Percussive Notes
The journal of the Percussive Arts Society • Vol. 51, No. 4 • July 2013

Scott Johnson and the Blue Devils

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Society Update

New Staff and Progress on Projects

By Jeff Hartsough, PAS Interim Executive Director

After ten years as PAS Director of Event Production and Marketing, it has been my honor to step in and serve the society as the Interim Executive Director over the past five months. It has proven to be a crucial growth transition as we plan for the future. I'm proud to inform the membership that much has been accomplished in this short amount of time.

Starting with the staff, they have been amazing and I couldn't be prouder of everyone during the transition. We've recently added two new members to the team: Erin Jeter, who has done an outstanding job during her spring internship, will be taking over as Programs and Operations Coordinator for Heath Towson, who is leaving us to pursue his graduate degree. Heath has done a wonderful job overseeing and contributing to the development of Rhythm! Discovery Center and many other projects at PAS. I have no doubt that Erin will fill his shoes without missing a step.

The second new member of the staff is Jacob "Jake" Sheff. Having completed his Clowes Fellowship Internship with flying colors, Jake will be the new Museum and Library Registrar for the Rhythm! Discovery Center and will be working closely with our longtime PAS Museum Curator and Librarian, Otice Sircy. We are very lucky to have both Jake and Otice as we plan and implement new initiatives for the PAS Collection.

Finally, we welcome the new fall intern, Connor Wade. A graduate of the University of Iowa, he holds a Bachelor of Music in Percussion Performance degree and a Certificate in Performing Arts Entrepreneurship. He also recently completed an internship with Tycoon Percussion, giving him the extra experience needed to solidly carry out the duties of the fall internship.

Projects that we have been working on to improve and enhance the membership experience are ongoing, but I'd like to highlight what has been accomplished or implemented thus far in 2013:

• Electronic Membership Cards. No more old-school membership cards to deal with. You can now display your membership card directly from your smartphone, iPad, or tablet.

• Premiere of the new Leedy exhibit, "Drums from the Circle City," at Rhythm! Discovery Center. Visitors can explore the Leedy Drum Company from 1895–1903.

• PAS Student Delegate Program. Developed with university students in mind, we've created a program to involve more students in PAS. The delegates will be liaisons between student percussionists and the PAS leadership, playing a vital role in our efforts to better serve university members.

• Three significant Museum and Library acquisitions that you'll learn more about in the coming months: (1) A mint condition, early model (1993) handcrafted Marimba One 5-octave marimba, donated by Christopher Hurt. (2) The late Ralph MacDonald's percussion instrument collection. MacDonald was a Grammy Award-winning percussionist and songwriter who appeared on albums by the Brecker Brothers, David Bowie, and countless others. (3) The newly expanded Electronic Percussion and Music Technology compositions and recordings collection in the PAS Library.

• *Percussion News* will be moving to an all-digital format starting in January 2014. However, we will give everyone a preview of what you can expect starting with the December 2013 issue, which will be in both print and digital versions that month. (*Percussive Notes* will continue to be published in print and digital versions.)

• We have begun work on updating the PAS website. You will start to notice some changes on the site from now until 2014, when the upgrades will be fully implemented.

• New advertising is now available on the PAS website. This is one of the many changes that you will begin to notice.

• PASIC 2013 officially launched and early registration is open. We're back in Indy this year, and the artist lineup is as strong as ever. Check www.pas.org for answers to all your convention questions.

• Van's Warped Tour. PAS has partnered with industry leaders and the Percussion Marketing Council to be part of the Van's Warped Tour this summer, spreading drum and percussion awareness through private drum lessons at each venue.

We will make many more exciting announcements throughout 2013 into 2014. So continue to follow PAS through Twitter, Facebook, our website, and our publications for the latest information. If you need to renew your membership, now is the perfect time to do so. We have increased our list of benefits, including flight discounts on American Airlines for PASIC and more. Visit www.pas.org/membership for a complete list of benefits.

Finally, I can't thank all of the members, volunteer leaders, and supporters of the society enough for all of their donated time, efforts, and financial support. I look forward to working with all of you throughout 2013 and beyond. PAS wouldn't function without you. I encourage all of you to be involved and take advantage of the many opportunities PAS continues to offer.

PN

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

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Scott Johnson and the Blue Devils

A drum corps—and more

By Lauren Vogel Weiss

PHOTO BY LAUREN VOGEL WEISS

The Blue Devils Drum and Bugle Corps holds a record fifteen Drum Corps International (DCI) World Championship titles, more than any other modern junior drum and bugle corps. Combine that with twelve "High Drum" awards, including four years in a row (1983–86), and this power-house ensemble from Concord, California is a leader in the marching arts.

To view videos associated with this article and an excerpt from Scott Johnson's arrangement of "Malfred" for marching percussion, access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Video

PHOTO BY LAUREN VOGEL WEISS

The Blue Devils' 2009 program, "1930," featured the snare drummers standing on chairs during the drum solo

One drummer has been involved with the Blue Devils for 34 of its 42 years, first as a member of the drum line, then as a staff member, and finally as the Director of Percussion: Scott Johnson. His association mirrors the Blue Devils' history and success, both on and off the field. "I surround myself with great people," Johnson explains. "It's not just me—and never has been just me—writing the drum book or teaching the drum line. It's always been a collaboration of all the guys around me."

SCOTT JOHNSON

From Drum & Bell Corps to DCI Hall of Fame

Growing up in Hayward, California, Scott Johnson began taking drum lessons when he was four years old from Ray DiDanado, who was teaching the Royal Escorts Drum and Bell Corps, part of the Royal Family organization in nearby San Leandro. "With two older sisters, I was either going to twirl a baton or start drumming!" Johnson reminisces with a laugh. When he got a little older, Scott joined the Red Knights Drum and Bell Corps, a junior division of the organization. By 1971, he was one of three snare drummers in the San Leandro Royalaires Drum and Bugle Corps and, at 12-years-old, one of the youngest members of the fledging corps.

Three years later, the Royalaires merged with the Stockton Commodores, forming the short-lived Royal Commodores. "1974 was my first year to march in DCI," Johnson remembers. "We ended up placing fourteenth that year, missing finals by two spots. But it was a great learning experience, being able to see all the big drum corps for the first time." Johnson also competed in the Snare Individuals contest for the first time, placing third.

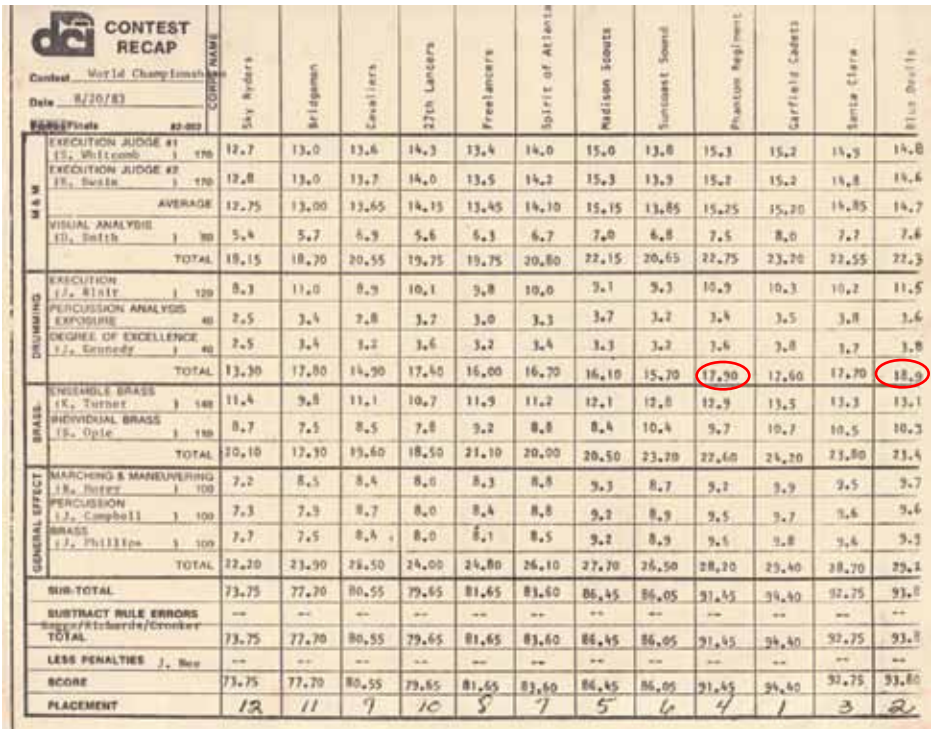
Unfortunately, the corps folded the following year. "It was either join the Santa Clara Vanguard or the Concord Blue Devils," explains Johnson, "and Hayward, where I lived, is thirty miles from Santa Clara and thirty miles from Concord!" He attended several rehearsals in Santa Clara because one of their instructors at the time, Bob Kalkoffen, had helped him work on his snare solo

the previous year. But after some pressure from his dad to stay home for the summer and help him construct an addition to the house, Johnson took a year off from the drum corps activity. "I ended up staying home in 1975," he recalls, "but the family room we built is still standing, so I guess that's a good sign!"

In 1976, most of Johnson's friends were marching with the Blue Devils, so he joined the corps the same year it won its first DCI World Championship and High Drum Award. "It was my first year in what I call a big time drum corps, and it was incredible," Johnson remembers. "Before this year, the biggest snare line I ever marched in had five drummers, and in '76 we came out with ten snares, which was unheard of back then. We also had those strange-looking North trios with the big scoop on the end. We looked completely different and sounded different than anybody else. My best friend, Terry Shalberg, was section leader and we 'split the 50' because back then we pretty much stayed on the 50 yard line. We only lost a couple of shows that entire season, and it was the first time the Blue Devils won a championship. It was extremely rewarding.

"That was the year we played Buddy Rich's 'Channel One Suite'," he continues. "I can still pull out a pair of sticks and play that book right now, even better than I can play the music of the last few years that I've written. It was just a magical year."

Johnson marched with the Blue Devils for four years, 1976 through 1979, winning world titles in 1976, 1977, and 1979 as well as drum titles in '76 and '77. He also competed in the snare drum Individuals competition those four years, placing third (as he did in '74) three more times. "But in 1977, I did what we call the 'Triple Crown': We won the drum corps title and the caption award, *and* I won the individual award, too. That was pretty cool to be one of the first Blue Devils to do that." Since Johnson captured the "Triple Crown" thirty-six years ago, thirteen more Blue Devils have achieved that same feat. [See I&E sidebar.]



CONTEST RECAP

Contest: World Championship
Date: 8/20/83

CAPTION		Sky Ryders	Bridgemen	Cavaliers	27th Lancers	Freelancers	Spirit of Atlanta	Madison Scouts	Suncoast Sound	Phantom Regiment	Garfield Cadets	Santa Clara	Blue Devils
M & M	EXECUTION JUDGE #1 (S. Whitcomb) 170	12.7	13.0	13.6	14.3	13.4	14.0	15.0	13.8	15.3	15.2	14.9	14.8
	EXECUTION JUDGE #2 (R. Smith) 170	12.8	13.0	13.7	14.0	13.5	14.2	15.3	13.9	15.2	15.2	14.8	14.6
	AVERAGE	12.75	13.00	13.65	14.15	13.45	14.10	15.15	13.85	15.25	15.20	14.85	14.7
	VISUAL ANALYSIS (D. Smith) 100	5.4	5.7	6.9	5.6	6.3	6.7	7.0	6.8	7.5	8.0	7.7	7.6
	TOTAL	18.15	18.70	20.55	19.75	19.75	20.80	22.15	20.65	22.75	23.20	22.55	22.3
DRUMMING	EXECUTION (J. Blair) 120	8.3	11.0	8.9	10.1	9.8	10.0	9.1	9.3	10.9	10.3	10.2	11.5
	PERCUSSION ANALYSIS EXPOSURE 40	2.5	3.4	2.8	3.7	3.0	3.3	3.7	3.2	3.4	3.5	3.8	3.6
	DEGREE OF EXCELLENCE (J. Kennedy) 40	2.5	3.4	3.2	3.6	3.2	3.4	3.3	3.2	3.6	3.8	3.7	3.8
	TOTAL	13.30	17.80	14.90	17.40	16.00	16.70	16.10	15.70	17.90	17.60	17.70	18.9
BRASS	ENSEMBLE BRASS (K. Turner) 140	11.4	9.8	11.1	10.7	11.9	11.2	12.1	12.8	12.9	13.5	13.3	13.1
	INDIVIDUAL BRASS (B. Ogle) 150	8.7	7.5	8.5	7.8	9.2	8.8	8.4	10.4	9.7	10.7	10.5	10.3
	TOTAL	20.10	17.30	19.60	18.50	21.10	20.00	20.50	23.20	22.60	24.20	23.80	23.4
GENERAL EFFECT	MARCHING & MANEUVERING (B. Boyer) 100	7.2	8.5	8.4	8.0	8.3	8.8	9.3	8.7	9.2	9.9	9.5	9.7
	PERCUSSION (J. Campbell) 100	7.3	7.3	8.7	8.0	8.4	8.8	9.2	8.9	9.5	9.7	9.6	9.6
	BRASS (J. Phillips) 100	7.7	7.5	8.4	8.0	8.1	8.5	9.2	8.9	9.5	9.8	9.6	9.5
	TOTAL	22.20	23.90	25.50	24.00	24.80	26.10	27.70	26.50	28.20	29.40	28.70	29.4
SUB-TOTAL		73.75	77.70	80.55	79.65	81.65	83.60	86.45	86.05	91.45	94.40	92.75	93.8
SUBTRACT RULE ERRORS (Rogers/Richards/Crowder)		--	--	--	--	--	--	--	--	--	--	--	--
TOTAL		73.75	77.70	80.55	79.65	81.65	83.60	86.45	86.05	91.45	94.40	92.75	93.8
LESS PENALTIES (J. Rex)		--	--	--	--	--	--	--	--	--	--	--	--
SCORE		73.75	77.70	80.55	79.65	81.65	83.60	86.45	86.05	91.45	94.40	92.75	93.80
PLACEMENT		12	11	9	10	8	7	5	6	4	1	3	2

Recap from the 1983 DCI Championship when the Blue Devils won the High Drum award by the largest margin in DCI history—one full point ahead of the Phantom Regiment's drum score (18.9 compared to 17.9)

In 1978, the snare tech left before the summer tour started, and the Blue Devils hired Johnson and Shalberg as staff members. "We were in the snare line but also teaching," Scott explains. "Back then the corps would line up to do the retreat [ceremony] after the show. But Terry and I would go back to the bus, change into our street clothes, and talk with the judges during critique. We had a good rapport with the judges, but it was interesting seeing them on the field when we were competing because we couldn't speak to them during the show!"

The 1980 Blue Devils staff consisted of all "age-outs" (members who had marched with the corps until the maximum age of 21), including Johnson. "There were four of us on the drum staff, and we were all 22 years old," he remembers. "The corps won again in '79 and '80, but the drums were not as successful as we wanted. In 1982, Tom Float joined the staff, and I was the only drum instructor who stayed."

Float's tenure at the Blue Devils was highlighted by four consecutive High Drum awards (1983–86), a feat that has not been duplicated since. (Santa Clara Vanguard won three consecutive drum awards in 1973–75, the Bayonne Bridgemen duplicated the three-peat in 1980–82, followed by the Cadets in 2001–03.)

Johnson recalls the 1983 season: "That was one of the cleanest drum lines I've ever been associated with. That was back in the days of the tick system. Before we left on tour, we were doing run-throughs at our rehearsal field we call Mars—because it's in the middle of nowhere with no trees or shade anywhere—and I would tick them. I think I found only 20 errors because they were so clean that early in the season.

"The tick system gave us immediate feedback," he continues. "If there was an error on the field, the judge would have to pick up his clipboard to write the tick on it. So as a member, or as an instructor on the front sideline, you could count how many errors by watching the judge. That would never work today because of the velocity of the drills. If a judge looked at his clipboard, he'd be killed out there! But 1983 was one of those magical seasons. We won percussion that year by a full point, which I think was the largest spread from first to

second." The Blue Devils drum score was 18.9, followed by the Phantom Regiment with 17.9.

During the 1989 season, Johnson needed a break from drum corps. One year later, he was ready to come back, but the Blue Devils didn't have any positions available, so he served as a consultant with the Santa Clara Vanguard. "I didn't think I could teach our rivals," he says, laughing. "But fortunately, we have a good rapport between the Blue Devils and the Vanguard!"

When Ralph Hardimon left SCV after the 1990 season, Johnson took over the program for the next three years. "Those were incredibly growing years for me," he says. "Being the head arranger as well as the head guy, I learned what worked and what didn't." During his years with the Vanguard, the drum line tied for first (with Star of Indiana and the Cavaliers) in 1991, earning Johnson another "High Drum" award.

In 1994, Johnson, a.k.a. "ScoJo," came back to the Blue Devils, where he has served as Director of Percussion ever since. 2013 marks his 20th consecutive year—32 total as a staff member, and counting! One of Johnson's recent favorite corps' years was in 2009. "I had never been involved in an organization that went undefeated in both drums and full corps for the entire season. We were close a couple of times back in the tick-system days, but it happened in 2009. Those guys showed up at every contest and performed their tails off! I don't know if we can ever duplicate that again, but it was great!"

He recalled his favorite part of their "1930"-themed show in a 2009 *Modern Drummer* interview: "The drum solo in the third production number, with the snares standing on chairs.... There was an incredible tenor lick with really fast triplet rolls, crossovers, and paradiddle-diddles that were extremely fast—and clean! The end of the solo was one of the highlights of the year; it was a cross modulation where the snares and bass drums accelerated while the tenors slowed down. It actually lined up but was very difficult to pull off. I don't think we got it right until the last week!"

In August 2012, Johnson was inducted into the DCI Hall of Fame, joining two of his percussion peers that he worked with earlier in his career: Tom Float and Ralph Hardimon. Johnson was also inducted into the Winter Guard International (WGI) Hall of Fame that same year.

THE BLUE DEVILS
From Auditions to Indianapolis

The Blue Devils have a high standard of excellence that can be intimidating to new members. But with up to a third of the members aging-out each year, younger players continually join the ranks, not only from the Blue Devils "B" feeder corps but also from open auditions.

To save prospective corps members from paying to travel to California—the Blue Devils do not stay overnight in local schools, so everyone is responsible for his or her own accommodations—the corps accepts videos or links to YouTube postings. "If they look good, I'll invite then to come out and audition during the December camp," explains Johnson. "But the financial aspect is definitely one of the hardest parts about being in Blue Devils. You're on your own for housing until you get on the bus when we leave on tour."

There can be 100–200 applicants in a given year. "With the Internet, word gets out," Johnson adds. "For example, a few years ago, the Blue Devils only needed one tenor, so most guys didn't even audition. Word gets out fast as to who's coming, or not coming, to audition, so that changes a lot of people's audition process."

During the December camp, which starts on a Friday night and continues through Sunday afternoon, the instructors teach all prospective members some of the Blue Devils' exercises. Then each person auditions individually in the snare room, tenor room, etc. "We're looking for a basic quality of sound," explains Johnson. "We ask them to play through these ten things and we'll actually grade them. People show up who don't have a prayer of mak-

DCI Individual and Ensemble (I&E)

photos by Lauren Vogel Weiss

Drum Corps International hosts an Individual and Ensemble competition, allowing individual corps members to compete as soloists and in small ensembles. Over the years, fourteen Blue Devil percussionists have won the "Triple Crown" of DCI: winning I&E the same year that the corps won the World Championship and the High Drum Award (renamed the Fred Sanford Best Percussion Performance award in 2001). The 2013 I&E contest is sponsored by System Blue.

2012
Keelan Tobia (snare drum)
Chris Drummer (multi-tenor)
Monica England (keyboard)
Amir Oosman and Keelan Tobia (percussion ensemble)

2009
Nicholas Arce (multi-tenor)
Sarah Cheon (keyboard)
Michael Howard (timpani)

2007
Noel Alvarez (snare)
Colby Beers (multi-tenor)
Yuki Suzuki (keyboard)

1997
Peter Friedhof (multi-tenor)


Keelan Tobia (2012)


Nicholas Arce (2009)

1986
Steve Campbell (snare)—with a perfect score of 100
Bob Bollman (timpani)

1977
Scott Johnson (snare)

ing it, but they want to get the experience of 'this is what it's going to take next time.'

"Those drummers who make it through the first audition—anywhere from 12 to 15 snare drummers, up to ten tenor drummers, and about as many bass drummers—are invited back to the January camp. We send them more exercises to work on, and if they get through the playing audition as far as their hands are concerned, then it's the 'fun stuff' of auditioning for our visual team! They're going to run your butt off and see how your body reacts to different things we ask you to do. The prospective members have to march and play, plus we'll throw some new stuff at them, crank up tempos, and see how well they actually move with the drums on their bodies while they're playing. By Saturday night or Sunday morning of the January camp, we pick the drum line so we have the full day on Sunday to work with the actual section that's going to represent us during the season."

The Blue Devils, which used to require members to move to northern California after the first of the year for weekly rehearsals, is now a "camp corps" like so many other units. After the full corps is selected in January, they meet for camps in February, March, and April before "moving in" during May. "But it's always tricky," Johnson adds. "For example, this year we only had three out of our nine snares here in May because the others were still in school. But we'll make that sacrifice because we know how talented they are, as opposed to picking someone with slightly less talent who can be here in May. I'd rather have the players who are more talented that I know are going to represent us well in August."

Since 2013 is the centennial of the Paris premiere of Igor Stravinsky's "Le Sacre du Printemps" ("The Rite of Spring"), the Blue Devils will bring "The re:Rite of Spring" to the competitive field during their DCI tour this summer, culminating in the World Championships in Indianapolis on August 10. They will incorporate portions of Stravinsky's original music, along with "The Rewrite of Spring" by Darryl Brenzel—an adaptation of the original for a jazz big band—and other music by Don Sebesky.

The Blue Devils' music is arranged by David Glyde, the corps' Music Coordinator and Arranger since 2003. The musical package is then combined with the visual one through Program Coordinator Scott Chandler. "Dave does what I call the entire 'musical map'," explains Johnson. "He writes some of the drum book, and then I write some of it. He might say, 'Write something about a minute long at 190 beats per minute.' So I'll write something that I think is fresh and different for drum corps. Then Dave will put some brass parts over it. That's the way his mind works, as far as putting the show together. It's fascinating, and it's always some of the most innovative stuff that you'll hear on a football field."

PHOTO BY LAUREN VOGEL WEISS

2012

The Blue Devils are fielding a battery section of 18 drummers—nine snares, four tenors, and five bass drums—plus 13 in the front ensemble. No marching cymbals? "Since we have a drumset in the front ensemble, we don't need cymbals on the field," explains Johnson. "If we want a ride cymbal sound, we can get it, thanks to miking the drumset. It's much better than the sound we used to get from big ol' drumsticks on a marching cymbal!"

When asked to describe this year's drum feature, Johnson laughs and replies, "It's the first note to the last note! We're not going to have an actual drum solo in one production like we have had in the past. This year there are a lot of percussion features throughout the show. In one movement, called 'Spring Rounds' from the original Stravinsky, we are playing a longer percussion feature. This year we're trying to look at the whole package a little bit differently than we have in the past."

SYSTEM BLUE

Education through music and camps

One feature of the Blue Devils organization—which includes the "A," "B," and "C" corps as well as a winter guard, BD Entertainment (bringing pageantry to corporate events), and the Diablo Wind Symphony—is a relatively new program started in 2010 called System Blue. The brainchild of Blue Devils Executive Director Dave Gibbs, System Blue is a mixture of products, educational live events, and publishing, designed to develop a system of excellence for band directors, teachers, staff, designers, performers, and marching members.

"The Blue Devil staff has been helping our corporate sponsors design better equipment for decades," states Johnson. "That's why so many drum corps get endorsements—because their suggestions make the equipment better. If a snare drum lasts an entire drum corps season, there's a good chance it will last ten years at a high school. Dave's concept was that we would put our logo on some of the equipment that we helped design and make some money from that to help fund the corps. We have System Blue sticks

made by Pro-Mark, System Blue brass instruments made by King, drumheads, flagpoles, and shoes. The idea is not only to get a cut, but to make the products better for everybody to use." The Blue Devils represent percussion products made by Pearl (drums), Adams (keyboard percussion), Zildjian (cymbals), Pro-Mark (sticks and mallets), Evans (drumheads), Meinl (percussion), Roland (electronics), and Offworld (drum pads).

Another of their corporate partners is Row-Loff Productions, which publishes a variety of music and books relevant to the corps. For prospective members who want to audition for the Blue Devils, Row-Loff sells a "Battery Audition Pak" by Johnson consisting of six exercises ("Eights," "Accent Tap," "Triplet-Partial," "Trip-Accent-Para-Diddle," "Triplet-Diddle," and "Flams") and a cadence ("Malfred"), as well as a Front Ensemble Audition Pak by James Wunderlich and Jack Mizutani, divided into mallets, piano/synth, and timpani/drumset. The music can be purchased by individual instrument (snare, tenor, bass, front ensemble) or complete with score and parts. There are also a couple of other Blue Devils cadences for battery, "Dit-08" and "Para-Dise," both written by Johnson.

The final component of System Blue is the educational events. "To me," Johnson says, "the System Blue camps are the best thing. We do from three to six camps during the summer and *anybody*—kids as well as drummers in their thirties and forties—can sign up for them. We teach them what it's like to be in the Blue Devils drum line. They get to spend the day with the corps: eat lunch with them, hang out at rehearsals, play exercises with the Blue Devil drum line, and have dinner. One of our instructors takes them out on the field so the campers get to run around with us as we're doing our drill at rehearsals. It's a virtual-reality experience that you can't do anywhere else. One of the fascinating things to me is over the last three years, we've had members make the Blue Devil 'A' corps drum line who first attended a System Blue camp. Right now I think we have four members in the battery who were at a System Blue camp a couple of years ago. They saw what it was going to take and just kept working their butts off to make the corps. So the System Blue Experience works from a recruiting standpoint, too."

In addition to the "Show Day" camps held while the corps is on tour, the live educational events also include clinics and performances on an international stage. Johnson and a fourteen-member "All Star" drum line just returned from a May 2013 trip to Vilnius, Lithuania where they were greeted with open arms. "I love doing those clinics and seeing the kids light up when you talk about something," recalls Johnson. "Or when they figure out something and realize they can play it better. It's so rewarding.

"We put together a fifteen-minute show with just the battery," he continues. "We started with a couple of exercises along with some familiar things we have played in the past. We intermixed the ensemble pieces with some solos, a few duets, and the bass line did a piece by themselves. We've had some of the most incredible soloists who ever came through a Blue Devil program in the past few years, so we definitely took advantage of that.

"The first two days in Lithuania we did performances, followed by two days of System Blue clinics. It's basically me with a snare drum, talking about *what* they should be practicing, *how* they should be practicing—normal clinic stuff as far as quality of sound and what is going to make your drum line better. I did an hour by myself and then I got the Blue Devil guys up there to demonstrate everything I talked about. Then we started getting students involved and split up into sections, so they got a lot of one-on-one time with the Blue Devil kids. Finally, we all got together and played for all the other campers. Overall, there were maybe 200 to 300 kids involved in the camp in Lithuania."

The "All Star" Blue Devils drum line will also compete and perform in the Malaysia World Band Competition in Kuala Lumpur in July. This will be the organization's second trip to Malaysia, following clinics and performances there in December 2011.

Drum corps is obviously an important part of Scott Johnson's life. Where does he see the activity in five or ten years? "It will keep evolving—and I love it!" he says with a smile. "I marched in the '70s, so I'm about as old school as there is. My friends that I marched with want to see the old drum corps style, but it *has* to evolve. If you look at the audience today, it's not just drum corps alumni; there are lots of high school kids, too, and we need to continue to move forward with them. I love where the activity is going. I have a feeling drum corps may be similar to what it is now, just with better equipment—and probably faster and louder!"

VIDEO LINKS

https://www.youtube.com/watch?feature=player_embedded&v=tMBryZvsJQo

https://www.facebook.com/photo.php?v=10151895749833858&set=vb.278708428857&type=2&theater

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Writing and Arranging for Marching Percussion in the 21st Century

By Oliver Molina

A panel discussion on writing and arranging for marching percussion, specifically for the battery instruments, was held at the 2012 Iowa Day of Percussion. This article represents some highlights from the event along with several other ideas from my own experience in writing for high schools and colleges. The information should help aspiring arrangers in getting started while possibly giving new ideas to experienced writers. The specific topics include: the prewriting process, tips for writing, completing the project, and advice on competing for arranging work.

WHY ARRANGE?

Initially, there are several questions to consider: Why are you arranging? Are there no parts yet written? Are the parts that came published with the wind score not up to your expectations? In Paul Buyer's 1999 DMA document, *Marching Percussion Arrangements for the Enhancement of Essential Performance Skills,* he analyzed many stock arrangements and concluded that a significant problem exists from a lack of positive musical experience (also see Buyer's 1997 *Percussive Notes* article, "An Evaluation of Marching Percussion Stock Chart Arrangements," Vol. 35, No. 2, p. 39).

If the chart comes with percussion parts, those parts may not fit the ensemble technically or musically. For example, some arrangements may come with three tenor drum parts ("trios") and four tonal bass drum parts, but the drumline may have quad or quint tenor drum sets and more numbers in the bass drum section. The percussion parts often come in a "one size fits all" arrangement, and (if they are used) there may still be the need to enhance ("beef up") or simplify ("water down") the parts.

Another reason to arrange is to gain a greater understanding of music and the techniques of playing marching percussion instruments. Arranging allows an individual the opportunity to discover what is possible to play and also what is important to include from an educational standpoint. Arranging ensures that students are exposed to the concepts the arranger values and the prospect of learning how to execute them well.

Another motivating factor in getting involved in arranging is to gain job experience. Serving as an arranger may make you a stronger candidate for a position on a marching staff. Being able to write for marching percussion may help you land a graduate teaching assistantship or a teaching gig at a high-powered high school marching band program or indoor percussion group. It can also be a nice source of income. If you have enough clients, arranging can turn into a large part of your professional activities, as some arrangers are able to support themselves by freelance arranging work.

GETTING THE DETAILS

Before you write a single note, here is a short list of questions that should be considered to ensure that your arrangement is a success.

1. *Timeline*: How soon will the music need to be completed?
2. *Goals*: What are the goals of the program? Is the show competitive or recreational? Does the group perform one show per season or several?
3. *Instructor*: Does the group have specialized instruction as a percussion section? Is the group student led, band-director taught, or is there a percussion instructor?
4. *Rehearsals*: How often does the group rehearse? (This is a critical consideration in arranging, as the rehearsal time strongly impacts what can be accomplished consistently.) How long is the performance season?
5. *Instrumentation*: How many will be marching in the battery? Does the ensemble march tenor drums with three, four, five, or six drums? How many bass drums are available and what are the sizes? Can extra instruments be mounted onto the drums (e.g., cowbells, jam blocks, ribbon crashers, etc.)?
6. *Staging on field*: Where will the battery be located on the field at any given point in the piece?
7. *Support*: Will the group expect the arranger to contribute after the completed product is delivered (i.e., re-writes or instructing)?
8. *Rate*: How much will you charge for your work? Are you willing to write pro bono?
9. *Wind book*: Is a wind score available? Is an audio version (live or MIDI) available as well?
10. *Show design*: Are you arranging to a previously arranged wind chart? Are you part of a larger design team that will create an overall theme and concept for the show?
11. *Experience*: How has the group's previous shows and music fared? What is the ability level of the players on the line?

If possible, get examples of the percussion technique/exercise book, as well as examples of the group's previous shows. These can serve as a guide to the level and experience of the group. Try to ascertain the students' level from the band director or percussion instructors. The best way to assess the ensemble is to get audio and/or video recordings of the group or to personally observe rehearsals so you can evaluate their playing ability and level for yourself.

LISTEN, LISTEN, LISTEN

Unless you are asked to work on a show with originally composed music, someone, somewhere has probably arranged the same music that you are planning to arrange. It is not necessary to reinvent the wheel, as you can make adjustments to previous arrangements that show your creative side while working well for the ensemble you are writing for. Listening to existing arrangements, as well as to the original version of the show (whether orchestral, band, or other ensemble), can provide great inspiration. The source material can serve as great fodder and help you bring out subtle intricacies that the wind score does not cover. For example, if the work you are arranging is Samuel Barber's "Medea's Dance of Vengeance," you will benefit by not just listening to the New

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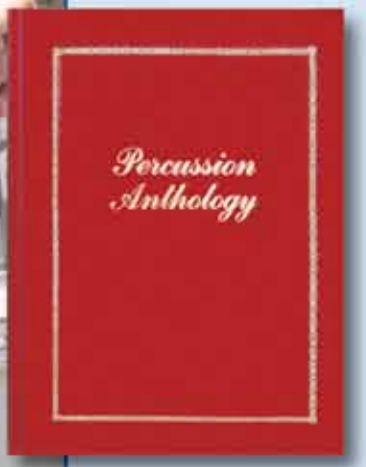

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York Philharmonic performing the original, but also by listening to Star of Indiana's 1993 arrangement of the work. If you are arranging a classic rock show, try to highlight the same hits and drum fills that pay homage to the original.

The world of marching percussion is constantly evolving and pushing the boundaries of what is possible. Stay current in the activity by attending drum corps, indoor percussion, and marching band competitions. The Internet opens the door to an archive of great drumming moments. There are hours of outstanding drumming online (e.g., YouTube) that can teach and inspire you. Listen to how other percussion sections create great moments of impact, how they transition, how they treat technical and visual demands, and how musically expressive an ensemble can be.

GETTING EXPERIENCE

Consider this paradox: Experience is gained by having a job, but jobs are earned by having experience. Before you have enough clients for a wait list, you will need to establish yourself as an arranging authority. Begin by writing or arranging anything you can. If you are currently teaching a marching percussion section, ask if you can develop the technique book and write your own exercises. Instead of using the usual warm-ups (such as "8 on a hand"), create original exercises that focus on the same techniques and concepts. Other opportunities may appear in writing a cadence, an on-field warm-up, or even parts to tunes that are played in the stands during football game. After marching season is over, arrange or compose a percussion ensemble piece based on marching percussion techniques. Gain experience by writing anything the percussion section may need.

As a member of a college marching band, you may be able to find arranging opportunities. This can range from the above-listed projects with the high school to full halftime-show charts. Some college marching band programs have a new show (drill and parts) every other week. Some college drumline instructors and band directors welcome the opportunity to have help in writing show parts. There are many options when beginning to work as an arranger, but it will take some effort and volunteerism to get started.

Once you have an arranging job, you will need to settle on a fee for your services. People go about determining their rate in different ways. Some prefer being paid per measure, while others prefer being paid per second or minute of written music; others elect to be paid by movement (such as the opener, ballad, closer, etc.) or by a flat rate for the entire thing. You will need to assess how much your time and creativity are worth and whether there is a dollar amount that is unacceptable for writing music. Remember to draw up a contract to help ensure you are paid for your services.

TOOLS OF THE TRADE

With today's technology it has become easier to create parts that rival the appearance of those produced professionally by a publisher. Computer-based notational software (such as Sibelius or Finale) is prominent in the contemporary marching activity. The days of writing by hand are becoming less acceptable as we move to an era where everything is computerized.

In addition to notational software, the use of sample sound libraries such as Virtual Drumline helps create a realistic playback of your music. Using these programs in tandem allows you to instantly hear your music cleanly with correct interpretation of rhythms and tempo. Even though these programs may be very costly, they are essential in today's market.

WRITING IDEAS

Here are some strategies that have been used to get the "creative juices" going.

Flow Chart

Create a flow chart highlighting the different phrases and parts of the show. The flow chart should include tempo markings, formal structure or rehearsal marks, measure numbers, wind parts (on field staging), and percussion parts. Jim Casella goes into great detail about how he uses a flow chart in his article, "Arranging for Pit and Battery" in the August 1998 issue of *Percussive Notes* (Vol. 36, No. 4, p. 29). The completed flow chart will help you envision the whole composition before you write a note. It will also help you think about voicing, textures, and staging, and help prevent overwriting.

Once a flow chart is created, it is strongly recommended that you lay out the percussion score from beginning to end. Create all the details including title, rehearsal marks, repeat signs and the number of measures. This will make inputting your notes smoother without having to stop the creative process to continually create elements of the score as you write.

Laying out the score first also creates the opportunity to add some of the wind score to the percussion score, which can help in hearing how all the parts fit together. Being able to hear the melody and bass lines is a common approach, but feel free to add any counter-lines or other important components.

It is not necessary to start writing at the first measure of the piece. If you have ideas that you think would sound great at rehearsal letter D, start there and work around the score, returning back to the beginning as the inspiration strikes. Although the piece is played top to bottom, it does not have to be created that way. If this approach is adopted, care should be taken to examine the transitions from phrase to phrase to ensure they can be executed smoothly.

Creative Improvisation

When creating percussion parts, listen to the audio file repeatedly until you can reliably hear the wind parts in your head. You can then try improvising with the music in your head or by drumming with the recording. Try singing a bass-line part, snare drum part, etc. with the wind recording playing. Keep a snare and tenor practice pad next to your designated writing area and play with the audio track. Repeat this multiple times and sketch out the parts so they may be adjusted later if needed.

Less is more

It is not necessary to fill every measure in the piece with notes. Let the music breathe by using space. This approach helps stronger impact moments stand out, as those will contrast with the thinner or lightly scored parts. Try doing a call and response between the snares and tenors to keep the ear refreshed and the textures thinner. The use of ostinati is a great way to build rhythmic tension and keep the music driving (e.g., Maurice Ravel's use of the two-bar snare drum ostinato to develop "Bolero"). Every bar does not have to be an absolute statement of the totality of your rudimental knowledge. Repeating bars or phrases will make learning the part easier and will also help tie the piece together. (See Example A.)

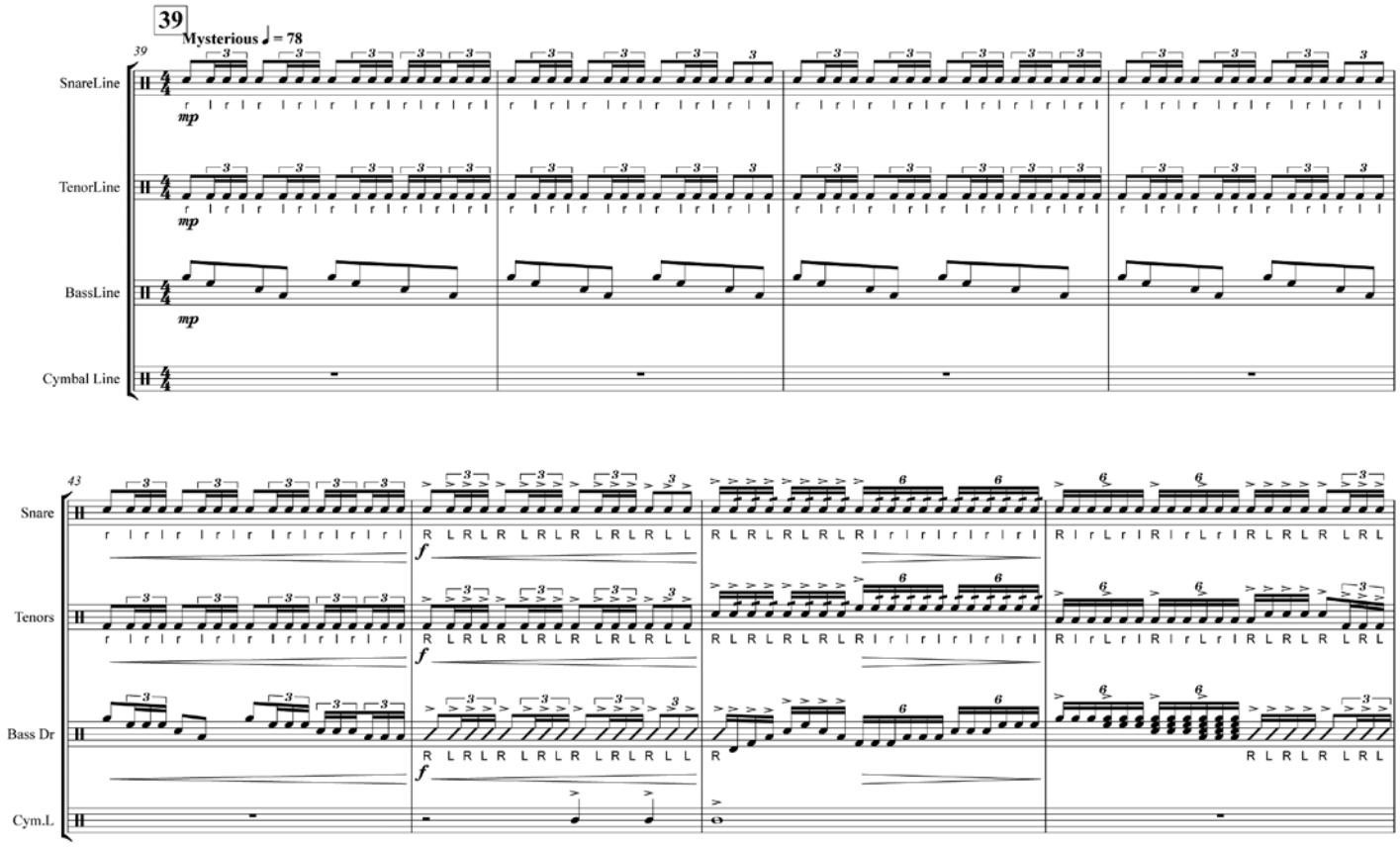
After studying the wind score and writing your flow chart, consider which wind instruments in each phrase would match up well with the battery instruments. Try pairing up and writing for like instruments together, such as trumpets with snares and low brass with the bass line.

A simple way to start arranging for the full battery section can begin with writing a snare part. From there you can have the same part be split up in the bass line and moved around the drums for the tenor section. Keep in mind the overall goal and function of the phrase within the overarching show concept (flow chart). (See Example B.)

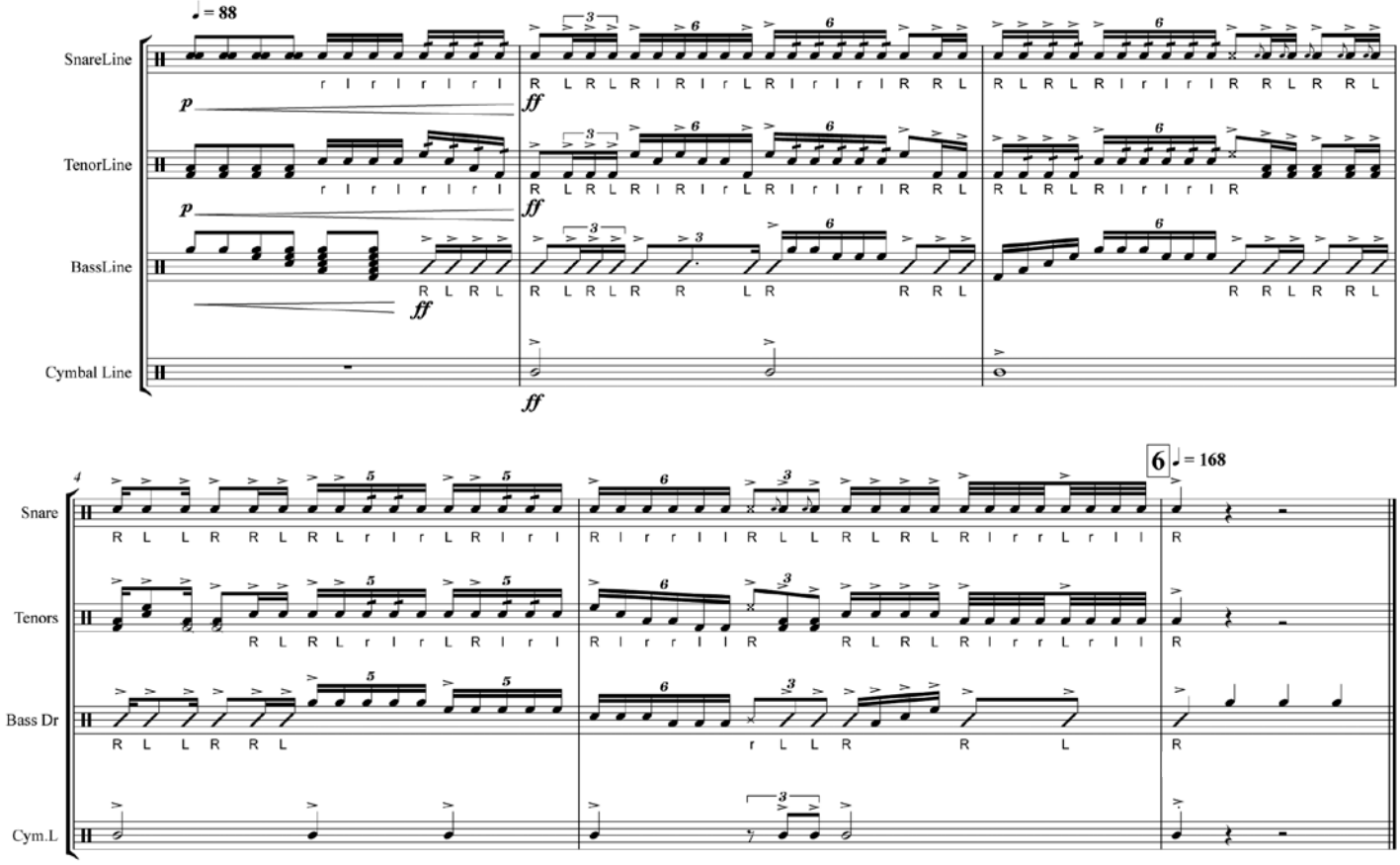
You can create naturally occurring crescendos through the use of the additive process. This is mainly used with the bass line, but the same concept can be used in the snare and tenor line. A run down the bass line, starting with the smaller drums and going to the larger ones, adds some motion and depth toward a strong impact point. The opposite can be true for naturally occurring decrescendos. Subtract people from a part and go up the bass drum line from the larger to smaller drums.

