by descendant Tom Deagan, http://homepages.rootsweb.com/~vgdeagan/michael.htm. It was supplemented by personal communications with him, for which the author expresses his grateful appreciation. Deagan has access to an 1886 memoir prepared by the youngest Deagan daughter, Frances. The author's analysis does not agree in all regards with the Deagan data as presented, but such differences are not uncommon in genealogical work. Census schedules for 1860, 1870, 1880 and 1900 were also consulted, kindly provided by Judy Griffin.
4. J.C. Deagan, *Fundamentals in Pitch and Tuning Musical Instruments* (1916), copyright copy at Library of Congress, courtesy Dr. James A. Strain.
5. 1889 St. Louis city directory listing and *Clipper,* May 18, 1889, p. 170.
6. *Clipper*, May 18, 1889, p. 170; December 20, 1890, p. 652.
7. *Clipper*, May 11, 1895, p. 156. The first Deltorelli brothers were Andrew and Joe, later users of the name were Max and Franz, all of whom appeared with Ringling Bros. by 1918 and later in Ringling Bros. and Barnum & Bailey Combined Shows.
8. *Clipper*, March 26, 1910, p. 157.
9. *Clipper*, March 30, 1912, pp. 21 and 24; *Billboard*, April 6, 1912, p. 60.
10. *Billboard*, November 1, 1913, p. 63; July 3, 1915, p. 30; December 11, 1915, p. 13; January 29, 1916, p. 29; March 18, 1916, p. 83; May 6, 1916, p. 28; December 11, 1926, p. 118.
11. *Billboard*, July 3, 1915, p. 30; March 18, 1916, p. 83; August 19, 1916, p. 35; March 19, 1921, p. 77.
12. *Billboard*, December 12, 1914, p. 50; April 24, 1915, p. 23.
13. *Billboard*, October 13, 1917, p. 36; November 17, 1917, p. 31; May 25, 1918, p. 27; July 4, 1921, p. 25; March 19, 1921, p. 77; December 11, 1926, p. 118.
14. *Billboard*, March 29, 1930, p. 186.

Fred Dahlinger Jr. is Curator of Circus History with the John and Mable Ringling Museum of Art in Sarasota, Fla., a campus of Florida State University. He holds a B.S. degree in Mechanical Engineering from Carnegie-Mellon University. His publication credits include over 70 articles and three books, with *Badger State Showmen*, co-authored with Stuart Thayer, funded by a Wisconsin Sesquicentennial Commission grant. He was the history consultant for the NEH-supported exhibit and book *The Amazing American Circus Poster* and contributing editor for Taschen's 18-pound volume, *The Circus 1850–1970.* Fred has originated exhibits and public programs and managed the restoration of circus wagons, railroad cars, National Historic Landmark winter quarters structures and outdoor musical instruments, including band organs, calliopes, and specialty percussion devices. Fred was recently named Editor and Publisher of *Bandwagon*, the bi-monthly journal of the Circus Historical Society, which he has also served as president and trustee. He is also a board member of the Carousel Organ Association of America and is a frequent contributor to the journal *Carousel Organ*. PN

YV-2700
Also available in Gold

Jazz Educators Depend on Yamaha.

The only choice – Yamaha. Why? We have world-class designers, state-of-the-art manufacturing techniques and are committed to producing the industry's most consistent, superior-sounding instruments available. Just three of the many reasons that Jazz Educators depend on Yamaha. Learn about this instrument and more at **www.4wrd.it/jazzpno**

YAMAHA

usa.yamaha.com

VALUE · QUALITY · SUPPORT · PROFESSIONALISM

D=TC²: A Timely Discussion

By Joel Rothman

Several months ago an instructor came to me to learn my particular system for teaching drums. During the lesson he especially wanted to hear what I felt was the most important aspect of playing the instrument that should be conveyed to new students. I explained that, in my opinion, once a student is learning to read, gaining some technical proficiency, and becoming familiar with the basic beats, emphasis should be placed on laying down good time.

Time may be the fourth dimension while traveling through space, but it should be considered the first dimension when playing the drums. Nothing else is more important. Whereas most other aspects of drumming, such as reading and technique can be taught formally through method books, there are no books to my knowledge that focus on the timeless topic of playing in time. And so at some point, a discussion relating to the subject has taken place with virtually every student that has ever studied with me, beginner to professional.

Time may be the fourth dimension while traveling through space, but it should be considered the first dimension when playing the drums.

I shared with him that I approached the topic by pointing out the three aspects to playing in time. First and foremost, though seemingly obvious, is keeping time—not speeding up or slowing down. While some students have a better "inner clock" than others, there are two things that any beginners can do to improve their ability to keep solid time. Playing along with recordings is one, and no doubt most students do just that. However, there is one major problem associated with playing along to recordings, and that's the fact that you're doing just that—playing along. The drummer on the recording is the one keeping time, not you. It is much better to play with other musicians whenever possible. Even playing with just one other person is helpful, but it is most beneficial if the musician is another member of the rhythm section such as a guitarist, bassist, or pianist rather than a horn player.

I continued to explain that there's one major difference in keeping time these days as opposed to years ago, and that has to do with the fact that all the other instruments in the rhythm section are now electrified and attached to amplifiers or sound systems. In terms of keeping time this represents a two-edged sword for drummers, making their job easier or more difficult depending upon how good the other members are at keeping time. When they're doing their job well, it's hard for a drummer to go wrong, even if the drummer's own time is a bit shaky, since the power of the other members of the rhythm section can carry the drummer along. By the same token, if one or more of the other members tends to rush or drag the time, the power of their amplification could make it nearly impossible to keep the rhythm section tight and together. More than often it's the drummer that's blamed for rushing or dragging the time, even though it may not be his or her fault.

The second aspect of playing time is laying it down with the right concept and feel for the nature of the music one is playing. For instance, a student whose only experience is playing with a rock band—which is probably the case with most beginner to intermediate drummers—may know the basic jazz beat but still not be able to lay down swingin', toe-tappin' time. In this case, listening and playing along to recordings is especially important because it can definitely help to develop one's ear for playing with the right concept and feel. Once again, playing along with other musicians is essential in order to "make it real."

There's one other aspect to this second point of laying down time with the right concept and feel, and that has to do with understanding when and how to play directly on the beat, when to purposely lay back, or when to play on top of the beat while not rushing or dragging the time. This concept cannot be satisfactorily explained in words, but really has to be discussed and demonstrated by the instructor.

The third and last aspect of playing time, unlike the first two, has to do with coordination. In playing a set of drums one is constantly using three and four limbs. So while developing formidable reading and technical skills is desirable, it's of utmost importance that coordination between the four limbs be considered primary since it's this coordination that's an inherent feature of playing any of the basic beats and laying down great time. And to this end there's a myriad of method books to point the student in the right direction.

Finally, if you are perplexed at the title of this article, D=TC², I'll explain: it's somewhat tongue-in-cheek. I borrowed Einstein's famous formula E=MC² for his Theory of Relativity, and instead of a play on words I made a play on the letters substituting D for E and T for M, arriving in a sense at my Theory of Drumming, where D stands for Drumming, T stands for Time, and C stand for Coordination. It's squared to highlight the importance of the two factors (Time and Coordination), concluding that at its essence, Drumming equals Time plus Coordination Squared.

Joel Rothman is the author of almost 100 drum and percussion method books. Born in Brooklyn, New York, Joel studied with such teachers as Sam Ulano, Ed Shaughnessey, Jim Chapin, Joe Morello, Saul Goodman, and others. He has taught in his own private drum studio and in the New York City school system and has worked as a free-lance drummer. Joel also established his own highly successful publishing company, JR Publications, which has been going for over half a century. PN

Reiner H. Nitschke Verlags-GmbH • Eifelring 28 • 53879 Euskirchen • Tel.: 02251 / 65046 - 0
www.drumsundpercussion.de • E-Mail: heinzkronberger@aol.com

An Updated Account of K–12 and Collegiate Steel Bands in the U.S.

By Brandon Haskett

Much has changed since Jeannine Remy's "Establishing a Steel Band Program in the United States" was published in 1990. In that study, Remy noted 75 total collegiate and K–12 steel bands broken down as follows:

- 38 collegiate steel bands
- 21 high school steel bands
- 16 elementary and middle school steel bands

Remy indicated that the growth of steel bands leading up to 1990 put a strain on the available builders and tuners. Over time this situation improved, in part due to Ellie Mannette's steel pan tuning program in West Virginia. Remy also referenced Andy Narell, who noted that steel band instructors were becoming more numerous as each generation trained the next class of instructors; this trend has continued to have a large effect on the growth of the ensemble. Lastly, she noted that housing the instruments posed a significant challenge, which continues to be one of the main issues for those considering starting steel band ensembles today.

Since 1990, the steel pan ensemble has continued to show rapid growth, and today there are over 500 U.S. school and university steel bands in existence. Many programs still exist is isolation, and some directors are unaware of other ensembles in their proximity. There are several reasons contributing to this increase in the number of steel bands, including:

- It is easier than ever to obtain steel pans.
- There are more tuners to maintain steel pans.
- More music educators have steel pan experience.
- There is a dedicated group of pannists to spread the steel pan artform (Andy Narell, Jeff Narell, Tom Miller, Ellie Mannette, Cliff Alexis, Chris Tanner, Shannon Dudley, among others).
- The increased number of steel bands provide increased visibility for the ensemble.

Texas Tech Steel Band "Apocalypso Now" performing in Hawaii, January 2012.

A current directory of U.S. school and university steel bands was compiled through my dissertation, "A Case Study on the Importance and Value of the Desert Winds Steelpan Programs." This study included a pilot survey of steel pan educators, a scan of Google and YouTube, and the kind assistance of other steel pan scholars and performers including Chris Tanner, Ray Funk, Elizabeth DeLamater, Alan Coyle, Dave Beery, and Carl Chase. I am greatly indebted to all of the individuals noted above for their work and contributions towards this steel pan directory.

The purpose of this directory is to facilitate communication between steel band directors and to advance research on university and school steel bands. This directory will be updated annually and be housed at http://blhaskett.posterous.com/pages/steelpan-research. It includes information such as location, director, director email, founding director, and the founding year. In addition to the ensembles already listed, there are likely some that have been overlooked, as well as sets of steel pans that have moved with the director from one school to another. Additionally, YouTube playlists of collegiate and K–12 steel bands are available at the above link.

The chart in Figure 1 shows the breakdown of the steel bands by school category (high school, middle school, etc.). The relative high number of elementary steel bands can be attributed to the state of Washington, which has 22 elementary steel bands.

Figure 2 shows the breakdown of these steel bands by state. Washington and Ohio have a relatively disproportionate amount of steel bands compared to other states.

These ensembles were founded a few at a time until around 1985, when there was a rapid increase in the ensembles in U.S. schools and universities. The graph in Figure 3 illustrates this growth trend. (Note: This graph does not include all 132 ensembles in the directory, due to a lack of founding year or conflicting information on the founding year.)

Overwhelmingly, the majority of U.S. university steel bands reside in the eastern half of the United States. This makes sense with regard to population density and the initial migration of steel pans to the East Coast. The

Figure 1: Breakdown of U.S. K–12 and Collegiate Steel Bands by School Level Type.

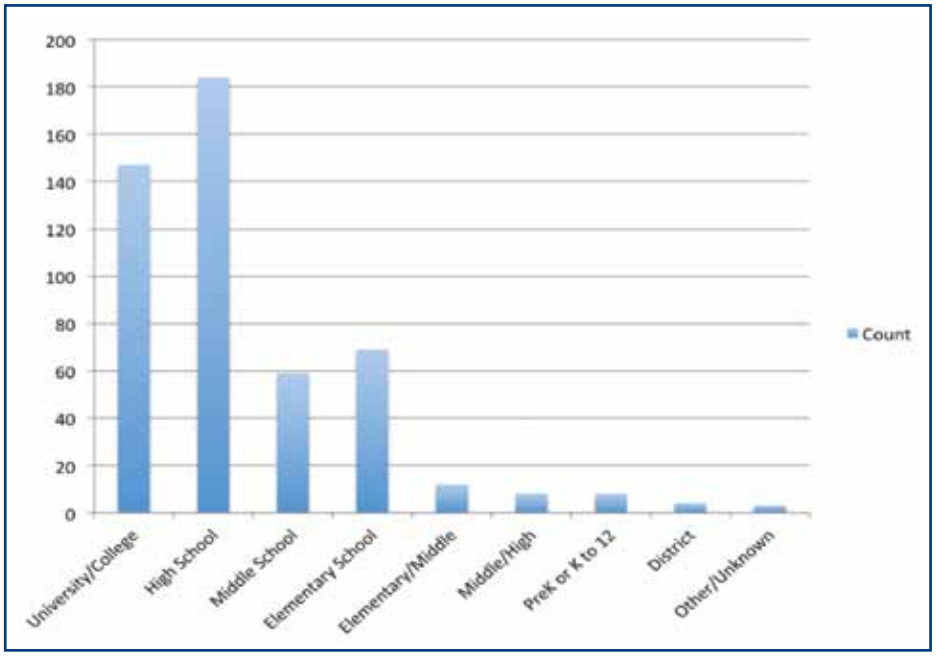


Figure 2: Breakdown of U.S. K–12 and Collegiate Steel Bands by State.

State	Count	State	Count
Alabama	5	Montana	1
Alaska	2	Nebraska	1
Arizona	14	Nevada	5
Arkansas	2	New Hampshire	3
California	33	New Jersey	1
Colorado	2	New Mexico	3
Connecticut	4	New York	13
Delaware	7	North Carolina	9
District of Columbia	1	North Dakota	4
Florida	43	Ohio	38
Georgia	19	Oklahoma	8
Hawaii	1	Oregon	6
Idaho	2	Pennsylvania	13
Illinois	15	Rhode Island	1
Indiana	16	South Carolina	22
Iowa	2	South Dakota	2
Kansas	2	Tennessee	5
Kentucky	8	Texas	35
Louisiana	3	Utah	12
Maine	7	Vermont	1
Maryland	16	Virginia	13
Massachusetts	5	Washington	42
Michigan	16	West Virginia	12
Minnesota	6	Wisconsin	6
Mississippi	7	Wyoming	3
Missouri	4		

Figure 3: Number of U.S. Collegiate and K–12 Steel Bands Founded (that still exist)

Figure 4: Map of Existing U.S. Collegiate Steel Band Programs.

map in Figure 4 shows the locations of U.S. university steel bands.

This growth in steel bands has presented the percussion (and music education) world with some significant challenges. A support system for steel band directors has been somewhat lacking. One is needed to provide professional development for young steel band directors as well as music educators who would like to start steel bands at their schools. Several state associations for steel bands exist; however, currently, there is no national association for steel bands, nor is there a journal singularly dedicated to steel pan the way that *Pan-Lime* once was.

In order to bridge this gap and facilitate connections between steel band directors, a Facebook group page has been created for steel band directors: www.facebook.com/groups/steelbanddirector/. Please consider joining this group and continuing the discussions on steel pan curricula and repertoire, pedagogy, and advocacy. I also encourage your contributions (via email, blhaskett@gmail.com) to keep the directory list as complete and accurate as possible.

BIBLIOGRAPHY

Haskett, Brandon. "A Case Study on the Importance and Value of the Desert Winds Steelpan Programs." Dissertation (Doctor of Musical Arts: Music Education), Arizona State University, 2009.

Remy, Jeannine. "Establishing a Steel Band Program in the United States." *Percussive Notes*, Vol. 28, No. 3, Spring 1990.

Dr. Brandon Haskett is an Assistant Professor of Music at Saginaw Valley State University. Previously, he taught music education courses at North Georgia College and State University, and taught band, orchestra, jazz band, and steel band at Kenilworth School (K–8) in Phoenix, Arizona. His research emphasis is on world music ensembles in the schools. PN

PAS THANKS ITS INDIVIDUAL FRIENDS

Evaristo Aguilar . Jose R. Alicea
Ruben P. Alvarez . Anders Astrand
John R. Beck . Paul Berns
Joel Bluestone . Jerry J. Bolen
John Bosworth . Ruth Cahn
Steven Day Carter
David R. Ciarvella
Terry Clark . Gary Cook
Diane Downs . Noel Eccles
Jim Guglielmo . Douglas Hazelrigg
Emily Annette Hill
Dr. George A. Hill III
George Aldrich Hill IV
Richard Holly . Steve Houghton
Christopher Karabin
Larry Lawless . Steven Machamer
Brian S. Mason
Robert M McCormick
Patricia L. McKenzie
William Moersch
Ken Murphy . James Musto
Valerie Naranjo
Christopher S. Norton
Gary J. Olmstead . Nicholas Ormrod
John W. Parks, IV
Clifton H Payne Jr.
Donald E. Prorak . Peter Pruitt
Dave Riecken . Lisa L. Rogers
Jim Royle . Lane J. Ruise
Alison Shaw . Aaron F. Snyder
Karolyn Stonefelt
Chris W. Treloar
Ruth K. Underwood
Henny Van Den Abbeelen
Lauren Vogel Weiss
Paul Walker . Kelly Wallis
Gregory W. White
William R. Wilder . Brian Zator

Fixing Shoulder Injury—A Doctor's Insight

By Dr. Darin "Dutch" Workman

A patient came to my office with pain and weakness when lifting his arm, but had normal range of movement and strength. When checking the area, I found that he was tender in various places around the shoulder. He said that he had pain in the morning that faded while exercising but returned shortly after. His family doctor told him that he had a "bad shoulder joint" and should stop playing percussion (mallets, drumset, timpani, crash cymbals, etc.).

He told me that the pain had come on gradually without any traumatic incident, and that it had become more painful and easier to trigger over the past few months. It is very unusual for a shoulder joint itself to be injured without any traumatic incident that would be obvious to the patient. My experience over the last 25-plus years of treating shoulders has been that repetitive motion movements tend to overwork the muscles that stabilize and move the shoulder.

In short: Many times, doctors blame the problem on the shoulder joint when the real problem lies in the muscles close by. We then tell the patient to just stop using the shoulder, when we could easily fix the problem by healing the injured muscles. Although working on the muscles is a painful process, it is very effective and the problem doesn't come back unless you repeat what caused it in the first place.

This patient had muscle spasms of shoulder rotators caused by overuse or improper use of the arms. Muscle overuse causes depletion of the muscle energy, causing contraction of muscle, which leads to cramps. Things that can cause the problem include prolonged practice, reaching long distances, awkward positions with heavy sticks/mallets, or inefficient technique.

Muscles are usually the first soft tissue to be injured, because they provide the force that moves the body. They do the work (see Figure 1). When the muscle works, it uses up energy. When too much energy is depleted, the muscle becomes fatigued. You know you have fatigued an area when it shakes after using it to its endurance limit. It will also become weaker and less coordinated.

A typical muscle response to fatigue (overuse), or injury is to tighten up and go into spasm (constant contraction of the fibers). The muscle does this to act much the same as a splint and reduce movement of the area in order to protect it from further damage. This process actually protects you from yourself.

However, this "splint" effect causes pressure around the blood vessels, which reduces the flow of nutrition to the injured area. Since blood is necessary to revitalize the muscle, the healing process is slowed from the reduced circulation.

Blood brings nutrients that are used to strengthen the area. This is much like the construction materials brought by vehicles. Obviously, what a person takes into their body is very important in this reconstruction process. Take in the good things, and refrain from the bad.

If something in the body doesn't move, the body figures it is not supposed to, and develops fibrous tissue to solidify the area. In muscles, the fibrous tissue forms between the muscle fibers, preventing them from operating. So, as soon as possible, the injured site must begin movement. First, the goal is to reach normal range of motion, and then begin adding resistance and playing longer until the area reaches its normal strength and endurance.

If an injury heals without proper rehabilitation, the injury will continue to cause problems. In order to heal a chronic muscle spasm properly, the fibrous tissues (adhesions) need to be broken in order to once again allow proper movement of the muscle. As you might imagine, this is usually a painful process to varying degrees, but it must be done for full healing. A certified massage therapist, chiropractor, or trainer with experience working with musicians or athletes should do it.

In my experience treating percussionists and drummers over the years, muscular injuries are by far the most common reason for pain. Once a muscle is injured, the best thing to do is leave it alone for a period of time and let it cool down (until the pain subsides).

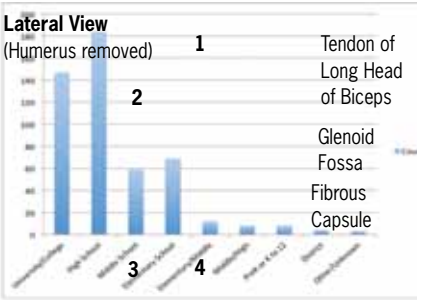
Most doctors will counsel a patient with a muscular injury to not move the area for two to four weeks. In most cases, players cannot just stop moving for that amount of time, so they just suffer until it gets so bad that they *cannot* move anymore. Many times this can ruin a job for them and even affect their career. They put off seeing a doctor for fear that they will be told to stop playing—something they don't feel they can do.

In most cases of muscular injury, the musician can continue to play at a lower level and also have the injury heal. Not all injuries require total rest. Behaviors are the main cause of injury, so we must find the behavior and change it. On the positive side, pain shows us weaknesses in our technique, and if we improve that weakness we will play better and longer.

For any injury, you should see your doctor for a proper evaluation and to rule out any serious condition. Self-treatment will almost always get you into more trouble than it will get you out of. Get a proper diagnosis and counsel from a doctor who has a lot of experience in working with drummers and percussionists (even better if he or she is a player). Sometimes, this injury can be confused with bursitis (usually pain near the joint on movement of the shoulder) or supraspinatus tendonitis (usually severe pain on holding arm out from side).

The best treatment is prevention. Incorporate a longer warm-up session before playing or practicing in order to allow the muscles to acclimate. If necessary, bring drums and cymbals closer to your comfortable reach (especially the ride cymbal). Proper lifting techniques may help prevent this problem. Proper stretches

Figure 1: The rotator cuff muscles (commonly called "SITS" muscles) do fine movements of the shoulder. They are commonly injured muscles.



The Rotator Cuff is formed by the following rotator muscles:
1. Supraspinatus Muscle
2. Infraspinatus Muscle
3. Teres Minor Muscle
4. Subscapularis Muscle

and exercises for the shoulder can be done on a regular basis (every other day or so) to keep the shoulder in good condition.

If you are in a situation where you cannot get immediate treatment, apply ice to the shoulder area, and rest as much as possible. It is also helpful to stretch the shoulder lightly and gradually. However, you must correct the muscle problem as soon as possible by releasing the muscle spasms and breaking up the adhesions. This is much more difficult than it sounds, and can damage the muscle tissue if not done correctly. For this reason, all I will say is, find the proper professional to do this.

Once the muscle has responded sufficiently, your doctor will tell you when you can proceed with the stretches and exercises outlined below. If you are not suffering a shoulder injury at this time, you can use the stretches and exercises below to loosen and strengthen the shoulders. This will help prevent future injury.

STRETCHES FOR THE SHOULDER

Arms and chest stretch. Stand in a doorway and with arms out to the sides, lean forward and stretch the shoulders and chest, keeping arms relaxed.

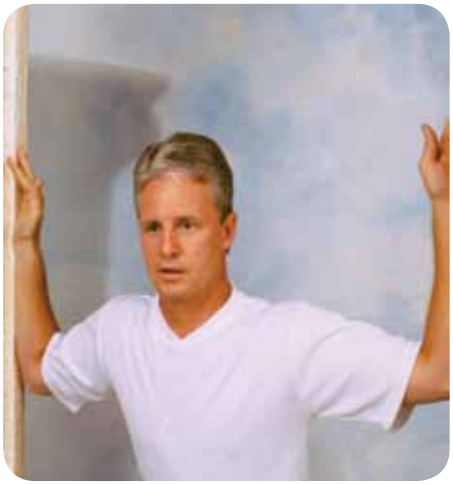


Figure 2a: Place hands in doorway at chest height. Lean forward without pushing. Allow 20–30 seconds of relaxed stretch.

Figure 2b: Rest 30 seconds while rotating arms to loosen the muscles. Do the same stretch, but position the arms higher or lower on the door.

Figure 2c: Between the stretches, roll the shoulders up and back in a circular motion to loosen the muscles.

Shoulder abduction stretch: Loss of motion in the shoulder is common with shoulder injuries. This shoulder stretch is designed to restore the lateral raising motion. Shoulder problems heal slowly, so you should only increase the height one to two inches per session, having a day of rest between sessions. Ice the shoulder for 15 minutes following the stretch session.

Figure 3a: Stand with sore shoulder to the wall, and begin "walking" the fingers up the wall.

Figure 3b: When you hit the painful level, stop and slightly lean the armpit to the wall while relaxing (20–30 seconds).

Figure 3c: Bring the body back away from the wall, and continue walking up a few steps. Repeat previous steps.

Shoulder rotation stretches: This stretch is to restore motion to the shoulder or loosen it up prior to playing. This will not be painful unless the shoulder is injured. If it is injured, moderate pain is expected with these stretches, but the pain should subside shortly after you let off of the stretch (if not, discontinue the program and consult your doctor).

Figure 4a: Lie on back or stomach with arm to the square, allowing it to drop without pushing (20 seconds).

Figure 4b: Lie on back or stomach with arm squared, pointing to feet, allowing arm to drop without pushing (20 seconds).

Figure 4c: While still on back, allow the arm to rest and relax, then repeat the exercise 3–5 times.

Once the shoulder is comfortable with a full-range movement and stretch, it is time to introduce those movements with resistance, starting with light resistance and building resistance to the level desired for the load you are going to be using it for. Below are just a few basic exercises that will help you begin to strengthen the shoulder.

EXERCISES FOR THE SHOULDER

Shoulder raise exercises: The lateral raises work the large muscles of the shoulder. They will build the muscles that support the shoulder while playing, giving you more endurance, strength, and control. This should be done with light weights (5–10 lbs.) three sets of 10 forward, backward, and in windmill position. Begin with the arms dropped at the sides, slowly raise the weight as high as is comfortable, then return to the original position (2 seconds each direction), and repeat without stopping. The various positions are shown below.

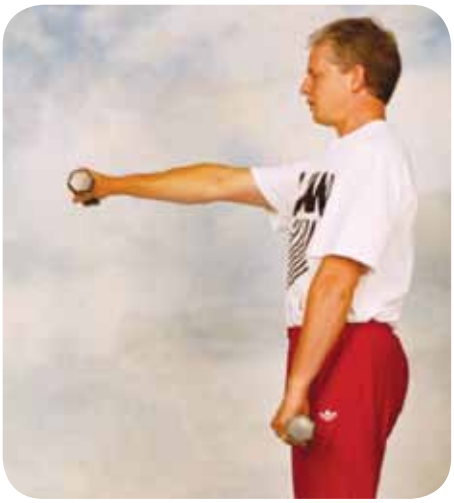


Figure 5a: The shoulder raise in the forward position at its greatest height.

