

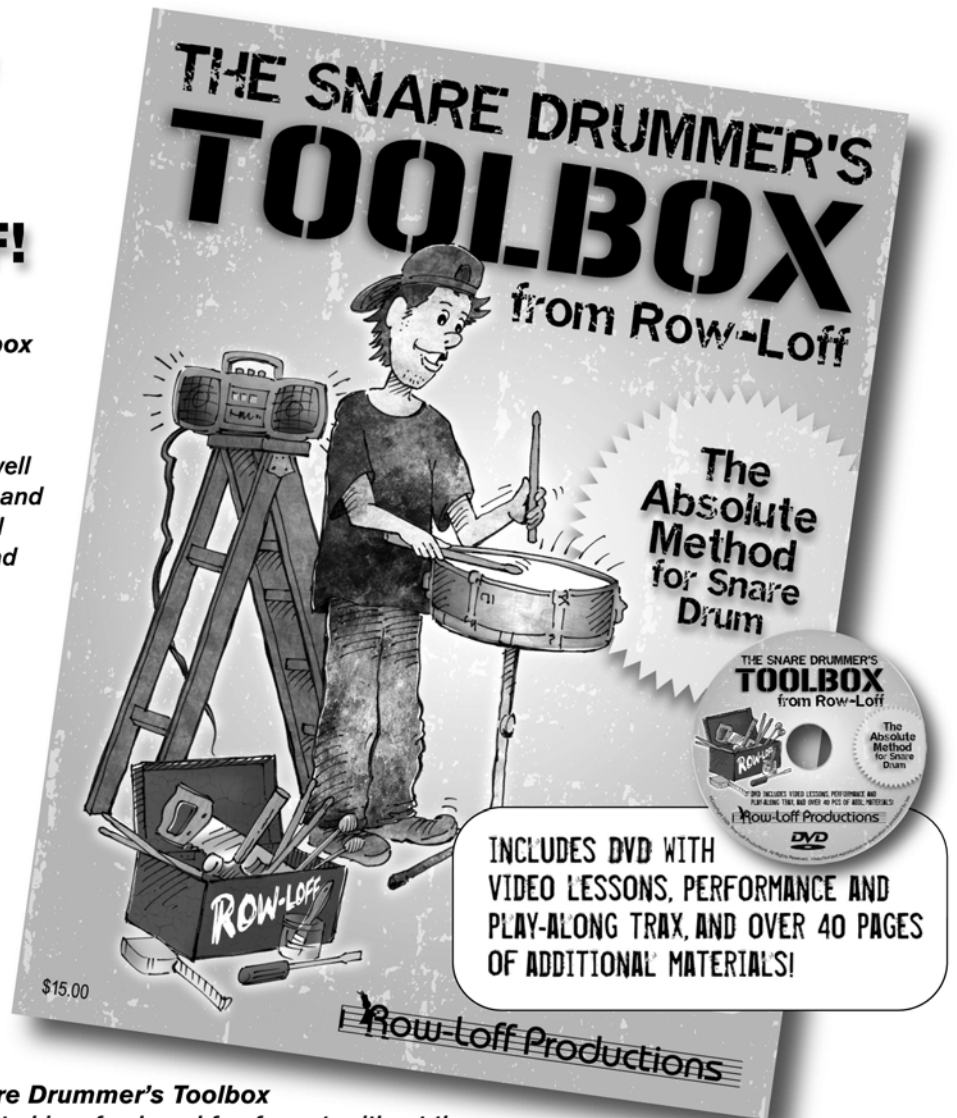
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The journal of the Percussive Arts Society • Vol. 48, No. 4 • July 2010

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# Percussive Notes

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# Percussive Notes

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Cover photo by Donald Dietz/The John Cage Trust. Nexus playing John Cage's "Third Construction" for an all-Cage concert at Bard College, produced by the John Cage Trust, which is housed there. Denim is worn as a tribute to Cage.



PHOTO BY SUSANA MILLMAN

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## PUBLICATIONS NOW FEATURE WEB EXTRAS

In an ongoing effort to bring more value to our members, PAS is providing additional content through the PAS website on selected articles in *Percussive Notes*. Titled "Web Extra," three articles in this issue have additional content available on the site, including additional text, performance exercises, and sound files. For those reading the magazines, the additional material is available through the website by typing in the link or viewing the magazine online. In the online index of *Percussive Notes*, the Web Extra material can be accessed through active links. PAS will continue this integration of the website with all PAS publications, allowing for more information to be available to our members in a diversity of formats. Enjoy.

## 2011–12 OFFICERS ANNOUNCED

Members of the Board of Directors are elected to two-year terms by the membership at large in the fall of each year, and the Board holds a biannual election to elect the officers, also known as the Executive Committee. To be an officer, one must have served or currently serve on the PAS Board of Directors. The election for the 2011–12 term recently concluded, and the new officers who will begin their terms on January 1 are:

President, Lisa Rogers  
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## ORCHESTRAL MOCK AUDITION

The PAS 2010 Orchestral Percussion Mock Audition is a unique opportunity for students

interested in pursuing a career in orchestral performance. The mock audition process is identical in many ways to the experience of taking an audition for a major orchestra. The deadline for sending in an application and resume is August 1, and the repertoire list is now available for the DVD submissions, which are due on August 15.

Up to five contestants will be selected from the submitted DVDs to audition live for a panel of leading symphonic artists. The Mock Audition will take place at PASIC on Thursday, November 11, with winners selected and public critique of the auditions presented by an elite panel of judges.

## LIFETIME ACHIEVEMENT IN EDUCATION AND OUTSTANDING CHAPTER PRESIDENT AWARDS

Nominations are now being accepted for the Lifetime Achievement in Education Award. This award is designed to recognize individuals who have a sustained history of exceptional contribution to percussion education.

Does your chapter president make sure your chapter is active, put on great events, and communicate with the membership? If so, nominate him or her for the PAS Outstanding Chapter President Award. Each year, PAS recognizes an outstanding chapter president for all that person does for his or her chapter members. In recognition of this chapter president's hard work and volunteer spirit, PAS will contribute \$1,000 to the chapter of the awarded president for future activities and events.

A list of past winners and information on how to submit your nominations for these two prestigious awards can be found at [www.pas.org/experience/awards.aspx](http://www.pas.org/experience/awards.aspx). Deadline for nominations is August 1 for each award.

## CORRECTIONS

A review of "Slopes" by Paul Rennick in the May issue listed the wrong publisher. The piece for percussion ensemble is published by Innovative Percussion. We apologize for the error.

In the March 2010 issue of *Percussive Notes*, an article about the percussion music of David Maslanka contained a statement saying that "All musical examples copyright © David Maslanka and used with his permission." After the article was originally written, but before it appeared in *Percussive Notes*, the copyright of Maslanka's percussion ensemble piece "Hohner," which was excerpted in the article, was assigned to Keyboard Percussion Publications, who publishes the work.

# PERCUSSIVE ARTS SOCIETY

## Mission Statement

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

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# Yesterday, Today and Tomorrow

*Forty Years of*

# NEXUS

By Daniel R. Smithiger



**O**n May 22, 1971, Bill Cahn, Bob Becker, John Wyre, and Robin Engelman performed a concert of entirely improvised music at the Eastman School of Music. It is frequently cited as the first Nexus concert, even though they hadn't established a group or chosen a name. But it marked the formation of a group that would touch and entertain people of all levels of musical learning, in all genres of percussion music.

The current members of Nexus—Bob Becker, Bill Cahn, Russell Hartenberger and Garry Kvistad—are each virtuosos and bring elements of their knowledge and character to a distinct and powerful whole. They stand out in the contemporary music scene for the innovation and diversity of their programs, their impressive history of collaborations and commissions, their revival of 1920s novelty ragtime xylophone music, and their influential improvisatory ideas. Nexus' firm commitment to music education and a steady output of quality CD recordings and compositions by its members continues to enhance the role of percussion in the 21st century.

The group represents innovation, originality and diversity. Nexus continues to explore the world of percussion with elegant performances and teaching. Their music has made dynamic impacts on our culture, and their personalities have enlightened thousands over the years. They have galvanized the percussion ensemble genre since 1971, presenting hundreds of memorable performances, including their first PASIC performance in 1977 (Knoxville, Tennessee) and a performance at the 100th Anniversary of Carnegie Hall.

Forty years is one point on the continuum, and this interview with the members of Nexus is about where they've been, where they are, and where they are going.

***In the accomplishments and history of Nexus, what are you most proud of?***

**Bob Becker:** I generally don't view pride as a virtue, but I think Nexus has accomplished some significant things. The group began as an improvising ensemble, using an extremely personal and unusual collection of sound

**STORY**

We were all interested in exploring new outlets for musical expression, and we were all willing to support each other's ideas.

—Bill Cahn



sources. The way "repertoire" began to be incorporated into our concerts was also not traditional, since for several years we did not plan our concert routines. Nevertheless, pieces sometimes appeared during the course of an evening's improvisation, and this naturally led to our very eclectic approach to programming, which continues to the present time. This kind of thing was new in the small world of western percussion ensembles during the 1970s and '80s, and it opened conceptual doors for the many groups that have followed us.

Nexus did a great deal of international touring during the 1980s, and I know for a fact that our approach inspired a number of fledgling European percussion groups who have gone on to major international careers. In a way, we parented an approach to presenting percussion performance and repertoire that is still used as a paradigm around the world.

**Bill Cahn:** Rather than use the word "proud" to describe how I feel about my forty years of involvement with Nexus, I would prefer to say "lucky" or "grateful," because there were plenty of important factors beyond our control that played a part in determining the path that Nexus followed. For example, the fact that we each had other sources of income in the formative years of Nexus made it possible for us to make decisions based purely on musical interests rather than on financial or marketing concerns. The fact that we shared a desire to make our own music, and that in addition, we all shared a classical music aesthetic, was

completely fortuitous. But most important was that we were all interested in exploring new outlets for musical expression, and we were all willing to support each other's ideas. It is difficult, if not impossible, to make this happen; it either does or doesn't happen as a result of the personalities, which are already fashioned out of individual experiences.

When Nexus formed in 1971, the "percussion ensemble" as a musical vehicle was still incubating in music schools and was not clearly defined. On the one hand, there were the John Cage, Lou Harrison, and Edgar Varèse experiments from the 1920s, '30s and '40s in the art music world, which in the late 1960s were largely unrecognized in academe, and on the other hand there were the novelty "hi-fi percussion pops" recordings of Dick Schory, Harry Breuer, and others. There was plenty of room for new ideas to blossom, and the cultural atmosphere in North America, and particularly in Toronto, in the early 1970s was one of openness to new ideas and willingness—even a desire—of performers and audiences to experiment with new ideas.

Also, the early 1970s witnessed the first signs of a new "globalism"—an accelerating worldwide flow of ideas—through increased access to non-Western percussion instruments and audio recordings due to increasing global trade, and an increased ability to travel due to the new commercial jet airplanes, making it possible for musicians to travel to new markets, and for travelers to hear unfamiliar music performed in home settings.

The marketing term "world music" hadn't even been conceived yet, and it played absolutely no part in a percussionist's education. Nexus was exposed to non-western musical ideas primarily through Bob Becker's and Russell Hartenberger's studies at Wesleyan University in Connecticut. Eventually Nexus played a major role in giving the North American percussion community its first exposure to such ideas, mainly through the Percussive Arts Society's International Conventions, which also came into existence in the 1970s.

It was very fortunate that several of the

**STORY**

One of the beautiful aspects of percussion is that different performers can interpret the same work in much different ways.

— Garry Kvistad





members of Nexus were also members of symphony orchestras, which enabled long-standing personal relationships to be formed with many composers and conductors. In addition, the symphony connections provided many opportunities for orchestral works composed by members of Nexus to get performances with major orchestras. Otherwise, the doorways to orchestra performances would have mostly been closed—as in many ways they still are. Nexus was lucky to be a beneficiary of these forces, even though they were largely beyond our control, and I am extremely grateful to have had the friendship and support of Bob, Robin, Russell, John, Garry, and Ray [Dillard] over so many years.

**Garry Kvistad:** While I have been working with the members of Nexus for nearly thirty years, I joined the group in 2002. The ensemble is a wonderful example of what can be done when people sharing passions get together and establish long-term goals. Everyone in the group is fiercely independent, which, in this case, works to the advantage of the group. And yet there is an acceptable tolerance which has allowed the group to survive for forty years. Nexus has set a high bar, not only for other percussion groups, but chamber music in general. The innovations the group manifest in performances and recordings are significant and range from early direct-to-disc recordings to expanding percussion repertoire from free improvisations to novelty ragtime compositions. Works written by members of Nexus are now important standards in the percussion literature repertoire. Commissions by important composers have had a profound impact on the world of percussion and include works by Steve Reich, Toru Takemitsu, Eric Ewazen, Peter Schickele and Ellen Taffe-Zwillich. For me, reaching as wide an audience as possible has been rewarding in the effort to expose general audiences to the beauty and diversity of percussion through great, great music and soulful performances.

#### **How has your playing “grown” in the past ten to fifteen years?**

**Russell Hartenberger:** Performing with the great musicians in Nexus has been a life-long source of inspiration to me. Each member of Nexus is continually exploring new aspects of percussion/music and bringing new ideas to us all. I think this is one of the keys to the longevity of our group.

**Cahn:** The biggest period of growth occurred early-on in Nexus. First there was the notion of making our own music. This was something that really wasn't taught to us in our schooling; our schooling certainly gave us the basic tools, but it was our challenge to apply

STORY

Each encounter I had with John Cage caused me to reflect on music in a new way.

— Russell Hartenberger



them. Since we all shared a fascination with sound and an interest in non-western percussion instruments, we were motivated to create our own improvised music.

Another early major growth in our approach to making music occurred when Michael Craden (1941–1982) joined Nexus. His unschooled but totally engaging musicianship enabled us to broaden our own musical conceptions. Performing the drum ensemble music of Ghana also occurred in the early years of Nexus. The growth resulted from relating to composed music aurally, rather than visually. Of course, our improvised music was mainly aural, but it did not require giving attention to structural elements as well.

Approaching music purely aurally was a wonderful addition to our music making in more formal western musical genres—for example, the music of John Cage and of novelty ragtime. Garry Kvistad certainly brought a heightened sense of newness to Nexus when he joined. Growth is still ongoing in our constant effort to embrace each other's ideas. Relationships—musical and otherwise—are strongest between people who value and respect each other's differences, and in Nexus there are and always have been plenty of differences. We have also changed individually, but change is a normal part of growth. We have usually decided to accept such change, rather than view it as a threat.

**Kvistad:** I am always trying to expand my skills and experience as a musician. Nexus has reinforced my past while opening new opportunities for growth. Each of us brings something unique to the table, and my contribution has been using new instrumental resources. The other members of Nexus have been very encouraging in my exploring these perimeters. I have incorporated a few sculptural instruments made by the Baschet Brothers of France. I have also made some unique instruments myself that Nexus has used.

I hadn't had too much experience playing African-style music until joining the group in 2002, and I have enjoyed the experience of playing pieces that have been in the repertoire for years. My world music experience

has been playing Balinese gamelan music for the past twenty-five years, but it's not easy to incorporate this style into Nexus performances because it requires a large ensemble of exotic instruments and many players and dancers. Playing music with influences from cultures such as Indonesia in compositions commissioned or written by Nexus has been a welcomed challenge.

#### **Where do you see the art form of percussion ensemble heading?**

**Hartenberger:** Percussion ensemble music is incorporating many other influences, just as are other forms of music. The open-minded approach to music that most percussionists have will allow percussion music in general to develop wide-ranging styles and a varied repertoire.

**Cahn:** The percussion ensemble of today is developing along diverging aesthetic paths. Some examples: 1. Art music—the compositions of Steve Reich, Xenakis, etc. 2. Conservatory music—works created for college percussion ensembles. 3. Theatrical music such as *Stomp* and *Blue Man Group*. 4. Field music—drum corps, “Brass Theater.” 5. Ethnic music—African, Brazilian, Japanese, Korean, etc. 6. Transcriptions/arrangements of widely-known classical and popular music.

One major difference between the values held by Nexus and the values found today in all of the genres above is that Nexus has largely been motivated by a fascination with acoustic sound, whereas the prevailing motivators in today's percussion music are a combination of technical achievement and showmanship. In my view, the fascination with technical accomplishments will continue to grow.

The role of art music in North America has changed. Its function in the Twentieth Century was largely to challenge the existing order through an intellectual and emotional engagement with sound. Today, the challenges and engagement occur through technology—computers, texting, video/audio data files, the Internet. As another form of “technology” I would include new technical achieve-

ments that will engage audiences, critics, and, consequently, composers and performers.

**Becker:** Several years ago Lindsay Haughton asked me in an interview: "Where do you think music is heading?" I replied, "Prophecy is the surest way to appear foolish in the future. However, I see the human species, and therefore all of its endeavors including the arts, to be approaching a transformative leap in this century. There is a logical and inevitable evolutionary step to take when technology reaches a certain critical level of development, and it is non-Darwinian in the sense that it is not based on mutation and selection, but rather on conscious choices made by the species itself. I can't predict exactly what choices will be made, but I'm certain that human beings will ultimately internalize, or be internalized by, digital technologies, which are currently represented by things like the World Wide Web and personal computers. All of the ways technology is used by people at present involve interfaces—headphones, keyboards, monitors, musical instruments, etc.—and the use of interfaces, no matter how sophisticated, is part of the continuum of ancient history. In the not-too-distant future, music will probably be created and experienced purely in an electronic domain, and will be communicated directly from mind to mind, whether these minds are contained in human brains or in intelligent, and possibly conscious, machines."

**Kvistad:** It appears that audiences are looking for mixed media where live music and visual performance meet. The success of *Stomp*, *The Lion King*, and *Blast*, for example, has prompted many performers to take this route. There is no doubt that percussion is following the universal path of world culture and that many styles from around the world are influencing each other. Seeing a Balinese composer add western instruments and compositional ideas to gamelan music is in harmony with a western composer incorporating gamelan influences into a composition. I imagine this

will continue to develop as time goes on until there is somewhat of a world music with many different components and not so many distinct styles. Hopefully this standardization won't kill indigenous musics that are so beautiful and unique.

**Nexus has performed much music by John Cage. Please talk about his significance to Nexus and percussion in general.**

**Hartenberger:** Each encounter I had with John Cage caused me to reflect on music in a new way. His thoughts and words inevitably made me think about music differently. Cage's early percussion music still provides new ideas and inspiration.

**Cahn:** Cage's "Third Construction" is one of the great masterpieces of Twentieth Century art music. Nexus has performed it dozens of times, including a half-dozen performances with Cage himself in the audience. It is always totally engaging to perform this work, and it continues to reveal new surprises; these are the signatures of a masterpiece. And yet, when this "masterpiece" case is made to non-percussionist musicians, musicologists, and music historians unfamiliar with the work, the response is raised eyebrows and stares of disbelief. Unfortunately for "Third Construction," it's not an opera or a work for orchestra or string quartet; it's a work for four percussionists, and consequently, it's totally invisible to the cognoscenti in the art music world. But fortunately for percussionists, it is one among only a handful of such important works in the genre. One of the most "constructive" things that percussionists can do is to expose the rest of the world to "Third Construction."

**Becker:** I think it's interesting that percussionists now, in 2010, can say that Cage's percussion pieces are significant in our history. That was hardly the case in the 1970s. Most of the great American work from the 1930s and '40s was not in the libraries and not on the percussion radar in the 1960s—at least not where we were studying. Even "Ionisation" was consid-

ered a novelty by many of us; we only knew it because it was in the Goldenberg book.

I had found and performed John Cage and Lou Harrison's "Double Music" in 1970, but when I first heard Cage's "Third Construction" in 1976 on a bootleg Blackearth Percussion Group tape recording, I was shocked. Where had something like this been hiding? For that matter, I could have said the same thing about every one of George Hamilton Green's xylophone compositions. In fact, I *did* say that about Green's music, and I spent several years tracking down all of it.

After hearing that Blackearth recording—on which Garry Kvistad was playing, even though I didn't know him at the time—I pushed for Nexus to learn and play the piece. In fact, it took some prodding, but finally it became one of the most performed pieces in our repertoire. It's probably difficult for any university percussion student to imagine a major work like "Third Construction" being virtually unknown thirty-five years after it was written, but that was the atmosphere in most of the classical percussion world at the time.

**Kvistad:** Cage is one of the preeminent composers of our time who just happened to have the vision to use percussion as a significant voice in his work. His early statement about the future of music and the importance of percussion within that future was prophetic. I had the privilege of working with him a number of times many years ago, and Nexus collaborated with him often before I joined the group. Ironically, the group I started around the same time as Nexus, the Blackearth Percussion Group, began playing the "Third Construction" in the early 1970s, and Nexus members were inspired to add it to their concerts as a result of hearing a tape of one of our performances.

One of the beautiful aspects of percussion is that different performers can interpret the same work in much different ways than, say, different string quartets would within their standard repertoire. This is mainly due to the openness of instrumentation. The "Third Construction" can sound very different depending on instrument choices, and the choices made by Blackearth and Nexus were quite contrasting.

Blackearth also performed Cage's "Amores" in the 1970s often, thanks to the wonderful ability of Allen Otte to play the prepared piano part. Since joining Nexus, I have been enamored by Cage's "Credo in US," "Dance Music for Elfride Ide," and "Chess Pieces," which are all in the current Nexus repertoire. Cage opened not only the ears of audiences to the sounds around us, but he even stretched the awareness of professionals who thought they had "heard it all."

**STOMP** Percussion ensemble concertos, particularly for a quintet, can quickly become logistical and acoustic nightmares because of the proliferation of instruments.  
—Bob Becker



***“Eternal Dance of Life” (2008) by Eric Ewazen was premiered at PASIC 2008 by Nexus and the Meadows Wind Ensemble. It is an amazing piece, with an amazing landscape of sounds, colors, combined with virtuosity. The premiere performance was outstanding. Can each of you comment on your particular contribution, experience of preparing, and performance of the piece?***

**Kvistad:** We always try to work with composers while they are writing pieces for the group to discuss instruments and techniques. Percussion is a very complicated group of instruments with many styles and techniques associated with them. It’s impossible for any composer to know everything, and it’s important to collaborate during the process. Eric Ewazen is a special breed of composer who looks to expand the horizon and is open to new instruments and ideas. In my case, Eric wrote for one of the Baschet musical sculptures he heard me play in an improvisation with Nexus. While some composers would be worried that this would limit performances, Eric was more concerned with the special timbre that this instrument brought to the mix. While a bowed vibraphone would be a suitable substitute for those performers not in the possession of a Baschet “Cristal,” Eric wanted the magical sound of this rare instrument. I adapted the Cristal by tuning it to the scale requirement of Eric’s piece.

**Becker:** I was the Nexus liaison to get a work from Eric, and our initial agreement was for a concerto for percussion and wind ensemble, with the idea that the solo percussion parts would not include keyboards, chimes, or timpani. The plan was for any of those instruments to be given to the band’s percussion section in the back, so that Nexus could make a tight ensemble in front of the conductor

using relatively compact and economical setups. Percussion ensemble concertos, particularly for a quintet, can quickly become logistical and acoustic nightmares because of the proliferation of instruments. Performers spread out across the entire stage may not hear each other well, and because the audience can’t see the band or orchestra, the “soloists” may even be placed *behind* the accompanying ensemble to avoid huge delays in setting up and breaking down the equipment. I wanted to avoid all of that with this piece. I failed!

It’s very difficult to reign in the creative force of a good composer. Eric is brilliant at writing for wind instruments and also percussion instruments. He just couldn’t help himself.

**Hartenberger:** Eric visited our rehearsal space and got to know us a bit prior to writing the work. During the preparation of the piece we all made suggestions about changes that we thought would make the composition work better for us. Eric was very receptive to our suggestions and incorporated most of them into the final version of the work.

**Cahn:** “The Eternal Dance of Life” is a beautiful piece and a great addition to the repertoire for percussion quintet and wind ensemble. Ewazen has also provided Nexus with a version of two of the movements for percussion quintet alone, without wind ensemble accompaniment. The music reflects Ewazen’s preference for a tonal musical vocabulary, making his music very accessible to general audiences. Nexus consulted regularly with Mr. Ewazen about instrumentation and performance details during the composing process. It was mutually agreed that the work would be playable by most college-level percussion sections, thereby making more potential

performances possible. The piece has a wonderful sense of reverence that the composer intentionally did not want to tarnish by having passages in the piece solely for the purpose of irrelevant technical displays. I would encourage anyone considering programming the work with their college wind ensemble to do so.

***What would you want future percussionists to gain from your experiences in that collaboration?***

**Becker:** Be ready for anything, always try to make the music sound even better than the composer wrote, and have a good road manager.

**Cahn:** I would hope that percussionists—and all musicians, all listeners—would try to be open to all forms of musical expression, not just “loud and fast,” and be curious to understand the sources of musical beauty contained therein.

**Hartenberger:** We often discuss the instrument situation with composers before they write pieces for us. There are certain instruments with which we normally travel, instruments that make touring expensive because of their size, and, in some cases, instrument preferences for individual members. In certain cases, composers write for specific instruments we have. Practicality is a major issue for any kind of percussion composition.

**Kvistad:** Performers working closely with the composer is a critical component to the success of a work. No matter how knowledgeable a composer is about percussion, a percussionist has a unique perspective of the potential of instruments and techniques. While percussion is perhaps the oldest group of instruments on the planet, it is still evolving. The collaboration between performer and composer is key to this process.

***What goals do you have for yourself, in terms of “playing,” for the future?***

**Hartenberger:** I look forward to making discoveries I have not yet contemplated.

**Becker:** Not to be glib about this question, but for any performer my age—I’m 62—a primary goal is to not get too much worse every year. It’s probably difficult for any mature artist to set grand, long-term kinds of goals. The management of time and energy within a performance career is difficult enough from day to day, let alone over more extended periods, and so the luxury of exploring and developing new concepts and ideas becomes increasingly rare.

The great percussionist Alan Abel once told me about the “career triangle”—the three elements necessary for a financially successful life in music: the symphony job, the college



PHOTO BY BRYAN STONE

Premiere performance of Eric Ewazen’s “Eternal Dance of Life,” Nov. 4, 2008, Southern Methodist University, Dallas, Texas. Meadows Wind Ensemble, conducted by Jack Delaney



For comments by Nexus members on their influences and for comments from longtime Nexus business manager and producer Ray Dillard visit [www.pas.org/publications/july2010webextras.aspx](http://www.pas.org/publications/july2010webextras.aspx)

## Web Extra

teaching position, and the instrument/mallet manufacturing or music-publication association. For most musicians of Mr. Abel's generation, that equation also included a home and family. In my own life, I have tried to maintain a commitment to time for personal reflection, experimentation, and composition. In a practical sense, this requires limiting activities that are creatively draining such as teaching, managing a business, or administrating. The result is available time, but then also constraints on financial security, capital and personal relationships.

As a recent example, I wanted to understand the mathematical principles underlying the organization of patterns that are used for stickings, rhythmic groupings, and polyrhythms. I invested quite a lot of time in study and research over two years. Certain things required technical practice, and I also focused on composing eight etudes incorporating what were, for me, some new concepts. The whole endeavor took on a life of its own, and the outcome was a 200-page book, *Rudimental Arithmetic*. No one asked me to write a book like that, and no one paid me for my time. Nevertheless, the result was both conceptual and technical growth for me, and perhaps a useful, possibly inspiring, source of information for others. It's unlikely I could have completed a project like that while balancing a performing career, teaching position, manufacturing connection, and a traditional family life.

**Cahn:** For me, the possibility of continuing to perform Takemitsu's "From me flows what you call Time" and Ellen Zwilich's "Rituals" with orchestras is exciting. I also hope we can continue to include free, improvised music in our performances, because I believe that Nexus does this in a profoundly engaging way for audiences. The newly commissioned works by Eric Ewazen ["Eternal Dance of Life"], Steve Reich, and others will also have a place in Nexus' future.

**Kvistad:** I am very excited about pursuing more commissions for the group and developing new instruments to create new textures. The

members of Nexus have always been keenly aware of sound and especially the "pitches" of so-called "non-pitched" percussion. All instruments have pitches and percussion instruments that are often labeled as "non-pitched"—woodblocks, tam-tams, etc.—are actually multi-pitched. The members of Nexus take this into consideration and choose instruments that work well in a piece or improvisation based in part on the dominant pitches of these types of instruments. I want to continue this practice and add different tuning systems to the mix. Terry Riley, Wendy Carlos, La Monte Young, Lou Harrison, Steve Reich and Harry Partch are all influences for me in this area.

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**Daniel R. Smithiger** is Instructor of Percussion and Director of Basketball Bands at Southern Illinois University/Edwardsville. He has served on the faculties at McKendree University (Lebanon, Illinois) and Angelo State University (San Angelo, Texas), teaching applied percussion, percussion ensemble, percussion methods, percussion history and literature, marching percussion, and working with Athletic Bands. PN



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# Lifelong Learning—What If?

By Marc Dicciani

One of the greatest things about being a teacher is learning; and one of the most important things I've ever learned is *how* to learn. As a teacher, I believe my primary goal is to teach students to become lifelong learners. This is a valuable skill that helps not only with drumming but with almost everything we encounter in life. World-renowned musician Herbie Hancock once said, "A great teacher is one who realizes that he himself is also a student, and whose goal is not to dictate answers but to stimulate his students' creativity enough so that they go out and find the answers themselves."

I believe some of the best drummers in the world are not necessarily the ones who have been *playing* the longest, but the ones who have been *learning* the longest. These are the ones who continue to learn and reinvent themselves, and their playing, throughout their entire career—every time they pick up the sticks, read articles and books about drumming, listen to music, observe other drummers, or even just think about their role in an ensemble or band.

So what does all this really mean? How can we put this concept into practice to help us become better students? (Remember, we're all students.) Here is my number-one principle in learning how to learn: keep an open and creative mind and constantly explore the infinite possibilities and combinations of things. I call this principle "what if?" I use this simple phrase in every lesson, rehearsal, and class. I use it to challenge students to examine the ways in which they think, some of which might actually be holding them back from realizing their full potential.

This principle is not so much about a specific idea in drumming, but how to take all your learned drumming and musical ideas, lessons, and concepts and make them truly your own. This can be done by understanding, examining, exploring, finding, analyzing, creating, synthesizing, building, evaluating, and turning these ideas upside-down and inside-out. I feel strongly that learning music is less about judging, critiquing, and trying to be better than someone else, and more about evaluating, assessing, being open, and trying to be better than *yourself*.

So for right now, let's not think about *how* to play the drums or *what* to play, but about the infinite possibilities of how and what to play. We can never exhaust all of the combinations of sounds, rhythms, accents, patterns, feels, styles, groupings, phrasings, and interpretations that can be created. When you combine all of

these musical ideas with the sonic potential of tuning choices, drums, cymbals, heads, sticks, and brushes, the resulting combinations are limitless. When we play and practice, our greatest barrier is not a lack of blazing technique or speed, or the shortcomings of our equipment, but quite possibly the breadth of our imagination.

in music and drumming. True innovation and the development of our own unique and special musical voice is easily within our grasp through simply applying the "what if?" principle to all that we do.

As we continue to venture down the road of learning and becoming better drummers (and people), we must make sure to keep our

One of the biggest myths in drumming is that "everything that can be played has already been played."