You can change the color and timbre of the instruments with subtle changes. Try playing in different zones of the drums (center or edge), play on the rims or shell, use stick-on-stick, and incorporate hand damp-

Example A. Use of Ostinato



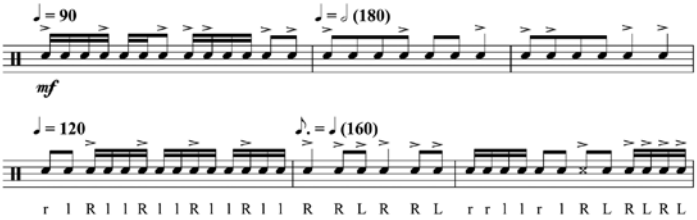
Example B. Unison Writing



ening. Experiment with switching implements to a smaller stick or a brush or felt mallets to get different effects out of the same set of drums.

If there are tempo changes in the chart, utilize metric modulations to seamlessly transition from one section to one another. Pulling a tempo change out of the air can be tricky for an ensemble, but metric modulation can make transitions more consistent. Here are a few examples of simple approaches to metric modulations that can help tempo changes happen consistently. (See Example C.)

Example C. Metric Modulation



Technique vs. tempo

Carefully consider the technical demands of writing for the marching percussion section. What looks good on paper and what sounds good on the computer playback may not be the best determining factor of whether the arrangement will be successful. Playing sixteenth-note splits at quarter note = 180 for the bass line or a sixteenth-note roll at the same tempo for the snare line might sound really interesting, but it will be very difficult to play cleanly and consistently. Review your goals and how much time the ensemble can dedicate to learning and cleaning the music.

The percussion score should highlight and enhance the wind score while also supporting the overall concepts for the show design. During different parts of the show, melodic drumming may be great to use, while at other times more notes and technical displays of virtuosity may be needed. One goal I focus on is making the percussion score complete enough to stand alone without the wind parts. There is more than one way to achieve your arranging goals. Keep an open mind (and open ears) to find out what works best for you in the various musical situations.

FINAL PRODUCT

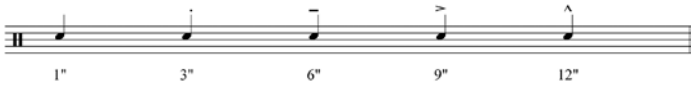
The finished product should look like a team of engravers meticulously placed every note in the correct spot. The parts should be musically complete, including dynamics, stickings, playing zones, and any other special instructions so that valuable rehearsal time will not be lost going over them. If possible, write the drill segments in the parts to aid in the players' learning process. Writing in the drill segments ensures that it gets done correctly and that everyone is on the same page during rehearsals. Avoid awkward page turns that may disrupt the flow of the music. Make the font size for the score and parts large enough to read, but don't waste paper.

Along with the percussion score, provide a notation legend to help avoid confusion with different noteheads. Example D shows the notation legend I developed with the sound samples I use with the program Virtual Drumline.

Another helpful resource is a description of your dynamics and height system. Although the percussion instructor can sometimes determine the height system, a firm foundation of how you envision the parts being executed will aid greatly in interpreting your music. Some drum instructors use dynamics that correspond to different heights, and some use different articulation symbols. Example E shows a sample of the different types:

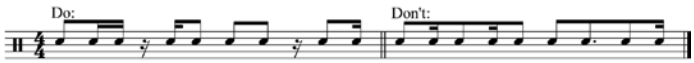
Example E. Height Systems

pp = 1 inch
p = 3 inches (common tap height)
mp = 6 inches
mf = 9 inches
f = 12 inches
ff = 15 inches



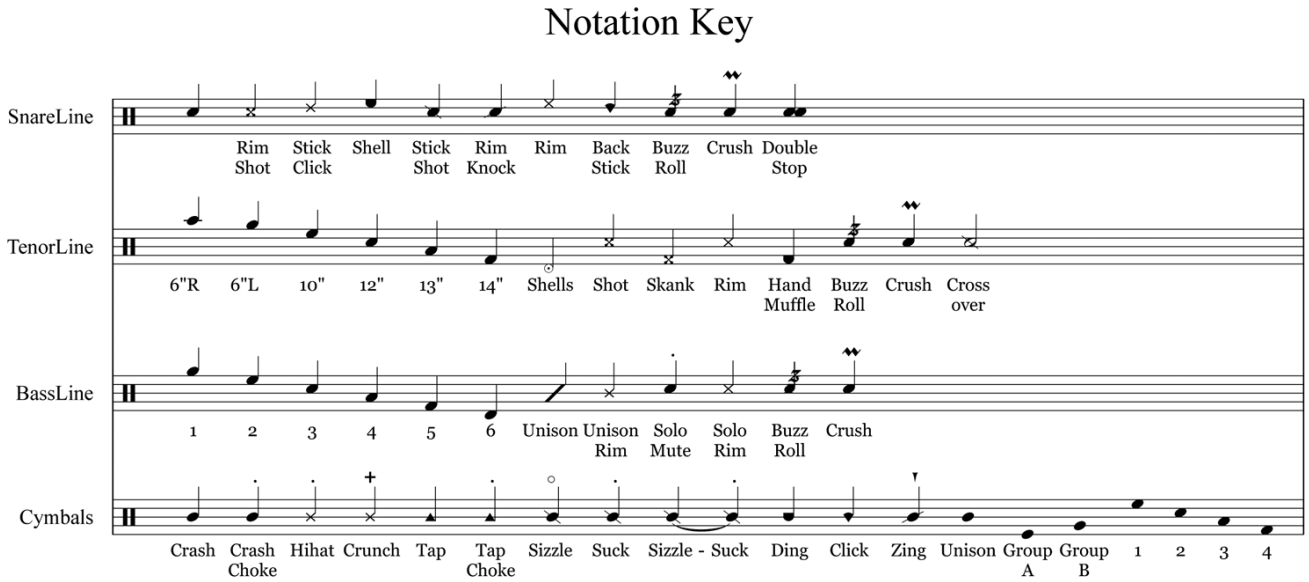
For ease of reading and learning the parts, make sure the parts are beamed logically (showing each beat clearly). Like the snare drum etudes in Anthony Cirone's *Portraits in Rhythm*, you can use different ways to notate things rhythmically for musical purposes, but think about how much additional time it may take to learn the figure in the less uncommon notation. (See Example F.)

Example F. Beat Clarity



Scores and parts submitted electronically as PDFs save time and

Example D. Notation Legend



money. Send drafts as PDFs along with audio recordings to the band directors to ensure the music fits the show concept, pacing, and the goals of the program. Before you turn in your final product, have peers proofread and check out your drafts. I have sometimes gotten a little overzealous with a tenor part or bass drum split that looked good on paper, but was not practical (or maybe even possible) to play. Above all, make sure your score is musically complete with nothing left to chance regarding your intention on how the music is to be executed or interpreted.

MARKETING YOURSELF

To help with marketing yourself, decide what you can do as an arranger and how to best represent your arranging abilities. Determine what your potential customers expect and what you can present to them that will set you apart from other arrangers. In addition to the score and parts that are expected, there are additional items that might attract people to hire you over others. Your use of notation software may help you create realistic practice audio tracks for each section. These tracks could be at a variety of slower practice tempi and gradually increase up to the performance tempo (include a count-off/tap-off for each track). Be available for rewrites so you can be used as a resource later in the season. Volunteer to offer feedback by making a visit during a rehearsal or watch a video of a performance.

Many states have a band association where you can find a list of programs across the state. With today's technology, you can research and find almost any school that has a band program and send them your materials. Another idea for earning arranging gigs is to team up with a wind arranger or other percussion arrangers. Sometimes percussion books can be split up between a battery and a pit arranger. Joining an arranging team can provide additional opportunities for work and help consolidate/share marketing efforts.

Create a website to showcase your arranging efforts. Highlight your arranging, teaching, and other experiences from your resume that demonstrate your qualifications for the position. List the groups you have worked with and written for. You could also post samples of your writing with audio examples of computerized recordings—or even better, live performances. Be sure that you have copyright clearances for any work that you arrange or that you decide to post online.

The best way to market yourself is through the recommendations of your peers and through the band directors. Band directors communicate with one another and share vendors, band repertoire, and other things about their work. They may also recommend drum arrangers that they have had good experiences with and mention the names of the individuals they did not. Be professional, optimistic and enthusiastic. There are great opportunities for those who are prepared and willing to work.

Oliver Molina has worked with and written for several marching percussion ensembles across the U.S. He is a DMA candidate in percussion performance and pedagogy at the University of Iowa. He is currently the Associate Band Director and Director of Percussion at University High School in Orlando, Florida. PN

Michael McIntosh:
Percussion Design for the Digital Age

By Kurt Gartner

It is no surprise that Michael McIntosh is in great demand as a percussion composer, arranger, teacher, and adjudicator. In addition to freelance composing and digital sound design, he is the Percussion Coordinator for the Music for All Summer Symposium. He is on the creative team and also is one of two percussion designers and arrangers for The Cavaliers Drum and Bugle Corps. In 2011, The Cavaliers were the recipients of the DCI Fred Sanford High Percussion Award. He has had compositions commissioned for the Midwest Clinic as well as the West Point HellCats.

From 1997–2011, McIntosh was a percussion specialist at Carmel High School in Carmel, Indiana and part of a program named the 2001 AAA National Champion, and the 2005 and 2012 BOA Grand National Champions. Michael still does the percussion design for Carmel High School, which has won the Music for All Highest Achievement in Music Award three of the last five years.

A former WGI judge, he currently designs for the Gateway Indoor Independent World WGI percussion ensemble from St. Louis, Missouri and also arranged for the George Mason Independent Open ensemble. George Mason was named the 2012 WGI Independent Open World Champion.

He has presented clinics throughout the U.S., Europe and Asia, including a recent series of clinics in Tokyo, Japan. Also, Michael was recently afforded the opportunity to perform a series of clinics in Beijing, China on percussion arranging and digital design.

Speaking of "digital," McIntosh's studio setup is formidable: Mac Pro 2 x 2.26 Quad-Core Intel Xeon with16 GB RAM; MacBook Pro 2.66GHz Intel Core i7 with 8 GB RAM; Apple HD 30-inch Monitor; DELL 21-inch Monitor; Yamaha Motif XF 7 Digital Workstation; M-Audio Keystation Pro 88 MIDI Controller; Yamaha HS-80M Studio Monitors; Yamaha DTX Multi-12 Electronic Percussion Pad; Fender P-51 Microphone; Presonus FireStudio Mobile recording bundle; Apple Logic; Massive soft synth; Alchemy sample manipulation synthesizer; KONTAKT 4; Virtual Drumline 2.5; East West Sampling Libraries; Garritan Libraries; PLAY Word Builder; Sibelius 6.2.0; Finale 2013; Planet Waves Cables; Yamaha PRO 500 Headphones. Additionally, he employs the Offworld Practice Pad, Innovative Percussion FS-MM sticks, and the all-important Summer Infant Baby Monitor!

McIntosh is all about the meticulous crafting and revising all aspects of any production in order to bring the best possible aesthetic experience to his audiences. Music and musicianship drive his use of technology, which is both pervasive and transparent in his work. Recently, I had the opportunity to interview him via Skype to share his insights with readers of *Percussive Notes.*

Gartner: *For arrangers and composers, the concept of deadlines has changed as technology allows for revisions to be made right up to the performance. Talk about the timeline and use of technology in show design from concept to performance.*

McIntosh: I have a good example of how technology can help keep things moving forward in much quicker ways than in the past. I was commissioned to write a percussion ensemble piece for Midwest, for Spring High School. The piece was called "Bloom," representing a day in the life of a flower. The piece was for percussion ensemble and digital recording. After every rehearsal at Northwestern in Chicago, I would go to the Apple store on Michigan and jump on their most powerful computer, using Logic to revise, based on my notes of the ensemble and how the electronics blended with acoustic instruments. Literally, I was able to troubleshoot nightly and then show up the next day with a new version of the recording. And throughout those three days, it allowed me

Michael McIntosh

Michael McIntosh's studio setup

to distill things very, very quickly. And obviously, having access to technology—with technology being a part of the piece from the beginning—really helped. It made it almost seamless, almost in real-time. In this example, technology empowered me to move very quickly.

As a sound designer for marching bands, technology allows almost a plug-and-play atmosphere for high school and college band directors. For example, I can make a requested change to a sample or a blended keyboard sound, then I can save that file to Dropbox and have it uploaded by a percussion teacher or staff member. The ability to remotely edit a group's electronic design, empowers the students to perform the music much sooner than later—usually the same day. I've worked on a sample, and thirty minutes later, I've watched a live stream of the sample being implemented into a rehearsal 600 miles away. I'm a huge proponent of technology and its ability to streamline not only the creative process, but implementation as well.

Gartner: *You mentioned Logic. What other software and hardware do you use?*

McIntosh: Logic is my canvas; I use a variety of sampling libraries and plug-ins to paint the canvas. There is so much technology—and this is an important point for people on the academic side who are looking to upgrade their studios or curricula—that it can be very intimidating when it comes to purchasing a piece of gear or sampling hardware. You've got eight or nine programs that can do exactly the same thing: Fruity Loops, Reason, Logic, Pro Tools, Digital Performer, and so on. In past clinics I've likened the process to the fable of "Jack and the Beanstalk"—the beanstalk never stops growing. You pick your leaf, you jump on, and you are happy with the leaf you've chosen. I've chosen Logic because it is very intuitive with most of the Apple products, and I'm an Apple guy. Through trial and error, I've experimented with Reason, I've recorded in Digital Performer and Pro Tools, but Logic, for me, seemed to be the best choice, because of its intuitive nature with Apple products.

Gartner: *Talk about notation software as it relates to the revision process.*

McIntosh: I have dual ninja citizenship in both Sibelius and Finale! A lot of the wind arrangers I work with are either one or the other, so in order to increase my revenue stream as the percussion composer, I feel that I need to be fluent in both.

Gartner: *Does XML sufficiently bridge the two programs?*

McIntosh: It does, but there are some hoops to jump through regarding the final aesthetic of the score. Finale has empowered me to get to know the MakeMusic company, which produces SmartMusic, I am working closely with the talented creative people at MakeMusic to develop a product enabling percussionists to utilize SmartMusic as a valuable assessment tool.

Gartner: *That seems to be an untapped universe.*

McIntosh: Yes, completely. Here is a scenario, If you went to a woodwind-playing seventh grade band director in his or her first year and you jokingly said, "What if I told you you'd never have to look at the percussionists again?" that director would probably thank you on some level! [*laughter*] This project entails working with MakeMusic to develop a tool that could allow percussionists to have the same ability to assess performance via SmartMusic as the wind and vocal students do. We are talking about a tool that would register not only a quantization of the rhythms, but also, via MIDI, the amplitude of each stroke. This could be an invaluable tool in not only assessing rhythmic accuracy, but right to left hand balance.

This would give us the ability to come up with other creative applications. Perhaps an Anthony Cirone performance of "Lieutenant Kijé" could be analyzed, giving the listener not only a sonic experience, but the ability to see how Cirone musically weighted each note to create a musical phrase. It could be a really cool way to add dimensionality to musicality by having the ability to hear and *see* multiple levels of how a professional musician approaches a piece of music. I think it's really important to involve percussionists in the SmartMusic technology, which has accelerated the development of wind players and vocalists around the world.

Gartner: *Do you see SmartMusic developing accompaniments for percussion literature as well?*

McIntosh: I could see play-alongs for assessment or performance being possible. Also, I could see real-time lessons, using either Facebook or Skype technology to be a part of somebody's lesson from a continent away, so to speak. I think there's something to be said about that. In fact, a good friend and I were speaking the other day about waiting for somebody to come up with the Rosetta Stone of music. Who's going to come up with this? I've already got the ad in mind: a surgeon and a lawyer walking slowly towards the light, and they've got their mask hanging and their scrubs on dragging a guitar and trombone into the light because they relinquished playing music to have a "legitimate" career. I really think that technology is going to help keep music relevant. I feel that during the recession, everyone went to what they know: dancing, food, and singing. You can see this in the shows on TV: *Dancing with the Stars*, *America's Next Best Dance Crew*, *American Idol*, *The Voice*, *Top Chef*, *Chopped*, and the Cooking Channel. People go back to what they know in tough times, and music is obviously a big part of that. The language of music is as universal as a smile, and technology empowers music to be a point and click or a touch away at all times; technology has empowered music to be accessible.

Gartner: *You talked about the production side of things, using technology to be nimble and revise things right up to the performance. How do you see technology having changed the way that students learn?*

McIntosh: With anything, there's good and bad. The good is accessibility to information, content, and the ability to enter a title into YouTube and see eight to ten performances from around the world of that incredible piece. You want Wagner? Go to YouTube, and then watch and/listen to the Chicago Symphony perform "Flight of the Valkyries." The downside of it all is that technology has empowered such unlimited access to content, that it can be easy for a young student to skip some steps in the learning process—learning to sprint before you can walk. Skipping steps can lead students to form misaligned opinions on what musicianship and ownership truly is.

Gartner: *What do you say to students when they get beyond themselves?*

McIntosh: In real-time, I say slow it down, take your time. Diligent, dedicated practice and adhering to the things that matter most—quality of sound, phrasing, ownership, and preparation—still ring true today.

Gartner: *I'd like to return to the technology that you use in terms of production with ensembles. In what ways are you using technology for live production, such as real-time digital audio components and sound reinforcement?*

McIntosh: The best example of that is using the iPad, which is the musical instrument that we never knew we needed. I've used the iPad to do a screen share with a computer connected to an 01V digital mixer, allowing me to mix in real-time. I would create a submix of the marimbas, the vibes, synth one, synth two, the drumset—basically the snare, kick, and toms—in three sub-mixes and any samplers used. You are usually dealing with five, six, or seven faders total. The ability to mix live really helps, because you can mix to the venue; you can mix to the environment the live audience is experiencing. In this respect, technology—the ability to program remotely and send files as I spoke of earlier, and the ability to mix in real-time via a digital mixer and a screen share program—have been huge. Sampling used to be this secret art taught by a man with a long beard sitting

in a small temple on a mountain. Now, it's as easy as a 99-cent app on your iPad. It's pretty incredible. I've seen technology used in ways that pulled at the heartstrings. A student in one of the music groups I saw had had an accident, and was wheelchair-bound. He was able to contribute to the production in ways he wouldn't have been able to without technology, using the iPad and sampling software. It was pretty incredible.

Gartner: *With all of these changes in technology happening so quickly, how are the rules of activities such as DCI and WGI keeping up with these advancements?*

McIntosh: Here's a good example of how fast technology is changing: I purchased Alchemy as a plug-in synth for my Logic program, and a couple years later, I bought it as an app for my iPad. To try and match that quick growth rate with the pageantry acronyms such as DCI, MFA, and WGI, has been a challenge. Some idioms are embracing change more than others. It's so new, the inherent issue becomes more about the ability to assess and adjudicate it. It's an "axe" that may not be in a lot of the wheel houses of individuals that comprise the judging communities. The ability to weight and rank a quality sample versus something of lesser quality becomes more important every year—not only the fidelity of the sample, but the absence of orchestration to allow the sample to be heard as it was intended. All these things matter in an evaluation of a modern performance. It's interesting that technology has come on so quickly, that we've had to rethink how we evaluate performance. It speaks to the fact that (1) technology is here to stay, and (2) that people have embraced it as a legitimate voice, especially the younger generation. I embrace technology because it keeps me in tune with young kids. It keeps me current, I suppose.

Gartner: *On the hardware side, are there any restrictions on the kinds of MIDI controllers or sounds that percussionists can use in the marching idiom?*

McIntosh: In the past, rules have stated that electronically generated, non-percussion sounds were limited to instruments that are part of a general "rhythm section." You do get into a gray area with wind controllers, which have the ability to crescendo or decrescendo using air. On the malletKAT, and even some apps for smart phones, you can use your airstream via the device to create sonic change. That being said, there are rules in each of the genres that are specific to its audience base, perceived entertainment value, and educational curriculum.

Gartner: *How do you use technology for professional development and marketing?*

McIntosh: Image is everything. It's been that way forever, and now it's even more true. Everybody's information and technology streams are slowly running into the same river, so nothing is sacred anymore. Using technology can create professional opportunities; it can be very beneficial. The upside is being able to leverage technology to build your brand, to build your website, to increase your exposure, and also to better yourself as a musician. The downside is that this same accessibility can create an issue because once it's on the Internet, it's forever. You have to be careful to manage your content gracefully. Technology allows one to stay current, because being current is being trendy, being trendy is being cool, and being cool is being accepted and "liked." The fact that you can use technology to stay current and keep your finger on the pulse of the youth via the way you practice, the way you write music, and the way you listen to inspire or be inspired by music is fascinating. Technology is an important thread in the human tapestry of who we are and how we relate to organized sound, and those in the know are embracing it.

Gartner: *Would you like to speculate as to where this is all going?*

McIntosh: It's going to become a part of us literally somehow—I'm not really sure how. With Google Glass, with wearable technology, I think that from a soundscape standpoint, it's going to become so integrated that a concert is literally coming out in something that you're wearing. It's not only your visual ensemble, but it's also your instrument, it's your amplifier, your speaker, and it's your form of expression. It's progressing so quickly now, it's fascinating to speculate as to what my daughter will have access to when she's in college. I think that technology is going to become so ingrained in us, that it's going to become something different. Music will be affected by technology in amazing ways the next 25 years. It's a new period, and I'm excited to be old enough to have a "foot in both seasons" regarding the acoustic and electronic genres, as well as young enough to feel emboldened by the rapid changes technology is empowering musicians to make.

Gartner: *I understand that you'll be sharing some of your knowledge at PASIC this year.*

McIntosh: The Cavaliers will be performing at PASIC this fall, and we could not be more excited! There will be a lot of cool things happening, not only with the Cavaliers percussion section and how we use technology to create new music opportunities, but also throughout the convention in Indianapolis this fall.

Gartner: *Any final thoughts?*

McIntosh: Technology empowers us to be who we want to be as musicians, as professionals, and as human beings— as professionals represented by our brand; as musicians with our compositional, educational and performance aspect; and as human beings in our ability to utilize technology in positive ways. Right now, technology allows me to be an artist/composer and spend time with my daughter and wife, which means everything to me.

Kurt Gartner is Professor of Percussion and Associate Director of the School of Music, Theatre, and Dance at Kansas State University. Also, he has served as Special Assistant to the Provost and Coordinator of the University Peer Review of Teaching Program. PN

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NEW WEDNESDAY TECH DAY

We're excited to announce a new event during PASIC 2013. The Technology Committee will be hosting a "Technology Day" on Wednesday, November 13 from 9 A.M. to 5 P.M. The day will create an environment for attendees to learn about useful ways in which technology can be incorporated into their performance, teaching, research and general musical productivity. Drawing upon the talents and backgrounds of committee members and specialists, the day will offer a series of workshops, performances, hands-on clinics and other events that are not logistically possible under the constraints of normal PASIC sessions. The day will take place on the IUPUI campus and you must be a current PAS member and registered for PASIC in order to sign up. Tech Day registration will open on August 1.

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Sherrie Maricle

Listening, reading and interpreting the big band tradition

By Mark Griffith

You would have to go back a very long time in jazz history to find another female drummer that led a big band for any notable length of time. And if you did that research, you would find that Sherrie Maricle's predecessors aren't exactly household names. But researchers of jazz drumming history might discover the names Joy Cayler, Alma Hightower, Baby Briscoe, and Dottie Dodgion to be the earliest examples of women bandleaders who led their bands from the drum throne. Today, Sherrie Maricle is walking in footsteps that definitely aren't well worn or (to most) even well known.

Sherrie Maricle, a veteran of the New York jazz scene, is celebrating her 20th year of leading her all-female big band, the Diva Jazz Orchestra. For any drummer (or musician) that has ever led a band (let alone a big band), you know that this is no small feat. Most recently, Diva even spun off two successful small groups, Five Play and the Diva Jazz Trio, both of which are comprised of members of the big band, including the outstanding pianist Tomoko Ohno and bassist Noriko Ueda. Along with her band-leading duties, Maricle is also the drummer for the New York Pops and the orchestra's Director of Education.

Photo by Bill Westmoreland

MG: *What inspires a young drummer on the New York jazz scene to assemble a big band?*

SM: I saw Buddy Rich and his Killer Force Orchestra in 1974; as a young person it was a life-transforming experience. Since then I have always wanted to play drums in a big band more than any other musical context.

Fast forward 20 years. I was playing drums with Maurice Hines, and Stanley Kay [a one-time manager of the Buddy Rich Big Band] approached me with the idea of assembling the Diva Jazz Orchestra. Stanley was a serious musician, and I knew of his impeccable reputation, so I was touched to know that he had an interest in putting together a new band. Early on [arranger] John La Barbera's help was integral as well. So in June of 1992 we held auditions, and on March 30th of 1993 we had our first gig. Since then it's been a bit of a roller coaster with the ebb and flow of the economy, but we have been a stable unit, and today many of the band members have been with the band for over 10 years.

MG: *And here we are 20 years later; wow! How do you approach leading a band from behind the drumset?*

SM: Once I walk on stage and sit down at the drumset, it takes a few seconds to put all of the other bandleader stuff aside. But then I remember that this is where I belong, and playing the music is what matters the most. And most importantly, that is why I do all of that "other" bandleader stuff in the first place.

Let's face it: As a musician, to just exist in the music business as a success—whatever that means to the individual—can be a real challenge. Whether you are a sideman, a band leader, or whatever, it's tough!

MG: *I don't think the art of leading a band gets enough appreciation from fellow musicians, let alone taking a band on the road, securing arrangements, finding and hiring band members and promoters, and the other many logistical nightmares. I've worked as a bandleader on rare occasion, and I have a really hard time clearing all of the extemporaneous stuff out of my head when I sit down at the drums on stage. How do you go about doing that?*

SM: The first note the band plays is a really transformative event for me. That's the time that I realize how very blessed and lucky I am to be able to play music. Then I look at the people in the audience, and I realize that the *only* reason I am on stage is because of them! I pay a great deal of attention to our listeners, and I sincerely want to deliver a great performance for them. If you bring all of that bandleader baggage to the stage with you, you're right, it can be a pretty unhappy existence. But in Diva, I am surrounded by friends. Music is a team sport, and that helps as well. I feel very strongly about the fact that everyone in the band gets a chance to be featured, and I think that helps achieve that "team mentality."

I wasn't always the "leader" of this band. It was a couple of years before I assumed that position. At first it was hard to not let the emotional ups and downs of leading a band get to me and weigh me down. But now, after 20 years, there really aren't any "new"

No matter what you see on a chart, 95 percent of what you play is improvised.

challenges presented to leading a band. I've experienced them all before, so it is becoming a little bit easier.

However, when things are aggravating you can sometimes use that to your advantage. I'm not sure if it's good or bad, but I have, on occasion, put that extra energy into the drums and let it fuel some of my performance. That can help dissipate some negativity, instead of trying to cleanse it mentally.

MG: *Being around Stanley early on, and knowing of his involvement with Buddy, what did you learn from him about the business and art of leading a big band?*

SM: He was very old school. His handshake was his word. And he meant everything he said. His motivation was to make people feel good and to help others. From him I learned that's it's more important to be kind than to be right. He was very open, giving, and a man of his word. One of the most important things I learned from him was that when you run a business you believe in, you have to be willing to invest in the business. He taught me to always use the word *invest*, not sacrifice. And in the end, hopefully those investments pay off. In the film *The Marigold Hotel* there is a quote, "In the end, everything is going to be okay. And if it's not okay, it's not the end!" I really like that.

MG: *I always find it difficult to lead a band from behind the drums. You have this barrier between you and the rest of the band. So sometimes simple communication is a little tough. How do you deal with that?*

SM: Through watching all of the drummer-led bands throughout history—Krupa, Buddy, Mel—it has always seemed to me that you can actually incorporate talking to the band on stage as part of the show. So I use that, and the band uses it back at me. That communication is also a natural way of engaging the audience and letting them into "your world" on stage.

I also learned about that from Skitch Henderson [founder and music director of the New York Pops]. Through a season of music all sorts of things happen on stage, and you can make it all part of the show. It usually makes the situation much worse if you try to cover up mistakes.

MG: *The cover-up is always worse than the crime.*

SM: I don't want any of my performances to feel stiff and "formal." I want to engage the audience, and part of that engagement is letting the audience in. Maurice Hines also taught me to go out on stage, be yourself, and tell the truth!

MG: *With Diva do you rely on eye contact a lot?*

SM: We rely on eye contact for a multitude of reasons. It could be cue related or simply just acknowledgment or affirmation, like, "This feels a little weird," or "That was happenin'," or "I got it." That shared connection of what you're doing enhances the music. I like the musicians on stage to look engaged; it becomes *very* obvious when the opposite is happening, and the audience sees that.

MG: *You mentioned legendary tap dancer Maurice Hines. What have you absorbed from the tradition of tap dancing, and how have you applied it to the drums?*

SM: Tappers seem to incorporate some different rhythmic phrasing than jazz musicians. In Maurice's current show, *Tappin Through Life,* there is a tune where he is dancing, and he imagines that his brother, the great Gregory Hines, is next to him. During that tune, my drumming is the "voice" of Gregory tap dancing. I really try to incorporate all of the different tap sounds in my orchestrational approach on the drums. I recommend that every drummer transcribe a tap solo or two for rhythmic phrasing and color; it's fantastic!

MG: *You have been privileged to learn from some of the greats. Let's talk a bit about what you learned from each of them, starting with what you learned from Jeff Hamilton.*

SM: I went to the Port Townshend jazz workshop 25 years ago, and Jeff was the drum instructor. His energy as a teacher was amazing. He has a very integrated musical approach; it's never technique and music separately, it's always about music first, and technique supports the music. He has a great ability to simplify different ideas. For example, I was fortunate to have taught with him in 2012 at that same workshop, and a student asked him about playing so simply with brushes on a ballad. He began by answering that you have to be *willing* to play brushes on a ballad. He referenced how sometimes drummers play a beautiful chorus of time on a ballad, and then they start to get impatient, so they imply double time, or start excessive comping with their hi-hat, and/or add all sorts of "stuff" that shows they just aren't willing or committed to play brushes for an entire ballad in support of the tune.

MG: *I always refer to that as committing to the groove. You really have to want to, and believe in, the groove that you are playing. And if you aren't committed to that groove, it sounds insincere, like you are just paying the groove a condescending sort of "lip service."*

SM: And as we all know, it's always harder to play slow than to play fast. You have to let a groove settle and simplify before you start interjecting all of the extemporaneous stuff—which probably isn't really helping the groove, just coloring it. Many drummers seem to think that they should be doing something else instead of just grooving. The words are simple, but the meaning is deep.

MG: *Did you get to spend much time with Mel Lewis?*

SM: The first thing I ever asked Mel was, "What do you practice?" He told me he didn't practice, he just played with people! I began studying with Mel in 1985 when I was in grad school at NYU. I would occasionally go to Mel's house for lessons, but we rarely even touched a drumstick. He would

Photo by Shaun Mader

listen to tapes of me playing with people and make comments. We talked a good deal about playing shuffles. Then one day, he actually told me that I had a good shuffle. I nearly went through the roof, because nobody shuffled like Mel! That made my day.

MG: *How do you teach a student to play a shuffle?*

SM: I think the energy of a shuffle comes from the left hand, which today is the opposite of how a lot of rock and hip-hop shuffles are built. I have students start by playing the jazz ride pattern with the right hand, the shuffle in the left, a slight feathering of the bass drum, a nice tight "chick" on 2 and 4, and a very gentle accent on two and four from the snare.

MG: *Let's talk about playing big band music. What do you like to see in a chart, and what don't you need to see?*

SM: Let's start with the fact that no matter what you see on a chart, 95 percent of what you play is improvised. The things you play in a performance that make it work are the things you improvise. Anyone can learn to play a written figure. But everything that you do around those figures comes from the time that you have spent absorbing the existing reference material—recorded music. And that comes from listening.

But you know, it's weird how younger people today listen to music. It used to be a really social event. People got together to listen to the new record by whomever. That process of listening informs so much of what we, as drummers, are expected play. Being a good or great reader is not the only point. You need to have much more depth to your musical vocabulary to draw from, to bring music to life—which is true for all musical styles. And again, that comes from listening to music.

At NYU I also studied with Adam Nussbaum, and so many of our lessons involved listening to music for six hours straight. He would constantly be pointing out different things that different drummers would play, and then we would go to the set and work them out.

MG: *But you worked them out* after *you had heard them in a musical context; that's the difference that the listening process makes.*

SM: Today, to help create that musical context, I really like the Tommy Igoe book *Groove Essentials* and the *Turn It Up, Lay It Down* CDs. It forces younger drummers to play a groove for more than eight measures, and hear their ideas in that musical context that you are referring to.

So much of what we as drummers are asked to do involves the ability to simultaneously listen, read, and interpret. What we actually play is the result of combining all of that together to serve the music.

Assuming you have an accurate chart to read, in a big band, the only note that really matters in setting up a figure is the note that immediately precedes the written figure. But, if you play/set-up every figure that is written, you can wind up breaking up the groove. If I get a chart that has absolutely nothing on it—just barlines and numbers—in those cases, besides opening my ears wide, I ask for a lead trumpet chart and maybe the bass part.

I explain playing written figures in charts on three musical levels. There is the big all-out, screaming shout section, which requires us to set up figures in a pretty authoritative, aggressive, full-out way. Then there are the secondary sections that require less dramatic ways to catch or kick the figures that may occur in a soli section or as part of a prominent background section. Finally, there are the sections of a chart, such as a secondary melodic line, that may only require rhythmic support. In a big band, especially, the drummer sets the dynamics. That is because we are required to set up and set the tone, *before* the rest of the band plays. So the way that we set up a figure will set the dynamics, energy, and feel for the rest of the band.

MG: *How do you teach someone to interpret a chart?*

SM: There is a lot of rhythmic repetition in most music, so you have to become familiar with the way those rhythms feel, and books like *Syncopation* are great for that. And it is essential to know the common articulations of those figures.

But to do that, you also have to know what makes a particular style unique, which brings me to a personal pet peeve. One of the things that I find musically harmful to young rhythm sections is the use of the word "Latin" by composers and arrangers in rhythm section charts to define a style. It's ridiculous; it's the equivelent of asking for musicians to play "American." These days, I really think it's crucial for writers to have a basic understanding of the differences between bossa nova, samba, baião, mambo, cha-cha, etc. Those different approaches dramatically affect how the rhythms are interpreted. And that understanding comes from listening to music! That is really the only reference point that you can have for a different stylistic approach.

As a player or writer you can be the best reader in the world, and you can read or write the notes. But if you don't have any "internal reference points" in your head for how to create the style, you'll play or write ineffectively. I think listening *has* to be built into everyone's practice schedule, including writers! If writers are going to notate a "style reference" at the top of the chart, they should know what that style actually represents and what that means to the rhythm section players.

MG: *What do you want from a chart, and what* don't *you want?*

SM: I like to see a clearly notated form. I have seen charts where major rehearsal letters are placed in the middle of sections or phrases, which makes the form, and the chart, really hard to interpret. Whenever there are prominent melodic ideas happening, I would like to see them written out. And if I don't get the entire phrase written out, at least give me something that tells me how the melody is phrased or orchestrated within the band. Those charts that have nothing but numbers and repeat signs are almost worthless—and, I believe, the sign of a lazy writer. However, charts that are completely overwritten are often needlessly difficult to read. Writers don't need to notate every groove and drum fill.

I also always like to see a reference for tempo/style so I have an idea how to interpret the music before a note is played. This would be a wonderful subject for an article, or even a book!

MG: *You have mentioned listening a few times, so let's talk about some specific recordings that you have spent a lot of time listening to.*

SM: Very specifically, I spent a good deal of time in my youth listening to Mel's shuffle on "Groove Merchant." As I said, no one plays a shuffle like Mel Lewis. And his groove on "Greetings and Salutations" has this cool, quasi-funk hybrid feel that was ahead of its time. Both of those tunes are so uniquely Mel; they have amazing pockets to them.

Buddy's "Basically The Blues" and "Groovin' Hard" have this amazing drive that I've always admired. The way Buddy played charts was so different from Mel, but equally as wonderful. The Woody Herman record [*Giant Steps*] that has Ed Soph playing "La Fiesta" is also a favorite of mine, and so is anything that Dennis Mackrel has done.

Any Ray Brown Trio recording with Gene Harris and Jeff Hamilton are way high on my list. That trio had such great arrangements. And in my opinion, Jeff is one of the world's great brush players. Jeff's own trio is pretty incredible as well. Hearing him play "Caravan" as a solo was pretty enlightening for me.

MG: *There was an amazing transcription of Jeff's solo performance of "A Night In Tunisia" in a* Percussive Notes *issue a while back.* [Vol. 45, No. 1, February 2007, pp. 16–23].

SM: And when we talk about drummers play-

ing melodies, we have to mention Ari Hoenig; he has raised the bar yet again. I just heard the young Brazilian drummer who is playing with Eliane Elias, Rafael Barata, and he was so musical. I also remember when I heard the Brecker Brothers' *Heavy Metal Bebop* recording with Terry Bozzio for the first time; I was totally transformed. I love to listen to Greg Hutchinson, and, of course, Brian Blade too.

MG: *I heard that your drumset was recently stolen; any progress on finding it?*

SM: No. But the fabulous drummer Gregg Field was generous enough to send me an identical set that he owned to replace my Yamaha Maple Absolute Customs, because he had gotten a set of the new Phoenix drums. Thanks to Gregg's generosity and kindness I'm almost whole again. I also have Yamaha Absolute Beech and Oak kits in my teaching studio, and I play a birch set with the New York Pops.

MG: *What other equipment are you using these days?*

SM: All of the companies I endorse have been wonderful in their support of both Diva and my educational ventures. I use Vic Firth SD4 sticks, and their funky purple wire brushes. I have been playing a 22-inch Sabian Manhattan Ride for a long time, and a variety of their other hand-hammered cymbals, and I *love* Aquarian Modern Vintage heads! I really and sincerely appreciate all of their support and superior equipment.

For more information on the subject of women instrumentalists, check out the new film (of which Diva was included) called The Girls In The Band, *and at Sherrie's website, divajazz.com.*

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

Terms Used in Percussion

The French Connection

Messiaen, Ravel, the French Flam, and other French terms

By Michael Rosen

Bonjour! Let's start this journey through French terms used in percussion with two invented instruments from the music of Olivier Messiaen (1908–1992).

Geophone: a percussion instrument, invented by Olivier Messiaen for use in his piece for piano and orchestra titled "Des Canyons aux Étoiles" (1974) ("From the canyons to the stars"). It consists of a drum filled with thousands of small lead pellets, and is played by swirling it around slowly so that the noise of the pellets resembles the sound of dry, shifting earth. Messiaen commissioned a Parisian instrument maker to construct one to his design, and he carried this instrument worldwide to be used in early performances of the piece (the first performance was in 1974 in New York). Messiaen's wife, Yvonne Loriod, commented that when she and the composer first collected the new instrument from the maker, she drove home with it in her car, and it made a "splendid crescendo" whenever they went round a corner. Messiaen also included the instrument in his only opera, *Saint-François d'Assise*, which was first performed in Paris 1983. Other works that use the geophone include "Asyla" by Thomas Adès, "Towards a Pure Land" by Jonathan Harvey, and the opera *The Sacrifice* by James MacMillan. (See also: http://en.wikipedia.org/wiki/File:Geophonephoto.jpg)

I think a large Remo ocean drum would create a similar sound and be a fine substitution.

Luminaphone: From an interview with François Dupin in 1974, percussionist with the Orchestre de Paris at the time, who worked directly with Messiaen.

> Messiaen told me, "My friend, I must put music under the word 'transfiguration' and I want an instrument that is able to make a sound that is like an illumination." I said, "You can use maracas," to which he replied, "No the sound is too harsh." I then experimented to try to get the sound that he was looking for. I went to a friend who is a metal worker and explained to him what sound Messiaen was looking for. He came up with an idea: He took a tool that is used by plasterers to splash plaster on walls to create a stippled effect. It consists of a small box containing small gears and a handle which, when rotated, expels small bits of plaster in an uneven manner. He opened the box and replaced the internal mechanism with a grillwork made of very thin metal. Now, when the handle was turned the gears struck the metal grillwork, creating a sound similar to a small wind machine but much softer, like when the mistral wind blows in the south of France and stirs up the sand. Messiaen liked it very much—so much so that whenever he conducted "Transfiguation" he would bring the instrument with him for the percussionists to use. And it was just a reconfiguration of a machine used to throw small bits of plaster on a wall. The name Luminaphone is derived from the French word luminaire that means a play of light.

And now, on to questions I have received.

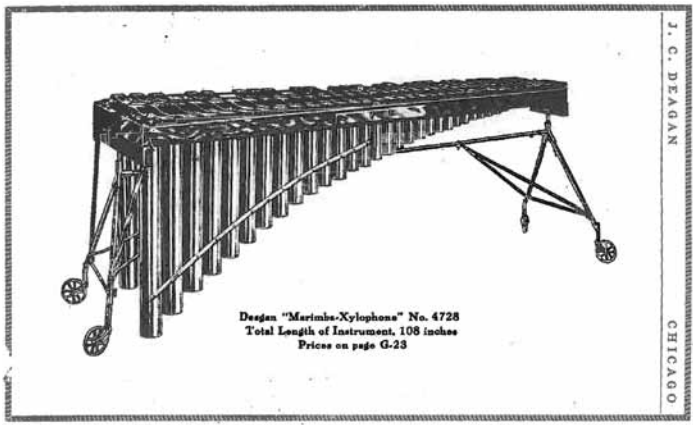
Q. *We are playing a piece by Messiaen. The part calls for a xylorimba. I've got 3½- and 4-octave Deagan Artist Special Xylophones, a wide-bar Leedy Xylorimba (4½ octaves), an early 3-octave Deagan (No. 865) xylophone with unsuspended bars (they lay directly on the felt), a No. 870 Deagan (3½ octaves) with suspended bars, and a 3½-octave Leedy xylophone (George Hamilton Green model), at my disposal. Which would you suggest I use? Of course, there's the debate about quint tuning for xylophones vs. octave tuning for marimbas that could help to distinguish the sound as well. I'm curious to know your opinions about all of this. I have also made a list of a few questions I have.*

—Sam Bacco, Principal Percussionist, Nashville Symphony

A. The xylorimba is (or rather was) a curious instrument that was made and used in an era when xylophone literature was prevalent and people began realizing the warm potential of the marimba. The lower register was tuned in marimba octave tuning while the upper register was tuned in quint xylophone tuning so that a player would have the advantage of both timbres. I'm not sure where the tuning change was made on the instrument. No literature I have found mentions where the transition is. I suspect it was the lower octave and a half of the instrument.

In a Deagan (G) catalog from the 1920s, the instrument is called a "Marimba-Xylophone." No. 4604 is 2½ octaves with 1 5/8-inch wide bars and sold for $130. Various sizes went all the way up to No. 4732, which had six octaves with 2-inch wide bars and sold for $625—which was a fortune at the time. More common was the 4-octave instrument that sold for $210. I'll take two of each, please!