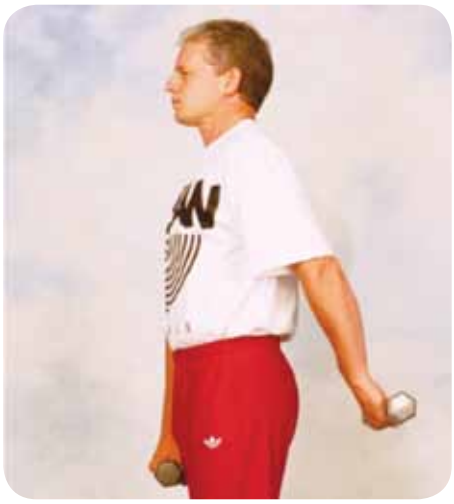


Figure 5b: The shoulder raise in the backward position at its greatest height.

Figure 5c: The shoulder raise in the windmill position at its greatest height.

Shoulder rotation exercises: This exercise works the muscles around the shoulders, strengthening the rotation and support muscles. It is mostly used as rehabilitation of the shoulder after injury, and under a doctor's direction. It is important to keep the arms straight and out to your sides while slowly rotating them in small circles (15 times). Repeat doing medium circles, and then large circles as shown below. It is important to first do them without weights for a few days, and then add weights at two to three pounds every few days if you feel no soreness. Do not rush to increase the weights or you could cause injury to the shoulder.

Figure 6a: The shoulder rotation at its greatest movement doing small circles.

Figure 6b: The shoulder rotation at its greatest movement doing medium circles.

Figure 6c: The shoulder rotation at its greatest movement doing large circles.

Swimming is one of the best overall exercises for the body. It is used as a beginning level rehabilitation for various injuries, and is also recognized as great for overall conditioning of the body. The sidestroke, backstroke, and free-style (crawl) stroke done for 15 to 30 minutes daily is a good exercise. It is important to remember to go slowly, concentrating on proper motion, and focusing on using all of the muscles involved instead of just getting from one end of the pool to the other.

Figure 7a: The proper way to swim the sidestroke.

Figure 7b: The proper way to swim the backstroke.

Figure 7c: The proper way to swim a free-style stroke.

Parts of this article are excerpts from The Percussionists' Guide to Injury Treatment and Prevention *by Dr. Darin Workman, and is used by permission from Taylor & Francis Group.*

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

Stravinsky on 'Histoire du Soldat'

By William Kraft

I was inspired to write this article about "Histoire du Soldat" after reading Mike Rosen's "Terms Used in Percussion" article in which he shared what instruments and sticks he uses when he plays the piece ["Stravinsky, Respighi, Varese, and John Williams," *Percussive Notes*, Vol. 44, No. 2, April, 2006]. I was also flattered by the questioner who referred positively to the performance I recorded with Stravinsky conducting. Without any intention of promotion, I think it is essential that anyone with questions about "Histoire" refer to my percussion part that was created as the result of this recording session. (The part is available from Steve Weiss Music, 2324 Wyandotte Road Willow Grove, PA 19090.)

THE INSTRUMENTS

I'll speak here about the choice of instruments. Of primary importance is the question of the tambour. At the first rehearsal, I put all the drums on the floor and gave Stravinsky his choice. I asked him to point out which, according to him, was the tambour and he pointed to the field drum. When asked why it was notated on the top line if it is the lowest drum, he simple replied, "Because it is on the right."

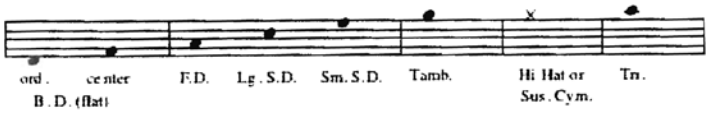
Many percussionists are aware, especially if they have read Arnie Lang's marvelous article "Journey to the Source" (*Percussionist*, Vol. 12, No. 2, Winter 1975), that Stravinsky borrowed drums and set them up as he wrote the piece. I became aware of this process when we recorded "Histoire" for the Jean Genet film *The Balcony*. In duplicating Stravinsky's process, I set up each movement as it came. The tambour does not occur until "The Royal March," so Stravinsky simply added it to the setup by putting it on the right. This meant that the low-to-high setup was completely wrong. And, as I mention in the preface to my part, how much more like Stravinsky is this—particularly in the "Marche Triomphale du Diable"—to have that quasi octave leap at the beginning of the four-note figure (e.g., SBTA rather than the obvious way, low to high). My setup, therefore, was left to right: bass drum, small snare drum, large snare drum, field drum (BSAT). As I recall, my snare drums were 5x14 and 7x14, while the field drum was 12x15.

I used a hi-hat so I could simply clash the cymbals together with the foot pedal

Setup of "Histore du Soldat" from the revised (2004) edition of the William Kraft essay and percussion part to the piece.

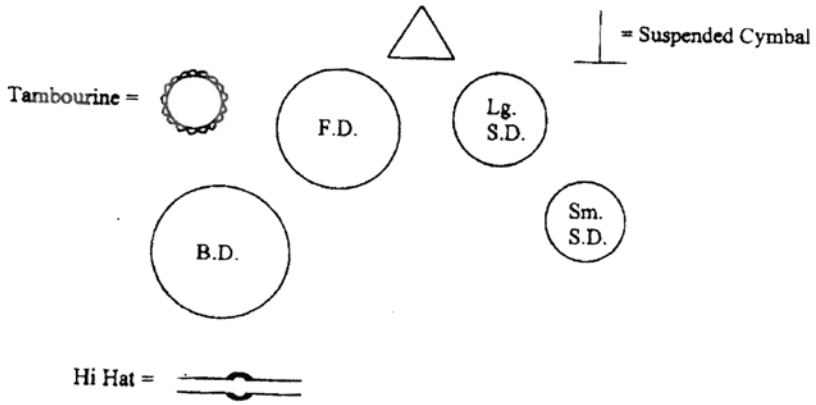
Preface to the Revised Edition 2004

This edition is revised primarily to have the notation and the set-up of instruments match each other reading low to high in ascending order. However, some percussionists prefer setting up BSAT (B.D., Small S.D., Large S.D., F.D.) for reasons of style and sticking, but using the following notation. For that reason, both set ups are given.

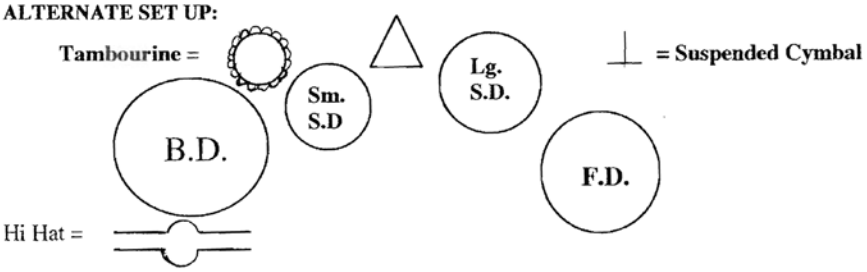


I would like to thank my good friend, the remarkable percussionist and all-round musician, Gorden Gottlieb for his comments, corrections and insights.

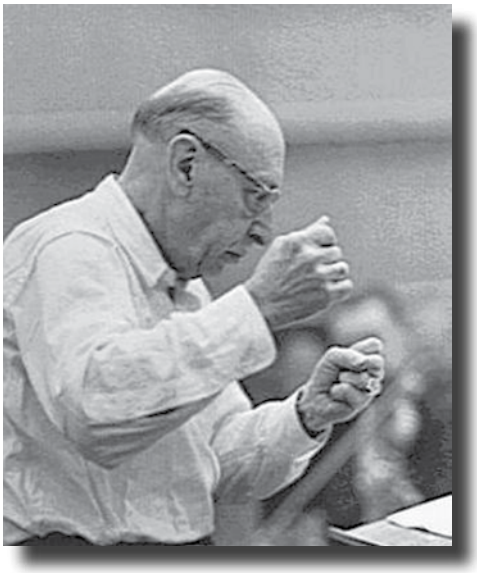
I would also like to thank Paul Sternhagen for proof reading.



ALTERNATE SET UP:



Mallets
One pair medium marimba mallets
One pair hard vibraphone mallets
One pair double-ended snare drum sticks (felt at one end)
One hard felt bass drum mallet
One soft felt bass drum mallet
Triangle beaters
Mallets (excluding bass drum) should have flexible (rattan) handles, not wood!



Stravinsky conducting c.1961

with a quick thrust to emulate the sound of a hand-held pair of cymbals. Stravinsky showed me how he intended the part to be played by striking the edge of my suspended cymbal with a snare drum stick. I certainly was not going to stop the experience of having Stravinsky demonstrate for me! When I asked if he wouldn't prefer the sound of two cymbals clashing together he said, "Yes, but it's not possible because you don't have the second hand." I showed him the hi-hat, which at first he resisted, saying, "Dot's jahz!" I asked him to turn around and listen to the "Royal March" in his head as I played. He was very pleased with the sound. As to the mallets, the key to the right sound is rattan or similar mallets with flexible shafts. Stravinsky picked out an old pair of mallets I had from student days among the many I showed him.

Stravinsky knew from the very beginning that the published part was unplayable, and he expected that percussionists would make their own parts. Actually, he told me that he had never seen the published part and had approved many parts, each different from the other. This is why I thought the best way to settle the many questions was to set the instruments out and let him pick what he truly intended.

THE RECORDING

I would also like to set the record straight about the recording. I was Stravinsky's percussionist whenever he was in Los Angeles (Al Howard held the same position when Stravinsky was in New York); therefore, I had many opportunities to become well acquainted with his conducting. It was both amusing and especially revealing that he sometimes ignored the metronomic tempo markings in the score when he was so adamant that other conductors should not vary the tempo but rather follow them precisely. Yet what he did was more than interpret: He conducted the essence of the music. His conducting was always full of character. If eighth notes were not consistent in his beat, we made them consistent. We could tell that his baton was not always doing precisely what he had in mind. He never had difficulty with the score; he was simply doing what he felt. To be specific, when he began to conduct at the recording session he was stopped by Robert Craft and John McClure, who told him that his tempo was too slow. As I recall, it was about 100 bpm—not any faster (the score indicates 112 bpm). They stopped him three times. At the third interruption he banged his hands on the music stand and said loudly, "I do vhat I feeel!" For many of us who played often with him, he was a good conductor—not a great conductor. But if one wants to know what the essence of music is, he was, from this aspect, a great conductor. *There is more to music than absolute accuracy.*

In the last paragraph in Mike's article he mentions that Stravinsky didn't actually conduct the final take. This is erroneous. The recording session was not going badly. We did not take a lunch break. Stravinsky did not leave, with the performers staying and recording takes without the maestro. I know I went home.

Here is how the events unfolded that day, which is indicative of the disputed aspects of the recording. Prior to the beginning of the session, Robert Craft did rehearse several players and, in fact, recorded that rehearsal. I know that for a fact because when I came in to set up my instruments, he hushed me and I had to wait until he finished to set up. We left the session assuming that Stravinsky was the conductor of the recording. That was in 1960.

Twenty years later a reporter from *The Los Angeles Times*, Greta Biegel, called me to say that she wanted to interview the musicians who recorded "Histore" with Stravinsky. She told me that she had interviewed Phil Khagen, who was the contractor on all the Stravinsky recordings in L.A. Phil kept all of the master tapes in his wine cellar. As he showed her each tape, he reported who conducted on each session. Some were Stravinsky, some were a mix of Stravinsky and Craft, and then he told her that on several of them he wasn't sure who conducted. When he got to "Histore" he emphatically said, "I know this is Craft." That is most likely the source of the controversy about who conducted the famous "Histore" session. In actuality, Bob would rehearse a section, then the red light indicating recording would come on and a fire bell sounded for silence, and Stravinsky conducted. So what you have on the recording is Craft conducting the rehearsal. That was the first awareness anyone had of the duplicity involved in the collection *Stravinsky Conducts Stravinsky*.

Needless to say, I feel a bit uneasy revealing this, and yet I think it is much more important to set the record straight and that a true account of the recording session be known from one who was there.

William Kraft has had a long and active career as composer, conductor, timpanist/percussionist and teacher. He is Professor Emeritus at the University of California, Santa Barbara, where he served for 11 years (1991–2002) as Chairman of the Composition Department and Corwin Professor of Music Composition. From 1981–85, Kraft was the Los Angeles Philharmonic's Composer-in-Residence. Kraft had previously been a member of the Los Angeles Philharmonic for 26 years: eight years as percussionist and 18 as Principal Timpanist. He received his training in percussion from Morris Goldenberg and in timpani from Saul Goodman, and studied conducting with Rudolph Thomas and Fritz Zweig. During his early years in Los Angeles, he organized and directed the Los Angeles Percussion Ensemble, a group that played a vital part in premieres and recordings of works by such renowned composers as Ginastera, Harrison, Krenek, Stravinsky, and Varese. Kraft served as Stravinsky's timpanist and percussionist in charge of all percussion activities for the composer's Los Angeles performances and recordings. As a percussion soloist, he performed in the American premieres of Stockhausen's "Zyklus" and Boulez's "Le Marteau sans Maitre," in addition to recording "Histoire du Soldat" under Stravinsky's direction. Kraft has received numerous awards and commissions, including the second-place Kennedy Center Friedheim Award in 1984 for "Concerto for Timpani and Orchestra." In November 1990, Kraft was inducted into the PAS Hall of Fame. PN

An Interview with William Platt

By Scott K. Lang

Bill Platt retired in May 2010 after a celebrated 39-year tenure as principal percussionist with the Cincinnati Symphony Orchestra. During those years, he worked with six music directors and hundreds of guest conductors, performed in most of the great halls around the world (in Carnegie Hall approximately 40 times), and performed on over 110 recordings (most on the Telarc label), many as a featured soloist. He was formerly a member of the U.S. Army Band in Washington D.C., and prior to that graduated from the Eastman School of Music, where he was a student of William G. Street. Bill mentions an article about Nielsen's 5th symphony that appeared in an earlier issue of *Percussive Notes* in this interview and has generously provided the cadenza notations he used on the 2003 Cincinnati Symphony Orchestra recording of this piece with Maestro Paavo Järvi.

Bill Platt on Cincinnati's Music Hall stage prior to a performance of Bernstein's "Symphonic Dances from West Side Story" and "Serenade"

Scott Lang: *Tell me about your time at Eastman.*

Bill Platt: My teacher was William Street, starting from 1962, until 1966 when I graduated with a B.A. Bill Street's students read like a Who's Who in the music world over the decades. Street's earlier students were people like Fred Hinger, Alan Abel, Gordon Peters, John Beck, and Stan Leonard. Some great players! Some schoolmates during my four years there were Tony Ames, Bob Becker, Bill Cahn, Justin DiCioccio, Norman Fickett, Steve Gadd, Jim Preiss, and John Wyre—all people who had quite impressive careers over the years and were an inspiration to me. When I look back at Steve Gadd, I think he is the reason I'm an orchestral player. Many of us grew up wanting to be the next Buddy Rich, but there are only a few who can do that, and Steve Gadd was one. When I heard him behind the drumset, there was no way I was going to compete with that, so I found my niche in the orchestral world and was fortunate enough to get a job with the CSO.

Lang: *What was your percussion experience prior to your time at Eastman?*

Platt: I grew up in Milford, Ohio, a suburb of Cincinnati. When I was in high school, I played a lot of timpani with civic orchestras and anywhere else I could play. I was always a timpani player at Eastman and I was a timpani player in high school, but I never had a timpani job, so to speak, and ended up playing everything else as a career.

Lang: *What about drumset?*

Platt: I played a lot of set when I was in Rochester at Eastman—five to six nights a week in a club to finance my way through school—and I played with some pretty incredible people who were around Rochester in those days. I played set with the Cincinnati Pops Orchestra for about 25 years, but that was not my actual field of expertise.

Lang: *After graduating from Eastman, which military band were you in?*

Platt: I was in the U.S. Army Band at Fort Myer in Washington, D.C. from 1966 to 1969. The percussion section was enormous and staffed with students from Juilliard and Eastman. Of course, this was the height of the Vietnam War, and we were all looking for ways to serve our country without being drafted and having to go to Vietnam, so I was fortunate enough to get in the band. There were a lot of good people there at that time like Gar Whaley, Webb Grant, Dick Ecton—a timpanist who was a student of Goodman's at Juilliard—and Glenn Luedtke, who had left the Baltimore Symphony to join the Army band. Our section leader was Vince Battista, a student of Sanford "Gus" Moeller. He was probably the greatest snare drummer I ever heard. Everything I know about snare drum I probably learned from Vince.

We played a lot at the White House, Pentagon, arrival ceremonies—all kinds of stuff. The same year I first played Carnegie Hall, I also played Richard Nixon's inauguration for his first term in Washington. I got to drum him in, but I wasn't there to drum him out. My first Carnegie Hall performance was in 1968 with the Army band. It was a frightening experience playing in that hall, due to all the people who have played there. But it was great, and I learned to love the place over the years; I played there nearly every year at least once since 1968.

Lang: *As the CSO principal percussionist, you spent a majority of your career playing snare drum. What is your approach to playing snare drum in an orchestra concerning when to lead or follow, and how to lead?*

Platt: I'm not sure how to answer that question because it's just something that sort of happens. I was a pretty good snare drum player, I guess, and people sort of looked to me and the timpanist as to where the time is, where the rhythm is, and it just sort of came naturally. I didn't really think about when to lead or follow. When you're playing percussion, you're always leading, hopefully. As far as following, there are times when you need to be heard, and there are times when it's not that important. You don't know that as a student, and it's very difficult to teach that. It's world experience; it's on-the-job training. If you're playing, you are the leader. But even though you're the leader, you have to

know how to follow, too, because every soloist has a little different idea of exactly where the beat is.

Ravel's "Bolero" comes to mind. Each soloist in "Bolero" has a slightly different idea as to where the tempo is. Also, as I usually played the snare drum part up front somewhere between the winds and the podium, I would hear the solos from as far apart as 50 to 100 feet, side to side and front to back of the orchestra. Thus, it became necessary to not only bend a little with each new solo, but also to push or hold back those who I felt needed it by leading with the tempo as I heard it.

So you have to be flexible enough to make adjustments and yet not let an audience know that you are doing so. If the time bends a little bit, it might be obvious to you as you're playing it, but it shouldn't be obvious to anybody else. It should be relatively steady, and hopefully you can pull that off.

Lang: *Do you have any rules of thumb on how to choose a specific snare drum for specific parts?*

Platt: I have quite a snare drum collection, maybe 30 to 35 snare drums. There are probably half a dozen that I used a lot that I really liked. Basically, think about the sound of the instrument—a gutty sound, a wiry sound, whatever sound you're looking for in a particular part. If I were to err, it was on the side of a more militaristic sounding instrument. I remember participating in an article with the great Buster Bailey and a few other guys in *Percussive Notes* [December 1993] on snare drum parts for Nielsen's 5th symphony and clarinet concerto. We talked about what drums we used, and it was amazing because although Buster was always an idol of mine, we never discussed the Nielsen parts with each other, and yet we were almost identical on what instruments we used and our approach to playing the parts. It's all about sound, it's all about context, and it's all about listening to what context you're in. The most important thing is listening. As a percussionist, I always use the old golfer adage of "90 percent of what we do is mental—or listening—and 10 percent is actually physical—playing." Of course, that 10 percent needs to be really good!

Lang: *What tips do you have for tuning a snare drum?*

Platt: I wish I could tell you! I don't know; I just always did it. Sort of like the old Buddy Rich line. Somebody asked him, "Mr. Rich, how do you play that fast?" and he said, "I don't know, kid; fast hands." It's the same way with tuning a drum: I don't know, it just sounds good.

In general I listen for a snare sound, not a drum sound. If it sounds very "drummy" or "tubby," as some people used to call it, that's not good. But if you hear a tremendous snare response over the whole dynamic range, that's where it should be. It's also pretty much trial and error. You just mess around with the drum until you get it to the right point. There are no rules. I have friends who have rules such as the bottom head should be tighter than the top head; then I have friends who think exactly the opposite. A lot of it depends on the instrument. Some drums sound good one way and some the other. But if you listen for a snare sound—a lot of snares and snare response and not so much a drum sound or tom-tom sound—that's the secret to tuning a drum to the point where it really works.

Lang: *How might you play differently for a recording session as opposed to a concert?*

Platt: I go back to the days of reel-to-reel tape recorders, turntables, and cartridges. There were some things we recorded that didn't sound very good over the mics, so we would try a different instrument from what we'd played in rehearsals and concerts that would sound good over the mics. With the digital age today, we don't have to worry about that so much anymore because you hear exactly what we do. Cymbals are a very good example. We had one pair of cymbals in the CSO that sounded great over the mics. So we might use two or three pairs of cymbals all week long on a particular piece, but then if we were going to record it, we'd go back to that one pair of cymbals that we knew sounded great over the mics because we knew the other ones probably wouldn't. Today, we can use whatever we used all week long and it sounds pretty good over the mics because it's digital.

Lang: *You would infrequently give extra percussionists advice for concerts, but more so for recording sessions, "Play softer on this instrument and louder on that instrument; play sooner on this instrument and later on that instrument." Was that because of the way the hall responded during a recording session?*

Platt: Yes, a lot of it was. Every hall is different, and some instruments, sticks, and mallets that we use in Cincinnati, you would never even attempt to use in Cleveland's Severance Hall or Boston's Symphony Hall. What we use in Cincinnati generally is a louder instrument, a more brilliant instrument, a more present instrument. If you use those instruments in Boston or Cleveland or Philadelphia, it would be way too much, in your face, and it would be difficult, dynamically, to play what you need to do. In Cincinnati, you have the opposite problem. Our hall eats lows. We lose low frequencies once they get out to the house. So anything you play has to have a certain amount of low frequencies for body and sound, with a good balance of high frequencies for brilliance. Our bass drum, for example, on stage sounds like its 20 feet in diameter, but out in the house it sounds like an 18-inch kick drum. So you deal with that.

When you've got a mic ten feet away from you on a recording session, what sounded *pianissimo* in the concert out in the house may sound *mezzo forte* over the mic, so you have to adjust. That's what playing percussion is; it's constant adjustment. Not just in rhythm, sound, or cutting the part, but adjustment in what it sounds like to somebody that is 10, 50, or 100 feet away. I've had snare drums that sounded great in my studio at home. I'd get them down to Music Hall and they sounded awful. It's just a different context in a different room. Every room responds a certain way acoustically to the frequencies of where you tune an instrument, whether it's a drum or whatever.

Over the years, Dick [Jensen], David [Fishlock], and I would often experiment where a couple of us would go out in the house and listen to instruments to see what they sounded like. We would select instruments, heads, sticks, etc., because of the way they sounded out in the house more than because of the way they sounded on stage. Many times, there were sticks and heads that didn't feel very good to use or play on, but we sacrificed what felt good for what sounded good. That's been my whole philosophy in playing. The end result sound is what's important. How do you get there? There's a thousand different ways. But we're all after the same end result.

Lang: *With responsibilities such as part assignments, personnel management in keeping the section cohesive, etc., what does it take to be a successful principal percussionist?*

Platt: There are many things, including interacting with the music director. I talked often to our music directors to find out what they wanted, how I could do that, how my whole section could do what they wanted. That's what our job is: to please first of all the composer and second the music director. So in effect we're reproductive artists. We try to reproduce what the composer had in mind with what the conductor would like, and we temper that with what we like and what we know sounds good, maybe even though the maestro sometimes doesn't know exactly what sounds good in our section. We have to sort of mingle all those things and come up with a good final product because, above all, what we're all after is a good final product.

It's the same way with learning an instrument. I do cymbal clinics, and I ask people, "How do you know what a good cymbal crash is?" Well, you have a good teacher, you listen to a lot of recorded music of all the great cymbal players from over the decades,

and you begin to learn what a cymbal crash should sound like. So then you figure out how you can do that. A lot of times, it's not a method, it's not rules written in stone, but it's how do you actually do that? That's why I often think of myself as a seat-of-the-pants player. I'll figure it out sooner or later—hopefully sooner—and get the end result that everybody wants and likes. Sometimes the conductor will ask you to do things that are totally against what you felt was good. But to get an end result that is good, and to please him and yourself, it's a real balancing act.

With part assignments, one player might be a great mallet player, another player is a great cymbal player, and another player is a great snare drummer. So I always assigned parts to people based on what I knew was their strength and their field of expertise.

Concerning personnel management of the section, I never said much. Sometimes the more you say, the worse it gets. Sometimes it's good just to shut up, let people figure it out on their own, and by the end of the week they get to a point where it's pretty good. There are occasions where you have to say something. For the most part, it usually came from the music director. The music director would come to me and say, "That person playing cymbals, that could be lighter or that could be darker, he's a little behind in rhythm…" and whatever. I would fix anything like that with a pretty short explanation and not make a big deal out of it. But I was lucky; I always had good players around me, so I didn't have to deal with it much. My section always worked pretty well. I'm not the kind of guy who tells everybody how to play every note because we're all individuals and that's the only real joy we find in doing what we do: being able to be your own person. This is the way I do it. That is the way so and so does it. As long as you're getting a good end result, that's fine. For instance in the mallet section, David is left-handed and Dick is right-handed, so he plays a little differently. The entire section plays snare drum matched grip and I don't. We have Pat [Schleker] as timpanist, and David, the new CSO principal, both of whom studied in Cleveland. The associate principal, Dick, studied in New York with Fred Hinger, and I studied with Street. We all studied with different teachers, and we all have different ways of approaching the music. That's what makes it fun. If you're always playing other people's music, the only way you have fun with it is to interject your own personality while you go about reaching that end result.

Bill Platt subbing for Peter Erskine in his USC studio.

Lang: *Going back to cymbal playing, I remember a backstage conversation with a group of percussionists where you stated that you thought cymbals were the hardest instrument to learn to play and often the most revealing on the auditions. That resonated with me because even though I had many good teachers who could play cymbals well, I didn't begin to have a good concept of cymbal playing until I was actually on stage as an extra percussionist in your section, listening to and watching experienced percussionists play cymbals live, with the orchestra.*

Platt: My first semester at Eastman, Bill Street always did the same thing with every freshman. He spent the whole first half of the year on nothing but cymbals and small accessory instruments—triangle, tambourine, etc. That's all I heard about cymbals until I got in an orchestra. I think to a certain extent, even to this day, most players are that way, especially with cymbals. I recall a great story about when Mickey Bookspan was in his first year in the Philadelphia Orchestra and playing his first rehearsal as a cymbal player. Both veteran Philly percussionists, Benjamin Podemski and Charlie Owen, were great cymbal players, and Podemski had a great collection of cymbals. So now, all of a sudden, Mickey is playing cymbals for the first time in the Philly Orchestra, and Podemski walked up to him, and Mickey said, "How'd I do?" Podemski said, "I'll tell you something about cymbal playing: You either got it or you don't." And that was all he said. So Mickey spent the next two days thinking, "I wonder if I've got it?" On Saturday night at the last concert, Podemski walked by Mickey backstage after the concert and said, "You got it."

