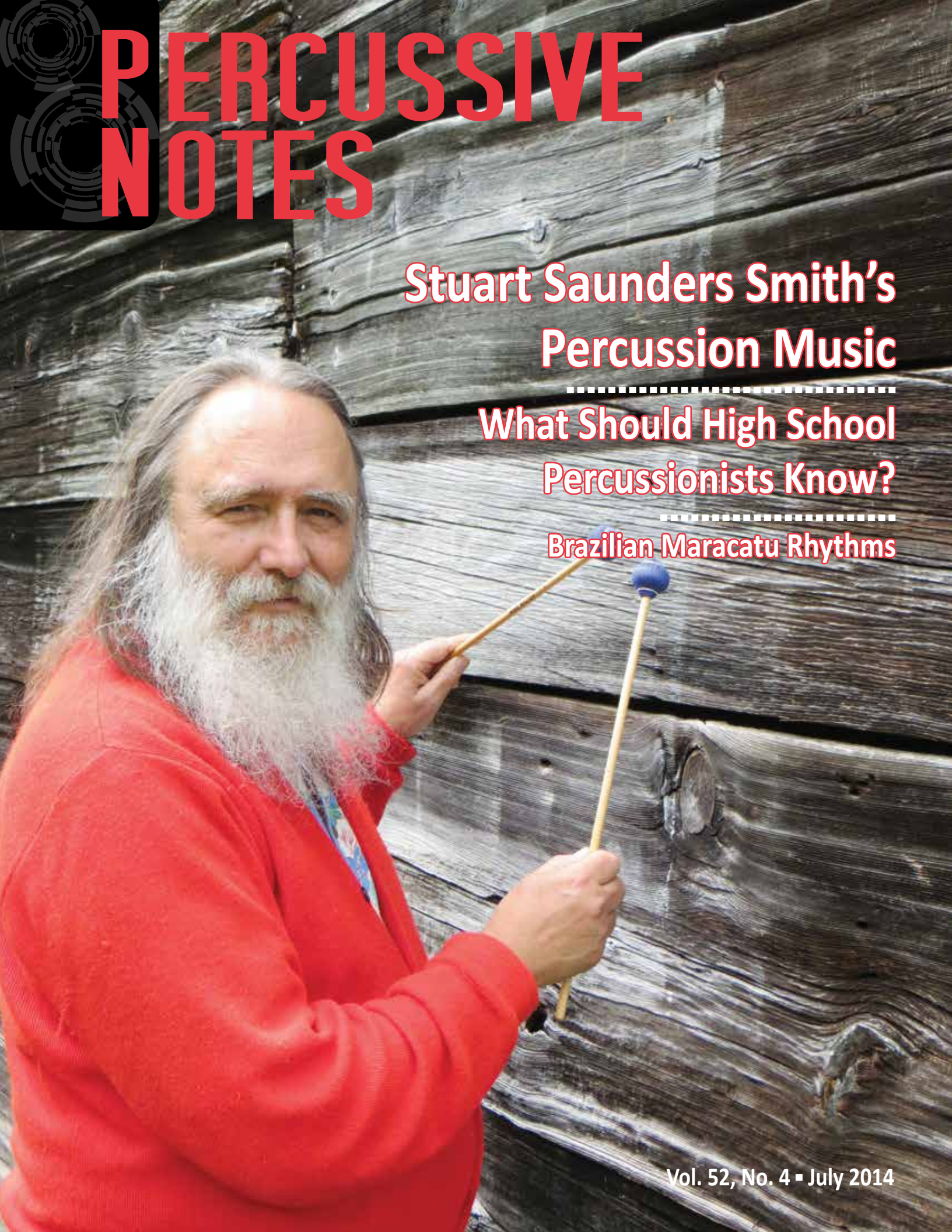
PERCUSSIVE NOTES



Stuart Saunders Smith's Percussion Music

What Should High School Percussionists Know?