The highest note was E80 and the lowest was E8 on the 6-octave instrument, a third above the present range of the xylophone. Note that the Deagan company called these instruments "Marimba-Xylophones" not xylorimbas. I'm not sure when the later term was applied to these instruments, perhaps when Leedy made them to compete with Deagan or when the French company Bergerault began making them. The Deagan catalog states, "The Marimba-Xylophone has the largest range of any instrument of the Marimba or Xylophone type and has a tone superior to



5-Octave Deagan "Marimba-Xylophone"

that of an ordinary Marimba or of an ordinary Xylophone as any effect can be had on the Marimba-Xylophone, from that of a piccolo Xylophone to that of a grand pipe organ."

Now, after this bit of history, I'll answer your list of questions directly:

Why not call for two xylophones?

A. Perhaps Messiaen wanted the timbre difference between the two. Although a subtle difference, I can imagine him recognizing and wanting the contrast.

Do you think the xylophone part should sound an octave higher than the xylorimba (like the marimba—the same written note sounds an octave below)?

A. I do not think there is a registral difference.

I've heard that Boulez felt that xylophones (especially earlier ones) should have no resonators and marimbas (in this case, xylorimbas) do.

A. I have not heard that, but the Deagan instruments did have resonators. I can't imagine that the Bergerault instruments didn't have them, but I'm not sure.

Do you think both players should use the same hardness mallet (a traditional xylo mallet)? The part is very exposed and rhythmically pretty much in unison.

A. I would use a softer mallet (but not much) on the xylorimba part and a very hard mallet on the xylophone part.

Have you played Messiaen's music before, and if so, what instruments would you use?

A. The Oberlin Sinfonetta did "Exotic Birds" just last semester on a concert, and we used my pre-WWI 4-octave xylophone. You have a great choice of instruments! I would use the Leedy Xylorimba for the xylorimba part and the 4-octave Deagan Artist Special for the xylophone part.

There's a fine-print instruction on both keyboard parts marked "sans réels." Sans *obviously means without: some of the translations I've found for réels are* factual, genuine, literal, positive. *Is he saying that he's not positive, or is it perhaps a note to the player to not take it literally, or what? Possibly it has something to do with transposition?*

A. *Sans réels* doesn't make any sense in French. I think there is either a misprint or you may have read it wrong. I think the indication reads *sons réel*, which means sounds as written or not transposing. The xylophone technically is a transposing instrument, by the way.

After I sent my answers to Sam he wrote back with some valuable information about the specifics of tuning the old Deagan instruments. Here is his reply: "Thanks for taking the time to respond, Mike. It's hard to find modern rosewood instruments that can compete with the original versions! Here are some interesting notes about early tuning standards: Before the adoption of A=440 as the standard pitch by the AFM in 1917 (and the U.S. Bureau of Standards in 1922), any Deagan instrument could be purchased in Low Pitch (French Diapason Pitch, A=435), High Pitch (Old English Pitch, A=454), or American Standard High Pitch (A=461). The various tunings were indicated with "LP," "L," "H," "Symphony Pitch," etc. In 1917, Deagan abandoned this practice and all instruments were tuned only to A=440.

"Deagan's Chief Tuner, Henry J. Schluter, perfected harmonic tuning in wood bar instruments in 1927. Quint tuning is used for xylophone bars and is the tuning of the fundamental and the partial an octave plus a perfect fifth above the fundamental. Octave tuning is used for marimba bars and is the tuning of the fundamental and the partial two octaves above the fundamental. Before 1927, only the fundamental was tuned. My Leedy Xylorimba from around 1918 really sounds more like a xylophone throughout the entire range. The bars are wide, thick, and really dense (brass resonators as well). We've used it in the orchestra for bass xylophone parts in *Turandot* with hard mallets and it sounds great. It also works with covered mallets for a softer sound. I bought it from an old vaudevillian, and he used it to play solos of all types. There is no change in the harmonic tuning (4.5 octaves). Of course, Deagan didn't start quint tuning for another nine years, and I'm not sure that Leedy ever did. My Leedy "George Hamilton Greene" model from the early 1940s seems to be octave tuned (especially noticeable in the bottom half octave). My overall feeling is that this instrument is a solo xylophone with an extended range (not unlike the Deagan "Artist Specials," which were available up to 5 octaves).

"I just wonder how many European orchestras stuck with the original 'wood and straw' sound of the xylophone and for how long? Deagan offered four-row instruments early on, and many of the early designs place the bars directly on the felt, not suspend on their cords. I was told that Boulez on many occasions asked for the resonators to be removed to come closer to replicating that original xylophone sound (not that big of a deal in the upper octave, as the 'resonator' is less than one inch, especially on smaller scale bars); however the xylorimba (especially my Leedy version) definitely has a strong resonated solo xylophone sound, which is unrelated to that 'original' xylo sound. Perhaps that alone is why he makes a distinction. I'll probably play around with a couple of options, presenting my favorite at the first rehearsal (experience has taught me not to bring it up until the conductor does and to be ready with options, if necessary). Ultimately, the choice is his."

Thanks for giving us such a detailed history of Deagan tuning, Sam.

RAVEL'S "L'HEURE ESPAGNOLE"

"L'Heure Espagnole" (1911) by Maurice Ravel (1875–1937) is a one-act opera buffo that is often performed on the same concert with "L'Enfant et Les Sortileges." I have translated the terms in the version made by Gabriel Grovlez (1879–1944), who was a conductor and composer.

Accessoires: accessories
Castagnettes: castanets
Cloches: chimes
Crecelle: ratchet
Cymb (abr.): cymbals
Cymbales: cymbals
Fouet: slapstick
G.c. (abr.): bass drum
G.caisse (abr.): bass drum
G'se Caisse (abr.): bass drum
Grelots: sleighbells
Grosse Caisse: bass drum
Laissez vibrer: let ring
Ressort: spring; clock coil chimes
Tambour de Basque: tambourine
Timbres: orchestra bells (originally a keyboard instrument)
Vidé: dull, without reverberation (perhaps dampened)
Voilé: cover the drum with a cloth, muffled
Timbales: timpani
Changez en "…": change pitch to "whatever note indicated"

I have also included below French musical terms that are usually in Italian and therefore more familiar to musicians. They are not as common in French, so I included them.

Au Mouv't (abr.): moving ahead
Au mouv't du début: like the tempo before
Cedez leger.t (abr): slowing down
Cedez: slowing down (rallentando)
Le double plus lent: slower by half
Modèré: moderately

Moins lent: less slow
Moins vif: less fast
Mouv'de Habanera: Habanera
Presque lent et d'un rythme très libre: slow with a very liberal tempo
Pressez beaucoup: moving ahead a lot
Pressez: moving ahead (*stringendo*)
Ralentissez un peu: slowing down a little
Revenez au mov't: return to the slow tempo
Sec: dry, short, dampened
Tacet jusqu-à: rest until . . .
Très animè: fast
Très lent: very slowly
Très modère: moderately
Un peu retenu: slowing down slightly
Fin: the end!

MA MERE L'OYE

Q. *Our symphony is now rehearsing Ravel's "Ma mere l'Oye," which, as I am sure you know, calls for* jeu de timbres (à clavier). *Until I saw the full score, I thought* jeu de timbres (à clavier) *was just a fancy French term for celesta. I told my section that the third movement is playable with one player (three+ mallets) but it will be hard to stop the bell ring (3 and 15) carrying over. Note that the celesta could play these notes (a lot easier as it does at 3rd to 6th measures). The fifth movement is playable on concert bells by one player with four mallets (five measures of terror and one measure of ear-plugged fun).*
—Ed Grier, Port Angeles Symphony Orchestra

A. Actually *jeu de timbres (à clavier)* means keyboard orchestra bells. Sometimes it is, in fact, played on celeste, but the hammers are not hard enough to get the appropriate brilliant sound of orchestra bells. There are three solutions to playing this part: 1. two players on separate instruments, or 2. leave out the troublesome notes and 3. find a keyboard glockenspiel. The truth is, a lot is going on at this point in the music, so it will never be missed if you do leave out a few notes. (I didn't tell you that!)

This is an interesting subject that I am actually working on right now for a future article. Almost all of the parts that we in the U.S. play on mallet orchestra bells were written originally for a keyboard instrument, which many orchestras in Europe still have. Jacques Delécluse was the keyboard player in the Orchestre de Paris for many years and played all the parts that we play with mallets on a keyboard instrument (*jeu de timbres*). A keyboard actually makes the part much easier. Some of the other scores that were written with the keyboard instrument in mind are "Sorcerer's Apprentice," "Pines of Rome," "La Mer," "The Magic Flute," "Waldweben," "Exotic Birds" and "Petroushka."

FRENCH TERMS ARCHIVE

To continue with the French theme, I have listed below several articles that have appeared in past "Terms Used in Percussion" articles dealing with French composers. As the years go by, the articles I have written get lost in the "cloud" so I have listed the issue in which they appeared for easy reference. It is easy to find these articles by logging on to the Percussive Arts Society website (www.pas.org), clicking on Publications/Publication Archives, and then searching for the title of the article in the search box at the bottom of the page.

Suite en Concert (1965) by André Jolivet. Vol. 31, No. 5, June 1993, pp. 61–62.
L'Ènfant et Les Sortileges (1924) by Maurice Ravel. Vol. 29, No. 2, December 1990, pp. 54–55.
Parade (1917) by Erik Satie Vol. 47, No. 3 June 2009, pp. 46–48.
Arcana (1931) by Edgard Varèse. Vol. 42, No. 4, August 2004, pp. 62–63.
Turangalîla Symphonie (1946–48) by Olivier Messiaen. Vol. 33, No. 2, April 1995, pp. 50–51.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Couleurs de la Cité Céleste (1963) by Olivier Messiaen. Vol. 33, No. 1, February 1995, pp. 60–61.
Et Especto Resurrectionem Morturorum (1965) by Olivier Messiaen. Vol. 32, No. 6, December 1994, p. 58.
Chronochromie (1960) by Olivier Messiaen. Vol. 32, No. 5, October 1994, pp. 56–57.
Des Canyon aux Étoiles (1974) by Olivier Messiaen. Vol. 32, No. 3, June 1994, pp. 60–62.
L'Oiseaux Exotiques (1955–56) by Olivier Messiaen. Vol. 32, No. 1, February 1994, pp. 52–53.
Concerto pour Batterie et Petit Orchestre by Darius Milhaud. Vol. 26, No. 1, Fall, 1987, p. 31 and Vol. 25, No. 2, Winter 1987, pp. 27–28.
Le Bal Masqué (1932) by Francis Poulenc. Vol. 24, No. 1, October 1985, p. 49.
Intégrales by Edgard Varese. Vol. 23, No. 5, July 1985, p. 60.
Déserts and *Offrandes* by Edgard Varese. Vol. 23, No. 4, April 1985, p. 70.
For more French terms used in percussion but not specific to a composition refer to: Vol. 14, No. 1, Fall 1975 p. 32 and Vol. 39, No. 1, February 2001, pp. 48–50.

FRENCH FLAMS

Over the years several people have asked me about the French Flam and how to play it. Some insist that both sticks should strike the drum at the same time because there are two stems attached to each note. I have spoken with many French percussionists, and they all agree that this flam should be played as a normal flam. Many years ago I asked Richard Hochrainer (former timpanist of the Vienna Symphony Orchestra) about the French flam, and he replied, "I have never heard of the expression French Flam. French percussionists call it a *fla*. So far as I know, Maurice Ravel wrote 'La Valse' after a visit to Vienna where I think he heard the Viennese flam played in the proper style."

I would add that that the Viennese style of playing flams is to play the notes very close together but not at the same time. I suggest readers listen to recordings of Strauss waltzes performed by the Vienna Symphony to get a feel for how to play "French Flams." For more on this subject I refer readers to Vol. 17, No. 3, Spring/Summer 1979, p. 46 where François Dupin gives a detailed explanation of how to execute the French Flam.

LE TAROLE

Here is an instrument, typically French, which seems to crop up every once in a while with continuing confusion: le tarole. To start with, I have discovered several definitions for the tarole:

1.Tarole: A kind of drum with the same diameter of an ordinary drum but thinner and lighter in sound. The sound is very clear but doesn't carry very far. *Almanach Didot-Bottin,* 1871–72.

2. Tarole: This marching drum is used in the French and Swiss army bands and also in the music of gymnastic clubs in both countries. The closest drum would be a normal 8-inch deep snare drum with a metal shell. The real tarole has gut snares with two additional spiral metal snares that buzz in a duller way. The size of a Tarole is 15 inches diameter [*sic*] and depth circa 6 to 8 inches. The tuning mechanism is screws, because the distance from top to bottom is too short for ropes. *Dictionnaire de la langue française*, par Émile Littré (1872–1877).

3. The inventor of this drum, M. Grégoire, changed the name from *tara* to *tarole*. I don't know the morphology of the word *tarole* but Blades mentions that "taro" means "to strike" in Welsh. Somehow it could have morphed into *tarole*—who knows ?

4. James Blades in *Percussion Instruments and Their History* (The Bold Strummer, Ltd., 1992) defines the tarole simply as "a small shallow drum." No mention of snares.

5. In the *Encyclopedia of Percussion* edited by John Beck (Garland Reference Library of the Humanities) the entry for the drum is "a small snare drum made by Grégoire of Nantes in 1861. Now a piccolo snare drum."

6. From the French *Definition Dictionary Reverso* comes "a type of drum in the percussion family"—not very helpful!

7. From program notes of a performance of "Ionisation" with the Chicago Symphony we get "tarole (a high pitched drum)." No mention of snares.

8. "Shallow side drum (tarole)": *Timpani and Percussion* by Jeremy Montagu, Yale University Press, 2002.

9. Among the musical instruments listed at the Paris Universal Exibition of 1867 the tarole is listed as "a capital little side-drum called the tarole."

10. The Vienna Symphony Library website defines tarole as a 15-inch diameter [*sic*] drum, with snares of a depth of 6 to 8 inches.

11. Public Works and Government Services of Canada (of all sources!) defines tarole as "A drum in between the size of a military drum and a modern snare drum with a shell made of copper or aluminum with a single tightening mechanism (snare throw-off) and gut snares."

12. "Piccolo snare drum.": *Percussion Instruments of the World*, by Joe Adato and George Judy, 2010.

13. "Thin snare drum (3-inches deep) can be used as a tonal contrast to normal sized snare drums. Their crisp, high pitched tone is particularly suited to light passages. This so-called 'pancake' drum is favored in France where it is termed the 'tarole'." *Contemporary Percussion* by Reginald Smith Brindle, Oxford University Press, 1991.

14. "A piccolo snare drum around 12 inches in diameter with a depth of about 3 to 4 inches. It has a metal shell and coiled wire snares. It is used in Samba bands and is played with drumsticks for accents and buzz rolls." *Practical Percussion—A Guide to the Instruments and their Sources*, revised edition by James Holland, Scarecrow Press, 2005.

15. "A very flat French military drum with a metal shell and snares. Nowadays it is being replaced by the modern jazz drum." *Schglaginstrumente im Modernen Orchester* by Wtodzimierz Kotonski, Schott Edition No.5522, 1968.

16. "Tarole—Imagine a thin, small drum with a very high pitch and some snares stretched across the [bottom] head." *Handbuch de Schlagzeugs* by Karl Peinkofer, B.Schott's Söhne, 1969.

You might find it listed as *die Tarole-Trommel* or *die tarole* in German; *il tamburo tarole* in Italian, *la tarol* in Spanish, *tarole drum* in English (Great Britain), and, of course, *tarole* or the eponymous term *tarole-Grégoire* in French. Rarely you might find it spelled *tarolle* in French. However, be careful with the word *tarola*, which means *timbales* in Mexican Spanish! I find it curious that of all the sources I researched there was not one photo of the drum!

It is used by André Jolivet in "Suite en Concert" and "Cerémonial," Edgard Varèse in "Ionisation," Francis Poulenc in "Concerto for two pianos," and Heitor Villa-Lobos in "Bachianas Brasileiras No. 8," just to name a few. Erik Satie liked the instrument so much that he used it in more than eight pieces, including "Parade."

The question is, what instrument should we use when we see the term *tarole* in the music? If a percussionist saw the word snare drum on a part, he or she would choose a drum that was appropriate to the piece. The term "snare drum" is not precise to size, type, or specific tone, and so it is with a *tarole*. Basically the *tarole* is a piccolo snare drum with snares. I use a 14 x 4 metal snare drum with wire snares and play with rather light sticks.

MORE FRENCH TERMS

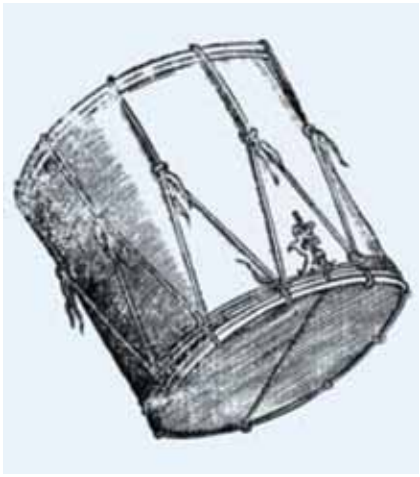
Let's finish with a few arcane French terms for drums:

Petite caisse ancien régime: small snare drum from the old regime, rope drum, more shallow than normal field drum
Tambour armée: army snare drum, field drum
Tambour Militaire: military drum, field drum, perhaps same as a tambour armée
Tambour lansquenet: roped field drum, with a wooden shell, could be either deeper or more shallow than a *tambour d'ordonnance*. This is the French spelling of the German term for a field drum *Landsknechtrom-*

mel (Soldiers' Drum); see photo.

Tambourin florentin: If anyone is familiar with this drum please let me know. I think it is just a deep drum without snares used in local festivals in Italy, played with mallets rather than snare drum sticks.

Tambour d'ordonnance: roped field drum with metal shell. *Ordonnance* normally refers to the level of regional and city governments and can be translated as regimental drums. The drums were usually painted in the colors of the regiment originating from Napoleonic times. (see photo).



Tambour lansquenet

Tambours d'ordonnance (Garde Républicaine)

Tambour de Garde Républicaine: metal shelled, rope tension field drums. The Garde Républicaine is a branch of the French gendarmes. Here are two terrific YouTube videos of the garde strutting their stuff:
http://www.youtube.com/watch?v=TiWRSXSAehs
http://www.youtube.com/watch?v=FgCevNCDUQE

All of the above drums are used in military parades and festivals. The names refer to modern field or parade drums in some catalogs, depending on which country printed the catalog. The terms seem to be interchangeable depending on the context. To a drummer in the army, the term would be specific, but rather less so to drummers not in the same cadre.

Snare Drum Sticks used by the Garde Republicaine drummers.

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

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

Performing the Past, Present and Beyond: Glen Velez and Researching Frame Drum History

By N. Scott Robinson

Glen Velez's work in unifying frame drum techniques in contemporary musical contexts that feature complex compositions and virtuoso improvisation inspired a global movement in the development of a postmodern meta-frame drumming culture. His work as a multiple Grammy Award-winning percussionist is well known. Researching frame drum history helped inspire him to develop certain aspects of his performance practice and further inspired a cadre of students to carry on investigating this little-known history. Glen shares with us his experiences when he began researching the history of frame drums, what he found, and how this scholarly work inspired his unique frame drum technique.

NSR: *In approaching the frame drum research, what strategies did you use to find answers to questions you had? What was the state of frame drum research before you began your work?*

GV: In 1977, when I began taking lessons on the South Indian *kanjira* and the Middle Eastern *riqq*, I thought there must be some information at the library on tambourines from different cultures. When I went to the New York Public Library, very quickly I started to see frame drum representations by simply looking at art history books from different cultures. That idea, to approach it by looking at art from ancient cultures to the present, was the most fruitful. There wasn't much information in dictionaries or encyclopedias about tambourine from a historical perspective besides basic general information. The visual representations were plentiful and many showed very well the physical qualities and social context of many types of frame drums.

Later on I found out about Heidi Nixdorff's German monograph on the classification of frame drums, *Zur Typologie und Geschichte der Rahmentrommeln*, James Blades' *Percussion Instruments and Their History*, and Sibyl Marcuse's *Musical Instruments: A Comprehensive Dictionary*, which has names of tambourines from many world cultures. At some point in those early years of exploration I thought it might be a good idea to consult with an ethnomusicologist on how I might best continue my research. I had the idea that my playing and hands-on experience with the frame drums could give me valuable insight into the pictures I was readily finding. Unfortunately, I was met with the contradictory idea that my playing involvement would interfere with my objectivity and so tarnish whatever research I came up with. I think at that time in the late-1970s there was a prominent school of thought in the ethnomusicological field that active performing musicians wouldn't have a detached and scientific viewpoint on this type of work. In any case, I continued with my collecting independently and still feel that there is great value in the player's perspective on these images, certainly with regard to likely hand techniques and insight into how the instruments might have sounded.

NSR: *Where did you do archival research, fieldwork, and ethnography?*

GV: Besides library research in New York, I went to London in 1984 and spent several weeks looking at and getting copies of the various compositions written around 1800 for tambourine. I also visited the Horniman Museum, which has a substantial collection of tambourines made during that period for use in the military bands. In traveling to Italy, Spain, Egypt, and Mexico, I met traditional frame drummers that shared their performance techniques with me, and I was able to collect a variety of traditional frame drums from those areas. In Haiti, at the old iron market Marché de Fer, I found a *bas* [also known as *bassé* or *tanbourin*], a type of tambourine used in instrumental music, which is named after the special pitch-bending sound it makes when pressing on thongs attached to the inside of the frame with the sound of a wet finger rubbing on the head. This same term is used in the tutorial *Dale's Instructions for the Tambourine* to describe the rubbing sound used in the compositions of Joseph Dale.

NSR: *What areas have been particularly rich in yielding information?*

GV: As I would spend time looking through visual-art history books, it quickly became apparent that there was lots of information from the ancient world: Greece, Rome, Egypt, and other parts of the Middle East and Asia. This especially interested me, since I didn't realize until then how popular this instrument was in the ancient past. This timeline of the history of the instrument became very important to me while I continued my tambourine studies, and I started to feel more and more connected to the instrument, not only as a way of expressing myself musically, but also with a feeling of identification with the millennia-old traditions of playing the frame drum. I could see from the old depictions that the way I was learning to hold the drum in the South Indian and Arab traditions looked just like the pictures. This feeling of being able to imagine the sounds the ancient drummers were producing and being part of a legacy of frame drumming, I found exhilarating, and that really energized me to find more of these magical, externally visual and internally aural gems.

NSR: *What historical threads have you discovered in researching frame drumming of the past?*

GV: As I gathered more and more pictorial information, I started to look for ways to organize all of that material. So I began to sort everything by country and started looking at the ways frame drums were held, the instrumental combinations seen, the playing hand positions, and any other details that seemed important. Some of the themes that emerged early on were as follows:

1. Grips: Two main grips were evident in the images. The older and more common holding position depicted was what I now refer to as "One Hand Under" [*in earlier publications this was referred to as "Oriental Grip"*] in which the fingers of the holding hand are near the playing skin, with the skin facing away from the performer. This was important since today, in Western tradition, the grip is typically what I now refer to as

"Thumb Over" [*in earlier publications this was referred to as "European Grip"*] in which the holding hand thumb touches the playing skin with the skin facing upwards. The "One Hand Under" grip allows for a much-expanded use of the holding hand in the playing techniques. But it can also produce a basically one-handed technique, where the strong hand is doing all of the actual stroking, and the holding hand has a function of tilting or rotating the drum to facilitate the movements of the strong hand as well as activate any jingling attachments or modify the pitch of the drumhead. [*See Figure 1.*]

2. In the ancient world, the majority of the performers depicted were typically female, which is a contrast to present contexts where frame drummers are typically male.

3. The frame drum was by far the most popular drum to be represented in the ancient depictions. Other drums are occasionally seen, but not with the frequency of frame drums. Within a short period of time, I came to realize that the frame drums have more visual information about their history than any other drum.

4. The frame drums depicted didn't have any disk-type jingles before the 2nd century A.C.E. There are numerous examples from the 2nd and 3rd centuries in South Italy of the instrument we call tambourine, but I have found none before that. The frame drum coexisted with the cymbals for several millennia and is often seen playing in ensembles with frame drums, but the idea of combining these instruments only appeared in the 2nd century. Other types of jingling attachments are seen before this era, such as pellet bells hanging off the frame mostly in Greece from the 4th to 5th centuries B.C.E. and onwards. [*See Figures 2–3.*]

Figure 1. Terracotta female musician with frame drum showing "One Hand Under" grip. Cypro-Archaic II, *ca.* 600–480 B.C.E., Cyprus, courtesy of the Metropolitan Museum of Art, Greek and Roman Art, reference 74.51.1668, New York, New York, USA (photo by Glen Velez).

Figure 2. Sarcophagus with the Triumph of Bacchus. Roman, *ca.* 190 A.D.E., Italy, courtesy of the Walters Art Museum, reference 23.31, Baltimore, Maryland, USA. This is believed to be the earliest depiction known of a tambourine with disc jingles (photo by N. Scott Robinson).

NSR: *How did the tambourine get adopted in the orchestra, and why did percussionists and composers call for such a drastic change in the performance practice of tambourines?*

GV: Regarding the Western orchestral use of the tambourine, the orchestral players and composers were often interpreting folk rhythms from Italy or Spain. Since the orchestral players' forte is using sticks or mallets, they developed various ways to play the rhythms that didn't utilize the original traditional techniques—the traditional techniques often taking a substantial commitment of time and energy to master. The traditional styles also generate characteristic phrasing and sound qualities.

Figure 3. Detail of Sarcophagus with the Triumph of Bacchus. Roman, *ca.* 190 A.D.E., Italy, courtesy of the Walters Art Museum, reference 23.31, Baltimore, Maryland, USA (photo by Glen Velez).

Another very important factor in these orchestral adaptations was the need for dynamics in the Western art music context. Dynamics don't play a significant role in Italian or Spanish traditional music, so skill with dynamics isn't part of the technical needs for a traditional percussionist. On the other hand, the orchestral percussionist needs to master playing very softly along with quick dramatic changes of dynamic, so the orchestral techniques take into account the need for dynamic control. Unfortunately, these issues created quite a musical gap between the sound and feeling of the traditional playing styles and the phrasing and style of the orchestral player. This gap was also greatly influenced by the need for reading notation of the traditional rhythms, as opposed to hearing and mimicking them. So the current situation in the orchestral context is quite a profound disconnect with the traditional ways of playing the tambourine. It is an inevitable result of the modern orchestra, a large aggregation of musicians whose main idea was not recreating traditional folk styles, but instead interpreting the written directions of the composers who were influenced by the traditional music and its typical rhythms.

NSR: *In considering the development of the change from a traditional grip (with the holding hand's thumb inside the shell of the frame drum) to a newer grip (where the holding hand's thumb rests against the skin), what are some of the earlier literary or iconographic evidence of this?*

GV: The earliest depictions of the "Thumb Over" tambourine grip that I have found occur in Europe in the 14th to 15th centuries A.D.E. There are only a few of those examples, but by the 17th century this grip starts to be seen regularly in Europe. Then it becomes dominant, and except for Italy and Spain it becomes the standard. In Italy and Spain, the "One Hand Under" grip is still used for all traditional styles. [*See Figures 4–5.*]

NSR: *With regards to the various early classical salon music tambourine tutors by Thomas Bolton (*Instructions for Performing on the Tambourine, *1799) and Joseph Dale, Jr. (*Dale's Instructions for the Tambourine, *1800), and the work by the other composers at that time such as Joseph Dale, Sr., Tebaldo Monzani (who also built tambourines), and Daniel Steibelt, among others, much of that material relies on a graphic notation to indicate specialized techniques that differ from earlier classical tambourine playing, such as those found in C.W. von Gluck's opera* Echo et Narcisse *in 1779, André-Modeste Grétry's opera* La Caravane du Caire *in 1783, and W.A. Mozart's* Six German Dances, *K. 571 in 1787. Much of the salon compositions by the composers in England seem to be closely related to the central Italian* tamburello *tradition from the Marche region. There also seems to be a bit of an African component of these salon era tutors/compositions, such as the choreometric use and display of the drum, which is also related to the various military bands' African and Diasporan performers. The importance of the* bafs *(or friction strokes) is an essential ingredient of both central African spiritual music and the Marche* tamburello *tradition of central Italy and those salon compositions. Is there any Turkish material in this early classical tambourine tradition found in England at this time? [*See Figure 6.*]*

GV: The very interesting tambourine music and performance style found in England around 1780–1840 was the result of several factors:

1. The use of the tambourine in military bands became popular from the 1780s on in England. Afro-Caribbean players were used to dramatic effect in the bands, and those players even began to teach their composite style to young ladies as a salon instrument. The Coldstream Guards Band at Buckingham Palace, which had at that time three to four of these players on percussion, dressed in elaborate Turkish-style costumes and brought this sound and spectacle to a very responsive English public from 1790 on. [*See Figure 7.*]

2. The composite style, I think, was developed by the military band players from the influence of street musicians in London at that time. There are quite a few depictions of London street musicians playing the tambourine; many of these musicians were probably from Italy, which has a wide variety of tambourine playing techniques used in different Central and Southern regions of the country. Some players were certainly from Turkey or the Middle East and Spain also. So that is quite a range of possible stylistic hand drumming influences. In all of these depictions the players are using the "One Hand Under" grip. London in this era was a true melting pot of cultures reflecting the huge British Empire.

3. The Caribbean players, some originally from Africa, also probably had contact with African hand drumming styles, another contributing factor in the style.

4. There are a few depictions of Turkish tambourine players in London. Their use of percussion was well-known by the public at that time. [*See Figure 8.*]

5. The Joseph Dale tambourine pieces and instructional material from that period provide a vital insight into the playing practices in use at that time. When I performed Joseph Dale's *The Favorite Grand Sonata, for the Piano Forte and Tambourine, with Accompaniments for a Flute, Violin and Bass*, Opus 18 from 1800 (in an arrangement with the Nexus percussion group) at PASIC '84 in Michigan, most of the audience was very surprised by the existence of the piece and its date of composition. I was able to purchase one of the Dale tambourines in London before this performance. It has a special ivory thumbhole, which allows for the twirling that is an important component of the playing technique. [*See Figure 9.*]

NSR: *Has your research about frame drum history influenced your performance practice?*

GV: Yes. The first time I went to Egypt in 1980, I bought some postcards that had some images of Nubian frame drum players with the frame drum resting on one knee. The difference I noticed was instead of hav-

Figure 4. Full image and detail from Julius Caesar and Attendants, *ca.* 1385–1410 (presumably by Nicolas Bataille), France or southern Netherlands, from the Nine Heroes Tapestries at the Cloisters, courtesy of the Metropolitan Museum of Art, reference 47.101.3, New York, New York, USA. This is believed to be the earliest depiction of a tambourine player employing the "Thumb Over" grip (detail photo by Glen Velez).

Figure 5. Detail from Salome's Dance, *ca.* 1390, France, courtesy of Bibliothèque nationale de France, Latin 18014, folio 212v, Paris, France. Another early depiction of a tambourine player making use of the "Thumb Over" grip.

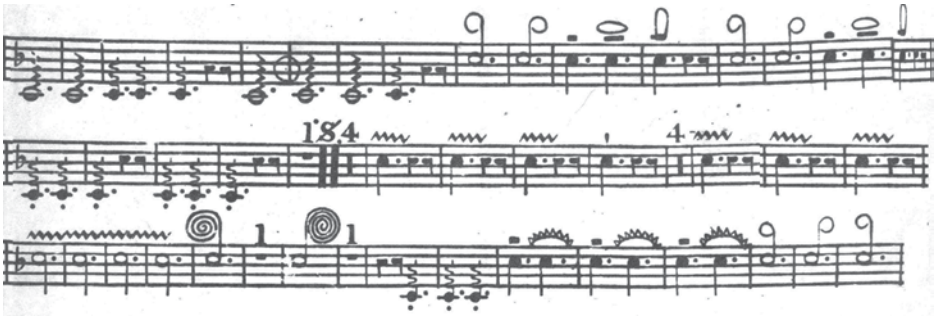


Figure 6. Excerpt of tambourine part with graphic notation indicating specialized techniques from Joseph Dale, Sr.'s *The Favorite Grand Sonata, for the Piano Forte and Tambourine, with Accompaniments for a Flute, Violin and Bass*, Opus 18 [with tambourine arrangements by Joseph Dale, Jr.] (London: Joseph Dale, 1800). The notation symbols are explained in *Dale's Instructions for the Tambourine* (London: Joseph Dale, 1800).

ing the support hand underneath the drum, as in the "Hand Under" grip, the support hand was at the upper edge of the drumhead. So the support hand could then play *tak* or *pa* timbres. I started to explore holding the drum that way, and it became what I called the "Bodhrán Style" because that was the drum I used, since it was large and had a deep sounding *dum* to contrast with the high-pitched *taks* on the edges. "On the Knee" position [*others may refer to this as "Lap Style"*] seems a better description since the Irish bodhrán players have a special way of playing the instrument with a tipper that is very different from the sound I get from the drum with hands only. [*See Figure 10.*]

NSR: *Now, 36 years into the postmodern frame drum movement, what are your personal feelings regarding the scope of this movement?*

GV: The recent emergence of frame drum research and prominent players in a meta-

Figure 7. Untitled portrait of James Frazer of the Coldstream Guards, *ca.* 1790, by Mrs. Ross, courtesy of the British Museum, Prints & Drawings, reference 1902,1011.7175, London, England, United Kingdom (photo by Glen Velez). The name of this tambourinist is often misspelled as "John Fraser" and "James Frazier."

Figure 8. Beauty & Innocence charm'd with the Turkish Beggar, 12 May 1794, originally published in London by Laurie & Whittle, courtesy of British Museum, Prints & Drawings, reference 2010,7081.1647, London, England, United Kingdom. Turkish tambourine player depicted in England in 1794.

Figure 9. Tambourine made by Joseph Dale, Sr., 1790, London, England, United Kingdom (photo by and from private collection of Glen Velez).

frame drum style incorporating lots of influences is a dramatic development in the history of these drums. I think their potential for making satisfying music and contributing to the musical landscape is unique and will inevitably continue to expand.

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Figure 10. Velez's "On the Knee" frame drum position and performance style was inspired by his investigation of frame drum history. Glen Velez (with Cooperman Glen Velez Bodhran) and Lori Cotler, 2012 (photo by Steve Hochstein).

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N. Scott Robinson, Ph.D. teaches world percussion, world music ensemble, and percussion ensemble as part of the percussion faculties at the University of the Arts in Pennsylvania, Towson University in Maryland, and Goucher College in Maryland. He is the founder and Chair of the North American Frame Drum Association, Inc. and a graduate of Rutgers University and Kent State University. He has worked with composers John Cage, George Crumb, Michael Colgrass, Halim El-Dabh, Annea Lockwood, and Daniel Goode, and performed with Benny Carter, Paul Winter, Bill Miller, Larry Coryell, Malcolm Dalglish, U.K. Sivaraman, R. Carlos Nakai, Howard Levy, Glen Velez, Ramesh Shotham, and Michael Formanek, among others. Robinson has performed and taught all over the USA and in Canada, Greece, Japan, South Korea, Australia, India, Italy, and Germany. PN

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Sound Exposure Levels of Percussionists in a University Marching Band

By Dr. Debra S. O'Connell

Marching bands are loud. Anyone who has ever participated in a marching band knows this. But how loud is too loud? How much sound is too much? Most percussionists who have participated in a university marching band would agree that they have experienced intense levels of sound during rehearsals and performances. Those intense levels of sound experienced during a marching band season have the potential to cause permanent hearing loss. Not only do percussionists experience high sound levels from their own instrument, but also from the sound of other instruments in close proximity. The potential for noise-induced hearing loss is a serious concern for any percussionist who has participated in a marching band.

Noise-induced hearing loss (NIHL) is a type of sensorineural hearing loss caused by overexposure to loud sounds over a period of time; in most cases it is 100 percent preventable. This type of hearing loss can be caused by exposure to both recreational and occupational noise. The hearing deficit for this type of loss begins at the higher frequencies, usually between 3,000 and 6,000 Hz. Hazardous sound levels are determined by two key factors: the average sound level (decibels) and the duration of exposure.

These two key factors are calculated to produce a "Dose Percentage," which is the daily noise dose. The National Institute for Occupational Safety and Health (NIOSH) has developed a set of noise exposure standards to prevent hearing loss among workers in industrial settings, but no such standards exist in music settings. NIOSH safety criteria state that a person should experience no more than 85 decibels averaged over eight hours. NIOSH considers this a 100 percent daily dose allowance. Table 1 indicates NIOSH recommended levels of safe continuous sound exposure for unprotected ears.

The purpose of the following study was to determine the sound exposure levels of percussionists in a university marching band during a typical four-hour rehearsal. Participants (N = 20) were members of a university marching band percussion section who volunteered to participate in this study. This study was conducted using the following instrumentation: snare drums, bass drums, tenor drums, quints, and cymbals. For the purposes of this study, the tenor drum is defined as a single pitched, mid-range voiced instrument most commonly associated with high-stepping marching bands.

Data were collected over the course of one marching band season. Each participant was measured for the duration of two typical marching band rehearsals. Typical rehearsals included full band rehearsals both inside and outside, sectional practice both inside and outside, marching drill, as well as breaks. On average each rehearsal lasted four hours, but during the course of the season, some rehearsals lasted more and some lasted less than four hours. All participants wore a doseBadge personal noise dosimeter, positioned within four inches of their right ear, either on their shoulder or on a baseball cap, so that placement would not interfere with proper music instrument position. The dosimeter collected sound-level data throughout the entire marching band rehearsal and calculated findings relative to NIOSH standards for an 8-hour workday.

Table 1: NIOSH Standards Recommended for Safe Continuous Sound Exposure

85 decibels	8 hours
88 decibels	4 hours
91 decibels	2 hours
94 decibels	1 hour
97 decibels	30 minutes
100 decibels	15 minutes
103 decibels	8 minutes
106 decibels	Less than 4 minutes
109 decibels	Less than 2 minutes
112 decibels	About 1 minute

Data presented in Table 2 identify the instrument, average sound level (L_{eq}), and the Dose percentages for Day 1 and Day 2 for each participant. The L_{eq} is the overall average of the measured sound levels throughout the rehearsal as well as breaks and transition time. Dose percentages exceeding 100 percent indicate hazardous sound levels, which may result in noise-induced hearing loss. NIOSH standards for an 8-hour day are presented in the first line of Table 1.

As reported in Table 2, all participants exceeded the eight-hour L_{eq} of 85.0 dBA and 100 percent sound dose for both days. Because this study took place over the course of an entire season, it should be noted that Day 1 and Day 2 rehearsals were not the same rehearsals for all participants. This designation refers to the first and second day of data collection for that individual. The average length of time of the rehearsal also affected the sound dose. For instance, Snare Drum 2 had an L_{eq} of 107.9 dBA and a dose percent of 8,138 on Day 1, whereas on Day 2 Snare Drum 2 had an L_{eq} of 107.8 dBA but a higher dose percentage at 14,585. This higher number is the result of a longer rehearsal than on Snare Drum 2's first day of data collection. Bass Drum 2 reported the lowest average L_{eq} at 97.2 dBA, which still exceeded NIOSH standards. Cymbal 3 reported the highest average L_{eq} at 110.7 dBA. When compared to NIOSH Standards in Table 1, sound exposure of 109 decibels should be for less than

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Table 2: Day 1 and Day 2 Sound-level Exposure

Instrument	Day 1 L_{eq}	Day 1 Dose Percentage	Day 2 L_{eq}	Day 2 Dose Percentage
Snare Drum 1	106.3	5,902%	105	3,532%
Snare Drum 2	107.9	8,138%	107.8	14,585%
Snare Drum 3	105.3	6,251%	106.5	6,915%
Snare Drum 4	104.8	4,108%	106.8	8,864%
Snare Drum 5	105.3	6,231%	105.1	2,744%
Tenor Drum 1	104.2	2,916%	110.1	25,143%
Tenor Drum 2	109.3	15,834%	105.1	2,564%
Tenor Drum 3	107	9,216%	104.7	2,675%
Tenor Drum 4	105.3	6,290%	105.8	5,936%
Quints	103.5	2,429%	107.9	15,021%
Cymbal 1	106.6	6,005%	106.1	10,018%
Cymbal 2	102.8	2,080%	108.3	16,577%
Cymbal 3	108.7	13,768%	110.7	9,792%
Bass Drum 1	106.4	5,973%	106.7	3,709%
Bass Drum 2	97.2	732%	104.2	4,172%
Bass Drum 3	106.5	8,330%	104.1	2,634%
Bass Drum 4	109.3	15,829%	107.8	5,186%
Bass Drum 5	106.3	7,854%	104.9	2,596%
Bass Drum 6	106.9	8,988%	104.9	2,554%
Bass Drum 7	106.6	8,317%	105.2	2,627%

two minutes. Cymbal 3 was exposed to this sound level for approximately four hours.

Another factor that can affect the average dose percentage is the position of the performer within the ensemble. The doseBadge dosimeter collects sound level data not only from the performer, but also from those around the performer. For instance, a snare drummer in the middle of a snare line may have a higher dose percentage than one on the outside edge of the snare line.

Data presented in Table 3 identify the instrument, the number of participants, the average dose percentage, and the average number of days worth of sound experienced in a single four-hour rehearsal. Bass Drum and Snare Drum players have the lowest average with 56 and 67, respectively, days-worth of sound in a single four-hour rehearsal. Quints and Tenor Drum performers had similar numbers with 87 and 88 days worth of sound in a single four-hour rehearsal. Cymbal performers had the highest number with 97 days worth of sound in a single four-hour rehearsal.

For all participants in this study, sound exposure could have been reduced to safe sound levels if they had worn protective earplugs. Three types of earplugs are appropriate for percussionists in a marching band: universal fit, foam, and custom earplugs. Universal-fit musicians' earplugs, such as Etymotic ETY Plugs, provide approximately 20 dB sound reduction across frequencies when used correctly, according to Etymotic. However, the Noise Reduction Rating (NRR) for ETY Plugs is 12 dB, which underestimates the true effectiveness of

Table 3: Instrument Average Sound-Level Exposure

Instrument	N	Average Dose%	Average Rehearsal =
Snare Drum	5	6,727%	67 days
Tenor Drum	4	8,822%	88 days
Quints	1	8,725%	87 days
Cymbal	3	9,707%	97 days
Bass Drum	7	5,679%	56 days

the earplugs. Based on the NRR, only one of the percussionists (Bass Drum 2) would have been reduced below the 100 percent sound dose with the use of ETY Plugs.

Foam earplugs have a NRR of 29 dB. These earplugs reduce high frequencies to a degree that distort timbre perception; therefore, they would not function well for musicians with pitched instruments, but would be acceptable for percussionists. Custom earplugs provide the most accurate timbre perception of all earplugs and have interchangeable filters of 9, 15, and 25 dB. Custom earplugs are appropriate for all musicians, but because they are custom made to fit the ears of one user, they are also the most expensive. Based on the results of this study, percussionists in a university marching band should wear either custom or foam earplugs.

In conclusion, this study found that percussionists in the participating marching band experienced sound levels (L_{eq}) and dose percentages that exceeded recommended NIOSH standards for exposure during an eight-hour day. The cymbal players experienced the greatest L_{eq} average with a sound dose percentage of 9,707. However, individually, Tenor Drum 1 had the greatest sound dose percentage of 25,143. All participants except Bass Drum 2 experienced dose percentages greater than 20 times the recommended limit.

So why are all percussionists not deaf? Well, some are. Some are in the process of losing their hearing whether they realize it or not. Some will have perfect hearing all of their lives. Genetics may be a key factor in hearing loss. Two different people can be exposed to the same levels of sound exposure and only one of them will lose his or her hearing. Noise-induced hearing loss can be the result of a single incident of acoustic trauma, but it can also be caused by extended periods of intense sound levels that can result in a cumulative and longitudinal acquisition of hearing loss. Percussionists may not realize they have a hearing loss until it is too late to prevent it. Noise-induced hearing loss prevention is easy, while living with hearing loss is not.

All band programs are not same. They have a variety of instruments within their ensemble; they rehearse in different facilities, with different instruments, and for different lengths of time. The results of this study cannot be applied to other marching ensembles, but they are a true reflection of the sound levels that our students are experiencing. More research is needed to determine if other percussionists in university marching bands experience similar sound levels. With the knowledge gained from this study, all of our marching band members now receive a free pair of earplugs every fall. Additional research is being conducted within this ensemble to determine what factors affect why students choose to wear or not to wear earplugs.