Here's an example: One of the biggest myths in drumming is that "everything that can be played has already been played." Let's have a little fun with math to help support my claim that we will never exhaust all of the possibilities for *what* and *how* to play.

Let's start simple, with eighth notes in 4/4 time. There are 256 different combinations of eighth notes and rests in one measure of 4/4. When you add just one level of accents (so you can play each note with or without an accent), the possibilities now increase to 6,561. This is already a big number, and if you wrote out each variation listing 20 per page it would fill a 300-page book. Let's now add a level of volume (soft, medium, and loud) and one other drum (small tom). We now have 390,625 combinations, and we haven't added any other toms, bass drum, hi-hat, or cymbals—and we're still only looking at one measure of eighth notes.

If we calculate the same five options for one measure using sixteenth notes instead of eighths, we come up with 152,587,890,620 possible combinations; that's 152 *billion* combinations in just one measure! Let's put that number into perspective; it would take 414 drummers playing 365 days a year, 16 hours each day, non-stop for 70 years at a tempo of quarter-note equals 60 beats-per-minute to play all of the combinations in just one measure! So when you begin to imagine all of the possible variations of rhythms, sounds, accents, and interpretations in a four-minute song, the possibilities are virtually and literally unending.

What does this math prove, and what point does it make about learning? Simply this: Keep an open mind and constantly explore new ideas. Don't just accept anything as "fact," especially

minds open and explore the endless capacity for expression through the drums. Always remember to take your best learning mantra with you everywhere you go to keep you fresh, creative, unique, and a student for life. What if?

**Marc Dicciani** is the Director of the School of Music at the University of the Arts in Philadelphia and is Professor of Drumset. He has performed and toured with countless renowned artists and conducted drum clinics around the world. Visit his website at [www.dicciani.com](http://www.dicciani.com). PN

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# A Brief Social History of the Pandeiro

By Ben Sieke

In many ways, the pandeiro is the national instrument of Brazil. Today, it is played by performers from all social strata and can be found in ensembles performing nearly every major style of popular or folkloric Brazilian music. The widespread acceptance of the instrument, however, is a relatively recent development. The popular perception of the instrument paralleled Brazilian society's attitude toward the nation's African heritage. As the government and musical community in Brazil helped associate the uniqueness of Brazilian culture with its mixed cultural and ethnic background, the pandeiro, like many other instruments associated with the Afro-Brazilian community, began to gain respect and earn a more prominent place in the national popular music scene.

The pandeiro (literally "tambourine" in Portuguese) is believed to have made its way to the Iberian Peninsula in the hands of Moorish invaders during the Middle Ages. Interestingly, despite its North African origins, it has always been associated with the black (sub-Saharan) African community in Brazil, having been adopted by slaves in Lisbon who brought the instrument with them to the New World.<sup>1</sup> Thus, although it was adopted and played primarily by Brazilians of African heritage, the pandeiro itself is considered to be either Iberian or Islamic in origin.<sup>2</sup>

Though it has only recently reached the peak of its popularity, historical accounts suggest that the pandeiro has been played in Brazil continuously since the at least the late 16th century.<sup>3</sup>

While it closely resembles a western tambourine, a careful examination of the pandeiro shows that its construction and method of playing lend themselves to the performance of Brazilian music. Its jingles are mounted significantly closer together than jingles on similar instruments hailing from Europe or the Middle East, allowing the player greater rhythmic control and clarity than might be attained on other tambourines. The ability to tune the head of the drum (an element of all modern pandeiros that is typically absent on tambourines from other cultures) similarly grants the performer the ability to vary the timbre and tone that the instrument produces. Pandeiro players use a number of techniques to produce tones from both the head and the jingles of the drum, creating the sound and feel that best fit the musical setting at hand.

Prior to the 20th century, the pandeiro, like many other instruments employed locally in popular music, was considered "low-class" and subsequently rejected by the white middle class.<sup>4</sup> The Luso (Portuguese)-Brazilian community, seeking to maintain a connection to the European art music tradition like Caucasian communities elsewhere in the Americas,

remained focused on orchestral and chamber music imported from Europe, played predominantly by European musicians. Accordingly, the instrument was relegated to the popular music enjoyed by the Afro-Brazilian and *mestizo* (mixed ancestry) communities. Pandeiro was a mainstay in *choro* and samba, the earliest popular genres to transcend social and racial divisions, by the opening decades of the 1900s.<sup>5</sup> It is believed that the group Oito Batutas, a famous *choro* group led by the well-known composer Pixinguinha,

made the earliest professional recording featuring the pandeiro in 1919.<sup>6</sup>

The communities of African slaves living in Brazil adopted the pandeiro to accompany their music; like their counterparts elsewhere in countries touched by the African Diaspora, they adopted local instruments and integrated them into their music, both sacred and secular. In Brazil, the black community adopted the Western bass drum and cymbals for *xote*, a folk genre based on the Scottish march, and appropriated the *guizo*, maracas, and *chocalho* from the Amerindian community for their use.<sup>7</sup> The use of the pandeiro by the Afro-Brazilian community likely hampered its acceptance by the Luso-Brazilian gentry, who feared their black neighbors and their music; in fact, the white community in Rio had guitars, pandeiros, and other folk instruments banned for extended periods of time during the 18th and 19th centuries.<sup>8</sup> The aforementioned Oito Batutas, whose roster included some of the greatest Brazilian instrumentalists of the era (including pandeiro virtuoso João da Baiiana), had great difficulty obtaining media coverage or recording contracts due to their racially mixed membership.<sup>9</sup> An instrument like the pandeiro, which was so closely associated with black music-making, could never have been received warmly by the affluent white ruling class in such a racially charged environment.

In an attempt to create a sense of nationalism in Brazilian society to consolidate his political power, Getúlio Vargas, who ruled Brazil as its dictator from 1930 through the end of World War II, introduced a number of policies that led to the gradual acceptance of Brazilian popular music by the country as a whole. Under his regime, known as the *Estado Novo* (New State), samba became a key part of the Brazilian national identity. Having been introduced into samba at its inception by its champion João da Baiiana, the pandeiro enjoyed newfound respect among upperclass Brazilians and even greater popularity under the government's promotion of the genre.<sup>10</sup> The patronage of the *Estado Novo* exposed the pandeiro to a larger, more affluent, and more cosmopolitan audience. Government media (especially radio) featured performances of folkloric and Brazilian pop groups that included the pandeiro. Record labels, under the pressure of government censorship, were eager to release recordings





including instruments that, like the pandeiro, appealed to the nationalist agenda promoted by the Vargas regime.

Beginning in the 1930s and '40s, the pandeiro came to represent "Brazilian-ness" in music to the people of Brazil. Composers helped create this image with their compositions, both by including and referencing the drum. Ari Barroso, a popular and prolific white, middle-class composer of sambas, described Brazil as the "land of the samba and the pandeiro" in his "Aquarela do Brasil."<sup>11</sup> "Brasil Pandeiro," a samba by Assis Valente, cites the instrument while celebrating modern Brazilian culture, asserting the superiority of Afro-Brazilian music and suggesting that American music would succumb to its power.<sup>12</sup> Vicente Paiva and Luiz Peixoto's samba "Disseram que voltei americanizada," written for Carmen Miranda in response to accusations that she had become "Americanized," asks why people would say such mean things about her like "that [she] no longer can stand the pandeiro's break"—a sound which, the lyrics imply, is dear to every true Brazilian.<sup>13</sup>

As Brazil began to export more and more of its music beginning in the 1930s, foreign listeners began to associate the pandeiro with Brazilian music. Bossa nova icon Antonio Carlos Jobim featured the pandeiro in a number of his internationally popular solo albums, introducing the sound of the instrument to his listeners worldwide. Xavier Cugat, a prominent bandleader during the Latin music craze in the United States at mid-century, made sure to include pandeiro in his group's recording of Barroso's "Brazil."

Its historical popularity among the Brazilian peasantry is evident today in the range of regional musical styles that incorporate the pandeiro into their core ensemble. One author's non-exhaustive list of instrumentation by genre in Brazilian folkloric music mentions its use in *batuques*, *samba-batucada*, *choro*, *baião*, *reisados*, *pastorinhas*, *folias*, *fundangos*, *coco*, and *capoeira*.<sup>14</sup> Similarly, it remains an integral part of many mainstream popular genres, including samba and bossa nova. The instrument can exist as an element of any size ensemble as well: from *Embolada*, where singers engaged in a song contest accompany themselves on pandeiro, and the *marche* ensemble, which may be comprised solely of pandeiros, to the American-inspired big bands that played the *choros* of Pixinguinha and the orchestral sambas of Barroso.<sup>15</sup>

In the decades since the policies of the *Estado Novo* helped promote the widespread acceptance of the pandeiro, it has been adopted by musicians throughout

Brazil and the world for use in a myriad of musical genres. Always associated with the Afro-Brazilian community, its popularity paralleled the acceptance of that community within Brazil—banned and hidden while the white community struggled to maintain cultural and political supremacy, and celebrated when Brazil's black heritage became the basis for a surge of nationalist sentiment unprecedented in Brazilian history. Now, as a symbol of the nation's musical identity, it testifies to the amalgamation of cultures that comprises modern Brazil.

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2. *Ibid.*, 64.
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4. Daniel Mendoza de Arce, *Music in Ibero-America to 1850: A Historical Survey* (Lanham, MD: The Scarecrow Press, 2001), 368.
5. Schreiner, 89.
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7. Schreiner, 64.
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**Ben Sieke** is a freelance drummer and percussionist in Los Angeles and Orange County. A student of Brazilian music, he traveled to Rio de Janeiro and Salvador in January 2007 as part of the World Percussion Project, attending master classes and rehearsals with respected local performers and pedagogues. He graduated *cum laude* from the Bob Cole Conservatory of Music at California State University, Long Beach in 2009 with a Bachelor of Music degree in percussion performance. **PN**



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# Words of Wisdom with Zakir Hussain

By Mark Griffith

Zakir Hussain is one of the wisest people I have ever met. His analogies and explanations cut right to the core of truly learning about music. He recently completed a series of sold-out concerts at Carnegie Hall where he was conducting and performing with a variety of musicians. This series of performances found Zakir playing in a different musical context each night. Zakir can play with classical musicians, jazz musicians, and rock musicians, and he always creates an intimate, open, joyous, musical meeting place in which to communicate with those surrounding him.

While I watched him rehearsing in New York, I saw him teaching musicians to approach their instruments in new ways, and I must say that the music that he coaxed out of them was astounding. The Indian musical concepts and organizing principles surrounding the compositions were new to some, but his musical explanations made everything seem so simple—even when they were quite the opposite.

With upcoming tours and a recording with Bela Fleck and Edgar Meyer, a new commission with the San Francisco Ballet, and more projects than even he can remember, Zakir will continue taking us all on a unique musical journey and showing us many wondrous things.

His combination of a childlike musical innocence and sheer, unrelenting musical virtuosity make many people refer to him as a “master musician.” And in my opinion, if there ever was a true “drumming guru,” Zakir would be it. However, he refutes those ideas and the idea of “mastery.” Instead he calls himself a “good student of music.” But I caught myself wondering where the student, the teacher, and the performer intersect in Zakir Hussain. So that’s where we started.

**Griffith:** *How do you define a “good student” of music?*

**Hussain:** In India, we believe that it is not the teacher who teaches, it is the student who extracts the information from the teacher. In other words, it is the student who inspires the teacher to teach and relate knowledge freely. That spark is the sign of a good student. The student should inspire the teacher to willingly and with an open heart pass along knowledge with positive energy.

**Griffith:** *Throughout your career, you have worked*

*with many great drummers. Being a “good student” of music, can you share some of what you have learned from some of these great musicians?*

**Hussain:** Let’s start with my father [legendary tabla maestro Ustad Alla Rakha]. He taught me discipline and focus, and how to apply these principles to the repertoire that has been handed down for thousands of years. When I watched Elvin Jones play, I learned that discipline, focus, and repertoire was one thing, but you also must be able to look at a “beat” from every corner, and that every nook and cranny of the beat was vitally important.

**Griffith:** *Elvin’s “beat” was truly three dimensional.*

**Hussain:** He taught us that it was important to be able to make the beat breathe so it could expand and contract. We all learned this important concept from Elvin, but I felt that it was important to incorporate this idea into the traditional repertoire.

From drummers like Olatunji, Armando Perazza, or Francisco Aguabella, I learned how to be melodic and create a speaking language with rhythm. From Mickey Hart I have learned the possibility and the importance of playing rhythms in a trancelike manner. Through this practice, you can go into a meditative zone that will transform you into a whole different world of rhythm. That has opened up a whole new can of worms to fish with. When I play with Airtu, I learn about using percussion to design soundscapes. From Tony Williams I was inspired to learn about



PHOTO BY SUSANA MILLMAN

how drumming could change with a unique combination of swing, tone, and power.

**Griffith:** *I was amazed by your duet “The Path of Two” with Narada Michael Walden on the Masters Of Percussion CD. Do you ever find it difficult to work with someone playing the drumset? There is such a vast difference in the dynamic level of the two instruments.*

**Hussain:** I have been very fortunate to work with fantastic drummers like Narada, Steve Smith, Eric Harland, and Buddy Miles. These drummers have allowed my voice to appear on stage. If they wanted to, each of them could have smothered me with sound, but they allowed me to coexist with them. Steve and Eric play the drumset with a sense of a

hand drummer, so when I play with them it really feels like I am playing with another tabla player. Both Steve and Eric also create musical openings to allow other musicians to express themselves around them, which is very important.

I did a drum trio tour many years back with Billy Cobham and Tito Puente. On that tour, I heard Tito playing funk on his timbales! That really changed me; I learned that anything was possible. Then I heard Latin hand drummers like Giovanni Hidalgo and Armando Perazza play three or four congas and hold a melodic pattern with the left hand, while soloing on the quinto with the right hand. That was when I realized that I could express myself both rhythmically and melodically on the tabla.

The jazz, or the rock, drumset has taken the idea of extended soloing to a whole new level. But the Latin hand drummers are much closer in their improvising concepts to that of the tabla. If you look at the bongos, the timbales, the older arrangement of the congas—with a lower tumba and a high quinto—and even the combination of the bass and snare drum, you have always had the elements of the low and the high. That is melody. Learning the tabla, and the techniques of this instrument, has allowed me to partake in all of these other areas of drumming that come from all over the world.

Any drum can be played melodically, it all depends on the approach of the drummer. A log drum or a slit drum is approached melodically. It is just up to the drummer to break out of the mindset of just playing rhythm and rhythmic patterns, and just take a step back and allow the instrument to speak with melodic possibilities.

The war drums that were mounted in pairs on the backs of animals were tuned to high and low pitches; they were used to tell the soldiers what tempo to march and when to attack. The drums were also used to keep time for the rowers in the Roman Navy. Pitch and melody has always been a consideration on the drums.

**Griffith:** *You have a special way of relating to the musicians around you that enables you to work with a large variety of different players. You just mentioned playing with Buddy Miles and Eric Harland in the same sentence. In your rehearsals at Carnegie Hall I even saw you trying to get some classically trained orchestral musicians to improvise. It seems that you are always trying to push the musical boundaries of yourself and the musicians surrounding you. Can you talk about the importance of this process?*

**Hussain:** I have to start by saying that I can do that because I have fallen flat on my face on stage a million times, and it just doesn't hurt anymore. It just means that I have to practice some more and strive to be better. Everything

It is more important to be able to go somewhere different every night than to be perfect.

is a learning experience; you cannot be a master of anything, *ever!* You can only be a very good student of something. So to think of yourself as a “master” who is going to give the “best” performance every time that you play is not attainable. That does not exist.

**Griffith:** *I heard you quote your colleague, saxophonist Charles Lloyd, once by saying that you hadn't played good enough to quit yet. And I'm guessing that as long as you keep “falling on your face,” you'll keep playing.*

**Hussain:** Yes, that sums it all up. Every time I walk on stage, I learn something new. But I must add that one of the reasons behind why I have no problems falling on my face in performance is because my confidence has developed through not always having to perform in front of musical “connoisseurs.” If I was playing in India constantly, I would have the critics in my face all of the time. This would make me more apprehensive to try things that were out of the ordinary, or just not “normal.”

But through playing internationally, I have found myself playing with musicians who were okay with not being their “best” on a given evening, as long as it was for the sake of trying something different. This has allowed me to adopt that mindset as well. I have found that it is acceptable to not have to be perfect every night. I believe that it is more important to be able to go somewhere different every night than to be perfect.

**Griffith:** *What would you say to younger musicians today who still have that fear of falling on their face?*

**Hussain:** Twenty-five years ago I was always in my safety zone on stage. I had that fear; I wasn't trying all of these new things. I was playing all of my packages that I had worked out. So young musicians today are probably in this same situation. That musician has certain compositions that he has learned to play, and he can fall back on them in case nothing else is working. But that doesn't mean that he shouldn't try to step out of the circle a little bit every now and then. It's all right to break a few “mind bones” every once in a while.

**Griffith:** *Do you feel that this a process that has to come with age?*

**Hussain:** It takes time. Once you become comfortable with what you know, then you can start to move it around. It's like moving the furniture around in your living room. After you are comfortable in your own home, you find that you can reach the things that surround you with your eyes closed. You know where everything is. But when you get *too* comfortable, you have to move things around a little bit or things becomes a little boring.

But here's the thing: If you know what that “chair” really looks and feels like, you can make it fit in any room you choose. But you have to have the ability, the capability, the desire, and the confidence to try new things. And those things do take time to develop.

**Griffith:** *I have heard you use the term “projection” a great deal. With my students, I use the idea of conviction a lot. If you play any idea, simple or complex, with ultimate conviction, you will project the idea.*

**Hussain:** I think we are talking about similar ideas. If you present any honest musical idea with enough conviction, it will project. Charlie Parker played chromatically whenever he soloed, no matter what the chord progression was. And when people asked him about it, he said something like, “It is right, as long as you can make it so.” That is conviction, confidence, and projection. With those qualities, you can play something that is not “the norm,” and it is projected as being valid.

When we play the drums, most of the time we keep our heads up. When it's really good, we are having a visual experience when we play, it is almost like we are riding a roller coaster or a glider. The ride that we are taking implies that we are experiencing a landscape of wondrous things. So if you can (in some way) project that visual element (the ride) to the listener, then nothing else matters. It doesn't matter if you look like you are having an epileptic fit, or if you are barely moving your arms, as long as you are projecting the experience that you are having. Your instrument helps you project your experiences beyond the instrument to the listener. You are the canvas, and you have to be able to project the music onto yourself so it will come through your instrument.

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

# Teaching Marimba through West African Gyl Methodologies

By Patrick Roulet

The gyl is the single-row xylophone of the Lobi and Dagara people of Ghana and Burkina Faso in West Africa. The keys are tuned to a five-note pentatonic scale and played with rubber mallets with very thick shafts. Tunings of each instrument vary from maker to maker, but roughly follow the Western major pentatonic scale or some variation of that scale. Hollowed-out gourds are secured to the frame of the xylophone to enhance the instrument's sound. Each gourd has several small sound holes covered with thin paper, giving the instrument its characteristic buzz. Originally the sound holes were covered with material from spider webs gathered from the crooks of tree branches. Over the past 50 years, the gyl has grown in popularity outside of Africa through the efforts of several Ghanaian gyl masters.

## KAKRABA LOBI

The foremost ambassador of the gyl was Kakraba Lobi (1939–2007), one of the first musicians to perform and teach the gyl outside of Africa. Kakraba was born in Kalba Saru in the Lobi and Birifor area of northern Ghana and taught at the Institute for African Studies at the University of Ghana for 25 years. He traveled extensively teaching and performing throughout Europe, Asia, North and South America, and the

Middle East. It was through the performances and recordings of Kakraba that many heard the gyl for the first time.

## VALERIE NARANJO

Valerie Naranjo is an American marimbist, percussionist, vocalist, and composer who plays percussion for NBC's *Saturday Night Live* band and has recorded and performed with Broadway's *The Lion King*. She was first introduced to the music of Kakraba Lobi through a recording she found in a record store in Harlem. She later traveled to Ghana to seek out Kakraba and learn more about the gyl and the people who created it. She documents her experiences with the gyl and her studies with Kakraba in [Percussive Notes](#) ("[My Introduction to the Gyl](#)," December 1998, 26–36). Naranjo has also transcribed and arranged several solo gyl pieces as conceived and interpreted by Kakraba for marimba solo.

## BERNARD WOMA

Ghanaian master gyl player and teacher Bernard Woma is from the Gbanne Clan of the Dagara people. He was born in the village of Hiineteng, located in Northwestern Ghana near the border with Burkina Faso. Woma has shared the performance stage with renowned artists such as Maya Angelou, Yo-Yo Ma, and Glen

Velez, and his reputation as a composer and performer is surpassed only by his reputation as a teacher.

In 1999, he opened the Dagara Music and Arts Center in Medie, Ghana, a suburb of the capital city, Accra, where students pursue studies in traditional drumming, dancing, xylophone music, and visual arts. Students throughout Africa, Europe, and the United States have learned traditional Ghanaian drum and xylophone styles from him. Woma gave a workshop at PASIC 2008 in Austin, Texas. During the workshop, he taught a group of volunteers a composition based on several repetitive patterns that were layered. The result was immediately satisfying to both the players and the audience. Everyone in the room seemed to be in awe at what they were witnessing: beautiful music that grooved after only a few minutes of instruction.

## AARON BEBE SUKURA

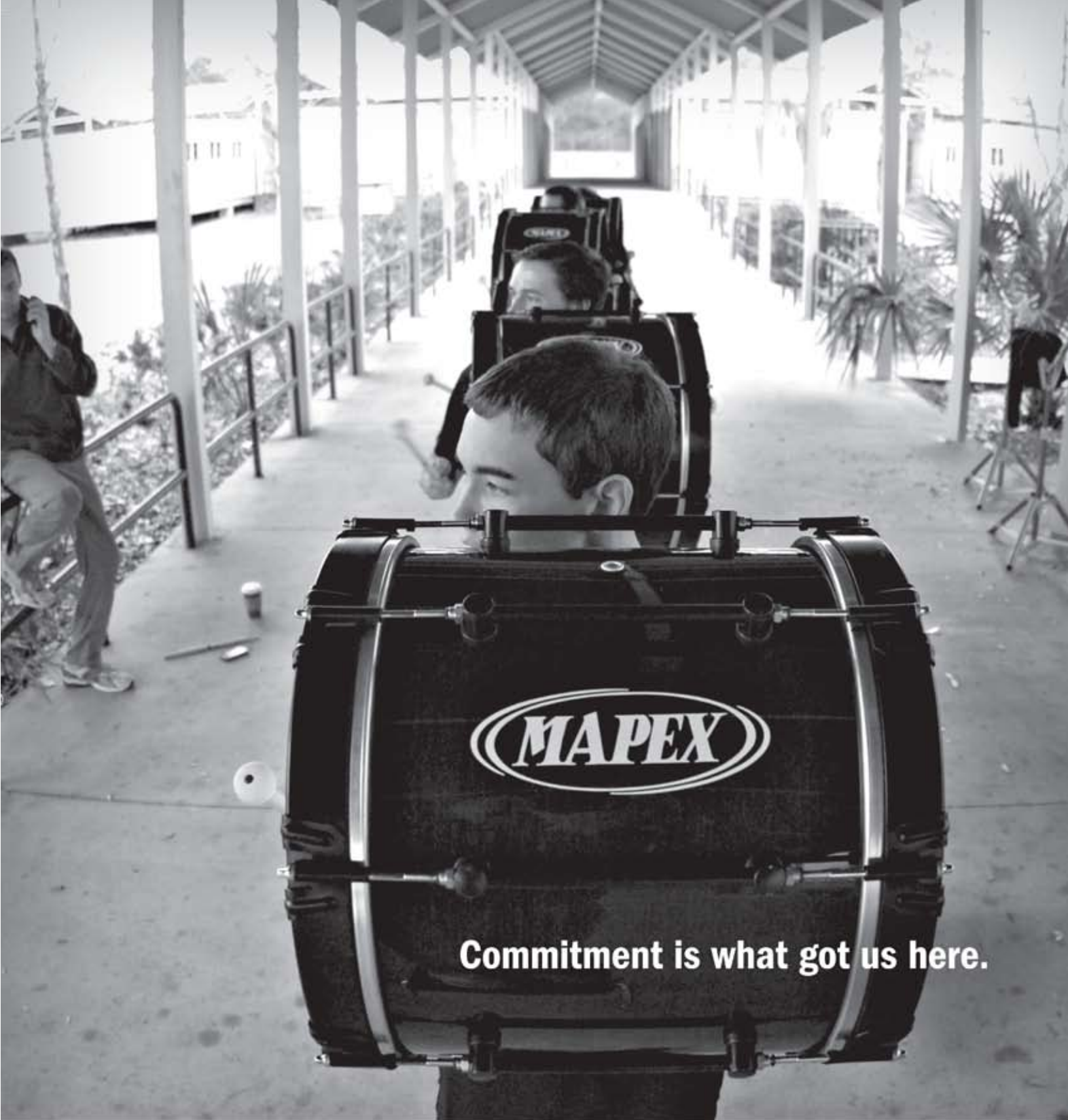
My own experience with the gyl began in 2006 when I had the opportunity to study in Ghana with Aaron Bebe Sukura. Aaron was born in 1970 in the village of Tanchara in the Upper West Region of Ghana. After he completed his schooling, he traveled to Accra, the capital city of Ghana, and began teaching xylophone at the University of Ghana, Legon.



Bernard Woma



Aaron Bebe Sukura



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Example 1: "Zorwatuorime"



Example 2a



Example 2b



Example 2c



Example 2d



Example 2e



Gylil master class in Ghana

He has taught gylil to students from around the world and has performed extensively in the United States, Europe, Africa, and the Middle East.

During my lessons with Aaron, I began learning a children's play song called "Zorwatuorime" (Example 1), a traditional composition taught to students in the gylil class at the University of Ghana. "Zorwatuorime" begins with a simple rhythmic pattern that becomes more complex as other notes and variations are added.

"Zorwatuorime" works well as a teaching tool because students can begin with the simple pattern while the teacher can embellish with variations. Throughout the pattern there are notes that are always present, which Naranjo describes as "constant noting." The constant notes are placed in a specific part of the pattern and do not change as other notes are added. As the student becomes more experienced, he or she can add additional layers and variations to the constant notes. Students learn to play music from the very beginning and can build upon the basics as they become more skilled. Developing independence, coordination, and a dexterous left hand is essential to gylil technique.

The left-hand part to "Zorwatuorime" is much more challenging than the right hand. Examples 2a–2e are variations of the "Zorwatuorime" pattern with notes added to the constant notes E, G, and C.

As a percussion educator, I immediately saw an opportunity to incorporate these ideas into my own teaching. Many times beginning mallet players are introduced to very repetitive exercises and scale patterns to allow them to become familiar with the mallet keyboard. Students either become bored with these exercises or completely absorbed in them. Without any variation to student's practice routines, the excessive repetition may become mindless, mechanical, or lifeless as students strive for increased speed.

Many exercises for keyboard percussion are based on piano or violin technique books that emphasize scales and arpeggios. Keyboard percussion, however, presents a different set of challenges to the beginning student as compared to the beginning violinist or pianist. Keyboard percussionists do not have direct physical contact with the instrument and must rely heavily on a combination of muscle memory and visual cues to play accurately. The gylil is considered by many to be the "grandfather" or "grandmother" of the marimba, so it seems very logical to borrow from the centuries-old pedagogy and repertoire of the gylil to develop technical exercises for the xylophone or marimba.

Example 3 is a common two-mallet exercise beginning mallet players may be asked to play in their first lesson. This exercise is intended to help the student become familiar with the mallet keyboard and develop the muscle memory needed to play accurately with the right hand.

Example 4 also develops muscle memory for the right hand but is based on the rhythmic pat-

The concepts in this article can also be applied to four-mallet marimba. For examples, visit [www.pas.org/publications/july2010webextras.aspx](http://www.pas.org/publications/july2010webextras.aspx)

**Web Extra**

Example 3



Example 4



Example 5



Example 6



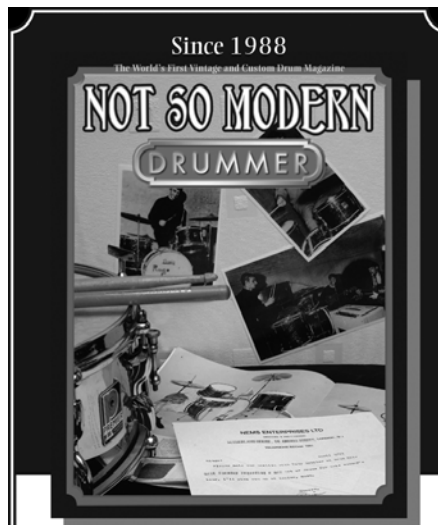
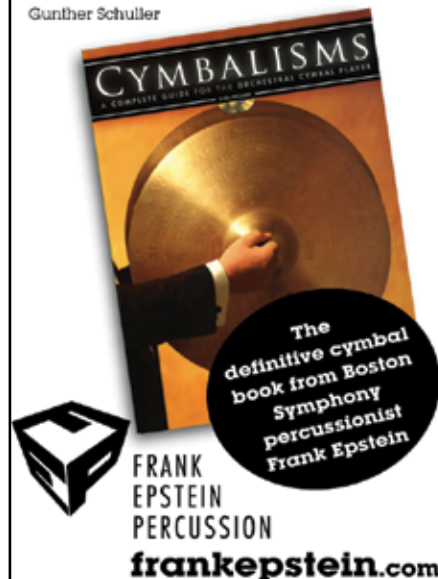
Example 7



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tern of “Zorwatuorime.” It uses the G-flat major pentatonic scale (G-flat, A-flat, B-flat, D-flat, E-flat), but it could be transposed into any key.

Example 5 is a common exercise played by the left hand to develop muscle memory and familiarize the left hand with the mallet keyboard.

Examples 6 and 7 also develop muscle memory for the left hand but use the rhythm and C-major pentatonic scale of “Zorwatuorime.” The examples could be played consecutively as antecedent and consequent phrases and could also serve as a starting point for improvisation. Melodies and variations can be played with the notes of the C-major pentatonic scale (C, D, E, A, G), while the upper note C remains constant.

## TWO-MALLET MARIMBA

Examples 8a–8f are based on the concept of constant noting. The teacher can introduce the simple pattern to the student and play along to establish the groove. Once a student is familiar with the pattern, the teacher can add variations as the student maintains the original pattern. As students advance, they may also add variations to the pattern. These exercises can be used in a variety of ways, as a solo, duet, or in a small group. With constant noting, any or all of the variations can be played simultaneously.

## “FUN THEORY”

I am a firm believer of the “Fun Theory.” If we give students exercises that are fun to play, they will want to play them and practicing will not seem like a chore. Exercises will also allow students to practice together either on mallet instruments or with hand drums or other percussion accompaniment. Students could creatively come up with an arrangement of the exercise for performance or even create an original composition based on similar ideas. I have always been pleasantly surprised at the results when I have enabled students to be creative, experiment, and explore as they learn.

There are many excellent books and pedagogical materials for keyboard percussion, and I certainly don’t suggest we abandon all of our pedagogy and repertoire. However, I do think we can take a look at ways to incorporate this West African tradition and perhaps other traditions into modern keyboard percussion pedagogy. Incorporating a global perspective in our approach to pedagogy reflects both a broader worldview and the continued communication and connection among musicians and musical styles from distant parts of the globe.