Brazilian Maracatu Rhythms

Vol. 52, No. 4 ▪ July 2014

DRUMset:
Driving the Beat of American Music

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FROM THE PRESIDENT

Summer Vacation? Not at the PAS Office

By John R. Beck

As PAS members read this message, many are enjoying some time away from regular teaching, studying, or have just finished symphony seasons. Summer in the northern hemisphere means time to recharge, getting to that creative project, or simply some needed time away from the intensity of weekly performing and teaching. At the PAS office the summer months see an increase in activity as planning for PASIC moves into full swing and summer vacation visitors begin to arrive at the Rhythm! Discovery Center. Below are some updates on recent PAS activity.

PASIC '14

I recently returned from Budapest where I attended the 30th Anniversary concert of the Amadina Percussion Group with special guest Bob Becker. It was a real treat to hear performers from two of the most influential chamber percussion groups celebrating on stage together. We are very pleased that Amadinda will be traveling from Hungary to share their music with the PASIC audience. Other confirmed artists are being announced weekly on the website and through social media. Amadinda Percussion Group: http://youtu.be/ghBkYJhzplg.

RHYTHM! DISCOVERY CENTER

April and May saw the largest number of visitors since we opened our doors in 2009. The *DRUMset* exhibit continues to be very popular, and we are busy planning a new exhibit highlighting the role of drummers in the military that coincides with the sesquicentennial of the Civil War and the 70th anniversary of D-Day in World War II. Scheduled to open November 1, we have adapted a statement from our second PAS President, Gordon Peters, and titled the exhibit *No Drummers, No Direction: A Historical Overview of Military Drums & Drumming.*

A video archive of historically significant drums and music will be part of this exhibit.

Thirty one of our Hall of Fame members served in the military at some point in their careers, and those young people currently out on the DCI tour are part of the long tradition of rudimental drumming that grew from VFW and American Legion competitions to the founding of Drum Corps International in 1972. If current PAS members would like to have

Jim Smith and Peter Emerick (fife) perform "Three Camps" and the "Slow Scotch" using a snare drum that was played in 1863 at the Battle of Gettysburg. Video: https://www.youtube.com/watch?v=jkCtDdFKokI

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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their names included in the published military band honor role for this exhibit, please send your name, and the name of the service band in which you performed, to jrbeckpas@gmail.com.

As with *DRUMset: Driving the Beat of American Popular Music,* sponsorship opportunities are available. Rhythm! Discovery Center and the Percussive Arts Society welcome you to become a part of this historical and commemorative exhibit by becoming a named sponsor. By sponsoring *No Drummers, No Direction* you and/or your company will have prime visibility throughout Central Indiana and the percussion world. Donations of any dollar amount will be greatly appreciated and go directly towards making this important exhibit a reality. All donations are 100 percent tax deductible, and you will receive a donation letter for your records.

To make a donation online, visit: http://rhythmdiscoverycenter.org/no-drummers-no-direction-a-historical-overview-of-military-drums-drumming/. If you do not wish to make your contribution online, please contact Matthew Altizer by phone at (317) 974-4488.

CAN'T MAKE IT TO INDIANAPOLIS FOR THE PARTY IN NOVEMBER?

If you have been unable visit the Rhythm! Discovery Center in person, our exhibits and many of the instruments and documents from the collection can be viewed on the PAS website. The June issue of *Rhythm! Scene* showcased *DRUMset* and included a video interview and demonstration by board member Ndugu Chancler playing his drums heard on countless recordings, including Michael Jackson's *Thriller* album. The *Rhythm!* website also has a "Conversation with the Curator" video tour of the Leedy exhibit in addition to photos of the instrument collection.

If your summer travel plans take you through the Midwest, please stop by and say hello. The PAS staff enjoys having percussionists visit for research and discovery, or to socialize and play some instruments. What other instrument museum encourages visitors to grab a drum or pick up a shaker and start jamming?

Ndugu Chancler visited R!DC during PASIC 2013.
https://vimeo.com/95786937

Leedy: Drums from the Circle City: Conversation with the curator.
http://rhythmdiscoverycenter.org/drums-from-the-circle-city/

DO YOU WISH TO HONOR SOMEONE WHO HAS HAD AN IMPACT ON YOUR CAREER OR THE WORLD OF PERCUSSION?