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Dr. Debra S. O'Connell is an Assistant Professor and Program Coordinator of Music Education at Winston-Salem State University in Winston-Salem, North Carolina. Her research interests include musicians' hearing health as well as music across the lifespan. Contact her at: oconnellde@wssu.edu. PN

10 Tips to Becoming a Better Writer

By Paul Buyer

The ability to write well is one of the most valuable and marketable skills you can possibly have as a musician. Quality writing is expected at every stop on your career path, from research papers and assignments for school, to applications and cover letters for jobs, to articles and books for tenure and promotion. As you pursue a career in the percussive arts, keep in mind that the ability to write well will help you get hired in a competitive job market, give you an edge over the competition, and make you stand out in a culture of fitting in.

But where exactly does one learn *how* to write well? More and more college students today are graduating without the skills and training necessary to become good writers. General education curriculums are cutting writing courses or allowing students to place out of college-level English requirements, *Writing Across the Curriculum* programs are not holding students accountable, and campus Writing Centers are not being utilized by the majority of the student body. Furthermore, in today's social media culture of texts, tweets, emails, blogs, and posts, it is easy to develop bad writing habits. According to Rachel Siefert in her article, "Is Twitter Helping Millennials Destroy the English Language?"

> I am concerned that the informal texting language is becoming *the* English language for Millennials…Do you talk to your friends the same way that you speak to your professors or your boss? You do if you bring your texting and tweeting language into papers, assignments and…gasp…cover letters or other business communication…Sure, none of us can remember a time without Internet and cell phones, but does that mean that we can no longer separate informal conversations from formal ones?…all industries need employees that can write well.

BUYER'S REMORSE

A few weeks ago I bought a copy of a new book by a Hall of Fame football coach I greatly admire. Excited to read it and see what lessons I could learn and apply, I quickly noticed that the introduction contained a variety of errors, including incorrect punctuation, a failure to capitalize letters, and missing words—literally, words missing in the middle of a sentence. I was immediately deflated and disappointed. The book was well-researched and featured dozens of interviews from the coach's former players, but I knew I would never finish it. I wondered, how did this book ever get published? Why didn't the author hire a copyeditor—or at least a proofreader? How in the world did it make it onto the shelves of Books-A-Million? I returned it the next day.

WHY WRITE?

There is something special about good writing. As the author of two books and more than 25 articles, writing has been a passion of mine for a long time and a way for me to reach, mentor, and influence people from all over the world.

There are many reasons why people write. According to authors Guy Kawasaki and Shawn Welch in their book *APE – Author, Publisher, and Entrepreneur,* there are good reasons and bad reasons to write.

Good Reason 1: Enrich Lives. The first good reason to write is to add value to people's lives.

Good Reason 2: Intellectual Challenge. Master a new skill.

Good Reason 3: Further a Cause. Do you feel a moral obligation to write?

Good Reason 4: Catharsis. Writing is therapeutic. [It is about] the process of expressing yourself.

Bad Reason 1: Popular Demand. Lots if people tell me I'm a good writer…Have you ever told friends or relatives they should open a restaurant because they were great cooks?

Bad Reason 2: Money. Making money is a possible outcome, but not the purpose of writing.

Summary: Writing is often a lonely and difficult process. [It is also] one of the most rewarding experiences in life.

The writing process is unique to each writer. It is often private, invisible, and hidden from view, taking months or even years to materialize. According to *The Nearly Ultimate Guide to Better Writing*: "The rewards often appear long after the work is finished…Most other creative types get to enjoy the immediate gratification of their patrons' response and appreciation. Dancers, musicians, actors, even visual artists can perform their craft and reap the rewards fairly quickly. Writers must plod along, hammering ideas into words with no supportive fans standing behind them shouting, *'Well done, bravo!'*"

FINDING YOUR VOICE

Because writing is very personal, you will eventually discover your own style. This style will become your identity, your niche, and your voice that defines who you are as a writer.

If you have ever thought about writing an article or book to be considered for publication, now is your chance. Take the leap. Give it a try. Then, follow my 10 tips to becoming a better writer and enjoy the journey.

THE 10 TIPS

1. Write more than you need, then trim it down.

Chinese philosopher Lao-tzu said, "A journey of a thousand miles begins with a single step." So start writing. Get as many thoughts and ideas down on paper as possible, and don't worry about how jumbled, sloppy, or incoherent everything looks at first. My biggest fear is forgetting something I want to say because I did not write it down. Another popular quote—this one about brainstorming—is to "throw a bunch of mud at the wall and see what sticks."

2. Write to express yourself.

Already identified as a good reason for writing, my philosophy has always been: *When something bothers me, I write about it.* In fact, both of my books and most of my articles began as issues that bothered me in percussion education. I figured if these things bother me, they might bother other people, too. So I decided to do something about it.

3. Strive for simplicity, clarity and quality.

Take time to simplify. Abraham Lincoln said, paraphrasing Pascal: "I'm sorry I wrote such a long letter. I did not have time to write a short one." Avoid getting caught up in scholarship, jargon, and complexity. Quality writing is clear, easy to understand, and simple. You can visualize a culture of simplicity as a fish tank with clean water and a culture of complexity as a fish tank with dirty water. If your writing does not make sense, if it does not flow, if it is awkward in any way, simplify.

4. Don't just communicate, connect.

In his book *Everybody Communicates, Few Connect,* author John C. Maxwell states, "Connecting is the ability to identify with people and relate to them in a way that increases your

influence with them." To truly connect through the written word, it is important to develop a mind-set to educate, mentor, teach, help, and serve your readers. Inspire them to turn the page, cause them to nod their heads, and speak to them in an authentic and genuine way.

5. Eliminate the fluff.

Eliminate whatever is not contributing to great writing. Stay away from filler. Writing is not about word counts or number of pages. It is about how the words you use make others feel when they read them. Say what you want to say and move on.

6. Become a good editor.

Master grammar, spelling, and punctuation, and be able to recognize poor writing. Author and blogger Ali Luke said, "I firmly believe that grammar, spelling, and punctuation are just part of what makes a good piece of writing—but they are an important part. Don't worry if you've not had much formal instruction in these areas: Many great writers approach them in a more intuitive manner." A great free resource is *Writing Forward* at http://www.writingforward.com/.

7. Organize in small chunks.

Organize your writing into small, bite-sized chunks. Use several subheadings in bold to organize your content. This not only makes it easier for your readers to follow, digest, and retain the information, it also helps them come back later to locate sections they may want to read again.

8. Find a place to write.

Find a place where you can concentrate and get quality work done. This could be your office, your home office, or somewhere else more remote. Author Sara Gruen spent four months writing in her walk-in closet, just to get some privacy. Returning to this place each day can trigger ideas when you write. It can transport you into "author-mode," allowing you to think and be creative.

Just as important is finding a good *time* to write, which helps develop a ritual or routine. Are you a morning person or do you work better late at night? Author David Baldacci, who had a family and a day job early in his career, wrote from 10 P.M. to 2 A.M. for ten years.

9. Be an avid reader.

Stephen King said, "If you want to be a writer, you must do two things above all others: read a lot and write a lot." Writers are readers and are influenced by the authors they read. An author's voice and style can get "into your system" and help you learn and develop your craft. Building an extensive library of books within your genre can also help improve your writing skills. When writing my second book, *Working Toward Excellence,* I drew inspiration from my library of over 150 books on leadership, teamwork, and success that I collected over the years. Reading truly fueled my writing.

10. Work toward excellence as a writer.

Working toward excellence as a writer requires identifying, practicing, and developing values such as hunger, effort, process, quality, consistency, leadership, time, and perseverance. If you want to work toward excellence and become a better writer, follow this 3-step game plan.

Step 1: Identify the values. Know what they are and why they are important.

Step 2: Practice the values. Practice hunger by being proactive and demonstrating a desire, passion, drive, and initiative to write. Practice consistency by disciplining yourself to write every day and make steady progress over time. Practice perseverance by never giving up and not letting adversity deter you from your goals. That is what Jack Canfield and Mark Victor Hansen did. They are the co-authors of *Chicken Soup for the Soul* and practiced the value of perseverance longer than most. Initially rejected by 140 publishers, *Chicken Soup for the Soul* now has almost 200 titles in its series and has sold more than 112 million copies.

Step 3: Develop the values. By practicing the values over time, you will start to develop them and make them part of who you are. Once they are part of who you are, you will start to become a better writer. In fact, you will start to become better at whatever it is you want to do.

These 10 tips are what work for me. In fact, I followed them to the letter when writing this article, and I am confident they can help you become a better writer. But as I stated earlier, the writing process is unique to each individual, so experiment to see what works best for you.

BONUS TIPS

- Have friends or family proofread your writing. You will be amazed at the errors others will find just when you think you have caught everything.
- Make sure you begin with the end in mind and allow yourself enough time to create a finished product you can be proud of. Good writing must be crockpotted, not microwaved. I usually allow two or three weeks to write an article, and a book can easily take up to a year.
- It is always a good idea to get away from your writing to clear your mind and take a break. You will come back fresh and have some new ideas ready to go.
- Keep a notepad in your car so you don't miss an opportunity to write an idea down.
- After all the proofing, tweaking, and editing, stop writing and be willing to submit your work.
- If you are rejected at first, welcome to the club! Don't give up; stick with it. Persevere like Jack Canfield, Mark Victor Hansen, and hundreds of other writers have. You never know who will say yes down the road.

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Paul Buyer is Director of Percussion, Director of Music, and Professor of Music at Clemson University. He is the author of *Working Toward Excellence: 8 Values for Achieving Uncommon Success in Work and Life*, published by Morgan James Publishing (2012) and *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*, published by Meredith Music Publications (2009). He is also a contributing author to the second edition of *Teaching Percussion* by Gary Cook, and his articles have appeared in *American Music Teacher*, *Teaching Music*, and *Percussive Notes*. Dr. Buyer is a member of the PAS Marching Percussion and College Pedagogy Committees, chair of the PAS Education Committee, and Career Development Editor for *Percussive Notes*. PN

Performing in the Zone

Preparing soloists for the stage

By Dr. Timothy A. Jones

For most percussionists, a satisfying performance is the ultimate goal and reward for many hours of practice, study, and general preparation. We all, of course, want to play at our best in every performance and tend to be very disappointed when it doesn't all come together. The simple fact is that we spend many hours preparing a piece in the practice room to then perform it once on stage. The amount of time we commit in the practice room compared to the one performance on stage is completely out of balance, so we find a tremendous amount of pressure placed on the actual performance.

On the other hand, for those who perform pieces multiple times there is the risk of performances becoming complacent and uninspiring. Audiences can feel our energy, or lack thereof, and this connection to the audience and the ability to communicate through our music is really why we perform. It is crucial, then, to control emotions on stage and bring the right energy to each performance if we want to communicate musically with our audience.

So how do we control the energy, or lift that uninspired fourth, fortieth, or four-hundredth performance, and bridge the gap between the practice hours and performance time on stage? The answer lies in preparing our mind and body to reduce pressure, becoming familiar with the feeling of performing, and bringing as many real performance elements as possible into our practice sessions.

At the University of Nevada, Las Vegas, I ran an experimental project in performance preparation using Jon Gorrie's book *Performing in the Zone* to study the many elements that can add to a performance, and which of those elements resonated with each student. This project was conducted in our weekly repertoire class with twenty percussion students from freshmen to doctoral candidates. I chose *Performing in the Zone* as the foundation for this project because it is laid out in an accessible format with a broad range of exercises, concepts, and techniques that are clearly explained. The guide for evaluating energy levels is excellent, and the 12-week performance success program included in the book was perfect for our project. What follows is a documented account of what transpired each week as we followed the program, and how the various elements affected the students.

THE PROJECT

Each student was to select a solo piece as the catalyst for working through the *Performing in the Zone* 12-week performance success program. Through the project we aimed to identify various elements of performance preparation that not only work but that can also be incorporated into daily practice and preparation for performance. Each week we discussed in an open forum the outcomes of the previous week, the *Zone* reading for the following week, and approaches to the related exercises, concepts and techniques.

WEEK ONE: GETTING STARTED

In week one I presented a basic overview of *Performing in the Zone*, how the book addresses a variety of needs related to the performer, and the benefits of exploring the concepts put forward in the text. We discussed how the students prepared themselves for the first week of the project and the preconceived ideas they had prior to reading the week one notes. The first week of the project was really geared toward making small changes in planning daily activities, food and beverage consumption, and adding 30 minutes of motion to better prepare the mind and body for performance.

The students reported that they had indeed made adjustments and contributed the following comments: All agreed that adding 30 minutes of motion improved their day; some started going to the gym, walking around campus, or riding their bike; students cut back on caffeine intake (coffee and soda) and made a conscious effort to drink water in place of soda at lunch and dinner. They also made an effort to eat healthy snacks.

WEEK TWO: LETTING GO

"Letting Go" means decompressing and allowing the clutter in your mind that causes distraction from focussed thinking to be cleared out. Gorrie recommends free writing consisting of jotting down on paper anything that enters your mind; e.g., last class was boring, forgot homework, I want pasta for dinner, wonder if that girl will call, call mum, practice was okay today, first phrase of marimba solo needs to be stronger (aha! something good just popped out!). Free writing clears the mind to help you focus, but also provides the opportunity for ideas to be released.

Here are the student responses to the exercise in free writing: It was a good way to organise my thoughts; provided an outlet to vent frustrations; this is a good tool for reflection; revealed the stress I'm carrying each day; I was able to get some good ideas out of my head and onto paper; free writing helped release tension; I created a to-do list; I experimented with free writing right before a concert and actually felt it relaxed me for the performance.

Most students found free writing difficult at first, but the process became easier and contributed to their creative thinking. At the end of the discussion a comment was made, and all agreed, that it was important to maintain the 30 minutes of motion introduced in week one to get the most out of the coming weeks.

WEEK THREE: SNAPSHOT

Gorrie describes a "snapshot" as recalling a positive experience performing. It involves remembering the feeling of success, the fluent motion, perhaps time suspended, the smells, touch, imagery, sounds and overall good feeling of that moment. Drawing on this experience before a performance can boost current and future performances.

The student responses in our discussion on recalling their own "snapshot experience" included comments such as: I specifically felt that "click" moment in a jazz band performance; this experience happened for me during a marimba solo for convocation; this happened when I was playing at my church; I recall that moment from when I was very young playing piano.

The students commented that the overall experience of the snapshot was a feeling of confidence, that it felt like they controlled their performance, and that time was suspended during several minutes that felt like seconds. Some commented that they felt a connection to both the music and audience in that moment, and most felt a heightened level of focus with their thoughts being clear and

organized. Some students said they were able to recreate that experience and great moment during other performances, but lost it at some point because they could not maintain the concentration.

WEEK FOUR: FOCUS AND FLEXIBILITY

Students experimented with such pre-performance rituals from the *Zone* book as meditation, flash-card reminders, quieting distractions, staying away from negativity, and putting on their game face to focus on the performance at hand. The idea is that you can adjust, or be more flexible, when it comes to various performance situations if you are focussed.

The goal was to remove the inner chatter that can make performers nervous or begin to doubt their preparation for the performance. This inner chatter is commonly referred to in music as "Self One." Timothy Gallwey's concept of Self One and Self Two was presented in his book *The Inner Game of Tennis* and adapted by Barry Green in *The Inner Game of Music* to discuss the two selves that are involved when we play music. Green explains that Self One is the chatter in our head that wants to be in control, while Self Two is the doer (our potential) who performs the actions. The idea is that if we can silence or distract Self One, who restrains us with do and don't messages, and let Self Two perform, we have a much greater chance of performing to our potential and even enjoying the experience. We can also use Gallwey's related equation of "Performance = potential – interference (P = p – i)" as a helpful tool to gauge the outcome of our performances.

The students reported finding the following as working well: Trying to get into the mindset that every note counts; bringing sincerity to each performance; thinking about having fun; trying to zone out (not think about anything in particular)—one student in particular found listening to an iPod until moments before going on stage helped keep Self One out of the performance (you may have seen Olympic swimmers do this before races); focussing and performing the difficult sections mentally also helped with feeling confident to tackle the total work; one student experimented with meditation, and the complete calm enabled that student to enjoy the performance and take in everything.

With the variety of performance rituals the students tried, most were able to better prepare themselves in a short period of time to block out their other daily activities and thoughts, while others found that concentrating on finding the right energy level served as its own ritual. A common theme for most students was that focussing on the performance happening "right now" was difficult due to the multi-tasking of daily rehearsals, classes, practice sessions, and performances that a music student encounters each week. Focussing on the task at hand is paramount to success.

WEEK FIVE: INTENSE POSITIVE VISUALIZATION

Gorrie uses information in the *Zone* book gathered from sports psychologists that demonstrate how the subconscious mind cannot differentiate between what is real and what is imagined. Therefore, in addition to hands-on practice, if actions, musical phrasing, and other performance aspects are practiced intensely in the mind there is a marked improvement in the overall performance compared to relying solely on physical preparation. The students unanimously agreed that the benefits of positive visualization are immediately present, but the techniques and process involved require a long-term commitment to master. They all felt that if they incorporate positive visualization into their regular practice routine, this technique would ultimately be very beneficial to their final project performances.

WEEK SIX: ADDING VALUE

Students reported that this week was a real eye opener. The concept of adding value is so simple, but so important to performers to put what we do into perspective. Gorrie opens his commentary on adding value with two questions: "What have you done today to add value to your own life?" and "What have you done today to add value to the lives of others?" Asking ourselves these two questions helps us understand why we are musicians and also the responsibility of being a musician.

When the students were asked for their input, there were many comments about how to add value, and a variety of ideas came out of the discussion: some students commented that thinking about adding value added an element of guilt as certain performances and rehearsals were thrown away in a sense and could have been much more if their attitude had been better; a focus on adding value helps with energy and enthusiasm at every level of preparation and performance; many agreed that it's easy to lose sight of the perspective that it's not all about "me!" There are people on the other side (your audience) who are there because they want to be there and deserve to experience you giving your very best at that moment, because this is where their lives are improved. It's easy to forget in the surrounding of a school of music that you have a gift that only a small part of society possesses. Share it with the world and educate them how to appreciate your talent through sincere musical performances.

A long discussion ensued about the value of all life experiences and that the knowledge one acquires is very relevant to each performance. Speculation of performances that had maturity, or substance to them seemed to be from people who were experienced beyond just the practice room. Adding value also brought with it an element of reflection as to, "Why did I start to play music in the first place?" One perspective that warranted attention was the concept of the music that's happening "right now!" Enjoy "what is" rather than what could be, and learn from both the positive and negative elements of a performance.

We all agreed that music (and the arts in general) adds value to life no matter on which side of the instrument you sit or stand (performer or audience). Knowing that someone will be inspired, made to feel happy, recall a memory, or escape the daily humdrum for a moment all helps take the pressure off technique and the disappointment of a wrong note. The perspective of adding value also contributes to the confidence of the performer, and with the mindset of adding value, a stronger connection to the audience can be established.

An interesting experience took place around this time, which reinforced the adding value concept. We performed a percussion ensemble concert at a local church that required a lot of instruments. Some of the students were frustrated with the time consuming move of equipment and the inconvenience of the performance, as it was during a particularly busy academic week. However, something happened that opened the student's eyes: The main piece we performed involved narration that is designed to line-up with the composition. During the performance, the narrator got ahead of the music. The performers, of course, thought that the performance was a loss and unsalvageable. But after the concert, various audience members commented on how the percussion helped them visualize the events in the narration, and they were overwhelmingly moved by the experience. The performers realized that the emotion and music still carried over, and the audience's day was enhanced by the music they enjoyed. The students felt bad about their earlier complaints and losing faith in the piece when something went wrong. They realized that the reason they were there was for their audience, not for themselves. The audience didn't know anything was wrong, and all that really happened was the music followed instead of preceded each narration!

WEEK SEVEN: SENSE, VISUALISATION AND SILENCE

Our discussion about the benefits of intense positive visualization involved how to mentally go into the performance venue and imagine how it would feel, smell (maybe even taste), and sound to perform in that space. Students commented that through this process they were beginning to feel as if they had played their pieces beyond the practice room and

developed a comfort level and familiarity with the venue through the visualisation process.

We discussed other experiences such as taking time for silence when the mind is simply allowed to relax for fifteen minutes and absorb the surroundings without any intentional communication. One student made the analogy of experiencing his mind clear was like muddy water settling and becoming transparent. This introspective element of silence is generally relaxing and revitalizing, and reinforces the concepts for focus and flexibility.

WEEKS EIGHT THROUGH ELEVEN: PRACTICING PERFORMING

During these four weeks the students experimented with a variety of techniques from the Practicing Performing sections of the *Zone* book (adding the new elements each week). Along with techniques for focus and getting into the zone, these four weeks placed attention on Performance Arousal. Gorrie describes arousal as "physiological and psychological activation that can vary from deep sleep to extreme anxiety or excitement."

We often talk about nervous energy in performance. Gorrie's concept of arousal as positive energy, or negative anxiety, is more manageable with the added goal of a neutral to positive number on a scale used to deliver the best performance. It is also a great feedback tool of comparison where the actual arousal level experienced will help gauge whether the energy was appropriate for the situation. Over time, it is possible to balance the arousal to control the appropriate energy for the pre-performance preparation (mantras), entering the stage and throughout the performance.

The students were asked to make notes of how well their performance runs went in the practice room. They were to give themselves a score out of 10 or 100 and determine where they were (in preparedness) over a series of practice runs. They attempted to enter the practice room with the correct level of performance arousal, and documented whether or not the level needed and achieved were matched. The next task was to stand at their instrument and play the entire piece without touching the instrument. This brings the positive visualization into the practice space and helps with note accuracy and intended phrasing.

The students were then asked to perform in front of friends to add an element of intensity that could potentially change the performance arousal level. It was important for them to leave the room and come back in to get into the performance mindset. The tendency was otherwise to chat (essentially getting comfortable) before performing, which is not what happens on stage (unless it's a "gig" rather than a concert). Playing in front of friends gave the students a status check on how well they really knew their piece and which sections of the piece needed to become the focus of the next practice session. Knowing that they had to walk into the room and perform forced the students to compose themselves outside and get into "performance mode," ultimately better preparing them for the actual performance. Some students found performing in front of other students (percussionists and non-percussionists) quite daunting. To play for others the students had to also move the instrument out of the practice room (comfort zone), which added a new dynamic to practicing performing.

The students were required to record their piece on a digital camera or smart phone and then complete a self-evaluation of the performance from their own eyes and ears. This evaluation was taken from the Performance Journal concept in the *Zone* book, which calls for the following elements: day/date/time, location, title of piece, arousal/energy level required, arousal/energy level experienced, what did I do well? and what do I need to improve? You are your best and most honest critic, so this exercise was very positive and should be included in all performance preparation.

The week before the concert all of the students performed their works in our percussion repertoire class. The performances were given in concert order with no commentary in between (just applause). The students entered the performance space from outside as if it were the concert, and the rest of the class wrote down two things they liked about the performance and one that could be improved. These notes were collected and given to the students at the end of the session.

These activities concluded the Practicing Performing steps giving the students a sense of confidence for the upcoming concert and also a level of preparation that they had never experienced. All of the students were now looking forward to their performances on the concert. In fact, most were excited for the concert days so they could show how well, confidently, and maturely they could perform for the rest of the music students.

WEEK 12: CONCERT

In the final week of the performance success program the students performed their pieces in the UNLV recital hall to approximately 200 students, mostly of music majors. The students used their pre-performance rituals and mantras, did their best to bring the right level of performance arousal to their performance, and were conscious of enjoying the experience of being on stage.

All of the students felt that the techniques they experimented with in the *Zone* project did help prepare them for that moment when they were on stage alone, and most of the students were looking forward to their performances. In fact, once on stage, some relished being in the moment and truly enjoyed their performance.

The idea of dedicating time in your practice routine to prepare for the performance is valuable and should perhaps be given more attention. The old "you gotta slog it out for eight hours a day in the woodshed" or "no pain, no gain" is not true. Yes, you need chops, good technique, and everything that comes from time spent in the practice room, but the time needs to be effective and focussed. We all agreed that our brain could be trained to prepare us for these high-pressure performance situations.

We debriefed two days after the concert so I could get the students' overall impression of the things that stood out as they reflected on the 12-week project. The major influences for the students were: being conscious of what they eat, making time for 30 minutes of movement every day, positive visualisation, feigning confidence (which helped leave Self One off stage), recording and critiquing yourself, having to enter the room before a mock performance, and last, but certainly not least, it's okay to make a mistake!

At the beginning of this project the students were told to choose a solo piece, as this is usually where the most anxiety is experienced. The objective was to disprove the "nothing can prepare you for the moment you walk on stage" theory that instils fear into many performers, and to break down the two to three months of working on a piece for six to seven minutes of on-stage phobia, which can be a lot of pressure. Overall, the students recognized an improvement in all of their colleagues and in their own performances. Throughout the project there was a strong feeling of support and camaraderie, and this certainly helped many of the students before going on stage to perform.

I highly recommend working through Jon Gorrie's *Performing in the Zone* 12-week performance success program on your own, or with a group of fellow musicians. It is an excellent self-study, and it will undoubtedly bring awareness to your practice and performance that can only be beneficial to your long-term goals as a musician.

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Dr. Timothy A. Jones is in his tenth year as a Lecturer in Percussion Studies at the University of Nevada, Las Vegas. PN

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

Marinetti and Russolo:
the Futurists' Impact on Percussion in the Early 20th Century

By Dr. Wesley Parker

The turn of the Twentieth Century was a time of great change and innovation. Some of the developments during this period include Max Planck's formulation of Quantum Theory, the first trans-Atlantic radio signal, the first flight by the Wright brothers at Kitty Hawk, the first American popular film, the first license plates in the United States, the groundbreaking of the Panama Canal, the opening of the New York City subway system, the completion of the Trans-Siberian railway, the publishing of Einstein's Theory of Relativity, the first electric washing machine, Ford's introduction of the Model T, and the invention of plastic. The sounds of the city were booming with the creation of these machines, cars, railways, and construction sites. The music stemming from this period was reflected in this change and was a source of inspiration for composers interested in percussion.

In 1909, Italian poet Filippo Tomasso (F.T.) Marinetti (1876–1944) published a very controversial manifesto that would challenge the very essence of European society and at the same time stimulate the European intellectual community. This movement was dubbed "futurism," and his publication was simply titled *The Founding and Manifesto of Futurism*. In this document Marinetti specifically stated eleven points that outlined his futurist ideas:

THE FUTURIST MANIFESTO

1. We want to sing about the love of danger, about the use of energy and recklessness as common, daily practice.

2. Courage, boldness, and rebellion will be essential elements in our poetry.

3. Up to now, literature has extolled a contemplative stillness, rapture, and reverie. We intend to glorify aggressive action, a restive wakefulness, life at the double, the slap and the punching fist.

4. We believe that this wonderful world has been further enriched by a new beauty, the beauty of speed. A racing car, its bonnet decked out with exhaust pipes like serpents with galvanic breath… a roaring motorcar, which seems to race on like machine-gun fire, is more beautiful than the Winged Victory of Samothrace.

5. We wish to sing the praises of the man behind the steering wheel, whose sleek shaft traverses the Earth, which itself is hurtling at breakneck speed along the track of its orbit.

6. The poet will have to do all in his power, passionately, flamboyantly, and with generosity of spirit, to increase the delirious fervor of the primordial elements.

7. There is no longer any beauty except the struggle. Any work of art that lacks a sense of aggression can never be a masterpiece. Poetry must be thought of as a violent assault upon the forces of the unknown with the intention of making them prostrate themselves at the feet of mankind.

8. We stand upon the furthest promontory of the ages! … Why should we be looking back over our shoulders, if what we desire is to smash down the mysterious doors of the Impossible? Time and Space died yesterday. We are already living in the realms of the Absolute, for we have already created the infinite, omnipresent speed.

9. We wish to glorify war—the sole cleanser of the world—militarism, patriotism, the destructive act of the libertarian, beautiful ideas worth dying for, and scorn for women.

10. We wish to destroy museums, libraries, academies of any sort, and fight against moralism, feminism, and every kind of materialistic, self-serving cowardice.

11. We shall sing of the great multitudes who are roused up by work, by pleasure, or by rebellion; of the many-hued, many-voiced tides of revolution in our modern capitals; of the pulsating, nightly ardor of arsenals and shipyards, ablaze with their violent electric moons; or railway stations, voraciously devouring smoke-belching serpents; of workshops hanging from the clouds by their twisted threads of smoke; of bridges which, like giant gymnasts, bestride the rivers, flashing in the sunlight like gleaming knives of intrepid steamships that sniff out the horizon; of broad-breasted locomotives, champing on their wheels like enormous steel horses, bridled with pipes; and of the lissome flight of the airplane, whose propeller flutters like a flag in the wind, seeming to applaud, like a crowd excited.[1]

Although Marinetti penned the original futurist movement's demands largely based on the requirements of literature, his ideas clearly embraced the other creative arts, both visual and musical. What resulted was a very experimental, challenging, and creative period for music, albeit largely unrecognized with the exception of rare performances and a few scholarly journal articles. For music composition in particular, this period and style would be pivotal in the use of percussion. Futurism's suppression of melody and melodic instruments coupled with its focus on rhythm presented the many different timbres possible through the use of percussion instruments.[2]

Following Marinetti's manifesto, an Italian composer and painter named Luigi Russolo constructed a futurist manifesto on music in 1913, entitled *The Art of Noise*. This treatise emphasized the idea that noise could be considered music, and that composers and musicians are too often stifled by the burden of tradition. The objective for futurist music was to alleviate all boundaries set by traditional tonalities and to strike all common instrumentation, melodies, harmonies, and rhythmic stability from music. This development prompted Nicholas C. Gatty to write of the futurists in 1916, "On the face of it, their productions are little more than studies in musical noises, and it is perhaps quite in keeping with the inner logic of things that they do not adapt their ideas for musical instruments but seek to obtain more stimulating effects with specially constructed machines."[3]

Thus the sounds of the industrial boom in the early Twentieth Century influenced an innovative type of music laden with new unorthodox instruments that were able to reproduce the industrial soundscape. One example of new instrumentation was created by Russolo himself. He deemed it his *intonarumori*, or noise-organ (see Figure 1). Seemingly a series of funnels, boxes, and levers, the *intonarumori* was meant to sound as obscure as it looked. Unfortunately, none of these instruments have survived to the present day.

Russolo also created a noise orchestra, complete with sections, somewhat like the traditional orchestra's string, wind, and percussion sections. Russolo's new sections were divided,

however, according to the type of sound he was trying to reproduce and usually came in three different sizes to cover a variety of pitches and volumes. Russolo's six categories of instruments for the futurist orchestra were:

1. roars, claps, noises of falling water, driving noises, bellows
2. whistles, snores, snorts
3. whispers, mutterings, rustlings, grumbles, grunts, gurgles
4. shrill sounds, cracks, buzzing, jingles, shuffles
5. percussive noises using metal, wood, skin, stone, baked earth, etc.
6. animal and human voices: shouts, moans, screams, laughter, rattlings, sobs[4]

Russolo would also go on to describe what he felt was the leading trend in futurist music. He stated, "Nowadays musical art aims at the shrilliest, strangest, and most dissonant amalgams of sound. Thus we are approaching noise-sound. This revolution of music is paralleled by the increasing proliferation of machinery sharing in human labor. In the pounding atmosphere of great cities as well as in the formerly silent countryside, machines create today such a large number of varied noises that pure sound, with its littleness and its monotony, now fails to arouse any emotion."[5]

Although this futuristic music movement never developed as Russolo envisioned (due partially to his nationalistic ideas, the international community was somewhat ignorant of futurist experimentation), his writings did bring about great philosophical changes in music and encouraged composers to both exploit industrialism and embrace the sounds of daily life. What resulted from the futurist music was not a new type of orchestra, as Russolo had created, but a type of music that glorified the noise of machinery during the 1920s. This type of music, often called "machine music,"[6] was experimental in the use of percussion and other non-traditional noise making, but still within pieces of music that held true to some sort of musical form, tonal system, rhythmic organization, or a combination of these elements.

Ten years after *The Art of Noise*, what Russolo deemed "noise-sound" would prove to be a noticeably influential factor in George Antheil's "Ballet Mécanique" (1924). It was in this composition that Antheil combined the industrial sounds so greatly hailed by Marinetti and Russolo with classical percussion instruments and pianos to create a work that truly highlighted the new age of machines.[7] Featuring the sounds of small and large airplane propellers as well as small and large bells, buzzers, sirens, xylophones, bass drums, and tam-tam, Antheil composed this score for a film by the same name by Dudley Murphy and Fernand Léger.[8] Accompanying Antheil's audible machinery sounds, the film features alarming images of machinery and other industrial objects consistent with the theologies of futurist ideals and the glorification of industry and machines.

In addressing the impact that futurism, Marinetti, and Russolo had on music composition and its use of percussion, it should also be noted that the term "futurism" was often misconstrued in music journals and music reviews in the early Twentieth Century. The term became almost a cliché describing any type of music that was difficult or explored a new style, such as the music of Arnold Schoenberg.[9] The real futurist movement and futurist style of music always traces a lineage back to Marinetti and the composers (largely Italian) who wrote in the true futurist style as outlined by *The Art of Noise*.

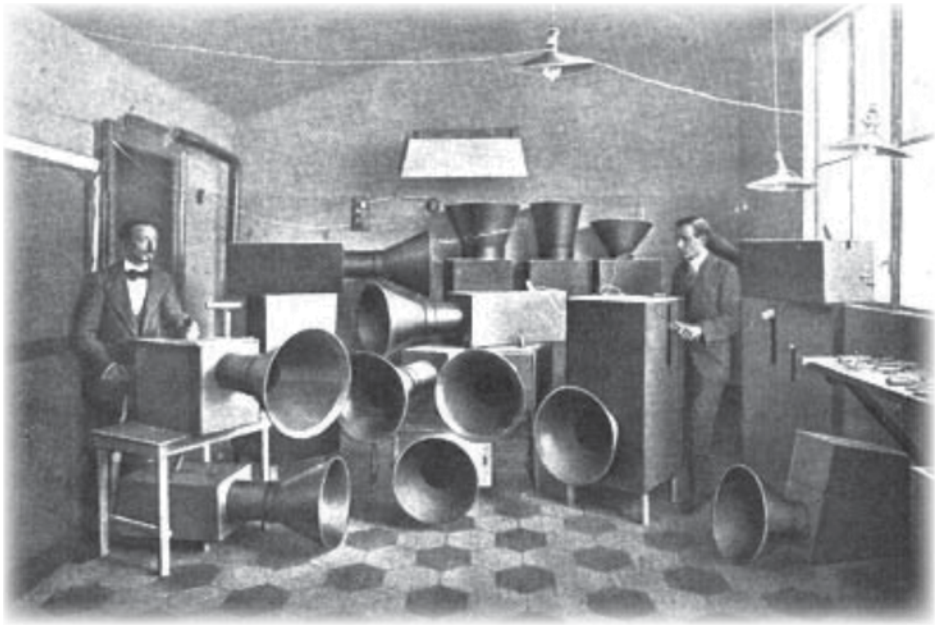

Figure 1. Russolo (left) and his *intonarumori*

ENDNOTES

1. F. T. Marinetti, *Critical Writings*, ed. Günter Berghaus (New York: Farrar, Straus and Giroux, 2006), 13–14.
2. Larry Dean Vanlandingham, "The Percussion Ensemble" (Ph.D. diss., Florida State University, 1971), 3.
3. Nicholas C. Gatty, "Futurism: A series of Negatives," *The Musical Quarterly*, II (1916), 12, quoted in Rodney J. Payton, "The Music of Futurism: Concerts and Polemics," *The Musical Quarterly*, Vol. 62, No. 1 (January 1976), 26–27.
4. Luigi Russolo, "The Art of Noise" (futurist manifesto, 1913), Great Bear Pamphlet (Something Else Press, 1967), 10.
5. Ibid., 5.
6. Larry Dean Vanlandingham, "The Percussion Ensemble" (Ph.D. diss., Florida State University, 1971), 3.
7. George Antheil's "Ballet Mécanique," while using noisemakers stemming in part from the futurist movement, is representative of the "machine music" compositional style of the 1920s.
8. The original version of Antheil's "Ballet Mécanique" was scored for 16 player pianos, four bass drums, three xylophones, tam-tam, seven electric bells, siren, and three airplane propellers. Antheil reorchestrated the parts in 1953 to four pianos, four xylophones, two electric bells, two propellers, timpani, glockenspiel, cymbal, woodblock, triangle, field drum, tambourine, tenor drum, and bass drum.
9. Rodney J. Payton, "The Music of Futurism: Concerts and Polemics," *The Musical Quarterly*, Vol. 62, No. 1 (January 1976), 26.

Dr. Wesley Parker is Assistant Professor of Music at Harding University, in Searcy, Arkansas, where he serves as Director of Percussion Studies and Director of Athletic Bands. In addition to his work at Harding, Parker also teaches percussion at Arkansas State University at Beebe, works with a number of high schools in the central Arkansas region, and freelances in the central Arkansas and Memphis areas. He received his D.M. from Florida State University, M.M. from the University of Kentucky, and B.M. from the University of Memphis. PN

Churchill Fellowship Report on the Study of Vibraphone

By Callum Moncrieff

Editor's note: Callum Moncrieff was awarded a Churchill Fellowship in 2012 to study vibraphone performance and techniques in the areas of jazz, new music, and ensemble playing in Europe and the USA. He visited ten cities in seven countries and took twenty-five lessons with eighteen of the world's best vibraphone players. Following are excerpts from his report.

I discovered something new and exciting about the vibraphone in every city I visited and from every musician I studied with. The vibraphone is an astonishing instrument, capable of playing so softly it is barely audible and so loudly that it can cut across a full sized big band.

While the techniques and approaches to various elements of jazz and the vibes are different in Berlin as they are in Los Angeles, every player and student of the vibes shares a deep connection. Those who dedicate their life to the pursuit of music, and specifically to doing so on the vibraphone, are passionate about their art and about striving to create new sounds and techniques.

I learned that there are certain key elements to playing the vibraphone. These include a focus on sound, physical technique, pedal and dampening technique, and mallet skills. There are also a number of fundamentals required for becoming a jazz musician, including learning and understanding the theory, knowing the modes, studying the history and repertoire, listening and reacting quickly, and expressing yourself through thoughtful and melodic improvisation.

I have already begun to use these points in my own playing, and I will continue to do so. Through my professional performance exposure I will be able to show other percussionists and musicians what is possible on this instrument. Detailed study on the vibraphone must be included in the course structures at our tertiary music institutions, and more funding must be offered to enable this. I have made a worldwide collection of contacts through my Churchill Fellowship and I aim to utilize these to present more opportunities for audiences to see what can be achieved on the vibraphone.

ITENERARY

Berlin, Germany (10–17 September 2012): David Friedman – Jazz Institute Berlin**;** Franz Bauer – Kreuzberg Music School.

Saint-Rémy-lès-Chevreuse, France (17–24 September 2012): Franck Tortiller – Conservatoire d'Orsay (two lessons).

Strasbourg, France (20 September 2012)**:** Emmanuel Séjourné – Conservatoire de Strasbourg.

Luxembourg, Luxembourg (24–27 September 2012)**:** Guy Cabay – Luxembourg Conservatory.

Brussels, Belgium (25 September 2012)**:** Bart Quartier – Royal Conservatory of Brussels.

London, UK (27 September–4 October 2012)**:** Adrian Spillet**;** Jim Hart**;** Joby Burgess**;** Anthony Kerr.

Stockholm, Sweden (29–30 September 2012)**:** Anders Åstrand.

New York, N.Y., USA (4–15 October 2012)**:** Christos Rafalides**;** Glen Velez**;** Mike Mainieri**;** Matt Moran.

Boston, Mass., USA (10 October 2012)**:** Ed Saindon – Berklee College of Music; Dave Samuels – Berklee College of Music.

Los Angeles, Cal., USA (15–20 October 2012)**:** Nick Mancini (five lessons, one via Skype on 31 August 2012).

I also communicated with three other players that, due to schedule conflicts, I was unable to confirm a lesson with but who were very supportive of the Fellowship: Pascal Schumacher (Luxembourg), David Cossin (New York), and Joe Locke (New York).

THE YOUNG VIBRAPHONE

The title for this report comes from a conversation I had with Anders Åstrand after a two-hour lesson. We were discussing the benefits of the project I was undertaking. I was telling Anders about the myriad lessons and experiences I had already had and what was still in store for me in the USA. While the world is much more connected now than in the past there are still great distances between us. For the proponents of niche areas of music and performance this can inhibit how much we can learn about what else is being done. Anders thought that this report could represent an understanding between all of us of the diversity and great wealth of knowledge being shared between teachers and students today. Thus, the title was born: The Young Vibraphone.

The lesson with Anders was one of many great moments I experienced during my Fellowship. I saw with great clarity that there are so many ways of approaching the vibes and the music we play on it. I am a classically trained percussionist with an interest in jazz and performance. I have played the drumset with many great jazz musicians in Perth, but I have not had an overly large involvement with core jazz playing on the vibes. I decided to approach each lesson with the caveat to my teacher that I was a blank slate waiting to be filled with the knowledge of jazz playing.

This was a humbling experience for me but also a lot to ask of my teachers. The overwhelming question was: Where to begin?

The first lesson I undertook was via Skype

with Nick Mancini, a vibes player based in L.A. Nick outlined the four areas that he saw as the basis from which to build the skills required for jazz. Is it also prudent to note that most of the teachers told me that it was necessary to become a jazz "musician" as opposed to a jazz "vibes player." This is a very interesting distinction to consider—that understanding the music is more important than mastering the skills to play it. The four common branches of melodic jazz, as explained by Nick, are scales, arpeggios, the "blues" language, and intervallic interplay.

It is also important to note that Nick was approaching jazz beginning from the bebop era. This is commonly considered to be the best place to begin learning jazz, as many of the standard practices were forged during this time, the 1940s and 1950s.

I was to learn that there are many different approaches to all of these concepts, varying between teachers and regions, and Nick gave me a great grounding from which to begin. I will not delve too deeply into the minute technical details involved in jazz playing, as this report is not meant to serve as a thesis on jazz harmony but as an overview of playing the vibraphone.

SOUND

It seems preposterous, but with everything else there is to learn on an instrument, the actual sound you are creating can be one of the last things to consider. This predicament is more prevalent on a percussion instrument, as there are so many different instruments to learn, yet it is a key element to honing your own voice.

A fellow musician once asked me if I have control over my sound. I foolishly replied that I did not—that I was constrained by the build of the instrument and the lack of tactile involvement, unlike saxophone or trumpet players who are directly connected with their instruments. I said that the only choice for variation I had was with the mallets that I chose. I have since learned that I have complete control over my sound, and that this comes from a number of elements, including the mallets I use (I was correct there, at least), the way I hold the mallets, the force with which I strike the bars and where I strike them, the way I use the pedal or dampen the notes with my mallets, and the movement of my body when I play. Every musician I had a lesson with covered these areas, and each player had his own unique sound. The list of ways to vary your sound is endless.

The damper or sustain pedal on the vibraphone is one of the key differences between this instrument and other keyboard percussion instruments. Holding this pedal down removes the damper from the bars and lets the note being struck ring out and sustain, enabling the player to control the amount of ring and when to stop this sustained sound. Franck Tortiller has a very interesting way of looking at the pedal; his initial position when playing the vibes is to put the pedal down: "For me, this is the sound of the vibes," he said. Tortiller thinks of the pedal as doing the reverse action: "If I move the damper, it is to stop the resonance, not to make the resonance." This concept may seem simple, but it is a completely reversed way of thinking about sustain.

Franck always plays with the motor on, usually at a slow or medium speed. The motor gives the vibraphone another of its signature sounds. Some players use the motor a lot and others never use it. I feel that using the motor sparingly is a great way to add an effect to what you are playing.

The pedal dampens (or sustains) all of the notes at once. There are also ways to dampen notes while keeping the pedal down. Touching the mallet on the note you have previously played as you strike the next note is the most common way of mallet dampening. Another way of using the mallets is called "slide dampening"; this works on notes that are struck next to each other. As soon as you have played the second note, in the same action, slide the mallet over the previous note to dampen the sound. This is an amazing technique that I had never heard of, which not only sounds impressive but looks impressive, too. A final technique is using your hands or wrists on a note you have played to dampen it. Ed Saindon suggests just dropping the wrist as you move past the note. Dampening is also used to create dynamics during solos to offer greater variety to your sound.

The mallets used by any player are a matter of taste. Some mallets work particularly well in relation to a player's technique and others are used to help the instrument to be heard over a large band. Many players have their own signature mallets that they have designed to create the sound they like. I was very impressed with the sound and feel of the mallets used by David Friedman, Christos Rafalides, and Anders Åstrand.