So until you play in an orchestra for about 10 or 15 years, you don't know what cymbal playing is all about. That's where you learn; it's on-the-job training. You can learn a cymbal crash, and you can learn a method of cymbal playing. Many people have methods, but until you've done it, it doesn't matter. My cymbal playing came from many people. Charlie Owen was probably the initial person who influenced my cymbal playing through a student of his, Jack Moore, who was principal in Rochester when I played in the Rochester Orchestra. Jack was a great cymbal player and I learned much from him—not so much a method as an end result. Dick, David, and I are totally different in the way we play cymbals, but the end result is very similar. You learn that in an orchestra. It probably answers the question of why a lot of orchestras have one person who does nothing but play cymbals.

Lang: *During the second half of your career, you became involved in instrument development.*

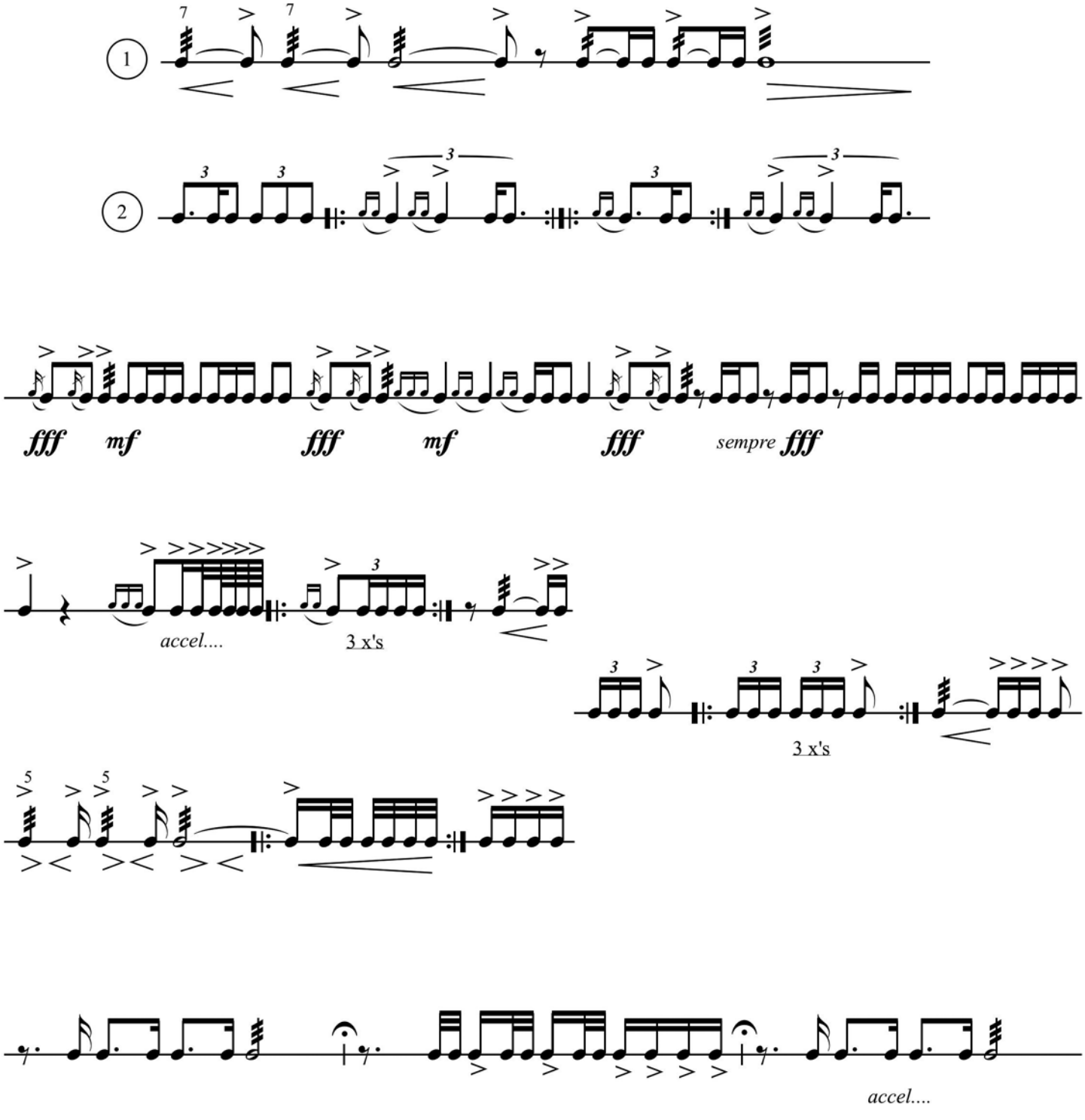
Platt: Over the years, I've had some good connections with some of the instrument manufacturing companies—Zildjian cymbals, for one, whom I've been with for a long time, and I was on the ground floor of redesigning the old Constantinople K. There were several of us besides myself, including Tony Cirone, Neil Grover, and Tom Stubbs. We took some of our decades-old K's to Zildjian and said, "Okay, this is the model; make something like this." That was in the late '80s to early '90s, and Zildjian came up with the new Constantinople K cymbals. Of course, they've been refined by many people over the years, but that was the origin of reinstituting the Constantinople K's.

At Zildjian, there's a room for trying out cymbals for orchestral playing. Up on the wall is a pair of cymbals from Tommy Thompson, who was a great cymbal player in the Boston Symphony for many years and in the Cincinnati Symphony prior to that. Right next to those is a pair of our cymbals from the Cincinnati Symphony. I remember giving them to Armand Zildjian, and he almost cried when he saw them. He said, "I think my great-grandfather made these." And they're still there. One had a crack in it that we could never find, so they weren't very useful to us, but they were useful as an example to copy. Zildjian has come up with some pretty good cymbals, many of which really do sound like the old ones. I've been an artist endorser with Cooperman for quite some time, plus Hamilton Stands, whose snare stands I have used for decades, and Craviotto drums, who I worked with in the redesign of their concert snare drums. A goal of mine was to endorse a concert stick, a snare drum stand, and a snare drum. I also have been with Pro-Mark for a few years. Pro-Mark makes many wonderful products, too.

William Platt - Nielsen Symphony No. 5, Snare Drum Cadenza

As recorded with the Cincinnati Symphony Orchestra, Paavo Järvi, conductor, in 2003
The Rite of Spring and Nielsen Symphony No. 5 CD, Telarc label

Performance notes: This is merely an outline, something to look at while searching for improvisational inspiration but not something intended to be played the same way every time. The fermatas should be brief. —Bill Platt



The Instrumentalist

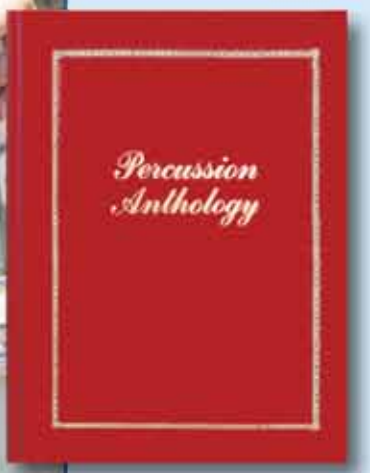
Only $21 for 12 Issues

Order the magazine band and orchestra directors count on for great ideas and teaching advice. Each issue includes:

- Teaching ideas
- Middle school column
- Conducting tips
- New music reviews
- Instrument clinics

Articles are written by experienced musicians and educators who share their ideas and advice.

Percussion Anthology



This collection of over 300 articles from the pages of *The Instrumentalist* covers playing technique, maintenance, literature, marching, orchestral, and solo playing. This beautiful hardcover book is a valuable reference for percussion players and teachers. (ONLY $19)

Please add $4 for shipping, ($8 outside the U.S.) Prepayment required except for schools with purchase order numbers. Visa and Mastercard accepted. Illinois residents add 7.75% sales tax.

Call toll free 888-446-6888

www.instrumentalistmagazine.com, fax: 847.446.6263

200 Northfield Road, Northfield, Illinois 60093

Lang: *You have been known to use some unusual performance techniques, like holding the snare sticks very close to the bead of the stick for "Bolero" and gradually moving the fulcrum back on the three eighth notes as the part gets louder, as well as using slightly different sized cymbals when playing soft cymbal parts.*

Platt: If you understand old Constantinople Zildjian cymbals, you know that they are never consistent in sizes. David Fishlock and I found that using some slightly different sized Constantinoples made it easier to play soft parts. That "Bolero" technique came from Fred Hinger, but I can't remember through whom it was passed along. People have used coins, Moeller used straight wooden dowels, and sometimes ideas may seem new but I guarantee that someone has tried it.

Percussionists in general sometimes forget what we are trying to do, getting so much into the details but forgetting the music. When you don't think about the music, you lose something. For example, the snare roll has become more mechanical and, in my opinion, less like a sustained sound. With cymbal playing, you are trying to get two chunks of metal to come together and sound good. What you do before or after the crash doesn't matter as much as the sound. We are trying to take an instrument that makes a really big noise and make it fit in a musical environment.

One person to whom I owe a great deal over the last 15 to 20 years of my career is Peter Erskine. He's not just a great jazz drummer, he's a *total* musician. Although our professional worlds are far apart, it's amazing how much we have in common and have shared with each other over the years. We both have come to the same humorous conclusion that, for the first half of our careers, we drummers strive to play as many notes as humanly possible in any given length of time. The second half of our careers we spend deciding which of those notes to leave out!

Lang: *Since you have the unique perspective of teaching college for a time in the 1970s, then again teaching college this past year at USC after a long period of not teaching at a college, what is your view on how percussion education has changed?*

Platt: Thanks to Peter, it has been my pleasure to teach as a substitute this past year at USC. Forty years after first teaching at the college level, teaching is incredibly different. The quality of the students' playing is much more advanced. Now, I find the students to be much more gifted and quicker to learn; tell them once and they get it immediately.

Lang: *At the Ohio Day of Percussion in April of 2011, your cymbal clinic preceded Erskine's drumset clinic, which I thought was appropriate because Peter mentioned that he believed it was important for orchestral players to have the ability to play drumset.*

Platt: Yes, that's true, and besides the drumset requirements in pops concerts, if you look at what some of today's percussion soloists are playing, there is often a certain amount of drumset involved. It's interesting that at USC, all jazz majors of any instrument must pass a drum proficiency exam, just like piano proficiency. This means that besides studying their own instruments, they must learn to listen to and play drums. What a great idea!

Lang: *What advice do you have for today's young percussionists and drummers?*

Platt: Don't always do something exactly like everyone else does it. There are dozens who can play as well as you do, so you better have something that separates you from the pack. Also, think about what your intent is as you play. If you play nothing by accident, then everything is intentional. That's good! I often have students play something as flat or boring as possible to intentionally deprogram, and then add the dynamics and musicality back in. Unless you can play it flat, you can't intentionally add anything to the music.

Scott K. Lang is the Director of Percussion Studies at Northern Kentucky University, Principal Timpanist/Percussionist for the Cincinnati Chamber Orchestra, a frequent extra percussionist with the Cincinnati Symphony Orchestra, and busy freelance orchestral and Broadway musical percussionist and drummer in the greater Cincinnati area. He is a graduate of Ball State University and the University of Cincinnati College/Conservatory of Music. PN

The Indoor Percussion Controversy

Indoor percussion has become a huge activity, but not everyone agrees on its merits. Troy Wollwage and Jeff Moore take a look at its pros and cons.

What's the Problem with Indoor Percussion?

By Troy C. Wollwage

I have heard that many collegiate percussion educators are not fans of the indoor percussion activity. I have never experienced any real pushback until recently. I was reading a percussion blog, and there were some educators who apparently had a real angst, almost hatred, against the world of indoor percussion. Is this really what we've come down to in the world of percussion—discouraging any activity that supports music education?

Are major league baseball players complaining about Little League? Is the NFL up in arms about Pop Warner? Is the Olympic movement holding a protest against high school track and field? Of course not. These activities are not a training ground for getting kids to become professional athletes. They are an activity to get kids moving, thinking, and working as a team, which is entirely the motive of the indoor percussion world.

Then why would any percussion professional be against the indoor percussion activity? Maybe it is because indoor percussion is not perceived as a typical sport like baseball, football, or track, but rather a musical activity. It assumes that the kids have to be properly trained so that they will go on to become professional musicians. Is drama club lambasted by the Academy of Motion Picture Arts and Sciences? Sure, the majority of kids who participate in the indoor percussion activity are not going to be involved in music all their lives, but I believe most will develop a greater love for music. I am okay with that.

The problem, then, is not the activity itself. It is those who do not see the true value of indoor percussion. They may complain that "Rosewood bars are not being used," "Students are not using proper technique," "It involves props and

costumes," "It is taught by drumline instructors who have no formal training," "Kevlar heads are not good for the hands," "The kids play so loud and fast." I guess these criticisms are all true in some way. But is that really what we, as an industry, need to be focused on right now? Is anyone keeping track of what is happening to music programs around the country? Music programs are being cut all the time. In fact, Congress has proposed drastic spending cuts that include over 70 education programs and all Arts in Education programming, specifically.[1] We have kids playing music, doing something productive, and staying out of trouble. What could be better?

In late 2011 and early 2012, I did an analysis of the indoor percussion activity to get a better understanding of its size and impact. In fact, for several years I have tried to quantify the size of this activity. Guess what? It's huge. There are more high school kids getting involved in the activity each year as a result of additional circuits being developed, and more school and independent ensembles are getting into the activity. All this is a good thing for music education.

In 2012, there are 49 indoor percussion circuits across the United States compared to less than 46 three years ago. My numbers for the 2011 season indicate that there were approximately 1,500 indoor percussion ensembles in the U.S. compared to about 1,200 in 2008. For 2012, these circuits are holding events in 35 states. Most events are local circuits where units from within the state participate. Some events in the South and Midwest have groups from nearby states who go to other states to participate. Thirty percent of the states are not holding an event in 2012.

Winter Guard International (WGI) could be called the national organization. While they are not the official governing body per se, they are seen as the *de facto* preeminent organization where groups from all over the country are able to compete on a national level if they choose to do so. WGI presents a number of regional events and one national event, in Dayton, Ohio, allowing for about 180–190 groups to perform over a three-day period in preliminary, semifinals, and finals formats. This includes marching ensembles and concert ensembles.

If one assumes that there is an average of 30 kids in an ensemble with around 1,500 ensembles in the U.S., that's about 45,000 kids who participate and about 6,000 instructors, assuming four instructors per group. This is up from approximately 1,200 ensembles and 39,000 students in 2008.

If you counted each event for every circuit, assuming one day for one event, there would be 567 days of indoor percussion events from January through May. How many percussion ensemble events are there on an annual basis? I have not done the research, but I would guess there are around 150 or less. Add up all the college percussion ensemble concerts, PAS Day of Percussion events, and other percussion concerts, and still I cannot imagine that number being anywhere near what the indoor percussion activity is obtaining. The sheer size of it has a great impact on the percussion activity right now, more so that any other activity.

Indoor percussion involves kids in music. It keeps kids occupied and engaged. It teaches kids about commitment and mindfulness. Are these not things we want to teach our children?

Certainly the indoor activity has created new opportunities for arranging, especially in terms of electronics. I would say that the indoor activity is actually pushing the envelope of electronic percussion. Outside of a select few, it would appear that most colleges are not actively engaged in electronic percussion instruments.

Now think about what it takes to put on an event. From schools, volunteers, judges, food prep, security, etc., a lot goes into making these events happen all across the country. Some schools held more than one event, so you are looking at approximately 500 different schools and other facilities hosting an event each season, according to my research for 2012.

Let's now assume at least 30 volunteers per event—probably more over the course of what can be a very long day. This means at least 15,000 volunteers across the country are making it happen for these kids over the course of five and a half months. That is 15,000 people who don't care about stick heights, proper technique, rosewood bars, or Kevlar. It is just 15,000 people who want to be sure that the contest is a safe environment for learning about music and teamwork; 15,000 people who want to do what is right for their sons or daughters.

I ask the readers of this publication, does your concert percussion ensemble have this kind of support? These indoor ensembles are able to garner the support of the school administration, parents, and other folks to help put these events together and run them. Why? It's all for the kids. It's no different than the support for Little League, Pop Warner, or Youth Soccer, although the cost is much higher.

I would think that the instructors in this activity understand that most kids who participate are not going to become percussion educators or professional musicians. Most of these young people have little to no background in percussion when they start and little to no desire to continue on with playing music. Some of these young people are wind players or guard members who are looking for another activity in the spring. They do not play a sanctioned sport at school, so indoor percussion is their spring sport. Educators have to be all right with that aspect. The statistics show that kids who are involved in music go on to have higher math and SAT scores and do well in the sciences.

Let's move away from saying that indoor percussion is bad for percussion. Let's stop using the phrase that it "creates bad habits." Let's stop looking at indoor percussion as an activity that is setting a low bar for percussion education. It's not. It's an activity that involves kids in music. It keeps kids occupied and engaged. It teaches kids about commitment and mindfulness. Are these not things we want to teach our children?

What we should be saying is, "Indoor percussion is creating a positive experience for young people," and "The indoor percussion activity helps foster the education of young people and augments their current standardized school curriculum."

I challenge all music educators not involved with WGI to learn more about it. Seek out an event and talk to the kids. Ask them why they like the indoor activity. Go find a local circuit, attend a rehearsal, and perhaps even donate your time. See for yourself the passion these kids put in to the activity, and strive to get that passion out of your own college programs. Better yet, go find a new student in the activity right now.

Most colleges give out scholarships, and there are 45,000 kids from which to choose. You can find one. Some of them might go on to study percussion and some of them might become great musicians. Most just become great lovers of music while going on to become business people, doctors, lawyers, and scientists. That is okay, too.

ENDNOTE

1. www.nafme.org, March 5, 2012

Troy C. Wollwage has nearly 20 years of experience in the field of marketing services, strategic planning, and ebusiness strategy. Wollwage holds an MBA from Boston University and a B.S. in Business Administration from the University of Southern California. Troy is the Marketing Manager of Percussion Instruments for the Yamaha Corporation of America.

How Does Indoor Marching Percussion Fit in a Student's Total Music Education Experience?

By Jeff Moore

FOR THE COLLEGIATE STUDENT

As a collegiate percussion educator, I do not discourage my students from participating in indoor marching percussion activities, nor do I encourage them to do so. Like everything in their lives during their collegiate studies, it is a question of the resulting benefits relative to the effort and time commitment. Can they find an appropriate balance with all the things that they are expected to do? In most cases, it is extremely difficult, but not impossible, to find the elusive balance.

The quest to find balance is further challenged if the student is involved in drum corps activities in the summer, as that requires a tremendous effort and time commitment. The question for me is not whether a student "can" manage the demands; it is a question of whether managing those demands results in benefits commensurate with the time and effort required. Depending on the student, sometimes the answer is "yes," but in my experience, much of the time the answer is "no."

The idea that any performance experience is valuable to a music student is alluring but perhaps shortsighted (or ill-informed). The time that a music major will spend in an undergraduate program is limited. It seems illogical to spend a large amount of that finite time in any one particular activity, as this will limit the amount of time a student can spend in other musical activities deemed important by the institution. (It is not just an individual percussion instructor who decides on and delivers the courses for a degree.)

I advocate and promote the concept of knowledge and skill "transfer" in the area of percussion (especially in marching activities). But transfer does not happen automatically; it has to be part of the design of how something is taught. Since these "independent" youth groups do not have the exact same approach or goals as the students' collegiate teachers, perhaps the teachers are within their rights to point out the disconnect between aspects of participating in the activity and the impact on the time available for assignments required to earn the degree. All performance experiences are not equal. The type of experience and when it occurs in a student's development has a major impact on its value. For example, being introduced to an advanced concept before the proper foundation has been established would not be as meaningful (or potentially useful) as it would be for the student who is introduced to the concept in a sequence that has been planned and proven successful by the teacher.

These observations are based on many assumptions that may or may not apply to certain individuals, which is why I do not have a "one size fits all" policy for my students' decision about participating in indoor marching percussion activities. If a student asks for my opinion about participating in the activity, I consider his or her individual situation and offer my recommendation based on the factors listed above.

FOR THE HIGH SCHOOL STUDENT

The majority of participants in the indoor marching percussion activity are high school students. If they belong to an "independent" ensemble or group outside of the school, then, in my opinion, no one can tell them how they must spend their time, as they have clearly joined an "outside of school" youth activity (not unlike the Boy Scouts, Little League, or other youth groups). My concern is when individuals are involved in indoor marching percussion groups within their schools, as the music programs in the public schools have been provided with resources to teach the subject of music. Many places have clearly defined musical standards and competencies that are to be taught and assessed.

In the case of percussion, with the number of instruments and genres of music, dedicating a large amount of time to any one endeavor means there is less time for other endeavors. I am not against the indoor marching percussion activity; I am for accountability relative to musical literacy and musicianship regarding high school students who spend hundreds of hours in musical activities (rehearsals and performances).

I know that there are examples of high-performing students who are well rounded and participate in indoor percussion activities. I am also aware of students, who in spite of being involved in musical activities for hundreds of hours, only have a relative few fundamental musical skills and know only how to execute their individual part in a marching show. I would proffer that these two cases are outliers and do not represent the vast majority of students who participate in the marching activity. If we determine that the median student participating in this activity, relative to our European or Japanese student counterparts, are stronger musicians and more musically literate, then we have nothing to worry about. I would suggest that this is not the case, however. I would respectfully submit that for all of the hours many high school students spend in the indoor marching activity, they are not correspondingly better prepared musically.

In January of 2003, I attended a presentation by Dr. Bentley Shellahammer (Professor of Music Education, Florida State University, retired) in which he presented results from a survey he conducted to help define common practice and attitudes towards marching band in the school music programs in Florida. Many of his observations resonated with me, and I have adopted some of his ideas into my own music education philosophy.

With all credit to Dr. Shellahammer, I believe in the following tenets. The central goal of all school band programs should be to teach students about music. Music is the subject matter that we are supposed to be teaching. Band is *not* a subject; it is an organizational device by which we can achieve the goal of teaching music. This may upset some people, but indoor marching percussion ensemble is *not* a subject either! The time spent on perfecting visual elements of the indoor marching percussion activity is hard to defend from a musical viewpoint—and this is coming from a person who built a career on marching bands and drum corps.

Does the marching band belong in our school band programs? Of course it does! Should it occupy 30–40 percent of our students' time? Emphatically, no! So including the time spent in fall marching band (in combination with spring indoor marching activities), should the percussionists in a music program spend over 50–60 percent of their time in marching activities? The time spent is valid if the percussionists are getting the musical skills (melodic, harmonic, expressive, etc.) that their peers get from their various musical activities (concert band, solo, and chamber music playing, etc.). In a time when fine arts requirements are being eliminated in many schools and cut in most, is it defendable to spend the dollar and personnel resources on an activity that can be so narrow in scope and outcome? Is developing "lifelong specialists" at this age wise or defendable?

As a profession we must continually strive for *balance* in how we go about working for the ultimate goal of educating our students. A balanced approach should be the goal of each of us. In my (and many people's) opinion, a balanced approach contains the following major components:

(1) Concert ensemble experiences;
(2) Marching band experiences;
(3) Chamber music experiences;

(4) Jazz and improvisation experiences;
(5) Individual and small group instruction;
(6) Music theory and history instruction.

Does this imply that we need separate classes for each of these? Certainly not. Can it all be done within the school day? Probably not. Can the percussionists gain the necessary musical competencies without this balance? Absolutely not.

Even if these skills are the specific goals of the students' percussion instructor, the variety of the musical settings and experiences, combined with their inherent differences in musical responsibilities, provide percussion students with the best opportunity for a well-rounded musical education. Any percussion endeavor must be consistent with the personal music education philosophy of the band director, who supervises and holds the percussion instructor accountable, as the buck ultimately stops with the band director.

Is there only one way to achieve a balanced program? No. There are many excellent models for us to use, but we must take the time to assess our own program and find out where we are in regards to balance. If we are not covering the major components of a balanced program, we need to design a course of action that will correct the imbalance. This type of examining and assessing of what we do is necessary to reinforce the positive aspects and expose areas that could be improved. We should not fear this scrutiny; we should welcome and embrace it as an opportunity to improve (even if what we are doing is great).

Some advocates posit that college teachers are overly critical and see their concerns as "attacks" on the indoor marching activity. Although some of this criticism may be from sources that are ill informed, that is not a reason to reject all criticism and blindly support the indoor marching percussion activity without taking the time to review and assess the results. Numbers of participants and size of the activity are not the sole, nor the most important, factor to consider when evaluating the educational value of participating in the indoor activity. In the case of independent groups (or summer drum and bugle corps), perhaps the comments are unsolicited and therefore unwelcomed. However, in the case of school-based ensembles, percussion professionals (including collegiate teachers) have a right (some may say obligation) to offer their thoughts because they are supplying "expert opinion" on the situation.

Serving in this capacity, I was asked by the Colorado Bandmasters Association to give a session at the group's 2003 summer convention. I was asked to discuss the spring indoor drumline experience and its value in the context of the total music education of a school percussionist. That year, some dates of the Colorado all-state band rehearsals and performances had conflicted with the local indoor marching percussion circuit, and the band directors had opted to have their state-selected percussion students participate in the indoor marching performances and forgo the all-state concerts. Since I would not presume to speak to why the choices were made or the wisdom of the decision, I asked to conduct a survey (similar to Dr. Shellahammer's) to help reveal the underlying values and perceptions of the music educators participating in the survey. The following is a list of questions that came up as part of that presentation. This set of questions has to do with an individual's philosophy, and they are designed to make you think about why you do certain things:

1. Is spending 30–40 percent of the time available with students during an entire school year on ten minutes of music and drill for a single show the most efficient and beneficial use of instructional time that is dedicated to music education?
2. Does spending a larger percentage of time (50–60 percent) for the percussionist on ten minutes of music for the fall show and seven minutes of music for the spring show provide enough opportunities (in the most efficient model) to teach all the musical competencies you expect your students to demonstrate?
3. What do students learn during the ninth week of marching band or indoor marching season that they didn't learn in the third week?
4. Is performing the same ten-minute show in three, four, or five festivals or competitions the most conducive and efficient way for students to learn about music?
5. Does selecting legitimate concert music for the field justify the time spent on *one* ten-minute marching band show?
6. If high quality, legitimate music were selected for your concert band or percussion ensemble, would it make sense to spend 127.5 hours on ten minutes worth of music? (127.5 hours was the average number of band-class hours ensembles reported rehearsing marching band during the 2003 fall semester in Florida. *Values and Practices: A Case for the Marching Band* by Dr. Bentley Shellahammer, 2003, Florida Bandmasters Association, Tampa, Florida.)
7. Does the time spent in the indoor marching activity allow the students enough time to experience other various musical activities (solo, jazz, theory, etc.) in the percentages that you recommend?
8. Do percussion students have different music education goals and outcomes than other musicians? Are there enough teaching opportunities provided in the competitive indoor marching activity to adequately address the required music competencies? Are percussionists exempted from learning certain skills?