## PUBLICATIONS

Valerie Naranjo has arranged and transcribed some of the best-known examples of gyl music as conceived and interpreted by Kakraba Lobi for the marimba. The series of pieces, published by Mandara Music Publications, are graded in reference to one another from easier works to more challenging and lengthy pieces. Included in the series are: “Kpanlogo,” “Wenda Kanawe,” “Lo

### Example 8a



### Example 8b



### Example 8c



### Example 8d



### Example 8e



### Example 8f



Ben Doma, “Ganda Yina,” “Jong Kplek Kple,” “Guan,” “Fer Bare Kona Jeno,” “Nanye Nuor Balkala,” and *Darkpey Song Collection*.

## INTERNET RESOURCES FOR THE GYL

Aaron Bebe Sukura: <http://aaronbebe.com>

Aaron Bebe Sukura on YouTube: [www.youtube.com/user/ghanaproject](http://www.youtube.com/user/ghanaproject)

Bernard Woma: [www.bernardwoma.com](http://www.bernardwoma.com)

Jumbie Records [www.jumbierecords.com](http://www.jumbierecords.com)

Valerie Naranjo and Mandara Music: [www.mandaramusic.com](http://www.mandaramusic.com)

## SOURCES

Naranjo, Valerie, “The Dagari Music of Ghana,” *Percussive Notes* 31/1 (October 1992): 57–59.

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**Patrick Roulet, DMA**, is the Director of Percussion Studies at Towson University in Maryland. He has performed with a diverse group of musicians and ensembles throughout the United States including the Seattle Symphony, tabla artist Sandip Burman, the Dmitri Pokrovsky Ensemble, the Bellingham Festival Orchestra, and the American Sinfonietta. He received degrees in percussion performance from the University of Washington, Boston University, and the University of Michigan. PN

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# The Healing

By Ed Saindon

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of "The Healing" at

Web Extra

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I'd like to use one of my original compositions as a vehicle for this article. "The Healing" is on my latest recording, *Depth of Emotion* (featuring Dave Liebman on soprano sax), as well as up on YouTube with clips from past concert performances. I'll outline the scenario and details of the *Depth of Emotion* recording session as well as the compositional and improvisational aspects related to the composition.

Before we delve into the compositional and improvisational areas, here are some details and overall direction of the session. I wrote most of the music for the session with the players in mind. Regarding Dave, he has a well-deserved reputation as one of the most creative improvisers and has been on the jazz scene for many years (including important tenures with Miles Davis and Elvin Jones). With that in mind, I wanted to write music that stylistically fit Dave's loose and spontaneous way of playing. As a result, the compositions were basically melody and chords as opposed to intricate arrangements that had to be rehearsed. In addition, we didn't have a lot of time for the session since Dave was in town subbing for saxist Joe Lovano at Berklee and didn't have much time available while he was here.

Previous to the recording session, I had rehearsed with Mark Walker (drums) and David Clark (bass) several times. Most of the compositions had a loose, broken eighth-note feel. The chord changes to most of the compositions were fairly open and contemporary and designed for Dave's style of improvisation. He's a very advanced harmonic player and his long association with pianist Richie Bierach in their group Lookout Farm was an important band in terms of advanced harmonic and adventurous group playing. In that band, the chords were

rich and dense with a variety of interesting chords such as Maj 7 #5 chords and polytonal stacked triads. The melodies and improvisation would stress unusual tensions such as a #9 on a Maj 7 chord or a #11 on a Minor 7 chord.

Regarding the compositional details of "The Healing," here are a few points:

- Form: Through-composed 46-measure composition.
- Tonality: Varies throughout the composition.
- Harmony: Contemporary harmony. Absence of traditional harmonic patterns such as II-7 V7s. The chord progression contains a variety of harmonic textures that include dense 7th chords to simple triads. The Maj 7 #5 chords juxtaposed with simple triads create a sense of balance and harmonic variety. As I mentioned, Lieb and Beirach used Maj 7 #5 chords quite extensively in their compositions. Keith Jarrett also uses Maj 7 #5 chords in many of his compositions as well as an alteration for a Maj 7 chord when he's playing standards. For example, check out the bridge of Jarrett's version of "All The Things You Are."
- Melody: Motives are incorporated, developed, and transposed throughout the course of the melody. The overall shape of the melody is also an important consideration. The melody suggest specific climaxes in the composition where the intensity builds, reaches a climax, and then tapers off. Notes in the melody feature varying levels of tension from stable chord tones to rich tensions (D triad outline over the C Maj 7, G triad outline over the A-6). The melody also exhibits varied degrees of rhythmic density from dense rhythmic phrases to long whole notes.

Regarding the improvisational aspect of

the session, the main focus was to avoid forcing anything, let the music evolve, and allow enough space for the constant interaction among the players. Dave is an inspiration as an improviser. He has that "go for it" approach. It's all or nothing. His solos bring a great deal of emotion and energy to the music. Regarding his note selection, his lines contain many unconventional and unusual notes. He is also deft at the use of chromaticism, whereby his lines weave in and out over the underlying chord changes. Another very important facet of Dave's playing is the way he phrases the lines in terms of nuance and expressive techniques.

On these types of through-composed tunes, it's important when improvising to play the shape of the tune in terms of the harmonic phrases as well as follow the dynamic shape of the composition's melody. The use of chord scales is an effective approach in soloing over this composition, and playing motives derived from chord scales lends a compositional approach to the improvisation. Another technique for playing over the triads is to simply outline the triads using passing notes or tensions, which then resolve to chord tones. This approach can create very melodic phrases as beautifully illustrated by Keith Jarrett. (Check out his brief but intense solo on his composition "Country").

Other considerations in the improvisation include the use of space, dynamics, and pacing, which Lieb skillfully utilizes in his improvisation. His dramatic use of space is an effective technique in creating a sense of surprise, which can draw the listener in. It also serves as an effective balance in offsetting the more intense and dense sections of the improvisation.

The session went by very quickly and was over in about three hours. After the session, we hung out a bit and then Dave headed out with his wife Caris back to the Poconos in Pennsylvania. It was a very productive (and memorable) day, and I feel fortunate that we got the music documented.

**Ed Saindon** is a Professor at Berklee College of Music in Boston and clinician for Yamaha and Vic Firth. Vic Firth recently released the Ed Saindon Signature Mallet for Vibraphone and Marimba. For more information on Ed's recordings, YouTube videos, and free audio downloads (including a live *Depth of Emotion* concert featuring Dave Liebman and drummer Matt Wilson), visit [www.edsaindon.com](http://www.edsaindon.com)



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# 26 Standard Rudiments of Social Media

By Troy Wollwage

**B**y now nearly every PAS member has some sort of access to the world of social media. It has changed everything we do on a daily basis. Recent statistics by Facebook indicate that there are 400 million active users worldwide, with 50% of those users logging into Facebook every day. In March 2010, Twitter recorded 1,500% growth in the number of registered users, while over 70,000 registered apps have been created for the microblogging platform, according to the first e-mail newsletter on the company's progress by the website's co-founder Biz Stone. By the end of 2009, two-billion tweets were posted per quarter. So far in the first quarter of 2010, four-billion tweets have been posted. Also, blogs are becoming more numerous and influential; more than 133,000,000 blogs have been indexed by Technorati since 2002, and 77% of Internet users read blogs, according to Universal McCann.

There is no doubt that in ten years social media will look a lot different than it does right now, but the good news is that this is the time to take advantage of this period of growth and use it to your advantage. Whether you run a college percussion program, instruct a drum corps, work with an indoor group, consult with a high school ensemble, or are a professional percussionist, managing your social media outlets can be easy and effective with little effort. Just like the 26 standard drum rudiments, there are standard methods for efficient and effective social media communication.

Social media activities are just another method of communication—another way to tell people the who, what, when, where, why and how you're doing what you're doing, allowing you the opportunity to tell your story in your own way. From [www.pas.org](http://www.pas.org) to local PAS chapters, industry manufacturers and artists, everyone is using social media in different ways. While we are all finding the most appropriate ways to utilize this medium, there are certain standard rudiments of which, I believe, one must be knowledgeable.

## CREATE A PLAN

Sit down with your Board of Directors, your school administration, or the senior leaders of your organization. Come to an agreement on the following questions: How do you want

to use social media? Which platforms do you want to use? What do you want to post? How often do you want to post? Who will be posting? Who is going to be monitoring the posts?

This exercise is necessary for a few reasons. One is that it's a method of keeping everyone in check about the goals of your efforts. Two is that it will help to ensure that what you do is in line with the goals of your organization. Three is that it will help to ensure that what is posted is relevant and important to your members.

## SOCIAL MEDIA SHOULD BE PART OF YOUR BUSINESS PLAN

All of your answers to the above questions should be in line with the values and mission of your organization. If they are not, then rethink what you are doing. Remember that what you put out on the Web will tell everyone what you believe in and will give a "face" to what you are trying to achieve.

So write it up and put these details in your business plan. As you or your organization changes, your social media plans should change, too. Be sure to review it once a year and update as needed.

## BE AUTHENTIC

It is so easy to tell when someone is not being open and honest; being anything else is simply wasting the time of those who wish to communicate with you. Wasting people's time on social media turns them off, and you've then lost them as a reader or future customer forever. It takes a lot of effort to earn back their trust.

## MAKE IT EASY TO BE CONTACTED

Determine how people can contact you or your group and make it easy for people to figure this out. The goal is to get back to people right away if they contact you. If you post an e-mail address on your organization's Facebook page, determine who will be checking that e-mail and how often they will do so. Make sure that if that person is on vacation or leaves the organization, that someone else handles that responsibility. Not getting back to people in a timely manner presents the risk of losing that follower.

## SPREAD IT AROUND

Allow more than a few people to be administrators. One person cannot do it all. Allowing senior leaders to get involved keeps everyone in the loop as to the time and effort it takes to manage your presence. It also helps the leaders understand the medium and the potential it has to help or hurt the organization.

## FIND A HAPPY MEDIUM FOR POSTING

Some people and organizations feel it necessary to post all the time (you know who you are), while others almost never add content. You will find a happy medium over time. Some days you'll post a lot and other days not at all. Your customers will tell you by their actions what is best. But be aware that many people are bombarded with too much information each day. Often times, less is more.

## MIXING BUSINESS AND PLEASURE

Know that the intermingling of personal and business information is here. Social media instantly opens up your life and the lives of the people in your organization to the world. It will create an association between you and the organization you run whether you like it or not.

Know very well that once something is on the Internet it is public information; there are no secrets online. Avoid having anything that you don't want the world to know or see online because, in time, someone will find it.

## MAKE IT EASY TO JOIN YOUR GROUP

Make your Facebook page a "Fan Page." Unless you want only certain members to view your page and you need to verify membership, do not make it difficult for people to join. If the goal is to tell your story to as many people as possible, then allow everyone access to that information.

## PROOFREAD AND SPELL CHECK

Errors can make you look unprofessional, as can the use of shorthand, emoticons, or slang. If your audience includes individuals over the age of 40, spiff it up a notch and use more professional language. Not doing so can make your organization look young and immature.

## IMAGE CONSISTENCY

If your organization has rules about logos

and links, which is the case with many schools, you need to be careful and follow the proper procedures. Check with your department head to ensure you have the right logos, brands, and trademarks, and that they are being used consistently across all mediums.

### BE GUARDED ON WHO YOU LINK AS "FRIENDS"

As a teacher, becoming "friends" with students under the age of 18 can be dangerous. My suggestion is to have a personal rule and keep your personal Facebook "friends" just that, as actual friends. Leave those young students off your "friends" list. You never want to put yourself in any situation that may jeopardize your career.

### CHECK YOUR ORGANIZATION'S POLICY ABOUT SOCIAL MEDIA

If your organization does not have a policy yet, assume that they will in the near future. If there is no current plan, help to create one. This will ensure that everyone is clear on the goals of the program. Be clear and open about your goals to your superiors. Keep them aware of your success and your future plans. Be a role model for other departments at your institution.

### MIX IT UP

Do not just post the same content all the time. Some people and organizations post about the same few things, such as the weather, traffic, Oprah, etc. Mix it up and be original. Create a plan around what you want to post and mix in new types of material once in a while. Be different. It gets old if everyone is posting about the same thing. Be unique and tell your own story in your own way.

### KNOW YOUR AUDIENCE

If you work at a school of music, your audience is quite large with current students, alumni, potential donors, instrument manufacturers, music dealers, educators, and potential students all checking in on you. That is a very wide audience to be speaking to every day with the same message. Each of these audience segments has different needs and wants, and they all require different methods of communication with a different tone of voice. However, with social media, every segment gets the same message, so you need to create posts that appeal to all your audiences.

### NOT EVERYONE MAY LIKE YOUR POSTS

Not everyone is going to like what you say and some people may tell you this on your blog or your Facebook page. Be prepared for this and be okay with accepting criticism. If you are going to put yourself out there, be willing to hear and accept opinions other than your own. The worst thing you can do is retaliate to unfounded criticism; no one wins these

Once something is on the Internet, it is public information; there are no secrets online.

battles. Making it worse is that now all that inflamed content is searchable. Remember, the next time you go for a job interview, your potential new manager may have already read it.

### TEAMWORK IS KEY

Think as a team with others in your city or state, and work together to promote events

wisely. Get to know the other PAS chapters, drum corps, indoor ensembles, and university programs that are in your circle and optimize your communications. Use Twitter hashtags and other tools to help each other. The power of social media lies in the ability to share information with who you know and who they know.



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## OBSERVE OTHERS

Look at others around you in your activity. Who's doing it right, who's doing it not so right? Make note of that. If you see people with some good ideas, use those ideas to your advantage. Talk to others about how to share and collaborate online. Figure out how to use social media to the benefit of everyone. If you do, it will catch on and you will be successful.

## THE WORLD IS WATCHING

If you are "friends" with your boss, school administrator, or band director, they know everything about you, even that time back in 1987 when you went to the prom. What a night that was! Your posts and tweets are now public information, and it is important to remember that what you do may be used against you.

## PLAN YOUR POSTINGS IN DETAIL

Practice and rehearsal times—a great way to let your members know the status.

Clinics and special events—a great way to let your online "friends/fans" know about an event you are having.

Scores from events—a great way to let parents know what their sons and daughters are doing.

Off-season events—keep the excitement going all year with content during the off season.

Industry events and other associated activities/information—a great way to keep your members and friends up-to-date about pertinent news in the industry.

## KEEP TRACK OF IT ALL

Facebook, Twitter, MySpace, Digg, Blogs, Flickr, etc. can be a lot to manage. There are some great tools out there to help you manage all these sites and networks, some of which are listed below. Use them so your message is current, relevant and consistent across all mediums.

- Tweet Deck – A wonderful resource for managing your Twitter feeds, Twitter mentions, and key word searches.

- Word Press for blogging – This free site al-

lows you to set your blog and see instant quantitative results on who is reading what you have to say.

- Mashable – This news site is the de facto place for everything on social media.

- Flickr – A good place to hold all your photos to be tagged so they can find their way into key word Web searches allowing more folks to find you.

- iPhone or other – You will need an iPhone, Droid, or Google phone to manage all your activities in order to send out your Tweets and updates when you are not in front of a PC.

- A great camera – You need something better than that camera on your phone. Remember that if it has ringtone, it is not a camera.

You can also set all your social outlets to come to you via one outlet. Most folks use a select e-mail account to pool it all in one place. This will help you manage what you are doing, thereby keeping all the conversations manageable.

## ELICIT FEEDBACK

Ask other industry professionals about your social media activities. If you work with an indoor group, ask the parents about the group's social media activities. Be open to criticism and make changes where necessary, as it can only help.

## BE AWARE WHAT YOU SHARE

Share as much as you can including links, blogs, photos, and videos. The power of social media comes through sharing your content with associated organizations. If your group targets those under the age of 18, be cognizant of where these associated links are being directed. This can affect how your organization is perceived.

## IT'S ADDICTING

Think about how much time you want to spend doing all this. Is it worth it? Are you neglecting your family, your job, and other school activities? Are you tweeting in the car while driving? What's it all worth? Is a car accident worth it because you wanted to Tweet the fact

that you just bought a new drumset? Keep yourself in check so as not to let it get the best of you.

Don't let social media give you a bad rap. Let's say you get hired to write music for a marching band. If I am the band director that hired you, the last thing I want to see on Facebook are details about your Vegas trip when you committed to getting me the new 2010 opener by August 1 and now it's August 15.

## START SMALL

If you are new to all this, start small and see what works for you, your organization, or school. See what others are doing first and revamp it into your own style. This is not a race. Take your time and do it right.

## ENGAGE IN CONVERSATION

This is what it all comes down to: communication! It's not about having people read your Twitter feeds all the time; rather, it is about engaging people whom you have never met in a conversation about percussion, music, education, and life. If you can do this, then you are doing it right.

## MEASURE YOUR SUCCESS

This is as simple as counting the number of your friends, fans, followers, tweets, or linked associations. This helps to tell the story of why you are doing what you are doing and if your effort is having any impact over time. If you cannot measure what you are doing, you may not be putting your time and energy in the right places.

There is more to the story, of course, but this will get you going. Tweet me up if you have a question @tcwollwage.

**Troy 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 BS in Business Administration from the University of Southern California. Troy is the Marketing Manager of Percussion Instruments for the Yamaha Corporation of America. PN

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# Protecting Your Hands

By Dr. Darin “Dutch” Workman

Most likely, you use your hands to make music. Perhaps you even make your living by playing. Either way, your hands are very important to you. Try going without using your hands for just one hour today. You'll gain a new appreciation for them not only in playing, but also in everyday activities.

It is no secret that playing percussion and drums can be very hard on the hands. It might very well be that you decided to read this article because you are having some degree of hand pain. I wrote this article because of the many patients I have treated for hand problems.

Hand problems usually cause pain, but sometimes that is not the case—especially early on. Problems of the hands can manifest a number of sensations including pain, numbness, tingling, weakness, pins-and-needles feelings, loss of coordination, shaking, skin irritation, and more. All of these are usually due to decreased nerve function, blood flow, or inability of the skin to deal with its current environment. If you're feeling some of these symptoms, you may be mistreating your hands.

This article deals with ways to protect the hands specifically when playing drums and percussion. Jim Greiner published an article called “Hand Care Fundamentals for Hand Drummers” in the [June 2008 issue of Percussive Notes](#). Whether or not you are a hand percussionist, I strongly recommend that you read that article. To avoid being redundant, I will cover less about hand percussion and more about other percussion and drumming instruments. However, that article is applicable to all players, and most of the concepts in this article can apply to hand drummers.

## GENERAL CARE

Our hands are very delicate instruments. They should not be used for purposes that they were not intended for and that will damage them. For example, if you need to pound on something, use a hammer, not your fist or palm. Do not pull difficult loads with your hands, do not tighten screws with them, or do anything else that hurts them. It is easy to scratch, scrape, bruise, or break something in the hands. But it is difficult to operate them or heal them when they are injured.

There are 27 bones in your hand and wrist. Each of them is joined by joints that are held

together by ligaments. Each joint is moved by small, specialized muscles that are designed to do highly coordinated movements. Although they are strong, they can be easily injured if you use them for other than their intended purpose.

To protect your hands, you should keep three things in your gig bag to have with you at every playing opportunity: lotion, gloves, and athletic tape. The lotion is to keep your hands soft and moistened in order to deal with differing environments and for various activities.

Many kinds of lotion will help your hands. I prefer those that soak in instead of lingering on your skin or leaving the skin feeling oily. Oily skin can have a negative effect on your playing. Some other fluids that help the skin are corn-husker lotion, pure olive oil, aloe vera, or any other natural-ingredient moisturizer. The more soft and supple your skin is, the better your hands will feel the drumhead, sticks, mallets, and instrument. Your grip will be better and you'll be able to produce more subtle sounds.

Changes from hot to cold or humid to dry can irritate the skin, causing cracking, flaking, and peeling. This breaks down the skin's ability

to withstand injury, because it allows things to pass into the skin. Should you get a break in the skin, immediately put some antibiotic ointment on it and bandage the area to avoid infection. Even the smallest infection can be very painful and limiting. A painless sore that should go away within one day can turn out to be very painful and last for weeks. Avoid touching things that evaporate fast, they will dry your hands out. Some examples include rubbing alcohol, cleaning chemicals, and gasoline.

athletic tape. This will stop the problem from progressing. The idea is to allow the athletic tape to prevent further damage to the hands until the hands can properly acclimate to the pressures you are putting on them. The hands will acclimate to just about any situation if they are given the proper amount of time and gradual exposure. This is similar to allowing the body gradual exposure to sun, giving it time to acclimate by producing a tan. This is better than spending an exorbitant amount of time in the sun without allowing the body to acclimate, resulting in sunburn.

You will not need protection once the hands acclimate, so you can stop using the tape. However, by avoiding the injury, you bypass any healing time and limiting pain involved.

## WARM-UP AND STRETCHING

One of the best ways to get your hands feeling good is by warming up and stretching before you play. I start by doing slow single-stroke rolls or making the basic movements required by the instrument I am going to play. Start slowly, doing basic movements for at least

two to three minutes. This gets the hands prepared for what they will be doing.

I then use an exercise I'm sure most of you are familiar with; I call it the one-minute

exercise. Start out making one movement (or stroke) per second; gradually increase the speed for about 25 seconds, being sure to stay slow enough that is easy for you to do. During this time you should be concentrating on making a fluid motion and ironing out any rough spots. Slowly running the body through the right motion is very important to developing proper technique. After 25 seconds, hold your speed for 10 seconds, and then gradually slow down over the next 25 seconds until you are back to one per second at the end.

Do those one-minute exercises 10 to 15 times consecutively, speeding up your fast section just a tiny bit with each repetition. Don't go too fast or you will overload the hands and they will become tight, weak, and shaky. If this happens you have negated the positive effect of the exercise. Every third repetition I put the sticks down for five to 10 seconds, drop my hands to my sides, and relaxingly shake the wrist and fingers for a few seconds before continuing on.

With time you will find that your move-

More of my patients injure themselves during setting up and tearing down than any other time.

ments are naturally getting faster and smoother. This exercise will allow the hands and mind to gradually acclimate to playing. It can be applied to other parts of the body also. If you do this exercise daily before you play, your playing will greatly benefit. Try it for one week and see if you notice a difference.

## PLAYING TECHNIQUE

Playing technique is the single most important way to protect not only your hands, but your entire instrument (your body and soul). Playing technique is all about expressing your music without restriction physically, mentally, or spiritually. Allowing the body to move freely enables the mind and spirit to explore their farthest reaching borders. This is possible because nothing else is blurring their focus. Focusing through good technique is the porthole to the “zone.” This is a place where all who have visited would like to spend more time.

There are many ways to focus, warm up, and stretch the body including yoga, Alexander Technique, and martial arts. Find what works best for you and make it part of your daily routine. Remember, you are not only warming up, but you’re also widening the connection from the mind to the body.

Because technique is such an important and expansive area, it would be good to find a great teacher. You can either spend your entire life learning on your own, getting only as far as one person can, or you can approach a teacher who has learned secrets from many past generations to catapult you to the top of your playing field. This will save you years of frustration and pain.

## SETTING UP AND TEARING DOWN

This is the single most dangerous area for your hands. More of my patients (me included) injure themselves during this process than any other time. The following are some of the key factors that I have discovered to avoid problems while setting up and tearing down.

Show up early. Allow yourself plenty of time to set up at a relaxed pace by getting to the venue early enough. Set up slowly and have one hour of relaxed time before playing. This will allow the muscles throughout the body to cool down and loosen up.

If you set up too fast, you can irritate the body’s core muscles. While you’re playing you not only use the most obvious muscles of your hands and feet, but sometimes to a greater extent you use the stabilizing muscles and/or core muscles of the body. Playing a percussive instrument is a function of pushing or pulling against the body in order to strike an object. The core muscles hold the body stable in order to perform that function.

For example, if I’m in a swimming pool and I push off of the edge of the pool, it will help propel my body through the water. This is possible because the edge I’m pushing against is a solid, nonmoving object. On the other hand,

if I try to propel myself through the water by pushing off of a free-floating air mattress, I will not go as far because the air mattress will move in the opposite direction as I push against it.

The same principle applies in playing drums and percussion. If nothing is stabilizing the body, the force will be greatly decreased when striking an object during playing. Core body muscles and stabilizing muscles make the body a stable object for the limbs to push against.

It is also important to use equipment that makes moving instruments and gear easier so you never overload yourself. Some of these include gloves, wheeled objects to transport things, and lifting and moving aides.

The most obvious, but least used, aid is “asking for help.” Try not to do things that put undue strain on your body. Simply ask someone to assist you, or use something to make it easier. This is quite easy and very effective in avoiding injury. Keep in mind that if you are lifting something with your hands that is heavy enough to injure your neck or back, it is definitely putting enough strain on your hands to damage them also.

## INSTRUMENT AIDS

A few recent innovations could help you reduce the damage to your hands as a percussionist/drummer. The following are a few things that I have found in the PASIC exhibit hall.

A good set of playing gloves that keep the hands warm and protected—especially in cold environments. It is important that these gloves are made of thin material so the hands can feel the striking instrument as well as the feedback from playing. It is a general consensus that gloves without fingertips are better to play in.

One of the greatest challenges is keeping the hands gripped properly around the stick while moving quickly. Whether you play with mallets, sticks, or some other striking object, it is important that the fingers and hands are able to hold onto the striking object/instrument without undue tightness. If the striking instrument is too difficult to hold, the hands will grip it more tightly, causing irritation to the muscles.

In cold situations the skin tends to be dry, allowing the stick to slide out of the hands. Conversely, in hot environments the hands sweat to various degrees, once again allowing the striking object to slip out of the hand. Some drummers use various types of tape around the stick to prevent slipping. There are a number of products for stick gripping on the market that might be helpful to you.

In addition, a number of stick and mallet companies finish their sticks in various ways to allow a better grip in a variety of climates and temperatures. Some coat the grip end of the stick with a rubber texture, while others apply various types of finishes to the stick. Try various sticks to see what fits your needs for each playing situation you are in.

By using sticks that provide me a better grip, I play with less tension in my hands. Typically, I will carry three different sizes of sticks in my stick bag. For each size of stick I will have two to three different grip types. This prepares me for just about any playing situation I encounter.

## CONCLUSION

Our hands are irreplaceable. In addition, they are a very fragile part of our body. If we don’t take care of them, they will get injured—possibly beyond repair. Sometimes we take for granted the most important things to us, until they are no longer available. If we make it a habit to protect our hands, they will last us a lifetime.

**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 with the Cross Country and Track & Field teams as Medical Advisor and Assistant to the head coach. He works with performing and sports related injuries. He has also received his 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 a member of the Performing Arts Medicine Association (PAMA). He’s also the Associate Editor of health and wellness for *Percussive Notes*. Workman has authored numerous injury and prevention articles, including the book *The Percussionists’ Guide to Injury Treatment and Prevention*. He can be reached by e-mail at [docworkman@gmail.com](mailto:docworkman@gmail.com). PN



# Percussion and Electronica

## Getting Started with Hardware and Software

By Dustin R. Lowes

Having spent more than 20 years as a percussionist and almost 10 years as an electronic composer, I have personally embarked on a mission to revolutionize what was once called *percussion and tape*. By combining the innovations offered by the new digital era and my creative mind, I have developed vast sonic works bound only by the limits of my imagination to produce what I now refer to as *percussion and electronica*. In an effort to educate current or future composers of this medium, let's explore some available options and insights by means of my journey and experience over the past decade.

### THE CREATIVE PLATFORM

My first user experience with music-sequencing software was Cakewalk, and although I have long since dismissed this program, I have read that some big-time game composers still use it—probably via Cakewalk's SONAR. This software is one of many Digital Audio Workstations (DAWs) that allow electronic composers the freedom and flexibility to compose real-time. I eventually moved on to various other platforms, usually referred to as “loop” programs. These programs, such as Dance eJay and Fruity Loops, were great to begin with, but they had one major disadvantage: they lacked the total creative control I was looking for. With these programs, I was bound by prewritten passages, and in a sense, I was only creating arrangements and not original compositions.

Currently, I prefer Cubase SX as my primary compositional platform, and although it is not often said to be the “studio standard” that Pro Tools is, I avidly favor Cubase. Even though the learning curve was steep with Cubase (as it is with most all DAWs), I felt it was visually more appealing and intuitive than Pro Tools. One distinct advantage of Cubase is that it does not require any specific hardware to operate and, therefore, is much more cost effective. Another advantage is that the structure and layout of Cubase is virtually identical to another Steinberg platform called Nuendo. This program allows for precise integration of video production that gives the composer a frame-by-frame preview and other benefits while scoring. This, of course, could bring further advancements to the concert hall by adding another artistic medium: video—as soon to be

seen in a venture that I am currently developing.

As a side note for those who favor other platforms, keep in mind that I am biased in much the same way I am with PCs. It may simply be the fact that I have spent over ten years working exclusively with Cubase on PC. Perhaps if I had started with Pro Tools or the like, my preferences would be different today. In any case, the freedom and flexibility of a DAW is a must-have tool for anyone looking to produce electronic audio.

No matter which platform you choose, the initial learning process will be daunting. I can remember cursing the computer for days wondering why I could not create sound, but one thing is for certain: all the necessary information is in the help menu. In fact, I learned the entire program from finding my answers in the help documents and by reading public forums and tutorials on the Internet.

You may have noticed that I have not mentioned Finale or Sibelius. I cannot tell you how many times I hear other composers speak of how terrible their audio renditions sound, and they wonder how I get mine to sound so real. This is simple; I don't use them for audio creation. Although Finale and Sibelius have gone to great lengths to “catch up” with audio production, I strongly recommend that you only treat these programs as engraving tools, and if you have already written your music in this format, you can easily export your composition as a MIDI file and reopen it with a DAW. From there, you can reassign better audio to your layers and have much greater control over expression and realism—both requiring much finesse and manipulation only offered by DAWs.

### VIRTUAL SOUND LIBRARIES

An immediate disadvantage to most DAWs is that they usually do not include onboard, readily available instrument sounds; however, there is one platform in particular that does incorporate both sequencing and a vast array of sounds: Propellerhead's Reason. In fact, I have used this particular software as long as I have used Cubase. These two programs work perfectly in conjunction with each other. Although I do not particularly like the sequencing platform in Reason, I love the sound synthesis that it offers. Modules such as the SubTractor Analog Synthesizer, Malstrom Grintable

Synthesizer, NN19 Digital Sampler, NN-XT Advanced Sampler, Dr. Rex Loop Player, and Redrum Drum Computer provide endless opportunities for sound creation. To anyone just starting out, I highly recommend this platform. Once that becomes commonplace, you can easily integrate with Cubase or any other DAW that accepts ReWire. More information on ReWire is available at [www.propellerheads.se/products/reason/index.cfm?article=rewire&useaction=get\\_article](http://www.propellerheads.se/products/reason/index.cfm?article=rewire&useaction=get_article).