The most straightforward advice I received about sound was during the first lesson of my project with David Friedman. He told me to just hit the instrument with confidence and power and to make each note sound like a big drop of oil; I will be saying this to students of my own and my percussion colleagues for the rest of my life. My eyes and ears were immediately opened to the rich sonorities of the vibraphone.

PHYSICALITY OF PLAYING THE VIBRAPHONE

Playing any instrument requires a certain amount of physical energy, but the very nature of percussion—striking something to create the sound—is quite physically demanding. I spent a great deal of time talking about this with different players. One of the main ideas to come out of my research is that being centered and balanced at the instrument is paramount.

Some players prefer to stay fixed at the instrument and set the pedal so that it doesn't swing, with the only movement being the slight raising of the left heel when playing in the top register, the right foot being the only foot using the pedal. Others believe it is acceptable to switch feet on the pedal and to move the body along the instrument. The thinking behind both methods is convincing, and it should be noted that it is possible to reach all of the notes on the instrument while standing in a fixed position. However, I feel that there are times when moving to the right when playing at the top of the instrument can assist in producing a better sound quality. As Anthony Kerr noted, the amount of playing space on the keys in the top octave can be as small as a coin, so why not give yourself a better chance of hitting the sweet spot every time? The most compelling argument for not moving around when you play is that this can aid muscle memory and increase the chances of hitting the right notes.

Anders Åstrand likened the pedal to the accelerator on a car. He uses only his big toe, but

> Most of the teachers told me that it was necessary to become a jazz "musician" as opposed to a jazz "vibes player."

occasionally slides to the ball of his foot when pedaling. Regarding stance at the instrument, Anders compared standing at the vibes to skiing, using a small amount of foot pressure on the pedal in order to keep an evenly weighted position. He also bends and uses his knees. Having the pedal set fairly high also means that it doesn't need to hit the floor to release the damper, which helps with dampening control. Learn where the damper comes off the bars and only go this far.

Physical tension is the greatest barrier to having a great technique, according to Anthony Kerr, who remembers being told as a student to picture floating in a boat calmly down a stream while playing fast runs on the vibes. Being relaxed is, of course, connected to all the other physical elements inherent in playing the vibes, the main one being technique. Mallet technique is discussed below, but what happens further up the arm is also very important. Being loose and using arm motion should be encouraged; relaxed shoulders are a must and something I constantly struggle with. Raising the mallets high above the instrument to create a loud note is considered a waste of time and energy (the only exception to this is if a player is using Ed Saindon's fulcrum grip, discussed below).

Emmanuel Séjourné spoke with me about creating power from a low position above the instrument. The idea is similar to Bruce Lee's famous "one-inch punch," where energy is directed down into the instrument. The important part of achieving this is that a circular and fluid motion is used, much in the same way that a basketball is bounced: The hand, wrist and arm keep moving after the ball has been pushed from the hand. Séjourné said that without this, it would not be possible to play the fast runs required of the modern jazz vibes player. David Friedman also suggested using more relaxed arm movement to create more tone and a better sound from the vibes.

During all of my lessons, no one attempted to adjust or critique my mallet technique. All the players accepted that every technique has its own merits, but they were happy to discuss why they chose to play the way they do. I am not going to go into each grip with any great detail, but I want to mention some enlightening moments that I experienced.

The first was with Ed Saindon. I was completely blown away by his innovative approach to playing the vibraphone. Ed calls his grip the "fulcrum grip": it utilizes the same fulcrum (balance point) that is used when playing the snare drum; specifically, the fulcrum is between the thumb and index finger. The other three fingers are used to control the rebound of the mallet. This is another unique aspect of this technique—using the rebound from the keys of the vibes to bounce the mallet back up. I had never been aware that the minimal amount of rebound from the vibes could be used in this way. The stick is almost thrown down at the instrument but is then caught with a snap from the fingers. A number of other players also talked about playing double strokes on the vibes and feel that this is another great way to add variety into your playing. There are many more details related to the Saindon grip, and there are some very helpful videos online for more information.

Another poignant moment came for me when discussing two-mallet playing versus four-mallet playing—an area where there are many differing opinions. I have no preference for either style of playing, and each has its own benefits. Personally, I will use the number of mallets that most suits what I am playing. The insight that I will take away from my experience is that I now try to incorporate all four mallets whenever I am holding them. I have also adjusted my technique so that my two main mallets are the inside mallets. I feel that this gives me the opportunity to use the two outside mallets whenever there are notes further up or down the instrument. I have been using my new technique on some music that I recorded earlier this year with the Ecila ensemble, and I have found it easier to play the music this way.

LISTENING AND HEARING

One of the most difficult lessons I had to learn during my time among these brilliant musicians was that listening and hearing what is happening around you is an absolutely vital skill for the jazz musician. In jazz, the sound of the harmony leads the players to where they need to go. When an improviser changes the harmony in his or her solo, the rest of the band needs to be aware of what has changed and how they can best support this change in direction. Therefore, it is important to understand and instantly recognize the quality of the chords and how they sound.

The best way to start with ear training in this regard is to play and be instantly familiar with all of the 7th chords: major, minor, dominant, major/minor, flat-5, to name but a few. Jazz also uses what are called tensions or extensions, which are the notes in the scale above the 7th chords: the 9th, 11th and 13th, all of which can be raised or lowered by a semitone. Not only does hearing these sounds on the vibraphone help, but playing them up and down the instrument, with different sticking combinations, will assist with execution during performance. I was shown countless ways on how to practice these, with every teacher having his own preference for building on a range of technical and aural skills.

One of the greatest ways to improve your ears is by transcribing. I received lots of great pointers on how best to get into transcribing (apart from "just do it"), some of which included:

- Transcribe a solo, or a song, or a section of a song that really speaks to you.
- It doesn't have to be a vibes solo.
- Listen to and learn to play the entire solo or song before you write anything down.
- Once you have learned it, try to forget it and don't let it creep too far into your own improvisation.
- Listen to and play the melody and the bass line, and then you will learn the harmony.

I was very much inspired by all of the advice I got, and I also experienced it first-hand in my lesson with Jim Hart. He and I worked together on transcribing "Take the A-Train." The lesson with Jim showed me that all of the tips above are true.

Aside from the theoretical benefits of listening, being sensitive to what is happening around you in an ensemble is essential to making music with other players. Mike Mainieri talked about laying out (not playing) when there is more than one chordal instrument, and Anthony Kerr discussed leaving space in the music and the benefits of repetition. ("Charm your imagination into creating delightful things.")

Another way to make your vibes playing more musical is to sing while you are playing, an idea that came up many times. Every time someone suggested I try singing, I realized how much of a difference this can make. Either singing the note before you play it or playing as if you were singing it in a choir helps immensely. This ties in with breathing; breathing while playing at any tempo (especially when playing really fast) will give the music space, almost like a wind player. On one occasion when I played an exercise while singing, my entire technique changed. I was dampening more and using more dynamics. As my percussion teacher at the Western Australian Academy of Performing Arts, Tim White, used to remind

me: "Say it, then play it." If you can say or sing something, the chances are you will be able to play it, too.

JAZZ-SPECIFIC ELEMENTS OF VIBRAPHONE

Vibes can do many things that no other instrument can do. You can let one note ring while you play and dampen single notes around it; you can play the edges and the middle of the bars to get sounds of equal quality; you can bow the notes with a double bass bow; you can create harmonics by placing the mallet in the middle of the bar—and the list goes on. It is an evocative instrument, subtle yet powerful, and there are ways of playing it that are directly related to the performance of jazz.

One of the areas I was very keen to learn about was chord voicings. I had previously been advised to use a reputable jazz piano book to teach myself how to play jazz vibes. But piano players have ten fingers and I only have four mallets; which notes should I choose? Sometimes this will depend on the other instruments that are in your ensemble (playing solo vibraphone has its own rules), but generally, on the vibes, you don't need to play the root or the fifth of a chord. The two most important notes are the guide tones—the 3rd and the 7th. This is where your individuality can come into the chord as you choose which of the tension notes to play, or add whatever is indicated by the chord symbols on the lead sheet/chart.

Other elements to consider are whether you play a chord in open or closed position. Every player will have a different approach to voicings. For example, David Friedman is an advocate of creating a "rub" in his voicings by including an interval of a semitone somewhere. Franz Bauer said that you should not limit yourself, but play whatever you like the sound of. Some players make their voicings sound good, but other players won't be able to create the same effect. It is not what you play but how you play it—a sentiment echoed by many of the vibes teachers.

Comping is another element of jazz playing that has some specific characteristics on the vibes. The amount you play and, more specifically, the notes you play can have an impact on the soloist. You need to listen to what the soloist is playing and not play something that will ultimately dictate where the harmonic movement of the solo is going; this should be up to the soloist. To do this, you must listen to what the soloist is playing and react accordingly. The amount that you play when you comp is also related to the other comping instruments in the ensemble—piano, guitar, accordion etc.

I received a great deal of instruction on improvising—a very important, yet very personal, area of playing jazz. I am not going to cover this area in great detail, as the basic rules for the vibraphone are the same as for any instrument, but I want to mention some of the points that assist in being a sensitive improviser: space, dynamics, long and short notes, breathing, listening, making a convincing sound, making melodies, and most importantly, playing what is in your heart. Any musician who can follow this credo will be a successful improviser.

Practicing can be the bane of any musician's life—a very necessary evil. There were a few pearls of wisdom that I want to quote verbatim, specifically related to practicing:

"Learn the ABCs, make words, phrases, and finally tell a story—and especially listen to your heart."—Bart Quartier

"It's important to have a safe practice zone when you can just play anything, even if it jars you; learn some aversion theory, the same way you learn as a child not to put your hand on the hot cooker. Make it the same with harmony to make it a bit less painful. Discover and explore what works across the seams of one chord to another."—Anthony Kerr

"Don't fall into the trap of practicing for hours without ever listening to yourself. [Practicing] gives you the opportunity not only to listen to yourself but also just to listen."—Dave Samuels

"This is a lifelong pursuit, and it is never going to end. You can't get overwhelmed. But it's great! It's fun! Be very focused and structured when you practice."—Ed Saindon

"I don't like the word 'practice' for you; it's not the right word. You need now not to practice but to focus. It is adding one ingredient more to your life as a musician—to be familiar with the music."—Franck Tortiller

NEW MUSIC

By attending numerous performances I was able to see just how healthy the new music and jazz scene currently is around the world. The definitions between types or genres of music are becoming more and more blurred. Many of the players I had lessons with studied classical percussion, and many of the purely jazz players had a huge interest in classical music and composition.

I caught up with two brilliant percussionists in London who are both strong advocates for creating new music: Joby Burgess and Adrian Spillet. Both have been involved in percussion ensembles that are actively commissioning and performing new repertoire for the instruments. Joby also uses an instrument called a xylosynth. A number of the other players I studied with also use this instrument, including David Friedman, Anthony Kerr, and Anders Åstrand. The xylosynth is a digital MIDI trigger that can play any sounds that are programmed for it. Joby gave me a demonstration of this instrument, and I was very impressed. He has used it to perform a solo version of the Steve Reich work "Electric Counterpoint," which was originally written for guitarist Pat Metheny.

One idea that was confirmed for me while

talking to these two percussionists and other musicians was that the definition of new music is changing to include more of an electronic element, with the xylosynth being the most obvious example. Seeing a laptop on stage during a concert is now more common.

I believe that "new music" as a term really just covers music that is being written today; the style of the music is being more defined by the instrumentation it is written for. Many new "jazz" works are so called because they are written for a traditional jazz ensemble, such as the Joe Locke/Geoffrey Keezer Group. Their music certainly has a jazz flavor, but they have expanded their compositions to use harmony and rhythm from other influences.

MUSICAL INSPIRATION

As a performer it is very easy to spend hours locked away in a practice room. This is, of course, essential to becoming a great musician, but if you don't get out and see other great musicians, then all that time spent alone is worthless. I was fortunate to see some truly enlivening performances, many by the musicians I was studying with. It is always moving to see someone who you have spent an intense hour or so with, discussing the intricacies of the instrument you both have dedicated your lives to, performing on it. In Berlin, at the A-Trane Jazz Club, I saw David Friedman play in duet with the saxophonist Peter Weniger, showing me the incredible dynamic possibilities of the vibes. Christos Rafalides plays a regular Sunday afternoon gig at Avra, a Greek restaurant in Manhattan, and here I was witness to the levels of musical depth that three highly skilled and talented musicians can reach when they have been playing together for a long time. Franz Bauer played a show in the old Grüner Salon, part of the Volksbühne, with a vocalist, another fabulous ensemble experience. I saw Nick Mancini play in a number of guises, all of which were very entertaining and exposed me to the phenomenal level of talent in L.A. Anders Åstrand performed with the Levander Septett at the Kulturföreningen Tellus, a cinema that presents regular music shows. And finally I saw Matt Moran leading Balkan-soul-gypsy-funk band Slavic Soul Party! at a hip little bar in Brooklyn called Barbés. There were some crazy rhythms happening in that band, which we were then able to talk about in our lesson.

Aside from witnessing my teachers in action I was also fortunate enough to see the Joe Locke/Geoffrey Keezer Group playing at the Pizza Express Jazz Club in London. Jim Hart introduce me to Joe Locke, who is highly praised by those who have studied and played with him. It was unfortunate that our schedules didn't line up for a lesson. In New York I saw the Vanguard Jazz Orchestra. This band was started by Thad Jones and Mel Lewis, and it still features some of the members from the 1970s! When I attended the Village Vanguard, for the 11.00 P.M. performance on a Monday night, I sat next to a trombone player from Sydney, Justin Kearin. This leads me to one other important facet of training in jazz music: the hang.

It may seem perhaps not serious enough to warrant inclusion in this report, but one of the most vital parts of being a jazz musician is spending time with other jazz musicians in what is called "the hang." I partook in a number of these special occasions, and during these times I learned so much more than I could have in just one lesson. A coffee, a beer, a meal, or a game of pool—any of these constitutes a hang. I was able to meet many more of the musicians in the cities I visited through these activities. Without them, my trip would have been much less fruitful and a lot less exciting.

FUTURE FOR THE YOUNG VIBRAPHONE

The future for the vibraphone is very bright. Many advocates for the instrument are pushing the capabilities of what can be achieved on it further every day. The level of technical ability being displayed is breathtaking, and the vibes can create such a sweet and evocative sound that anyone who hears it is captivated. There are many beautiful new pieces being written for the vibes, and it is recognized as a viable additional chordal instrument in ensembles. That being said, Mike Mainieri pointed out that most vibes players tend to be the leaders of their own ensembles, and I found this to be true.

My playing, confidence, understanding, and respect for the vibraphone has increased incredibly. The highlights for me came when I was playing with a bigger and fuller sound and the difference that singing while playing had on my musicality. I loved learning more about jazz harmony and how to incorporate this on the vibes, but most of all I loved meeting some of my heroes on the instrument, discovering new heroes, and making some fantastic new friends. Making music is about creating a community, bringing people together to express a common love for artistic freedom, and searching for that moment during a performance or in a rehearsal when it all comes together—when you finally understand what it all means.

Callum Moncrieff is a freelance percussionist based in Melbourne, Australia. He has commissioned numerous works for percussion, including works by Australian composers Andrew Ford and James Ledger. Callum currently performs in a variety of ensembles including free improvisational groups the Eldritch Trio and Scissorman, 1950s nostalgia exotica band Slide Night, the Melbourne Composers Big Band, and jazz/classical dectet Elica. Callum graduated with first-class honors from the Western Australian Academy of Performing Arts and was awarded Most Outstanding Student in Classical Music (Performance and Academic). His thesis, "Performance and Rehearsal Practices of Minimalist Music: Specifically Related to Music for Eighteen Musicians by Steve Reich" was published by VDM Verlag. Callum has also held arts management position for a number of organizations including the West Australian Youth Jazz Orchestra, the West Australian Symphony Orchestra and the Australian Art Orchestra. For more information visit www.callummoncrieff.com.

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Improving Sight-Reading on Marimba

By Dr. Ming-Hui Kuo

Sight-reading ability directly affects the speed and quality of a student's learning, especially for those at the beginning and intermediate levels. In 1972, Thomas B. Gregory wrote, "A prime educational goal of any discipline is the development of an independent learner."[1] A teacher should keep this idea in mind: the goal of teaching music is to transform a student into an independent musician. Fast, accurate sight-reading is one of the skills that will help a student reach this goal. Sight-reading is also an indicator of one's level of musicianship and a gateway to learning a larger body of literature. For this reason, many universities, orchestras, and other professional ensembles require sight-reading in their auditions. Students who develop better sight-reading skills will learn new music faster, improve accuracy on the instrument, and increase their level of self-confidence.

Sight-reading on keyboard percussion instruments is typically very challenging for percussionists because the player uses mallets rather than physically touching the instrument while playing. Furthermore, the difficulty of sight-reading on the concert marimba increases due to the varying size and width of the bars from different manufacturers. The result is that percussionists must have a level of proficiency on the marimba that involves coordinated body movements. Understanding how to successfully employ sight-reading strategies and methods will be of great benefit to students who wish to increase their proficiency on the marimba.

COMMON PROBLEMS EXPERIENCED BY STUDENTS

Students who have a piano background are typically good sight-readers on the marimba because they already have some experience in reading music of a certain complexity. But it is common to find percussion students without piano backgrounds who do not like to sight-read. Instead, they spend long hours memorizing new literature before they feel comfortable performing in front of others. These students are often faced with a series of obstacles that hinder their development as functional musicians. Some common problems that students encounter during sight-reading training are:

1. Fear of making mistakes.
2. Stopping after the first few wrong notes and trying to fix it.
3. Looking up and down between the music and the marimba.
4. Trying to memorize on the first attempt.
5. Starting the tempo too fast.
6. Writing the note names above each note.
7. Using learning tools (e.g., "Every Good Boy Deserves Fudge") to identify note names.
8. Focusing too much on technique.
9. Inability to determine if they are playing the correct pitch.
10. Inability to transfer piano skills they may have already learned.

Given these common obstacles, it is understandable that students are not self-motivated to practice sight-reading daily. This article provides strategies for the percussion student who wants to become a better sight-reader.

LEARNING ANOTHER LANGUAGE

Many percussionists begin learning their instrument family with the introduction of drums. If they do not have piano or any other instrumental background, reading melodic and harmonic music on the staff is like learning a new language. Many musicians who fall into this category typically stop playing if they make a mistake or when they reach a difficult spot when reading a new piece of music. An article by Thomas Wolf discusses the problems of a pianist who is a gifted performer, but a poor sight-reader. He describes how skilled sight-readers would simply guess the notes or skip them.[2]

This is similar to the development of reading skills in a second language. People can read their native language much faster than their second language, a situation often amplified because they are constantly referring to a dictionary to find the meanings of unfamiliar words. Many language teachers suggest that students read through a passage first without worrying about unfamiliar words, because the definition is often made clear through context. Generally, the more you read, the faster your reading becomes.

A good reader does not focus on reading single letters in a word; instead, the word turns into a "picture" that he or she can identify rapidly. Also, instead of reading a single word, a good reader focuses on a sentence, a phrase, or even an entire paragraph. This strategy can be applied to reading music. A note-by-note reading habit will slow the sight-reading process.[3] While sight-reading music, the musician should keep looking ahead to see the larger picture: the measure, motive, or even the entire phrase.

PHYSIOLOGICAL STRATEGIES FOR SIGHT-READING

Body gestures, hand positions, and eye contact can be adjusted to improve accuracy during sight-reading practice. Building a strong sense of the marimba layout is necessary for long-term performing benefits. Nancy Zeltsman states in her method book, "It's very important to get to know the layout of the marimba *by feel*.[4] Improving your knowledge of the marimba keyboard by feel is, for many, a lifelong pursuit. It is gradually achieved simply by keeping aware of it as a goal. Ultimately… you have a physical connection and comfort with it."[5]

1. Body Gestures and Hand Positions

Since mallets are the connection between player and instrument, hand position and posture are important. Inconsistent body placement confuses one's sense of awareness with the marimba because the player's hands are building a sense of spatial relationship with the keyboard through muscle memorization. Remembering the shapes of fingers before and after holding the mallets will help with remembering the width of intervals. For pianists, the hand position and combination of fingerings help them to remember the sense of the intervals (Figure 1). With four-mallet marimba, the combination of mallet, finger, and arm positions is the key point (Figure 2). But there is a further challenge for learning

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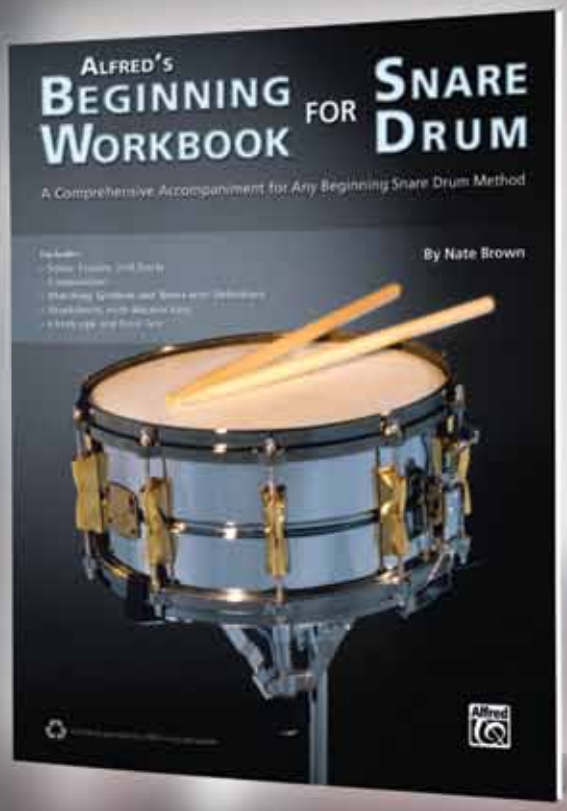

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intervals on the marimba: While the keys on a piano are all evenly spaced, the bars on the marimba change width and length throughout their range. The marimbist also has to develop a sense of intervals for each range of the marimba (low, middle, and upper registers).

It is very important for marimbists to use their kinesthetic sense. When playing with two mallets, the use of a "wrist rotation" technique (Figure 3) helps the body remember distances of an octave or less. Intervals greater than an octave can be achieved with greater efficiency through the use of "arm rotation" (Figure 4), as suggested by Gordon Stout. Students can decide which technical approach works best for them.

2. Eye Contact

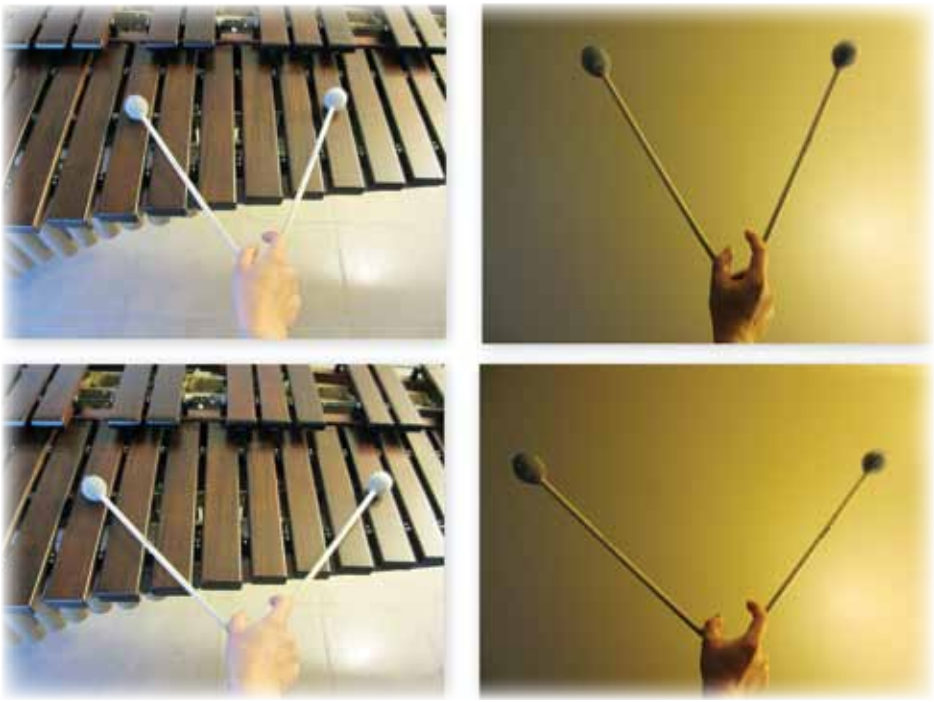
Peripheral Vision: Lowering the music stand facilitates good eye contact with the music as well as the use of peripheral vision on the marimba bars. While sight-reading, one should avoid looking back and forth between the music and instrument. It not only slows down the pace of sight-reading but also increases the possibility of getting lost. "You will play more correct notes by looking only at the music, and learning to trust that you know where the notes are," says Gordon Stout.[6]

Joseph Combs states, "If a mallet student begins to rely solely on his vision for accuracy, he becomes unable to take his eyes away from the instrument long enough to sight-read music with any degree of success… looking back and forth causes the student not only to read very slowly, but also very inaccurately."[7]

Building a strong kinesthetic sense is easier to achieve if you avoid looking directly at the hands. This allows the muscles to remember the distance between the notes rather than using help from the eyes.[8]

Figure 1: An octave played with the right hand

Figure 2: Sixth and octave intervals on marimba (middle range)



Visual Tracking: Gary Karpinski's research and explanation of eye movement during music reading discusses how improving one's understanding of musical structures helps to facilitate scanning music quickly. He describes visual tracking as mental "chunking" of the information from the music such as metric groupings, rhythmic patterns, scalar passages, arpeggiations, harmonic implications, and so on. "Readers must be able to cast their eyes on metric units—individual beats, half-measures, or entire measures."[9] He also provides an exercise to help the reader develop the habit of reading ahead:

1. Choose a basic unit of metric duration (one beat, one half-measure, etc.);
2. look at the first unit;
3. cover the first unit (with a thumb, a three-by-five card, or whatever), and sing the first unit while looking at the second unit;
4. cover the second unit and sing the second unit while looking at the third unit; and so on, always singing the unit that has just been covered up.[10]

CORE MUSICAL STRATEGIES FOR SIGHT-READING

1. Ear Training

The most efficient way to develop a sense of pitch accuracy is through singing. The techniques are simple but significant. It is very important to strive for accuracy when sight-singing. Concentrate on the following three areas of ear training:

1. Sight-singing on tonal and atonal melodies;
2. melodic dictation after melodic singing;
3. four-voice harmonic dictation—not just writing down the chord analysis and outer voices but recognizing the individual notes of all four voices.

While many students may not have a marimba at home for practice, many will have a piano or other keyboard instrument. The piano will help a percussion student learn the notes and experience ear training at the same time. In addition to learning the location of the notes, students should also sing the pitches. With experience, their ear will intuitively direct them toward the correct pitches while they are not looking at the bars.

2. Music History and Theory

A good strategy for effective sight-reading is to follow a sequence of events that organizes your approach. The first step is to survey the music: Notice the style, period, and composer information to help organize pattern recognition before playing. Skilled sight-readers will quickly be aware of the patterns and composition techniques

involved after they know the style, period, or composer information.[11]

Regularly reading significant amounts of music is the only way to become a good sight-reader. Nancy Zeltsman encourages young musicians to play through sight-singing books, vocal lines of songbooks, classical guitar music, and easy piano music.[12] She also says that playing transcriptions from all musical periods and styles for marimba is a valuable experience.[13] A strong command of music theory helps a reader to make quick analyses during the reading process, allowing for an elimination of some likely incorrect pitches and an informed guess about which notes are likely correct.

THE SIGHT-READING CHECKLIST

Use this checklist, which is adapted from Nancy Zeltsman's *Four-Mallet Marimba Playing: A Musical Approach for All Levels*, while making your initial scan of the music you are sight-reading:[14]

1. Look for the highest and lowest notes in the range of the music and place the music stand between these two notes in front of the marimba. Place the stand low so you can see the music and use peripheral vision to see the bars.
2. Notice:
   a. Time signature
   b. Key signature
   c. Frequency of accidentals—extra flats, sharps, or naturals
   d. Dynamic changes
   e. Stylistic markings (e.g., rubato, swing, cantabile, etc.)
   f. Tempo marking (last priority)
3. Organize pattern information into mental chunks
   a. Rhythmic line—recurring rhythms or complicated notation
   b. Melodic line—groups of scales, intervals, arpeggios, wide intervallic leaps.
4. Locate the trouble spots. Look for the most challenging passage and slowly read through it in your mind. The tempo that you can visualize playing without stopping is the correct tempo for your initial run.
5. Turn on the metronome. Sight-reading practice should always employ a metronome to avoid speeding up at the easier sections and slowing at difficult measures. Avoid stopping to correct mistakes.
6. Keep looking ahead in the music so that you are looking at the next measure while playing the previous one.

Figure 3: Horizontal movement of a sixth interval with wrist rotation; the wrist is the pivot point. Move the mallet left to strike C; move right to strike A.

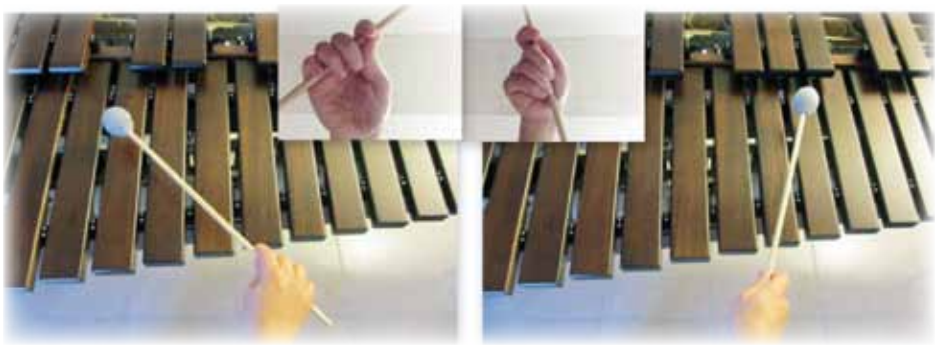
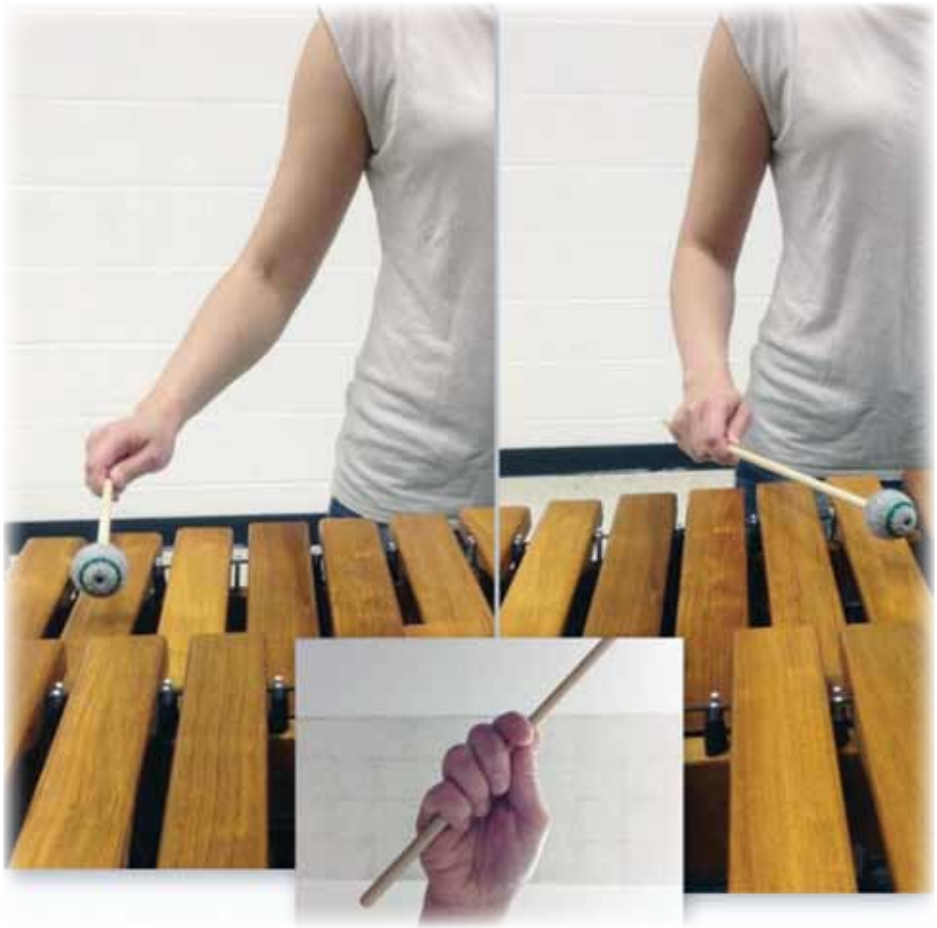


Figure 4: Arm rotation: keep the same mallet grip and move the arm to change the intervals.

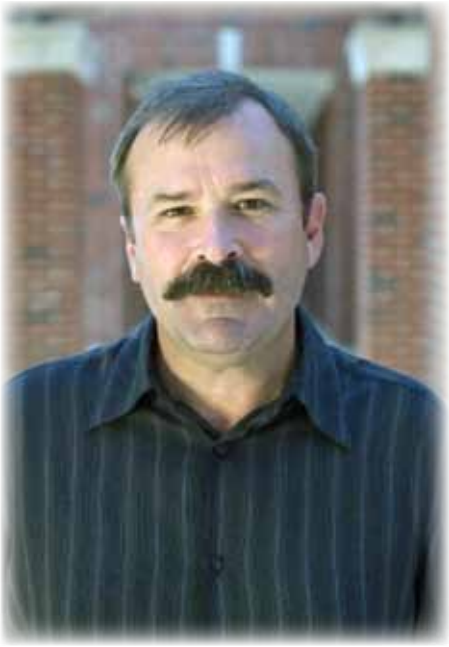


For this article, I interviewed Professor James Campbell (University of Kentucky), who is known worldwide as a performer, educator, composer, and author and who has taught students ranging from middle school to college level for over 35 years. I also interviewed internationally known marimbist, composer, educator, and PAS Hall of Fame member Gordon Stout (Ithaca College), whose method book, *Ideo-Kinetics: A Workbook for Marimba Technique* helps marimbists develop a greater kinesthetic sense on the marimba.

INTERVIEW WITH JAMES CAMPBELL

Ming-Hui Kuo: *Do you require students to sight-read during their audition for the university?*

James Campbell: Yes. I require just two-mallet sight-reading for auditions. I look for something where I can hear the musicianship of the students and determine their level of musicianship. I try to find music that I think they should be able to play as a freshman, because if I pick something that is too hard, I can't tell how well they sight-read. I can only tell what they *can't* do. I want to use sight-reading to tell what they *can* do. I find something that has melody in it so I can tell if they can add phrasing, style, and musicianship to it. I look for something more melodic than technical.



James Campbell

Kuo: *Do you require your students to practice sight-reading?*

Campbell: I don't require sight-reading of the students. But at the beginning of every semester we have a placement audition, and half of their score is sight-reading. So if they don't get better at sight-reading—if they are not motivated to practice it every day as a part of their practice routine—then they will never get a higher placement in the studio for playing in an ensemble. Every freshman learns how to sight-read through a system we have of teaching sight-reading; then they are on their own to make it part of their daily routine. I think teaching them *how* to sight-read is more important than requiring it, so that it becomes a habit for them. But I can't require it, just like I can't require that they practice a certain number of hours. I think of it more as a way to motivate them, so they know that if they practice they will be rewarded later on.

Even though I don't require sight-reading, I think that they should be reading new music every day. Virtually any piece of music—even piano, ten fingers—can be used for sight-reading for two-mallet marimba. They could just read the series of notes up and down the staves. They don't have to go horizontally. They could also go vertically and just play the pitches with a rhythm that they make up on their own.

Kuo: *What barriers do you commonly encounter that prevent students from learning to be good sight-readers?*

Campbell: I think it is important to know that there is a tempo at which you can play a piece of music that is put in front of you for the first time, perfectly. You have to find that and work from there. Too many people put up a piece of music, look at it one note at a time, play it, and then correct their mistakes. But if you sight-read as if you are going to play the piece perfectly the first time, then it becomes a matter of playing slowly enough that you can see all of the musical material.

Some students try to go too fast, or they stop and try to correct their mistakes. Another thing they do is try to play every note with their strong hand, rather than having a kinesthetic system of awareness for the keyboard that gives them a better feel for the area and spacing of the keyboard.

Even if you are looking to have a career that involves having a set of repertoire memorized, the better you can sight-read, even if you are not going to ever sight-read for a living, the quicker you can learn and build your repertoire.

Kuo: *Do you think there is a conflict that prevents a musician from having a high level of both sight-reading and memorization ability?*

Campbell: I don't know if they conflict. I think you have to balance them. The memorizing skills are good, especially if you are going to play something with a group, such as an orchestral concerto. You have to work on that throughout your career—just like sight-reading. Some of my best sight-readers have also been able to memorize their whole recital. Memorizing comes from performing the music a lot. As a percussionist, memorizing something gives you more freedom than if you are tied to the music stand, due to the physical nature of what we do.

Kuo: *Do you have any tips for reading contemporary and atonal works?*

Campbell: You have to be aware of movement and gestures, not just notes and rhythms. Physical motion should be the same at fast and slow tempos. Planning movement to and away from notes is very important. It should be practiced in the same way as practicing what pitches and rhythms you are playing.

INTERVIEW WITH GORDON STOUT

Kuo: *Which type of music is challenging for you to sight-read?*

Stout: The most challenging for me at this point is music in a key of four, five, or six sharps or flats, because I just don't do that very often. Much of our contemporary percussion music is not written in a key signature, so it is difficult for me when I have to occasionally do that.

Kuo: *How do you deal with this challenge and improve yourself?*

Stout: I get out some of my old piano books, such as collections of beginning or intermediate pieces for solo piano by contemporary composers. I might get out a book of Beethoven or Mozart piano sonatas, or anything like that, and try to read those things—often on piano. I was a pianist before I was a marimbist, so to improve my sight-reading I often go to the piano and then to the marimba. Also, I love to get out Bach's *Well Tempered Clavier* because I love that music, and there are pieces in all the different keys. So I'll pick out the ones in the keys that I am not very good at.

I try to convince my students that they have to sight-read every day when they practice. I have a two-hour formula. The first half hour is technique and warm-up. Then they should sight-read for half an hour. During the second hour they work on their literature. If they sight-read every day, in six months they will be amazed at how much better they are.

Kuo: *Do you include sight-reading for juries?*

Stout: I used to. I am not currently requiring sight-reading in the juries. I probably should start doing it again. I used to use the book *Rhythmic Articulation* by Bona. I had certain sections that they would go to as an example of what level I expected them to be able to sight-read at. I do require my students to keep a notebook. One section of that notebook has to do with their lessons. Another section is their practice log, so that should have information in it about sight-reading. The third section is about our repertoire class. I collect those notebooks at midterms, and I'll look through the practice log to see if there is any indication that they are sight-reading. At the end of the semester I grade the notebook as part of their lesson grade.

Kuo: *When first browsing through a new piece during the preparation for reading, what do you see and think about besides the common things such as tempo, time signature, and key signature?*

Stout: Meter changes, any difficult rhythms, form—if there are repeats, a D.S., or any other indications. I tell students to ignore any ornamentation or trills when sight-reading. I encourage my students to get as much of the musical issues as possible into their performance

Gordon Stout

when they are sight-reading. I tell them to look for the lowest note and the highest note, so that they know what range of the instrument the piece is in. Then I have them center the music in the middle of that range and stand in the middle of that range. It is very important to have the music directly facing one's head and eyes. The other really important thing is to pick a tempo so that they can get more of it right than wrong. Then I tell them to start at the beginning and go straight through without stopping. It doesn't challenge them if they pick a tempo that is so slow that they can read it perfectly. It is also not good if they go so fast that they get most of it wrong. It is okay to miss notes as long as you don't stop every time you miss one.

Kuo: *How do you adjust quickly to varying lengths and widths of bars if you have to play on a marimba that you are not familiar with?*

Stout: Over the years I have performed on almost all of the different [brands of] marimbas. So I hardly notice the difference, and those differences are mainly in the low octave. Malletech has the widest bars. If I use that, then it is easier to go smaller. When playing on a different marimba I will often practice a few ideo-kinetic exercises to get me tuned-in to the size of the bars on that instrument. I recommend that students keep the mallets constant in their hand and use the arm to get the mallet over the right note. I call that "arm rotation." Keep the mallets very low and just move the arm back and forth.

Kuo: *Is the pivot point from the elbow?*

Stout: It's primarily from the elbow and the shoulder, depending on the intervals.

Kuo: *Do you think is there is a conflict that prevents a musician from having a high level of both sight-reading and memorization ability?*

Stout: Well, I have known some marimba players who have a high level of technical achievement and are really good sight-readers. Most of the students like that have had extensive piano background, which more than anything else helps with sight-reading. If they are technically gifted as well, then they have both.

I tell my students that it is more important to be able to sight-read than to memorize. Nobody has ever paid me to play from memory. They don't say, "We will pay you to do a recital only if you play from memory." So I often don't because I am such a good reader. I am not a great memorizer. But I have seen all different kinds of students in my years of teaching.

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13. Zeltsman, 75.
14. Zeltsman, 24 and Stout, 7.

Dr. Ming-Hui Kuo is Adjunct Professor of Percussion at Morehead State University in Morehead, Kentucky. She was an intern and performing member of Ju Percussion Group from 1993 to 2002. Kuo was a featured soloist with the MSU Percussion Ensemble at PASIC 2003. In 2011 Kuo and Dr. Nathan Nabb co-founded the XPlorium Chamber Ensemble, which was invited to perform at the 2011 WASBE Conference and the 20th Chiayi City International Band Festival. Kuo received a Doctor of Musical Arts in Percussion Performance degree from the University of Kentucky in December 2012. PN

New Percussion Literature and Recordings

SELECTED REVIEWS

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

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

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

SOFTWARE

Flash Tracker

J.B. Smith

$9.95 download/$19.95 CD

Self-published

Computer-aided instruction has become an essential tool for music educators. A new instructional or exercise-based program that applies directly to percussionists is *Flash Tracker*, an application aimed at practicing sight-reading skills.

As stated on J.B. Smith's website, *Flash Tracker* is designed to "test a musician's ability to quickly recognize, process, and store notated music and encourages accurate execution of rhythm and melody." Built with Max, a visual programming platform, *Flash Tracker* has a well-designed user interface that is easy to navigate and use. To get started, simply select one of seven levels of rhythmic-based exercises or four levels of pitch-based sight-reading exercises and then push the "Start" button. A visual and audible metronome is then displayed and the user is given a series of measure-length musical fragments to read and process. When the fragment leaves the screen, the user is to recall and perform that measure without being able to see it. The exercises continue, seamlessly alternating between musical fragments and blank screens, while the metronome keeps the user in sync with the flow of the fragments until the user is ready to stop.

The program can also display an assessment of pitch and rhythmic accuracy along with dynamic execution (depending on the exercise that has been selected). Other features include tempo control of the exercises, a treble and bass clef selector, and a "demo" mode in order to hear the proper performance of the selected exercise. Advanced students can also take advantage of the "Sync Flash" mode: Instead of a blank screen between each single-measure fragment, the music is displayed continuously so that the user must play the previous measure while reading the current measure. This reinforces the ability to look ahead when reading a piece of music for the first time.

One caveat with using *Flash Tracker* is that it requires a computer monitor or laptop to be placed in a reasonable location in front of a keyboard percussion instrument or snare drum in order to use the software sufficiently. Ideally, the screen should be placed at a typical reading height for the performer in order to properly work on realistic sight-reading techniques. Also, it is only currently available for Macintosh computers.

A download of *Flash Tracker* can be purchased on Dr. Smith's website or a CD containing the software can be ordered. Each option contains a detailed user manual, and two useful demonstration videos are embedded into his website. Lab packs are also available at discounted rates.

—Thad Anderson

GENERAL REFERENCE

A Percussionist's Handbook

Peter J. Saleh

$20.00

Bachovich Music Publications

According to the author, "*A Percussionist's Handbook* is not a method book, but a hands-on, no-nonsense practical resource for teachers and performers serious about their craft. This 100+ page text is a result of years of experience in the trenches of student and professional situations and favors a direct conversational tone." This description sums up the book well. It is organized like an encyclopedia of articles covering various topics that are written informally. The articles include: Common Instrument Characteristics, Techniques and Issues within Ensemble Performance, After "Technique," Rounding Out the Player, Small Equipment Suggestions, Practice Tips, A Dozen Things You Will Figure Out Sooner or Later, Building a Percussion Library, Detailing Music, Approaching the Church and Pick-Up Orchestra Gig, and suggestions about preparing multiple percussion pieces.