> The time spent on perfecting visual elements of the indoor marching percussion activity is hard to defend from a musical viewpoint.

In closing, I will again paraphrase Dr. Shellahammer: I believe the marching band in our schools, including indoor marching percussion activities, can provide meaningful musical and life experiences for our students. I do not believe, however, that it should be the focus of a balanced music program. If the goal of our school band programs is to teach students about music, then we must constantly assess and reassess what we are doing during the time that we have the students under our supervision. I believe that a strong solo and percussion ensemble program combined with a solid concert band/orchestra program (that is based on quality literature) is the best way to teach students about music. The other components of the program are essential, including the marching band, but they should be used to supplement our students' musical growth, not monopolize it.

Jeff Moore is a Professor of Music and Chair of the Music Department at the University of Central Florida. He is an Associate Editor (Marching) for *Percussive Notes* and is a member of the PAS College Pedagogy and Marching Percussion Committees. PN

New Percussion Literature and Recordings

SELECTED REVIEWS

Publishers and composers are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society.

Prior to submitting material for review, please read the submission guidelines at www.pas.org under Publications. Follow the appropriate procedures to ensure your material will be considered for review.

Difficulty Rating Scale

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

GENERAL REFERENCE

Boom and Crash Musician: A Percussive Memoir

Sam Denov
$15.95
Outskirts Press

"I was just a boom and crash musician, the noisy guy at the back of the band," says Sam Denov at the end of his comprehensive memoir. In this 236-page book, Sam reminisces about a life, "with periods of boom, and also periods of crash."

Denov was a percussionist and timpanist with the Chicago Symphony Orchestra from 1954 until 1985 after being hired by legendary music director Fritz Reiner. In this autobiography, Sam recalls his earliest memoires as the youngest child of poor immigrants living in Chicago. His growth was nurtured by a strong musical environment in the Chicago school system and by lessons with famed teacher Roy Knapp. Sam's story continues with his unique observations as a Navy musician (enlisting just four days after the attack on Pearl Harbor), as a struggling orchestral musician during the post-war era, as a distinguished, tenured member of the CSO, and finally as a labor consultant to musicians and musical organizations around the country.

This memoir is filled with many personal stories of ups and downs, or "booms and crashes" as Sam calls them, and the reader will get a glimpse of the family life that professional musicians endured during an unstable time in our nation's history. Although there are a few pages of family photos, readers would have enjoyed seeing more photos of the many musical icons that Sam performed with throughout his distinguished career. While there are plenty of lessons to be learned about family and career, percussionists would have also appreciated more insight and musings about the legendary musicians that crossed paths with Sam throughout his life.

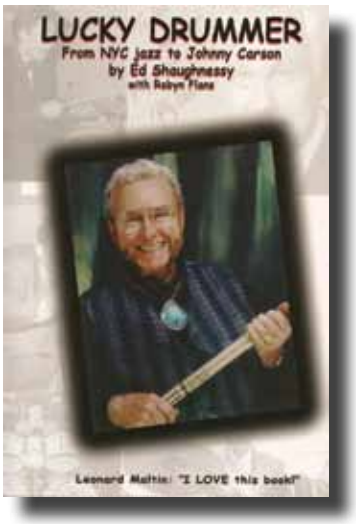
Still, readers will enjoy hearing the life story of a musician who has made a significant contribution to his profession. Sam Denov learned to never let an obstacle stand in his way. Fortunately, his father's early warning that he would never make a living as a musician turned out to be wrong, and he enjoyed a brilliant and rewarding career that he shares through this delightful memoir.

—James Campbell

Lucky Drummer

Ed Shaughnessy
$14.95
Rebeats

Subtitled "From NYC Jazz to Johnny Carson," PAS Hall of Fame member Ed Shaughnessy's autobiography is as much, and maybe even more, about the people he has worked with throughout his long career than about him. Indeed, just about any musician would be considered "lucky" to have played with such artists as Jack Teagarden, George Shearing, Charlie Parker, Billy Eckstine, Benny Goodman, Charles Mingus, Tommy Dorsey, Ella Fitzgerald, Peggy Lee, Tony Bennett, and Jimi Hendrix, not to mention gigs on major TV shows, most notably his 30 years working with *The Tonight Show* big band. Shaughnessy also talks about his friendships with such drumming icons as Buddy Rich, Art Blakey, Jo Jones, Shelly Manne, and Don Lamond, as well as such "younger guys" as Bob Moses, Joe La Barbera, Jeff Hamilton, and Peter Erskine.



Although Shaughnessy seems to prefer talking about others rather than about himself, he does reveal the basic details of his life, starting out in a blue-collar neighborhood in Jersey City, New Jersey. From the time he got some drums at age 12 he was obsessed, learning from anyone who could teach him something and eventually studying with such legendary New York teachers as Bill West and Morris Goldenberg. After graduating high school at age 16, he moved to New York City and was soon working, both in the city and on the road. The story of how he became one of the most in-demand drummers in town is a testament to determination and hard work. Obviously talent also played a big role, but the book is remarkably free of bragging, compared to typical autobiographies. As evidenced by the title, Shaughnessy is more apt to attribute his success to luck.

Although he doesn't dwell on these subjects, Shaughnessy also talks honestly about some of the painful moments of his life, especially the death of his son Jimmy at age 17, the death of his wife, Ilene, and his own battle with alcohol.

In writing the book, Shaughnessy had the help of Robyn Flans, who has written about hundreds of drummers for *Modern Drummer* magazine over the past 30 years. She stays out of the way and lets Shaughnessy tell his story, and undoubtedly used her interviewer's skills to draw some of those memories out of him. One can also surely credit her with the book's organization and flow. It's an easy, entertaining read and a fascinating one for any fans of the jazz and TV shows of the 1950s through the 2000s.

—Rick Mattingly

Music for Percussion: A Look at the Life and Music of John H. Beck, Murray Houllif, James L. Moore, and John S. Pratt

Domenico E. Zarro
$15.00
Mark Custom Recording Service Inc.

While many students and teachers have benefited from the works of John H. Beck, Murray Houllif, James L. Moore, and John S. Pratt, there has been relatively little discussion as to the lives and music of these composers. Domenico E. Zarro has provided an e-book resource that brings these gentlemen and several of their popular works a little closer to the percussion world. Two pieces from each composer are briefly discussed, and performances are included on the accompanying audio files: Beck's "Alpine Slide" and "The Jury"; Houllif's "Just for the Funk of It" and "Ain't It Rich"; Moore's Toccata from "Toccata and Fugue in D Minor" and "Rondo"; and Pratt's "The Conquering Legions of Rome" and "Cider Jug." Information on the music is limited to cursory details such as instrumentation and inspiration behind the piece. The composers are also interviewed regarding their musical upbringing and thoughts on percussion composition.

As this collection focuses on the selected music from a pedagogical standpoint, a more in-depth discussion of how each piece could be used in an educational setting, including its inclusion in a high school or college curriculum, would have been appropriate. The performances included in the audio files are clear and will serve as fine examples for students learning the works. The only exception would be the choice of drum and tuning on the Pratt solos. There was a lack of clarity in roll patterns, and a much drier and articulate sound would be preferred.

—Jason Baker

KEYBOARD PERCUSSION SOLO

2nd Concerto for Marimba and Orchestra V

Marcin Blazewicz

€60,00—conductor score and solo part

€40,00—piano reduction and solo part

Edition Svitzer

Instrumentation: 5.0-octave marimba and orchestra (piano reduction)

Web reference: sample score pages and audio recording www.editionsvitzer.com/archive_valgt.php?id_vaerk=68

Absolutely "metal'" Polish composer and educator Marcin Blazewicz delivers a powerful concerto for marimba and orchestra that is packed with nervous energy. Written for Marta Klimisara, this 26-minute work produces an intense journey through a world of fear and anxiety.

Utilizing the traditional fast-slow-fast concerto compositional model, each movement beautifully features the marimba. The work is well orchestrated so the marimba not only stands out as a virtuosic solo voice, but also blends into the texture when applicable. The first movement is somewhat of a sonata allegro process with the marimba cadenza being the climax. The program notes state that the general mood is one of "gloom and anxiety." I completely agree with this statement; it definitely places the listener on edge.

The second movement opens with a conversation between the marimba and timpani. The orchestra often breaks the conversation, and in general the movement feels like a lament. It is, again, very dark and melancholy, somewhat of a funeral hymn. The third movement has the same nervous energy as the preceding movements, but is a bit more prominent and much more aggressive. The dark and gloomy character of the music is very reminiscent of Shostakovich.

The marimba solo is highly virtuosic, and in most cases idiomatic. Blazewicz exploits the full range of the instrument. Single independent (inside and outside), double vertical, double lateral (inside and outside), triple lateral (inside and outside), and single alternating strokes are all required. Again, the writing is well orchestrated so that the soloist does not have to overplay. The piano reduction is well done and playable.

Blazewicz's "2nd Concerto" is a beautifully dark representation of the anxiety that can exist in any situation. It isn't for everyone, but will have its place among the most popular marimba concerti. It offers a performance outlet that provides performers and an audience with a musical experience to which they may not be accustomed. Music can evoke any emotion, and Blazewicz does a wonderful job of placing all involved into a state of uncertainty and nervousness.

—T. Adam Blackstock

Capriccio V

Hans Magne Graesvold

€30,00

Edition Svitzer

Instrumentation: 5.0-octave marimba

Web reference: sample score pages, audio and video recordings www.editionsvitzer.com/archive_valgt.php?id_vaerk=93

Norwegian flautist and composer Hans Magne Graesvold has delivered a new flavor to the contemporary marimba repertoire. This seemingly improvisatory work provides the performer and listener with an exciting eight minutes of shifting dynamics and tempi.

Using the full range of the instrument, the performer must possess advanced four-mallet technique. Single independent (inside and outside), double vertical, single alternating, double lateral (inside and outside), and triple lateral (inside and outside) strokes are all used. The non-idiomatic nature of the composition is a breath of fresh air. Sometimes it takes a non-percussionist to think outside the box, and in many cases, that results in something quite new.

Due to its difficulty, I do not expect to see this piece explode onto the solo marimba scene; however, advanced players looking for a challenge should give it a try.

—T. Adam Blackstock

Dance of Words V

Aiko Fukushima

€25,00

Edition Svitzer

Instrumentation: 5.0-octave marimba

Web reference: sample score pages, audio recording www.editionsvitzer.com/archive_valgt.php?id_vaerk=144

Those preparing for the 2013 Universal Marimba Competition might want to peruse this addition to the repertoire list. Dedicated to Hiromi Shigeno, "Dance of Words" is a representation of the composer's thoughts on marimba performance that can require whole body movements.

The primary theme of the work is somewhat of a disjointed waltz presented in 5/8 and 6/8. The work explores other rhythmic ideas before reaching a short cadenza; it then makes its way back to the original-stated theme before reaching its conclusion. The work is tonal and centers on the Aeolian mode.

In general, the techniques are idiomatic, yet some passages are more challenging than others. Single independent (inside and outside), double vertical, double lateral (inside and outside), and single alternating strokes are all used.

—T. Adam Blackstock

Evergreen V

Benjamin Finley

$16.00

Tapspace

Instrumentation: 5.0-octave marimba

Web reference: score sample, audio and video recordings www.tapspace.com/Evergreen-pr-184.html

Dedicated to a lost friend, this work portrays the feelings encountered when dealing with the absence of a loved one. The harmonic content of the opening choral emotes a somber tone. Loosely using this tonal scheme, the next section is more rhythmic. With constant articulations on each sixteenth note, the composer moves through several time signatures including 6/4, 7/16, 21/16, 6/16, 3/8, 4/4, and 3/4. Reflecting on the personality and memories of the lost one, the strong driving quality eventually reaches a reflective tone, realizing the loved one is truly gone. Venturing back into a rhythmic quality, the piece ends with "a high-register fade-out, a ghostly echo of an abbreviated life."

This well constructed work will provide several challenges for collegiate marimbists. Encompassing the entire range of a 5.0-octave marimba, the lateral movement of the body increases the difficulty of the technical elements in the work. Motivic ideas are largely determined by permutations; however, there are several scalar passages that link the ideas. During these moments the composer suggests stickings that combine single independent and double lateral strokes. Through the various character changes, one must be able to execute double vertical strokes at the interval of an octave and double lateral strokes at the interval of a second.

Making programming for a senior recital easy, the stylistic diversity of this piece will complement a variety of repertoire choices.

—Darin Olson

Fernando's Waltz IV

Paul Smadbeck

$18.00

Keyboard Percussion Publications

Instrumentation: 5.0-octave marimba

Web reference: sample score and audio clip www.mostlymarimba.com/books-a-recordings/music-books.html?page=shop.product_details&flypage=flypage.pbv.v3.tpl&product_id=1712&category_id=894

The wait is over! Paul Smadbeck's much anticipated return to composition has arrived, and performers and audiences alike will be satisfied. Composed entirely in 3/4, there is a distinct expressive quality built into this composition. With most measures maintaining a similar contour of an ascent followed by a descent, Smadbeck creates tension between phrases and sections with the use of ritardandos. Moving through sections of "mystery," "ragtime," "freely," and more, there is always a new element to keep listeners interested. Additionally, there is a non-notated cadenza allowing the performers to explore and expand on the material already presented.

Although each is unique in its own right, this work has several similarities with "Virginia Tate." Maintaining a similar level of difficulty, there is a constant sixteenth-note accompaniment throughout most of the piece. With the use of accents, a clear melody is established through a select number of sticking permutations. The fluid melody sings on top of the accompaniment by means of small leaps and stepwise motion. Enhanced by the rhythmic pacing, there is a catchy juxtaposition of syncopation and stable melodic movement. Using four mallets throughout, there are a lot of single independent, double vertical, and lateral strokes at intervals below a sixth.

Pedagogues will be sufficiently pleased with this work, as it will supplement a number of instructional sequences. With a variety of technical and musical aspects, there is always a topic to discuss. If classics like "Rhythm Song" and "Virginia Tate" are any indication of the appeal of Smadbeck's compositional style, this piece will quickly become a favorite on college campuses.

—Darin Olson

Intermezzo from Cavalleria Rusticana IV

Pietro Mascagni

Arr. Eriko Daimo

€14,00

Edition Svitzer

Instrumentation: 5.0-octave marimba

Web reference: sample score pages, audio and video recordings www.editionsvitzer.com/archive_valgt.php?id_vaerk=141

In this beautiful composition elegantly arranged for marimba, Eriko Daimo

has skillfully retained the loveliness of this opera intermezzo in a solo work.

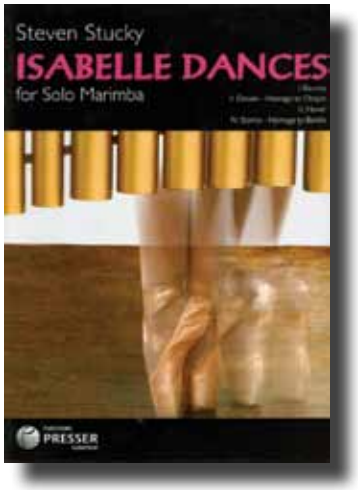
Approximately five minutes in length, this two-page chorale spans nearly four octaves, but hovers primarily in the rich middle to lower range of the instrument. Although it is almost entirely rolled, Daimo includes a handful of struck chords, decorative single-line figures, grace notes, and piano rolls to provide some variety within the texture. Independent one-handed rolls are required in three instances in the right hand, but otherwise, all rolls could be performed as hand-to-hand or sequenced, depending on the performer's preference. The original work makes use of a gradually increasing chordal texture in several places, featuring contrary motion in outer lines as inner voices are added. This is scored very effectively and, again, creates variety in texture during parts of the chorale.

There are limited dynamic markings and no tempo variations notated, but several phrases are marked with expressive terminology, and these indications should give the performer both permission and the expectation to add appropriate phrasing and shaping. Because of the beauty of the original intermezzo and the skillful care in the transcription, this new chorale for solo marimba is certain to be a popular addition to recitals and professional performances.

—Josh Gottry

Isabelle Dances **V**
Steven Stucky
$12.99
Theodore Presser
Instrumentation: 5.0-octave marimba

Written for marimba virtuoso Isabelle Huang, this four-movement solo marimba work is approximately 15 minutes in length. A doozy of an undertaking, all four movements contain their fair share of technical demands. The first movement, "Bounce," doesn't maintain the same time signature for over three bars during its quick four pages. The tenutos preferred by the composer are meticulously marked and should be heeded when considering sticking choices, as none are provided.



"Dream," with a subtitle "Homage to Chopin," is the second movement and will require an extreme command of a unison single-independent roll in each hand (at different times). While the rolling hand concentrates on this difficult technique, the other hand performs a chromatic ostinato-like line, also requiring extreme concentration. Thankfully, this movement is slow and, if performed well, can sound really beautiful.

The third movement, "Hover," is also slow. and the rolling technique is much easier—pretty much hand-to-hand rolls. However, the musical integrity will be difficult to pull off. The "chords" move all over the place, and a performance will need to be incredibly accurate to hear the precise intended harmonic content.

The final movement is "Stomp, Homage to Bartok," and looks very fun. All the mixed eighth meters clearly signify the Bartok-esque feel, and it is the fastest and longest of the four movements. It's technical difficulties lie in its speed and volume level. It has a few soft moments, but not many!

The piece seems to fit the energy and difficulty of the woman it was written for. If you haven't seen Isabelle (Izzy) Huang perform on YouTube yet, it's worth the look—although this piece was not up there at the time this review was written.

Stucky has added a great piece to the already full volume of advanced marimba works, and I hope this one sees its fair share of performances.

—Julia Gaines

Opera Meets Jazz **IV**
Arr. Roger Svedberg
$35.00
Norsk Percussion
Instrumentation: vibraphone

Quality transcriptions of major works are nothing new to the world of percussion and thankfully have become more commonplace for the vibraphone. Fueled by his many years as a percussionist in the Royal Opera of Stockholm, along with a successful jazz trio collaboration titled *The Great European Song Book*, Roger Svedberg has selected his favorite opera arias and overtures to appear as vibraphone solos in this collection.

The first part of the book contains six pieces craftily arranged for solo vibraphone taken from works such as *Tannhäuser* and *Lohengrin* by Wagner, and *Turandot* by Puccini. As one would expect from these composers, the solos are heavy with notes and harmonies, but the musical payoff is worth the work. Svedberg states that he has been playing these arrangements as solos for many years, which is apparent in the logic contained in the finished product; voice leadings, stickings, and melodic runs fall comfortably in the hands and use the range of the instrument effectively. The second part contains lead sheets (melody line with chord symbols) of each of the six solos for players who desire to create their own versions of the same tunes. Svedberg even includes a CD of versions performed by his jazz trio.

The finished product is well informed and ideal for inclusion on senior recitals or vibraphone study at the university level, and stands out as a successful endeavor in bringing opera classics to the genre of solo vibraphone.

—Joshua D. Smith

Sonata for Marimba **V**
Marcin Blazewicz
€28,00
Edition Svitzer
Instrumentation: 5.0-octave marimba
Web reference: score pages, video and audio recordings
http://www.editionsvitzer.com/archive_valgt.php?id_vaerk=88

Technically challenging and musically energetic, this new work is destined to quickly become a staple of standard marimba repertoire. Having already been recorded professionally on numerous occasions since its publication in 2009, this work speaks to the technical demands of the modern marimbist while engaging a diverse concert audience. Approximately eight minutes in length, it neither sacrifices musicality for empty virtuosity nor neglects sophistication in the interest of accessibility.

The composer uses thematic material that maintains a strong Polish folk music quality. This is often subjected to transpositions, chromatic embellishments, and rhythmic variations as the piece develops. The use of tuneful themes and ideas, subjected to such devious compositional twists and turns, is a large part of what allows this piece to seem both technically sophisticated and musically delightful at the same time.

The performer must be comfortable with one-handed octaves in both hands over the entire range of the marimba; it is this technique that the composer capitalizes on to invoke the full soloistic potential of the instrument. However, recognizing some of the challenges imposed by the range of the instrument being covered, the composer also includes several alternative suggestions to make certain passages more playable. While many marimbists will surely be enticed by such technical hurdles, they must never lose sight of the sensitivity needed to express the simple folk-like charm contained in much of the music.

—Jason Baker

Superfluous I **V**
Matthew Coley
€12,00
Edition Svitzer
Instrumentation: 5.0-octave marimba
Web reference: score sample, audio and video recordings
http://www.editionsvitzer.com/archive_valgt.php?id_vaerk=13

In the March 2012 issue of *Percussive Notes* I reviewed "Superfluous II" by Matthew Coley. An equally impressive composition is its predecessor, "Superfluous I." While both are structured as fugues, the latter is more tonal than its chromatic counterpart. Do not be misled by the 28-measure duration of this piece. The innate musical demands of performing a fugue with four-mallets is heightened by the technical demands integrated by the composer.

Proper balance of each voice during the counterpoint will challenge most marimbists; however, Coley pushes the technical boundaries at one point by sequencing an octave double-vertical passage in the left hand, while the right hand executes a figure combining single independent and double vertical strokes. Using all standard four-mallet marimba strokes, there is also the inclusion of the one-handed roll. From a technique standpoint, this work is easier than the sequel. However, advanced marimbists will still be humbled in a work only lasting two minutes.

Phrase markings, slurs, and tenutos make the composer's intent very clear. Additionally, several dynamic indications are included for each voice. Extremely helpful due to the contrapuntal nature of the work, it is always apparent which voice should be prominent. Those skilled enough to conquer one of Coley's "Superfluous" compositions should be commended. Performing these two "Super Fugues" as a pair will undoubtedly mesmerize an audience, but it may leave some questioning the sanity of the performer!

—Darin Olson

The Snow is Dancing **IV**
Claude Debussy
Arr. Harry Marvin, Jr.
$4.99
HaMaR Percussion Publications
Instrumentation: vibraphone
Web reference: audio clip
www.scoreexchange.com/scores/119531.html

Taken directly from Debussy's "Children's Corner" for piano, this arrangement sounds more like a direct transcription than a well-crafted adaptation. While the inherent genius of the original Debussy work shines through in this three-minute solo for a four-mallet vibraphonist, special care should have been taken while transcribing it for vibraphone.

The majority of the difficulty in this solo lies in the juxtaposition of the two different voices: staccato sixteenth notes (at quarter = 100) and the legato line comprised of mostly whole notes and half notes. The arranger thankfully offers pedal marks when the tonal texture shifts, but it will take some serious work for a vibraphonist to figure out how to make the melody speak distinctly without the pedaled sixteenth notes overpowering the aural canvas. While challenges like these exist throughout the work, they (along with the difficulty level) could have been simplified with a better approach to the intrinsic properties of the vibraphone.

—Joshua D. Smith

Unforced Rhythms **IV**
Brian Blume
$16.00
Tapspace
Web reference: score sample, audio and video recording
www.tapspace.com/product.php?productid=182&cat=0&page=1

Inspired by a biblical verse, Brian Blume aims to elicit a placid mood with this piece. With all but four measures in 7/16, one may question the ability to progress with a sense of freedom. It is the way in which the composer uses permutation-based motives that allows the performer to portray the character of the work. Each section revolves largely around one permutation, which also affects the contour.

With all sections strongly emphasizing the four-plus-three rhythmic groupings of sixteenth notes, the first section ascends every measure and the second section descends every measure. The third section descends on the grouping of four notes and ascends on the grouping of three notes of each measure. The last section is an elaboration on the first. Thus, this regularity makes the piece very manageable for an intermediate collegiate marimbist.

There is also a consistency in technique and interval use. The left hand uses primarily alternating and double lateral strokes at intervals of a fifth, fourth, and second, while the right hand uses single independent strokes, double lateral strokes, and double vertical strokes utilizing intervals from a second to an octave.

While the above material is all well and good, the motives are not limited to the performer's hands. Blume blurs the perceived rhythmic pulse by adding an ankle or foot shaker. With the hands emphasizing the four-plus-three grouping, the shaker creates tension by consistently inflecting every four sixteenth notes. The limb independence may cause a struggle for some performers, but the composer suggests that for the piece to be well received it must be performed with "confidence and ease." Stability is eventually achieved as the hands and feet align on a similar rhythmic idea.

Suitable for a senior recital, the nature of this piece would also translate to a non-traditional performance venue. An audience that enjoys a jazz combo, such as at a coffee shop or small bar, will likely be satisfied with the combination of fluidity and groove.

—Darin Olson

Variations on the Housatonic **IV**
Christopher Swist
€29,00
Edition Svitzer
Instrumentation: 5.0-octave marimba with electronic sounds
Web reference: score pages and audio recording
www.editionsvitzer.com/archive_valgt.php?id_vaerk=44#

This 14-minute composition for marimba and electronic sounds is, in the composer's words, "a New England piece." This refers to the Housatonic River that runs through western Connecticut and Massachusetts and the influence of Charles Ives, also a New Englander, on the thematic material and compositional procedure of the piece.

This work is comprised of seven variations followed by a statement of the theme; variation number seven is for CD playback without marimba and is approximately two minutes in duration. An assistant is required to initiate the two playback cues during the composition; technophiles could easily trigger playback of the accompaniment via foot pedal, as the cues occur at opportune moments during execution of the marimba part. The accompaniment consists of droning arrhythmic noise, making the coordination with the marimba part very easy and the potential combination a worthwhile enterprise.

This work's aesthetic challenges outweigh its technical demands, and to be effective it will require a mature interpreter who pays deference to the electronic accompaniment and pursues a sensitized interpretation with the fragmentary and textural marimba material.