The initial disadvantage of a DAW is ultimately its primary advantage: the ability to run plug-ins. Plug-ins are made available through technologies such as Steinberg's Virtual Studio Technology (VST) for Cubase/Nuendo and Real-Time AudioSuite (RTAS) for Digidesign's Pro Tools. Such capability has expanded the potential of electronic music to a world of sound synthesis and virtual libraries as thousands of commercial and freeware applications continue to be refined as technology improves. Here is a good source of free VST instrument downloads: [www.vstplanet.com](http://www.vstplanet.com).

Currently, my favorite plug-ins are from EASTWEST ([www.eastwestsamples.com](http://www.eastwestsamples.com)), Spectrasonics ([www.spectrasonics.net](http://www.spectrasonics.net)) and Native Instruments such as Tapspace's Virtual Drumline ([www.native-instruments.com/#/en/products/?category=1302](http://www.native-instruments.com/#/en/products/?category=1302)).

### HARDWARE

Although the necessary hardware is defined explicitly by the software you use, some are worth mentioning. For instance, you should have at least 4 GB of onboard memory in your desktop or laptop. I don't miss the days when I waited 30 minutes for each half of my *Fear of the Hunted* projects to open—yes, two halves. In order to compensate for my sub-par machine and the enormity of that production, I had to write the entire piece in separate documents—one for percussion and one for melodic sounds. I would export the audio mixdown from one instance and open it in the other to edit the MIDI. In all, the project took just over six months, so take my word for it, it pays to buy a powerful machine!

I also strongly recommend an external audio card such as the ProFire 610 from M-Audio or MOTU's UltraLite-mk3. These external audio cards process the audio information outside of your machine and, thus, limit the

demand on the computer's CPU. Furthermore, these devices significantly reduce latency time. In other words, they limit the delay between a MIDI-note articulation and the sound it produces. Another added benefit of these units is the ability to output multi-channel mixes beyond stereo, such as 5.1 and 7.1 surround-sound audio.

The last essential hardware element is some form of monitoring system. These devices are designed to produce as close to true audio sound as possible without adding any bass amplification, stereo imaging, or other effects or distortions experienced in everyday speakers or headphones. Currently, I use Sennheiser headphones while working on any audio project. For anyone with a studio or atmosphere conducive to projected audio, one could make use of something like the JBL LSR4300 Studio Monitors.

## THE DAW

The format for writing in a DAW is distinctly different from the typical engraving tool. For instance, Example 1 is a screen shot from a project I am currently working on.

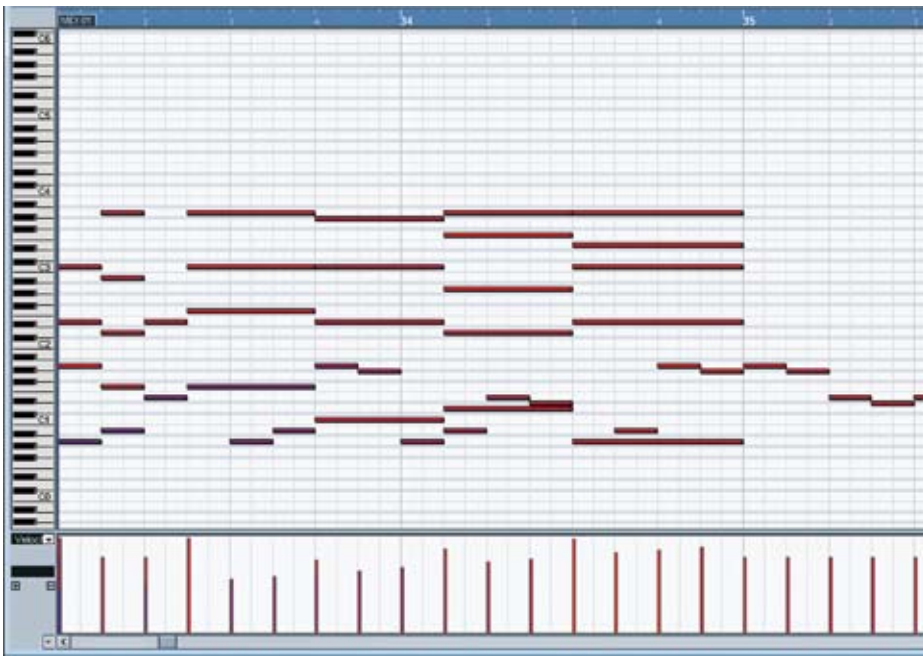
In short, note lengths are controlled by setting the background grid to any desired length and drawn in with a pencil tool. Notes can also be entered in via a MIDI-keyboard controller—a useful method for proficient keyboardists. Note velocity is controlled by the bar graph below each input and depicted by corresponding shades of color. This area can also be changed to control many other aspects such as modulation, panning, and master volume. You can learn more about basic music sequencing from Berklee College of Music faculty member Michael Moss at [www.berkleeshares.com/production\\_\\_technology/midi\\_\\_sequencing\\_basics](http://www.berkleeshares.com/production__technology/midi__sequencing_basics).

Another immediate hang-up while working in a DAW is that instruments are assigned to their very own tracks much the same way staves are (see Example 2).

The trouble, however, is that multiple tracks cannot easily be worked with simultaneously, as is the case with multiple staves. Take, for example, the screen shot in Example 1, which displays only one of many other elements. Although multiple editing windows can be displayed at once, you would be limited to available screen space, and projects can get quite large.

Instead, I would encourage implementing a technique I have found to work quite well. When I begin my projects, the first thing I do is assign one track to a nice piano sound from one of my plug-ins. From there, I sketch out all of my ideas within this one window—sometimes composing the entire piece. Then, later, I can easily copy and paste the entire MIDI portion onto other track layers and begin to edit and assign new sounds. This method is similar to four-part writing prior to orchestrating a desired ensemble.

Example 1



Example 2



## CONCLUSION

At this point, you should have all the necessary components to beginning or reinventing your very own *percussion and electronica* piece. Good luck and have fun!

**Dustin Lowes** is a composer and educator with an emphasis on marching percussion and music technology. He spent 13 years as a marching percussionist that concluded with five years in the Glassmen Drum & Bugle Corps [1999–2003]. His first composition for percussion with electronic accompaniment, “Fear of the Hunted,” finished third in the 2005 PAS composition contest. Other highlights include his work for eight percussionists and electronica in “Electrolution,” which premiered at PASIC in 2007. All of his work is self-published under DRL Music Production and can be found at [www.dustinlowes.com](http://www.dustinlowes.com). PN

# Rudimental Classics

## 'The Three Camps'

By Robert J. Damm

Many beginning snare drummers learn traditional rudimental “solos” that have been passed down from one drummer to another for generations. These pieces are contained in the *Collection of Drum Solos* by William F. Ludwig. Students are taught the rudiments and how to apply them in order to learn, memorize, and play “The Three Camps,” “Hell on the Wabash,” and “The Downfall of Paris.” These pieces are actually fife and drum duets, which were included with other “classics” such as “Yankee Doodle” in *The Drummer’s Heritage* by Frederick Fennell.

Fennell wrote in the foreword that many drummers have never heard the tunes with which the rudimental drum music was intended to be performed (p. 9). These classic pieces, removed from their authentic historical context, remain pedagogically valuable for teaching the application of rudimental technique. However, beyond striving for technical perfection, snare drummers will gain a deeper appreciation for these classics and their place in history if they are played in ensemble with a fife (flute). Such appreciation requires an understanding of each piece’s historical, cultural, and musical contexts, and engages students by answering questions such as: Who wrote this? When was this written? Where was this written? Why was this written? What function did this serve?

The snare drum is, historically, a military instrument. Rudimental drumming originated and functioned in a military culture; to understand the musical and historical significance of rudimental drumming, one must learn military history. Unfortunately, very little historical information was included with the published pieces, and much information previously disseminated through oral tradition seems to have been lost. An extensive Internet search will not readily generate a coherent explanation of the histories of these classic pieces. Some information has been preserved in ceremonial, military fife-and-drum units as well as Colonial fife-and-drum reenactment groups, but the drumming community at large is unaware of the specific historical contexts of these important pieces.

Beginning snare drummers should appreciate that they have been entrusted

with acquiring and honoring a centuries-old tradition. Today’s rudimental style has origins in the military drumming of the American Revolutionary War; it evolved from an even earlier heritage in the military drumming of the British armies. Fifers and drummers in the Continental Army were usually trained by rote in the British military traditions (Camus, p. 82). In those times, drums were used primarily for communicating military signals rather than as musical instruments. This concept should be readily understandable by today’s students, whose ears are attuned to the musical signals of cell phones, which notify an individual of either a text message or phone call. Ring tones can be programmed to indicate a call from friends or family, and alarms set to alert an individual of work or other commitments. In a similar way, the soldier’s day was regulated by the various drum beats referred to as the camp duties (Camus, p. 83). The drummer was responsible for playing the calls and for providing the cadence for the marching. One drummer would beat the “Drummer’s Call” to assemble the company of fifers and drummers for each of the day’s routines, such as reveille. The drum beats alone were sufficient to give signals and commands. The fife melodies, which were added for interest, became standard by the last third of the 18th century. The fife and drum, therefore, were essential to military camp life, marking the divisions and duties of the day from morning until night (Camus in Groves, p. 229–230).

The camp duty of the United States Army was included in *The Moeller Book* (1950), where it was characterized as important repertoire every drummer should master. Sanford A. Moeller’s one-page essay included the following:

The CAMP DUTY is given here as an exercise in the highest execution on the drum and is recommended for serious study to every student. No one should disregard it because he is not of a military disposition. The rudiments are the scales and chords of the drum. By combining them we get music for drum and the Camp Duty is the concertos. A proficient rudimental drummer can play rhythms that you can march to or dance to without the aid of any other instrument. He

can render beats and calls that are as readily understood as the code from the telegraph instrument. The scholarly drummer is a student of eurythmics and the CAMP DUTY is his last lesson (p. 69).

Instructors still value the rudiments as essential elements for learning drum technique; their application to drum repertoire is invaluable. Mastering rudiments such as the roll, for example, is essential to performing “The Three Camps.”

This is the first in a series of articles that will look at the history of some of the best-known rudimental solos.

### THE THREE CAMPS

“The Three Camps,” inherited from the British Army by the Continental Army, was a staple of the drumming repertoire during the time of the American Revolution and served as the reveille call. One of the earliest drum instruction books printed in America, *A New, Useful and Complete System of Drum Beating*, was written by Charles Stewart Ashworth, conductor of the United States Marine Band from 1804 until 1816. Ashworth’s book included “The Three Camps,” which he explained was used to begin and end the reveille ceremony.

“Reveille was played at day-break as the signal for soldiers to rise and be ready for the duties of the day and for the sentries to leave off challenging” (Camus, 90). “At a certain signal, all the field musicians (drummers and fifers) assemble at 6 o’clock a.m. (or earlier in some seasons) and play the...reveille. The leading drummer gives the stick tap signal for all to commence ‘The Three Camps’” (Bruce & Emmett, p. 28).

Reveille began with “The Three Camps” and consisted of a series of compositions that were strung together by the long roll commencing at the end of one call and lasting until the drum major signaled the beginning of the next (Olson, p. 88). Drummers remained with their companies in battle, giving drum signals as required and usually marched immediately after the advancing line (Camus in Groves, 229).

Duty ended with tattoo at nine o’clock in the evening (Nathan, 107–108). The origin of the word “tattoo” in this context refers to

the order for all beer taps to be turned off, “taps put to,” when the drummers played the warning “tap-to” signal (Murray, 13). Tattoo is the signal for soldiers to be in their quarters. Ashworth wrote that the first 16 measures

of “The Three Camps” was called “The Point of War” (p. 20). “The Point of War” was used to indicate the signaled commands given by drummers to direct the soldiers in battle. It was also played when the regimental colors

were returned and as a compliment [salute] for a Governor or for the President (Asworth, p. 20). There is also a literal meaning to “Point of War” since it was played for the order to “Charge Bayonets” (Ambrus in Turnbull-

## The Three Camps

1st CAMP

*Allegro*

Piccolo/Fife

Field Drum

*f*

5 simile

2nd CAMP

9

13

3rd CAMP

17

21

25

## THE REVEILLE.

The Reveille begins with the three Camps, omitting the three Rolls, between the first, second, third, and fourth, parts, one Roll. — between the fourth and fifth parts, eight Rolls — that is two long ones like those between the first parts, and six short Rolls; — let the last stroke of the Scotch repeat be the first of the three Camps. — The three parts of the three Camps is considered but one part of the Reveille, therefore the first Roll is not till the three Camps are beat through.

THE FIRST PART of the THREE CAMPS.



THE SECOND PART of the THREE CAMPS.



THIRD PART of the THREE CAMPS.



"The Reveille" from Charles Ashworth's 1812 *A New, Useful and Complete System of Drum Beating*

## CAMP DUTY.

The pupil must now proceed to learn the several 'colls,' and also their uses, and the proper time and places at which they are to be played. They are called, when combined, "Camp Duty." At a certain signal, all the Field Music (Drummers and Fifers), assemble at 6 o'clock, A. M., (or earlier in some seasons), and play the following pieces, which are connected by rolls of the Drum, and are called

### REVEILLE.

The leading Drummer gives the 'stick tap' signal, when all commence the

#### THREE CAMPS, OR POINTS OF WAR.

Musical notation for "Camp Duty: Reveille" featuring TITIE and DRUM parts. The notation is divided into sections for the 1st, 2d, and 3d Camps, with specific drum patterns and melodic lines for the fife.

"Camp Duty: Reveille" from Bruce and Emmett's 1865 *The Drummer's and Fifer's Guide*

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Burchmore, p. 30). "The Points of War" had been standardized by Charles I, in 1632, to include these six drum beats (Nordin and Knutson, p. 3):

1. Call: *prepare to hear proclamation or order*
2. Troop: *shoulder weapons, close ranks and files, and follow your officers to the place of rendezvous*
3. March: *shoulder all weapons, march to the beat of the drum where the Captain directs*
4. Preparative: *close to your proper distance for battle and make ready to execute the first command*
5. Battell (charge): *press forward in order of battle with the highest pitch of courage, stepping forward in the place of him that falls dead, or wounded before thee*
6. Retreat: *orderly retiring for relief, advantage of ground, or to draw the enemy into ambush*

The curious student will question the significance of the number three in the title and the three corresponding sections of the piece's formal structure. There is some speculation on this topic. The only explanation (for the number three) with a basis in actual military practice is provided by Camus in his description of the reveille performance:

When the eighteenth-century army encamped, it did so in battle formation. This configuration included the "color line," a grand street or parade ground, where the colors were planted and the drums were piled. The drummers would pick up their drums from in front of the adjutant's tent, which was in the center at the head of the "grand" street, and perform the beats in unison. Starting in front of the adjutant's tent, they paraded along the front of the battalion to the right [one], then to the left [two], and then back to the center [three] (p. 91).

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**Robert J. Damm** is Professor of Music & Director of Music Education Partnerships at Mississippi State University. He has studied music and dance in Cuba and Ghana. His original compositions are published by HoneyRock and HaMar. He has served as President of the Mississippi PAS chapter. PN

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A. This is an example of *parallel motion*. The triplet fill leads the ensemble to the “and” of 1. The figure is then played in unison with the horns. The drums and horns move parallel to one another.

B. Example B creates *counterpoint*. By accenting beat 1 of measure two, the drum fill produces a new rhythmic figure. The ensemble rhythm on beat 2 is not played in unison. The ensemble enters on beat 2.

C. This is another example of parallel motion with sixteenth-note set-up fills.

D. Because the tempo is slow, example D illustrates figures with eighth-note triplet *connector material*.

#### Example 2 Analysis: 138 bpm

E. Parallel-motion figure treatment with eighth notes.

F. Counterpoint example with quarter notes creating new accents on beat 4/measure two and beat 1/measure three.

G. Parallel motion with triplet fills.

H. Eighth notes played as connector material.

#### Example 3 Analysis: 260 bpm

I. Eighth note connector material.

J. Parallel motion with a quarter-note fill set-up.

K. Eighth notes played as connector material.

To reiterate, the three basic ways of interpreting figures with set-ups are:

1. *Parallel motion*: An improvised fill that leads the ensemble to their figure where a unison rhythm is created with the band. The drums and ensemble move parallel to one another.

2. *Counterpoint*: This set-up approach creates a new accent rhythm “in the holes” of a phrase where the band is resting and breathing.

3. *Connector material*: The use of rhythmic subdivisions placed on top of band figures, bringing a sense of cohesion to the horn figures.

A good band or section figure set-up replicates the dynamic of the ensuing figure. This will ensure that the ensemble plays their entrance with confidence. This does not mean you need to fill and play every figure on the part! Too much “filling” diminishes the flow of the time, creating a harsh, one-dimensional texture.

Experiment with set-ups that create counterpoint. Try this when the ensemble is resting and *breathing*, playing counterpoint ideas that continue once the band enters. Consider this: What if the ensemble is having difficulty with a rhythmic passage that you are setting up and about to play in unison with them? Playing figures with a band that is having problems playing together can cause rhythmic chaos. In this instance, a simple counterpoint fill set-up, coupled with good, flowing time, will create a reference point for the band and help the ensemble lock into the groove.

*The examples in this article are from Inside the Big Band Drum Chart by Steve Fidyk. Copyright © 2008 Mel Bay Publications, Inc. All rights reserved. Used with Permission.*

**Steve Fidyk** is a jazz drummer, author, and educator who has toured and recorded with Maureen McGovern, New York Voices, Cathy Fink and Marcy Marxer, the Capitol Bones, the Taylor/Fidyk Big Band, and the Army Blues Jazz Ensemble from Washington D.C. Fidyk is a member of the jazz faculty at Temple University in Philadelphia, Penn. and has authored *The Drum Set SMART Book*, *Inside the Big Band Drum Chart*, *Jazz Drum Set Independence: 3/4, 4/4, and 5/4 Time Signatures*, and *The Modern Drum Method*, and an instructional DVD titled *Set Up and Play!*, all published by Mel Bay. PN



# Vibration Modes of the Snare Drum Batter Head

## Determining the Source of the Edge Ring

By Barry Larkin with Andy Morrison

During one of my early snare drum lessons, my teacher pulled out his wallet and placed it at the edge of the drum. When I asked about the reason, he explained that drums have a ringing sound that can be annoying, and if the drum is not muted or equipped with internal dampeners, a wallet works quite well. He also explained that a business card, Bandaid, or daily planner works well as a mute; however, he was unable to explain the source of the ring. Over the next two decades, I asked colleagues if they knew about this acoustic phenomena and no one did. Everyone called it “edge ring” and conceded that it was just part of the drum.

In the spring of 2002, during my first sabbatical at the University of Northern Illinois, I worked with physicist and acoustician Dr. Thomas Rossing. My original work focused on measuring response differences between aluminum and brass resonators. Upon mentioning the edge ring problem, I expected an answer would be quickly forthcoming, but to my surprise, he did not know. He suggested a holography study of the batter head in motion to note the frequency of each vibration mode. He assured me that this would most likely reveal the source of the “edge ring.”

Before holography, the only way to observe a vibrating body in action was to excite the instrument in a dusting chamber. Early studies of bell vibrations were done this way in order to observe the nodal lines. Covering flat surfaces with a light coating of dust before excitation can reveal nodal lines. Another way to observe nodal lines is by lightly coating a marimba bar with some chalk dust. By striking the bar, the chalk dust will start to collect at two primary nodes at either end of the bar—where the cord goes through the bar.

Holography bathes the object of study with a laser beam that has been split into two. Only one of the beams is directed at the object of study. The following is a brief description of the process provided by Dr. Andy Morrison from Northwestern University.

“Electronic TV holography and electronic speckle pattern interferometry are two similar techniques for studying how objects vibrate. The techniques are both optical tools for looking at the patterns of vibration for objects being vibrated at a single frequency. The differences between electronic TV holography and electronic speckle pattern interferometry are limited to minor variations in the optics and processing of the images, however much of the underlying physics of the two techniques is identical.

“We will consider only the electronic speckle pattern interferometry (ESPI) technique. The optical layout of the ESPI is shown in Figure 1. Light from a laser is split into two beams by a beam-splitter (BS). One of the beams, the object beam, is directed through a lens that has been selected to spread the beam out to cover the entire surface of the vibrating object under study. The second beam, called the reference beam, is directed around a path and through a series of optical elements where it eventually passes diffusely through a plate of ground glass and onto a partially silvered mirror, which is used as a beam-combiner, or a beam-splitter in reverse. Light reflected off the object is incident on the

second beam-splitter, and the light waves will interfere with each other constructively or destructively depending on how much the object has moved as it is vibrating.

“The result of the interference is imaged by the CCD camera and displayed on a computer monitor. Frames are usually captured at TV frame rates (or slower) so that the exposure time is significantly longer than a single period of vibration. Because a large number of vibrations will occur during each exposure, what is shown is a time average of interference of the light waves.

“An example of a typical result is shown in Figure 2. By using a slowly oscillating mirror in the reference beam path, the regions on the object where no vibrations are occurring will show up as the brightest white on the interferograms. These regions of no vibration are called nodes. The regions where vibrations occur, called the antinodal regions, are characterized by alternating black and white lines. The lines in these regions represent contour lines of equal vibration amplitude, and a measurement of the maximum vibration amplitude can be made by counting the number of lines from the node to the antinode at the center of the antinodal region.

“Objects are vibrated sinusoidally using various methods. The frequency of the vibration is varied until the largest amplitude is found for a given pattern. The pattern observed is called the mode shape and the frequency at which the mode occurs is called the mode frequency. By sweeping across a wide range of frequencies, many mode shapes and mode frequencies can be found relatively quickly. It is for this reason that these optical techniques are a powerful tool for studying vibrating objects.”

This process allows us to see how a drumhead is vibrating in real time and to interact by manipulating the frequency of the vibrations. In the

Figure 1: Optical layout of the electronic speckle pattern interferometer (ESPI)

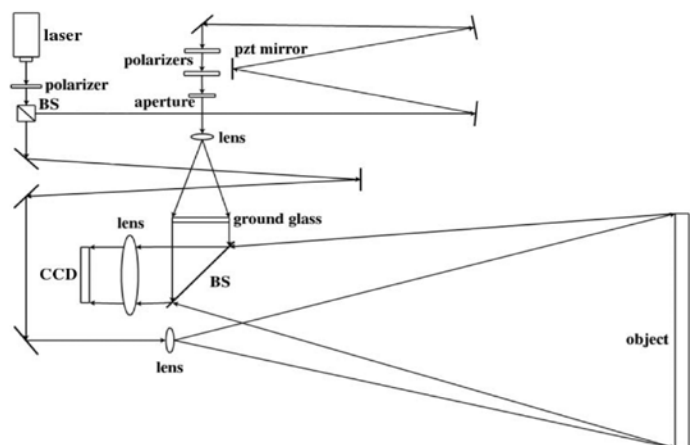
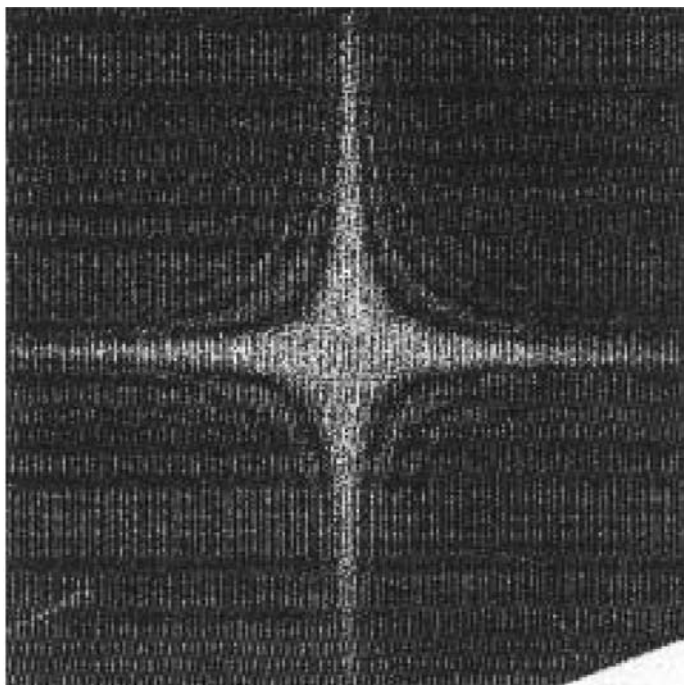


Figure 2: Interferogram of a circular plate that was fixed at the center



following images, areas of solid white display little vibration. Areas with lines very close together are places on the head that are in motion.

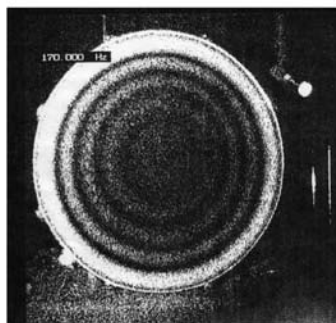
Data was collected on April 2, 2002, at the acoustic lab at Northern Illinois University using an 8 X 14-inch Ludwig wood snare. A new Remo Ambassador was used for the batter head, and the bottom head was removed.

On the underside of the batter head, a very small magnet was attached to its center with beeswax. Placed in close proximity to the magnet was a solenoid controlled by a sine-wave generator that allowed for specific frequency control. In short, I was able to increase, at the push of a button, the frequency in which the drumhead would vibrate by one Hertz at a time.

I started vibrating the head at 100 Hz, but not until 170 Hz did the first mode shape start to appear. Referring to this first mode as the fundamental is very common, but to avoid confusion between the terms fundamental and harmonics, vibrations will be referred to as mode one, mode two, and so on.

The pitch of the first mode of vibration is 170 Hz and is a slightly flat F3 (174.61 Hz). This F is a perfect fifth below middle C. In this image, the entire drumhead is moving as one unit, bulging up and then down from the center. Viewed from the side, it would appear to bulge up and then sink down 170 times a second.

Mode One



Mode Two

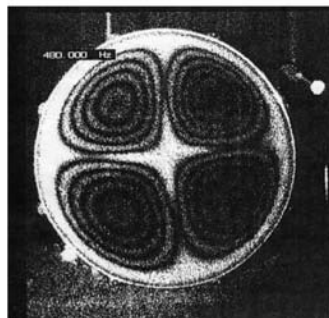


The frequency of the second mode is 330 Hz, almost a perfect E4 (329.63 Hz). The second mode of vibration cuts the head in half with

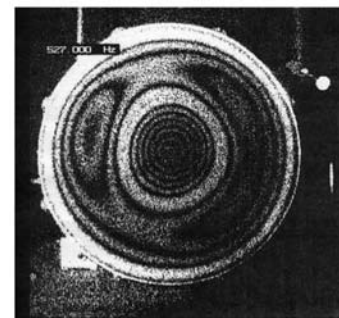
one side moving up while the other is moving down at a rate of 330 times a second. The back and forth bulging, divided by the center-line of the drumhead, is occurring at the same time as the first mode at 170 Hz.

The third mode is the mode responsible for the "edge ring." At 480 Hz, it is a flat B4 (493.88 Hz) and very prominent. The interval between the first and third modes is approximately a tri-tone and an octave. Quickly dubbed "cinnamon rolls," this mode splits the motion of the head into four separate moving areas.

Mode Three



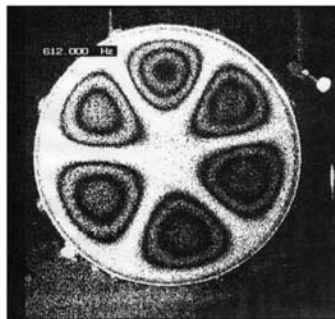
Mode Four



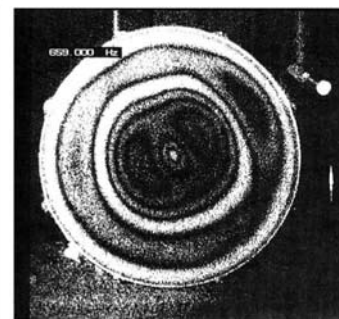
At 527 Hz, the fourth mode appears. Instead of vibrating in a way that dissects the head into even portions, as in the first three modes, this mode vibrates in rings. The circle in the center is moving up while the ring around the edge is moving down.

Mode five dissects the head into six even portions at the frequency of 612 Hz, resulting in a flat E5 (622.25 Hz). Mode six at 659 Hz is a well-tuned F5 (659.26 Hz) and is the second circular vibration mode observed.

Mode Five

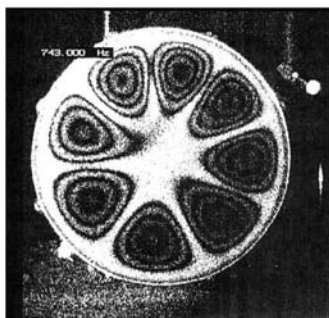


Mode Six

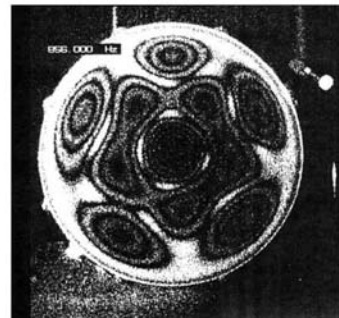


Mode seven at 743 Hz, a sharp F-sharp 5 (739.99 Hz), dissects the head into eight portions and begins to take on the look of a pizza. As the frequency was increased after mode seven, a strange shape started to appear at 818 Hz. When the frequency of 856 Hz was reached (mode eight), it revealed a five-sided shape that is mixture of both circular and dissecting modes.

Mode Seven



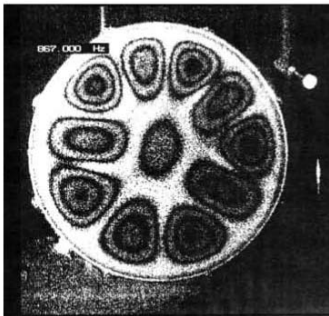
Mode Eight



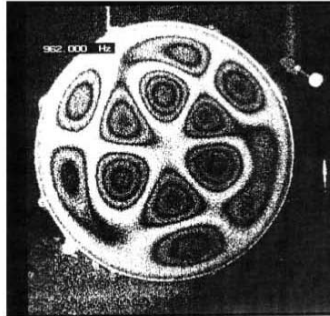
Continuing to increase frequency on the drumhead revealed vibrations modes as high as 1,348 KHz. Dr. Rossing informed me that this would continue until vibration areas become so small they would be hard to detect.

The following images will reveal this progression. Mode 10 at 867 Hz divides the head into ten different "slices," while mode 11 at 962 Hz shows how the images evolve. By the time the frequency reached 989 Hz (what I will call mode 12) the pattern for the twelve portions had become clear.

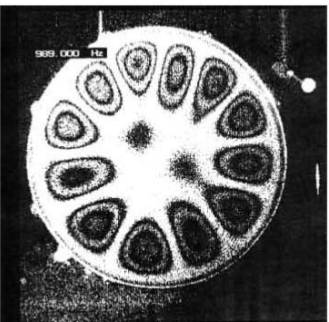
Mode Ten



Mode Eleven

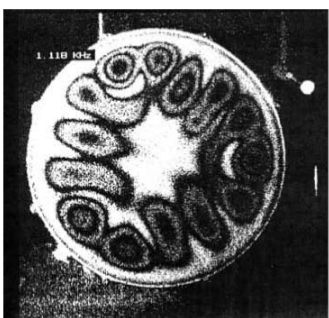


Mode Twelve

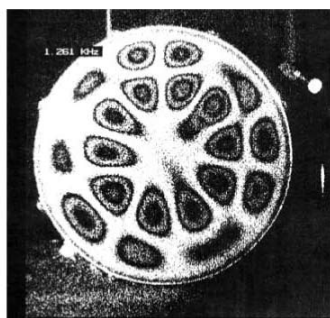


The following images show the last four modes recorded before I concluded work with this head. Mode 13 at 1,118 Hz, mode 14 at 1,261 Hz, mode 15 at 1,313 Hz, and mode 16 vibrating at 1,348 Hz.