In addition, there are separate sections with articles targeted specifically for the student and teacher along with supplemental materials on sight-reading and improvisation. The material is excellent and the casual tone with which it is presented helps distinguish it from similar types of reference books. While you can find some of the "nuts and bolts" details in other books, many of the pragmatic and practical suggestions make it well worth the investment.

—Jeff Moore

Gongs and Tam-Tams – A guide for percussionists, drummers and sound healers

Philip McNamara

€14.95

Self-published

Philip McNamara is passionate about gongs and tam-tams! Whether you share that passion or are simply interested in learning more about these fascinating instruments—whether from the perspective of percussionist, composer/arranger, sound healer, conductor, or music historian—this book offers much information, mostly in layman terms, with little scientific jargon.

As a player/teacher, I found the book an easy read. It cleared up a few misconceptions I had and broadened my knowledge of the subject. The author's historical discussion was enlightening. His personal experiences and suggestions were interesting and helpful, but never presented in "this is THE way" fashion. Numerous photos help you connect immediately with the descriptions. His knowledge of the Paiste company is greatest, probably due to his proximity to Germany vs. East Asia, for instance, but all areas are well researched and documented.

In addition to traditional and classical performance, sound healing instruments and techniques are discussed in each chapter. The final appendix is very interesting. Not only does McNamara discuss classical composers and their compositions, and provide performance suggestions, but he also recommends particular professional recordings that were performed, recorded, and engineered in such fashion that the final product actually represents the intent (McNamara's opinion, of course) of the score.

After reading this book, I am certain that I will be more mindful of instrument selection and sound production in my next performance or listening experience!

—Susan Martin Tariq

KEYBOARD PERCUSSION METHOD

Prime Time for Mallets — I–III

Jared Spears

$7.95

Kendor Music

This is a collection of ten short recital pieces for two-mallet keyboard percussion. Each solo ranges from 1½ to 2½ minutes in length. Seven of the pieces are playable on bells, xylophone, vibes, or marimba, one is indicated for xylophone, vibes, or marimba, and the final two pieces are for marimba only.

The solos are melodically interesting and primarily tonal, although many contain several non-diatonic pitches, and each piece lies well on a keyboard instrument. There is limited sticking provided by the composer, some of which is questionable and more of which might be helpful if carefully considered. A variety of key signatures are included up to three flats, and eight of the ten pieces are in common time, along with one piece in 2/4 and one in 3/4. Seven of the pieces include double-stops and four contain rolls (when played on xylophone or marimba).

This could be a handy collection for middle school band directors or private percussion instructors, as the tunes would likely be engaging for that age student. However, there is little that is specifically pedagogical in this collection, so it may not function as effectively as other etude books as a sequence for study.

—Josh Gottry

KEYBOARD PERCUSSION SOLO

Air on a G String **III**
Johann Sebastian Bach
Arr. Andrew Beall
$10.00
Bachovich Music Publications
Instrumentation: 5.0-octave marimba

Ready to give those right-hand octaves a workout? This arrangement not only serves as a nice performance piece, but it could also be utilized as a technical exercise.

This work is an adaptation of the original, five-minute movement from Bach's "Orchestral Suite in D Major" (C major transposition). The performer is required to play double vertical octaves in the right hand (sometimes as independent rolls) while the left hand provides the bass line; the left hand plays single independent strokes exclusively. The chief challenge for the performer will be some of the reaches between the hands; this does not occur often, but there are a few stretches.

This is a very nice work for solo marimba, but it may become a bit mundane for the performer. I am a big believer in practicing technical skills through literature, and this is where I think this work can be most useful. Nonetheless, it is a beautiful melody appropriate for all performance settings.

—T. Adam Blackstock

Bulgarian Nights **II–IV**
Robert S. Cohen
$19.95
HoneyRock
Instrumentation: 3.5-octave marimba, vibraphone, piano

This five-movement suite, with a duration of 16 minutes, is a nearly literal transcription of the composer's "Five Nights in Sofia" (2010) for violin and piano, replacing the violin with marimba for the fast movements, "Gypsy Bacchanal," "Dancing Snowflakes," and "Banitza Bang," and with vibraphone for the slow movements, "Midnight Girl" and "Mourning Bells."

The music is beautiful, with echoes of Bartok's "Dances in Bulgarian Rhythm" from the *Mikrokosmos* collection, but little has been done to adapt the solo violin part to the keyboard percussion instruments. A percussionist with a somewhat freer hand might well produce a more idiomatic adaption of the original violin figuration. This also explains the range in the difficulty rating: The slower vibraphone movements are mainly simple single-voice melodies, while the faster marimba (or possibly, xylophone) movements are made more difficult by the fact that violin double-stops and rapid string crossings do not always transfer well to the marimba. A recording of "Five Nights in Sofia" is available on the composer's website.

—William Moersch

Canções Infantis, Book 2 **III–IV+**
Ricardo A. Coelho de Souza
$20.00
C. Alan Publications
Instrumentation: 3.0-octave vibraphone

This is a fantastic collection of 11 solos that are rich with emotion and character. Written in the same fashion as Ricardo de Souza's first book of "Children's Songs," this assortment of solos was inspired by various children in the composer's life. Every solo sounds different and unique, each one expertly capturing the mood of the expression marks, such as *solennemente, affectuoso,* and *indeciso*.

Lasting between two and three minutes each, the solos explore various facets of the textural richness available on a vibraphone. Movement V is an extraordinary example of idiomatic writing that juxtaposes long-ringing notes with dampened chords, movement II toggles continuous sixteenth notes between phrases of pedal down and pedal up, and the chordal writing in movement IV is simply beautiful.

While these musical vignettes are appropriate for a recital, they will work equally well as semester assignments or etudes used to explore pedaling, dampening, bowing (movement VI), and even six mallets (movement IX.) Do not miss this wonderful addition to the repertoire of intermediate to advanced vibraphone literature.

—Joshua D. Smith

Character No. 4 **V**
Casey Cangelosi
$15.00
C. Alan Publications
Instrumentation: 5.0-octave marimba

Casey Cangelosi is a very skilled composer and gifted performer. This work demonstrates a synthesis between these musical talents. It was created for the winners of the 2008 Classical Marimba League competition. Using compositional ideas consistent with music from the Classical era, this piece includes several technical elements that will challenge most advanced marimbists.

Cangelosi obviously uses his superb technical abilities to facilitate a work of this nature. Using a lot of double vertical strokes, the material includes intervals varying from a second to an octave. Extremely difficult from an accuracy standpoint, this piece requires the marimbist to change intervals in a moment's notice. Comfort with different combinations of strokes and interdependence between hands is a must. For example, measure 16 requires the marimbist to balance the melody in mallet four with a scalar passage in mallet three through a combination of single independent and double vertical strokes. During this moment, the accompaniment in the left hand executes single independent strokes followed by double vertical strokes. On sev-

eral occasions the performer is required to execute a controlled single alternating stroke, much like an Alberti bass, while presenting melodic material in the other hand.

Maintaining a single tempo and time signature throughout, the regular structure provides a stable foundation for the thematic material. The main motive revolves around a dotted-eighth/sixteenth-note rhythm. Repetition abounds as sequencing extends short ideas. The resulting linear melodies are clearly presented through a homophonic texture. The older compositional ideas combined with a more modern tonal scheme will supplement a variety of programming choices.

—Darin Olson

Charon **V**
Jonathan Anderson
$15.00
Innovative Percussion
Instrumentation: 5.0-octave marimba

This is a very interesting and advanced solo written for marimba virtuoso Noriko Tsukagoshi. Although idiomatic, it is very challenging both technically and musically. Even with meters that shift often, there are still extended sections in 7/8 that help give the piece a sense of groove and a strong pulse. Single independent strokes, double verticals, and interlocking/overlapping laterals are utilized effectively throughout this excellent composition. The independence required is significant, especially the section with the one-hand (independent) rolls in the right hand while the left hand is scored in the lower range. This necessitates a very large "wing span" (octave spread) over the instrument.

The composition covers the entire range of the instrument, which presents several body-position challenges and mallet selection considerations. As of the time of this writing, there is a video of Tsukagoshi giving an outstanding performance on YouTube, which provides excellent solutions to the many technical challenges in the piece.

The harmony of the piece has an Indian classical music influence evidenced by a recurring use of the same raga. According to the composer, "The title comes from Greek mythology. Charon (or Kharon) is the boatman that ferries the newly deceased across the rivers Styx and Acheron. I felt this fit the dark and aggressive attitude of the piece perfectly." This is an excellent marimba solo that is suitable for advanced student and professional recital programming.

—Jeff Moore

Church Hymns for Marimba **IV**
Patrick Roulet
$14.95
Meredith Music
Instrumentation: 4.3-octave marimba

Perhaps it is because we both have heard students butcher too many chorales, but Patrick Roulet and I think alike. I've been looking for music that helps me teach roll concepts better for two and four mallets, and this is it. This collection is not necessarily a competitor to the *Sacred Marimbist* volumes published by C. Alan, but rather a tool for teaching roll and phrasing techniques.

Each of the 22 hymns is presented in three ways: melody, melody with one harmonic voice (two mallets), and an almost exact presentation of the four-voice original hymn version (four mallets). I've checked a couple of these arrangements against a few hymnals (former pastor's kid here) and 90 percent of the music is exactly as it appears in the 100-year-old hymnals—even in the same key. He's adjusted the octave a few places to fit better on marimba, as you often need to do with a Bach chorale. The more proper term for these works would be transcriptions instead of arrangements.

The chorales currently in our repertoire (think any version of the Bach chorales) are often on the difficult side, so working on some basic phrasing and roll connection ideas can be hard when students still struggle with accuracy. These hymns will help with that a little, but they can still be hard. Choral music, like organ music, isn't necessarily idiomatic on the marimba. With all four voices changing every quarter note sometimes, I still wouldn't call these easy.

Being a fan of church music, I love the beautiful hymn melodies. I'm also a huge fun of using words to teach phrasing (vocalists have it so easy!) and my only disappointment was not seeing the words on each page. Perhaps that is for copyright reasons or another publishing conflict, but Roulet does offer a website that is popular for hymn lyrics. It would be good for students to look them up to assist them with an understanding of the melody and phrasing. After all, we shouldn't have to spoon-feed them everything.

Considering how many times I've heard horrifying roll technique and very "drummy" phrasing with beautiful melodies at auditions and competitions, we all would do well to begin teaching those basic concepts out of this book. I know I will.

—Julia Gaines

Dancing Shadows **VI**
Jonathan Anderson
$15.00
Innovative Percussion
Instrumentation: 5.0-octave marimba

This virtuosic solo demonstrates how a simple three-note motive can develop into a complex work of art. Venturing through a variety of textures, characters, tonalities, tempi, and meters, the original idea regularly finds its way back into the material. Jonathan Anderson disguises these quotes very nicely, rather than blatantly repeating the motives. Listeners will likely discover new aspects upon multiple hearings. Anderson throws out all the stops in this piece, which places extreme technical and musical demands on the marimbist.

Approximately 10 minutes in length, this solo should be approached only by advanced marimbists. With the use of octave intervals, one-handed rolls, and triple lateral strokes, the technical elements will stretch even the most experienced performers.

Evolving out of a minimalistic idea, the material nearly expands to a full-out groove. However, sporadic triplet runs interrupt and never let the groove establish for a long duration of time. After a medium-length chorale, which implies rolls although none are notated, another border-line groove is reached. A mellow, arpeggiated section follows and eventually begins to incorporate the original motive. Activity and intensity increase, venturing through different time signatures and implied tonal centers, as the material reaches a climax. After a fermata, the final three measures conclude with a faint statement of the three-note theme.

Stamina, nuance, advanced musical understanding, and supreme technical abilities are vital for a successful performance of this piece. Marimbists will need to invest a significant number of hours studying the score and working on the necessary techniques. I highly recommend watching Hiromi Kamiya, for whom the piece was written, perform the work on YouTube.

—Darin Olson

Etudes for Marimba – Book 4 **II–III**
Gordon Stout
$20.00
Keyboard Percussion Publications
Instrumentation: 5.0-octave marimba

Students, are you looking for some etudes to work on your double laterals? Teachers, tired of the same old etudes, want something with brevity and sophistication? Gordon Stout delivers with this collection of "seminar" etudes, so-called because they were all written for specific festivals (Bartok Festival in Szombathely, Hungary, the Zeltsman Marimba Festival, and the Stevens Summer Marimba Seminar).

Stout wrote the Bartok Seminar Etudes for his first trip to Hungary and the Bartok Academy. Before going, he had no idea of the level of the Hungarian students. So, the three Bartok Seminar Etudes are all based on the same music, each with a different technical issue. The Zeltsman Seminar Etudes are the longest, most sophisticated, and most expressive of the collection. All the etudes are in Stout's familiar compositional language: 5.0-octave range, tonally ambiguous, moto perpetuo style with lots of sixth intervals, and plenty of lateral and mixed strokes with varied articulations. The etudes are playable by undergraduates and would be accessible to many high school students. While there is nothing profound about the music, it fills a need for fresh, sophisticated, and brief intermediate etudes.

—John Lane

From Drops to a Storm: 10 Progressive Solos for Marimba **I–III**
Stefano Del Sole
$20.00
Bachovich Music Publications
Instrumentation: 4.3-octave marimba

It's always nice to see well-written pieces for young players. Percussionist/composer Stefano Del Sole has written a collection of pieces that progress from very easy to medium difficulty. A variety of musical styles are explored including tango, odd-meter, chorale, traditional/folk, and rhumba. Many of the works are quite short, which is a plus for inexperienced musicians or students who are studying multiple instruments or techniques. This collection would be appropriate for advanced middle school students or high school students new to four-mallet technique.

The progression in difficulty from piece to piece is uneven at times. Most pieces flow from one to another, but some jump quite a bit in difficulty. This could be a stumbling block, depending on the level of the student. But a competent teacher can skip around if need be and adapt the book to a student's individual needs.

Although not as well put together as some of the intermediate texts such as Ford's *Marimba: Technique through Music* or Davila's *Impressions on Wood*, this book would be valuable for teachers looking to supplement their collection of easy marimba literature.

—John Willmarth

Full Circle **IV+**
Robert Zolnowski
$20.00
Keyboard Percussion Publications
Instrumentation: 5.0-octave marimba

In terms of four-mallet permutations and polyrhythmic combinations, this ten-minute solo offers many technical challenges, but is illogical in the presentation of the multitude of ideas contained within. Many of the sticking combinations and grooves are fun to play (à la the works of Paul Smadbeck), and the cyclical motivic gestures are cool to hear within the frameworks of time signatures like 7/8 and 15/16; however, the totality of the work is crowded with ideas, lacking a strong central theme.

Divided into three sections, the opening and closing sections are thick with permutations and interplay between the voices. During the opening section,

the right and left hand voicings are too close together on the bottom end of the marimba for my taste, resulting in a "muddy" and "washy" sound. The chorale in the middle section offers nice moments of tonal direction, which is exploited as a rhythmic transition into the third section. The coolest part of the entire work appears at the end, which consists of unison vertical harmonies in constant sixteenth notes that are punctuated with accents—very "rock and roll" for a marimba work. However, this musical climax seems less like a culmination of tonal ideas and more like another "pattern" or "groove" that is tacked on the end, loosely connected to the entirety through the pitches.

In spite of the creativity and potential found in the musical ideas and phrases, this solo falls short of standing on its own merits.

—Joshua D. Smith

Individual Lemming **V**
Attila Szilvási
€28.00
Edition Svitzer
Instrumentation: 4.3-octave marimba and digital audio playback

If you are looking for a piece to help improve your permutations, this is it. This quasi-minimalistic eight-minute marimba solo is a welcome addition to the repertoire for marimba and digital audio playback. (The tempo and length of this solo is dictated by the strict adherence defined by the audio accompaniment.)

The piece opens with short musical gestures that serve as introductory material to the themes in the piece. At the entrance of the main theme, the sixteenth-note musical gestures begin to feel more like a warm-up exercise. The metronomic pulse in the accompaniment track reinforces this idea but is soon broken by a short interlude. In the interlude, there is a marking that looks like it should be a trill (squiggly line above two notes), but after listening to a recording of the piece, it appears to be a roll. There is no indication in the performance notes for this marking, and it is unclear why the composer chose to use this marking instead of the traditional slashes through the stem.

After this brief interlude, the piece begins to build again, this time with a groove section, and works its way back to permutations. When the accompaniment first enters, the steady pulse against the mixed meter in the marimba creates an interesting texture. Unfortunately, the metronomic pulse continues for an extended period and, in my opinion, detracts from the virtuosity required to play the music.

The audio playback track functions as a way to expand the range of the marimba by emphasizing the lower and higher harmonics in the timbre of the instrument. It begins sparsely and gradually becomes another important voice in the texture until the end, where it seems as though there are two equal voices. Other than the metronomic pulse, the interplay between the marimba and audio accompaniment works well.

Included with the score is an explanation of the electronics and a suggested setup diagram. There are six audio tracks (two performance tracks, one alternative performance track, and three practice tracks at slower speeds) that accompany the piece and can all be downloaded directly from the publisher.

—Dave Gerhart

Marimba Concerto No. 1 (piano reduction) **VI**
Chin-Cheng Lin
€27.99 digital download
€35.70 print copy
Éditions Francois Dhalmann
Instrumentation: 5.0-octave marimba, piano

Subtitled "One World – One Dream – One Love" (inspired by the 2008 Olympic Games in Beijing), this piece for marimba and string orchestra has the grand, romantic sweep of epic film music. With a duration of 20 minutes, the concerto is in the traditional three-movement form of fast-slow-fast, with solo cadenzas in both the first and third movements. There are beautiful legato themes in the strings and some creative realizations of those same themes in the marimba, but there are also some rather pedestrian sections of static sequential sticking patterns in the marimba that contribute little. On the whole, the piece is listenable and exciting, and will likely prove quite popular.

It was chosen as one of the set pieces for the final round of the Universal Marimba Competition 2013 in Belgium. The piano reduction is most welcome, especially for concerto competitions, but a solo marimba part should be included with the piano reduction. One was not provided with the review copy; the publisher's website lists the solo marimba part as available only with a very expensive set of full orchestra materials.

—William Moersch

Moments for Marimba **V**
Thomas R. Marceau
$17.95
HoneyRock
Instrumentation: 5.0-octave marimba

Beautifully stunning, I expect this three-movement suite for solo marimba will find its way into the repertoire lists of many advanced performers. The work's duration is approximately 13 minutes, but individual movements may be performed separately. The writing is idiomatic to the marimba and is easily accessible technically; however, the necessary finesse and nuance demands the musicianship of an experienced performer. Single independent, double vertical, double lateral, and triple lateral strokes are used throughout the work. Most of the writing is very linear, but some vertical sections appear in the third movement.

The harmonies are reminiscent of composers within the "Romantic" era. You can also tell the composer is well versed within the technique of four-mallet marimba performance. If you can imagine Kevin Bobo, Paul Smadbeck, and Pius Cheung getting together for a composition, this would be the result.

A worthy challenge for any seasoned performer, "Moments for Marimba" will test one's skill and, in the process, provide a wonderfully fulfilling musical experience.

—T. Adam Blackstock

Music for Vibraphone & Electronica **IV**
Matt Moore
$15.00
C. Alan Publications
Instrumentation: vibraphone and electronic accompaniment

Electronic loops are a favored way for educators to keep young percussionists interested during classes. The electronic track in this work serves a similar purpose. As a stand-alone piece, the vibraphone material may not appeal to a large audience. However, Matt Moore melds electronic music, world music harmony, and jazz elements to create a fun and distinct work for solo vibraphone. Inspired by drum'n'bass music, such as Aphex Twin, the electronic track provides a driving beat with harmonic and melodic material intertwined. Derived from a Balinese mode, the exotic tonality creates a unique atmosphere. The influence of jazz is apparent from the onset as the composer balances structured and improvised material.

The vibraphone part is only moderately difficult. There are a few moments of fast double lateral strokes at the intervals of thirds, fourths, and fifths. However, a majority of the thematic material simply uses single independent and double vertical strokes at comfortable intervals. The vibraphonist provides melodic and accompaniment functions throughout the work. Balancing the material, while also staying rhythmically aligned with the track, will likely challenge the performer.

The improvisational sections are appropriate for a wide range of experience levels. Moore provides a notated idea that inexperienced improvisers can play as written or even embellish. He also includes chord symbols for advanced performers. Public school percussion specialists take note: The popular nature of this work makes it a great selection to perform on recruiting trips!

—Darin Olson

NightSong **IV**
Paola Prestini
$15.00
C. Alan Publications
Instrumentation: 5.0-octave marimba

Winner of the 2009 Classical Marimba League Composition Contest, this six-minute work provides a musical rather than technical challenge to experienced marimbists. Paola Prestini's non-percussionist view on marimba composition is quite refreshing.

I am reminded of the piano compositions of Scriabin. Players may lose their sense of tonality, but it is centric to F-sharp. The technical demands are low; an undergraduate percussionist would find this easily accessible. The work includes single independent, double vertical, double lateral, and single alternating strokes. However, the musical demands are tremendous. The melodies are easily lost within the thick textures. Great finesse is required!

This is a breath of fresh air. So many are consumed with the technical aspects of performance, they often forget about the music. I applaud Prestini for this contribution to marimba repertoire.

—T. Adam Blackstock

Pintado de Azul - 10 Tangos for Venezia **III–IV**
Stefano Del Sole
$30.00
Bachovich Music Publications
Instrumentation: vibraphone, piano

Vibraphone repertoire is growing and starting to represent a greater variety of musical styles. This collection of 10 works is dedicated to tango music, with each solo highlighting aspects of the genre one would expect, such as dotted rhythms, syncopation, and duple time at "walking pace" tempo markings.

Most of the three-minute works can be performed with two mallets, although some moments require the vibraphonist to play chords with four mallets. While it is possible to assign this music as a solo, the merging of vibraphone and piano allows the real flair and feeling of tango to resonate—fitting for a musical genre that is so closely associated with partnered ballroom dancing.

These works are valid "as is" on the printed page, but could be augmented on a recital with a drumset, bass, and inserted sections for open soloing. Add this collection to your library and see where the music takes you!

—Joshua D. Smith

Shattered **IV**
Cody Criswell
$14.00
C. Alan Publications
Instrumentation: 5.0-octave marimba

This two-movement marimba solo was commissioned by percussionist Josh Knight. The piece is a reflection of the emotions and feelings that were a result

of the massive earthquake in Haiti in 2010 when Cody Criswell worked on the composition. Marked *Foreboding,* the first movement is very dark and somber sounding. Primarily in a chorale style, the beginning section has many dynamic swells. When I read through the piece, I could almost feel a storm brewing. This movement contains much harmonic tension and release, great dynamic contrast, and somewhat dark lyrical lines. It provides an opportunity for experimentation with roll speeds and roll types as well as mallet selection to really develop the expressive qualities of the marimba and convey the emotional intent to the audience.

Movement two is faster, beginning with a *Cadenza a piacere,* transitioning to a rhythmic 7/16 groove that dominates the movement. The interplay between the left and right hands creates sort of a tumultuous, frenetic mood. Although the notes lay well in the hands, the predominance of close-together notes in the bass clef create a muddy sound. But given the information in the brief program notes, perhaps this was the intent.

While I don't think it is a monumental work, it is fun to play and provides ample opportunity for both technical and musical development and might be a good piece to lead up to some of the popular Mark Ford pieces that have similar movements in the hands.

—Susan Martin Tariq

The Musical Marimbist **II**
Tom Morgan
$20.00
C. Alan Publications
Instrumentation: 4.3-octave marimba

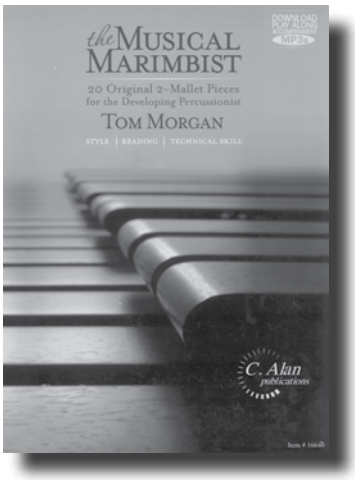
Twenty short, two-mallet etudes and a logical progression lead to success! I have no doubt this source will prove invaluable for the developing percussionist.

This book is not for the beginning student, but for those attempting to progress in their studies. All etudes are written on the grand staff. The material has a rational progression that takes the student from roll connection and phrasing to accidentals, ledger lines, and arpeggios. Tom Morgan includes a clear and concise explanation with each etude in addition to a play-along track that may be accessed through the publisher's website.

The author's content is well organized. He does a wonderful job of offering different keys, time signatures, octaves, and various dynamic markings. The etudes are great for reading and technical development. In addition, an appendix includes a sequential curriculum of mallet literature.

Bravo to Tom Morgan for offering these short and sweet pieces that are sure to gain popularity among blossoming percussionists.

—T. Adam Blackstock



Whisper Magic **IV+**
Christos Rafalides
$10.00
Keyboard Percussion Publications
Instrumentation: vibraphone

Greek vibraphonist Christos Rafalides maintains an active performance calendar throughout New York City as a jazz vibraphonist and collaborator with not only his own jazz group, Manhattan Vibes, but also with notables like Joe Locke, saxophonist Ravi Coltrane, and bassist Christian McBride. Reflecting the energy and character of Rafalides' diverse performance engagements, this five-minute vibraphone solo is laden with rich colors and expressive musical gestures, evoking a range of emotions that are as playful as they are thought provoking.

This solo offers an appealing mix of time signatures and style changes as it effectively shifts from swing-eighth to Latin-esque to contemporary harmonies and even to a ballad section that sounds like it was plucked directly from the Great American Songbook. At times, this piece is even reminiscent of the flowing compositional style of marimbist Eric Sammut. In short, this solo offers something for every performer.

For a successful performance, vibraphonists will have to be comfortable with four-mallet independence as well as musical sections that combine right-hand melodic motion with left-hand ostinati. However, the true performance challenge lies in the ability to translate the playful and improvisatory-like nature from the notes on the page to an audience.

—Joshua D. Smith

Winter's End **II**
Tom Morgan
$12.00
C. Alan Publications
Instrumentation: 4.3-octave marimba

In a world of technique-driven marimba pieces, "Winters End" provides a welcome departure from the norm while filling an ever-expanding void: simply written music for two mallets with melodic, rhythmic, and harmonic structure that will challenge a beginning marimbist. The publisher's website is a little unclear, as it states that the piece is written for two mallets in the explanation and for four mallets in the summary, but I believe that it was written with two mallets in mind.

Based in G major/e minor, this piece has a host of compositional "goodies" that will challenge those just beginning to play marimba. Contrary motion and independent dynamics between the hands, basic syncopation, phrase shaping, dynamic control, and an entire section dedicated to rolls are all elements that teachers push using multiple method books; having them all self-contained in a single piece of music is not only a joy to see but will push the budding musician to higher levels.

Although this piece can be performed as a solo, it comes with an optional piano part that will provide students with yet another challenge if they choose to use it. With some creative edits and octave displacements, the piano part could be realized as a second marimba part to make for a nice teacher/student marimba duet.

—Marcus D. Reddick

KEYBOARD PERCUSSION DUO

Banging (,) Pots & Pans **V**
Alexander Miller
$25.00
HoneyRock
Instrumentation: 5.0-octave marimba, 4.3-octave marimba

Don't judge this book by its cover. My first thought was to expect a multiple percussion work utilizing found instruments, but I was wrong. Written for marimba duo, this three-movement work bases the latter two movements on elements of audio mixing rather than cookware.

The first movement, "Banging," uses extreme dynamic contrast resulting in several rhythmic outbursts. Using an abundance of sixteenth-note interplay, with the occasional sextuplet interruption, the motives rely heavily on repetition. According to the composer, "Pots," the second movement, is a play on the words "potentiometer" or "trim pot." Dynamics play a crucial role as there are several extreme *subito* changes and an extensive amount of hairpin dynamics. Ranging from *niente* to *fortissimo*, the dynamic changes are intended to emulate a sound engineer adjusting audio levels. The dynamic nuancing in this movement requires sensitivity from both performers. "Pans," much like the second movement, refers to the audio technique of panning. Material is moved from one marimbist to the other.

A lot of technical elements can be adapted to the strengths of each player as there are no stickings indicated. The difficulty lies in the musical demands. Balance will take a keen sense of awareness, as a majority of the material includes a new dynamic indication or shading. An advanced duo will need to make sure these elements do not become predictable.

This work has several moments of alluring material, yet I find it a bit long-winded. Climatic moments should be carefully plotted to keep the audience engaged during this work of approximately 17 minutes.

—Darin Olson

Blur **IV**
Rob Sanderl
$20.00
C. Alan Publications
Instrumentation: two 5.0-octave marimbas

This five-minute marimba duo is appropriately titled. The thick textures along with the overlapping registers provide a blurry and sometimes ambiguous listening experience (the composer's intention).

Technically, the work is accessible to undergraduate percussionists; it requires single independent, double vertical, and double lateral strokes. Musically, the work is very demanding. The composer admits he is looking for a thick-textured "blur" that is more of a wall of harmony than a series of melodies. He has succeeded! Many repeated sections also demand that the performers do something different each time.

Although the unclear nature of this composition is intentional, I feel that it is imperative for the performers to do more. Slight adjustments with dynamics, balance, and phrasing will shed some light on the haziness that is portrayed.

—T. Adam Blackstock

Entanglement **III**
Cody Criswell
$26.00
C. Alan Publications
Instrumentation: 5.0-octave marimba, vibraphone, pedal bass drum, snare drum, hi-hat

Here we have 14 minutes divided into three movements of quasi-minimalism with broken drumset. At first, I must admit that I was not a fan; however, with some adjustments, I think this work has some potential.

Repeated rhythmic figures and long harmonies make me think of the compositions of Steve Reich, post-1980. I do not think this work is on the same level as those of Reich, but it is definitely reminiscent. I think that much of the hokeyness of the composition can be lost with the subtraction of the broken drumset. These instruments do not seem

to belong in the texture. After some experimentation, I stand by that statement!

The technical demands of the piece are low; both performers are limited to single independent and double vertical strokes. Musically, the work is a gradual process of harmonic shifts; subtle nuances will make this an enjoyable, or not enjoyable, process.

I suggest that the the keyboard-only option should be tried. I just do not feel the drumset instruments contribute to the overall effectiveness of the piece.

—T. Adam Blackstock

Kinetic Energy **VI**
Joao Pedro Oliveira
$22.95
HoneyRock
Instrumentation: 5.0-octave marimba, vibraphone

Second-place winner of the 2012 Quey Percussion Duo Composition Contest, this challenging duet places significant demands on keyboard percussionists. Highly chromatic and atonal throughout, the performers are required to be sensitive to the complex rhythmic language that permeates the piece. Quite often, the overlapping of asymmetrical rhythms and use of micro-rhythmic subdivisions is similar to the music of Stuart Saunders Smith.

Set at a constant 58 bpm throughout, the work opens with alternations between long, sustained sounds and quick rhythmic gestures between the instruments. The rhythmic texture becomes denser throughout the piece, returning to a more calm and spacious sound toward the end. The timbral aspects are heightened by the use of several types of mallets by each performer. The vibraphonist uses soft, medium, and hard plastic mallets in addition to knitting needles. The marimbist uses soft, medium, and hard mallets, in addition to wood (or hard, plastic-tip) sticks.

Two performance scores are included with the piece, which are absolutely necessary, as the performers must have visual cues to coordinate the intricacies of the two parts. At eight minutes, this work is an interesting exploration of gesture, sound, and timbre.

—Jason Baker

Rhapsody **VI**
Michael Taylor
$25.00
HoneyRock
Instrumentation (2 players): 5.0-octave marimba, vibraphone

A little over eight minutes worth of creatively intertwined stylistic explorations, "Rhapsody" is an advanced college or professional level duet that has potential as a recital highlight if the musical and technical abilities of the performers can keep up. This work earned first place in the 2012 Quey Percussion Duo Composition Contest and contains funk grooves, fugue-like passages, and a little tango music over a virtually unwavering quarter-note pulse.

Both players utilize four mallets throughout the work, and the longest break for either performer is just shy of two measures. Passages with heavily accented block chords weave in and out of rapid sixteenth-note melodic lines. The duet is written without key signature and ends with a C major chord, but it is far from diatonic, despite its generally tonal character. It is set almost exclusively in common time and includes a few minor tempo shifts, but the pulse and time signature is one relative constant in this piece.

The primary melodic and stylistic ideas reappear several times throughout the work, but the composer's intent to display ways in which various styles can transform into each other will take a great deal of sensitivity from the performers. The other challenge will be to present these groove-based passages in a way that sounds and looks much easier than it really is.

—Josh Gottry

Skylight **VI**
Dave Hall
$20.00
C. Alan Publications
Instrumentation: 5.0-octave marimba, vibraphone w/motor, crotales (2 octaves), wind chimes, patio wind chimes, 2-3 triangles, 3 bass bows

This piece was commissioned by the Evolution Duo, Maria Finkelmeir and Jacob Remington. It is a difficult work, not so much in the note playing as in the implement logistics. The work is at times ethereal and other times groove oriented. Dave Hall has created a wide palette of sounds through the use of bows (on vibes, crotales, and marimba), a variety of mallets, pitch bending on the vibraphone, triangles, and wind chimes.

The piece begins with bowed long notes on vibraphone, later joined by a syncopated ostinato on the marimba. The vibraphonist then adds some melody notes in the crotales and finally sets into a series of funk-oriented motives on the vibraphone. The piece builds into a nice syncopated groove on both marimba and vibes, and then a somewhat abrupt change occurs with a more sparsely scored segue to the "aleatoric section" that is improvised, but with many instructions provided by the composer. The marimbist begins a sixteenth-note groove in 7/8, while the vibraphonist fades out of the aleatoric section and begins playing colors on the vibes and crotales (holding bows, vibe and crotale mallets!). Eventually, the piece leads back to more equal interplay and a final build, followed by a fadeout reminiscent of the beginning.

It is truly a beautiful piece to listen to and a fun challenge for the performer. I have performed the work, but not without a bit of "implement logistics trauma." In hindsight, I wish I had played from memory, taking away the need to stay glued to the music while making quick implement changes that require consistent placement and retrieval!

—Susan Martin Tariq

KEYBOARD PERCUSSION ENSEMBLE

A Miniature Suite from "Pictures at an Exhibition" **III–IV**
Modest Mussorgsky
Arr. Gordon B. Peters
$48.00
Studio 4 Music
Instrumentation (7 players): 3 4.3-octave marimbas, 1 5.0-octave marimba shared between players I and V, xylophone, and string bass

As mentioned in my review of Gordon Peters' arrangement of "Russian Sailors' Dance" (May, 2013), he is on a mission to establish a true chamber music library for percussionists, utilizing one player on a part and no conductor. He recommends that fundamentally soft and medium rubber mallets be used, except for wrapped mallets in the extreme low register of a 5.0-octave marimba.

This miniature suite of excerpts from "Pictures at an Exhibition" presents several challenges. While "Limoges," "Tuileries," and "Baba Yaga" are idiomatic and seem right at home in a mallet ensemble setting, other movements present some potential difficulties. For example, to deliver the resonant sustain of the "Promenade" and "Great Gate of Kiev," rolls are utilized, which will require care (both in mallet choice and technique from the performer) to capture the presence and character of the music while not sounding like a string tremolo effect with audible repeated mallet articulations. His orchestrations do not always keep the same musical lines (either melodic or chord voicing) in the same marimba part, which can require additional part preparation, as repetitive material is re-voiced and re-orchestrated among the various marimba parts.

These considerations are important and challenging but do not diminish the high quality of the literature and potential teaching and learning opportunities in the piece. This arrangement offers excellent material for high school and college percussion ensembles to provide melodic and harmonic chamber music experiences for their students and audiences.

—Jeff Moore

Classic Mallet Trios – Bach **II–III**
Classic Mallet Trios – Tchaikovsky **III**
Arr. Brian Slawson
$17.99 ea.
Alfred
Instrumentation (3 players): orchestra bells, vibraphone, 4.3-octave marimba (or larger)

If they had the opportunity, would Bach and Tchaikovsky have orchestrated some of their most familiar works for keyboard percussion trio? There ultimately is no answer to this question, but the general perception of these two composers' work coincides with the effectiveness of these new arrangements by Brian Slawson.

Bach's choral and keyboard works transfer nicely to this instrumentation. In fact, they are beautifully transparent and elegant in their simplicity. Included are the "Gavotte" from his *French Suite*, "Musette" and "Minuet in G" from the *Notebook for Anna Magdalena*, and "Sheep May Safely Graze" from one of his cantatas. All parts are playable with two mallets, but each part includes several passages requiring double-stops, often with independent motion. Key signatures range from two flats to two sharps, time signatures are all simple meter and remain constant in each selection, and the only tempo variations are slight *ritardandos* at the end of each piece. There are a few thirty-second note embellishments in the bells and vibes, and the marimba part in "Gavotte" spans the range of a 4.3-octave marimba. Although the publisher grades this arrangement at a 1–2 (easy to medium easy), the sophisticated musical demands required to make these arrangements effective in performance, along with the technical challenges referenced, would suggest a more difficult grade and make this collection appropriate for more musically mature performers.

It is highly unlikely that Tchaikovsky viewed his "March Slav" or "1812 Overture" in this keyboard trio setting. The choices of "Dance of the Sugar Plum Fairy" and "Sleeping Beauty Waltz" are a little more expected and certainly resulted in more effective arrangements, but the simplicity and transparency that allow Bach to transfer well is severely lacking in these Tchaikovsky works. Additionally, these arrangements are notably more challenging. Key signatures range from five flats to one sharp, time signatures are all simple meter and remain constant, and the only piece requiring a tempo change is the "1812 Overture." However, there are significant passages requiring double-stops in all instruments, thirty-second-note embellishments and sixteenth-note triplet figures are common, and the marimba part requires four mallets in one passage.

The Bach collection may come in handy as reception music or a retirement

community recital selection. The shortcomings of the Tchaikovsky can best be illustrated by whether you would rather hear the "1812 Overture" with bass drum cannons and ringing chimes, or orchestra bells, vibes, and a low-A marimba.

—Josh Gottry

Finale: Symphony No. 41 in C Major (K. 551) **V**
Wolfgang Amadeus Mozart
Arr. Gordon B. Peters
$48.00
Keyboard Percussion Publications
Instrumentation: xylophone, 3 4.3-octave marimbas, low-E marimba, 5.0-octave marimba, double bass

PAS Hall of Fame member Gordon Peters founded his Marimba Masters performance ensemble while earning his degrees from Eastman School of Music. This ensemble played numerous engagements while performing what Peters refers to as the "missing link" in percussion education programs: chamber music consisting of transcriptions from orchestral repertoire. Taken directly from Peters' library of marimba ensemble scores, this transcription of the Finale of Mozart's last symphony will challenge players in the areas of stylistic awareness, rhythmic alignment, and musical expression.

When looked at from a historical perspective, it makes sense to adhere to Peters' suggestions of playing with rubber mallets and including the string bass player. Also included in the score is an essay from Peters that offers "food for thought" with regards to marimba ensemble techniques. Through these recommendations, and from past interactions with greats like Morris Goldenberg and Clair Omar Musser, Peters is essentially telling us "this is the way it was."

When performed well, this six-minute work will leave a lasting impression on your audience. The trick is to actually perform it well, including eighth notes and sixteenth notes at a tempo of half note = 132! It is hard not to get sucked into the inherent energy and harmonic richness of this work, but it will behoove percussionists to prepare themselves for a flurry of notes at breakneck speeds. If your ensemble is up to the challenge, fasten your seatbelts and burn up the stage with some Mozart.

—Joshua D. Smith

Symphony No. 9, 3rd Movement **IV**
Ludwig von Beethoven
Arr. Anthony Cirone
$55.00
Keyboard Percussion Publications
Instrumentation: 2 xylophones, 2 vibraphones, 5 marimbas: 3 4.0-octave and 2 5.0-octave (or at least a low-E), 2 timpani

This publication adds a great work to the repertoire of keyboard percussion ensemble arrangements that is sure to be found enjoyable by classical music fans open-minded to listening to orchestral music sans strings. It will also broaden the horizons of the young percussionist, providing an opportunity to play the parts of other instruments.

However, Tony Cirone could have done a few things differently with the score and parts to help the players, conductor, and reviewer! On the opening page of the score, the instruments are labeled in the customary place, just left of the score. Symbol notation also provides information on mallet hardness. However, only under Marimba I is an instrument range written: 4.0-octave. Thus, I had to peruse each part to discover the needed ranges. The Xylophone I part contains an excessive amount of ledger lines, when the simple use of an 8va sign could have avoided this issue. I also find it curious that vibraphone mallet dampenings are clearly provided, but no pedal indications exist.

Truly, these are just nit-picky things. Musically speaking, the arrangement is well done and clearly marked in terms of expression and phrasing. Thanks to Cirone for this addition to the repertoire.

—Susan Martin Tariq

PERCUSSION ENSEMBLE

Aboriginal Dreams **IV**
Roland Barrett
$60.00
C. Alan Publications
Instrumentation (13 players): bells, xylophone, vibraphone, 4.0-octave marimba, 5.0-octave marimba, chimes, 5 timpani, suspended cymbals, rainsticks, tom-toms, small accessory instruments

"Aboriginal Dreams" was commissioned by Rick Minnotte for the Mt. Lebanon, Pennsylvania high school percussion ensemble. Scored for 13 players using predominantly common percussion instruments, Barrett has captured the aura of the Aboriginal people of Australia with five short movements, totaling approximately 12 minutes, that will be enjoyable for performers and audiences alike.

The piece begins with two fast movements, "Ritual" and "Rain," followed by a slow movement, "Sacred Earth." "Pintubi Dance" utilizes a celebratory approach with an intermingling of handclaps and melodic passages. "Fire" features a timpani cadenza at the opening, followed by moderately challenging cross-rhythms building to a furious ending. The timpani part requires tuning changes, but all passages are well marked and include a few measures of rest to provide time for tuning. Keyboard percussion parts are all scored for two mallets.

With large percussion orchestras becoming more popular at the high school level, this piece will fit well in this genre. The moderate challenges will make "Aboriginal Dreams" enjoyable and accessible to a wide demographic of high school and undergraduate percussion ensembles.

—Mike Sekelsky

B for Brazil! – A Samba Reggae **V**
Alan Chan
$43.95
HoneyRock
Instrumentation (12 players): 2 vibraphones, 2 xylophones, 2 marimbas, 3 tamborims, 2 temple blocks, 2 metal shakers, 3 suspended cymbals, agogo bells, repinique (timbales substitute), samba whistle, 2 snare drums, 4 timpani, medium surdo (small bass drum), large surdo (large bass drum), cuica

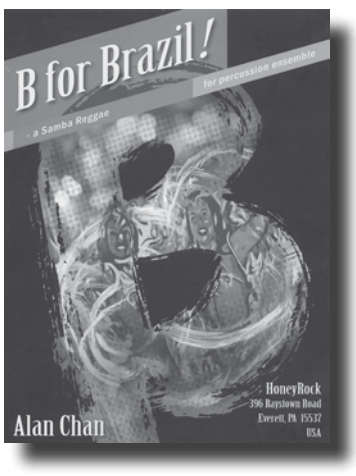
"B for Brazil!" is described by HoneyRock as "a challenging ensemble that features multiple pop/Latin musical styles, with sections that can be opened-up for extended solo features." Composer Alan Chan explains in his preface his excitement in mixing up the various traditional and popular styles found in the "BRIC" (Brazil, Russia, India, and China). The common ground for this metro-style approach is rhythm. Scored for 12 players and approximately 10 minutes long, this piece utilizes a wide array of traditional and Brazilian instruments.

This piece was conceived as either an opening or closing to a concert. A suggestion is made that each performer be introduced, followed by a short improvised solo and audience applause. There are several chanting, shouting, and counting sections in the piece, all of which are clearly explained in the inside cover of the score. There are multiple sections in this piece, each representing the variety of countries and styles found in the BRIC.

The keyboard parts require some four-mallet playing, primarily in jazz or pop music chording style. There are also improvisatory solo passages, particularly in the vibraphone parts. Many of the accessory percussion parts are repetitive, as would be expected in a samba band style.

Close examination of the score indicates there would be advanced challenges for some players, especially in the soloist keyboard parts, and very moderate challenges for others. This is a very interesting publication with a great deal of potential, possibly even the performance of shorter segments of the larger work. "B for Brazil!" is worth a look for any intermediate to advanced college percussion ensemble.