—Ron Coulter

KEYBOARD PERCUSSION DUO

Chasing Buddies **V**
Søren Monrad
€42,00
Edition Svitzer
Instrumentation: 5.0-octave marimba, vibraphone, two hi-hats, two crash cymbals, and metal
Web reference: score sample and audio clip
www.editionsvitzer.com/archive_valgt.php?id_vaerk=145

"There is no particular or profound reason why I wrote this piece and therefore there is nothing much to be said about it…." These words of Søren Monrad shed light into the improvisational nature of this groovy, jazz-influenced percussion duet. Through composed, there is not a lot of motivic repetition in the melody of this work. Seamlessly transitioning from one idea to the next, a successful performance will require the utmost concentration from both performers. Venturing through characters of dense syncopation to slower expressive qualities, Monrad provides some unique style indications such as "Groovy humoristic" and "Sugar honey." The mere aura of this piece will appeal to audiences, yet the material will challenge advanced collegiate percussionists.

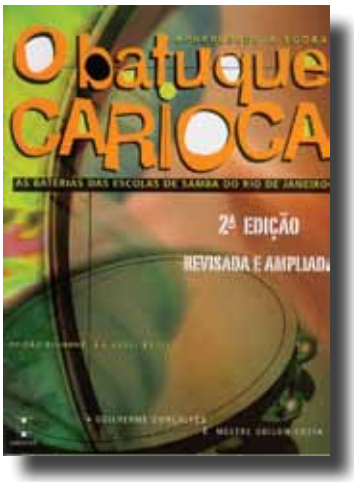
Although the marimba primarily accompanies the vibraphone, each part is of comparable difficulty. After the first four measures, where the marimbist rests for four consecutive beats, neither player has much time to spare. Through this persistent rhythmic activity, the performers will encounter several challenges. With each part requiring four mallets, both players must execute fast scalar and arpeggiated passages. Increasing the difficulty, each run is comprised of different notes than the previous passage. Both performers must be able to execute double vertical strokes ranging from a third to an octave. However, the composer does not indicate stickings, so the players can select permutations to suit their technical preference. Lastly, and used sparingly, each performer will need a basic level of limb independence as they use a hi-hat. If you are in the market for a jazzy duet, this piece may be exactly what you are searching for.

—Darin Olson

Nocturne in F Major **IV+**
Pius Cheung
€38,00
Edition Svitzer
Instrumentation: vibraphone, 5.0-octave marimba
Web reference: score sample and audio recording
www.editionsvitzer.com/archive_valgt.php?id_vaerk=135#

Laden with lush chords and harmonic depth, this duo for vibraphone and 5.0-octave marimba is a wonderful adaptation of the composer's marimba solo by the same name. Inspired by a need to find "inner peace" amidst a season of residence in busy New York, this duet breathes and moves with tenderness and tranquility.

Considering the source material from which it came, it is no surprise that the marimba part is the more demanding of the two in terms of four-mallet difficulty, harmonic contribution, and dexterity. However, in spite of a rather formulaic



transcription where the vibraphonist shoulders much of the melodic material while accompanied by (or played in unison with) the marimbist, the unique character and allure of the original solo is effectively captured and presented in a way that will please performers and audience members alike. Appropriate for university undergraduate and graduate performances, this nine-minute duet is a welcome addition to keyboard repertoire from an accomplished and talented composer and performer.

—Joshua D. Smith

KEYBOARD PERCUSSION ENSEMBLE

2 x 2 **IV**
Taiki Nishihara
€48,00
Edition Svitzer
Instrumentation: 3 low-A marimbas, 1 low-F marimba
Web reference: score sample and audio clip
www.editionsvitzer.com/archive_valgt.php?id_vaerk=55#

Reminiscent of the energy and excitement of "Hook" by Graham Fitkin, this marimba quartet is filled with interlocking sixteenth notes, block chord punctuations, and a palatable groove. With the exception of the last ten measures of four-note chords from two of the players, most of the piece can be effectively performed with two mallets.

After a powerful opening of block eighth notes from all performers, the piece begins a conversation of sorts with two players performing a continuous sixteenth-note melodic line that is peppered with occasional accents. The character of this line shifts to a syncopated eighth-note section, which signals the conversational trade-off to the other two marimbists. After this second section, the remainder of the piece showcases all four players with equal contribution of melody, harmony, and groove.

While there are scattered moments of repetition that is indicative of dance-like music of this vein, the overall character of this six-minute work is varied enough to hold the interest of even an experienced and informed percussion ensemble enthusiast. The accessible style and mood even lends itself to the addition of rhythm instruments for university groups looking to spice up their concerts with an audience grabbing opening selection.

—Joshua D. Smith

Brandenburg No. 2: Allegro Moderato (BMV 1047) **V**
J.S. Bach
Arr. Brian Slawson
$35.00
Tapspace
Instrumentation: 10 players: glockenspiel, chimes, 2 xylophones, vibraphone, 5 marimbists on 3 marimbas (one 5.0-octave required)
Web reference: score sample and audio recording
www.tapspace.com/product.php?productid=190

This excellent transcription of the original Bach "Brandenburg No. 2" (movement 1 in F major) is superbly scored and realized by Brian Slawson for ten keyboard percussionists. Although only two-mallet technique is required, mature technique and interpretive stylistic knowledge are prerequisites for a successful performance. Tapspace Publications provides a printed score with an enclosed CD that includes printable individual parts as well as an mp3 recording for reference. Slawson's attention to detail in dynamic markings, rolls, and tasteful timbral assignments of both chimes and glockenspiel to the basic marimba/vibraphone/xylophone ensemble are exceptional for this Baroque transcription. This keyboard ensemble selection is great for any mature university percussion ensemble wanting to perform Bach at its finest.

—Jim Lambert

Intermezzo from A Midsummer Night's Dream **V**
Felix Mendelssohn
Arr. Brian Slawson
$35.00
Tapspace
Instrumentation: 8 players: 5.0-octave marimba, 4.3-octave marimba, 4.0-octave marimba, two glockenspiels, vibraphone
Web reference: score sample and audio recording
www.tapspace.com/Intermezzo-from-A-Midsummer-Nights-Dream-pr-192.html

Staying true to the meaning of the term, this intermezzo lasts approximately two minutes and 20 seconds. Requiring eight performers, only six instruments are needed. A benefit to those preparing for a performance, this is largely a re-orchestration of the original work. With a simple search on iTunes, one has access to numerous recordings of the original to develop an interpretation. This audience-friendly arrangement is suitable for a collegiate ensemble.

Written in 6/8 throughout, there is an almost endless passing of melodic material between parts. While this will definitely be challenging, several factors ease the obstacle. With a few exceptions, the highest marimba voice and the vibraphone are each paired with a glockenspiel part. Providing stability to the dovetail effect, the remaining marimbists present a clear, regular accompaniment. Throughout, there is usually a pulse on either the dotted-quarter or dotted-half note. A study in nuance, most entrances, and dare I say notes, in this piece contain a dynamic indication. Balance and blend will be a favorite topic of discussion for those attempting to adhere to and shade these markings.

—Darin Olson

Menuetto from Symphony No. 40 **III**
W.A. Mozart
Arr. Brian Slawson
$35.00
Tapspace
Instrumentation: 7 players: 3 marimbas (5 parts sharing instruments), glockenspiel, vibraphone
Web reference: score pages and audio recording
www.tapspace.com/product.php?productid=193&cat=0&page=1

This charming arrangement from one of Mozart's later works will be a fine addition to a high school or undergraduate percussion ensemble concert. The arranger has indicated that the marimba parts may be shared over three instruments: 4.0-octave, 4.3-octave, and 5.0-octave. Requiring two-mallet playing throughout, each performer should be comfortable with scale patterns, arpeggios, rolls, and basic octave/double-stop techniques. If the latter two techniques mentioned become problematic for younger play-

ers, such material can be easily adapted without detrimentally affecting the music. Additionally, most rhythmic lines are doubled, which can provide an added layer of safety to less experienced performers.

Each score includes a CD-ROM with parts and an mp3 file for study and practice. As seems customary with Brian Slawson's arrangements, he includes brief historical insights into the piece and composer. The somewhat anecdotal nature of these remarks will be appealing to both younger performers and audiences as they bring the intent and fun of the music out of the history books and into the modern concert hall.

—Jason Baker

Scenes From the Woods **V**
Brian Blume
$40.00
Tapspace
Instrumentation: 4 players: two 5.0-octave marimbas (special instructions for one 5.0-octave), two 4.3-octave marimbas, 4 woodblocks
Web reference: score pages and audio recordings
www.tapspace.com/product.php?productid=196&cat=0&page=1

Superbly scored, this quartet integrates the "wood" element in the title from three sources: the marimba, woodblocks, and programmatic inspiration. The composer states, "This piece is a look back at some of the special times I spent in the woods near my parents' house: a fast-paced game of tag or hide-and-seek; the quiet moments of solitude and reflection; a mysterious, foggy evening; the sun's rays slicing through the canopy of trees; and making the most of a rainy day." Tonal throughout, it is challenging while still being idiomatic, introspective without being pretentious, and listenable without becoming boring.

Although the piece is scored for two 5.0-octave and two 4.3-octave marimbas, substitutions are indicated to make it playable with only one 5.0-octave instrument. In addition, each performer uses one woodblock, indicated "high to low." These timbres are further elaborated through the indication of hard, medium, and soft mallets. Several passages include the use of the mallet shaft for playing purposes, allowing an additional "wood" connection within the piece. Although a close listen might reveal harmonic and effectual similarities to works by Nigel Westlake and Christopher Deane, "Scenes from the Woods" is unique and will be satisfying to a wide variety of performers and audiences. Despite being premiered by a high school percussion ensemble, this work is worthy of testing the technical and chamber music skills of graduate students as well.

—Jason Baker

The Manes Scroll **V**
Christopher Deane
$60.00
OU Percussion Press
Instrumentation: 10 players: glockenspiel, crotales, chimes, 2 xylophones, 2 vibraphones, 2 marimbas (4.0 and 4.3-octave), bass marimba (5.0-octave)
Web reference: score pages
www.oupercussionpress.com

Composed in 1984, this 12-minute decatet is representative of publications from the venerable OU Percussion Press: challenging works of significant duration requiring substantial numbers of personnel and instruments. The OU Percussion Ensemble Commissioning Series is responsible for generating many quality compositions, including the work discussed herein.

The composer creates sections of unique textures in this work from the use of what he terms "rhythmic glissandi" and extended techniques such as blowing into the resonator tubes, playing with wire brushes (glockenspiel, crotales, chimes), playing with mallet handles on xylophones, dead strokes on all instruments except chimes and xylophones, mouth vibrato on xylophone, and pitch bends on vibraphones. In fact, texture is the most interesting aspect of this work, as one will not walk away whistling any tune. The composer uses highly chromatic pitch content that the publisher describes as "his own brand of serialism."

Four-mallet technique is only required in two marimba parts and both vibraphone parts for brief sections of rolled chords. The work is in 4/4 throughout with a fair variety of rhythmic material. The work is playable by intermediate to advanced percussionists, and the greatest challenge, in addition to the extended techniques and pitch accuracy, is dynamic balance between the performers to create clarity and coherence of the complex textural schema. This work is a breath of fresh air to keyboard percussion literature for its original textural conception and attention to timbre.

The high quality printed score includes program and performance notes, and the purchase of the work includes printed parts. An audio recording of the work is available on *Everywhere Entangled* by the University of Houston Percussion Ensemble under the direction of Blake Wilkins on the Albany Records label (TROY 1333).

—Ron Coulter

PERCUSSION ENSEMBLE

Alarm! **III**
Brian Blume
$35.00
Tapspace
Instrumentation: 7 players: three snare drums (graduated pitched), three tom-toms (graduated pitched), and concert bass drum
Web reference: score sample and audio clip
www.tapspace.com/product.php?productid=183

This two-and-a-half minute percussion septet features the timbral contrast of three graduated-pitched snare drums with three tom-toms and a concert bass drum. Dramatic contrast in the written dynamics is essential to a successful performance of this ensemble—particularly at the indicated tempo of quarter note = 152.

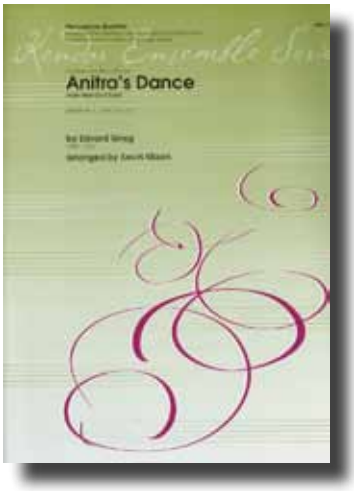
Commissioned by the Center Grove High School (Indiana) Percussion Ensemble (Josh Torres, director) for its 2010 Midwest Band and Orchestra Clinic performance in Chicago, this septet could be useful either for the mature high school percussion ensemble or for the younger university percussion septet. The absolute control of ensemble timing, accents, and collective dynamic contrast will challenge either level of performance ability. For the high school ensemble, "Alarm!" would be an excellent festival or contest selection. The enclosed CD contains individual parts for printing as well as a recorded performance of the composition.

—Jim Lambert

Anitra's Dance **III**
Edvard Grieg
Arr. Kevin Mixon
$12.50
Kendor
Instrumentation: 4 players: xylophone, marimba, triangle, snare drum, tambourine, bass drum, finger cymbal
Web reference: score sample
www.kendormusic.com/store/index.php?_a=viewProd&productId=3753

As a contrast to the many large-ensemble transcriptions of classical works, this percussion quartet version of Edvard Grieg's "Anitra's Dance" is an effective arrangement with accessible writing and extensive opportunity for players to develop and practice musical touch and interpretation.

With only two mallets required of the keyboardists, the melodic and harmonic content of the piece is fairly sparsely scored and will require high levels of confidence and soloistic projection from those players. In contrast, the two percussion parts, while well scored for this small ensemble setting, require much more in terms of delicate touch and supportive musical shaping than any technical demands. The keyboard parts include double-stops, rolls, grace-note figures, and several chromatic lines within the A-minor melody. The xylophone part includes several trill indications that may necessitate a bit of explanation for younger players.



The arrangement is a relatively strict transcription of the piece's original form and melody. Early in the piece, however, Kevin Mixon omits the melodic material for eight measures, choosing instead to present that brief passage rhythmically in the snare drum and bass drum. The piece is just short of 3 ½ minutes in length, but over a minute is a repeat of the latter two-thirds of the piece.

The first percussion part is scored for triangle, snare drum, and tambourine. At the onset of the piece, this part requires the player to play triangle downbeats while adding a simple rhythmic upbeat figure with a brush on the snare drum. With the exception of a final triangle roll, the remainder of the piece alternates between snare drum (with sticks) and tambourine. The writing includes rolls, flams, accents, and basic eighth-note and sixteenth-note figures, but no significant technical challenges. The second percussion part, for bass drum and finger cymbal (struck with triangle beater), is much easier and includes only quarter-note and eighth-note rhythmic figures.

This is a musically rich and well-scored arrangement worth rehearsing and performing. It would make an excellent solo and ensemble piece or a tasteful addition to any middle school band concert.

—Josh Gottry

Contemplation **III**
Matthew Coley
€55,00
Edition Svitzer
Instrumentation: 8 players: 4 timpani, bass drum, mounted tambourine, 3 tom-toms or congas, 3 graduated snare drums, splash cymbal, 4 graduated cowbells, 4 graduated woodblocks ("granite blocks"), 5 graduated and found metal objects (e.g., brake drum, pipes, gas cans), hi-hat, two suspended cymbals, tam tam
Web reference: score pages, video and audio recordings
http://editionsvitzer.com/archive_valgt.php?id_vaerk=120

This six-minute percussion octet was composed in 2004 to accompany choreography. The accompanimental aspect of the work's creation explains its jejune conventionality.

The composer describes this work as "interesting and contemplative music." The contemplative aspect of this work may derive from the repetition of a limited rhythmic vocabulary in 3/4 throughout. The familiar duple rhythmic material and its repetition make the work accessible to less experienced percussionists, hence "Contemplation" may find use in high school ensembles to aid in the development of foundational technical and ensemble skills. Of note is the indication to improvise with the given material for four measures in five of the eight parts.

The printed score is of high quality; however, the double-sided parts make them unusable in their purchased form, particularly when the last page of each part has the first page of the successive part printed on its reverse side.

—Ron Coulter

Curled Dimensions **VI**
Lynn Glassock
$60.00
OU Percussion Press
Instrumentation: 12 players: orchestra bells, log drums, bongos, suspended cymbals, brake drums, bass drum, chimes, temple blocks, congas, two vibraphones, xylophone, two 4.3-octave marimbas, one 4.6-octave marimba, two 5.0-octave marimbas, 4 timpani, 6 concert toms, triangle, snare drum, 2 woodblocks, and 3 gongs
Web reference: sample score pages
http://oupercussionpress.squarespace.com/catalog/

Awarded second place in the 2000 Michael Hennagin Prize for Composition, this large-scale work for percussion orchestra features dynamic interplay between a variety of keyboard and percussive voices that will challenge and reward an advanced undergraduate or graduate ensemble. Half of the 12 parts switch between various instruments while the vibraphone, timpani, and four of the marimba parts remain stationary. While this seems logistically daunting, all such transitions appear feasible and clearly indicated in the score.

The piece opens and closes with a slow tempo, featuring an overlay of asymmetrical rhythms in the keyboard voices. The middle section alternates between increasing and decreasing tempi, with driving rhythms provided by both melodic and non-melodic instruments. All performers should be comfortable with independent four-mallet technique, as figures often alternate between two-mallet and four-mallet writing. Even when performed by a high level ensemble, it would still be recommended that, due to the large instrumentation and highly sophisticated independence of each musical line, a conductor be employed. Despite the level of complexity that appears on the page, the orchestration provides timbrel clarity to the listener, allowing for a performance that is satisfying to those on the stage and in the audience.

—Jason Baker

Golliwog's Cakewalk **IV**
Claude Debussy
Arr. Michael J. Britt
$35.00
Row-Loff
Instrumentation: 6 players: chimes, bells, two vibraphones, 4.0-octave marimba, 4.3-octave marimba, 5.0-octave marimba
Web reference: score sample and audio recording
www.rowloff.com/search/description.html?item=12CS8

Transcribed quite faithfully from the original work, this keyboard ensemble arrangement for six players would be an ideal piece for intermediate to advanced high school percussion ensembles.

Each of the two vibraphone parts, along with one of the marimba parts, can be played with two mallets throughout. The additional two marimba parts require four mallets for a large portion of the piece, but the stroke types are limited almost exclusively to single-independent strokes for the single-line passages and double-vertical strokes in intervals ranging from a second to a sixth. The sixth player in the ensemble is responsible for the chimes as well as a few notes on bells that are notated in parenthesis in the same staff.

As with the original, the piece is set in 2/4 throughout at a fairly lively 108–120 bpm. The middle section is slower and includes several tempo shifts alternating between measures intended to be slightly rubato and those returning to the origi-

nal, uptempo feel. These tempo changes, along with the clearly indicated dynamics within the work, make this arrangement an excellent vehicle for the study and application of tempo and dynamic phrasing concepts by developing percussionists.

Perfect for solo and ensemble festivals or a percussion feature at a band concert, Michael Britt's transcription of Debussy's well-known dance piece is certain to be appreciated and enjoyed by performers and audiences alike.

—Josh Gottry

Hittade **IV**
Maria Finkelmeier
€55,00
Edition Svitzer
Instrumentation: One player on 4.6-octave marimba and three percussionists playing crotales, bass drum, 4 tom-toms, 3 temple blocks, 2 break (sic) drums, 2 crash cymbals, 2 tam tams, glockenspiel, bongos, 4 log drums, China cymbal, splash cymbal, 2 woodblocks, hi-hat
Web reference: score pages, video and audio recordings
www.editionsvitzer.com/archive_valgt.php?id_vaerk=121

With its accessible instrumentation and minimal technical demands, this eight-minute quartet will work well as a feature for an advanced high school or undergraduate percussion ensemble. The incessant character, along with groove, makes it enjoyable for the audience and performers alike.

The composition is based in E Dorian. The solo marimba writing is not virtuosic; rather, it merges well with the ensemble. The soloist must be able to execute single independent (inside and outside), double vertical, and double lateral (inside and outside) strokes. The instrumentation within the accompaniment offers a void to be filled by the marimba voice; the predominant use of various metallic instruments and membranophones offer a nice contrast to the marimba resulting in a well blended texture. The work is balanced and the interplay between ensemble members is superb.

"Hittade" means "found" in Swedish. The work's initial statement unfolds into many sections until it finally returns to its original form. The composer uses this metaphor to speak about her move from the United States to Sweden.

—T. Adam Blackstock

Island Vacation **III**
Amy Savage
$35.00
Row-Loff
Instrumentation: 8–9 players: bells, xylophone, vibes, 2 marimbas, snare drum, hi-hat, floor tom, congas, tambourine, bass guitar, optional lead steel pan
Web reference: score sample and audio recording
www.rowloff.com/search/description.html?item=12CS1

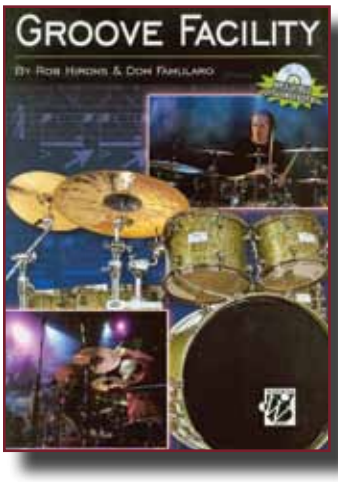
Composed in a moderately fast reggae style, this 77-measure composition will appeal to the younger percussion ensemble and perhaps provide an initial music experience with Caribbean-flavored melodies and harmonies. It is in G major and rhythmically maintains the reggae swing eighths throughout its standard 4/4 structure. The bass guitar and two marimbas provide the harmonic and textural underpinning for the unified upper keyboard percussion melodic content (bells, xylophone, and vibes). Only two-mallet technique is required of each of the keyboard performers, and the Percussion 1 part (snare, floor tom, and hi-hat) could be played on drumset. With the potential of the lead pan either substituting for or doubling the xylophone part, this ensemble could present a convincing reggae showcase for the junior high percussion ensemble.

—Jim Lambert

metal...stone...being...cracked **V**
Alan Chan
$37.00
Keyboard Percussion Publications
Instrumentation: 5 players: xylophone, vibraphone (shared), marimba (5.0-octave), chimes, glockenspiel, crotales (two octaves, shared), 4 timpani, lion's roar, snare drum, kick drum, small bass drum (shared), large bass drum, bongos, 2 congas, 4 tom-toms (shared), 4 Roto-toms, 2 suspended cymbals, 2 tam tams, brake drum, 3 triangles, 2 large almglocken, slapstick, claves, guiro, temple blocks (shared), 2 cowbells, bamboo wind chimes, 2 woodblocks
Web reference: score pages and audio clips
www.mostlymarimba.com/books-a-recordings/music-books/chamberensemble.html?page=shop.product_details&flypage=flypage.pbv.v3.tpl&product_id=1714&category_id=273

This quintet requires eight double-bass bows and 59 instruments. This laundry list of required instruments is paralleled in the meandering and, very often, minimal application of these immense resources.

The work's duration is listed as "ca. 12 minutes" and its date of composition as 2001. It is in 4/4 and 5/4 meter and contains numerous tempo changes (both gradual and subito), several metric modulations, and many fermati. Pitch content for the keyboards is highly chromatic, and four-mallet technique is only required in the xylophone and marimba parts. The Roto-tom part requires 8-inch, 10-inch, 12-inch, and 14-inch instruments with individual pitch ranges



of 1.5-octaves each in order to accommodate the notated glissandi. Preferred pitches are indicated for the brake drum and two woodblocks, and the challenging crotale part will deprive someone of sleep in its individual preparation, along with the coordination of simultaneously bowing them with another performer.

The score includes a short program note, performance notes, an instrumentation list that includes required implements, and a setup diagram for the large equipment requirements. It is unfortunate that the implement lists, which are sizable, are not included in the individual parts; performers will have to search through their parts to find implement indications. The awkward use of changing one-, two-, three-, four-, and five-line staves within single parts as well as a copious number of cues make the parts difficult to read, especially given their 8.5 x 11-inch dimension, staff size, and density of visual information.

Much score study and group rehearsal time will be required to understand and successfully recreate the composite rhythms and textures created by the abstract individual parts—not to mention the time required to set up and tear down the large assemblage of instruments. Ultimately, the ratio of effort to dividends here is not in favor of the composition.

—Ron Coulter

Mouture **V**
Gunnar Berg
€87,00
Edition Svitzer
Instrumentation: 7 players: various metals (gongs, triangles, cymbals), woods (bamboo sticks, woodblock), and drums (bass drum, snare drums, tenor drum)
Web reference: score sample and audio clip
www.editionsvitzer.com/archive_valgt.php?id_vaerk=71#

Known for his writing of free atonal and serial music, this ensemble offering from Danish composer Gunnar Berg is a perfect example of global compositions influenced by classics such as John Cage's "Constructions" and Varèse's "Ionisation."

Through the course of this ten-minute work, not only will percussionists be expected to navigate through pockets of subdivided triplets and quintuplets, they will also need to have a firm grasp of ensemble awareness as it pertains to fragmented melodies consisting of quarter and eighth notes. Additional challenges come in the form of producing characteristic sounds from idiophones where the composer calls for performance on multiple playing areas.

While no common rhythmic thread runs through the piece, there are clear moments of phrases and climax as Berg cleverly utilizes an entire dynamic range to establish, introduce, and demarcate various sections of music. Additionally, Berg leads the listener through a progression of rhythms, beginning with sparse and simple statements that morph into sections of dense activity. Successful performance of this work will require university performers that are sensitive, informed, and invested in music of this style so that it doesn't simply sound like notes played from a page, and comes across as a legitimate musical work.

—Joshua D. Smith

Now the Day Is Over **III**
John Willmarth
$40.00
Tapspace
Instrumentation: 9 players: glockenspiel, 32-inch timpano, two 4.3-octave marimbas, two vibraphones, chimes, crotales, piano, 2 suspended cymbals, sizzle cymbal, 2 triangles, tam tam, bass drum, mark tree
Web reference: score sample and audio recording
www.tapspace.com/Now-the-Day-Is-Over-pr-186.html

Originating from a melody hummed as he rocked his son to sleep, John Willmarth evolved that simple idea into a piece for a large ensemble. Requiring nine players, the work opens with a drone created through a sustained timpani note, glissandi on the vibraphones, and the novel technique of swirling a roof brush (i.e., scrub brush) on the head of a bass drum. On top of the established texture, the marimbists present a four-mallet chorale using the interval of a fifth with one appearance of a fourth. A rhythmic quality is then achieved through overlapping short ostinatos. First appearing in the piano, the melody is later doubled with the vibraphone and marimba. After a brief piano interlude, a new rhythmic idea serves the same purpose as the earlier section. As voices enter, the tension builds into a full ensemble statement of the theme, which eventually dissipates as the piece concludes.