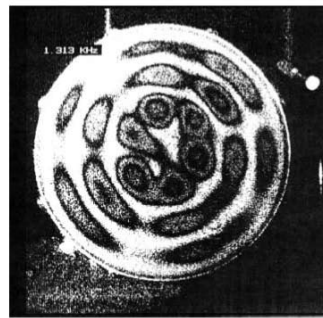
Mode Thirteen



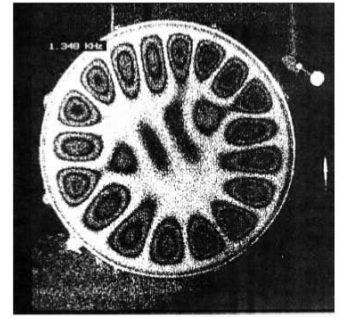
Mode Fourteen



Mode Fifteen



Mode Sixteen



the "edge" ring. The interval between mode one and mode three is approximately an octave and a fourth. The first head discussed had an interval between the first and third modes of approximately an octave and tri-tone.

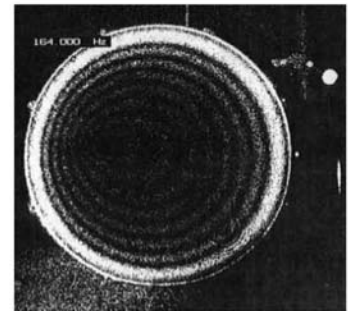
A second round of measurements was taken after the head tension was increased from 146 Hz to 246 Hz. The first mode was a well-tuned B3 (246.94 Hz), while the second mode appeared at 320 Hz, right between a D-sharp 4 (311.13 Hz) and an E4 (329.63 Hz). The third mode was an F4 at 373 Hz. Again, the third mode was responsible for the edge ring, and again, appeared approximately an octave and tri-tone apart.

The final collection of data involved a new Remo Emperor head. The first mode appeared at 148 Hz, a slightly sharp D3 (146.88 Hz). Readers will observe that the magnet was not placed precisely in the center of the head and some of the image lines appear distorted. Mode one also appeared at 164 Hz and 181 Hz.

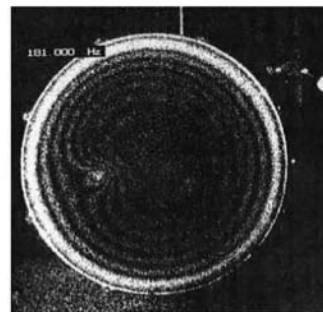
148 Hz



164 Hz



181 Hz



The second mode appeared at 330 Hz and is a well-tuned E4 (329.63 Hz) It also reappeared at 359 Hz.

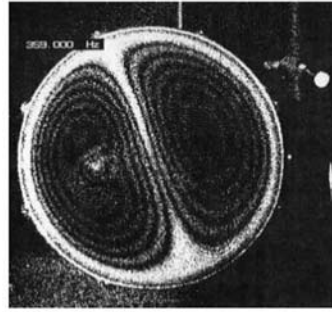
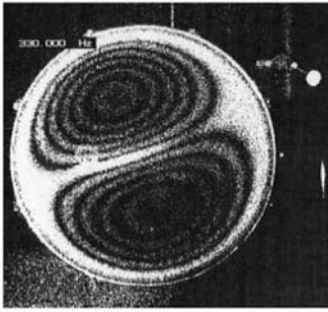
Mode three appeared at 464 Hz, a flat B-flat (466.16 Hz) and was again the source of the ring. In this case, the interval between the first appearance of the first mode and mode three is an octave and minor sixth.

#### DATA FROM OTHER HEADS

In another session on April 11, 2002, using another new Remo Ambassador head tuned slightly lower, the first mode appeared at 146 Hz and is a well-tuned D3 (146.83 Hz). The second mode at 302 Hz was a flat D-sharp 4 (311.13 Hz), while the third mode appeared at 392 Hz, a solid G4 (392.00 Hz). Although the intervallic relationship between mode one and mode three are not the same as the first head observed on April 2, 2002, the third mode was again the source of

330 Hz

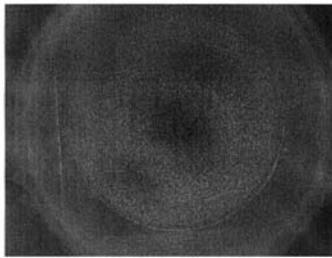
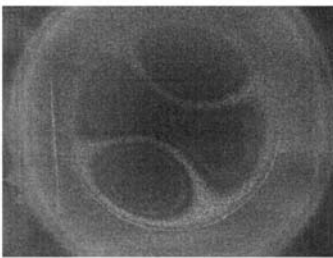
359 Hz



In May of 2008, I was able to collect holography images of mode three with and without an external dampener. My colleague, Dr. Andy Morrison, then at Illinois Wesleyan University, constructed a home-built holography table that produced usable imagery. By 2008, Dr. Rossing had retired and the holography table at Northern Illinois University put into storage. Again using a new Remo Ambassador head, the first mode appeared at 200 Hz. The third mode appeared at 534 Hz. Although the quality of the images does not compare to the 2002 pictures, the second image, with an external damper, clearly shows the reduction of the third mode. Sound analysis with a spectrum analyzer showed the amplitude of mode three to be significantly reduced and a widening of the base of this mode which is consistent with dampening effects.

No dampening

With external clip on dampener



### CONCLUSION

Initially, it was hoped that a new head design might come from this research, eliminating this unwanted noise. Unfortunately, it appears we will have to continue to dampen our heads with all of the traditional tricks and methods that have been in use for years. For those interested in more acoustic information concerning percussion instruments, I highly recommend Dr. Rossing's three books listed in the bibliography, especially *Science of Percussion Instruments*.

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**Barry J. Larkin**, who died on May 28, 2009, was an associate professor of music at Iowa State University, where he taught percussion and assisted with the Marching Band drumline. He was principal percussionist with the Des Moines Symphony and the "first call" percussionist for the Civic Center of Greater Des Moines. He earned a bachelor's degree from Arizona State University, a master's degree from

Stephen F. Austin State University, and a doctorate from the University of Southern California.

**Andrew Morrison** is a visiting assistant professor of physics in the Department of Physics at DePaul University in Chicago, Illinois. He received his Ph.D in physics from Northern Illinois University in 2005. His interest in musical acoustics has led to studies of Caribbean steelpans, the hang, mandolins, balalaikas and the acoustics of the coffee mug. He is a member of the Acoustical Society of America's Technical Committee on Musical Acoustics and a member of the executive council for the Illinois Section of the American Association of Physics Teachers.


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# Bass Drum Anonymous

By Bill Cahn

I admit it—I'm a bass drum. Specifically I am a concert bass drum, and I have a problem: I get no respect. Everyone uses me—but *that's* not the problem. The problem is that I am *soooo* carelessly used. I am used without a thought about how beautifully I could and should produce sounds. I am choked with towels and all sorts of mutes on my skin to

keep my voice from singing. My body is regularly stuffed with blankets, carpets and other materials—expressly for the purpose of keeping me from sounding my best.

Doesn't anyone remember how beautiful I used to sound in the days when I was considered so special that some of my players would devote their entire careers to me—me alone? They didn't put towels on my skin—ever! And I'm not speaking only of my concert bass drum sound. Don't they also remember how cool my resonant, undamped sound was in the jazz music of so many great drummers?

I get no respect. While all the other drums—timpani, tom-toms, congas, bongos, and even snare drums (sigh)—are tuned with care to get the most warm and resonant sounds, even when I am in their company, I am routinely ignored. The other drums don't seem to care about the ugly "thumps" I am forced to produce. In fact, they all seem to expect it, as if it's the only kind of sound I am capable of making.

I get no respect. More often than not, my T-rods are scattered every which way—as if nobody cares enough to keep my skins in tune. No wonder. Player after player may use me without even thinking about who else might have messed with my T-rods. One turns a T-rod here, another turns a T-rod

there, and pretty soon, I am unbalanced and out of tune with myself.

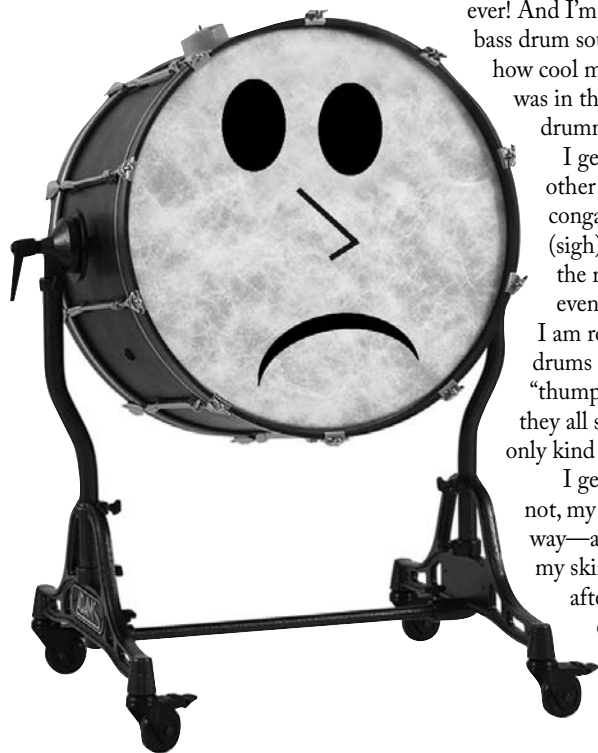
I get no respect. My skin is regularly struck in the center, where my tone is the least resonant. "Why?" I ask. The timpani are almost never struck in the center, because everyone knows that the resulting sound is choked, and a choked sound is almost always not the resonant sound that is most desirable. But for some reason, I am regularly expected to make this very kind of choked, non-resonant sound. Don't they know that my most beautiful resonant sound can be carefully shaped? It only takes a soft shaping mitten used with care to produce a good resonant sound of any length rather than a short ugly "thump."

I get no respect. I am almost always placed on a stand or suspended in a cradle, either one of which sometimes makes more sounds than I do, and rarely does anyone do anything about it. All of the rattles of casters, loose bolts, loose lugs, and more are simply accepted and ignored, and my beautiful sound is then forced to be paired with all of the added clatter. Don't they know that the clatter is heard, too?

I get no respect. I am so regularly played for the ugliest sounds. It is so unusual for the inherent limitations of my voice to be considered. A *fortissimo* in the music is not a request for an ugly, overplayed "whack." Don't they know that there can be beautifully loud and resonant sounds as well?

I admit it—I'm a bass drum and I have a problem: I get no respect.

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BECAUSE SOUND MATTERS

# The Secret Behind Herbert Brün's 'Moody Moments' for Solo Timpani

## A Revolutionary Approach

By Eric T. Shuster

Herbert Brün (1918–2000) lives on today in his compositions, poetry, and writings. In addition to being an advocate for new and experimental music, Brün questioned deep philosophical and psychological issues: the function of the arts in society, the significance of composition socially and politically, and the difference between language and thought. In 2000, at the request of Sylvia Smith, founder and editor of Smith Publications and Sonic Art Editions, Brün created a work for solo timpani, “Moody Moments.” This article will discuss some considerations for the interpretation of “Moody Moments,” including a revolutionary approach to the performance practice of timpani.

### LIFE AND WORK

Born in Berlin to a Jewish family, Brün studied piano and composition at the Jerusalem Conservatory and later under the tutelage of Stefan Wolpe.<sup>1</sup> He then moved about Europe,

conducting research on the possibilities of electro-acoustics in composition in Paris, Cologne, and Munich. Brün later became interested in cybernetics: the replication or imitation of biological control systems with the use of technology.<sup>2</sup> In the early 1960s, he was offered a professorship at the University of Illinois to work for the Center for Advanced Computation. With his interest in cybernetics, Brün abandoned traditional composition for a period of time to develop computer programs that make decisions normally left up to the composer. He referred to this work as “traces left by a process.”<sup>3</sup> The resulting works include his groundbreaking triptych of percussion pieces “Plot For Percussion,” “Touch And Go,” and “Stalks And Trees And Drops And Clouds,” all written in 1967. Brün lectured and composed until his death in 2000. “Moody Moments” was his final composition.

### BRÜN'S “MOODS”

Brün once termed his music “a product

of mood and visual concepts.”<sup>4</sup> “Moody Moments” presents complicated psychological emotions through the language of music and the visual art of performance. Here Brün examines the cyclical relationship of three mutual moods in succession, each represented in music by no more than a handful of measures and separated by fermatas. These moods are mentally dense and demand introspection; they are marked *brisk: cheerfully stubborn* (quarter note = 132), *ornery: maliciously stubborn* (eighth note = 176), and *sweet and false: maliciously patient* (quarter note = 72). In the performance notes, Brün describes “Moody Moments” as a “consequential piece” where the third statement or mood is a consequence or response to the first two.<sup>5</sup> In keeping with this idea one can conclude that a set of these three moods in succession combine to create one cycle. In total, “Moody Moments” contains five complete cycles.

### CONSIDERATIONS FOR INTERPRETATION

While there are clear indications in the score concerning rhythm, pitch, tempi, and to a lesser extent, articulation (accents and slurs are indicated), there is great leeway in interpreting “Moody Moments.” The performer has relative liberty over dynamics, mallet choice, stroke types, muffling, and so on.

The piece is composed for a set of four timpani tuned tritone, perfect fourth, tritone (F-sharp, C, F, B). If these pitches are unavailable to the performer, they may be transposed slightly as long as the intervals are maintained.<sup>6</sup> For the sake of this article, diagrams used will suggest the sizes of 32-, 29-, 26-, and 20-inch timpani.

### BRÜN'S INFLUENCE

As a pianist, Brün was sensitive to the audience's perception of the visuals of performance and often considered this aspect in his compositions. In “Just Seven For Drum” (1987), for example, he expounded upon the



Herbert Brün

PHOTO BY SYLVIA SMITH

sonic possibilities of a snare drum by creating a piece that showcased nine unique playing areas. He indicates that the piece be played with the performer in profile and the drum angled like a steel drum, in which the visual performance should be used to reinforce the sonic intent.<sup>7</sup> Furthermore, he states:

Listeners who occasionally find themselves listening to new experimental music frequently describe themselves as being lost. Although listeners are in a better position to declare this a problem and do something about it, composers and performers of new experimental music, who are aware of this fact, are also in a position to do something about it. Composers and performers can: (1) ignore

this fact and accept as fate that listeners will find themselves lost; (2) strive to make music less new and experimental so that listeners will find themselves in familiar surroundings; (3) avail themselves of advertisers' packaging techniques that can turn anything into a familiar thing; (4) treat performance as a context for teaching—wherein being lost is a necessary and temporary state—by inventing new ways of presenting new experimental music. Response (1) reflects no interest in social change; responses (2) and (3) go along with social changes that are part of the status quo; response (4) reflects an interest in creating social change that goes against the status quo. Response (4), treating performance as a context for learning, implies a shift of medium. A shift

"Moody Moments" by Herbert Brün, Page 1

## moody moments

for timpani solo  
and Sylvia Smith

Herbert Brün  
(2000)

*brisk: cheerfully stubborn*

♩ = 132



*ornery: maliciously stubborn*

♩ = 176



*sweet and false: maliciously patient*

♩ = 72



*brisk: cheerfully stubborn*

♩ = 132



Note: All accents are to be played forte!

1

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of medium from music to theater, for example, can be done in such a way that listeners become intrigued by experiment in music.<sup>8</sup>

Understanding Brün's keen awareness for visual concepts in "Just Seven For Drum" and his liberal ideas about the performance practice of new music led me to believe that I could dig deeper into "Moody Moments."

#### A BREAKTHROUGH

Upon studying "Moody Moments" it became evident that as Brün went through each cycle of moods, he would retain certain rhythmic patterns but invert his intervals, as if the four pitches were a chord now in inversion. By doing this, he paired musical patterns with his psychological patterns. Yet visually, with the timpani in their general orientation throughout the piece, sticking patterns were non-existent.

With a pause between moods, it seemed possible that the timpani could be reoriented at the conclusion of each cycle, just as the intervals were. In essence, rhythms would remain intact and perceptible through visual sticking patterns while the pitches would be inverted. With a total of five cycles the timpani would move full circle through its configurations: root position (F-sharp, C, F, B), 1st inversion (C, F, B, F-sharp), 2nd inversion (F, B, F-sharp, C), and finally 3rd inversion (B, F-sharp, C, F), before returning to root position at the conclusion of the piece.

In detail, the leftmost timpano would move counterclockwise behind the performer to the rightmost position at the end of each cycle, therefore "inverting" the pitches. Refer to Figure 1.

Throughout the work, the timpani will shift a total of five times, as illustrated in Figure 2.

#### A PATTERN

To greater understand the element of pattern in "Moody Moments," examine the relationship of *brisk: cheerfully stubborn* in the first and second cycles. Consider the timpani numbered from 1 through 4, the leftmost timpano being 1 and the rightmost timpano being 4, throughout each cycle. With the timpani reconfigured for the second cycle, the sticking pattern in the first four measures of *brisk: cheerfully stubborn* can be approached verbatim (see Figure 3).

#### CONSIDERATIONS FOR PERFORMANCE

While the addition of a visual pattern in "Moody Moments" is highly effective and engaging, a performer must likewise make considerations in preparing the piece under this interpretation. First, "Moody Moments" will work best when performed from memory, as music stands will inhibit the movement of the timpani. However, the reorientation of the timpani will generally encourage a slightly more idiomatic rendition of the work and

the repetitive sticking patterns will facilitate memorization.

Another point is that it may prove difficult to have a trap stand with additional mallets. One solution is to use a pair of sticks with several options for articulation (e.g., two-tone mallets, using the butt-end of the stick, etc.).

Finally, one must consider how they set up in relation to the audience. One approach is to set up in a way that, when reaching the final position, the performer will face the audience. In this case, the first position will be set loosely to that of the diagram in Figure 4. Naturally,

each set of timpani will differ, and this diagram should be taken as a mere suggestion.

#### CONCLUSION

Herbert Brün's "Moody Moments" mirrors the tendencies of human psychology through musical and visual patterns. In addition, the piece opens a new door in the performance practice of timpani with the possibilities of reorientation and the performer's relationship to the audience. Overall, this work leads the way to new and exciting potential for solo performance. And at last, reconsidering

Figure 1: Reconfiguration

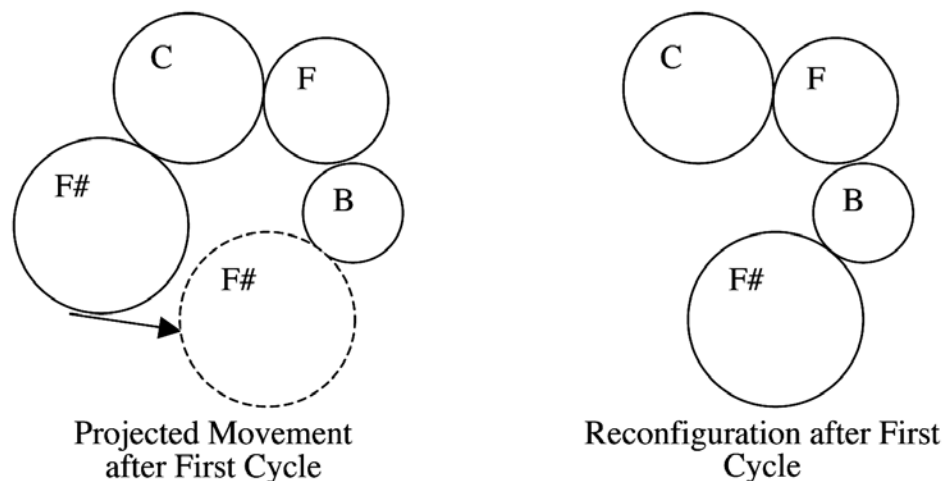


Figure 2: The 5 Positions

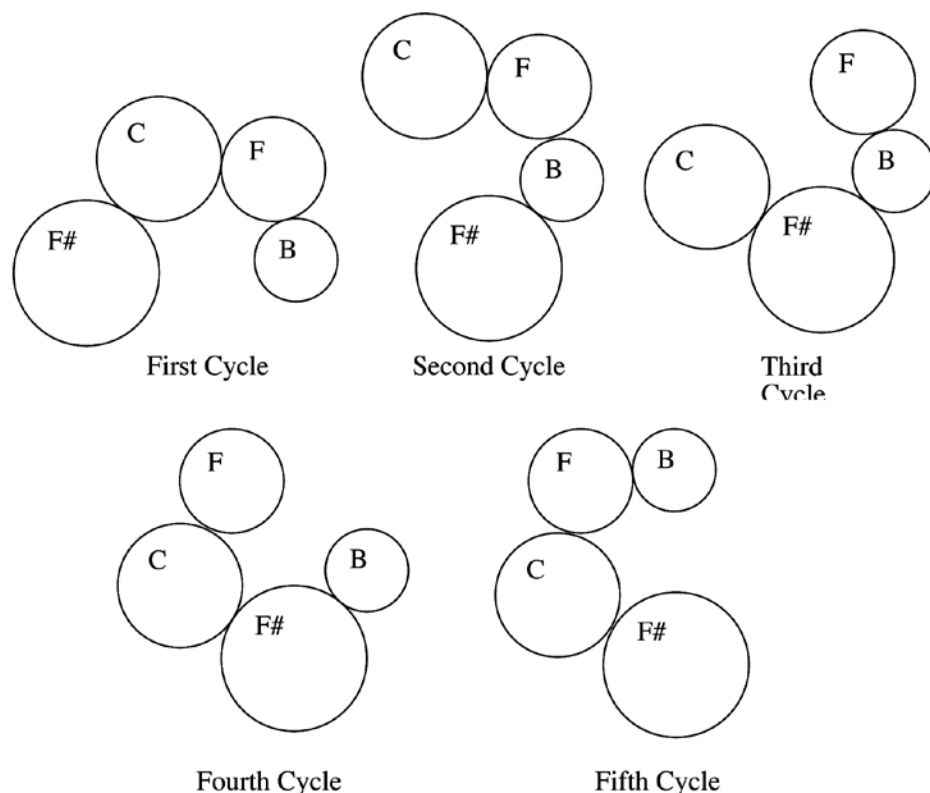
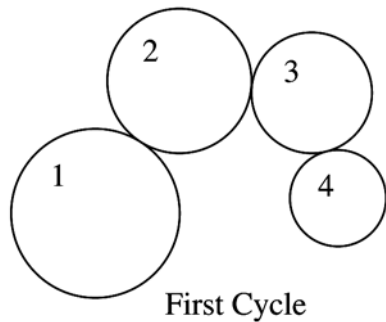


Figure 3: The pattern as seen in the first two cycles of *brisk: cheerfully stubborn*  
 First Cycle:



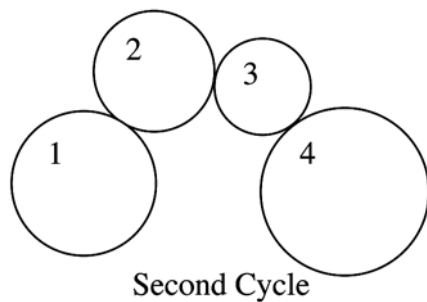
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Second Cycle (measures 1–4):



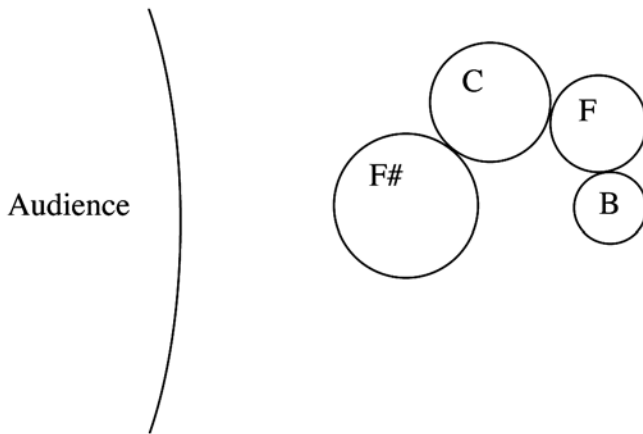
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Figure 4: Movement in Relation to Audience



Brün's music as "a product of mood and visual concepts," "Moody Moments" is just that.

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#### ENDNOTES

1. Whose other notable students include Morton Feldman.
2. *Encarta World English Dictionary* [North American Edition]. Microsoft Corporation, 2009.
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6. Ibid.
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8. From "Traces Left By Ten Dialogues." Herbert Brün, Mark Enslin. [www.herbertbrun.org](http://www.herbertbrun.org)

**Eric T. Shuster** is working towards a Master of Music degree at Louisiana State University under the direction of Dr. Brett William Dietz. In 2008 he graduated *Summa cum Laude* from Kutztown University of Pennsylvania with a Bachelor of Arts in Music, studying under Dr. Willis Rapp and Dr. Frank Kumor. PN

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Stoloff has created a collection of well-sequenced exercises utilizing all of these body drumming techniques and traditions, allowing the student to develop a large vocabulary of sounds and rhythmic patterns.

The book is divided into four units.

Unit I, "First Position," involves placing both hands on the stomach, side by side so that the fingertips almost touch. Exercises using eighth notes and eighth-note triplets follow, employing taps and slaps. Unit II, "Second Position," keeps one hand on the stomach while the other hand taps, slaps, or lightly punches the chest to produce a "thump." Similar exercises follow using these sounds.

Unit III is called "Third Position Using 16th Rhythmic Configurations." Here, all the previous techniques are used in sixteenth-note rhythms. A new articulation called the "cross-tap" is introduced in this unit as well. Unit IV, "Stylistic Considerations," applies all the techniques to specific grooves. These include sixteenth and swing eighth-note grooves along with other ethnic patterns like reggae, Afro-Cuban, samba, mambo, and several others.

Clear explanations and counting suggestions accompany every exercise. Those going through these lessons would certainly be able to use their own body very effectively as a percussion instrument.

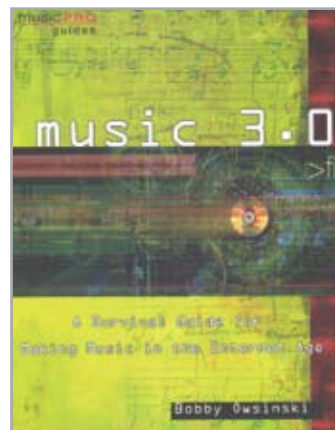
—Tom Morgan

### Music 3.0: A Survival Guide for Making Music in the Internet Age

Bobby Owsinski  
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Bobby Owsinski, an accomplished commercial music producer, composer, and recording engineer, provides indispensable insight for musicians navigating the complex and ever-changing music business in this book. It begins with a compelling history of the music industry from the early days of the record business to the modern digital monetized niche marketing of today.



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One of the fundamental messages of the book is that the music business is changing and musicians must adapt to new models and new ways of doing business. The information in this book is easily accessible, valuable, and informative for all musicians, regardless of the stage of their career or genre.

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—Eric Willie

### Morning Dance

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#### Self-published

Benjamin Wittiber made a name for himself as a composer with his marimba solo "Marimba Dance," recorded on Katarzyna Mycka's CD of the same title. As the title "Morning Dance" suggests, this solo for

4.5-octave marimba has a laid-back, yet funky groove. "Morning Dance" is in 4/4 with the same off-beat sixteenth-note pattern played constantly. The melody notes played above this syncopated ostinato break up the monotony while the jazz-influenced progressions create a relaxed atmosphere for the performer and audience. The piece lasts approximately five minutes and fits into an ABA structure. The repetition within each section and ostinato rhythms make this piece accessible to intermediate players looking to play an enjoyable, yet challenging work.

—Brian Zator

### Northampton

Gary Fieldman  
\$15.00

#### Tapspace

This marimba solo is meant for intermediate-level players to focus on interval stability utilizing various stroke types. As stated in the performance notes, Fieldman "utilizes the interval of the perfect fifth throughout to give the piece the open and resonant quality associated with that interval." In addition to constant intervals in both hands, eighth notes are played without break alternating between 3/4 and 6/8. While an open harmonic stasis is attained, there are three general motives used throughout with repetition and slight variations. However, there are no moments of silence, only ritardandos and accelerandos notated. The insistent eighth notes and lack of rhythmic variations will provide a challenge to younger players to hold down the accompaniment and bring out the primary motives.

—Brian Zator

### Watch the Melting Glaciers

Gary Fieldman  
\$32.00

#### Tapspace

This two-mallet solo for 4.0-octave marimba and piano is a seven-section work that lasts approximately five-and-a-half minutes. Written in a through-composed style, both instruments share the responsibility of communicating the character of this programmatic piece that is "loosely constructed around the subject of global warming." There is a balanced give-and-take narrative between both players and refreshingly smooth transitions between each section.

This piece will expose a marimbist to technical aspects such as unison runs with

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the piano player, single-note melodic ideas spread across the range of the marimba, and an extensive use of a 4:3 polyrhythm. While the 4:3 polyrhythm is used throughout the work, the music never gets stale, as Fieldman treats the polyrhythm as a vehicle to facilitate continuity, communication of a variety of musical moods, and even a metric modulation. Harmonically, there is a strong jazz foundation to the work, reminiscent of Dave Brubeck and Vince Guaraldi. For each instrument's 16-bar improve section, Fieldman includes transcriptions of solos heard on the enclosed audio and video recordings.

This piece is appropriate for an intermediate marimba player who is ready for the challenges that come with performing with another instrument in a solo and ensemble setting, master class, or recital.

—Joshua D. Smith

### Life on the River

III+

Kevin Romanski

\$6.00

#### Keyboard Percussion Publications

This short four-mallet work for low-A marimba combines interval changes, single alternating strokes, double laterals, and double verticals to musically depict the Sung dynasty 12th-century panoramic paintings of the same title. With shifting left-hand harmonies combined with single-line melody, this piece echoes moods and characters found in popular Schumann or Tchaikovsky "Album for the Young" transcriptions.

"Life on the River" is written with a folk-song quality that will prove listener friendly, while challenging for the performer. Melodic material is presented with extended eighth-note figures and interrupted with sixteenth-note runs and moving permutations. Harmonic dissonances are swiftly resolved with left-hand tonal shifts and step-wise melodic movement. This piece will provide a maturing marimbist with a rewarding technical and musical journey.

—Joshua D. Smith

### Intermediate Masterworks for Marimba Vol. 1 & 2

III-V

Ed. Nancy Zeltsman

\$35.00 each volume

C.F. Peters

The marimba, as we know it today, has been around for less than 100 years. Over the course of the 20th and 21st centuries, there have been several milestone moments in the history of the marimba that have helped people outside of our percussion bubble to see its potential. These moments include the 1940 premiere of the first marimba concerto, Paul Creston's "Concertino for Marimba"; Keiko Abe's three landmark marimba concerts in 1968–1971 performing music written solely for marimba without transcriptions; and the 1986 National Endowment for the Arts grant to commission four non-percussionists to compose marimba solos.