—Mike Sekelsky



Brazilian Beat **III–IV**
Joel Smales
$14.50
Kendor Music
Instrumentation (5 players): surdo (large floor tom tuned low), repenique (high pitch tom-tom), ganza (shaker or shekere), caixa (snare drum), agogo bells

This is a collection of six Brazilian samba rhythmic patterns, each successful in capturing the exciting syncopated styles for which Brazil is famous. The music is scored for five players, but adding additional players is encouraged.

Thankfully, the composer offers concert percussion instrument substitutions for the authentic instruments used in Brazil. The musicians are encouraged to attach a strap to the instruments so they are free to move around. This will require some memorization, but this is not an impossible task, since each pattern consists of two- and four-bar phrases, and is repeated often. Capturing the rhythmic syncopation is important to successfully make these patterns groove. Dotted eighth and sixteenth notes appear often, as do shifting accents. There are ample opportunities for each player to solo, like a call and response, so improvisation is encouraged.

For those planning percussion ensemble concerts, these patterns can serve as an excellent opener. Placing the performers off stage and marching around the audience should create much enthusiasm for the players and the audience. If all six patterns are performed, the performance time will be around 13 minutes.

—George Frock

Canoe Music **II**
Brett Jones
$40.00
HaMaR
Instrumentation (5 players): a canoe and two paddles

This is a novelty piece (think *Stomp* without the choreography) written for five players performing on one canoe—yes, a boat from summer camp. The canoe can be set up on sawhorses or chairs with the bottom facing up as the striking surface. Players 1 and 2 hold a paddle with their left hand and a drumstick in the right, while Players 3 and 4 use bundled wooden dowels and Player 5 uses heavy (marching bass drum) mallets to play on the center of the canoe. Everyone has a specific area of the canoe to play on, with Players 1 and 2 sometimes striking the floor with the handle of the paddle. If the floor is not resonant enough, the composer suggests using a bucket or wooden box.

The rhythmic content is duple with some eighth-note triplets that transition to 12/8 and is reminiscent of simple drumline-type parts (complete with visuals and clicks). The piece takes inspiration from Michael Udow's "As the Wind Colors…" and appears to have taiko and rock music influences. While I am not a big fan of novelty pieces in general, this piece has elements that appear to be "crowd pleasing," and it is certainly unique. After all, have you ever heard of a canoe piece before?

—Jeff Moore

Choro No. 5 – Toccata **IV**
Gordon Stout
$25.00
Keyboard Percussion Publications
Instrumentation (3 players): two marimbas, cajon, splash cymbal

Marimbists, dust off your dancing shoes! This is the fifth in a series of seven choros for marimba by Gordon Stout, each drawing on stylistic aspects of the choro from Brazil and Argentina. Choros, at least the popular Brazilian variety, are characterized by improvisation and playfully syncopated rhythms.

Marimba 1 may be played with two mallets and is soloistic, while Marimba 2 creates mostly groovy and undulating ostinati. The work begins in four, but quickly weaves through various irregular meters (5/8 and 7/16 being the most prominent), making it a challenge for younger players. The percussion part (one player on cajon and splash cymbal) consists of repetitive grooves that outline the pulse, which is particularly effective and supportive in the irregular meter sections. With high and low sounds indicated, the cajon part is idiomatic and groovy. The part does not demand advanced cajon techniques; any percussionist with a little coordination could play it.

I think the work is aimed at undergraduate performers and would not be out of reach for advanced high school age students. It would make a terrific addition to a world-music themed percussion ensemble program.

Choro (pronounced "SHOH-roh") in Portuguese means "to cry," but the music itself is upbeat and lighthearted. Overall, this work radiates the sprit of the music that inspired it. I hope it will inspire percussionists to investigate this charming genre.

—John Lane

Doors **IV**
Dave Hall
$60.00
C. Alan Publications
Instrumentation: crotales (2 octaves), 2 vibraphones, bells, double seconds (steel pan), 3 tam tams, 4.0-octave marimba, 4.3-octave marimba, 2 5.0-octave marimbas, small and large triangles, 4 suspended cymbals, 2 China cymbals, 2 kick bass drums, timpani, snare drum, wind chimes, 2 ride cymbals, 2 sizzle cymbals, 3 hi-hats, 2 concert bass drums, 4 concert toms, bell tree, piano

Dave Hall wrote this piece for the TCU Percussion Orchestra in 2010. Written for 12 players (including piano), this programmatic piece musically depicts the old adage "when one door closes, another one opens." Throughout the entire composition, the concept of the door closing is realized through a suspended cymbal swell, immediately followed by a bass drum "slam," as the composer calls it. Dispersed between the doors closing is a musical journey through a host of rooms, each with multiple doors. Each room explores a different musical idea, either rhythmic, melodic, or sometimes both. Hall masterfully uses staggered entrances to create a musical "blur" as if the listener is experiencing multiple rooms simultaneously. Each new room is an extension of the previous room, making the piece, as Hall contends, "continue forward into more complex and sometimes disturbing realms."

Musical effects are prevalent throughout the piece, animating the musical journey. These effects include bowing of the marimba and crotales, pitch bending (with the stick) on tom-toms, tam tam scrapes, pitch bending of the vibraphone, dead stroking or muted strokes on keyboard instruments, and polyrhythmic playing between members of the ensemble.

The addition of the steel pans is a bit excessive as it is mostly doubled by a marimba, vibraphone, or piano. On those entrances in which it is not doubled, Hall maintains a thick enough texture that the part would be virtually undetected. Obviously, this piece is for a large ensemble with a lot of equipment and will provide an excellent addition to a percussion program.

—Marcus D. Reddick

Ellipsis **III**
Nathan Daughtrey
$36.00
C. Alan Publications
Instrumentation (8 players): bells, xylophone, vibraphone, 4.0-octave marimba, 4.3-octave marimba (see note below), 4 timpani, bongos, snare drum, 4 concert toms, bass drum, suspended cymbal, hi-hat, tam tam, 2 woodblocks, wind chimes (shared)

Commissioned by the middle school ensembles of the Spring Independent School District in Houston, "Ellipsis" is an excellent high-energy piece for younger percussion ensembles. Scored for four keyboard voices and four drum voices, this five-minute piece has something for everyone: groove sections primarily in 3/4, a main theme in mixed-meter phrases of 3/4 + 7/8 + 3/4 + 4/4, a brief contrasting middle section, and even chances for the keyboard players to join in on non-pitched instruments in the breakdown sections. There is one mistake: the otherwise 4.3-octave marimba part has a low A-flat; playing it an octave higher should be not objectionable.

—William Moersch

Garden of Weeds **V**
Clif Walker
$34.00
Innovative Percussion
Instrumentation (9 players): bells, xylophone, 2 vibraphones, 2 5.0-octave marimbas, chimes, timpani, bass drum, 3 large concert toms, gong, tang tangs, triangle, vibraslap, woodblocks, shakers, suspended cymbal, swish cymbal, ride cymbal, ice bell, lion's roar

Those who enjoyed Clif Walker's "Promise Music" are in for a treat with his latest percussion ensemble composition. My university percussion ensemble premiered this piece last year and thoroughly enjoyed rehearsing and performing this challenging work. The composer states, "The piece is a programmatic attempt at a 'reverse chronological soundtrack' as to what the Garden of Eden may look like if stumbled across today: a garden of weeds."

The listener starts in the present with eerie sounds (including bowed vibes) that evoke the image of neglected and perhaps forgotten ruins. Brief moments hinting at its former state are interjected while always slipping back to the current state of being overrun with thorns, weeds, and serpents. The composer then takes us back to pre-fall paradise and conveys the story of temptation, eating the apple, and the inevitable consequences, concluding with a loud final impact depicting the slamming of the gates after the famous eviction.

From a technical standpoint, the xylophone and top two marimba parts are challenging to execute with sextuplets and thirty-second note singles within lines of sixteenth notes at a fast tempo. The orchestration presents contrast between woods, metals, and skins, but also explores combinations of both, giving each section unique timbres that are interesting to perform and listen to. The instrumentation requiring two 5.0-octave marimbas and assorted specialty percussion, as well as the technical requirements for several of the players, make this an excellent contribution to tonal symphonic percussion ensemble literature.

—Jeff Moore

Image for Percussion Orchestra **IV**
Martin Blessinger
$60.00
C. Alan Publications
Instrumentation (11 players): bells, 2-octave crotales, xylophone, chimes, 2 vibraphones, 2 4.0-octave marimbas, 2 5.0-octave marimbas, 4 timpani, snare drum, 5 concert toms, bass drum, triangle, sleighbells, 2 mark trees, waterphone (or China cymbal), 5 suspended cymbals, 2 sizzle cymbals, 2 pair crash cymbals, 2 tam tams, temple blocks

Subtitled, "Burladingen upon the first snowfall," "Image" is a fantasy imagining of Martin Blessinger's ancestral homeland in the Swabian Alps during winter; his only first-hand experience of the region has, so far, been in summer. Commissioned by Brian A. West and the Texas Christian University Percussion Orchestra, this wonderful ten-minute piece is precise, somewhat delicate, and yet groove-based, largely in 11/16 (4+3+4). There are two unneeded instruments listed in the parts (Percussion 1: crotales, and Percussion 10: triangle).

The composer provides the helpful suggestion of substituting bowed China cymbal for the single entrance of the waterphone. A note of warning: at least four bows will be necessary, if shared, and possibly as many as eight, with the observed substitution of bowing on tam tam, rather than the indicated superball. This piece will provide an excellent contrast with the typically more bombastic elements of a percussion ensemble program.

—William Moersch

Nuages Gris **IV**
Franz Liszt
Arr. Gene Fambrough
$26.00
Innovative Percussion
Instrumentation (10 players): glockenspiel, crotales, chimes, vibraphone, 3 4.3-octave marimbas, 4 timpani, tam tam, bass drum, China cymbal, mark tree, piano

Recital and concert programs often feature new music and older compositions that are being arranged for large percussion orchestra. In this arrangement, each of the marimba and vibraphone parts require four mallets simply to play occasional four-note chords. The tempo is quarter note = 60 bpm. Although the individual parts are not difficult, a successful performance will require attention to delicate touch and phrasing. Most of the notes are rolled, so roll speed and legato movement must be addressed.

Much of the material consists of repeated motives, which are usually doubled among the players, or are written in a statement/reply format. The piano part is not difficult and a pianist with limited experience should be able to play it. The piano part also appears in unison with the keyboard percussion material. The colors from the instrument combinations are creative. This could be a nice contrast for percussion programs, which are so often overly rhythmic and technical.

—George Frock

Overture to Semiramide **V**
Gioacchino Rossini
Arr. Gordon B. Peters
$48.00
Studio 4 Music
Instrumentation (7 players): xylophone, five marimbas, double bass

Composed in 1823, "Semiramide" remains one of Rossini's most popular overtures. This 10-minute version, expertly arranged by PAS Hall of Fame member Gordon Peters, is certain to be a memorable addition to any concert performance.

The piece is arranged exclusively for two mallets and presents some serious technical challenges in terms of fast linear runs, double strokes, and double-stops. The technical challenges, however, are surpassed by the musical demands that require the performers to navigate various tempo changes, display a high degree of dynamic control, deal with exposed solo moments, and maintain ensemble cohesion amongst some difficult rhythmic overlapping. In addition, the piece provides challenges, like any transcription, in terms of how to approach the interpretation of music intended for winds and strings.

"Semiramide" has all the moments you would hope for in a classical overture: dramatic themes, passionate lyrical melodies, and an exciting climax.. Peters has added to his legacy with this fine arrangement.

—John Willmarth

Rancho Jubilee **IV–V**
Andrew Beall
$20.00
Bachovich Music Publications
Instrumentation (3 players): 3 cajons

"Rancho Jubilee," named after a Dominican restaurant in composer Andrew Beall's NYC neighborhood, could be the first cajon trio that is actually notated and available for performance! Beall incorporates a myriad of sounds not only found on cajon, but on hand drums as well. Sonic elements such as brushing with the finger tips, scraping with the fingernails, brushing of the leg, handclaps, and knocking on the side of the cajon, while not generally associated with the instrument, are just a few of the sound elements Beall incorporates. Traditional cajon sounds are also ever present throughout the work (bass tone, high tone, fist to the center). Beall is very specific with his instructions (e.g., w/finger pads, both hands travel up and down the cajon, independently of each other, etc).

Also thrown in are visual elements that will increase accessibility in most audiences. This is further accentuated by one of the performance directions of "perform as dramatically and theatrical as possible."

The piece offers one measure "breaks" for each performer, giving the piece a bit of an improvisational feel (although all breaks are specifically written out). The notation is very clear, and the sonic possibilities are many. Beall incorporates various diddle "rudiments," rhythmically altered to assist in correct interpretation and cohesive visual performance.

Anyone wanting to explore this fascinating instrument, or anyone just wanting to think outside the "box," will find lots to dig into with this piece.

—Marcus D. Reddick

Separate Ways (Worlds Apart) **II**
Jonathan Cain and Steve Perry
Arr. Patrick Moore
$18.99
Alfred
Instrumentation (10 players): orchestra bells, xylophone, vibraphone, 4.3-octave marimba, chimes, electric bass, congas, drumset, timpani

Although "Separate Ways" may not stand alongside the canon of great musical literature, this well-orchestrated and effective arrangement of the 1983 Journey hit would be a fun percussion ensemble addition to a pops concert.

Set consistently and comfortably at a moderate rock tempo of quarter = 135 bpm and utilizing familiar (and often unison) quarter-, eighth-, and sixteenth-note figures, this arrangement is clearly directed at younger percussion ensembles. The E-minor key signature, limited accidentals, repetitive melodic ideas, and fairly small pitch range for each instrument will make this very accessible, but no less effective as an arrangement. The drumset and conga parts are completely notated, very repetitive, and should allow those students to simply lay down a comfortable groove for the rest of the ensemble.

The only criticisms relate to a measure of quarter-note triplets that is notated very awkwardly and an amazingly difficult timpani part compared to the rest of the ensemble. Significant sections of the timpani writing are melodic and will require a great deal of pedal work. Eight pitches are used consistently throughout the piece, and no pedaling or tuning indications are provided.

—Josh Gottry

Star Wars Medley **III**
John Williams
Arr. Eric Kalver
$18.99
Alfred
Instrumentation (9 players): orchestra bells, xylophone, vibraphone, 2 4.0-octave marimbas, chimes, suspended cymbal, snare drum, bass drum

It is difficult to perceive much of John Williams' music without horns, strings, and timpani, and his writing for the *Star Wars Trilogy* is no exception. When scoring this medley for percussion ensemble, strings and horns are obviously not an option, but Eric Kalver went one step further leaving out timpani (or any other bass clef instrument), and the result sounds a bit like a meeting between Darth Vader and the Munchkins from Oz.

The arrangement features several familiar selections including "May the Force Be With You," and "The Imperial March," but the remaining details seem hurried and the end result is less than effective. The chimes and orchestral bell parts each have notes outside the range of standard instruments, but both marimba parts are written in treble clef and collectively span barely over a three-octave range. The xylophone part frequently doubles either the vibe or bell part, but no rolls are indicated, even for half notes and longer. The "Star Wars (Main Theme)" opens and closes the arrangement, but the reprise barely gets started before the piece ends abruptly. The non-pitched percussion parts are approximately a grade easier than most of the keyboard writing, and only the suspended cymbal part includes rolls. Many of the inner voices contain frequent double-stops and arpeggiated figures, but all of the mallet parts are playable with two mallets.

Perhaps the music from *Star Wars* doesn't work well orchestrated for percussion ensemble, but this arrangement unfortunately falls short of a heroic attempt. The "commanding power" and "gusto" called for in the program notes may exist in the original, but even with strong players and some help from The Force, this treble-clef version of John Williams' music is unlikely to triumph.

—Josh Gottry

Streamline **IV**
Gene Koshinski
$32.00
C. Alan Publications
Instrumentation (7 players): conga, djembe, woodblock, dundun, bongos, piccolo woodblocks, caxixi, Chinese cymbals, gong, double bell

This exciting new work for percussion septet combines instruments, styles, and compositional elements from a variety of non-Western cultures in a format that is accessible to an intermediate college percussion ensemble and a wide spectrum of audiences. Due to the frequently changing meters throughout the work, the inclusion of a conductor would depend on the level of the performers, as a performance by an unconducted chamber ensemble of advanced players is entirely possible.

The piece opens with rhythmically driving material that recurs several times throughout the piece, perhaps intended as the "A" section of some type of rondo-influenced form. Here, the bongos and piccolo woodblock provide an underpinning of constant sixteenth notes, while the conga, djembe, and dundun execute unison slower-moving rhythms that often evolve into hemiola patterns. The Chinese cymbals and gliss gong complement this texture with significant downbeats throughout.

While all parts of the piece are to be performed exactly as written, there are opportunities for all performers to improvise during sections that are repeated ad. lib. After extended use of 12/8 meter, the work concludes with a return of the initial material, capped off with a *molto accelerando* at the end. In addition to being an exciting and original work for percussion ensemble, this piece could serve as an introduction to non-Western instruments for a college percussion program.

—Jason Baker

Triskaidekaphobia **III**
Josh Gottry
$26.00
C. Alan Publications
Instrumentation (3 players): tom-toms (4 graduated), crash cymbal, field drum, snare drum, bongos, China cymbal, pedal bass drum, djembe, hi-hat

If you have an irrational fear of the number 13, then you might have Triskaidekaphobia! Ever noticed that there is no 13th row on most airplanes or that many hotels skip the 13th floor? Josh Gottry's new work explores this affliction and is cleverly written for 13 instruments utilizing 13 pulses in every pair of measures (alternating between 6/8 and 7/8). The players utilize small multi-percussion setups, the most unique of which is the pedal bass drum, djembe, and hi-hat written in a "pseudo-drumset" style.

The piece opens with an aggressive unison statement and proceeds to feature each performer over various ostinato patterns before restating the opening theme at the conclusion. This piece is well written, enjoyable to listen to, and provides a wealth of educational opportunities for students. The result is a creative and exciting work that is exactly two minutes and (you guessed it) 13 seconds!

—John Willmarth

Whirlwind **IV**
David R. Gillingham
$48.00
C. Alan Publications
Instrumentation (8 players): 5.0-octave marimba, 4 4.0-octave marimbas, bells, xylophone, vibraphone, chimes, crotales (upper octave), temple blocks, congas, bongos, 4 tom-toms, small bass drum, tam tam, hi-hat, brake drum, suspended cymbal, crash cymbals

There is no denying the impact of David Gillingham's music on the contemporary percussion ensemble. "Whirlwind" has many of the elements we have come to associate with a Gillingham piece: striking harmonies, mixed-meter, and the use of extended techniques (dead strokes in this case). Perhaps the identi-

fying component of this work is a steady stream of sixteenth notes throughout, creating a perpetual-motion feel and the energetic mood suggested by the title.

With the exception of the four marimba parts, the remaining performers are required to play multiple instruments. Four-mallet technique is utilized in all of the marimba parts and one of the vibe parts. The work calls for a high degree of timing, as the players are required to pass sixteenth-note patterns seamlessly throughout the ensemble. "Whirlwind" is upbeat and energetic and moves quickly through several different keys, building momentum to the conclusion, making it an effective closer on any concert program.

—John Willmarth

Variations for World's Children (per Marching Drums) **IV**
Luigi Morleo
€30.00 print
€1.99 download
Morleo Editore
Instrumentation (4 players): 2 snare drums, cymbal, bass drum

This theme-and-variations composition begins with a repeated four-measure theme that acts as a unifying rhythmic element throughout the piece. At the end of each of the first seven variations, the theme is restated before the next variation is introduced. The two snare drums play in unison through the initial theme and first variation before splitting into independent parts. The bass drum and cymbal parts are used sparingly throughout and, aside from the first half of the sixth variation, are used primarily for providing metric landmarks or accentuating an accent pattern with the two snare drums.

The first thing you'll notice when looking at this piece is that the notation is a little unconventional. At first, it looks very similar to Scottish pipe-and-drum sticking notation, with each hand being differentiated by a different stem direction. If that is how the composer intended the sticking to be done, the marked tempo (dotted quarter = 120) coupled with the constant sixteenth-note pulse, makes that sticking virtually impossible. No key is given at the beginning of the piece, so I had to ascertain that the stems-up notes were single strokes, and the stems-down notes were doubles, which still wasn't consistent, but it worked more often than not. I received the electronic version of the piece, so the actual print music may have more information. Also not indicated is whether this piece is meant for a specific snare head type (Kevlar, Mylar, Ambassador, etc.) and the resulting sound.

Overall, the piece has a nice feel, with a hint of traditional rudimental drumming mixed with a contemporary splash of rhythmic propulsion. The use of only one bass drum and one cymbal player, while it balances the quartet, gives the composition a bit of the traditional Scottish feel and sound, rather than the tonal bass drums and multiple cymbal players in corps-style marching ensembles.

—Marcus D. Reddick

You Can Can-Can Too **III–IV**
Offenbach and Saint-Saens
Arr. Matt Moore
$29.00
C. Alan Publications
Instrumentation (8 players): bells, xylophone, vibraphone, 2 marimbas, 4 timpani, cymbals, tambourine, triangle, bass drum

This arrangement combines the familiar "Galop" from Offenbach's "Orpheus in the Underworld" with Saint-Saens' "The Carnival of the Animals." All of the keyboard percussion parts are written for two-mallet technique. There are many double-stops for each as well as occasional rolls. Slur or articulation markings are furnished in the vibraphone part. The tunes are familiar and the parts will require accurate scale and mallet control for the double-stops. The arrangement has many dynamic changes, and there is one tempo change when the eighth note of a triplet becomes the new quarter note.

This arrangement is suitable for a middle school to advanced percussion group. It would even serve well as an encore for a college ensemble event.

—George Frock

PERCUSSION ENSEMBLE WITH SOLO

Garage Drummer **IV**
James Campbell
$36.00
Innovative Percussion
Instrumentation (6 players + soloist): Solo—crotales, cowbell, 2 toms, bass drum, snare drum, bongos, splash cymbal, small gong. Ensemble—2 cabasas, guiro, bar chime tree, 2 triangles, low cowbell, rainstick, castanets, glock, vibraphone, sleighbells, 2 woodblocks, brake drum, 4.6-octave marimba, tambourine (mounted), timbales, sizzle cymbal, congas, hi-hat, 2 tam tams, 3 suspended cymbals, temple blocks, shaker, snare drum, kick drum w/pedal, goat-hoof rattle, vibra-tone, chimes, 3 timpani, trashy metal sound.

"Garage Drummer" has long been a popular multiple percussion solo. As a first-place winner in the 2005 PAS Composition Contest in the multiple solo with CD accompaniment category, it has been performed hundreds of times. Scott Herring reviewed the solo version in the April 2006 issue of *Percussive Notes*, so I'll refrain from commenting on the solo itself (since it is identical) and give some insight on the percussion ensemble parts.

The parts do not appear to be difficult. There's quite an extensive instrumentation list, but nothing too crazy. If anything, a couple of extra accessory instruments may need to be purchased. All the mallet parts can be played with two mallets and usually contain a motivic statement, hence the absence of any big "runs." No rhythm is beyond a sixteenth-note passage, and a tempo of 100 bpm makes each part manageable. The most challenging part will be the specific counting required to come in at the right spot; large-scale hocket patterns exist to feature the soloist in the open "holes."

This clearly is a great performance option for someone who put in the work to learn the solo. However, as a piece of music, I think I prefer the original. The sounds included in the original electronic accompaniment really are unique and better convey the composer's intent behind the piece. I will especially miss the "crunchy" electric guitar sounds in the latter half of the piece depicting the garage band in the basement. But, as a teacher, I can't help but applaud the opportunity for more performance options. It will probably be programmed on one of my percussion ensemble concerts featuring an upperclassmen or graduate soloist.

—Julia Gaines

Glass Jungle **VI**
Andrew Beall
$30.00
Bachovich Music Publications
Instrumentation (4 players + soloist): Soloist—tam tam, kick drum, 2 low toms, snare drum, high timbale, bongos, triangle, China cymbal, crash cymbal spiral cymbal splash cymbal. Ensemble—4 timpani, vibraslap, woodblock, bongos, agogo bells, high frog, congas, 4 toms, medium frog, bamboo chimes, hi-hat, temple blocks, shekere, nut shell shaker, egg shaker, low frog, triangle, hi-hat, glass chimes, low frog, concert bass drum, rainstick, suspended cymbal, 8 bottles filled with water to specific pitches

If you like "Affirmation"—Andrew Beall's first big multiple percussion solo with accompaniment—you may be interested in this work. Already being a Beall fan, I had an idea what to expect. His love for rudiments, rock and roll, and fast hands are all on display in "Glass Jungle." It's not for the faint of heart.

The ensemble parts are about as hard as the solo part. Every member will need fast hands to play the licks that trade throughout the ensemble, and it will help if they can all play drumset as well. Getting this piece up to speed with a great groove will be important to bring off the intended flavor and energy of NYC. This isn't a piece where a guest artist can show up for a one-hour rehearsal before a gig and expect to get a good performance. This is going to take some time with an ensemble *after* those individuals have spent their own time in the practice room with an ever-increasing metronome speed.

The most unique feature of the piece is the use of water-filled bottles. Between the four players blowing across the top of eight bottles, a melody is created. The scoring underneath the bottles is lighter, but I have a hard time thinking they will project in a large hall. Fortunately, this piece is on Beall's newest CD and it's clear the bottles are amplified.

I found myself surprised at the ending. It seemed like it ended right before the recap. There's such an energetic beginning and a cool "frog" sounding middle section. Personally, I would have loved to hear the opening driving section with a big bang of an ending, but it ends with a fadeout of the frogs and environmental sounds. It's still a very fun piece for a group of energetic, highly talented musicians.

—Julia Gaines

Halcyon Days **V**
Nathan Daughtry
$42.00
C. Alan Publications
Instrumentation (4 players + soloist): Solo—5.0-octave marimba. Ensemble—5.0-octave marimba, bells, crotales (2 octaves), vibraphone, chimes, bell tree, concert bass drum, kick bass drum, bongos, ocean drum, tam tam, China cymbal, suspended cymbal, 2 brake drums, 2 woodblocks

This exciting marimba solo with percussion quartet accompaniment was commissioned by Josh Knight and a consortium of 23 percussionists and directors. As discussed in the program notes, Halcyon was a period of peace and tranquility, but it was a tragic love story that led to that period. The story, as told in Ovid's *Metamorphoses,* is the basis of Daughtry's six sections of the work: "Alcyone & Ceyx," "Ceyx at Sea," "Turbulent Waters," "The Fall of Ceyx," "Metamorphosis," and "Halcyon Days."

The work is a "tour de force" for marimba with moderately difficult percussion parts. The composer obviously took great care with the scoring of percussion parts and provides precise, yet extensive, performance notes. His variety of metal, skin, and wooden pitched and non-pitched instruments creates great color and contrast.

The opening section, "Alcyone & Ceyx," is marked *freely* and *peacefully* with metals in three parts and a sustained ocean drum and occasional pulse from the bass drum, all at a *piano* level underneath a cadenza-like marimba solo introduction. "Ceyx at Sea" is marked *with momentum,* which it certainly has.

Each marimba solo phrase is introduced by rapid wooden-stick strokes on the tam tam, followed by a fast flourish on the vibraphone. The marimba solo is sort of a *moto-perpetuo* double vertical ostinato that creates a sustained melody in the right hand.

"Turbulent Waters" begins with a percussion interlude that continues with great interplay between soloist and percussion quartet. Eventually they all come together, then the dynamic level drops and gradually builds in both volume and intensity leading to "The Fall of Ceyx," a dramatic descending line in the solo marimba. This cadenza continues through "Metamophosis," with virtuosic writing for the marimba soloist that leads to "Halcyon Days," marked *calmly*, which has a quiet vibraphone ostinato and sparse other percussion as the soloist enters and plays at a less frenetic pace. A final accelerando builds to a dramatic *fortissimo*, but that's not the end. The solo marimba plays a final ascending line that begins *ff* and diminishes to *mp,* ending with a fade-out of metals and ocean drum—peace and tranquility.

Given the number of contributors to the project, the work will surely see many performances in the near future. It is worthy of many more in the long term!

—Susan Martin Tariq

Konzertstuck **V**
Kyle Voss
$30.00
Innovative Percussion
Instrumentation (5 players + soloist): Solo—5.0-octave marimba; Ensemble—4.5-octave marimba, 4.0-octave marimba, bells, vibraphone, xylophone, timpani, finger-dampened piano, bass drum, congas, gong, low tom, medium tom, snare drum, finger cymbals, slapstick, hi-hat, suspended cymbal, China cymbal

Kyle Voss has hit a homerun by creating a work that is exciting and serious, yet accessible to a variety of players and audiences. Scored for marimba soloist with percussion ensemble accompaniment, "Konzertstuck" will hopefully become well known to college percussion studios and marimba soloists in the near future.

The piece opens with a quasi-minimalist feel, with ostinato patterns in the piano and one of the ensemble marimba parts. The piano part consists of a series of repeating pitches easily playable by a non-pianist. As the soloist enters, the minimalist qualities of the music give way to traditional melodic writing, highlighted by shifting meters and a haunting minor-key tonality that persists throughout the rest of the piece. The five ensemble parts would be easily playable by an advanced high school to intermediate college percussion ensemble.

The solo marimba part maintains a virtuosic appeal, is highly idiomatic, and uses many permutation patterns accessible to undergraduate performers. Although playable by a student percussionist, this work would also be highly effective for a professional soloist who is looking to take a piece "on the road" to perform with a variety of school ensembles without much rehearsal time during a residency.

—Jason Baker

SNARE DRUM METHOD

Alfred's Beginning Workbook for Snare Drum **I**
Nate Brown
$14.99
Alfred

This text is a fantastic concept that is well executed! Regardless of what band or percussion method your young private students may be using, this workbook will be an excellent auxiliary resource.

Progressing from quarter, half, and whole notes and rests to sixteenth-note figures, eighth- and sixteenth-note triples, along with rolls, flams, drags, and accents, Nate Brown incorporates etudes, exercises, solos, and worksheets to assist the beginning snare drum student in acquiring a full understanding of the technical and theoretical basics of the music. This text takes the tediousness and slow progression of a beginning band method and puts that pacing to use in teaching theory and more sophisticated rhythmic comprehension.

One ideal example of this approach is the matching worksheets containing several one-measure figures including rolls opposite several more one-measure figures presenting the respective rhythmic check patterns. Additionally, students are presented several opportunities to compose brief exercises or solos, and the text includes a handful of duets appropriate for two students or student and teacher.

This is a book you should recommend to accompany whichever method you and your students are using.

—Josh Gottry

SNARE DRUM SOLO

10 Sequential Solos for Rudimental Snare Drum **III–IV**
Tom Morgan
$15.00
C. Alan Publications

This collection of rudimental solos will be of interest to teachers, students, and performers alike. Fulfilling both pedagogical and artistic needs, it is designed as a companion volume to Morgan's earlier book, *A Sequential Approach to Rudimental Snare Drum*. This new material presents the student with additional and more substantial opportunities.

The rudimental language stays within the 40 PAS rudiments, without any contemporary (or "hybrid") rudiment combinations. The general difficulty level and style of composition could be compared to Pratt's *14 Modern Contest Solos*. The only exceptions would be the use of multiple meters in a few of the solos. A list of the central rudiments used in each piece is given at the beginning of each solo, with earlier ones focusing on paradiddle, roll, and accent patterns, and later ones addressing ratamacue and flam combinations.

Although the layout and appearance of each solo has a nice, professional presentation, the inclusion of grace-note stickings on the same line as primary-note stickings makes reading the notated patterns difficult at times.

—Jason Baker

Nine French-American Rudimental Solos, Volume 2 **V–VI**
Joseph Tompkins
$20.00
Bachovich Music Publications

It has become impossible to discuss contemporary concert snare drumming without mentioning the innovative new solo works by Joseph Tompkins. The first volume of his French-American style solos has quickly become standard fare for university and conservatory students around the world, and this second installment is destined to do the same. Consisting of nine solos, each employs a unique combination of rudimental aspects from each culture, resulting in a musical language characterized by asymmetrical rhythms, challenging stickings, various roll forms, detailed dynamic levels, and subtle nuance.

While the rhythmic complexity varies from solo to solo (with some resembling John Pratt and others hinting at Stuart Saunders Smith), each work, when correctly executed, exudes a relaxed pace characterized by extended phrase lengths not always common in rudimental snare drum music. Several of the solos include markings for an optional bass drum part that can be played (presumably on a kick drum) by the soloist either to aid in adhering to the given tempo during practice or as an additional voice in performance. These additions, however, consist entirely of a repeated pulse (quarter note or half note) that would be assumed even without the indicated bass drum part.

—Jason Baker

Symphonic Dances **IV**
Jim Campbell
$12.95
Innovative Percussion
Instrumentation: concert snare drum

This nine-minute, three movement solo requires fast single-stroke rolls, precise ornament control, double-stroke rolls, a wide range of dynamics, and excellent finger technique. The material for the piece is derived from three orchestral snare drum excerpts that are among the most requested on audition lists: "The Birth of Kijè" from Prokofiev's "Lt. Kijè Suite"; "Giuoco Delle Coppie" from Bartok's "Concerto for Orchestra"; and material from Movements III and IV of Rimsky-Korsakov's "Scheherazade Symphonic Suite." The composer states, "Realizing that there are traditional and regional interpretations of the snare drum excerpts from these masterworks, performers should feel free to take stylistic liberties."

Reminiscent of some of the orchestra literature-based etudes found in Cirone's *Portraits in Rhythm,* each movement explores the essence of the original material, as opposed to quoting the part exactly (although the original snare part is sometimes stated in fragments throughout each movement). Each movement is about three minutes and has a solid compositional structure. In the second movement, the player is asked to hold the stick in the middle and alternate striking the stick back and forth on the rim (at 10 and 2 o'clock) producing a high and low click that provides an interesting ostinato as accompaniment for the opposite hand. This is good material to study and perform, although it may be more effective for an audience familiar with the original snare drum material.

—Jeff Moore

TIMPANI SOLO

Capture of the U-505 **IV**
John Willmarth
$11.00
Innovative Percussion
Instrumentation: 4 timpani

This solo, dedicated to the composer's father, contains performance notes, a notation guide, and an extensive program note detailing the historical facts surrounding the capture of a German submarine during World War II. According to the composer, "This is a programmatic piece influenced by Wagner's use of Leitmotif: a musical device in which a character, place, or idea is depicted through a musical theme. Throughout the work the top two drums represent the American Naval forces and the bottom drums the German U-boat, the U-505. The piece is comprised of four sections: The U-boat, The Chase, The Battle, and The Capture."

The solo calls for extensive pedaling and glissandi effects, as well as extended techniques such as a one-handed roll (as in marimba technique). Additionally, the solo has some unique effects including striking the bowl with a mallet to evoke

a sonar "ping," an ostinato that rhythmically spells out the distress signal "S.O.S." in Morse code, and a section where small cloth bags filled with coins are placed in the center of the drumhead to simulate the sound of an explosion when the head is struck. At times, this piece is like a duet for one person, requiring good independence (especially in a section requiring one hand in triple meter while the opposite hand is in duple).

Great attention to detail by the performer is required to fully convey the composer's intent regarding individual "identities" and events. This solo requires solid timpani technique and the programmatic aspect should prove interesting and entertaining for an audience.

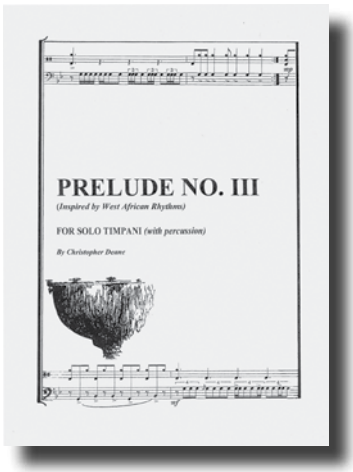
—Jeff Moore

Prelude No. III **IV**
Christopher Deane
$17.00
Innovative Percussion
Instrumentation: 4 timpani, gongkagui (or cowbell), songba (or small tom), djun-djun (or kick drum)

This timpani/multiple percussion solo incorporates West African rhythms in a very successful setting. Approximately eight minutes in length, the performer is required to navigate several coordination challenges between the timpani and accessory instruments. An illustration of the recommended setup is included.

The timpani sounds used include the normal beating spot, the center of the head, and dead strokes, all of which are clearly notated. Wood and soft sticks are required. While there are several tuning changes, all tunings are limited to the 26-inch drum. Musical passages alternate frequently between the timpani and West African instruments. Deane specifies that the performer should work to achieve an equal balance between all of these instruments throughout the piece.

As may be expected in a West African piece, the time signature is 12/8 throughout. However, the performer is required to subdivide the dotted quarter notes into duple and quadruple rhythms. The performer is presented with three short solo sections where improvisation is required.



The piece begins with a pseudo bell pattern in the opening, moves to solo sections for timpani, the improvisation sections, and finally returns to the opening material. This is a well-written composition with a great deal of interest for the performer as well as any audience. Students with drumset background will have an easier time navigating the required coordination.

—Mike Sekelsky

Rhapsody for Four Timpani **IV–V**
Larry Anderson
$10.00
C. Alan Publications

This excellent timpani solo opens with a broad fanfare-type statement that reminds me of the first notes in Tchaikovsky's "Piano Concerto No. 1." After a rather free introduction, the first section of the solo consists of slow motives stated in different patterns, all leading to a faster tempo starting with pedal A's, with the melodic material played in the other hand. This concludes with rapid sixteenth-note syncopated statements. After a brief interlude with rolls and pitch changes on the 26-inch drum, there is a very fast development section that features different beating spots on the heads, and several changing meters. After a brief return to the initial opening motive, the solo climaxes with an exciting section in 5/8, 7/8, and 6/8. Numerous syncopated accents drive this solo to the end.

The solo is very straight forward, and will be suitable for an advanced high school or young college student.

—George Frock

MULTIPLE PERCUSSION SOLO

Resonant Canvass **V**
Daniel Adams
$12.00
Keyboard Percussion Publications
Instrumentation: log drum, 5 temple blocks, mounted woodblock, tam tam, 3 suspended cymbals, mounted cowbell, metal wind chimes, triangle, crotales, bass drum, 4 tom-toms

This colorful and interesting piece focuses on the interplay between a variety of timbres and note durations. Scored for three families of instruments (wood, metal, and skin), the performer is challenged to bring a collage of sound to life through a constantly shifting landscape of timbres, meters, and gestures. Although the composer provides various sticking indications, an instrument setup guide is not provided. This seems to indicate that, although the performer may have to experiment with instrument placement, the overall conception of the piece is somewhat idiomatic in nature.

A common theme throughout the piece is the juxtaposition of resonant (metal) and non-resonant (wood and skin) sounds. A variety of sticks and mallets are indicated to highlight these effects, creating an intriguing contrapuntal texture at many points during the piece. Surprisingly, the only traditionally "melodic" instrument, the crotales, makes its only appearance in the last 13 bars of the work. Highly chromatic and characterized by wide intervals between pitches, it is accompanied by subtle nods of approval from the cymbals and tam tam, perhaps indicating that, in the battle between the timbres, the sustained metal sounds have won the day.

—Jason Baker

MULTIPLE PERCUSSION DUO

In Tandem **IV**
Josh Gottry
$22.00
C. Alan Publications
Instrumentation: 4.3-octave marimba, chamber bass drum, 2 hi-hats, 2 bongos, splash cymbal

Commissioned by Bob Bridvig from Oregon State University and Darin Wadley from the University of South Dakota, Josh Gottry delivers a creative, driving piece for multiple percussion duet. In the same vein as multi duets by Stephen Whibley and David Hollinden, "In Tandem" is driven by the groove created by the players, both in unison and in accompaniment roles.

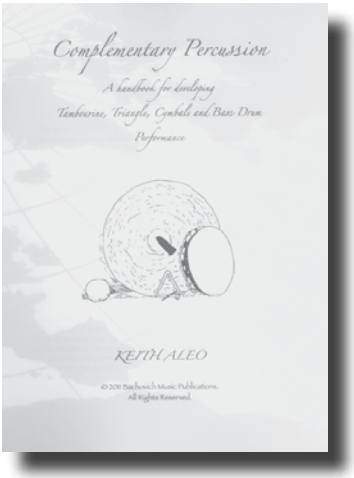
Using the marimba as the unifying element, Gottry positions a player at each end of the marimba with a small "drumset-esque" multi setup split between the two to create the groove. Because of this, the piece is as interesting visually as it is aurally. After a brief introduction, Player 2 sets up the groove with a bass line that slowly unfolds into a solid foundation upon which both players interject hip, recurring rhythmic motives. For visual appeal, Player 2 moves to the front of the marimba to play within the same octave as Player 1 during the slow section. The recap returns to the original tempo to bring this piece to an exciting close.

Loosely based in ABA form, "In Tandem" delivers a solid punch for any undergraduate recital. At 7½ minutes, it would work well as an opener or closer. Performers will be wise to stick to the original suggested setup. Many YouTube videos show the piece with two completely different setups, including two marimbas, thus losing the visual appeal of the piece.

—Marcus D. Reddick

ACCERSSORY METHOD BOOK

Complementary Percussion **I–VI**
Keith Aleo
$20.00
Bachovich Music Publications



Very few texts have been directed at percussion accessory instruments, which the author describes as "complementary" instruments. This publication is a comprehensive collection of etudes and exercises for tambourine, triangle, cymbals, and bass drum, and it closes with some excellent duets, which feature different combinations of the instruments mentioned above. The materials featured in the text are clearly written for advanced students, but the techniques required for these instruments will be beneficial for students of all levels. The author indicates the techniques for playing these instruments are akin to *Stick Control* for snare drum. This is echoed in the foreword by Christopher Lamb.

The etudes in this collection are very creative, and some are based on actual excerpts but are not quotes. The tambourine etude particularly caught my attention. It is in 2/4, but sounds in 5/8, with quintuplets in nearly every bar. A variety of meters and dynamics are presented, and some of the rhythmic material and technical challenges will help prepare one for mastering the instruments employed in this text. This is an outstanding publication and would be valuable for all percussion programs.

—George Frock

MIXED INSTRUMENTATION

An Extraordinary Correspondence… **IV**
Nathan Daughtrey
$20.00
C. Alan Publications
Instrumentation (2 players): 5.0-octave marimba, flute

Chamber pieces are always more enjoyable for the listener and performer when the voices engage in a dialogue rather than one being used in a subservient manner. Nathan Daughtrey beautifully combines the timbres of flute and marimba by designating a variety of roles for each throughout this composition. Programmatic in nature, this piece is inspired by the Griffin and Sabine Trilogy of books by Nick Batock. Daughtrey includes a synopsis of the plot to show how the story relates to the six main sections of his work.

Although the piece is through composed, each section contains a descriptive title along with an expression marking. The first section is to be performed "freely, with skepticism." While the flutist presents long tones linked together with short scalar passages, the marimbist performs sparse block chords as a quasi-echo effect. "I share your sight" is homophonic in texture with the marimbist pulsing sixteenth notes and the flutist providing melodic material over the top. "I must believe you're real," the third section, institutes call and response. The right hand of the marimbist presents a scalar idea, to which the flutist responds with short, faster scalar passages. The following section comes "suddenly to a halt" and is similar in character to the opening section. Differing from the opening, the flutist now incorporates extended techniques such as flutter tonguing and pitch bending. "Are you my shadow?" contains more rhythmic activity, however maintains a calm character. The marimba writing and mood in this section reminds me of Keiko Abe's "Memories of the Seashore." Closing with "Parallel worlds…," Daughtrey adds a few new ideas while also bringing back material from earlier in the piece.

Extremely idiomatic, this piece frequently uses comfortable intervals. The octave interval is included; however most occurrences keep the interval locked rather than requiring the marimbist to change to and from the octave position quickly. This 6½-minute work would be a nice selection for a senior recital. The slow to moderate tempo throughout makes the use of single independent, double vertical, and double lateral strokes very manageable. Daughtrey makes the ensemble challenging but not overwhelming. During most of the composition there is a constant rhythmic pulse present, however sparse textures are used and will require solid subdivision from both performers.

—Darin Olson

Choro No. 3 **V**
Gordon Stout
$30.00
Keyboard Percussion Publications
Instrumentation (3 or 4 players): violin, 5.0-octave marimba, cajon, congas, bongos, splash cymbal, samba whistle, (optional 2nd percussion: small shaker, quica)

"Choro No. 3" (2008) is the third in a series of seven compositions based on stylistic aspects of the choro, or *chorinho,* from Brazil and Argentina, each scored for marimba, with a variety of partnering instruments. (See *Percussive Notes,* Vol. 51, No. 3, May 2013 for reviews of the first two pieces in the series.)