This piece would be a good introduction into the percussion orchestra concept for high school ensembles. With different parts ranging from easy to moderate difficulty, there is a part suitable for the varying abilities of any ensemble. Whether it is balancing the levels between accompaniment and melody, lining up different rhythmic patterns across the ensemble, or experimenting with mallet choices, there is a lot of material for educators to help develop young percussionists.

—Darin Olson

Pick a Key, Any Key **I**
Chris Crockarell
$25.00
Row-Loff
Instrumentation: bells, snare drum, shaker, claves, tom-tom, 3 timpani, bass drum, tambourine, woodblocks, cowbell
Web reference: score sample and audio clip
www.rowloff.com/search/description.html?item=BOS006

Chris Crockarell has composed a collection of four very basic percussion ensembles for first-year percussion students; each emphasizes one solitary tonality, hence the title of the collection. "Under the C" is in C major and features a keyboard percussionist (bells, xylophone, or marimba) with a timpanist, and three percussionists on shaker, claves, and tom-tom. "Rock-N F" again features a keyboard percussionist with a timpanist, accompanied by three percussionists on snare drum, ride cymbal, bass drum, and cowbell (essentially a drumset divided among three players). "Don't B♭, Be Cool" includes a keyboard and timpani with snare drum, bass drum, woodblocks, triangle, and suspended cymbal. The final ensemble is entitled "G Wiz" and features the keyboard percussion and timpani accompanied by snare drum, cowbell, shaker, and bongos. For $25, this set of four basic ensembles with an average performance time of 1 $^1/_2$ minutes each is a bargain. There is plenty of pedagogical reinforcement of beginning skills, and the younger percussionists will enjoy the diverse nature and timbres presented in this set of ensembles.

—Jim Lambert

Running Towards Empty **V**
Bjourn Berkhout
€72,00
Edition Svitzer
Instrumentation: 6 players: vibraphone, 4.3-octave marimba, 5.0-octave marimba, glockenspiel, xylophone, chimes, drumset, percussion: thunder sheet, wood drum, bass drum, gong, guiro, cymbal, mark tree, castanets, triangle, cowbell
Web reference: score pages and audio recording
www.editionsvitzer.com/archive_valgt.php?id_vaerk=147#

At first glance, a score containing extensive cross rhythms and asymmetrical figures might indicate a work that is angular, harsh, and inaccessible to the listener. Bjourn Berkhout, however, has tackled this musical language in a manner that creates an interesting collage of sound and colorful tonality. Scored for six players primarily on keyboard percussion with a single player alternating between glockenspiel, xylophone, and chimes, this piece employs effective dynamic contrasts and an unlikely groove throughout.

All keyboard percussion parts include four-mallet writing, both in block chord and independent figures. The drumset and percussion parts are clearly notated with an instrument key. While technical considerations make this piece appropriate for an advanced undergraduate ensemble with conductor, a graduate student or professional percussion ensemble will enjoy the additional challenge of performing this work without a conductor.

—Jason Baker

Shepherd's Song from Mvmt. 5 of Pastoral Symphony (No. 6) **IV**
Ludwig van Beethoven
Arr. Brian Slawson
$40.00
Tapspace
Instrumentation: 14 players: glockenspiel, chimes, crotales (2 octaves), xylophone, vibraphone, 3.0-octave marimba, two 4.0-octave marimbas, three 5.0-octave marimbas
Web reference: score sample and audio recording
www.tapspace.com/product.php?productid=191

Sometimes a quality transcription of excellent music doesn't quite work. Brian Slawson has created some excellent arrangements for percussion ensemble, and the "Shepherd's Song" from Beethoven's "Sixth Symphony" in unquestionably a historic and beautiful work. Unfortunately, in this case, the beauty and richness of Beethoven's music seems to be lost in translation despite Slawson's well thought-out orchestration for 14 percussionists.

The vibraphone part and four of the marimba parts require four mallets at some point in the piece, but each is predominantly playable with two mallets. The individual keyboard parts are very technically accessible, featuring passages extensively based on scales and arpeggios with few rhythmic challenges. Each part functions independently, for the most part, with the arrangement providing very few instances of doubling simply due to the numerous individual lines within Beethoven's original orchestra score. Slawson mimics Beethoven's textural contrasts, alternating regularly between full ensemble passages and sections featuring only two or three players at a time.

Perhaps in the perfect hall, with a great degree of attention to mallet choice, stroke types, and balance, some of the richness of the original score could be achieved in this piece. Unfortunately, on the surface, the limits of the instrumentation cause this arrangement to fall short of the lyrical lines and fluid texture that Beethoven so skillfully achieved with his orchestra work.

—Josh Gottry

Suite No. 1 for Percussion Ensemble **IV**
Fred Emory Smith
$36.00
Tapspace
Instrumentation: 5 players: snare drum, 4.3-octave marimba, tam tam, 4 concert toms, glockenspiel, tambourine, temple blocks, triangle, suspended cymbal, crash cymbals, clave, shaker, concert bass drum, chimes, ride cymbal, xylophone, 4 timpani
Web: score sample and audio recording
www.tapspace.com/Suite-No-1-pr-185.html

Here is a very playable percussion ensemble piece that strikes a good balance between the use of pitched and non-pitched instruments. The work is in one movement but changes character several times, finally returning to the original material. Thematically, it is very tightly constructed with a simple four eighth-note motive, with an accent on the first and last notes serving as the unifying element throughout.

It begins with the motive played on non-pitched instruments and timpani. The theme is then developed in various ways, involving ostinatos, hemiolas, embellishments, and a 7/8 time signature. After a brief return to the original thematic statement, the piece concludes with a short coda.

Players one, two, and four play both pitched and non-pitched instruments. The fourth part involves a multiple setup and part five is for timpani. The keyboard parts are repetitive, making them accessible for those who are learning two-mallet technique. The piece comes with a score and a disc containing a recording and pdf downloads for the parts. This is a well-conceived piece that would be excellent for players with good technique and at least intermediate keyboard skills.

—Tom Morgan

The Addams Family Meets the Munsters **III**
Vic Mizzy and Jack Marshall
Arr. David Steinquest
$40.00
Row-Loff
Instrumentation: 15–16 players: two bells, two xylophones, 4.5-octave marimba, 5.0-octave marimba, two vibraphones, two drumsets, two bass guitars, harpsichord, guitar
Web reference: score sample and audio recording
www.rowloff.com/search/description.html?item=12CS7

A gimmicky arrangement of a couple of familiar television-show themes, this large percussion ensemble for 15–16 players essentially alternates between the two tunes in a "dueling percussion ensemble" setting. Each of the two "ensembles" plays only one of the themes and is tacet for the remaining portions of the piece. The alternations increase in frequency and decrease in duration as the piece progresses, moving from the initial full statements of each theme to several two- and one-measure trade-offs.

The program notes provide an alternate option for snare drum if two complete drumsets aren't available. The arranger also suggests condensing the two bass guitar parts into a single part if needed, but unfortunately leaves the cutting and pasting to the director. Truthfully, all of the parts could potentially be combined in the same manner, but the dueling ensemble gimmick is one of the few interesting elements of the arrangement. Other than one glissando in the guitar part, both the harpsichord and guitar parts are doubled by the keyboard percussion instruments, but each non-percussion instrument adds an effective flavor to the themes.

All the keyboard parts are written for two mallets only, and the parts read well and lie nicely on the instruments. Both drumset parts are fully notated throughout. Technical challenges are limited to a few grace-note figures, a handful of double-stop passages, and rolls in the upper keyboard parts. The piece alternates between C major and G major, but each ensemble only plays in one key throughout.

"The Addams Family Meets the Munsters" will find a home on a pops concert program, and the audience might even snap along. Unfortunately, there isn't much substance to either theme, and this arrangement doesn't do enough to guarantee long-term interest or excitement from the players or director.

—Josh Gottry

Ubangi Djembe **VI**
Rafael Reina
€98,00
Edition Svitzer
Instrumentation: 6 players: 4 timpani, 3 woodblocks, Buddhist bell, 2 suspended cymbals (ride), triangle, 4.3-octave marimba, 2 floor toms, tambourine, temple blocks, maracas, vibraphone, bass drum, nuts effects, guiro, hi-hat, cabasa, castanets, 2 snare drums (high and low), anvil, 4 toms, gong, agogo bells, 3 congas, bongos, timbales, claves, cowbell
Web reference: score sample, audio and video recordings
www.editionsvitzer.com/archive_valgt.php?id_vaerk=53#

The composer of this work states that he "was born and raised in a former Spanish colony in West Africa called Equatorial Guinea. There I grew up listening to a strange mixture of early Stravinsky, Bartok, flamenco, and a wide variety of African drumming and singing." That mixture, along with a touch of inspiration from Varèse and "Ionisation," is a good description of this exciting work for percussion ensemble.

The score provides descriptions of many of the instruments, along with substitutions for some of the more exotic ones. Each part comes with a photo of the multiple percussion setup so each player can easily see what the composer had in mind. This is particularly helpful for the large groups of instruments played by one player.

This complex work is full of mixed meter, rhythmic fragments, odd meters, odd note groupings, and polyrhythmic passages. The dynamics are notated in a very detailed way and must be adhered to for a musical performance. Each part is extremely independent, but there is usually some kind of repetitive groove going on. The marimba and vibe parts tend to be quite angular and require four-mallet technique. Several places in the composition, the dynamics rise to a high level with all the instruments playing, only to abruptly change to a quiet, thin-textured section. The piece ends with unison rhythms played at an *ffff* dynamic level.

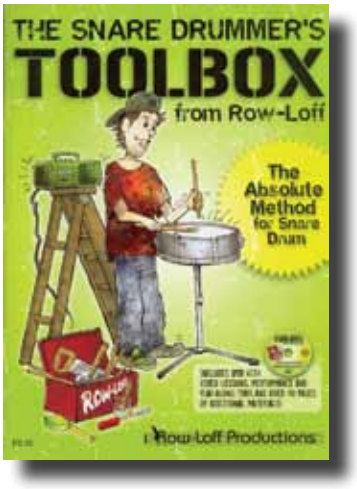
This work is advanced and will take a lot of work for most ensembles to prepare for performance. But the efforts will pay off both educationally and aesthetically, as the players will gain much rhythmic stability, confidence, and musical reward in the process.

—Tom Morgan

SNARE METHOD

The Snare Drummer's Tool Box **I–IV**
Chris Crockarell and Chris Brooks
$15.00
Row-Loff
Web reference: video excerpts
www.snaredrummerstoolbox.com/

Are you looking for a snare drum text that can be used in a self-taught or class setting? The materials in this text meet that goal. Starting with the concept that the student is a beginner with no previous experience, the book is divided into a group of lessons, each with very clear explanations of the goal for that unit. In addition to the written lessons, the book comes with a DVD, which contains videos that coincide with the lessons. The DVD also provides the opportunity for the student to perform with the recording. An interesting component of the content is a brief quiz that tests students' comprehension of the lesson. The stroke, sticking, and technical materials are suitable for both concert and marching performance styles.



I am impressed by the organization of the materials, the contrasting styles, and the varied meters and tempos present in a beginning book. In my over 50 years of teaching, I have taught from a variety of beginning books, and usually need to augment subjects that are not covered. This is one of the more comprehensive books I have studied.

—George Frock

TIMPANI METHOD

Beyond the Audition Screen **V**
John Tafoya
$24.95
Hal Leonard

Subtitled "Advanced Repertoire for the Orchestral Timpanist," this sequel to *The Working Timpanist's Survival Guide* provides an in-depth look at 27 of the most frequently required orchestral timpani excerpts, giving detailed musical descriptions and technical options for each. Tafoya's experience and knowledge make this a great tool for anyone studying orchestral timpani repertoire.

Each excerpt is accompanied by the following information: where it is found within the music, recommended tempo, general style, recommended mallets, important considerations, and recommendations relating to articulation, sticking, phrasing, dynamics, and errata. In some cases, photos are included to provide the reader with the recommended playing position, or mute position. Three appendices include recommended recordings for each excerpt, an up-to-date list of orchestral timpani audition repertoire, and timpani maintenance tips. The book also includes a CD containing complete timpani parts (in pdf format) and forScore files.

Thanks so much to John Tafoya for providing the percussion world with an-

other vital source for orchestral timpani excerpts.

—T. Adam Blackstock

Symphonic Repertoire for Timpani: The Four Symphonies of Robert Schumann **IV–V**
Gerald Carlyss
Ed. Anthony Cirone
$19.95
Meredith Music

Instruction books devoted to one composer are rare. However, this outstanding collection of timpani parts of the four Schumann symphonies comes as close to being a master class as you can find. What makes this text unique is that each symphony comes with both an original timpani part and an edited version that presents the altered tuning better suited to fit the harmonic material found in the orchestra. In addition to these two versions, there are several brief portions of each symphony analyzed with suggestions on how best to interpret and perform the excerpts.

Many pointers are presented in the foreword that provide insight on how to improve musicianship and interpretation. Some of these are how to improve balance in the orchestra based on its size. There is also a discussion on how to avoid tuning half steps between two adjacent drums by considering pedal changes instead. The suggestions on how to release or attack roll endings are terrific. Also, the importance of having scores in preparing the works for performance is stressed.

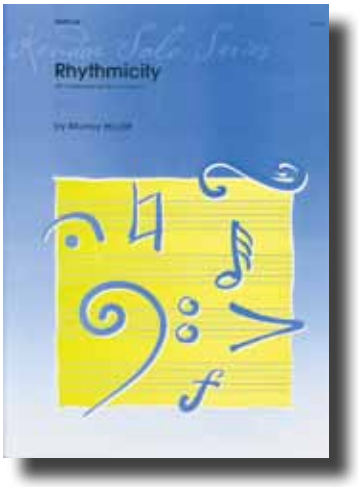
The author discusses why many of the Schumann timpani parts did not fit the harmonic material but were written to support rhythmic figures. The instruments in this era did not have advanced pedal capability. However, he also mentions that some conductors prefer the original parts and would rather not take advantage of the improved harmonic options possible on newer instruments.

—George Frock

TIMPANI SOLO

Rhythmicity (10 Competition Solos for Timpani) **II–III**
Murray Houllif
$8.95
Kendor
Web reference: score page
https://www.kendormusic.com/store/index.php?_a=viewProd&productId=3746

This collection of ten solos for timpani will be a valuable tool in improving technique, rhythmic comprehension, and style. It is interesting that the titles of the solos closely give a clue for the style content found in the solo. Examples include "Jazz Waltz," "Cowboy Town," "Syncopation Song," and "Dance of Fire." Most of the solos are written for two drums. There are a few sticking suggestions in the music, but most decisions are left to the performer. There are very few instructions provided, so the help of a teacher would be nice. I find the solos to be fresh and provide a contrast of styles.



—George Frock

Test for Timpanists **IV**
Søren Monrad
€14,00
Edition Svitzer
Web reference: score sample and audio recording
www.editionsvitzer.com/archive_valgt.php?id_vaerk=20

Composed (or perhaps compiled) by Søren Monrad, principal timpanist of the Royal Danish Orchestra, "Test for Timpanists" is a five-and-a-half minute, unaccompanied "etude-solo" for four standard timpani. In his prefatory remarks, Monrad states that the piece "is based on famous excerpts from the classical timpani literature. The piece is basically meant for auditions, but is also appropriate for concert performance. I composed 'bridges' between some of the excerpts in order to connect them."

Monrad lists the 12 timpani motives/excerpts quoted in the piece including: Puccini, *La Boheme* (Act 4); Beethoven, "Symphony No. 7"; Dvorak, "Symphony No. 9" (scherzo); Nielsen, "Symphony No. 3"; Richard Strauss, "Ariadne auf Naxos"; Mahler, "Symphony No. 2" (second timpani); Britten, *Peter Grimes*; Wagner, *The Flying Dutchman* (Act 2, scene 6); Mozart, *Cosi fan tutte*; Richard Strauss, *Salome*; Schostakovitj, *Lady Macbeth*; Puccini, *La Boheme* (end of Act 2).

Although there was a lot of thought put forth in the overall design and compilation of this publication, it is too long for most auditions, and the excerpts chosen are not all commonly required for most orchestral auditions. It could serve, however, as a pedagogical resource for the intermediate to advanced timpanist as an end-of-instruction summary etude. It should be noted as well that there are no tuning changes marked throughout the entire etude.

—Jim Lambert

The Tragedy of a Young Soldier **III**
Chris Walker
$16.00
Tapspace
Instrumentation: 5 timpani and tam tam
Web reference: score pages, video and audio recordings
www.tapspace.com/The-Tragedy-of-a-Young-Soldier-pr-187.html

This three-movement work is a programmatic journey into the ultimate demise of a colonial soldier.

The first movement presents the soldier's theme and variations upon the theme. The performer must do some pedaling on the 20-inch drum; this should be handled with ease, as all pitch changes are related by a whole step. The performer must also exhibit finesse as it relates to dynamic contrast because of wide shifts in dynamics and crescendo/diminuendo markings throughout the page.

The second movement has the appearance of a multi-tenor solo with an interesting bit of graphic notation. This "call to war" portrays the battle, in which the soldier meets his end. The aforementioned graphic notation shows the explosions as imagined by the composer; actual clouds of smoke are on the staff, accompanied by instructions to play the right hand on the shells and the left hand on the drumheads. The tam tam is also used in this movement, contributing to the chaotic character.

The third movement is slow and melancholy, as it is meant to portray the aftermath of the battle and the death of the soldier. Some pedaling is required, and the performer must also utilize the center of the drumhead for timbre changes. The work ends with the "final heartbeats" of the soldier.

I can appreciate the imagination of the composer, and his composition definitely tells the intended story. However, programmatically, the work is a bit over the top. More suited for young percussionists, individual movements could be used for solo and ensemble festivals.

—T. Adam Blackstock

MULTIPLE PERCUSSION SOLO

Doppelganger **IV**
Kirk J. Gay
$15.00
Tapspace
Instrumentation: 4 timpani, woodblock, sizzle cymbal, wind gong, 4 concert toms
Web reference: score page, video and audio recordings
www.tapspace.com/product.php?productid=197

Inspired by the idea of a *doppelganger* being a "ghostly twin or double that can haunt a person," this piece presents an interesting juxtaposition of pitched and non-pitched instruments. A setup diagram is provided, lending a great deal of idiomatic ease to the performer. Additionally, the piece is notated on two staves, with multiple percussion instruments on the upper and timpani on the lower. All instruments are clearly indicated by a notational key. While pedaling is required for the timpani part, pitch changes are not indicated in the score, leaving those decisions up to the performer.

The biggest challenge the performer faces is connecting the various sections in a seamless and organic way. Beginning with a slow, spacious opening, the piece then shifts to a much faster tempo (which occupies the majority of the work) before slowing back into the mysterious sounds heard in the beginning. The piece closes with a "non-sequitur" interplay between the timpani rims and woodblock using chopsticks.

While interesting sonic material is presented throughout, a mature performer is required in order to render a performance that is not disjunctive or choppy, but rather conducive to the form of the overall piece.

—Jason Baker

Ektaal Reflections **IV**
Søren Monrad
€22,00
Editions Svitzer
Instrumentation: 2 snare drums, 4 octobons, hi-hat
Web reference: score sample and audio clip
www.editionsvitzer.com/archive_valgt.php?id_vaerk=146

Based on *Ektaal*, one of India's most popular *taals* (rhythmic frameworks), this eight-minute solo is the composer's attempt to "transfer the Ektaal-feeling on to western instruments and sounds." Extensive program notes serve as a mini-lesson on the pertinent information of Indian classical music as it relates to the solo. Additionally, the composer includes instructions on eclectic performance techniques (such as a reverse roll) and examples of ways to improvise during the multiple vamp sections included within the solo.

The over-arching feeling of this through-composed piece moves from rhythmically basic to quite active and complex. Anyone who has studied (or attempted to study) Indian classical music knows that even a focused season of learning only scratches the surface in terms of digesting, understanding, and producing appropriate sounds on the

tabla. While a performer does not have to have extreme chops or fast hands to perform this piece, it will require a mature understanding of the rhythmic framework on which it is composed. This solo is perfect for inclusion in university recitals, or even in a semester study when fundamental elements of Indian classical music are introduced.

—Joshua D. Smith

MULTIPLE PERCUSSION DUO

City Museum **III+**
Ben Justis
$32.00
Tapspace
Instrumentation: vibraphone, 5.0-octave marimba, large tam tam, sizzle cymbal, China cymbal, hi-hat, 3 tom-toms, timpani, water bucket, trash can, double bass bow
Web reference: score pages and audio recording
www.tapspace.com/City-Museum-pr-188.html

This program music attempts to depict the St. Louis City Museum, which is a sort of artist-created funhouse, meets amusement park, meets the monolithic yard sculpture built by the neighborhood oddity from a backyard junk collection.

Structurally, this 12-minute multiple percussion duet is a collection of fragments in which sections of rhythmically active material are separated by slower and less rhythmically active sections, or ruptured by caesura. While this composition may depict the surreal juxtapositions and distracted visual environment of the St. Louis City Museum, it also leaves the listener with a similar sense of disorientation and dislocation. As with the actual place depicted, this composition also fails to create a cohesive experience; rather, it provides a meandering diversion for the shortened attention span.

The work utilizes numerous time signatures, simple duple rhythms, and ostinati. There is a single system of proportional notation and 16 measures that require improvisation on non-pitched instruments. The marimba part requires four-mallet technique, and the vibraphone part requires extended techniques such as bowing and pitch bending. The water bucket is used to generate the sound of water drops during the section of proportional notation; in certain performance spaces amplification may be required.

The score includes program and performance notes, a brief biography of the composer, an instrument list, and a setup diagram. Parts can be printed from the included CD, which also contains an audio recording of the entire work in mp3 format. The audio example of the work is of questionable quality (both in terms of performance and production), but will be a useable reference for less experienced performers.

—Ron Coulter

Eight on 3 and Nine on 2 **V**
Robert Marino
$36.00
Tapspace
Instrumentation: 8 tom-toms, 2 Roto-toms, bongos, mounted kick drum
Web reference: score page and video recording
www.tapspace.com/Eight-on-3-and-Nine-on-2-pr-181.html

For those bewitched by the technocracy of modern drum corps, this is the composition you have been waiting for. "The piece was written with the goal of combining drum corps elements into a formal recital piece that would challenge any percussionist, regardless of his or her level of experience." This statement from the score epitomizes the technocratic impulse that derived this dexterous spectacle of a composition. While it is easy to be shocked and awed by a successful technical delivery of this work, it is important to look past the spectacular artifice and see the aesthetic destitution and machismo that constitute this one-dimensional work.

Composed in 2007, this six-and-a-half minute duet is a fast and furious fixation on hocket, or "split rhythms" in the dialect. Beyond demonstrating virtuosic technical ability within a limited rhythmic vocabulary, the work requires extensive ensemble communication for successful execution and the economical use of shared instruments.

The publication includes program notes and extensive performance notes in the score as well as an instrument list, notation key, and setup diagram. Parts are available on the included CD that also contains a video recording, albeit a student recital, of the work.

—Ron Coulter

Rush Out **VI**
Taiki Nishihara
€45,00
Edition Svitzer
Instrumentation: 4.5-octave marimba and pedal bass drum, congas, bongos, 3 tom-toms, suspended cymbal, gong, metal plate
Web reference: score sample, audio and video recordings
www.editionsvitzer.com/archive_valgt.php?id_vaerk=61

This challenging duet for marimba and multiple percussion permits each performer to sparkle as well as to collectively groove in a uniquely Japanese compositional style. After an unaccompanied, opening introductory marimba chorale that is tertially complex (but not in an expected traditional harmonic sense), the second performer enters with cymbals and bass drum before settling into a tastefully rhythmic passage in 6/8. This permits dialogue between the performers with punctuated rhythmic cadences that define the anchor points of this ten-minute, high-energy composition. The coda contains a reprise of some of the introductory passage with more underpinning from the tom-toms, bongos, and congas. "Rush Out" would be appropriate for the advanced graduate-level percussion recital or two professional performers.

—Jim Lambert

Sahay Manush/Spontaneous Man **VI**
Marcin Blazewicz
€55,00
Edition Svitzer
Instrumentation: 5.0-octave marimba, crotales, triangles, Chinese opera gongs, Japanese temple bells, suspended cymbals, 12 tom-toms
Web reference: score pages and audio recording
www.editionsvitzer.com/archive_valgt.php?id_vaerk=77

This composition features the contrast between marimba and non-pitched textures. Although the marimba is the feature instrument for the first percussion part, additional instruments include crotales, triangles, Chinese opera gongs, Japanese temple bells, and tom-toms. The second player has a huge number of colors to master, including crotales, suspended cymbals, and a collection of 12 tom-toms ranging from both pedal and regular bass drums up to bongo drums.

The work features a broad spectrum of dynamics, long tones contrasted with rapid rhythmic figures, and mixtures of wood and metal or wood and membrane sounds. The rhythmic figures are mostly standard patterns, with much creativity in how the two players interact with each other. There are also sections that encourage improvisation by each performer.

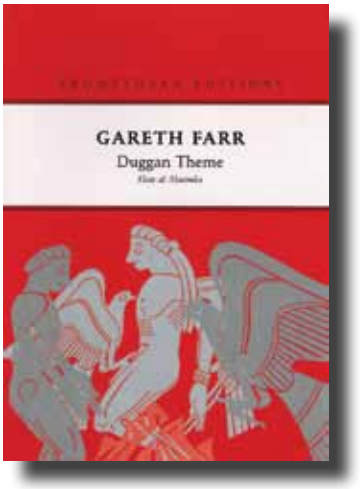
This is a very unique work, and hopefully will appear on many contemporary recital and chamber music programs.

—George Frock

MIXED INSTRUMENTATION

Duggan Theme **III**
Gareth Farr
$26.00
Promethean Editions
Instrumentation: 4.3-octave marimba and flute

Written for the New Zealand television police drama series *Duggan*, this duet sounds more like something from Sammut's "Rotations" collection than from a fast-paced cop show. While both



a marimba-vibraphone duet and a solo marimba version of the work exist, this combination allows the flute to basically double the rhythmically active part of the marimba, creating an energetic and pleasing collaboration appropriate for early marimbists with little or emerging experience in four-mallet performance. Gareth Farr handily takes on the task of combining these two instruments. His success in this genre is evidenced in one of his best known works, "Kembang Suling."