In my opinion, the recent project headed by Nancy Zeltsman and Shawn Michalek, *Intermediate Masterworks for Marimba Vol. 1 & 2*, is the latest milestone moment in the marimba's development.

Between 2006–09, Zeltsman and Michalek put together a consortium of more than 200 people and organizations to commission 16 world-renowned composers and fund an international composition contest to find eight more works that compile the 24 new works found in two volumes. The idea was for esteemed composers, who are mostly non-percussionists, to write great music that could be played by intermediate to professional players. Zeltsman and Michalek wanted to get great music into the hands of as many players as possible to then be performed for as many people as possible and to fill that void of intermediate-level marimba solos.

Some of the commissioned composers have written marimba music before, while other composers are writing for the instrument for the first time. The commissioned composer list in Volume 1 includes Robert Aldridge, Carla Bley, Anders Hillborg, Steven Mackey, Gunther Schuller, and Paul Simon. The winners of the composition contest in Volume 1 include Ed Haddad, Darren Robert Jones, Gaetano Lorandi, Osnat Netzer, Alvina Tan, and Derek Tywoniuk. The commissioned composer list in Volume 2 includes Louis Andriessen, Chen Yi, Fred Hersch, Betsy Jolas, Lyle Mays, J.K. Randall, James Rolfe, Steven Stucky, Chinari Ung, and Errollyn Wallen. The composition winners in Volume 2 are Jude Carlton and Kaori Okatani.

Both volumes have the same foreword and project history, including the consortium list, and each composer has a picture and short bio. Before each piece, there is a program note that explains the piece and that can be used for recital programs. Some works have additional performance notes. Several pieces last approximately two-and-a-half minutes, and two last a little over six minutes, but most of them range between three and five minutes.

As the project was defined as intermediate marimba works, composers were told that players should have one technical or musical challenge to work on within a piece. As Zeltsman states in the book, some of these pieces are a little tricky. Mackey told her, "I figure it's for the intermediate-player of the year 2050." While these pieces will provide a challenge to performers, both technically and musically, the time spent will be well worth the intrinsic and extrinsic rewards. Additionally, each piece offers a unique approach and style, so performers of all levels and interests will find pieces they gravitate towards.

These two volumes, sold individually, are a must-have for marimbists. Not only will these works find their way onto recitals in many different venues, these books mark a milestone moment in the

development of the concert marimba and its exposure and involvement within the entire musical world.

(A review of the corresponding CD of these works appears under "Recordings.")

—Brian Zator

### Four Dances for Marimba

IV

Gordon Stout

\$20.00

#### Keyboard Percussion Publications

Each of the four movements of Gordon Stout's "Four Dances for Marimba" could be performed separately as practice or recital pieces, but taken as a whole they represent a nicely diverse set. The writing is in Stout's signature style, reminiscent of his most well-known music for marimba—"Two Mexican Dances," "Astral Dance," and more recently, "Sedimental Structures"—with open voicings, interesting articulations, flowing and irregular ostinati, tonal yet highly chromatic lines, and angular/quirky gestures.

While the player must possess facile four-mallet technique—good control of double lateral strokes and agility in changing intervals with double vertical strokes—the pieces are not as difficult (as Stout himself notes), as some of his recent music. Overall, the collection will make an excellent addition to any advanced high school or collegiate recital.

—John Lane

### Peach Dance

IV

Gordon Stout

\$8.00

#### Keyboard Percussion Publications

This is an energetic new work for solo 5.0-octave marimba. It is dedicated to Tony McCutchen and the University of Georgia Percussion Studio, so perhaps the use of the word "peach" in the title is a reference to the state of Georgia. Approximately three minutes in length, much of the piece is comprised of recurring motives in 6/8, often juxtaposed by shifts in tempo and dynamics. Students must be comfortable with double vertical strokes (often in constant intervals) and quick double lateral strokes in the left hand, as these techniques are used throughout the piece.

As with many of Stout's works, interpretive markings (tenuto, slurs, etc.) are very detailed, requiring careful attention on the part of the performer. "Peach Dance" would be suitable for intermediate to advanced undergraduate students, serving as an introduction to Stout's other works, such as "Rumble Strips," that use similar performance techniques.

—Jason Baker

### Four Episodes for Marimba, Volume 2 (no. 5–8)

V

Gordon Stout

\$18.00

#### Keyboard Percussion Publications

These four "Episodes" (2006–07) are a continuation of Stout's first volume of "Episodes" (1994–95). A 5.0-octave ma-

rimba is required for all four "Episodes." Each piece is different stylistically, and each focuses on particular aspects of contemporary four-mallet technique. No. 5 (sweetly and languorous) stays on the softer end of the dynamic range, and uses melodic double verticals over a flowing double lateral accompaniment pattern. A more vertical middle section uses double verticals and single notes with changing meters and hemiola effects. No. 6 (tango) is more lively rhythmically (mixed meters, borrowed divisions, tempo changes, more rhythmic subdivisions), and uses double verticals (four-note chords) and double laterals. No dynamics are indicated, only accents. No. 7 (expansively and expressive) is a four-voice chorale in 3/4 (with a few meter changes). Dynamics are clearly indicated, including many "hairpins" to enhance the phrasing. No. 8 (moderately) again uses extensive meter and tempo changes. Double verticals, single alternating, and single independent strokes are used in a variety of melodic and accompaniment figures.

These works are a combination of Stout's musical and idiomatic approaches to marimba composition and performance. Recommended for study and concert performance for advanced marimbists.

—John Baldwin

### Impressions of Giza

V

Christopher Swist

\$12.00

#### Keyboard Percussion Publications

This seven-movement work for 4.5-octave marimba solo progresses through its movements as if on a journey. The journey introduces several Egyptian pharaohs of the fourth dynasty, such as Menkaure, Khafre, and Khufu. The piece concludes with a programmatic exit—"The Nile."

Excluding the fourth movement, "the Sphinx," all music is written without meter. This requires a great deal of maturity from the performer to allow the events to occur with proper separation and length. From a technical standpoint, the performer must have great four-mallet facility and be able to execute one-handed rolls, fast linear passages with only two mallets, and swiftly move between double-vertical chords.

"Impressions of Giza" is appropriate for the intermediate university percussionist. Difficulty will lie not only in the technical vocabulary, but also in the performer's delivery of the narrative material.

—Eric Willie

### Marimba Sonata

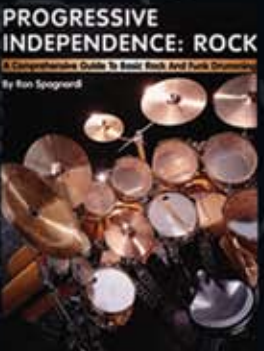
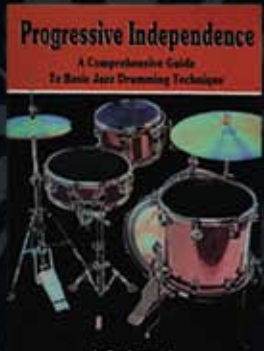
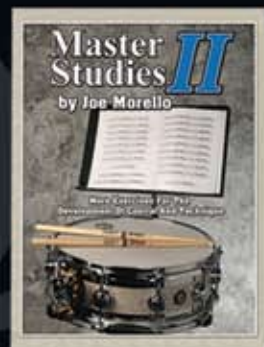
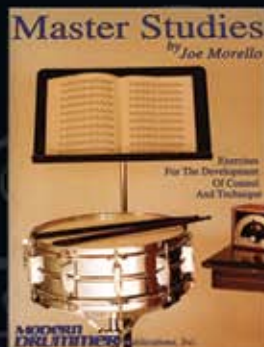
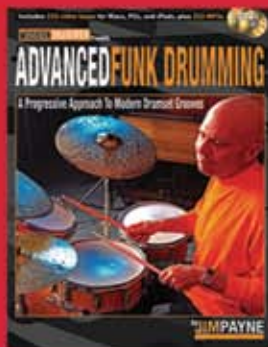
V

Dexter Morrill

\$11.00

#### Chenango Valley Music Press

Dexter Morrill is one of the pioneering composers in computer music, but "Marimba Sonata" is a purely acoustic piece utilizing four-mallet technique on a 5.0-octave marimba. Marked as Steady and Intense, players might find "Marimba Sonata" difficult to learn when seeing



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the music for the first time, due to a lot of meter and grouping changes as well as plenty of accidentals. However, after playing the piece, one can find repetitive sections.

Even though Morrill titles the piece as a "sonata," it only contains one movement and is not written in a typical sonata form: exposition, development, and recapitulation. The piece can be divided into an A, A', B, A, C, B, and Coda form, which is closer to a sonata-rondo form.

Since Morrill is not a marimbist, "Sonata" is not as idiomatic as most marimba pieces written by marimba players. There are a lot of big jumps, fast double stops, awkward playing positions for some chords, and big distances between both hands while playing wide intervals. The left hand is required to play one-handed rolls in a few spots, and both hands require a firm grip for playing many octaves.

Despite having seven different sections, "Marimba Sonata" has a nice flow and intense quality that will keep audiences engaged.

—*I-Jen Fang*

### Michi Paraphrase

V

Keiko Abe

2,100 Yen

### Xebec Publications

Keiko Abe creates her music based on lyrical melodies and folk tunes, flowing ostinatos, and improvisation. Recently, she has been publishing some of her older works in new formats while relying on these foundational compositional tools. "Michi Paraphrase" is based on her often-performed 1980 marimba solo "Michi." Abe has added thicker harmonies, a wider variety of sections, and a more defiant ending, compared to the soft fade in the original.

Even with the added textures, the primary themes of the original are still audible. Abe has abandoned the form of "Michi," opting for quicker transitions between sections and using various themes in new ways. For instance, the Risoluto section interrupts the tranquil opening theme and is also used in a chorale setting. The middle theme, which is a variation of the beginning, is presented as a powerful song that leads smoothly into new material taken from the Risoluto section. A slight pause before the end sets up for a strong build and exciting run in the last measure.

This piece reminds me of Abe's "Marimba d'Amore," due to the varying texture changes, dissonances, cantabile sections, and the build into the end. However, with the use of the "Michi" themes, "Michi Paraphrase" will bring a sense of nostalgia to those who know the 30-year-old original. This piece lasts approximately seven minutes, requires a 5.0-octave marimba, does not include alternative suggestions like some of her other pieces, and has a very short errata

correction for page nine. (Note: this piece is not yet available in the United States and can be purchased through Komaki Music in Japan at support@komakimusic.co.jp.)

—*Brian Zator*

### Prelude Op. 3, No. 14

(alternate version)

V

Kevin Romanski

\$8.00

### Keyboard Percussion Publications

This piece is an addition, but available for separate purchase, to Romanski's "Preludes, Op. 3." This collection was reviewed in the [August 2006 issue of Percussive Notes](#), and this piece is a clear extension of these works.

Romanski has an affinity for piano music and this prelude is no exception. This two-and-a-half minute piece is dripping with Romantic passion with a soaring melody line and rapid arpeggios running up and down the keyboard. Based loosely around C-sharp-minor, the work uses the same sextuplet arpeggio pattern throughout while the melody is usually played on the last three notes of the bar, releasing on beat 1. This same pattern is constantly repeated, but through various progressions that migrate back to tonic. The few moments of the melody moving down chromatically provide a gentle repose to set up eventual motion to the high tessitura of the marimba.

Talented marimbists looking for piano-like preludes will enjoy the challenge of this work, and if you like the popular Pius Cheung marimba etudes, you will definitely enjoy the lesser-known works of Romanski.

—*Brian Zator*

### Stretch

V

Brian Blume

\$16.00

### Tapspace

"Stretch" is a dynamic new work for 5.0-octave marimba. Programmatic in nature, the contrasting sections are intended to represent aspects of daily life. This is described in the composer's program notes, which state, "Much of the piece is characterized by a constant pattern, or slight variation of this pattern, meant to connote the typical 'daily grind' that many of us experience. Throughout the piece are some short moments of stretching outward on the keyboard, after which things return as before, or the music moves towards a moment of victory, a positive result of being stretched."

Idiomatically written, Brian Blume provides many sticking indications throughout. The performer should be comfortable with multiple aspects of four-mallet technique, including independent ("one-handed") rolls and permuted sextuplet rhythms. Tonal and often rhythmically driving throughout, this solo shares stylistic similarities with the music of

Mark Ford. This piece is well suited for an advanced undergraduate recital, as it will be engaging both for the performer and a diverse audience.

—*Jason Baker*

### Liquid Bars [Lâminas Líquidas]

VI

João Pedro Oliveira

\$30.00

### Keyboard Percussion Publications

"Liquid Bars" is an advanced work for solo marimba (4.3-octave) with electronics commissioned by the Câmara Municipal de Matosinhos and written for Pedro Carneiro. João Pedro Oliveira is an award-winning Portuguese composer interested in exploring the interactions between acoustic and electroacoustic sounds.

The electronic sounds are superb and blend well with the acoustic sound of the marimba. The tape part is clearly notated on the score, indicating interactions with the tape and the gestures and rhythmic/pitch content of the electronic sounds. On the whole, the music is notated in a traditional manner, with various freedoms (including improvisation) and other effects explained clearly in the notes.

With the help of the electronics, Oliveira imagines a marimba with "bars made of a non-solid material... the percussion of the mallets on this instrument would make it change its form, oscillate, resonate in different manners, and even break itself, or fall apart... the performer and the instrument would have the possibility of dividing themselves into two or more instruments and performers, and all play against each other, making more complex polyphonies, or musical structures."

"Liquid Bars" is a highly virtuosic work suitable for graduate students and professional recitalists. It is an intellectually stimulating work, especially with the above sonic "vision." Because the performance will require much coordination with the tape, rehearsal sections are included as separate tracks on the CD with the score. Performers interested in combining percussion with electronics should explore this composer's music.

—*John Lane*

## KEYBOARD PERCUSSION ENSEMBLE

### El Paso Waltz

II

Brian Slawson

\$30.00

### Tapspace

This is a short keyboard quartet scored for one glockenspiel, one vibraphone, and two marimbas. The two marimba parts can share a low-A marimba when necessary. This cute and simple quartet is written in 3/4 without a key signature or accidentals. Only two mallets are needed for all the parts.

The melody line is carried by the vibraphone and is accompanied by the two

marimba parts: one outlines the chords and one provides the bass. The glockenspiel gives a nice color in the ensemble. Slawson provides performance notes in the score to help players understand the feel and rhythm of the piece, and includes rehearsal tips for the learning process. This piece comes with a full, bound score and includes a CD containing an audio recording and all individual parts available for printing. This is a good learning repertoire for a beginning-level keyboard percussion ensemble.

—*I-Jen Fang*

### Two-Part Three-Pack: Three Bach Inventions for Mallet Duet

III

J. S. Bach

Arr. Brian Slawson

\$30.00

### Tapspace

This marimba duet arrangement of three of Bach's two-part inventions is a great choice for instructors looking to provide some historical perspective and chamber music experience for students of all levels. Originally written as pedagogical keyboard literature by Bach, this two-mallet marimba duet version functions in much the same way. Slawson's arrangements include dynamic suggestions and stickings, which provide a good starting point for interpretation.

The treble line is playable on a 4.0-octave instrument, while the bass part requires a 4.3-octave instrument, making it accessible to most percussion studios. \$30.00 seems an extravagant price for an arrangement of music that can easily be found in libraries and for free in online historical score databases. However, the score comes packaged with a CD containing recordings of all three works, as well as printable parts for each of the three inventions, which does enhance the value of the printed score.

—*John Lane*

### Concerto in A Minor: "Allegro" from Concerto for 4 Harpsichords and Strings

IV

J. S. Bach

Arr. Brian Slawson

\$35.00

### Tapspace

This transcription scored for a percussion sextet requires a glockenspiel, xylophone, vibraphone, and three marimbas no larger than 4.3-octaves. This piece can also be performed with one 4.3-octave and one 4.0-octave marimba with two parts sharing one instrument. This is a lively two-and-a-half minute piece that is full of beauty and harmonic depth as only Bach can produce. Slawson does a wonderful job of translating Bach's music into an appropriate idiomatic rendition for mallet percussion instruments.

While there is demand from all the voices, the marimba 1 part requires a player that can effectively "take the reins" by executing virtually unending sixteenth-



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note runs and multiple dynamic shifts. Slawson's arrangement provides musical interest for each voice and treats each part with equal weight in terms of textural contribution, variety, and effective use of each instrument's respective range and tessitura.

This piece will challenge players and conductors alike to fine tune their ensemble listening skills. This arrangement could prove an effective opener for a percussion ensemble concert at the high school and college level.

—Joshua D. Smith

#### **Dr. Gradus ad Parnassum** IV

Claude Debussy  
Arr. Michael J. Britt  
**\$35.00**

##### **Row-Loff**

"Dr. Gradus ad Parnassum," originally part of Debussy's suite for solo piano entitled "Children's Corner," is arranged here for mallet ensemble: bells, chimes, two vibraphones, and three marimbas (one being a 5.0-octave instrument). All parts require two-mallet technique, although some players may want to use four mallets to play the marimba arpeggios.

The arrangement follows the original piece closely, and works well with this instrumentation. The work is full of arpeggios, which makes it difficult for inexperienced keyboard players, but these patterns are often quite repetitious, so players may find it easier to play than they expect. The bells and chime parts are much easier, made up mostly of half and whole notes.

This is a good work for an ensemble with a variety of levels of keyboard experience.

—Tom Morgan

#### **Island Spinning** IV

Rich O'Meara  
**\$35.00**

##### **Keyboard Percussion Publications**

"Island Spinning" is a colorful new work for keyboard percussion quartet. Scored for three marimbas and vibraphone, two of the marimba parts can be played on a single 5.0-octave instrument. The vibraphone and third marimba part require two mallets, while the other marimba parts use four mallets.

Tonal and minimalistic in nature, the piece uses repetitive motives in each instrument. The work begins with a sixteenth-note ostinato in one of the marimba voices, and slowly achieves a mesmerizing effect through various interlocking rhythms as the other instruments enter. In addition to technical considerations, the performers must be sensitive to balance, mallet choice, and dynamic pacing. While some of the material may appear challenging to younger players, the repetitive nature of the individual parts could make this piece accessible to a wide variety of performers, from advanced high school to intermediate college percussion ensembles.

—Jason Baker

#### **Innsbruck Variations** V

Dexter Morrill  
**\$45.00**

##### **Chenango Valley Music Press**

This challenging 17-minute keyboard percussion quartet with pre-recorded CD accompaniment is scored for two marimbas, vibraphone, orchestra bells, chimes, and xylophone. This contemporary-sounding composition will challenge the individual and collective musical skills of mature percussionists. Its overall musical impact is eclectic in that its musical styles are quite diverse, from a unified ensemble sound to improvisatory sections that engage the skills of each performer (in movement three) utilizing a blues scale.

The CD accompaniment has a synthesized orchestral quality to its sound production. The composition requires a conductor for coordination with the live quartet and the CD accompaniment. Mature four-mallet technique and extended-range marimbas are necessities for this graduate-level composition.

—Jim Lambert

#### **Liebesträume no. III** V

Franz Liszt  
Arr. Tomer Yariv

**\$16.00**

##### **Innovative Percussion**

Originally composed for solo piano, this arrangement is scored for vibraphone and 5.0-octave marimba duet. Written for the PercaDu percussion group, this work presents challenges to be met by advanced students and professional performers.

Both parts require the performers to be comfortable with chordal and independent four-mallet techniques, with the marimba part requiring the greater amount of dexterity. Aside from technical complexities, the most significant challenge lies in addressing the rubato and flexibility with which the piano version is performed.

Tomer Yariv scores much of the "right hand" material in the vibraphone, with the arpeggiated accompaniment in the marimba. While interpretation of this music by a single performer at the piano is difficult in its own right, extra special care must be taken here, as the hands are "split" between two performers. Both players must be in total agreement as to any use of rubato, without which the piece risks losing much of its character. This work is appropriate for an advanced college or a professional percussion ensemble.

—Jason Baker

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### **PERCUSSION ENSEMBLE**

#### **Escape from Pirate Cove** II

Jeremy Kane  
**\$35.00**

##### **Row-Loff**

This easy percussion piece for 12 players

in based on a two-bar C-minor "nautical" theme in 4/4. Geared for the junior high ensemble, it is scored for bells, xylophone, marimba, chimes, two timpani, two snares, bass drum, crash cymbals, suspended cymbal, gong, triangle, and tambourine. The keyboard parts require only two-mallet ability, the marimba parts are all written in treble clef, and the other percussion parts should not be difficult for the average players. At under three minutes, its catchy melody is appropriate for a contest or concert piece or to teach basic skills.

—Terry O'Mahoney

#### **Odd Duck** II+

Brian Slawson  
**\$30.00**

##### **Tapspace**

This percussion quartet is scored for orchestra bells/xylophone, two marimbas (or one low-A instrument), and triangle/temple blocks. It is written in 5/8 (3 + 2 throughout) and marked "playfully" at eighth-note = 210. Each part consists mostly of eighth notes with some sixteenth notes and sixteenth triplets occurring. Phrasing and dynamics are carefully notated, as well as the occasional "staccato" phrase in the marimba parts. Part I switches rapidly between xylophone and bells; perhaps an additional player would be appropriate in some cases. All three keyboard percussion parts include double stops. The marimba parts include extensive ledger lines. The work alternates between tonal areas on E and B-flat, with a surprising final cadence on A!

The package includes a score plus a CD-ROM with parts and an MP3 recording. Recommended as a pedagogical and performance piece for developing percussion quartets of any age level.

—John Baldwin

#### **Amalgame** III

Laurent Jacquier  
**€34.50**

##### **Editions Francois Dhalmann**

The French word "amalgame" is defined as a mixture or blend. Used as the title for this work, Laurent Jacquier uses basic ideas of instrument combinations, over-the-barline accent patterns and layering as a way to create a mixture of sound. These concepts and the use of repetition help to establish a solid foundation for the piece to stand on.

The marimba, bongos, and tambourine trio theme presented at the beginning is repeated throughout the piece to signal a new section or transition to something different. The ABA form follows a slow-fast-slow tempo, with the marimba and vibes providing the primary melodic lines and rhythmic drive. Other instruments such as the bongos and tambourine provide counter-rhythms while the bass drum, cabaça, bells, timpani, and snare drum provide color and accents. The piece lasts approximately five minutes and will

work well for an intermediate high school group.

—Brian Zator

#### **Promenade and Ballet of the Chicks in Their Shells** III

Modest Mussorgsky  
Arr. David Steinquest

**\$35.00**

##### **Row-Loff**

David Steinquest appears to have another "hit" arrangement—this one for orchestra bells, xylophone, vibs, two marimbas, and percussion (bass drum, snare drum, suspended cymbal, triangle, and ratchet). The marimba parts can be played on one instrument; marimba two only goes down to 4th-line F. Dynamics and phrasing are clearly indicated in the "Promenade" (lots of slurred rolls for xylophone and marimba). At a quarter = 154, some rhythmic patterns will demand extra rehearsal attention: afterbeats, grace notes, and "hocketing" motives between instruments.

This is an interesting, challenging, and faithful arrangement of a section from "Pictures at an Exhibition," suitable for intermediate percussion ensembles, especially as an encore piece.

—John Baldwin

#### **Stormbreak** III

Jim Casella  
**\$48.00**

##### **Tapspace**

Written as a follow-up to his popular percussion ensemble piece "Technology," "Stormbreak" is a creative new work for beginning to intermediate percussion octet. The score exists in two versions: as a stand-alone chamber piece and as a feature for percussion octet with wind ensemble. The percussion parts are exactly the same in each version.

All of the percussion instruments are common to public school music programs, and the wind ensemble scoring is accessible to middle school and/or high school students. While some syncopation is used in the wind parts, it is almost always presented in unison with the percussion. The percussion parts are written with the varying levels of students in mind, with more advanced parts having solo passages and other parts focusing on repetitive ostinatos.

In addition to its potential in scholastic band programs, this piece would hopefully be appealing to directors of honor bands or all-region events as a showcase for the percussion section with limited rehearsal time.

—Jason Baker

#### **Tale of the Dragon** III

Brian Slawson  
**\$30.00**

##### **Tapspace**

This ensemble for young percussionists includes both melodic and un-tuned percussion instrumentation. Keyboard instruments include bells, two xylophones,

and five bass bars tuned to B, D, E, F, and G. The non-pitched colors include wood and metal colors. The only drums required are a tom-tom and bass drum. The composer presents two suggested instrument arrangements and recommends that additional pitched instruments be placed across the back of the setup.

The ensemble opens with a brief statement between the tom-tom and bass drum, and quickly presents the main melodic figure on the xylophones. This statement is composed of double stops of open 4ths and is modal in sound. This opening statement is followed by a brief interlude on the non-pitched instruments, then returns to the same melodic tune, but this time adding the bells.

The piece lasts only two minutes, but the creative combination of having the melodic and rhythmic textures will not only provide excellent training, but will sound good to audiences. There are only single-note figures required for the drum sounds. The notation of double stops on the melodic instruments will provide excellent training for young students.

Tap-space provides no parts, but includes a CD that enables one to download the parts, and also contains a recording of the piece.

—George Frock

### Jerusalem 1099 III+

Brett Jones

\$14.95

#### HoneyRock

“Jerusalem 1099” sonically depicts the crusaders’ capture of Jerusalem in 1099, and is scored for four toms, brake drum, cymbal, cowbell, bass drum, and six bowls. It is divided into three continuous sections and is printed with a large, landscape orientation that opens up in its entirety, which allows for performance without page turns.

The first section, “March,” consists of *fortissimo* drum calls followed by rests or cymbal sustains, echoes of rhythmic fragments, double-stroke rolls, and repetitive themes and accent groupings appropriate for the musical storyline. A majority of this first section features accented sextuplets on cowbell and brake drum, which audience members will experience as a unique sonic voice in the world of solo multiple percussion. With a great deal of focus on rudiments and marching-type accent patterns in this first section, high school and college performers with marching snare drum and tenor experience will be comfortable with the rhythms and the around-the-drum movements the piece demands.

After several metric modulations, the music morphs into the second section, “Battle.” This section combines prior sextuplet themes with *piano* bass drum eighth notes that serve as the heartbeat of the battle underneath *forte* drum hits and blows. The final section, “In Paradisum, Jerusalem,” functions as the musical after-

math and is played on ringing bowls. This musical calm-after-the-storm quotes a traditional Latin burial antiphon to bring the battle to a serene rest.

—Joshua D. Smith

### Children’s Medley III-IV

J.S. Bach, Albert Elmenreich

Arr. Brian Slawson

\$35.00

#### Tap-space

This is a medley of three familiar pieces, found in many educational piano collections. The first two quotes are found in J.S. Bach’s “Notebook for Anna Magdalena.” The final tune is by the German composer Albert Elmenreich.

The three tunes are presented by an ensemble of six percussionists, performing on an array of keyboard percussion instruments, plus some interesting accessory textures that include two alarm clocks, temple and woodblocks, brake drums, cowbells, triangle, and a ratchet. Player 5 performs on three timpani, glock, tambourine, and brake drums. The keyboard instruments include two glocks, vibraphone, xylophone, and two marimbas (a 4.0-octave and a 5.0-octave instrument) There is also a drumkit part which, in addition to the standard instruments, calls for triangle, woodblock, a ratchet, and one of the alarm clocks.

The piece opens with a four-measure vamp in D major and moves to the first tune. Anyone who has studied piano will recognize this familiar tune. Even with repeats, the tune lasts only 31 measures. At this point it segues to the “Minuet in G,” which is not in G major. It concludes with a fermata, and immediately goes to a quick 2/4 piece in F. This is referred to as “Spinning songs,” and this is where the extra toy percussion parts have fun.

This publication is an excellent source for training young percussionists. Tap-space includes a CD from which you can download parts. The familiar tunes will be received well by audiences and players.

—George Frock

### 1st & 10 III-IV

John R. Hearnest

\$30.00

#### Row-Loff

This publication presents some unique percussion colors and will be entertaining to audiences of all ages. Employing a title that is a football term, the players have to use several visual and sound effects that will only be possible when dressed in full football attire, including helmet and shoulder pads. Also included is one performer taking on the role of a coach, and another dressed as a referee. As expected, there is some theater involved, as well as humor.

The percussion sounds are primarily produced by the hands striking various parts of the uniform (shoulder pads, helmet, thigh pads, etc.). There are notated speech patterns that feature the coach,

the players, and the referee. These are produced in rhythmic patterns, which are clearly notated.

This ensemble, although written for young players, could be a success for more advanced players wanting to perform a four-minute encore or novelty piece.

—George Frock

### Dystopia IV

Jim Casella

\$45.00

#### Tap-space

“Dystopia” requires 15 performers and a large arsenal of instruments including, but not limited to, four timpani, piano, two vibraphones, two marimbas, and a waterphone. The term “dystopia” describes an ominous, bad, imaginary place, and Jim Casella has done an excellent job of painting this picture for the listener.

After a brief introduction of descending tritones, the piece accelerates into an aggressive 5/4 section, grouped into a palindromic 3-2-2-3 ostinato. Tension is maintained in this section through tightly spaced chords and cleverly composed accessory percussion integration.

In the subsequent section, “Creepy,” there is a simultaneous presentation of sixteenth-notes and eighth-note triplets in half-steps by the mallet instruments floating over bowed cymbals, bass drum “growsl” with a rubber ball, and the ethereal waterphone. An intense, but brief, allegro section follows with aggressive, hocketed motifs in the percussion sections. The piece concludes as it began, with the descending tritones now presented in augmentation.

“Dystopia” is a well-orchestrated percussion ensemble. Casella has done a masterful job of composing for percussion orchestra, maintaining equality between the accessory percussion and mallet parts. “Dystopia” is appropriate for the advanced high school percussion ensemble and requires multiple-mallet technique from the vibraphone and marimba players.

—Eric Willie

### Prelude and Rondo alla marcia, Op. 59 IV

Raymond Helble

\$75.00

#### Keyboard Percussion Publications

“Prelude and Rondo alla marcia” was commissioned by the Texas Christian University Percussion Ensemble, Dr. Brian West, director. It is a brief work for a percussion “orchestra” of 12 players. The instrumentation includes crotales, vibraphone, cymbals, chimes, xylophone, two 5.0-octave marimbas, three 4.3-octave marimbas, timpani, snare drum, and concert toms.

Helble’s percussion music is well known for its technical demands and highly contrapuntal and tonal writing. The first movement is a prelude, as the title suggests, and consists of arpeggiated figures that pass around the ensemble. The second movement is a march in a rondo

form. Helble notes that the second movement is more “aggressive” and “punchy” than the prelude. The composer also notes “that this movement shows off to good effect the technical adroitness of the ensemble while also showcasing a richness of sonority that can be achieved with a bit of strategic scoring.”

The work is challenging, but accessible to a strong undergraduate ensemble seeking to showcase a large number of players.

—John Lane

### sous la foudre, un bruit de rosée, coule dans les bambous IV

Richard Perrin

€16.60

#### Éditions François Dhalmann

The title of this five-minute percussion duo loosely translates to “under the lightning, a noise of dew, flows in the bamboo.” In accord with the title, this piece is equally artistic in its musical personality. In spite of drumset toms that are used for only five measures, the piece is primarily composed in two halves, the first half consisting of ethereal cymbal and tam tam sustains that accompany vibraphone notes played with fingernails and knuckles, while the second half is a duet for vibraphone and 5.0-octave marimba set in an impressionistic style.