This excellent seven-minute piece places the marimba largely as an accompaniment to the violin's melody, but has moments when the two instruments move rapidly together in harmony. As is common in much of Stout's writing, the marimba part is quirky and interesting, with unusual choices of voicing and motion, demonstrating a truly original approach to the instrument.

There is a mistaken transfer of the indication, "always with hands," which refers to Percussion 1 in the score, but was printed in the marimba part. Don't be fooled.

—William Moersch

Choro No. 4 **IV**
Gordon Stout
$25.00
Keyboard Percussion Publications
Instrumentation (3 players): 5.0-octave marimba, cajon, congas, bongos, splash cymbal, pedal woodblock, violin

After finishing a practice session on Gordon Stout's "Beads of Glass," I had a *déjà vu* experience. I placed the marimba part to "Choro No. 4" on my music stand to prepare for this review, and the notes that comprise the first passage were almost identical to the material I had just practiced! While both compositions are unique, the harmonic and intervallic connection is worth noting. Using intervals under a sixth, the marimba part consists of single independent, double vertical, and double lateral strokes. Drawing influence from the Brazilian and Argentinian choro, this composition uses the interesting combination of violin and percussion.

A 7/8 groove in the marimba and percussion establishes a duple foundation. The chromatic melodic line of the violin enters with a mixture of duple and triplet rhythms. A good sense of time is required of all players during these polyrhythmic moments, as the time signature fluctuates between 3/4, 9/8, 4/4, 6/8 and more. During the next structural section, the marimba and violin are scored almost exclusively in rhythmic unison. These virtuosic passages, often separated by the interval of a third, require an acute sense of precision. A brief percussion solo helps transition to a recapitulation of the first theme.

In the program notes, Stout expresses his interest in exploring new instrumental combinations. Three of his choros are scored for violin, marimba, and percussion and could be combined into a suite for a new programming idea on a chamber recital.

—Darin Olson

Choro No. 6 **V**
Gordon Stout
$35.00
Keyboard Percussion Publications
Instrumentation (6 players): 5.0-octave marimba, soprano saxophone, violin, guitar, acoustic bass, small hand drum

Fans of Gordon Stout's popular settings of Brazilian and Argentinian music will be pleased to see this work. This piece features the marimba as an equal partner within an ensemble, with the other instruments scored in an obbligato fashion. Despite being strongly influenced by South American folk music, all material presented is entirely original.

Instead of simply being a marimba solo with accompaniment, the composer integrates the instruments into a variety of textures. The marimba part, while idiomatic, is often set in a challenging "pianistic" style, with the left hand performing a syncopated bass line and the right hand playing double-stop offbeats. The guitar often doubles the marimbist's right hand, and the acoustic bass performs a rhythmically simplified version of the marimbist's left hand. The percussion provides a constant groove, while the soprano saxophone and violin execute the majority of the melodic material. Latter sections of the piece feature the marimba playing the melody (and occasional melodic counterpoint) with the soprano saxophone and violin.

This fun and original ensemble piece is a welcomed addition to advanced undergraduate or master's level repertoire.

—Jason Baker

Get It! **IV**
Gene Koshinski
$20.00
C. Alan Publications
Instrumentation (2 players): bassoon, cajon, and hi-hat

Are you ready to rock? Gene Koshinski has created a four-minute jam for an advanced bassoonist with solo percussion accompaniment. This one will not be welcomed at the "blue-hair" chamber music society!

The bassoon part is highly syncopated and groovy, complete with some nasty multi-phonics (sounds awesome, and fingerings are provided in the performance notes). For the proverbial "cherry-on-top," the well-trained ear will hear a quote from "The Rite of Spring." The percussionist serves as the glue that holds the work together and adds to the funky sound. The cajon techniques are easily accessible to a college-level percussionist. The program notes say that the bassoonist may perform the work as a solo, but it would not be as effective.

This is a really cool addition to the mixed-duo repertoire. It provides a fun opportunity for collaboration that may be utilized by students and professionals alike.

—T. Adam Blackstock

Six Pieces for Pedal Piano, op. 56, 58 **VI**
Robert Schumann
Arr. Randy Max
$20.00
Bachovich Music Publications
Instrumentation: timpani and piano

Schumann for timpani? As a matter of fact, yes. Schumann composed a series of studies and pieces for a piano that had pedals, similar to those on an organ. Although there are very few pianos of this construction, the pieces have survived. Randy Max was studying percussion at Juilliard and was approached by a pianist friend who wanted to perform these pieces on a recital. Thus, the pieces were scored with the timpanist performing the pedal notes. When the warm style of Schumann is augmented with timpani, the creative texture between the two is exceptional.

The publication is a combination of six pieces, titled either "Studies" or "Sketches." The writer has prepared these units, which are arrangements for using either five or seven drums, and the parts have no pedal suggestions. There is an excellent sketch of aligning the timpani in either the American style (lower drums to the left) or German style (lower drums to the right). Each piece is preceded with performance notes, which give insight on tuning. Performing on five drums will require several pitch changes. The moderate tempos allow for pedal changes that can be handled by an advanced college timpanist.

The publication comes with a CD, which would undoubtedly be a major help in preparing the pieces for performance. Unfortunately, the CD was not included with the review materials. I hope many timpanists will collaborate with a pianist and give these a try.

—George Frock

Prior Ascension for Horn and Multiple Percussion **IV**
Edited for the Malletech Love Vibe
Robert Zolnowski
$18.00
Keyboard Percussion Publications
Instrumentation (2 players): horn in F, vibraphone, large tom, congas, bongos, prayer bowl, suspended cymbal, trash (splash) cymbal, mark tree

Intending to musically represent two performers as they struggle to "tap into the musical flow of the universe," this eight-minute work contains several pleasing melodic ideas and harmonious moments of conjunction. Written in a through-composed style, several sections are scored as "free" or "aleatoric," and there are sections where performers shift from harmonic dissonance to consonance,

in an effort to guide the listener through the musical storyline. Labeled as "edited for the Malletech Love Vibe," the only difference between this edition and Robert Zolnowski's original publication by the same title is the addition of various rhythmic pedaling and effects possible on the Love Vibe—not enough of a difference to negate the original.

Even with the relatively small percussion setup at the percussionist's disposal, this work does not pack the rhythmic punch of similarly scored works by Daniel McCarthy, nor does it intend to. The ethereal mood of the music is reinforced by a steady flow of sixteenth-note based rhythms at quarter note = 100, interspersed with quarter-note and eighth-note punctuations. There are instrument shifts and permutation issues that need to be addressed by a performer, however, rhythmic and melodic responsibilities are manageable for medium-level four-mallet players. While it doesn't leave an outstanding lasting impression, the opportunity to navigate around a keyboard-oriented multiple percussion setup and collaborate with another instrumentalist make this piece worth a look.

—Joshua D. Smith

SilverWood **VI**
Raymond Helble
$58.00
Keyboard Percussion Publications
Instrumentation (2 players): flute, 5.0-octave marimba

This robust musical offering effectively combines marimba and flute for a 16-minute exploration of rich harmonic progressions and clever melodic phrases. Divided into four movements (Adagio, Scherzo, Melodia, and Tarentella), this work is thick with the kind of musical maturity you would expect from a major Raymond Helble composition: harmonic depth, logical melodic movement, and physical challenges with regard to four-mallet facility and endurance.

Marimbists will get a workout with this piece as it poses a difficulty level on par with Helble's major marimba solos, such as "Toccata Fantasy," "Preludes for Marimba," and "Grand Fantasy." Throughout the work, Helble presents passages with moving octaves in all four mallets, in addition to sections with moving melodic notes in one hand while the other hand performs single alternating strokes (all at fast tempi.)

Both musicians will be challenged with passages that contain the complexity one finds in a Bach violin sonata. Equally, each movement sounds historically accurate based on its label, which could spark interest in a music history refresher exercise. While experienced marimbists (and flute players) will have to spend a lot of time in the woodshed for this piece, the musical payoff will be worth the effort.

—Joshua D. Smith

Three Songs for Voice and Marimba **V**
Tracy Thomas
$16.00
Keyboard Percussion Publications
Instrumentation: soprano voice and 5.0-octave marimba

This eight-minute work for soprano and marimba consists of settings of three poems. The first song is "We Wear the Mask," a poem by Paul Laurence Dunbar, said to be about black suffrage and oppression, with the "We" of the title referring to the collective consciousness of the black race. Interestingly, the style description of this moderately allegro piece is *Like a Tango*—not what one might expect, but effective. The marimba sets up a tango groove in the introduction and continues with this feel throughout. The vocal part is written with a similar feel, at times in a tango rhythm and other times with more lyrical sustain. Thomas keeps the marimba part in a lower range than the vocal part. Upon listening to a recording on the composer's MySpace page, I found it to be effective scoring, offering clarity and a good balance.

The second song is "A Litany," by Phineas Fletcher. With descriptors of *Dark, blended* in the marimba introduction and *Molto espressivo* in the following chorale-style section, the marimba part doubles the soprano in the upper voice, which allows for a nice blend. As the work progresses, the marimba changes from the slow chorale style to combinations of double verticals and lateral strokes that allow the voice to soar over the marimba. The work finishes with sixteenth notes using many permutations and winds down to a final roll having diminished from *f* to *pppp*.

The third song is "Lead, Kindly Light" from the hymn text by John H. Newman. At quarter note = 80, it is the most rhythmically dense with nearly constant sixteenth notes. The part is challenging with frequent double verticals in the right hand treble clef over a low bass note played with mallet one. As with the other movements, the vocal part remains rhythmically slow and lyrical.

Each piece is unique for the marimba and has more consistency in the soprano. It is a challenging, serious work for the concert stage. It is definitely not a "closer," but would be an effective work with strategic placement on the program.

—Susan Martin Tariq

Wink **V**
Mark Ford
$35.00
Innovative Percussion
Instrumentation (2 players): 5.0-octave marimba, alto saxophone

Written for the composer's two sons, Austin and Kevin, "Wink" is a fantastic composition for saxophone and marimba. As one might expect from a Mark Ford work, the piece is scored exquisitely for the marimba. The composer describes the music as a "groovy-hip collaboration." Much of the groove element is provided through Ford's various accompaniment figures that provide a backdrop for the wandering sax melodies. The piece has three primary themes and uses solo interludes as transitional material. One of the highlights is the waltz-like section that culminates in sextuplets passed between the musicians. The composition builds to a climatic recapitulation of the opening material with the marimba providing a "rock-like" drumset-influenced accompaniment pattern.

At the time of this writing, there is a highly recommended video available on YouTube of the composer and saxophonist Ann Branford performing the work at a faculty recital at the University of North Texas in September 2011. The contemporary groove element distinguishes this piece from other popular works in this genre such as Yuyama's "Divertimento for Marimba and Alto Saxophone." "Wink" is a beautiful homage to the special connection between father and sons and a unique addition to the repertoire.

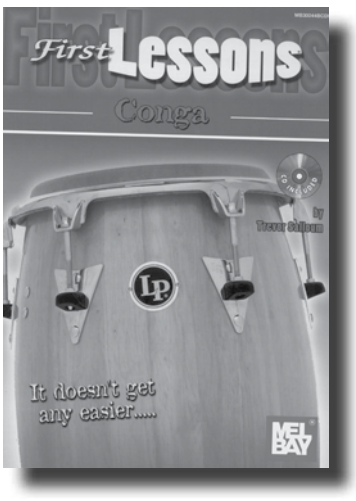
—John Willmarth

WORLD PERCUSSION METHOD

First Lessons: Conga **I–II**
Trevor Salloum
$9.99
Mel Bay

Don't judge this book by its title! The phrase "first lessons" often means that a book is watered down so much that instructors will not consider using it. However, this book contains all the essential information to get the reader playing congas today. By the end of this short book, the student will be playing styles such as the cha-cha-cha, bolero, and guaguanco.

The book packs a lot of information into its 31 pages. It references the history of the instrument as well as notation, setup, tuning, and posture. The necessary techniques are addressed through brief descriptions and photos. The book uses standard notation as well as abbreviations for the strokes such as O = open, S = Slap, etc. The accompanying CD allows the reader to imitate the sound of the strokes.



This method contains extra-large musical notation, which usually deters me from taking a book seriously. But in this case, I did not mind. In fact, the bigger notation allows for use of larger font abbreviations below the notes. This enables the reader to focus on the strokes.

One part of the notation that was very odd was the lack of "L's" to designate left-hand strokes. Even the warm-up exercises, which mainly consist of single-stroke rolls, double-stroke rolls, and paradiddles, contain only "R's." That should not present a problem for most people, but the beginner (whom the book is intended for) will most likely end up penciling in the left-hand strokes to avoid confusion.

Most of the book focuses on one drum, which allows the player to concentrate on technique. After a degree of skill has been developed, the last few pages include the second drum. This book would be great for private instructors and school band directors to have in their library. It would even work well in a university percussion methods class.

—Jeff W. Johnson

Outside the Box: A Collection of 4 Progressive Solos & 1 Duet for Cajon **III–IV**
Josh Gottry and Jonny Woodbury
$20.00
C. Alan Publications

With the ever-increasing popularity of the cajon, this book of solos and a duet will help students at any level gain a strong perspective on cajon technique and sound/rhythm possibilities. At a time when many cajon players learn by rote, using improvisation as a primary compositional tool, *Outside the Box* provides a vocabulary and notation system that codifies the sounds and techniques many of the finest cajon players have at their command.

The book contains detailed descriptions of each of the pieces. Progressive in nature, the solos range from "Pocket Full of Rocks" (utilizing a drumset "pop" approach to the cajon), to "Combinatorics," which explores the historical roots of the cajon while using a variety of contemporary percussion techniques. "Slide Rule," the duet, encompasses most of the techniques explored in the solos while focusing on foot "pitch slides." There is a detailed notation legend as well as a diagram of the cajon, which is especially useful for the foot slide zones.

Because cajon technique utilizes a number of finger-rolling techniques, the user will encounter thirty-second-note

subdivisions as early as solo 1. There are several occurrences of odd groupings, primarily quintuplets and groups of 9, as the user progresses through the solos. Odd meters such as 7/8 are fairly frequent as well. However, none of these challenges should deter even a beginning cajon enthusiast, as the solos are well written and easy to navigate.

—Mike Sekelsky

STEEL DRUM ENSEMBLE

Europa (Earth's Cry Heaven's Smile) IV

Carlos Santana and Tom Coster
Arr. Patrick Moore
$18.99
Alfred
Instrumentation (7 players): lead pan, double tenor, double second, cello/guitar, bass pan, bass guitar, drumset

This classic Santana instrumental rock ballad has been arranged for steel band. Arranger Patrick Moore has made the instrumentation flexible to accommodate a variety of performance configurations. The piece can be played with various bass configurations (a bass guitar part is included) and double tenor options (identical to the lead part so can be included or left out).

Groups who play this arrangement will need to have strong reading skills throughout the ensemble as there are a lot of non-repetitive syncopated figures and tricky mixtures of duple and triple rhythms. The accompaniment parts vary quite a bit throughout the arrangement, even when the chord progression would have allowed for some repetition. The result is a consistent degree of difficulty throughout the parts that could make it harder to distribute among a group of players with varying skill levels. The bass part contains some busy writing at times which, while effective in the electric bass voice, may sound muddy and unclear in the range written on pans.

The notation is convoluted and inconsistent at times. The use of uncommon rest patterns such as a separate eighth and sixteenth, rather than a dotted eighth, makes it more difficult to read. At other times, patterns of two eighth notes are written as an eighth, sixteenth, and sixteenth rest. The result is parts that are harder to read than they should be, which will inevitably result in wasted rehearsal time.

I would not call this a grade 3/medium difficulty arrangement as advertised. The lack of repetition in the accompaniment parts and the difficulty of the rhythmic content would make it cumbersome and time consuming to learn, especially for most high school groups or bands with inexperienced readers. It would be more approachable to college ensembles or small groups where the lead player could interpret the melody in an improvisatory fashion, similar to the approach of Santana himself.

—John Willmarth

DRUMSET

Classic Rock Drums, Volume 1 II–III

Various
$14.99
Alfred

This book/CD-ROM play-along package brought a smile to my face. Why? I played the disc and actually heard vocals (lead and background)! Strong readers do not need to hear lyrics to keep track of the song form, but many younger students will benefit from hearing the words. I often recommend play-alongs to students, only to have them disappointed when the most recognizable parts of the song, the vocals, are missing.

Another aspect that sets this play-along apart from others is the lesson content. Most song-oriented books just give you a chart and a CD. In this book, each chart is preceded by an explanation of the drum parts. The student can practice the basic patterns and fills separately before trying the entire song. This section is also included on the CD-ROM.

Speaking of the CD-ROM, the included software features a virtual mixing board, allowing the student to adjust the volume of any instrument. At first, I thought the mixer might be a little superfluous, but after experimenting with it, I could see the benefits. One can isolate the drum track for close examination, or practice "locking in" with just the bass player. The software also allows the user to slow the tempo without changing the pitch, which is of great benefit to a beginning drummer.

The notation in the book features drums on one staff with vocals on another staff. The vocal parts are also included on the CD-ROM, but it would be nice to have the drum parts (without the extra vocal staff) available there, too. Companion books are also available for guitar, bass, and keyboards, making it perfect for summer rock camps or small groups of private students coordinating songs for recitals.

—Jeff W. Johnson

Drumset Coordination: A Method for Developing Complete Independence III–V

Blake Paulson
$19.99
Hal Leonard

This book presents a strict formula for developing coordination. The approach is very analytical, utilizing the same patterns over and over with only slight changes on each page. For example, in the first section, the reader is to choose one of two hi-hat patterns and one of 24 bass drum patterns. The author then supplies a ride cymbal pattern, completing the ostinato, which is then played against 38 measures of snare drum reading. That theme is then repeated on each of the 24 sections of Chapter 1 with only one measure changing each time—the ride cymbal pattern. I wondered why each page is printed almost verbatim when only one measure changes. I assume it's because of the checkboxes. The reader can check off the various bass drum ostinatos after completion.

At first, the coordination is basically three limbs, with the fourth limb (hi-hat) being almost an afterthought. The bass, snare, and ride cymbal each have numerous combinations, while the hi-hat is always playing one of two patterns (all four quarter notes or beats 2 and 4). After completing the first chapter, one is encouraged to go back and experiment with 21 other hi-hat rhythms and six vocal rhythms.

The second and third chapters are similar in formula to the first. The second chapter features triplet-based patterns while the third chapter focuses on Latin and Brazilian coordination. I find this to be the most useful section of the book, with ostinatos and reading material based on the bossa nova, samba, tumbao, and clave.

With the exception of the Latin section, this is not a groove-based, *New Breed*-style coordination book. It is also not as extreme as coordination offerings from artists like Marco Minnemann. It is somewhere in between, which sets it apart from other coordination books. Drummers that are methodical, disciplined, and extremely patient in their practice routine will be interested in this book.

—Jeff W. Johnson

Footwork – Developing 6-Way Independence VI

John Toomey
$19.99
Drums Upfront

For those of us struggling with 4-way independence, the idea that there is such a thing as 6-way independence may seem intimidating. Well, John Toomey makes it look easy on his video, *Footwork*. He also makes it sound amazingly musical and practical.

Toomey achieves 6-way independence by playing two pedals with each foot; in fact, he makes use of three pedals with his left foot! But his technique does not involve simply moving each foot back and forth between pedals in the conventional sense. Toomey has managed to perfect a technique that utilizes different parts of the foot so that each foot is literally playing two pedals to produce intricate polyrhythmic grooves. He does this by playing barefoot, using the ball, heel, and even the middle of his foot to play more than one pedal simultaneously.

The drumset Toomey uses on the video has him playing three pedals with his left foot: from left to right, a woodblock pedal, hi-hat pedal, and his left double bass drum pedal. The two right-foot pedals from right to left are a cowbell pedal and his right double bass drum pedal. The rest of the set is mostly a conventional rock setup. He opens the video with two "prepared solos" that utilize his multiple pedal techniques. These show the musical potential of 6-way independence and will be inspiring to anyone interested in learning this approach.

The video presents specific exercises Toomey has developed for effectively playing two pedals with one foot. These include various combinations using the ball of the foot on one pedal and the heel on the other. For example, he is able to play the hi-hat and woodblock together and in combined independent patterns with his left foot. He can apply the same techniques to play bass drum and cowbell with his right foot. All of the exercises are presented in a logical sequence and are explained and demonstrated well. The exercises could be thought of and practiced as "foot rudiments" that must be mastered to be able to play this way.

The video includes an interesting and informative interview/discussion between Toomey and Johnny Rabb. Here Toomey talks about his informative years and his drumming career. In addition, there are improvised drum solos and some in-studio play-alongs with various bands.

This inspirational video will motivate any drummer, regardless of whether he or she wants to develop this specific technique or not. Toomey is a musician who had an original idea and was willing to work to bring it to fruition. That should motivate us all.

—Tom Morgan

Joe McCarthy's Afro-Cuban Big Band Play-Along Series Volume II: Groove Development and Chart Interpretation IV–VI

Joe McCarthy
$19.99
Alfred

This second installment in the Afro Cuban play-along series features three pieces from the ensemble Afro Bop Alliance. Only three? Well, these three tunes require an extensive amount of work. They are not your standard big band sight-reading charts. Nor are they your average Latin charts. These pieces are extremely challenging, yet completely musical.

McCarthy uses the charts as a vehicle to address topics such as style, clave, meter, and duple/triple time feels. Most examples on the DVD pertain directly to the charts. He thoroughly explains concepts such as orchestrating rhythms

from the melody on the entire set.

Also included is a section entitled "Stylistic Coordination," which challenges your independence while remaining both in groove and in clave. Typically, coordination exercises are not very exciting. But watching McCarthy orchestrate permutations with such musicality will motivate anyone to dust off their cowbell and get to work. This section alone is worth the price of the DVD.

The DVD utilizes multiple camera angles: one overhead shot on top of the screen and three other views spanning the bottom of the screen. Equally as impressive as the video work is the amazing audio. Afro Bop Alliance is one of the top Latin big bands today. The DVD also includes charts for each tune as well as transcriptions and play-alongs. This book requires practice, but it will surely yield great results.

—Jeff W. Johnson

Modern Drum Set Stickings **II–IV**
Swiss Chris
$14.99
Cherry Lane

This is much more than another sticking workbook. While the material ultimately focuses on several sticking matrices, there is also an abundance of practical and unique information for drummers at almost any playing level. The accompanying CD contains interesting demonstrations of the concepts in the book, all done in an accessible, modern style.

The beginning sections briefly cover the mental and physical aspects of drumming. The global philosophy of Swiss Chris's approach is that "if you can sing it, you can play it." To be able to vocalize rhythm patterns, Chris provides both traditional approaches to counting basic rhythms and a BeatBox Ebonics method. The BeatBox sounds are used to "say" the rhythm patterns in tempo, before "playing" them at the drumset. The accompanying CD includes demonstrations of all of the BeatBox syllables.

Further into the book, the user will find several brief, but very useful, pages covering topics such as drumset orchestration (various timbre and visual suggestions), dynamics (a chart with definitions), and resolution points (strong accents used to resolve musical phrases). From this point on, the focus centers on sticking patterns (matrices) and how to apply these to drumset grooves. The grooves include suggestions for ghost-note application and additional accent concepts. The final section of the book includes a helpful listing of drummers and the artist they have accompanied, concluding with a list of additional suggested drumset method books.

Modern Drum Set Stickings will be useful to many students and teachers as a drumset study supplement. The concepts are unique, progressive, and well organized.

—Michael Sekelsky

Odd Feelings **III–IV**
Massimo Russo with Dom Famularo
$14.99
Wizdom Media

Massimo Russo defines odd meters as "the ones that we don't encounter very often." The concept of developing odd feelings, or becoming comfortable with meters that are less common, is presented in an easy-to-follow, progressive sequence. The accompanying disc includes mp3 demos and play-alongs, as well as simple video demonstrations of the grooves.

The concept description at the beginning of the book is thorough. A notation guide indicates the use of a small drumkit (most of the book is playable on hi-hat, snare, and kick drum). Massimo structured the book very thoughtfully from a pedagogical standpoint, beginning with quarter-note denominators. These are the simplest for developing the odd feelings described in the preface (3/4, 5/4, 7/4, etc.). Eighth-note and sixteenth-note denominators follow, each concluding with a numerator of 11.

This is not a book about fills, so the material is limited to grooves. Toward the end of the book, there are eight play-along charts that are brief, but excellent for applying the grooves studied in the previous pages. The mp3 examples include versions with and without drums. Massimo concludes with a resource page of additional odd-metered books, recommended DVDs, and a short list of suggested listening with albums and bands indicated.

This method is recommended for anyone desiring to begin or improve the study of odd meters—drumset players and concert players alike. Users will find an easy-to-navigate, progressive approach to odd meter basics, with an abundance of excellent supporting media.

—Mike Sekelsky

RECORDINGS

Armadillo
Robyn Schulkowsky
New World Records

Composer/percussionist Robyn Schulkowsky is perhaps best known in New Music circles and has premiered or recorded some of the most important percussion works of the 20th and 21st centuries, including composers such as Stockhausen, Wolff, Cage, Feldman, and Xenakis.

Her latest offering is a recording of her original composition, "Armadillo," a large-scale work in four sections. It features the percussion trio of Schulkowsky, Fredy Studer, and Joey Baron. The title refers to a dance described in the ancient Mayan text *Popul Vuh*, an account of the creation and history of gods and, eventually, human beings.

The music is almost entirely comprised of various drums that generally give it a "tribal feel." The composition gracefully shifts through different grooves and moods while being unified by an improvisational feel within the large-scale framework. The development occurs through the interaction of the three musicians as they create ever-changing textures and a diverse color palette. The quality of the recording is excellent and the instruments sound crisp and vibrant.

I recommend the recording to musicians interested in contemporary chamber and improvised music. Jazz drummers or other musicians familiar with Baron's work will enjoy hearing him in this format.

—John Willmarth

Dreams Nightmares and Improvisations
Chad Wackerman
Self-released

Chad Wackerman's fifth album as a leader features major improvisation collaborations with Allan Holdsworth (guitar), Jimmy Johnson (bass), and Jim Cox (keyboard). Over the past three decades, he has had a musical relationship with all of these players since the releases of *Forty Reasons* (1991) and *The View* (1993), and I am glad they have reunited for another CD. The album is fresh, inventive, and captures brilliant musical performances by all of the performers.

The album begins mysteriously with a piece for crotales, gongs, temple bowls, and drumset (played with brushes) entitled "Glass Lullaby." The multi-layered piece acts as a palate cleanser and leads into the heavy grooving fusion tune "A New Day" featuring Holdsworth on the SynthAxe. Other highlights on the album are the previously released "The Fifth" (from the 2010 release *Blues for Tony* [Williams]), the unaccompanied drum solo track "Rapid Eye Movement," and the funky "Brain Funk" that features the pocket playing of Wackerman and Cox.

My only negative comment about the album, and it isn't even a bad thing, is that it feels like more of an Allan Holdsworth solo CD, since he is featured on almost every track. I appreciate the use of the various synth instruments, but it does give the album a "dated" sound.

The interplay between all of the players is often magical and highly entertaining. Wackerman's playing is tasty, grooving, and energetic, and it doesn't overshadow the other amazing musicians. This CD has earned a spot on my smart phone's top playlist.

—Dave Gerhart

Early Alchemy
Sergio Armaroli
Dodicilune

Italian percussionist Sergio Armaroli has a broad range of experience and interest, including orchestral music, opera, contemporary solo and chamber music, electronics, jazz vibraphone, jazz drums, and Afro-Cuban percussion. He is also a composer, an installation artist, a fine art painter, and a published poet. Recorded in 2007, this CD features Armaroli in free improvisations for solo marimba (and, on one track, bass drum). The disc is on the short side, with only 39 minutes of music: many of the 12 tracks are under three minutes, with only three of greater length. The recording quality is good, although the right-hand mallets are a bit bright at times. In many cases, I found the titles given to the improvisations and the underlying philosophy, as expressed in Armaroli's liner quote and website, to be more thought provoking than the music itself.

—William Moersch

Glass Jungle
Andrew Beall
BMP Records

The title track of this CD is the first piece on the recording and definitely worth the listen. Very energetic with lots of interesting sounds, you'll want to listen to it again just to catch everything you missed the first time. This is Andrew Beall's second CD and marks his ten-year anniversary of living in New York City. The eclectic tunes on the recording stem from different environments surrounding him in the city, beginning with the wild "Glass Jungle." For more information on this piece, see my review in this issue under Percussion Ensemble works.

The next tune on the CD that I'm sure will be one of the most downloaded is "Rancho Jubilee" (score also reviewed in this issue under Percussion Ensemble). This cajon trio is super fun to play and listen to, but I missed seeing the visual aspect of this very entertaining piece. Definitely check out the LP music video on YouTube to see Beall play this with a great trio near the George Washington Bridge!

The rest of the pieces on the disc include the marimba in solo form or with cello. The solo marimba arrangements definitely sound like Beall. He has an affinity for the "pop" sound, and each arrangement contains his unique flavor. The "Canon in D" starts out beautifully, but you'd need the largest wedding party in the history of weddings to play the entire arrangement.

I was interested to hear a different version of his "Song for 'Almah." This time scored for cello instead of voice, the change was slightly disappointing. Perhaps I'm just used to the vocal version, but if you don't know the work, I highly recommend listening to the original on

his first disc, *Deliverance*. It's a great piece for those interested in marimba/soprano duos. If you are looking for marimba/cello works, the third movement of this newer version is the best.

Any full-hour recording represents significant work and effort, and I applaud Beall for doing it not only once, but twice. *Glass Jungle* definitely has some treasures on it, and I'm sure others will think the same.

—*Julia Gaines*

Iconicities
Chris Brown
New World Records

This disc contains three compositions, each exceeding 15 minutes, which challenge the listener with highly thought-out material. Scored for percussion and live electronics, the pieces are described perfectly by composer Chris Brown: "All three of these pieces are through composed using simple processes applied to both the sounds of the instruments and their realtime electronic transformations. The players synchronize exactly with the rhythms produced by these transformations, and together the acoustic and electronic layers of sound create closely interwoven textures that evolve into more complex forms." The digital elements are treated as an equal instrumental voice in these works, rather than as accompaniment. Brown fuses the acoustic and electronic properties brilliantly in each of the contained selections.

The first track uses the form of a stupa, a dome-like structure, as a source of inspiration. This slow, evolving work begins with the vibraphone and piano emulating a gong with a series of chords. According to the composer the "series of four octatonic chords whose notes are shared between the instruments gradually expand into upward sweeping melodies." The interwoven electronic material eventually becomes a drone, while the melodic interplay between the piano and vibraphone becomes sparse to conclude.

Written for a series of flat gongs, performed by a percussion quartet and live computer processing, "Gangsa" is my favorite selection on this disc. This work was composed as a "single oscillation, that of slow acceleration, faster stasis, followed by a mirror deceleration." The material opens with spatial, seemingly improvisatory, entrances. Rhythmic activity increases as the work progresses and a sense of regular pulse is apparent. The timbral blend of the gong and electronics on this track is very pleasing. The balance between the instruments is handled extremely well by the ensemble and at times could be interpreted as one performer executing a difficult multiple percussion part.

"Iceberg" evokes incredible imagery that any listener will immediately associate with the title. Brown wisely selects metallic instruments, crotales, glockenspiel, and hi-hat, to portray crystalized, icy surfaces. The effects created through computer-controlled analog electronics and digital delay make the instruments sound like they are constantly being dipped into water.

If you are looking for clear, accessible melodic ideas, this disc may not be for you. However, this recording will add variety to anyone's collection. The detailed liner notes are very insightful. I pick up new material and ideas every time I revisit the recording.

—*Darin Olson*

Lush
Joe Clark Big Band featuring Jeff Hamilton
Jazzed Media

With an ensemble of some of Chicago's foremost players, anchored by the superb drumming of Jeff Hamilton, this is a "must own" CD for any big band enthusiast. The ensemble explores styles ranging from straight-ahead and bossa to ballad, with moments of subtlety contrasted with in-your-face shout sections. Joe Clark is the composer or arranger for every selection, which includes jazz standards, original compositions, and a Jeff Hamilton tune, "Samba de Martelo." The variety of styles, solos, and grooves results in a well-paced listening experience. Clark's writing/arranging style is not shy of section and ensemble punches. At the same time, there are arranging references that remind me of Duke Ellington, Gil Evans, and Thad Jones.

As expected, Hamilton's drumming is sensitive and musical. He leaves you with the sense that there could be no better choice for the grooves, set-ups, and fills that explore a wide range of timbres and dynamics. Hamilton's soloing engages the listener throughout.

This is a highly recommended CD for all big band drummers interested in studying the art of ensemble drumming by a true master. At the same time, the variety of styles, solos, and arrangements will appeal to a wide demographic of jazz listeners.

—*Michael Sekelsky*

Pintado de Azul – Tango
Stefano Del Sole
BMP Records

In this 37-minute recording, vibraphonist Stefano Del Sole and pianist Paolo Vianello perform Del Sole's ten tangos for vibraphone and piano (reviewed elsewhere in this issue). The titles include "Tango!" "5 Agosto 2009," "20080714," "Ancora tango," "El tiempo de mirar," "Obsesion," "Tango del Vento," "Tango III," "Terron Tango," and "Ultimo Tango." The pieces range from roughly three to five minutes. Del Sole's passion for bringing tango to the vibraphone is evident through his words on the liner notes: "These Tango Nuevo compositions would be a contribution to the knowledge and experimentation that every musician should realize in his musical life."

In this vibraphone and piano duo "experimentation," I found the sound to be somewhat thin, academic sounding, and often lacking the warmth that one associates with tango in general. The vibraphone solos are linear with very little harmonization. The musicians play with great clarity and precision. Some compositions offer more lyricism and dynamic contrast than others. I found myself more than once thinking, "Did I already hear this tune?" That being said, the recording provides a fine professional sound source for the student that is learning one or more of the works from the collection and studying the style of tango.

Recordings of four of the works appear on the composer's website (http://www.stefanodelsole.com/eng/music.html) in the form of a quartet that is part of Del Sole's *Nuevo Tango Project*. I find his works much more appealing in this format and hope that more recordings like this are available in the future.

—*Susan Martin Tariq*

Simple Songs
Doug Perkins
New Focus Recordings

There's value in not taking yourself or "serious" music *too* seriously. While there's nothing humorous about the music on Doug Perkins's solo percussion album—music by David Lang, Michael Gordon, Tristan Perich, Nathan Davis, and Beau Sievers—the album itself is disarming and approachable. Pretentious liner notes are nowhere to be found. Instead, there is a laugh-out-loud-funny comic book! The story begins when a super hero, Phenomenal Phellow, is unable to stop a gang of Janissaries (get out your James Blades book, kiddos) from laying waste to the fair city. Eventually, a hippie-like-goatee-sporting-Tshirt-and-beanie-wearing drummer, who subsequently introduces each work from the album, halts the Janissaries—unfortunately, not before they have nearly destroyed all of his instruments. Not to worry, our hero is on the case: a few glockenspiel bits, a coffee can, and a nasty piece of discarded metal…Voilá! Lang's "Unchained Melody." I won't give away the ending, but know there's a little more to the story.

Now for the music: If you have nostalgia for slightly crunchy 8-bit Atari and Nintendo music from the 1980s, you will love Tristan Perich's work. While there isn't a lot for the percussionist to do, the blend of vibes and electronics is satisfying. By far the most personal work is "Simple Songs of Birth and Return" by Nathan Davis for mbira and electronics. Commissioned by Perkins, the first movement, "A Tale Begun," celebrates the birth of Perkins's first child. The Zimbabwean mbira, while unassuming, is a magical instrument with infinite voice and depth, especially when it is recorded as it is on this album.

Perkins displays a repertoire here that works for his sensibilities and interests. From an audience's perspective, there is nothing too challenging about the music, and there is plenty of variety.

—*John Lane*

Strange Paths
Justin DeHart
Innova Recordings

Old friends and new favorites: Justin DeHart pairs expressive, meticulous, and sonically luxurious versions of classic solo percussion works—"Psappha" by Xenakis, "Bone Alphabet" by Brian Ferneyhough—with Bang on a Can co-founder Michael Gordon's "XY" and a new solo vibraphone work by Stuart Saunders Smith, "They Looked Like Strangers." DeHart, with over 50 recording credits (including a Grammy-nominated recording with his percussion quartet, Los Angeles Percussion Quartet) is clearly no stranger to a recording studio.

"XY" by Michael Gordon is slowly becoming the most recorded percussion work of the year. Why? Promotion and (over) availability? It's easier to schlep? I can't figure it out. While DeHart's version almost wins me over (the playing is fabulous), Gordon reduces percussion to polyrhythms and waves of sound. This apparently really appeals to my cat, but not so much to my own percussive sensibilities.

Now, compare this with the exact polar opposite (also exquisitely performed): Brian Ferneyhough's "Bone Alphabet." As DeHart states in the liner notes, "There are polyrhythms composed inside of polyrhythms composed inside of more polyrhythms, and often more black ink present than glimpses of white paper… One needs to devote a considerable amount of time and energy to make choices about sounds, choreography, memory, endurance, and interpretation. Therefore, every realization of this piece offers insight into the unique solutions of the performer." Ah, finally, the percussionist's art! DeHart's work is a shining example of a brilliant realization: his palette of sounds and intricate weaving of lines is mesmerizing.

The album closes with a highly expressive and lengthy work, "They Looked Like Strangers," by the ever-enigmatic Stuart Saunders Smith. It is, perhaps, the most personal work on the album. The breathy, undulating, and unpredictable flowing of dissonant harmonies and rhythms in Smith's music is fully formed and realized here. It comes full circle to the idea that the right music, in the hands of the right performer, can be a powerful vehicle for expression.

—John Lane

Super Marimba III
Payton MacDonald
Self-released

Could this be the first solo-marimba concept album? Perhaps. Payton MacDonald appears as a pseudo Jimi Hendrix of the marimba here, blasting the ears via an array of distortion pedals, looping pedals, and other "effects" to create what he calls a "Super Marimba." MacDonald notes that all of the effects can be reproduced live, boasting that this album was done in one take with no editing.

Each track is dedicated to an individual: "for Jessica," "for Michael," "for Shawn," etc. However, MacDonald suggests the intent is for the album to be experienced as one extended composition. MacDonald describes his Super Marimba work as "the nexus point of all my artistic activity… jazz, classical, Hindustani music, and whatever else may be in my head at the moment."

Rooted in a minimal musical language, it is clear that MacDonald has an affinity for loops, drones, static harmonies (diatonic noodling), and grooves. I was surprised to find some of the sounds to be rather raw and noisy. Several tracks prominently feature a distortion of the marimba sound similar to a "crunchy" rock guitar sound. Frankly, although I am not opposed to noisy music, these particular sounds wore on me.

While it is not destined (nor designed) to be an iconic concept album (like Pink Floyd's *Dark Side of the Moon*), perhaps it does deliver what MacDonald suggests in the liner notes: an album for a long flight or car ride.

—John Lane

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Philip McNamara
180 The Beeches
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United Kingdom
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Established in 2006, Dream Cymbals and Gongs, Inc. of Toronto, Ontario, Canada import their specially designed and developed instruments in partnership with traditional master gong makers from the Wuhan province of China. The company relies on the ancient heritage of traditional gong making from that region which has existed for over 2000 years.

The Feng (pronounced FUNG) gong, known in the West as a "Wind Gong," derives its name from the type of sound produced when struck. Unlike a traditional Chau gong (or tam-tam), the Feng gong speaks very quickly then immediately decays. It has a deep fundamental tone and a complex timbre with significant white noise, and comes in a wide range of sizes, anywhere from 6 to 60 inches. By design, it has a thick center dot, which gently bows to the outside edge. The edge is not bent backwards, as compared with a traditional Chau gong. The sound is often described as a rush of wind or wave of water. (Hear an audio recording of the Dream Feng gong by accessing the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx.

The gong-making process begins with specially mixed metal alloy, which is heated to a liquid, poured into a thick disk shape, and allowed to age. At the appropriate time, a disk is then reheated to the correct temperature and flattened, first by machine, then by hand, to create the center dot and basic shape of the gong. The instrument is "fine tuned" to have many overtones by hand-hammering in circular patterns around the face of the gong, as well as a pattern of lines radiating from the center, using several different sized and shaped hammers. The instrument is then set aside to be cooled and further aged.

When appropriately aged, the gong is re-heated and quickly dropped into water to be tempered, which causes the instrument to no longer be brittle. A final shaping of the metal with hammers takes place, and then the dark outer crust is lathed away from both the front and back of the Feng gong, exposing a brilliant bronze color.

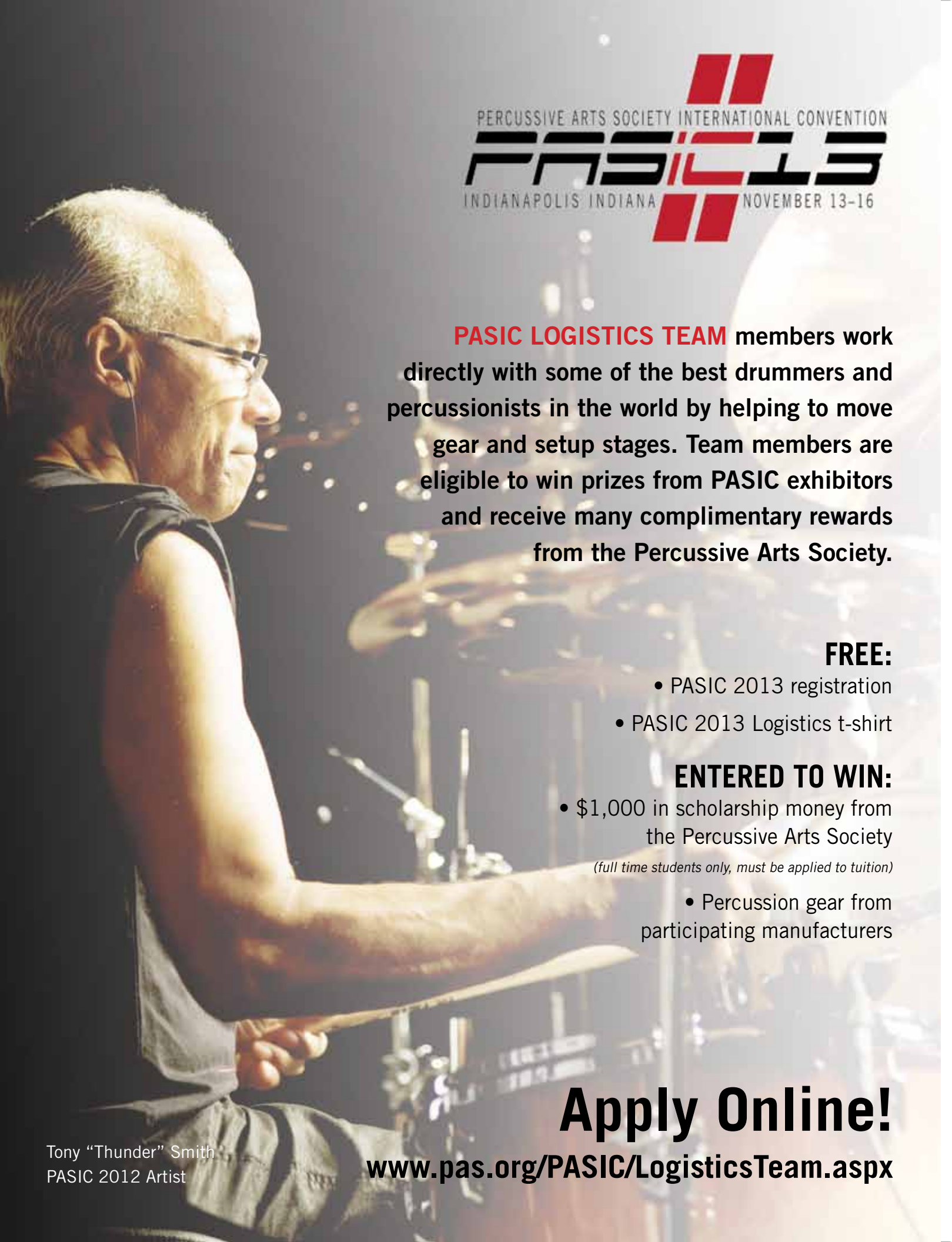
—James A. Strain, PAS Historian, and Otice C. Sircy, PAS Museum Curator and Librarian

Molten metal is poured into a raw disk shape.

Gong disks aging at the Dream factory in China.

Initial machine-hammering of a gong at the factory.

Detail of gong showing the company logo. Note the circular lathe marks, as well as the radial hammered lines.



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