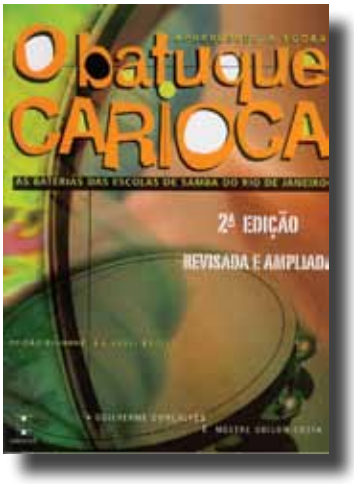
The piece is scored in ternary form that shifts through a variety of major keys in the B section. With such a beautiful piece that effectively joins four-mallet marimba and flute into a sonically satisfying combination, it is a shame this piece only lasts a little over one minute—apparently a result of the constraints of being written for a television theme song where air time for actors and advertisers is at a premium.

—Joshua D. Smith

WORLD PERCUSSION

O Batuque Carioca: As Batarias das Escolas de Samba do Rio de Janeiro (The Carioca Groove: The Rio De Janeiro's Samba Schools Drum Sections), 2nd Ed.
Guilherme Gonçalves and Mestre Odilon Costa
$62.00
Rio Percussão Produçoes Artisticas

This is a terrific resource for those wanting to learn more about the traditional practices of the *escolas de samba* (samba schools) or Rio de Janeiro. The text includes the history of samba in Brazil, but more specifically, the book is concerned with the future of the percussion sections within samba schools. Great information is provided on percussion section setups, the form and arrangement of the music, and techniques on specific percussion instruments. Also,



exact signature rhythms from each of the most prominent *escolas de samba* in Rio de Janeiro are provided for each section of the music along with variations (parts for the drum leaders and the percussion section members are included). This 2nd Edition, published 12 years after the first, includes new cultural information, new rhythms, and an English translation.

The introductory chapter of the book is filled with strong historical information about samba and its beginnings. The authors then move more specifically to the development of samba and *escolas de samba* in Rio de Janeiro. More precisely, the developments and innovations within specific samba schools are traced. The authors are concerned about the modernization of samba in Rio de Janeiro that began in the late 1950s and continues today. There is certainly an agenda with this text other than providing facts, techniques, and rhythms; the authors want to send a message to the reader that cultural preservation within the samba schools is being lost mostly due to regulation requirements from judges as part of the carnival competition. Also included in the introduction is a fantastic vocabulary list with translations and descriptions of anything and everything that involves *escolas de samba*. There is a slight amount of awkwardness within the English translation from the original Portuguese, but it does not interfere with the overall rendering of information.

A thorough instrument description of the percussion instruments used in the samba schools is provided, along with photos of the proper playing positions and techniques used. With each photo is a short description of the proper way to play the instrument. A sample setup of a large samba school is presented, and there is also a legend for notation that helps in interpreting the music as correctly as possible. Sample rhythms are provided for each instrument with several variations.

From here, the text moves into more exact notation samples of rhythms by each of the elite *escolas de samba* in Rio de Janeiro. Grooves or *batuques* are included, but also a section on the call/response type sections (*chamadas*) and also the *entradas* (entrances), that are a signature of this music style and individual samba schools.

The last sections of the book are made up of traditional arrangements, notated with each instrument name, its proper rhythm, and the intended form or structure of each arrangement within the *escola de samba* ensemble setting. In the final unit of the text, the arrangements are labeled with the corresponding name of the samba school, and there is fantastic information provided on what makes each of these elite *escolas de samba* sound different from one another; it's not just the rhythms that make them unique, but the differences that exist in the instrumentation and the arrangements.

O Batuque Carioca is a must-have for anyone who wants to teach *escola de samba* style music with any authenticity without actually visiting Rio de Janeiro, Brazil, first hand.

—*Julie Hill*

STEEL BAND ENSEMBLE

Carpe Diem **V**
Tracy Thornton
$40.00 ($35.00 electronic pdf)
Engine Room Publishing
Instrumentation: tenor, double tenor, double seconds, cello, bass and drumset
Web reference: audio clip
www.engineroompublishing.com/storefront/?q=node/226

Tracy Thornton has written a lot of high-energy steel pan charts, and this piece is no exception. The original composition combines an up-tempo calypso with a quasi-Latin jam section for a great mixture and feel throughout. The score and parts are clear, and the range of each pan is listed on the website and the score. The set of parts also includes drumset.

The form of the tune is introduction, verse, chorus, variations, jam section, and ending. Before the variations, Thornton changes the feel and introduces a soft dynamic section that leads nicely into the variations. This is a welcome contrast in a tune that is marked *forte* throughout. His use of blues licks and tritone chords in the jam section are characteristic to his compositional style and add to the overall excitement of the piece.

This would be the perfect closer for a steel band concert and is a great showcase for the high pans.

—*Dave Gerhart*

Distractions for steel band **VI**
Joshua Garrett
$45.00
Tapspace
Instrumentation: steel pans, drumset, percussion (guiro/claves, cowbell, brake drum, congas, timbales)
Web reference: score sample and audio clip
www.tapspace.com/Distractions-pr-179.html

"Distractions" initially appears to be a typical offering in the Panorama competition style: a catchy melody in B♭ major rides effortlessly over a pounding soca groove from the engine room. But following a variation featuring standard Panorama-style techniques—scoring the melody in the low pans, transposing the tune to the parallel minor key—something refreshingly unusual occurs: a metric modulation converts the feel from cut-time to 6/8. What follows is a lengthy, joyous "distraction" in a very rapid Afro-Cuban groove. The listener is transported to an entirely different mindset during this extended section, which includes room for a lead pan soloist.

Another metric modulation returns us to the original cut-time soca feel, while a tonal modulation brings us to C major for the concluding presentation of the themes. Joshua Garrett must be a fan of Len "Boogsie" Sharpe's tune "Birthday Party," because his ending here is quite reminiscent of Sharpe's closing gestures in that piece.

The piece receives the highest difficulty rating due to its scope and bright tempo; some passages in the upper voices would certainly prove challenging. Yet an accomplished steel band would have no great trouble in putting the piece together, and they would most certainly love the celebratory mood of the Afro-Cuban section. "Distractions" is a fun piece that is well crafted and a fresh addition to the steel band repertoire.

—*Chris Tanner*

Over the Rainbow **IV**
Harold Arlen
Arr. Chris Tanner
$40.00
Engine Room Publishing
Web reference: video recording
www.engineroompublishing.com/storefront/?q=node/229

Take a trip down the yellow brick road of nostalgia with Chris Tanner's arrangement of "Over the Rainbow." Arranged for tenor, double tenor, double seconds, cello, bass and drums, the arranger sets the mood of turning a classic into a calypso through textbook style Trini nuances.

Good for any intermediate group, the three-minute piece will put a smile on any audience member's face as the song is recognized. The arranger uses enough Trini flair to earn a stamp of approval as the melody is either doubled or written in unison in the upper pans, the strumming patterns are indigenous to mid ranges, and the bass provides the necessary syncopation to make anyone want to move.

"Over the Rainbow" is a trip down memory lane arranged in *Jouvay* "bomb" tune style that includes the melodic line in other voices, countermelodies, and rhythmic punches. The form lays out a nice introduction, presentation of the main theme, short variation, recap, and a fade-out ending.

—*Jeannine Remy*

Very Much (A Lot) **IV**
Joshua Garrett
$40.00
Tapspace
Instrumentation: steel pans, drumset, percussion (shaker, congas, claves, reco reco)
Web reference: score sample and audio clip
www.tapspace.com/product.php?productid=180&cat=0&page=1

"Very Much (A Lot)," scored in a typical five-voice steel pan orchestration, features a primary theme in C minor that is presented in a mambo style. The contrasting second theme is lyrical, featuring many roll articulations and a half-time rock feel. An improvised solo section for a lead player appears after the A-B tune has been played twice. This section basically utilizes the chord pattern of the first theme, but oddly enough, the sections do not correspond exactly: the A section comprises eight-bar phrases, while those in the solo section comprise only six.

The composer builds a sense of increasing energy into the solo section through changes in both the pan parts and the drumset/percussion groove. Coming out of the solo, the piece reaches a climax with an all-out rock backbeat groove, and punches in the low voices underpinning unison runs in the upper pans. A small error in the parts occurs in this climactic segment but can be easily remedied; when comparing the printed score with the recording, it appears that accidentals are simply missing from one bar.

Overall, the piece is fairly effective, although compositionally there are a few moments where the piece is simply unconvincing (for example, the aforementioned discrepancy between the A section and the solo section). It is also important to note that a few of the chord symbols provided for the soloist in the improvised section do not appear to match the harmonies written for the accompanying parts (the symbols in question indicate dominant chords, whereas the accompanying pan parts utilize major sevenths rather than minor sevenths).

The score is sold with an accompanying CD-ROM that includes the parts in pdf format and an mp3 recording of the piece. In this particular case, the recording is that of an actual performance rather than a MIDI version.

—Chris Tanner

DRUMSET VIDEO

Thunder Duo with Dom Famularo Kornel Horvath and Gabor Dornyei

$14.99

Hunnia Records/Hudson Music

Web reference: video clips www.hudsonmusic.com/hudson/products/thunder-duo/

Even though this video contains a lot of advertising for certain cymbal, drum, drumhead, and drumstick companies, it is still a very enjoyable DVD featuring two amazing percussion/drumset players, Kornel Horvath and Gabor Dornyei. Also featured is "Drumming's Global Ambassador," Dom Famularo, who performs with the duo and introduces each of the compositions. His enthusiasm and smile are infectious and this, along with the high energy of Horvath and Dornyei, make for an inspiring journey through many styles, instrumental techniques, and just plain great music.

This DVD was recorded live at the Sabian Day in September 2010 in Budapest, Hungary, and the production is absolutely great. Each of the players is shown from a number of different angles, and the lighting and sound are excellent. The constant use of fog machines and roving spotlights create a mysterious ambiance.

Dornyei plays a massive drumset and is well versed in many styles including jazz, rock, funk, Afro-Cuban, and Brazilian, among others. He has woven all of this together to create a world music style all his own. Horvath is a versatile percussionist who is a master of hand percussion. Kornel also plays the "hang," a metal dome with small indentations, each producing a different tone when struck with the hands. It has a beautiful sound, similar to a steel drum but very unique.

The body of the video is a group of five performances by the Thunder Duo, followed by a "Grand Finale" featuring the duo with Famularo on drumset. Each of the duo performances is very groove oriented with amazing playing from two musicians who obviously have much experience playing together. The compositions are highly improvisational, one player laying down a groove while the other solos over the ostinato. This might get a little tedious after a while if it were not for the virtuosity of both players. Their interaction is wonderful to hear, and they are very musical drummers with great dynamic contrast and changes of texture. The Grand Finale gives all three musicians a chance to shine. It begins with a solo from each, followed by all three playing together to reach an exciting climax.

This is a very worthwhile DVD. It will appeal to drumset players and hand drummers alike, and it is a great example of what can be done when two master drummers get together to make music.

—Tom Morgan

DRUMSET

The Beginner's Guide to Electronic Drums II–IV

Bob Terry

$12.99

Hal Leonard

Web: page samples and audio clip examples www.halleonard.com/product/viewproduct.do?itemid=6620157&lid=0&keywords=beginner%27s%20guide%20to%20electronic%20drums&subsiteid=1&

The electronic drumset has come a long way from the "beeps" and "boops" that were characteristic of the early models. It seems that drums and cymbals were the last instruments to finally be synthesized convincingly. Now these electronic sets can be found in almost every playing situation. Many drummers combine electronic and acoustic components in their setup. This book will be a valuable guide for those just starting out who may be somewhat intimidated by all things electronic.

The book starts with a quick discussion of the advantages of electronics. These include volume control, practice tools like the packaged on-board metronome, instrument options that allow for many different drum sounds from the same set, recording in the module or within the drumset itself, and the ability to completely replace the studio and make quality recordings in your garage.

Other items discussed in chapter one include components, connecting the components, a look at employing additional items like monitors, headphones, mixing boards, and using an mp3 player or iPod. The chapter concludes with a look at Bob Terry's setup. The CD included with the book presents samples of three different patches: the maple drumkit patch, the techno drumkit patch, and the Motown drumkit patch.

Chapter two is all about percussion pads, or freestanding units with eight or more "on board pads that can trigger any conceivable electronic voice." These pads can be used alone or as an electronic component added to a full drumset. Terry lists the four most prominent manufacturers as Yamaha, Roland, Alesis, and Simmons, and the book contains pictures of each of these instruments. He discusses three pad advantages: standalone, giving you the ability to have many different percussion instruments in a portable package; add to your acoustic set, which is the most common use; and music production, where pads are used to add percussion parts to your composition. After a discussion of components and connections related to pads, the author covers specialized percussion pads and MIDI controllers with a detailed description of how to connect everything. Additional texts are recommended and websites are given for extra help. The CD presents different sound possibilities such as conga, timpani, and mallet sounds.

The final chapter is called, "Signal Triggers — Building a Hybrid Kit." Triggers are devices that attach to an acoustic drum that convert the stick strikes into electrical impulses and sends them to the module, percussion pad, or controller, which produces a sound. Much information on triggers is covered, including single and double zone triggers, the placement of signal triggers, and cables. The CD presents examples of acoustic drums with and without triggers along with grooves using the triggered sounds.

The book concludes with examples of hybrid setups and discussions regarding the types of components needed and connecting the triggers. The many pictures and diagrams are very helpful. Several grooves using triggers are demonstrated on the CD.

This is a great introduction to electronic drumming. It is thorough, without getting bogged down in too many details. It is well organized and clear in its approach.

—Tom Morgan

Drumset for Preschoolers I

Andy Ziker

$16.95

Try Publishing Co.

So, your next-door neighbor's four-year-old just got a drumset for his birthday and the parents are asking you, "What do we do with it now?" Obviously, the classic drumset books we all used in high school and college don't apply, and most kid's drum books aren't specifically geared toward drumset. Fortunately, Andy Ziker's new book presents a flexible, intuitive, and creative solution for this young crop of drummers.

It is worth noting that this book is not intended to be used by a preschooler alone. Instead, the explanations and instructions are designed to be clear enough that most parents, even with limited musical experience, can easily help their child work and play through the many ideas and exercises included. After a little parent/child partnership time, the student will likely begin to develop on those ideas more independently.

The method opens with the basics: instrument assembly and setup, tuning, ear protection, how to hold the sticks and press the pedals, etc. Ziker uses pictures and descriptions that make these concepts very accessible to non-percussionist parents. Based on the color concept of the popular video game *Rock Band*, the book includes a full sheet of colored stickers, and all the music is notated utilizing both colored noteheads as well as the traditional placement and note shapes based on standardized drumset notation. Using this approach, students and parents can learn instrument names and placement on the staff over time while first associating each with a given color.

The activities in the book are broken into three levels ranging from very simple to moderately challenging. All of the games and ideas, such as "The Name Game," "Copy Cat," and "Play What You Sing," are included in each level with increasing complexity, more specified notation, and greater student independence. Ziker explains each step in great detail, provides ideas for scoring and rules with variations for games, and includes additional resources to expand on concepts taught. Especially appreciated are his extensive use of familiar songs and nursery rhymes to quickly help young students play rhythms within a metric context.

Drumset for Preschoolers isn't a book most percussionists would have as a reference on their studio bookshelf, although some of the ideas would work well with any young music student. It is, however, one title that every percussionist will want to know about, simply to be able to help out a friend whose "out-of-state brother who used to be a drummer" just shipped a new drumset to his favorite niece or nephew!

—Josh Gottry

No Brainer; Play Drumset I–IV

Lackowski, Landwehr, Hyatt, Mitchell

$24.99

Alfred

Web: sample page, description www.alfred.com/Products/No-Brainer-Play-Drumset—00-37504.aspx

This book/DVD package is dedicated to teaching the student practically everything about drumset playing, from the very beginning to fairly advanced stuff. The book was written by a group of musicians that include bassist Greg Hyatt, drummer Rich Lackowski, drummer Rick Landwehr, and drummer/songwriter/producer Stan Mitchell.

This package is an attempt to take a student from no knowledge or experience with drumming, to being ready to play professionally. Part one begins with the basics: parts of the set, setting up the drums, holding the sticks, hand technique, foot technique, reading, parts of a drum, drumhead selection, tuning, and drumstick selection. Following this

is a section on "basic beats." The beats are presented in a progressive order beginning with a very elementary quarter-note groove as played by drummer Meg White on the White Stripes' third studio album, *White Blood Cells*. All the beats to follow come from actual recordings of popular songs like "Runnin' Down a Dream," "Back is Black," "Paradise City," and "Smoke on the Water." Along the way, the student learns about flams, eighth notes, sixteenth notes, dotted notes, and using the hi-hat. The same approach is used to teach drum fills, and the student encounters drags and triplets along the way. All the fills are taken from actual recordings.

The book then focuses on more specific styles and the beats and fills that go with them. Again, each style is based on real music. The styles include blues and shuffle beats and fills, jazz beats and fills, country beats, funk beats, reggae beats, Latin beats, and more jazz beats and fills. Half-time, ritardando, and accelerando are covered in a section called "Time/Meter/Tempo Manipulation."

Part II makes a jump to odd time signatures, covering jazz in 3/4, 6/8 grooves, and playing time in five and seven. These exercises continue to be based on real musical examples. Part III is more conceptual, focusing on "Locking in with the Bass Player." Here are some good discussions on playing music as a team effort, the importance of listening, use of space, methods of communication, and even hand signals that are commonly used on a gig. Also discussed are "The Grid," "Tempo," "Kick Drum and Bass," and "Conceptual Approaches." The last section, "Being a Professional Drummer," is very practical. It contains good advice about getting gigs, playing auditions, common physical problems, and working as a freelance musician.

The DVD is a demonstration of all the beats and fills in the book. The student would need to purchase all the source recordings for each exercise, but everything written in the book is discussed and demonstrated on the DVD. The camera angles are very good, showing a view from the ceiling and often from under the set, focusing on the feet.

With today's emphasis on learning things quickly, this book will appeal to many aspiring drummers who want to "get to it" and not fool around with a lot of unnecessary exercises and drills. The authors have done a good job of sneaking in important technical and musical information, doing it all in the context of real musical excerpts. It is well sequenced and logical. If it were augmented with the recordings listed in the book, this would not be a bad way to learn how to play the drums.

—Tom Morgan

RECORDINGS

Drums of Defiance: Maroon Music from the Earliest Free Black Communities of Jamaica

Smithsonian Folkways

Web reference: liner notes and audio clips
www.folkways.si.edu/albumdetails.aspx?itemid=2310

These field recordings were complied by Kenneth Bilby and first released in 1992, although the jacket indicates that some material on the disc had been previously released by Folkways. Bilby is a scholar who has done extensive research on the music of so-called Maroons: descendants of slaves who escaped and set up free communities in Jamaica and other parts of the African diaspora. Most of the recordings in this compilation were made by Bilby during the late 1970s while he conducted ethnographic studies in Jamaica.

The disc comprises 35 selections, many of which are around one to two minutes in length. The recordings were made in the field, as opposed to in a recording studio; as such, specific performers are not recognized. Naturally, the music itself is highly reminiscent of West African dance-drumming music (the music's root source), with songs ringing out over layers of membranophone and idiophone parts.

This is a scholarly work, as opposed to a collection of popular music. Accordingly the accompanying booklet, spanning over 20 pages, contains detailed annotations on every example as well as a brief description of Maroon communities and their musical traditions in general. *Drums of Defiance* would be right at home in a university music library, where other resource materials are located.

—Chris Tanner

Everywhere Entangled

University of Houston Percussion Ensemble

Albany Records

Web reference: audio clip
www.albanyrecords.com/Merchant2/merchant.mvc?Screen=PROD&Store_Code=AR&Product_Code=TROY1333

Some compositions, like Varèse's "Ionisation," maintain their original sense of experimentation and originality even after numerous performances. The University of Houston Percussion Ensemble, under the direction of Blake Wilkins, presents a fine performance of the classic (with, by the way, some killer siren sounds) on their third CD, *Everywhere Entangled*. Wilkins has led the ensemble to acclaim since he began the program in 1997, including appearances at PASIC. Perhaps the most important contribution has been the dedication to living composers such as Donald Grantham, Pierre Jalbert, Rob Smith, Marcus Karl Maroney, and David Heuser.

In addition to the Varèse, this current project presents music by Stephen Andrew Taylor, Christopher Deane, Stephen Gorbos, Yo Goto, Stephen Hartke, David Crumb, and Justin Merritt. Most of the works are for the large ensemble format, the so-called "percussion orchestra." Interesting programming here pairs "Ionization" with other works that I would call "elemental" in nature. A gem on the recording is Christopher Deane's "The Manes Scroll," which transforms an ensemble of standard keyboard percussion into a soundscape of whispering, screaming, churning, and bending. That work, in particular, is an excellent use of the large ensemble format, which for some composers can become cumbersome.

The recording quality is superior and the performances and interpretations are top notch. I might also add that the cover art by the painter Hua Nian is particularly stunning. This is an excellent third outing by a well-established collegiate ensemble.

—John Lane

Footnotes to Jazz, Vol. 1: Baby Dodds Talking and Drum Solos

Baby Dodds

Smithsonian Folkways

Web reference: liner notes and audio clips
www.folkways.si.edu/albumdetails.aspx?itemid=177

When jazz appeared at the beginning of the 20th century, the only new instrument that had to be "invented" was the drumset. Beginning with one person playing a marching snare and bass drum, the trap set, along with the new drumming style to go with it, gradually developed into what it is today. Baby Dodds represents the beginning of the development of both the style and the drumset itself.

His discography includes all the major jazz giants of his day: Joe Oliver, Louis Armstrong, Jelly Roll Morton, Sydney Bechet, Bunk Johnson, and many others. On his earliest recordings, the recording equipment couldn't handle loud percussive sounds, so Dodds was limited to playing on the woodblock or the shell of the bass drum. Fortunately, Dodds lived long enough to be recorded with more modern equipment, and since his basic style remained the same throughout his life, this recording gives us a pretty accurate example of his style.

This recording first appeared as a vinyl phonograph record (which eventually became unavailable) and presents the eight main cuts from the original. Listening to Dodds talk and play will dispel any notion that early jazz drummers were primitive or unmusical. Dodds was very concerned about making the other members of the band sound good and creating just the right texture for each instrument. The CD opens with Dodds discussing his many years of experience, "from drum pad to soloing." He addresses the press roll and how it was played in the traditional New Orleans style. After comparing how the younger drummers at the time were trying to play it (George Wettling, Dave Tough, Gene Krupa), he proceeds to play it his way. There never was a smoother buzz roll, and this way of playing time was the precursor to the more modern ride cymbal pattern that was to follow. The cut "Careless Love Blues" is the drum part alone and shows how the press roll was applied to an actual musical form.

The recording also contains examples of Dodds' solo style. "Rudiments With Drumstick Nervebeats" has him playing on the drum shell as well as cowbells, woodblock, and tom-toms. "Maryland" is an example of his street drum playing and is march-like throughout. Again, all the rolls are press rolls and are played beautifully. The highlights of the recording are "Spooky Drums No. 1," "Spooky Drums No. 2," and "Tom-Tom Workout." In all of these solos, Dodds sounds much more like modern drummers such as Philly Joe Jones or even Tony Williams. His playing is very syncopated, and he loves to resolve rhythms on the upbeat. He often plays the bass drum on all four beats under everything else he's doing and doesn't use a hi-hat.

This is a priceless documentation of one of the most important jazz drummers. All drumset players should listen to this and absorb his style. It is the foundation on which modern jazz drumming has been built. We can see that from the beginning, jazz drummers were musical, thoughtful, and technically sound. Baby Dodds was an original jazz drumset innovator.

—Tom Morgan

Introductions

Electrum Duo

Self-released

Drumroll, please: As the title suggests, this is the introductory album by Electrum Duo (Sophia Anastasia, flute; Ralph Sorrentino, percussion), who have

been concertizing at least since 2008. Here they perform a nicely balanced, albeit somewhat conservative, collection of works written mostly in the last 12 years.

A classic work now often programmed on student recitals, Ingolf Dahl's "Duettino Concertante," is given a rousting performance by the duo. It is a tricky work when played live due to balance issues, but this recording provides excellent clarity and will be a good model for study. The performances are tight and excellently crafted: a high standard of a chamber music execution in which both musicians get to flex their skill. The spare composition "Echi Dromi" by Joseph Pereira demonstrates Anastasia's control of extended techniques, while the opening track, "Touching Heaven" by Robert Maggio, is a whimsical percussive tour.

Flute and percussion is perhaps one of the oldest combinations, harkening back to the most primitive cultures. I'm not sure this recording pushes that combination into a new place in Western music, but that's probably not the goal. What it does best is showcase the talent of two extraordinarily talented performers who have cultivated a strong musical connection.

—John Lane

Kim Loy Wong and his Wiltwyck Steel Band
Wiltwyck Steel Band
Smithsonian Folkways
Web reference: liner notes and audio clips
www.folkways.si.edu/albumdetails.aspx?itemid=607

The sound of steel pans has evolved significantly since the 1940s, when the first modern instruments began to be crafted from 55-gallon oil barrels. The resonant, often warm tone that 21st-century steel pans produce bears little resemblance to the dry, clunky sound of pans built in the early decades of the instrument's development. Yet many in the steel band realm appreciate recordings of what are often referred to as "old-time" pans because they recall the humble beginnings of these wonderful instruments.

This recording, supervised by the legendary Pete Seeger, was originally released in 1959. Seeger recorded this album in the United States; Folkways had invited Kim Loy Wong to come to America in 1959, and shortly after his arrival he began teaching steel pan to 12-year-olds at the Wiltwyck School for Boys, located approximately 90 miles north of New York City. The CD jacket explains that the disc is a "custom-made copy" and that the original liner notes are available at the Smithsonian Folkways website. The liner notes not only provide information on the recording itself, but also include an article written by Seeger in 1956 that briefly explicates the history of the steel band and the general characteristics of such ensembles at the time.

The selections on the disc are each around three minutes in length, and many of the tunes would have been quite recognizable to American audiences at the time (and remain so today). "Heart and Soul," "Saints Go Marching In," and "This Land is My Land" are among the offerings. The greatest drawback to this recording is the sound quality. Beginning with the third track it sounds as if the band is playing in the middle of an airplane hangar. The liner notes tell the tale: The recording was made in the school gymnasium. It is a mystery why the first two cuts on the disc are not afflicted with this echo-chamber sonority; perhaps these were recorded in a different location.

This recording is a time capsule of sorts, reminding listeners of a bygone era. Its archival nature may appeal only to those with a concerted interest in the history of the steel band art form. Nonetheless, we should be content that some, including those at Smithsonian Folkways, endeavor to document the "people's music," lest small wonders such as the Wiltwyck Steel Band be lost to history.