Perrin calls for an assortment of creative musical moments like triangles dipped in water and necklaces draped over the vibraphone bars which, when combined, promise to create a percussive soundscape that will prove pleasing and memorable for audiences. The second half begins with a melodically fragmented duet that increases in thickness and animation as it progresses from sparse quarter notes to block chords, chords with thirty-second runs, and unison triplet and sixteenth-note chords.

The score directions are entirely in French but can be deciphered using various online translation websites. This piece requires performers who are sensitive to artistic musical interpretations and technically savvy in areas of blend, balance, and projection with four keyboard mallets.

—Joshua D. Smith

### Winter: From the Four Seasons IV

Antonio Vivaldi

Arr. Brian Slawson

\$40.00

#### Tap-space

The first movement from Antonio Vivaldi’s “Winter: Four Seasons” violin concerto is one of the more well-known portions of these masterpieces. Brian Slawson has orchestrated a large keyboard ensemble to bring this work to the percussion world. He uses ten performers playing four marimbas (three if two players share), two glockenspiels, vibraphone, crotales, chimes, high and low sleighbells, and a 32-inch timpano.

Faithfully transcribing the original into the four marimba parts with player one as

the solo voice, Slawson uses the metallic instruments as supporting color, filling out the continuo part in the vibes and rhythmic stability in the sleighbells. The solo part has rapid scalar passages and several skips that can be handled by talented high school students and most college students. With some work on a few bars at the end, most high school students could play the accompanying parts, even though the tempo is brisk.

This piece is on Slawson's album *Bach On Wood*, with a flute playing the solo part, but this particular arrangement has the marimba taking the lead line.

Although the colors suit the piece very well, only the first movement has been arranged, and it is short for a featured solo, lasting just under four minutes. Slawson's orchestration of the entire composition would have been a welcomed addition to this publication.

—Brian Zator

### Marimba Splash V

Eckhard Kopetzki

€46.00

conTakt Musikverlag

"Marimba Splash" is written for two marimbas (one 5.0-octave and one 4.3-octave) and four percussionists. Each percussionist uses a variety of instruments including tam tam, China cymbal on timpani, snare drum, splash cymbal, tomtoms, spiral trash cymbal, muted gongs, bass drum, crash cymbal, ice bells, temple blocks, bongos, and China splash cymbal.

The work begins and ends with a slow tempo and ethereal sounds from a variety of instruments. The majority of the piece, however, consists of a quick tempo, frequently shifting meters, and intense rhythmic energy from all of the players. The two marimba parts require advanced performers, as both parts are characterized by frequent shifts between permutations and double vertical strokes throughout the range of the instruments.

While challenging, the marimba scoring appears to be idiomatically conceived, offering a worthy payoff for any graduate student or professional marimbist who invests time in learning these parts. The

percussion scoring, while subject to the many shifting meters, is less complex than the marimba parts and are suitable for an advanced undergraduate percussion ensemble.

—Jason Baker

### Sweet Bach V

Alan Chan

\$30.00

HoneyRock

The first movement of Alan Chan's "Sweet Bach" was chosen by Brett Dietz for the PASIC 2009 Percussion Ensemble Literature session. Attendees were able to hear a small sample of this interesting and quirky percussion quintet.

As the title suggests, each movement uses direct quotes, styles, and themes from Bach's music. The first movement, "Fugue Islands," combines the "Cello Suite I – Prelude" and the "Goldberg Variations – Aria" simultaneously and separately to create a counterpoint prism. The second movement, "Gavotte-Salsa," uses a primarily Baroque melody line played with a Cuban dance feel to create a lively, syncopated dance. The third movement, "The Skeleton Dance," uses Bach's "Orchestral Suite No. 1" and the "Dies Irae" together for a fast-paced closing movement. The "Dies Irae" enters in the middle of the work and is played in half time with the melody continuing with the original tempo to keep the momentum driving through the entire movement.

While Chan uses thick textures throughout the entire piece, and the accompanying material is not what you would expect with Bach, the themes are usually very clear, which give the piece the intended character. Unexpectedness and intriguing orchestrations make this 15-minute work challenging and rewarding. All five players, except player five who only plays marimba, have a moderately sized multiple-percussion setup with five to seven instruments each. The only instrument concern is having both a 5.0-octave and 4.5-octave marimba. The steel drum part for player four can be played on vibes.

—Brian Zator

### The Wave Impressions V

Keiko Abe

4,200 yen

Xebec Publications

"The Wave Impressions" is based off Keiko Abe and Kaoru Wada's "Marimba Concertino—The Wave" for solo marimba and four percussionists. "The Wave Impressions" is written as a shorter version of "The Wave" and as an arrangement that uses fewer two percussionists rather than four. Overall, the piece works very well on its own, and knowledge of the former is not required to appreciate "The Wave Impressions."

The primary difference between the two works is that this piece starts about five minutes into "The Wave," so the big

introduction and shouting sections have been omitted. Rather, "The Wave Impressions" begins with soft tam tam and wind chimes supporting a graceful chorale in the marimba. This leads to a thirty-second-note cantabile statement of the melody that leads to a short restatement of the opening. The cadenza of this piece has an extended beginning section but includes all the cadenza material from the original.

A dance-like mixed-meter section introduces new percussion sounds and a rhythmic melody in the marimba that lead to driving triplets played at quarter note equals 184. From here to the end, the marimba part plays almost continuously. Displaced accents, major seconds, and constant triplets permeate the marimba solo part with the percussionists playing accented triplets on drums. This energetic tempo and momentum remains to the end of the piece with a short percussion interlude leading to the final peak. The ending section is a workout for both soloist and percussionists, but would provide an exciting close to any concert or recital.

If you are looking for a marimba solo and two percussionists piece, this one will bring the house down. (Note: this piece is not yet available in the United States and can be purchased through Komaki Music in Japan at support@komakimusic.co.jp.)

—Brian Zator

## MULTIPLE PERCUSSION

### Psalm 104 IV

Brian Blume

\$15.00

Tapspace

"Psalm 104" is a multiple percussion solo set in four contrasting sections. It has a fairly large setup of four toms, piccolo snare drum, kick bass, bongos, and four varying cymbals. The performer is required to use double-sided sticks (wood/felt) and wire brushes.

Blume states that "Psalm 104" was written to depict some God-like characteristics through the use of drums and cymbals, and he identifies the sections of the Psalm that were used as the impetus for the varying sections of the solo.

After a stunning opening statement, the piece subsides into a melancholy section that quickly progresses into a powerful allegro section. Here, a continual bongo ostinato rhythm is sporadically interrupted with fast, virtuosic fills that require good coordination between the hands and bass drum foot. After a brief fermata, the piece transitions into a flowing, gentle section that asks the performer to execute a dichotomy between the two hands: one hand decrescendos while the other hand crescendos. This section slowly dissipates into a "freely" section with ad libitum brushes swells and swishes. The

piece concludes with a brief presto section with fast sixteenth-note figures dispersed throughout all of the instruments.

"Psalm 104" is an exciting multi-percussion solo that is appropriate for advanced high school or intermediate university students.

—Eric Willie

### Be Still, My Soul V

Ellen Lindquist

\$10.00

Keyboard Percussion Publications

This multi-percussion solo for the advanced percussionist is scored for 5.0-octave marimba, four bongos, three congas, and bass drum with pedal. The performer must have a wide array of techniques and interdependence to properly perform this piece; e.g., one must be able to smoothly transition between open, bass, and slap tones on congas. The setup must be carefully considered, as there are fast sixteenth-note sections requiring great fluidity around the drums.

Excellent hand and foot coordination will prove invaluable to executing the many sections of hocket between the foot (bass drum) and hands. The performer must also be able to simultaneously perform in 6/8 and 2/4 meters.

The marimba is used primarily as an instrument of repose, dominating the middle section of the piece, "Introspective." Four-mallet facility is required to perform the various techniques.

Ellen Lindquist has composed an engaging solo for the percussion community. I truly appreciate her approach of using the entire arsenal of percussion instruments as one voice, instead of as different sound palettes. Bravo!

—Eric Willie

### Double Take V

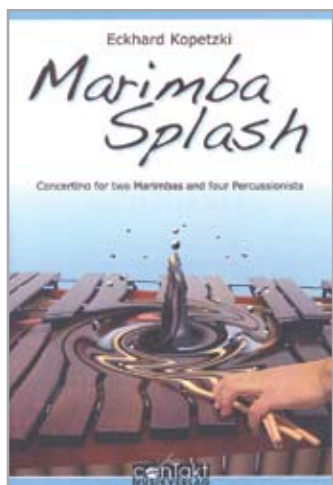
Jamieson Carr

\$24.00

Tapspace

The title of this work is reflected in the near mirror-image setups for this multiple percussion duet. With a large, shared bass drum in the middle, each player's setup consists of a snare drum, bongos, cowbell, splash cymbal, woodblock or Jamblock, and an opera gong on a trap table. Along with the musical sounds, there will be an interesting visual component for the audience as the musicians move around the identical setups.

As the composer states, this is "a very groove-oriented multi-percussion duet." After an opening figure on the drums, the piece moves to a long section played on the rims. Accents are passed back and forth between the players, creating interesting composite rhythms. Accents on the drums and other instruments are gradually added. At times these rhythms become quite complex, moving through sections of odd meters, mixed meters, and metric modulation. A short improvisation section occurs near the end of the work allowing



one player to solo while the other plays a repetitive accompaniment pattern. After another softer section on the rims, the piece comes to a rousing conclusion.

This is a well-written piece that will appeal to anyone who has played in drum corps, as many of the figures suggest marching tenor drum patterns. But the piece is inventive and will be a real crowd pleaser. The music comes with a CD containing the parts to download along with recording.

—Tom Morgan

## Gyro

Tomer Yariv

**\$28.00**

### Innovative Percussion

This multiple percussion duet is scored for two large, identical setups. The instrumentation includes one 22-inch bass drum, one 14-inch tom-tom, one 13-inch tom-tom, one 10-inch tom-tom, one 8-inch tom-tom, bongos, hi-hat, splash cymbal, cowbell, and woodblock. Alternating metrically among 3/4, 2/4, 5/4, and 7/8, this 196-measure composition (about four minutes in performance time) has sections designed to be exactly the same (mirror-image performances) and sections that alternate in rhythmic complexity between the two performers. This composition will take a large amount of metronomic rehearsal so that the internal pulse is identical between the two performers. "Gyro" is appropriate for a senior level undergraduate duo or a pair of graduate percussionists.

—Jim Lambert

### Integrated Elements No. 2 – "Not a Haiku."

Robert McClure

**\$20.00**

### TapSPACE

This 10-minute piece for multiple percussion and pre-recorded sound is the second in McClure's "Integrated Elements" series. The instrumentation, which is divided into membranophones and woods, consists of four concert toms, pedal bass drum, two mini timbales (bongos can substitute), two woodblocks, log drum, and a wooden-headed tom (building instructions provided). For performances, these sounds are integrated with pre-recorded sounds of metals (gongs, cymbals, pipes), electronically produced sounds (static, pitches, clicks), and yells, hums, and pitches produced by a human voice.

While ratios of 5:7:5 exist throughout the music with regards to time signatures and section lengths, the composer states that it was not inspired by the Japanese form of poetry with the same syllabic structure, hence is it "not a haiku."

The rhythmic phrases that open the work are excitingly fragmented and effectively reinforced with punctuations from the audio accompaniment. The middle section is sparse and pensive as it echoes and develops snippets of previous material,

while the piece closes with a powerful and frenzied ending. A high level of musicality is required from a performer who has consistent timekeeping abilities and can effectively communicate lyricism on toms and articulate wooden instruments. This piece would be appropriate for a senior or graduate performer looking to round out a classical percussion recital with a bit of rock 'n' roll mayhem.

—Joshua D. Smith

## MIXED INSTRUMENTATION

### Brèves au Trombone

Daniel Sauvage

**€9.50**

### Editions Francois Dhalman

"Brèves au Trombone" is a duet for vibraphone and trombone. A brief composition, the performers glide through four sections in only 51 measures.

After a brief vibraphone introduction, the piece alternates between trombone and vibraphone solos with the other instrument providing accompaniment. This section transitions into a section of hoquet, where the vibraphone "answers" all of the trombone statements. The piece culminates in a loping, swinging feel with the vibraphone providing a two-bar ostinato underneath a trombone melody.

"Brèves au Trombone" is suitable for students who are beginning to perform in mixed-instrument chamber groups or as a brief piece for a recital. Due to its brief length and quick change of character, it does not fully develop each idea and, therefore, may not be appropriate for the concert stage.

—Eric Willie

### Entrance of the Queen of Sheba

G.F. Handel

Arr. Brian Slawson

**\$35.00**

### TapSPACE

Scored for two flutes, two glockenspiels, and four marimbas, this arrangement of Handel's Act III "Symphonia" from his oratorio "Solomon" possesses a dignified stylistic quality with the marimba quartet providing the tonal stability to this two-minute and 30-second composition. The meter is 4/4 throughout this 62-measure composition, with a tempo marking of 108 bpm. A B-flat major tonality highlights the special presentation of two flautists whose musical presence is tastefully sparse.

This composition would be a delightful diversion for the undergraduate college percussion ensemble concert. Only two-mallet technique is required of the keyboard percussionists.

—Jim Lambert

## Fantasy

Dexter Morrill

**\$21.00**

### Chenango Valley Music Press

"Fantasy" is for horn in F and 5.0-octave marimba. The marimba part uses a variety of four-mallet techniques. For the most part, the written horn part stays in the staff, with more ledger lines below (E's and F's) than above. Tempos are quarter at 72, 66, and 120, with quarters, eighths, and sixteenths being the prevailing note values with no complicated rhythmic patterns.

The marimba part uses quartal/quintal sonorities (mostly vertical), along with more tertian sonorities and stepwise melodic movement. Dynamics and phrasing are clearly marked in the score and the separate horn part. Both players have short cadenzas.

"Fantasy" is relatively tonal and should prove to be accessible to audiences and competent student musicians as well as faculty.

—John Baldwin

## Lou

Baljinder Singh Sekhon, II

**\$48.00**

### Keyboard Percussion Publications

"Lou" for amplified cello and four-part percussion ensemble won 2nd Prize in the 2008 PAS Composition Contest. Lasting around nine and a half minutes, this work is "not meant to be in the style of Lou Harrison's music, rather it simply explores a similar sound world but in a very different light." With that in mind, the instrumentation relies heavily on found instruments including coffee cans, brake drums, and flower pots grouped with "concert" instruments such as temple blocks, gongs, and a snare drum. The cellist is required to perform strumming techniques akin to those of an electric guitar.

Much of the cello's melodic structure is based on music found in Indian classical music and begins with steady quarter-note plucks combined with a glissandi-like melody in the upper strings. This music floats above an almost hypnotic rhythmic drone from the metal instruments that provide a sparse 7:4 rhythmic grouping that increases in thickness and complexity as the work progresses. The interlocking percussion parts also serve to enhance moments of climax when the voices perform in unison. The piece concludes with all players performing in a unified sixteenth-note fashion, and builds to an exciting finish.

This piece demands maturity from the performers in the areas of ensemble blend and balance, phrase communication, and instrument selection. "Lou" is perfect for those wishing to feature an advanced student or faculty cellist on their program.

—Joshua D. Smith

## IV

### Prime Ordinals

Jim Casella

**\$30.00**

### TapSPACE

"Prime Ordinals" is a solo for amplified djembe, prayer bowl, and digital audio (digital delay and synthesized audio). The score comes packaged with a CD-ROM containing a software player (compatible with Mac or Windows operating systems), allowing the player to adjust the levels and start and stop the audio. This software eliminates the need for any kind of controllers, effects pedals, other audio software, or a mixing board. The player needs only a laptop or computer to run the software and some kind of audio interface for the amplification/input of the djembe. There are extensive and accessible notes in the score, including full photographic/graphic illustrations, to help navigate the technology.

The music relies heavily on digital delay and rhythms created through the delay process. Using a click track is recommended by the composer in order to achieve proper synchronization with the delay effects. Standard rhythmic notation is used, and detailed performance notes address issues of stickings/sounds. Casella creates an interesting rhythmic and aural sound world by combining the live and digitized environment.

While the music is rhythmically interesting, the real challenge of the work is coordinating with the digital delay (requiring exact rhythmic timing). Technical proficiency on the djembe is probably not the primary concern in a performance, though some facility in making good sounds is necessary. The piece is appropriate for an advanced undergraduate, graduate, or professional recital.

—John Lane

### Six Songs for Flute and Marimba

Dexter Morrill

**\$18.00**

### Chenango Valley Music Press

This work is made up of six short, contrasting pieces for flute and low-A marimba duet, each portraying a distinct style and mood. The first piece, "Love Song," is slow and functions mostly as a flute solo with tremolo accompaniment in the marimba. "Daniel's Music" is quicker and employs both unison and "call-and-response" textures, using eighth note, sixteenth note and sextuplet rhythms. "Waiting at the Station" is the only movement in which the marimbist uses four mallets, mostly in chords and basic eighth-note mallet independence.

"Ischl" is the most rhythmically energetic movement, constructed almost entirely of unison eighth-note lines between the two instruments with constantly shifting meters and a quick tempo. "Soliloquy" uses non-metered "free" notation, indicating several unison points between flute and marimba, but leaving other aspects of performance open to the performers' sense

of interpretation. The final movement, "Bird and Diz," is composed of sixteenth-note unison lines between the two instruments and a fast tempo.

As certain movements are clearly more challenging than others, this piece is accessible to a wide variety of performers, depending on the movements being performed—appealing to undergraduate or graduate students wishing to include mixed instrumentation on a recital.

—Jason Baker

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## SNARE DRUM

### Snare Drum Play-Along

I-III

Joe Cox

**\$14.99**

**Hal Leonard**

This book presents the 26 standard snare drum rudiments with a play-along CD. Each track features a different pop-oriented style for the student to play selected rudiments with. This is presented in two ways: with gradually accelerating and decelerating tempos, and also with a constant tempo, allowing students to participate regardless of their ability.

The text moves sequentially through each of the 26 rudiments, offering a brief description of each with several tips and breakdown exercises. The author also mentions applications for various rudiments on the drumset. Notated examples of these ideas could serve as a helpful appendix (or a possible follow-up to the book), especially for advancing students. In addition to use in private study, this book could also be used to engage students in a beginner percussion classroom setting—creating a dynamic learning environment that combines ensemble playing and technical development from an early age.

—Jason Baker

### Contemporary Collection for

**Snare Drum**

III-V

Murray Houllif

**\$18.00**

**Keyboard Percussion Publications**

This 30-page publication includes seven etudes for solo snare drum and seven duets for two snare drummers. The seven solo etudes are stylistically diverse with each one focusing on a particular pedagogical challenge. Each etude is about two minutes long. Of particular interest is Etude No. 2, which is composed without any barlines; however, there is a required sixteenth-note pulse. Etude No. 4 is composed with spatial (or graphic) notation, and Etude No. 6 includes the use of metric modulation.

The duets are very much a dialogue in their compositional concept, with continual usage of imitative rhythms. They are also about two minutes in length. This

collection would be particularly useful for intermediate to advanced students, or for student/teacher performance of the duets.

—Jim Lambert

### Explorations of a Drum

IV

Dajeong Choi

**\$12.95**

**Honey Rock**

This is a three-movement work for solo snare drum. Each movement is fairly brief, lasting only 30 to 40 measures each, but each has a lot of rhythmic and timbre variety.

The first movement, "Shine Like the Light of Dawn," is separated into two sections. The first is a study on varying roll lengths and dynamic control, while the subsequent section centers on the alternation of playing surfaces between the rim and head.

The second movement, "Prosper Like a Tree by Streams of Water," is the most unique of the three. Here, Choi asks the performer to strike the instrument with his or her palm, fist, and fingers, as well as striking the shell with the stick. This movement is very intriguing not only from a timbre standpoint, but rhythmically as well. The performer must be able to control the space within thirty-second note syncopations, as well as varying rhythms masked within eighth-note triplets.

The concluding movement, "Soar Like an Eagle," does not employ the unique timbres of the previous movements, but has a heightened degree of rhythmic and dynamic difficulty. Although the movement maintains one tempo throughout, its subdivisions continually shift and rarely have an emphasis on the main pulse.

"Explorations of a Drum" is an excellent piece for expanding the snare drummer's approach to tone production and rhythmic variety. As such, it is appropriate for the advanced high school to university student.

—Eric Willie

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## RUDIMENTAL

### Drumline Exercise Packet

II

Josh Gottry

**\$20.00**

**Gottry Percussion Publications**

This "warm-up packet" contains eight exercises that cover concepts familiar to most drumline instructors including legato eights, stick control, double beats, sixteenth-note timing, accent-tap, and exercises dealing with diddles, flams, and drags. The composer offers some explanations for each exercise regarding stick heights and stroke execution. Written for snares, tenors, five bass drums, cymbals, marimba(s), and timpani, this publication is sold as a digital file through Gottry's website with the agreement that the pur-

chaser can make multiple copies for his or her drumline.

The battery parts cover basic concepts and sticking/accents patterns, while the mallet parts feature step-wise movement across the instrument, chordal outlines of triads, and parallel interval movements. This packet would be a good purchase for a non-percussionist high school band director that has a young drumline with little experience and no designated drumline instructor, or for instructors who do not have time to compose a set of custom exercises for their groups.

—Joshua D. Smith

### Green Beats

Cavaliers Percussion Staff

**\$25.00**

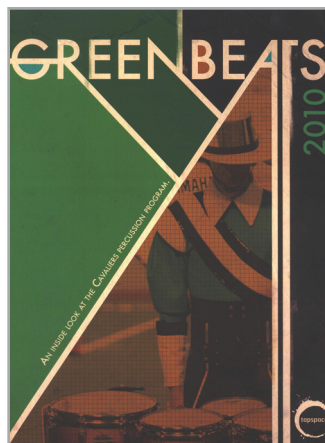
**Tapspace**

Here is a complete and detailed manual of battery and pit exercises and audition pieces for the 2010 Cavaliers Percussion Program. In addition to the book, downloadable audition packets have been extracted directly from the text and music found in the book, and they are available at the TapSpace website. This short book is full of instructional text, photos, and exercises for individuals and ensembles.

The manual begins with individual chapters on techniques for snare drum, tenor drum, and bass drum. Each includes detailed information about grip, stroke heights, and playing positions. Excellent photos accompany the text. A two-page article on "How to Practice" follows, which should be must reading for any percussionist.

The next section, "Battery Exercises and Music," presents eight exercises, each focused on a different technical aspect. A small blurb explaining the purpose and goal precedes each exercise. Cavaliers audition pieces for snare, tenor, and bass conclude this section.

The final section, "Front Ensemble Guidelines and Exercises," focuses on two- and four-mallet keyboard percussion techniques. Again, helpful photos accompany clear, detailed explanations. Little is said about timpani, as it is a solo position in the corps and "does not have to conform to a particular technique or method



of playing." The book concludes with a series of keyboard and timpani exercises and audition pieces.

While this book is obviously designed for those in the Cavalier program, the information will be of great use to anyone interested in performing in drum corps or for teachers who desire to learn more about the art of marching percussion.

—Tom Morgan

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## TIMPANI

### Fear Cage

IV

Kirk J. Gay

**\$25.00**

**TapSpace**

This timpani duet with CD audio accompaniment will challenge the performance skills of a mature pair of timpanists. Timpanist 1 needs four timpani, timpanist 2 needs five, and the drums are set up in a circle with the timpanists performing "back-to-back" inside the circle. Timpanist 1 also needs two crotales (D and G) and timpanist 2 needs a set of bamboo wind chimes and a prayer bowl (small gong-like sound).

This seven-minute composition has an "atmosphere" CD track that both starts and ends this unique piece. Metrically, the composition maintains a 4/4 meter throughout, and the overall melodic content centers around a g-minor tonality. There is just enough independent musical dialogue between the two timpanists for a satisfying musical experience. This duet is appropriate for a junior or senior undergraduate percussion recital.

—Jim Lambert

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## DRUMSET

### The Rolling Stones

II-III

Trans: Marc Atkinson

**\$19.99**

**Alfred**

Part of Alfred's "Ultimate Drum Play-Along" series, this book contains drum transcriptions of eight Rolling Stones songs: "Brown Sugar," "Gimme Shelter," "Honky Tonk Women," "Jumpin' Jack Flash," "Let It Bleed," "Paint It, Black," "(I Can't Get No) Satisfaction," and "You Can't Always Get What You Want." Most of the parts are simple and repetitive, and most drummers could probably pick them up easily from listening to the original recordings. But for a beginning player, this could be a good introduction to reading drumset music. And there are some tricky rhythms in "You Can't Always Get What You Want," which was played on the original recording by producer Jimmy Miller, not by Stones drummer Charlie Watts.

The main value of the book is in its

play-along capabilities. The book includes two CDs that feature TnT ((Tone 'n' Tempo) Changer software (Windows and Mac capable), which allows users to change keys, adjust the tempo, loop songs, and mute the drums, or the drums and the click, for play-along. The program is very easy to use and runs from the CD, so there is no installation involved. There are two CDs included with the book; one is labeled "full-performance tracks" and the other is labeled "play-along tracks." I couldn't find any difference between the two. Both allowed me to hear a full performance, and both allowed me to mute the drums (and change the key, tempo, etc.).

These are instrumental-only versions of the songs, and there is nothing playing the melody line, so familiarity with the songs would be helpful. For those following the notated music, there are several page turns involved in most of the songs.

Compared to the loose feel on actual Rolling Stones records, these tracks sound pretty sterile. Once someone learns to play these songs with metronomic precision to the accompanying tracks, one should play along to the original Stones recordings and learn something about human feel.

—Rick Mattingly

### Buddy Rich's Rudiments Around the Kit

II-IV

Ted Mackenzie

**\$29.99**

Music Sales America

This is an extension of Buddy Rich's Modern Interpretation of Snare Drum Rudiments by Buddy Rich in collaboration with Henry Adler written in 1942. In this new book, Ted Mackenzie applies the basic roll, drag, flam, and paradiddle rudiments to the drumset in a systematic way that will be a great course of study for any drumset student.

The rudimental applications are presented in short two- to four-measure exercises that are to be practiced repetitively or in sequence. They appear in a logical order, beginning with simple exercises to establish balance around the kit, moving through unisons, single strokes, accents, ruffs, rolls, press rolls, paradiddles, flams, drags, ruff paradiddles, ratamacues, and compound strokes.

An accompanying DVD features Mackenzie performing many of the exercises in the book. There is no verbal instruction on the video, but watching Mackenzie play through the exercises is instructive and inspiring. His relaxed, flowing technique would be a good model for any aspiring drummer.

—Tom Morgan

### The Total Funk Drummer

II-IV

Pete Sweeney

**\$19.99**

Alfred

This drumset method is a compendium of funk grooves and exercises, as well as a

stylistic history. The book is intended as a systematic instructional method for drumset containing instruction on technique, reading, coordination, and stick control. While the technical sections of the book do not provide much depth, they would be useful for an inexperienced player.

Funk styles covered include, among others, all manner of eighth-note/sixteenth-note grooves, Motown, boogaloo, music in the style of James Brown, New Orleans funk, hip-hop, drum n' bass, and linear funk styles. The book is packaged with a CD of playing examples that demonstrate, exhaustively, each groove, exercise, and variation. Unfortunately, there are very few full play-along tracks, so the recording functions mostly as a model for hearing correct balance and timing.

There is not a full discography, but the historical information is extensive and there are listening suggestions (both for drummers and bands/groups) for the various styles discussed. Overall, *The Total Funk Drummer* provides a good historical survey of funk drumming and techniques/grooves associated with each stylistic variation.

—John Lane

### '90s Rock Vol. 6

III

Various Artists

**\$14.99**

Hal Leonard

This book contains drumset transcriptions for eight '90s rock hits: "Alive" by Pearl Jam, "Been Caught Stealing" by Jane's Addiction, "Cherub Rock" by Smashing Pumpkins, "Give It Away" by Red Hot Chili Peppers, "I Alone" by Live, "I'll Stick Around" by Foo Fighters, "No Excuses" by Alice in Chains, and "Smells Like Teen Spirit" by Nirvana. Along with the written drum transcriptions, the lyrics to each song are included but no chords or melodies. A legend provides the nomenclature for each drum part.

The accompanying CD includes a demo track and a play-along track for each song. The CD is also enhanced so it can be played on a Mac or PC, giving one the ability to adjust the tempo without changing the pitch. Drummers wanting to learn these songs should be able to do so easily with these materials.

—Tom Morgan

### Punk Rock vol. 7

III

Various

**\$14.99**

Hal Leonard

This collection of eight punk rock songs contains written drum parts and a CD with "sound-alike" tracks for each—one with drums and one without to be used as a play-along. The songs included are "All the Small Things" by Blink-182, "Brain Stew (the Godzilla Remix)" by Green Day, "Buddy Holly" by Weezer, "Dirty Little Secrets" by The All-American Rejects, "Fat Lip" by Sum-41, "Flavor of the Weak" by American Hi-Fi, "Lifestyles of the Rich

and Famous" by Good Charlotte, and "Self Esteem" by The Offspring.

A legend is included for each drum part along with the name of each drummer. The lyrics are also included as a reference. This is a simple tool that will be helpful for anyone wanting to learn to play in this style.

—Tom Morgan

### Groove Solos for Drum Set

III

Murray Houllif

**\$8.95**

Kendor

This is a collection of 11 intermediate one-page drumset solos in various styles (rock, shuffle, cha-cha, rock blues, mambo/mozambique, jazz waltz, bossa nova, bebop jazz, slow funk, and syncopated sixteenth-note funk). Each solo follows a similar musical format: four- and eight-bar phrases based on a well-known groove with a few variations/embellishment and ending with one- or two-bar fills. There is no improvisation required, but each solo gives students a brief glimpse into some stylistically appropriate rhythmic patterns, variations, and fills.

—Terry O'Mahoney

### Drummer's Guide to Odd Time

III-IV

Signatures

Rick Landwehr

**\$19.99**

Alfred

This 95-page book/CD instructional package is an introduction to odd-meter patterns in a variety of styles (rock, blues, funk, swing, samba, bossa nova, mambo, and song). Beginning with basic information about note values, pulse, and time signatures, author Rick Landwehr provides basic one-bar grooves in each style, fill ideas, and groove/fill exercises in four-bar phrases. Numerous meters are presented in the book, including 3/8, 3/4, 5/8, 5/4, 5/16, 7/8, 7/4, 7/16, 9/8, 9/4, 11/8, and 11/4. An accompanying CD provides audio examples for many of the exercises.

—Terry O'Mahoney

### Steve Gadd

III-V

Trans. by Krzysztof Filipski

**\$24.99**

Mel Bay

This is a book of 30 transcriptions of drumming legend Steve Gadd, derived from his recorded work over almost four decades (1970s–2003). It is advertised as a transcription book, but it states in the Table of Contents that "the transcriptions in this book represent the drumming of Steve Gadd as interpreted by Krzysztof Filipski. It may not be exactly what Steve played."