—Chris Tanner

Music from Aluku: Maroon Sounds of Struggle, Solace, and Survival
Smithsonian Folkways
Web reference: liner notes and audio clips
www.folkways.si.edu/albumdetails.aspx?itemid=3324

This recording consists of a collection of 32 field recordings made from 1984 to 1995, featuring music of the Aluku people of the North-Eastern Coast of South America. The music is mostly comprised of drumming and singing, which are used at events ranging from funeral rites to weddings, social gatherings of various kinds, and in the case of "Fon Ken," a work song used for pounding sugar cane. Most of the music accompanies dance; as such, the music is very energetic in regards to tempo, feel, and rhythmic interplay.

Throughout the collection, the instrumentation ranges from vocal solos or ensembles, to drum ensembles, to a mixed instrumentation of both vocal and drumming performance. Many of the pieces deal with issues such as the death of a loved one or a recent predicament, whether strife, famine, or political upheaval. The angst and emotion seems apparent in a culture that has seen countless societal struggles.

Among the most interesting tracks is an improvisational jam session of five- to 12-year-old children playing on pots, pans, plastic cans, and tin cups, performing a youth style of music known as *aleke*. This music is surprisingly complex and indicative of how non-western cultures incorporate music into the very fabric of their lives. In addition, there are a few flute solo tracks, each with a distinctive indigenous timbre, and several occurrences of the agwado, a gourd instrument that when struck yields a sound very similar to the striking of a clay pot such as an Indian ghatam or an African udu.

Liner notes are included as a pdf file on the disc and provide extensive geographical and historical information regarding the Aluku people and their musical heritage. The program notes are well written and describe the social context and musical style for each song, and in some cases the performing ensembles contained on the recording. Bravo to the Smithsonian Folkways label on such a wonderful restoration of these field recordings!

—Rob Parks

Music of the Ashanti of Ghana
Smithsonian Folkways
Web reference: liner notes and audio clips
www.folkways.si.edu/albumdetails.aspx?itemid=728

This CD features eight field recordings from 1976, taken throughout the Ashanti region of Ghana. They have recently been made available by Smithsonian Folkways Recordings. The recording features a variety of musical styles from traditional drumming, vocal music, and even guitar and thumb piano, ranging from music performed purely for entertainment to that performed at weddings, funerals, at courts of chiefs, and various social events and celebrations such as puberty festivals. The instruments heard on this recording include the most common African drums, including the donno, or talking drum, pegged drums such as the apentima, as well as gourd rattles, bells, and hoe blades.

Although the recording is dominated by drumming, there are also tracks that feature string music, such as "Highlife," a recording of guitar and prepansua, and an idiophone of the mbira or sanza type. This particular song shows the western influence of the guitar, in this case replacing the African seprewa, a traditional harp lute. Of particular interest is how the musician in this recording took the guitar and infused their traditional use of polyrhythmic melodic patterns to make the guitar sound like a traditional African instrument. The accompanying prepansua reinforces and punctuates these melodic patterns, making it inherently African.

In addition, the recording features music performed in a variety of settings, exclusively by women. One such example is "Nnwomkoro," a song meant purely for entertainment, often performed at social events such as wakes or other social gatherings intended to honor the memory of a loved one. This song features a vocal ensemble accompanied by handclapping, castanets, bell, double bell, and prenpansua. The track opens with a melismatic vocal line, reminiscent of vocal music heard in the bata drumming of Cuba, followed by accompaniment figures in the chorus. The drumming that follows creates an infectious groove that underlies the call-and-response singing that continues throughout the track.

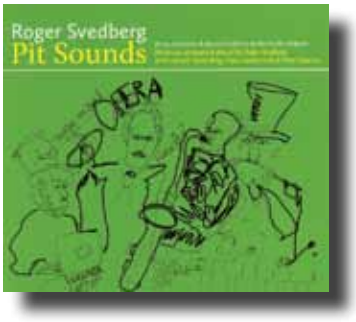
"Dansoum" features a calabash gourd, halved and dried, often referred to as a water drum, placed in a basin of water and beaten with hands and sticks. The track also features a talking drum and a pegged drum, or apentima, which creates a wonderful rhythmic accompaniment for the water drum. The rhythmic interplay between the pegged drum, clapping, striking of the gourd, bell, and vocal lines make this one of the most complex and intriguing tunes on the recording. The quality and pure sound of the bell and drums are intoxicating as the music continually develops and drives forward throughout the track.

The original liner notes are included as a pdf file on the disc and provide excellent information about the musical style and social context of each piece. Additional historical information regarding the region of Ashanti and the role music plays on a daily basis is also included. I would recommend that anyone interested in indigenous music of Africa check out the Smithsonian Folkways collection.

—Rob Parks

Pit Sounds
Roger Svedberg
Smot Records
Web reference: audio clips
www.roger-svedberg.se/pit-sounds-en

Wagner never sounded like this! Vibraphonist and marimbist Roger Svedberg along with a trio of jazz musicians (Henrik Westerberg, tenor and soprano saxophone; Hans Backenroth, bass; and Peter Danemo, drums/percussion), breathe new life into operatic classics by filtering them through the aural lens of jazz improvisation. In the liner notes, Svedberg says, "Working in the pit…one is exposed to some truly amazing music. Emotional, dramatic, sad or whatever the situation is, it always carries the greatest expression. Unfortunately you



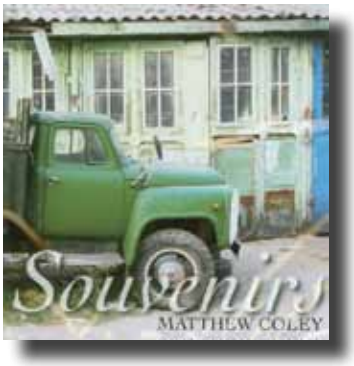
are, as a percussionist, rarely allowed to participate as much as you would like." Svedberg goes on to describe how, after performing as a percussionist in the opera pit, he would go back and play his favorite parts on the vibraphone, often finding "new dimensions" in the music.

The centerpiece of the album includes five songs that derive their music from opera arias by Wagner, Puccini, and Verdi: "Desdemona," "Liu," "Mimi," "Georghetta," and "Isolde." You don't have to know opera to appreciate the re-imaginings by Svedberg and crew. In fact, if it weren't for some inserted opera sampling (hauntingly produced via laptop), one would probably never guess the music is operatic.

I'm not sure that this album will actually create a new audience for opera, as Svedberg suggests in the liner notes. However, I think it can create a new appreciation for the potential of this music outside of the traditional format. If you are not a fan of opera, then perhaps you will find this project endearing and agree with Mark Twain, who is quoted in the liner notes: "I have been told that Wagner's music is much better than it sounds."

—John Lane

Souvenirs
Matthew Coley
Self-released



If you are in search of a disc with great recording quality, a high level of performance, and an eclectic collection of tracks, this title should be added to your iTunes wish list. Matthew Coley's *Souvenirs* delivers 80 minutes of diverse works for solo marimba, marimba and piano duo, and percussion ensemble.

I appreciate Coley's willingness to break-up the monotony of the typical solo marimba recording. His implementation of chamber works and the order of tracks really contribute to the listener's enjoyment.

One is immediately struck by the first track's adaptation of a Piazzola tango; this version for marimba and piano serves as a fun welcome before immersing the listener in contemporary percussion literature. Two solo marimba tracks follow, and then the listener is taken on a programmatic journey to a casino in "Glitz!" This chamber work includes Coley performing on dulcimer. The early harmonies of Stravinsky follow on solo marimba. After the evocation of the "big-three ballets," you will again find yourself engaged in chamber music with "Running Towards Empty." This piece was written for Coley and the Iowa State Percussion Ensemble. The penultimate track confronts the listener with 14 minutes of Klezmer-style solo marimba. The final track is the only one composed by the performer. "Journey" bookends the recording with the same instrumentation in which it began.

I applaud all of the players on their level of performance; it is excellent. With the ease of creating high-quality recordings these days, the programming can make a disc stand out from the masses. Bravo to Coley and his fellow performers for doing just that!

—T. Adam Blackstock

Stealing A Moment
Mark Ford
Dynasty Recordings
Web reference: videos of performances
http://dynastyband.com/media/3123

Mark Ford has released solo CD number three comprised mostly of his works. Having made a name for himself as a composer of marimba and percussion music with such staples as "Polaris," "Head Talk," and "Stubernic," it will be no surprise that these new pieces are exceptional and well written. He includes a guest saxophonist on the recording in addition to featuring his UNT colleague Ed Smith on vibraphone.

The first track, "Kingdom Lore Fanfare," is quite angular and sounds the least "Mark Fordish" of the entire disc—definitely a departure from his groove-oriented works. It starts the CD with a bang and is one of the more technically difficult of the whole disc. "Wink" follows, featuring Ann Bradfield on alto saxophone. This instrument combination has a long history of success both in composition and performance. Ford's typical jazzy-groove flare is evident on this track. "Stealing a Moment," the title track, is my favorite piece on the recording. I love the simple opening motive that can be traced throughout the piece. "Ransom" is the track that just shouts the composer's name—very typical of his style of writing and already a big hit with students on YouTube. His interpretation will set the stage for many more performances to come.

One of the non-Ford pieces on the disc is a newer piece by Marcin Blazewicz titled "Sonata for Marimba." This piece requires quite a bit of virtuosity that Ford displays well. A duo version of "The Green Road" follows with a very different mood. With Smith on vibraphone, this is another beautiful work and has been re-worked from the solo marimba version. The last track is Dwayne Rice's "Concertino for Marimba and Percussion Ensemble," and it is energetic, driving, idiomatic, and difficult—a perfect concert, or in this case, CD closer. Featuring the UNT percussion ensemble, this is a wonderful display of Ford's students.

Educator, performer, composer—I'm beginning to wonder if there's anything Ford can't do. This third solo CD is exceptional and will be great for pedagogues, professionals, and students to own.

—Julia Gaines

The Apocalypse Now Sessions: Rhythm Devils Play River Music
Rhythm Devils
Smithsonian Folkways
Web reference: liner notes and audio clips
www.folkways.si.edu/albumdetails.aspx?itemid=3315

"I love the smell of napalm in the morning…" Of course, this is the now infamous line uttered by Robert Duval in Francis Ford Coppola's *Apocalypse Now*, which found its way into the vernacular of American pop culture. In 1979, after attending a Grateful Dead concert, Coppola—sensing he did not quite have the haunting depth he was looking for in the musical score—asked Mickey Hart and Bill Kreutzmann (drummers of the Grateful Dead) to provide a percussive underscore. Hart and Kreutzmann recruited a team of talented percussionists, including Airto Moreira, to help create the music. That album was re-mixed/mastered with added materials from the original sessions omitted in 1980 and released in expanded form in 1991 as part of "The World" series on Smithsonian Folkways. It has now been re-released as part of the Mickey Hart Collection.

Hart added new percussion instruments to his considerable instrument collection designed specifically for the project by Jim Loveless and Gian-Carlo Coppola. The most interesting is an instrument they call "The Beam": a long aluminum I-beam with 12 bass piano strings stretched across its length, then amplified through a pickup and sub woofers. That instrument, constructed to recall the sound of napalm, is the star of the last track, "Napalm for Breakfast."

Each track is an improvisation based on the percussionists' reaction to the film. Unlike most film scoring, Hart and team were instructed to react to the entire film, not to specific scenes. Hart explained that Coppola wanted him to "go up the river after Kurtz." According to the liner notes, "Coppola explained to the musicians that their task was to conjure music not only relevant to Vietnam in the '60s, but which also extended back to the first man at the origins of existence."

The music is aggressive, dark, and eerie: a wealth of world percussion sounds and otherworldly howls. If you are a fan of the film or of Mickey Hart, this is a must have. I think if Duval's character from the film heard the album, he would instead say, "I love the *sound* of napalm in the morning!"

—John Lane

The L.A. Sessions
Mark Sherman
Miles High Records Inc.
Web reference: audio clip
www.mileshighrecords.com/live/

Bebop lives and the gang's all here: Dizzy Gillespie, Charlie Parker, Bud Powell, John Coltrane, Milt Jackson, and Miles Davis. Vibist Mark Sherman teamed up with some of L.A.'s top musicians—Bill Cunliffe, Hammond B3; John Chiodini, guitar; and Charles Ruggiero, drums—to create this shimmering tribute to bebop, full of vibrancy and a clear love for the music—music on which undoubtedly all of these musicians cut their collective teeth. The playing, as one would expect of L.A. pros, is slick and groovy with exquisite recording quality.

Recently selected as a Jazz Ambassador for the U.S. State Department, Sherman is in fine form here, a vibraphonist of the highest caliber. One of the gems on this recording is Sherman's homage to Milt Jackson on "Bag's Groove." It swings like nothing else on the record and feels totally effortless.

I can't stress enough the joy one can feel through the performance on every tune. Sherman sums up this effort best in the liner notes: "For me this CD is pure, spontaneous, honest, genuine, and reflects why I play music in the first place. What constantly drives the motivation and excitement in me to play music. It is the magic of four musicians getting together, hardly knowing each other, and doing what we were born to do: express ourselves through this glorious art form of jazz improvisation."

—John Lane

Contact information for publishers whose products are reviewed in this issue.

PUBLISHERS

Albany Records U.S.
915 Broadway
Albany, NY 12207
Phone: (518) 436-8814
Fax: (518) 436-0643
Email: infoalbany@aol.com
Web: www.albanyrecords.com

Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
Van Nuys, CA 91410
Phone: (818) 982-2452
Email: sales@alfred.com
Web: www.alfred.com

Drum Channel, LLC
900 Del Norte Blvd.
Oxnard, CA 93030
Phone: (866) 439-7924
Email: info@drumchannel.com
Web: www.drumchannel.com

Dynasty Recordings
P.O. Box 968
Lake Geneva, WI 53147
Phone: (262) 248-8314
Fax: (262) 248-7953
Email: info@dynastybi.net
Web: www.dynastyband.com

Edition Svitzer
Vibekegade 11. 1tv
Copenhagen, Denmark
Phone: +45 25 79 73 71
Email: mail@editionsvitzer.com

Electrum Duo
7 N. Valley Stream Circle
Newark, DE 19702
Phone: (302) 369-9214
Email: ralphsorrentino@hotmail.com
Web: www.bachovich.com/audiovideo.php

Engine Room Publishing Inc.
P.O. Box 1316
Tallahassee, FL 32302
Phone: (646) 246-9133
Fax: (360) 246-9135
Email: mail@engineroompublishing.com
Web: www.engineroompublishing.com

Hal Leonard Corporation
PO Box 13819
Milwaukee, WI 53213
Phone: (414) 774-3630
Fax: (414) 774-3259
Email: halinfo@halleonard.com
Web: www.halleonard.com

HaMaR Percussion Publications
333 Spring Rd.
Huntington, NY 11743
Email: hmarvinjr@hamarpercussion.com
Web: www.hamarpercussion.com

Hudson Music LLC
P.O. Box 270
Briarcliff, NY 10510
Phone: (212) 643-1028
Email: al@hudsonmusic.com
Web: www.hudsonmusic.com

Kendor Music Co.
21 Grove Street, P.O. Box 278
Delevan, New York 14042
Phone: 716-492-1254
Fax: 716-492-5124
Email: info@kendormusic.com
Web: www.kendormusic.com

Keyboard Percussion Publications
P.O. Box 467
Asbury Park, NJ 07712
Phone: (732) 774-0011
Fax: (732) 774-0033
Email: mpi@mostlymarimba.com
Web: www.mostlymarimba.com

Mark Custom Recording Service, Inc.
10815 Bodine Rd.
Clarence, NY 14031
Phone: (716) 759-2600
Fax: (716) 759-2329
Email: info@markcustom.com
Web: www.markcustom.com

Matthew Coley
149 Music Hall
Ames, IA 50011
Phone: (847) 867-1467
Email: sonicinertia@gmail.com
Web: www.hearmatthewcoley.com

Meredith Music Publications
4899 Lerch Creek Ct.
Galesville, MD 20765
Phone: (410) 867-0074
Email: garwoodw@comcast.net
Web: www.meredithmusic.com

Miles High Records
3240 Henry Hudson Parkway
Bronx, NY 10463
Phone: (917) 549-7798
Email: msherjazz@aol.com
Web: www.mileshighrecords.com
Web: www.markshermanmusic.com

Norsk Percussion
c/o Norse Musikforlag A/S
Postboks 1499 Vika 0116
Oslo, Norway
Phone: +47 23 00 20 10
Email: order@musikforlaget.no
Web: www.norsk-percussion.no

OU Percussion Press
500 W. Boyd
Norman, OK 73019
Web: www.oupercussionpress.com

Outskirts Press
10940 S. Parker Rd. - 515
Parker, CO 80134
Phone: (888) 672-6657
Email: info@outskirtspress.com
Web: www.outskirtspress.com

Promethean Editions Limited
P.O. Box 10143
Wellington, New Zealand 6143
Phone: +64 4 473-5033
Fax: +64 4 473-5066
Email: info@promethean-editions.com
Web: www.promethean-editions.com

Rebeats Publications
219 Prospect
Alma, MI 48801
Web: www.rebeats.com

Rio Percussao Producoes Artisticas
Avenida Presidente Antonio Carlos 54/SL 201
Centro, Rio de Janeiro, RJ 20020
Phone: (21) 2210-2042
Email: riopercussao@terra.com.br

Row-Loff Productions
P.O. Box 292671
Nashville, TN 37229
Phone: 1-800-624-8001
Fax: (615) 885-0370
Email: amy@rowloff.com
Web: www.rowloff.com

Smithsonian Folkways Recordings
600 Maryland Ave., SW, Suite 2001
Washington, DC 20024
Phone: (202) 633-6450
Fax: (202) 633-6477
Email: smithsonianfolkways@si.edu
Web: www.folkways.si.edu

Smot Records
Att. Roger Svedberg
Hägervägen 13
s-131 43 Nacka, Sweden
Phone: 00 46 70 72 86 677
Email: hello@roger-svedberg.se
Web: www.roger-svedberg.se/language/en/

Tapspace Publications, LLC
P.O. Box 55753
Portland, OR 97238
Phone: (503) 288-6080
Fax: (503) 288-6085
Email: info@tapspace.com
Web: www.tapspace.com

Theodore Presser Company
588 North Gulph Rd.
King of Prussia, PA 19406
Phone: 1-800-854-6764
Fax: (610) 592-1229
Email: webmaster@presser.com
Web: www.presser.com

Try Publishing Co.
Professional Drum Shop
854 Vine St.
Hollywood, CA 90038
Phone: (323) 469-6285
Fax: (323) 469-0440
Email: tom@prodrumshop.com
Web: www.prodrumshop.com PN

Sustaining Members

BENEFACTORS

Alfred Music Publishing
Avedis Zildjian Company
Etymotic Research
Evans Drumheads
Ludwig Musser Percussion
OnBoard Research Corp. (Beatnik Rhythmic Analyzer)
Remo, Inc.
Yamaha Corporation of America

PATRONS

Cadeson Musical Co., Ltd.
Roland Corporation US
Sabian
Shure, Inc.

SPONSORS

Adams Musical Instruments
Bachovich Music Publications LLC
California Percussion LLC
Carl Fischer LLC
Craviotto Drum Company
DREAM Cymbals and Gongs
Encore Mallets, Inc.
ErgoSonic Percussion, LLC
Fotos By Folletts/ Sticks N Skins
Gator Cases
Gill's Pan Shop
Innovative Percussion
KMCMusicorp
Kyle Dunleavy Steel Drums
LA Percussion Rentals
Latin Percussion
MalletJack
Marching USA
Marimba One
Matt Nolan Custom
Mike Balter
MusicTime, Inc.
Northwestern University
Pablo Chou International Company LTD
Peabody Institute of the Johns Hopkins University
RbhDRUMS
Regal Tip/Calato
Sam Ash Music Stores
Santa Fe Marimba Festival
Steve Weiss Music
Superdrum
Tama Drums/ Hoshino USA Inc.
Tapspace Publications
Temple University—Boyer College of Music and Dance
The Royal Academy of Music
The Virginia Arts Festival
ThisWorldMusic
University of Maryland
Vater Percussion, Inc.
Vic Firth Company

CORPORATE FRIENDS

Adventure Percussion
Alesis LLC
Alfonce Production
Alphonse Leduc— Robert King, Inc.
Alternate Mode, Inc.
Amedia Cymbals USA
American Drum Manufacturing Company
ArtistWorks Drum Academy
Berklee College of Music
Black Swamp Percussion LLC
Bosphorus Cymbals
C. Alan Publications
Cappello Music Co., Inc.
Cascio Interstate Music
Chops Percussion
Coe Percussion
Colla Voce Music, Inc.
Columbus Percussion
Cooperman Company
Countermotion, Inc.
Coyle Drums
Ddrum
Dixon Drums and Hardware
DownBeat Magazine
Drop6 Media, Inc.
Drum Corps International
Drum Workshop
DRUM! Magazine/ Enter Music Publishing,Inc
Drummers Collective, Inc.
Drummers Service
Drumsense
Dunnett Classic Drums
Dynasty (DEG Music Products, Inc.)
Edition Svitzer
Explorers Percussion
Extra-Sensory Devices
Fall Creek Marimbas
Fork's Drum Closet
Grover Pro Percussion, Inc.
Guitar Center
Hal Leonard Corporation
Hudson Music
Humes & Berg Mfg. Company, Inc.
Istanbul Mehmet Cymbals
J R Publications
Jamie Gale Music
Japan Percussion Center (Komaki Music Inc.)
Kendor Music, Inc.
KoSA Communications
L.A. Music Academy
Lone Star Percussion
Luft Mallets
Majestic Concert Percussion
Malletech LLC/Marimba Productions Inc.
Malletshop.com
Mapex USA
Massimo Mallets
McNally Smith College of Music
Media Press Inc.
MEINL Cymbals & Percussion/Meinl USA LC
Meredith Music Publications
Modern Drummer Publications
Music For All
On Que Lighting Designs, LLC
Overtone Labs
Pan USA
Pearl Corporation
Per-Mus Publications LLC
Percussion Source
Percussive Arts Society
Peterson Electro-Musical Products, Inc.
Power Wrist Builders
Pro-Mark Corporation
Professional Percussion Products
Pustjens Percussion Products
RAWI Percussion Publications
Rhythm Band Instruments
Rosebush Marimba
Row-Loff Productions
Salazar Fine Tuning
Samson Technologies
SKB Corporation
Slap Tone Percussion
Smartmusic & Finale
Smith Publications
Stanley Leonard Percussion Music
Stern Tanning Co., Inc.
Swan Percussion
Taye Drums, Inc.
The Steelpan Store
Toca Percussion
Tycoon Percussion
U.S. Army Old Guard Fife and Drum Corps
Universidade De Sao Paulo
Vic's Drum Shop
Wenger
WGI Sport of the Arts
Woodwind and Brasswind

Advertisers Index

VAL EDDY'S CUSTOM-BUILT 3-OCTAVE PRACTICE XYLOPHONE

Donated by Val and Venus Eddy, 2002-15-01

Detail showing the angle of the keyboard, sloping accidental bars, and extended suspension post.

Val Eddy (May 11, 1912 – November 24, 2006), born Chester William Smith, was a highly successful xylophonist, drummer, composer, arranger, author, and real estate broker. During World War II he attended the Navy School of Music and served on the battleship USS California, where he became an arranger for the ship's band. At the conclusion of the war, Eddy finished his six-year enlistment as a member of the U.S. Naval Academy Band at Annapolis, Maryland. During his professional career he appeared with such performers as Danny Thomas, George Gobel, Sarah Vaughn, and Lucille Ball. He also made radio and television appearances on *Arthur Godfrey Talent Scouts*, *Live Like a Millionaire*, *The Mollie Goldberg Show*, and *Horace Heidt's Hit Parade*.

As an endorser for the Leedy Drum Company, Eddy used three different xylophones during his career, all of them modified with the keyboard angled forward so that the audience could better see him strike the bars. While his 4-octave and 5-octave instruments were utilized for live and recorded performances, his custom-built, 3-octave instrument was used as a practice instrument, often traveling with him in a trailer behind his car.

Val Eddy: Note the white-headed mallets, which Eddy used in order to best be seen by viewers.

This instrument was constructed by Eddy in 1948 with rosewood bars, aluminum resonators, and suspension posts ordered from the Leedy Drum Company, with a wood and metal frame custom-built by Eddy himself. The accidental bars, which have sloping ends, are mounted on offset suspension posts. These two features, which first appeared as a design for the Leedy "Argentine" model marimba, bring the accidental bars closer in both height and proximity to the center of the natural bars, thereby allowing faster performances of technically difficult solos. Eddy once stated, "I performed numerous solos, but the best one to go over on the stage was when I did 'Flight of the Bumblebee' in under a minute. I had a big clock face set up with a second hand to show the time. I used a foot switch to start and stop the timer. The quickest I ever did it was about 30 seconds, but I cheated by playing the melody as triplets instead of sixteenth notes."

This 37-bar instrument has a chromatic range from C4 to C7, with bars measuring from 13.5 x 1.5 inches (C4) to 6.5 x 1.5 inches (C7). The sloping accidental bars are .75 inch at the nodes and taper to .5 inch at both ends. The large end of the frame begins at a height of 29.5 inches and rises to 35 inches. The frame is 55 inches in length and measures 23.5 inches at its widest portion.

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


In partnership with the 2012 San Jose Jazz Summer Fest
BENEFITING THE LINCOLN HIGH SCHOOL MUSIC PROGRAM
DRUM!
Night
2012
KENNY ARONOFF
(CHICKENFOOT, JOHN FOGERTY)
TIM YEUNG
(MORBID ANGEL, DIVINE HERESY)
CORA COLEMAN-DUNHAM
(PRINCE, BEYONCÉ)
+ PERFORMANCES BY
SAN JOSE TAIKO
STREET DRUM CORPS
AUGUST 10, 2012
SAN JOSE REPERTORY THEATRE | DRUMNIGHT2012.COM
dw Zildjian ddrum SABIAN TAMA VIC FIRTH REMO VATER SAMSON Gretsch YAMAHA Roland Metro


THE ACADEMY

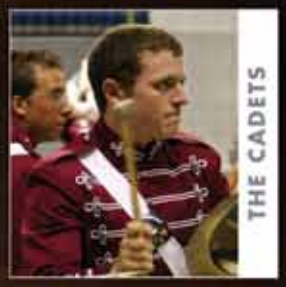

BLUE DEVILS


BLUE KNIGHTS


BLUECOATS


BLUE STARS


CASCADES


THE CADETS


BOSTON CRUSADERS


GLASSMEN


THE CAVALIERS


CAROLINA CROWN


CROSSMEN


JERSEY SURF


MADISON SCOUTS


MANDARINS


PHANTOM REGIMENT


PIONEER


SANTA CLARA


SPIRIT OF ATLANTA


TEAL SOUND


TROOPERS

THE BEST DCI CORPS.
CHOOSE ZILDJIAN.

Zildjian
GENUINE YOU.

zildjian.com