The transcriptions are from recordings from a variety of artists (e.g., James Brown, Chet Baker, Eric Clapton, Stanley Clarke, Chick Corea, Joe Cocker, James Taylor, David Sanborn, and Manhattan Transfer) and instructional videos by

Gadd. The transcriptions are not complete versions of the tunes and do not indicate where in the recording the transcription takes place (e.g. intro, bridge, ending). There is also a discography.

—Terry O'Mahoney

### Led Zeppelin I, II, III

IV

Brad Tolinski

**\$19.99 each**

Alfred

These three volumes contain drum parts played by legendary Led Zeppelin drummer John Bonham. Each volume begins with a short history by Brad Tolinski, editor-in-chief of *Guitar World* magazine.

Vol. 1 contains drum parts for all the music on Led Zeppelin's first album. These include, "Good Times Bad Times," "Babe I'm Gonna Leave You," "You Shook Me," "Dazed and Confused," "Your Time is Gonna Come," "Communication Breakdown," "I Can't Quit You Baby," and "How Many More Times." Vol. 2, *Led Zeppelin II*, includes "Whole Lotta Love," "What Is and What Should Never Be," "The Lemon Song," "Thank You," "Heartbreaker," "Living Loving Maid (She's Just a Woman)," "Ramble On," "Moby Dick," and "Bring It on Home." Volume III includes the songs from *Led Zeppelin III*: "Immigrant Song," "Celebration Day," "Since I've Been Loving You," "Out on the Tiles," "Gallows Pole," "Tangerine," and "Bron-Y-Aur Stomp."

These volumes are a must for any drummer interested in the mastery of John Bonham's parts. Each contains a drum notation key and detailed transcriptions of everything Bonham played.

—Tom Morgan

### Rhythmic Design: A Study of Practical Creativity

V-VI

Gavin Harrison/Terry Branam

**\$29.95**

Hudson Music

Gavin Harrison (drummer for King Crimson and Porcupine Tree) is well-known for his metrically challenging technical studies *Rhythmic Illusions* and *Rhythmic Perspective*, and now he has released a book of 20 transcriptions of his progressive rock recordings with the band O5Ric. The book also contains charts and play-along tracks (without drums) for six tunes and a DVD with over two-and-a-half hours of video instruction. The transcriptions, by Terry Branam, make for some very challenging reading and technical studies.

Harrison recommends purchasing the original recordings (*Drop and Circle*) and following along before attempting to play the transcriptions (and he's right!). It is fascinating to see how Harrison incorporates and translates his rhythmic language into music and how he approaches chart interpretation in this musical style. Odd meters, mixed meters, polyrhythms, "rhythmic illusions," and difficult linear drumming patterns



abound in each transcription, and anyone interested in exploring how Harrison applies his special brand of drumming should have this book.

—Terry O'Mahoney

## WORLD MUSIC

### Brazilian Pandeiro

III-V

Gilson de Assis

\$30.95

#### Advance Music

This book and DVD package explores the techniques and rhythms of the pandeiro—the Brazilian tambourine. With just a few basic strokes the instrument is capable of playing grooves that resemble drumset patterns, and author Gilson de Assis shows how to use the instrument in such traditional Brazilian styles as choro, maxixe, samba, samba partido-alto, frevo, and xote; styles that can be adapted to the pandeiro such as baiao, reggae, and maracatu; modern rhythms including samba-funk, drum'n'bass, and trip-hop; odd rhythms such as choro, samba, and coco in 3/4, 5/4, 7/4, and 5/8; and the use of pandeiro with voice and other small percussion instruments. For each rhythm, a basic pattern in provided followed by several variations. The patterns are all clearly notated in the book, and Assis demonstrates each of them on the DVD in a moderate tempo followed by a faster tempo.

In addition to the rhythmic patterns and instructional material about technique, the 78-page book contains a great deal of historical information, with text in German and English. This is an excellent resource for anyone interested in pandeiro, tambourine, and/or Brazilian music.

—Rick Mattingly

## VIDEO

### Traditional Rudimental Drumming

John S. Pratt

\$24.99

#### Hal Leonard

This hour-long DVD features performances of several Pratt solos, four snare drum and bass drum duets (with Ben Hans, bass drum), traditional drumming standards, the 26 "standard" American rudiments, Swiss rudiments, and tips and stylistic comments. Pratt's brief discussion of the traditional grip and roll phrasing is particularly interesting.

This DVD should be a part of every serious percussionist's library, as it is one of the very few presentations and commentaries on the art of traditional ancient rudimental drumming.

—John Baldwin

### Great Hands for a Lifetime

I-V

Tommy Igoe

\$24.95

#### Hudson Music

Tommy Igoe has distinguished himself as both a great player and a wonderful educator. His ability to take seemingly complex ideas and make them understandable in his *Groove Essentials* DVDs and books is also evident here in his latest effort, *Great Hands for a Lifetime*. This four-hour video is packed with foundational concepts for drummers, whether they are seasoned professionals or just beginning.

The underling theme of Igoe's approach is to play in the most relaxed and natural way for you. He stresses the fact that everyone's hands are different and there is no one "right" way to play. But there are principles that seem to be universal. He begins with the establishment of a good fulcrum or pivot point, for the stick, and uses simple one-handed stroke exercises to illustrate this. His demonstrations are, of course, excellent, and he also invites the viewer to play along with him. At several points Igoe brings five of his students into the studio to play the exercises together. It's interesting to see that although they all have slightly different grips, they are all applying the basic principles to produce the best approach for them.

The end result of all the instruction on the video is the "Lifetime Warm Up." The DVD comes with a large poster notating the warm-up. It involves a routine using a series of rudiments grouped in families: "Stretch," "Rebound," "Rolls," "Singles and Doubles," "Ruffs," "Paradiddles," "Drags," "Triplet Rolls," "Flams," and "Ratamacues." Different colored dots are used to indicate sections of the warm-up and tempos that are appropriate for basic, intermediate, and advanced levels. Also included is a smaller foldout version of each level that fits on a music stand. Igoe and his students perform all three versions. Also included are MP3s for on-the-go practicing and a 57-page eBook with extra practice material

It's called *The Lifetime Warm Up* because it takes a lifetime to master. Practicing this material daily over a period of years would help any drummer "play better, faster and healthier—for a lifetime of pain-free drumming!"

—Tom Morgan

### ASAP: Rudimental Drumming

II

Bart Robley

\$24.99

#### Centerstream

This video is all about the rudiments and their application to the drumset. Bart Robley, author of the *School of Hard Rock* book and video, now presents paradiddles and other rudiments in a unique and effective way.

The video begins with Robley playing a drum solo in a basic rock style. He then explains that much of what he played is

based on the paradiddle and the paradiddle-diddle. He carefully breaks down each rudiment and shows how they can be combined into several patterns. Often, notation of the rudimental patterns appears on the screen to reinforce what is being taught. Then he goes back to the drumset and demonstrates how he used them in the opening solo.

Other rudiments, including the flam, flam tap, rolls, drags, and the drag paradiddle No. 2, are demonstrated with the help of several of Robley's students. After Robley explains a rudiment, it is played by one of his students. To conclude, Robley and his students perform "The Red Panthers," a piece for multiple snare drums that uses the rudiments discussed in the DVD.

This is a very basic video that will appeal to the beginner. The teaching is very entertaining and easy to follow, and Robley's very positive and encouraging approach will be inspiring to younger students.

—Tom Morgan

### Everything is Timekeeping I & II

II-IV

Peter Erskine

\$19.99

#### Alfred

In the late 1980s, master drummer/teacher Peter Erskine released two instructional videos that provided a concise overview of the principles of jazz drumming. Entitled *Everything is Timekeeping*, the two videos have been compiled into a single DVD containing four hours of video instruction that cover a variety of topics that every jazz drummer should know or ponder at one time or another. It has been updated with additional, new material that includes an extended brush lesson, interview, photo montage of Erskine's musical life, pdf files of the accompanying booklets, and video clips of Erskine's 2004 PASIC appearance.

Part One touches on the subject of rhythmic subdivisions, stick technique, ride cymbal technique/phrasing, posture, independence, pedal technique, coordination, mastering fast and slow tempos, brushes, and soloing concepts. Erskine plays several tunes with guitarist John Abercrombie and bassist Marc Johnson to demonstrate the concepts he discusses in each segment. Part Two includes demonstrations of straight eighth-note feels, drum variations with a common bass line, different timekeeping approaches to the same jazz tune (straight ahead swing, modern "2" feel, linear interactive), creating the right mood and amount of energy in a tune, samba concepts, Afro-Cuban and New Orleans grooves, orchestration/development of a beat, and playing appropriately and with taste. As in Part One, he demonstrates his concepts in trio performances.

Although many of these concepts have been articulated by numerous clinicians

since these videos were originally released, they are as relevant today as when originally released.

—Terry O'Mahoney

### Punk Rock Drumming: His Way for Beginners

III

Marky Ramone

\$24.99

#### Music Sales America

Marky Ramone, drummer for the legendary Ramones for 15 years, explains and demonstrates his style on this new DVD. He plays each of his signature grooves at various tempos, making it easy for any student to understand them.

In this style, many of the beats are performed at a very fast tempo, and Ramone is adept at playing repetitive eighth notes with his right hand using finger control to pull this off. He has a very solid time feel on these simple beats, playing a consistent backbeat rimshot on the snare drum and a very solid bass drum. His technique is rather stiff overall and his grip (he demonstrates both traditional and matched) is unorthodox looking, but he gets the job done. Also demonstrated are simple fills that are typical in the punk style along with variations. An interesting "interview" is also included, with Ramone answering a series of questions about his career and his drumming influences.

His teaching style is very direct and laconic. He provides practical information such as the importance of setting up the drums close together so you can play very fast. His deadpan delivery with his thick New York accent is kind of endearing but it is clear that he is concerned about the things all successful drummers are concerned about: playing solid and consistent time, playing fills that are appropriate and placed correctly, and generally making the band sound good.

While this isn't a technical DVD, it is a valuable look at the punk drumming style from one of its best practitioners. As Marky says repeatedly in the DVD, "This is how I do it."

—Tom Morgan

### Groupings & Textures for the Modern Drummer

III-IV

Anders Mogensen

€26.50

#### So What Film

Danish drummer Anders Mogensen presents his approach and thoughts on jazz timekeeping in this one-hour instructional video. He discusses and demonstrates different groupings approaches (e.g. 3/4 over 4/4, 5/8 over 4/4, 2/4 over 3/4) and various orchestration density levels while maintaining a jazz ride cymbal pattern (e.g., ride cymbal + snare; ride cymbal + snare and bass; ride cymbal + hi-hat, etc.). As he explains, these concepts are directly derived from the styles of Elvin Jones and Jack DeJohnette.

The best aspect of the video is

Mogensen's performances with his quartet. Viewers would greatly benefit just by emulating him. His timekeeping is aggressive and fluid, which is why he is a sought-after musician in Europe. There are some pdf bonuses on a corresponding website (although this reviewer had trouble accessing them). The video is in PAL (European) format with English or Danish language selection options.

—Terry O'Mahoney

### The Latin Funk Connection III-IV

Chuck Silverman

\$19.99

#### Cherry Lane

Drummer/author Chick Silverman explains how he connects elements of Afro-Cuban music and funk in this 90-minute instructional DVD. Beginning with a groove made famous by drummer Melvin Parker on Maceo Parker's tune "Funky Women," Silverman systematically demonstrates how he blends funk drumset patterns with Afro-Cuban rhythms and sounds to develop drumset parts that work in a contemporary Afro-Cuban band. He takes the same approach using Bernard Purdie's groove on "Memphis Soul Stew."

Silverman also discusses and demonstrates how he transforms the *cascara* pattern, *mozambique* groove, and other Afro-Cuban percussion parts into "Latin funk" drumset grooves. His informal delivery keeps the mood light, and his anecdotes provide valuable information about important recordings and musicians. Bonuses include an interview about Silverman's background and influences, gear, and printable musical examples of the patterns he plays on the video.

Silverman fills an important niche with this video, showing how the concepts and patterns in one style of music can be absorbed and adapted to other styles. For drumset players looking to "fit in" with an Afro-Cuban rhythm section, this video will provide a great deal of insight.

—Terry O'Mahoney

rhythmic and melodic playing. Section II is Afro-Cuban based. Section III is more Asiatic-Chinese oriented with metal and wood sounds predominating. Section IV moves from the Balinese gamelan toward a more European percussion ensemble sound. The work ends with a collective improvisation on motives from the entire work.

Aside from the virtuosic playing, the CD takes the listener on a fascinating sonic voyage through various world styles and sounds of percussion music.

—John Baldwin

#### BachMarimbas&Brasil

Percussionistas de Lisboa

#### Mapa de Sons

The members of the ensemble Percussionistas de Lisboa have attempted to highlight the accessibility and versatility of the music of J.S. Bach by blending it with music of Brazil. While I applaud the idea of blending these two "musical worlds," this CD is a disappointment in terms of production quality and value. The various musical voices (Brazilian surdo, shaker, keyboard parts, etc.) were not mixed with appropriate balance and levels in mind, resulting in marimba sounds that get lost once the harpsichord voice enters, or shakers that overpower the vibraphone, etc. Additionally, rhythmic parts sound pre-recorded, computerized, and sterile while live keyboard parts are played with rhythmic and phrase inflection. This mixture of unwavering rhythm parts and fluctuating mallet parts produces music that does not line up on downbeats, at the ends of phrases, etc. Furthermore, the suggested \$15 price tag for 25 minutes of music seems steep considering that several of the tracks can be found on the group's social media website.

—Joshua D. Smith

#### Cubist: shape of sound and time

Jerry Leake

#### Rhombus

Cubism was an artistic movement, led largely by Pablo Picasso, which flourished from ca. 1906–1920. One of the features of cubism is a simultaneous representation of subjects from multiple perspectives. The latest release by percussionist Jerry Leake, *Cubist*, is his version of cubism through music.

Leake attempts this, in part, by combining and juxtaposing a large array of instruments and musical styles from around the globe. Consisting of nearly 80 minutes of music, each of the 16 tracks represents individual "pictures" or "perspectives" that essentially maintain one style as a point of departure. Occasionally, though, styles are combined, such as rap and Indian rhythmic cycles in "Middle Ground."

Leake's depth of knowledge and instrumental virtuosity is impressive: deft jazz vibraphone improvisation on "Freehand," expert cajon playing on "Na Yella Bo," tabla on several tracks, four-mallet

balafon, and the list goes on. Leake plays all of the percussion sounds on the disc, layer by layer. Two other musicians on the recording also give inspired performances: Randy Roos with his effortless guitar playing on "Eclipse," and Noam Sender with hauntingly beautiful Turkish flutes on "Plan 9."

—John Lane

#### Destinations

Ted Piltzecker

#### Equilibrium

This is a very creative set of recordings by vibraphonist Ted Piltzecker and a group of musician friends, including guitarist Jack Wilkins, bassists Andy Simpkins and Richard Hathaway, and drummer Ted Moore. Other tracks include Brian Savage on flute and alto saxophone, Bill Jackson on alto saxophone, and David Dando on trumpet. Of particular interest is the use of voice by Jan Garrett, whose contributions are not with lyrics, but used as an additional instrument texture or color.

Piltzecker is truly an artist on vibraphone, but also is creative, employing the use of a harpsichord, synthesizers, and voice. His touch and clarity of musical lines is evenly performed, and his pedal and dampening technique bring excellent clarity to his music. What caught my interest is how the players blend together, creating an ensemble balance that nearly sounds as a new instrument color. All of the compositions are written and arranged by Piltzecker except "Here's That Rainy Day" by Jimmy Van Heusen and Johnny Burke. This is a terrific collection of new tunes, performed by one of our leading vibraphone artists.

—George Frock

#### Drum Room

Mark Heaney

#### Self-published

This recording is the result of experimentation with drumming and recording. As the composer/performer states in the notes, "I had been making a lot of loops and ideas from recording and cutting up my own drums. The basic ideas then started to refine themselves and evolve into more complex pieces and various melodies began to emerge."

Other than guitar, played by Hugh Turner on one track, all the drums, loops, samples, percussion, keyboards, and compositions are written and performed by Heaney. The result is "stream of consciousness" kind of effect containing elements of new age, rock, funk, hip-hop, minimalism, and African drumming, along with sound manipulation and recording techniques.

One idea flows into the next, sometimes smoothly and sometime abruptly in this mosaic of grooves and sound textures. The sounds tend to be unrefined and raw, giving the music a spontaneous feeling without any commercial glitz or production. And throughout it all, it is clear that Heaney is an accomplished drummer. He

is particularly effective when he plays over ostinatos that appear several times in these works.

Heaney should be proud of this music and of his wonderful drumming. It is the kind of creative project that is a reflection of our times, both musically and technologically.

—Tom Morgan

#### Escape Velocity

Texas Christian University Percussion Ensemble

#### Albany Records

*Escape Velocity* is the latest recording by the TCU Percussion Ensemble, under the direction of Dr. Brian West. The ensemble plays with excellent precision and musicianship throughout. Also noteworthy is the recorded sound quality and audio engineering.

All of the pieces on the recording were composed for and premiered by the ensemble. Most of the pieces feature extensive mallet playing in a large ensemble format. Works featured on the recording are Dave Hall's "Escape Velocity," Eric Ewazen's "Symphony for Percussion," Ricardo A. Coelho de Souza's "Oferendas No. 3," Raymond Helble's "Prelude and Rondo alla marcia," Till MacIvor Meyn's "ZZZZing!," Blake Tyson's "A Ceiling Full of Stars," and Dwayne Rice's "I Ching."

—John Lane

#### Intermediate Masterworks for Marimba – 24 New Concert Pieces

Various Performers

#### Bridge Records

As stated in my review of the print music collection of *Intermediate Masterworks for Marimba, Volumes 1 & 2* (printed in the "Mallet Keyboard Solo" section), this project is a landmark event in the development of the marimba. Nancy Zeltman and Shawn Michalek organized a consortium of over 200 people and organizations to commission 16 well-known composers and choose eight more from an international composition contest to compile the 24 new concert marimba solos in this collection. This consortium paid not only for the pieces themselves, but also for this historic CD containing full recordings of all 24 works played by eight marimbists.

Zeltman states in the notes, "This recording provides a rare opportunity to hear so many prominent soloists side by side. The breadth of performance approaches and sound that they summon on a single instrument is a testament to, and celebration of, how far the marimba has come." The eight marimbists include Ivana Bilic, Thomas Burrirt, Jean Geoffroy, Beverly Johnston, William Moersch, Gordon Stout, Jack Van Geem, and Zeltman. Utilizing two discs, the total amount of new marimba repertoire is an hour and 40 minutes of music.

The performers play extremely well and the disc is a must-have companion piece

## RECORDINGS

### A Light Hour

Per Norgard

#### Dacapo

This hour-long recording is performed by Gert Mortensen and the Percurama Percussion Ensemble. Three instrument types are specified in the liner notes: steel, metal, and wood. Each of the 10 musicians uses two different sound sources in each category—one bright and one dark. Pitched/tuned instruments are also used on the recording (keyboard percussion, gamelan, steel drums). Rhythms are based on Norgard's "infinity series" and the phenomenon of "fractals." Section I has a bright, light character and includes both

to the print music. All musicians will appreciate the opportunity to hear eight different artists performing solos one after the other and to hear the myriad styles of marimba solos that non-percussionist composers have contributed to the musical world.

—Brian Zator

### Music for Keyboard Percussions

McCormick Percussion Group

#### Ravello Records

Led by University of South Florida percussion professor Robert McCormick, the McCormick Percussion Group has released a CD of compositions focusing on keyboard percussion instruments. The works selected for this recording are interesting in that they feature keyboard percussion in a variety of original (and often unusual) settings. *Music for Keyboard Percussions* showcases works by Chihchun Chi-Sun Lee (“Quartet for Mallets”), Sven David Sandstrom (“Pieces of Wood”), Edward Jay Miller (“Basho Songs”), Daniel Adams (“Diffusion One”), Stuart Saunders Smith (“Apart”), and Michael Sidney Thompson (“Marimbatures”). Several of the pieces feature other elements in addition to keyboard percussion, such as “Pieces of Wood” (using woodblocks and log drums), “Basho Songs” (using voice and percussion) and “Marimbatures” (using spoken word). In addition to presenting an original collection of music, the recording and production quality of this CD is very impressive, capturing the full range of dynamic nuance presented in these pieces.

—Jason Baker

### One

Pete Lockett’s Network of Sparks featuring Bill Bruford

#### Summerfold Records

Bill Bruford has retired from performance to run a record company, and this is one of the results: a re-release of an obscure 1999 recording featuring Pete Lockett’s percussion group Network of Sparks. My iTunes player tells me that this is jazz, and it certainly does contain generous amounts of improvisation, but with its use of instruments and rhythms from a variety of cultures, this is truly world music.

The CD gets off to a thunderous start with Bruford’s “Conundrum,” featuring Lockett on Japanese drums and Bruford on gong drum. Some may have heard this piece at 1990s King Crimson concerts. Lockett’s “Travel Light” falls between minimalism and African music and features Simon Limbrick’s marimba and Lockett’s tabla, talking drum, and vibes. Bruford takes the lead on a spirited performance of Max Roach’s “Self Portrait,” accompanied by dumbek, djembe, and darabuka. Inspired by Glen Velez, “Voices Apart” is a tour-de-force solo vehicle for Lockett on frame drum,

tar, konnakol, and shakers along with South Indian vocal syllables. “Complex Transactions” takes its name from the tension created by the musicians playing in seven and four simultaneously. Limbrick’s vibes are the dominant voice through most of the piece, backed by a variety of drums and percussion instruments. “Groove Oddity” is an Indian-flavored duet between Bruford on drumset and Lockett mostly on tabla with other percussion overdubbed. “Lumina” is all about long tones with bowed vibraphone, gong, and electronically effected percussion textures. “Irreversible Blue” is another solo showcase for Lockett, this time on kanjira backed by effected samples that give the piece an ethereal quality. Pierre Favre’s “Prism” is an energetic romp through mutations of a phrase, featuring solos by Bruford on drumset and Lockett on bongos. “Full On II” brings the disc to a rousing end and features Johnny Kalsi on dhol and an atmospheric coda.

This is a superb collection of drum and percussion pieces, played with spirit and finesse by a group of players who were obviously feeding off of each other.

—Rick Mattingly

### schlagArtig

Markus Hauke

#### Membran Music, Ltd.

*schlagArtig* or “percussive art” is the latest solo offering by German percussionist Markus Hauke. This recording features performances of John Cage’s “Composed Improvisation for Snare Drum,” Maki Ishii’s “Thirteen Drums,” Iannis Xenakis’s “Psappha,” Hauke’s own “Richard; ausatmen...,” and a work composed for Hauke by Bryan Wolf, “...and our words mingle like tears/and our tears whisper like fire...”

Two works benefit greatly from Hauke’s expertise as an instrument maker. Hauke created a custom set of “boobams” for “Thirteen Drums,” which lend a unique semi-tonal soundworld to this well-known work. In “Psappha,” Hauke solves the well-known rolling issue in this piece by suspending drums (more of the “boobams,” but also some bongos) in a vertical orientation, allowing him to roll between them with one hand.

The Wolf composition for a vast array of metal percussion (over 80 instruments) and two-channel tape is the focal point of the recording (over 25 minutes in length). It was written and developed by Wolf and Hauke over several years (ca. 1996–99).

Several of the works would benefit from a quiet listening environment, as many of the works/sounds are very soft. I have also always found Cage’s “Composed Improvisation” (and much of his music in this vein) more engaging in live concert performance, but Hauke’s interpretation is unique and interesting, and a good reference for performers. Players and scholars interested in this repertoire would be well

served by referencing Hauke’s commanding performance and personal interpretations of these works.

—John Lane

### Stick With Me

Pepe Merolla

#### PJ Productions

*Stick with Me* is jazz drummer Pepe Merolla’s CD debut as a leader, and it pops with exuberance and hard-bop fire throughout the nine-tune set. Fronting (or backing, if you prefer) a three-horn sextet, Merolla swings hard and clearly demonstrates his assimilation of the muscular styles of predecessors like Art Blakey, Elvin Jones, and Tony Williams. Merolla chose his supporting cast well. Stellar sidemen like Steve Turre (trombone/conch shells), Jim Rotondi (trumpet/flugelhorn), John Farnsworth (sax), Mike LeDonne (bass), and Lee Smith (piano) contribute tight ensemble work and exciting solos to the project.

Farnsworth penned five of the tunes, including the relaxed swinger “Junior,” up-tempo bop tune “Ferris Wheel,” lilting waltz “Princess of the Mountain,” Coltrane-esque “A Cry for Understanding,” and driving modal tune “Mozzin’.” Merolla’s tribute to his homeland, “Naples,” is a 6/8 Afro-Cuban rollick. While the acknowledged leader on this date, Merolla chooses to be the backbone of the band on the majority of the tunes, but he has considerable chops, which he demonstrates in his solos on “Ferris Wheel” and “One for Bud.”

—Terry O’Mahoney

### Three Wishes

Miami University Steel Band

#### Pan Ramajay Productions

This recording from the Miami University Steel Band (Oxford, Ohio), directed by Chris Tanner, includes “I Say So,” “Three Wishes,” “Sweet Delilah,” and “Don’t Dread the Nati” by Tanner, “Disco Nights” and “Le Village St. Jean” by Tom Miller, “Dain Brammage” by Tracy Thornton, and “Waltz for Tris” and “Take a Wine” by Ray Holman. This recording is very clean and well-mixed. The compositions are diverse and provide a solid insight into a mature college steel drum program.

Three compositions highlight this CD. Tanner’s “Three Wishes” is a tasteful bossa nova. Holman’s “Waltz for Tris” is a jazz waltz in which the groove is very solid—yet almost subdued. Miller’s “Le Village St. Jean” is almost easy-listening rock compared to the other eight compositions.

Steel drum CDs such as this one provide other pan directors with new programming ideas and wonderful resources for their college performers. This is an excellent CD from a top-quality percussion program.

—Jim Lambert

### TrumPeter: Chrotxo

Peter Svensson

#### Self-published

This CD could easily be classified as easy listening music for percussion. There are 25 songs, which cover a variety of styles, including light rock, easy jazz, mambos, sambas, and even marches. There are also arrangements of show tunes included. A few of the more famous titles include “Can You Feel the Love Tonight,” “Theme from ‘Mission Impossible,’” “The Phantom of the Opera,” “Tequila,” “Oye Como Va,” and “Y.M.C.A.” A majority of the arrangements are scored for marimba, xylophone, and a mixture of common drum and hand percussion instruments. The drumkit is also an important part of each arrangement. The parts are cleanly performed, and the recording quality is well prepared.

—George Frock

### Vibes Beyond

Roland Neffe

#### JazzHausMuzik

In the 21st century, most musical instruments used in improvisation come with well-established “musical baggage”—characteristic musical phrases and vocabulary defined by previous generations of improvisers on that particular instrument. The vibraphone is no exception (just recall Lionel Hampton, Milt Jackson, Bobby Hutcherson, etc.). Austrian vibraphonist/marimbist Roland Neffe, however, has managed to blend post-bop jazz, European avant-garde, and contemporary improvised classical music into a unique improvisational voice that cannot be attributed to any one definitive source. This recording, *Vibes Beyond*, pairs him with bassist Achim Tang and drummer Reinhardt Winkler in a set of ten original tunes that sound fresh, adventurous, interactive, and unique.

Most of the tunes have angular melodies and straight-eighth-note rhythmic subdivisions that rely on the interaction of each trio member to meld together into a cohesive musical statement. Some tunes sound march-like (“Fluxx”), while others have a funk underpinning (“Visionary,” “Heavy Line”). “Speak,” for example, almost sounds like a contemporary marimba solo work. The ethereal “Sound of Ather” recalls the work of Keith Jarrett and Jan Garbarek.

Neffe has a quirky melodic sense (in a good way) that engages listeners without permitting them to accurately predict where he’s going next. He doesn’t play reshaped licks; it’s freewheeling melody. Winkler is an also an integral part of the mix, and he sounds great as he supports, prods, and shapes the music. For a new take on the vibraphone trio format, check out *Vibes Beyond*.

—Terry O’Mahoney

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### Mark Heaney

11 Kimm House Drive  
Walthamstow, London E173DR  
Tel: 07828096652  
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# 2010 PASIC

November 10-13 • Indianapolis, IN

## ORCHESTRAL PERCUSSION MOCK AUDITION

THURSDAY, NOVEMBER 11, 2010

The PASIC 2010 Mock Audition will be held on Thursday, November 11, 2010. Five contestants will be invited to perform at PASIC 2010 in Indianapolis, Indiana. A winner, first runner-up and second runner-up will be decided near the end of the audition period with a public critique from the judges. The final round will be a screened audition.

The DVD repertoire list will be available June 1, 2010 to those who have submitted an application and resume. Applications and one page resume must be submitted by August 1, 2010. DVDs (include a .avi file if possible) are due August 15, 2010. Finalists will be chosen by September 15th and commitment to participate in the live audition in Indianapolis, Indiana must be made by October 1, 2010.

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PASIC 2010 . INDIANAPOLIS, INDIANA . NOVEMBER 10-13 2010**

# FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

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## YAMAHA MTS-9214 MARCHING SNARE AND 8200 BASS DRUM

*Donated by Yamaha Corporation of America  
2010-05-01 and 2010-05-02*

The Yamaha Corporation of America contributed two drums used by World Champion DCI organizations to celebrate the 2009 opening of the Rhythm! Discovery Center in Indianapolis. The first, used by the seven-time DCI World Champion Cavaliers in their 2004 DCI Championship show, is an MTS-9214 SFZ snare drum. This 12-lug, 14x13-inch drum was custom designed for the Cavaliers with a 6-ply, all-maple shell finished in a silver lacquer. As the theme for their show that year was James Bond, the color was intended to emulate the finish of Bond's car. In addition, the standard hardware on the drum was customized with a Dark Chrome finish. The drum also features a quick-release, 10-strand snare strainer for ease of changing heads, die-cast aluminum suspension rings and rims, thick-walled aluminum lug posts, and Stabilizer Power Posts, which assist in the quick-release process for changing the bottom head.



The 8200 series 18x16-inch bass drum was used by the nine-time DCI World Champion Cadets in their 2003 and 2004 shows. Made specifically for the Cadets, it features a 7-ply maple shell with a custom bronze finish. The drum also features birch hoops, eight aluminum die-cast lugs, and solid, ribbed-steel claws.

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



# MULTITOOL: POCKET SIZE



# MULTITOOL: CLASSROOM SIZE (customized by you)

Got keyboards? Not only is there a place for your laptop to rest on the techbridge, but you can add your MIDI keyboard as well.

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Set the perfect height for you and then tighten it in place.

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The new **Flex Conductor's System** from Wenger is the ultimate multitool. You can customize it with the tools you need, where you need them. This system combines the simplicity of a large, adjustable conductor's stand with a versatile TechBridge that holds the high-tech tools you use every day. Accessory mounts let you secure laptops, MIDI keyboards, speakers, MP3 players and much more to the system. Personalize the height, angle, number and combination of tools you want to create a workspace the works for you. You'll wonder how you ever got along without it. Call your Wenger representative today for more information.



By adding TechBridges and attachments, the Flex Conductor's System can be customized to meet your exact needs.





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TEST OF TIME**  
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Royal Concertgebouw Orchestra

L to R: Marinus Komst, Nick Woud, Gustavo Gimeno, Mark Braafhart, Herman Rieken