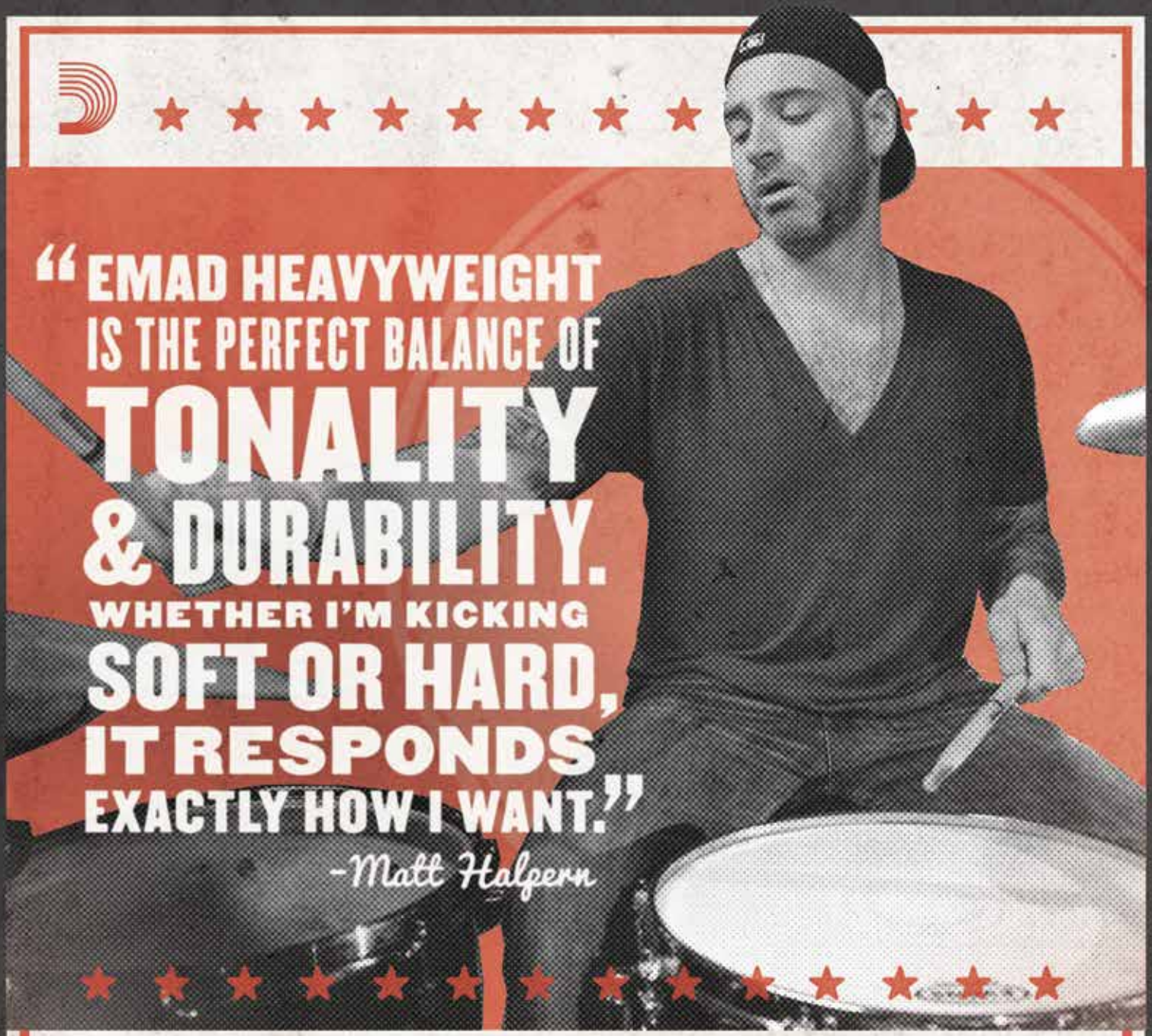
Nomination deadlines are approaching for the Lifetime Achievement in Education Award and the 2015 Hall of Fame. Any PAS member may nominate people for these awards.

Our 2014 Hall of Fame inductees have just been announced. Art Blakey, Steven Schick, and Glenn Velez were elected by the Board of Advisors from a slate of candidates selected by the Council of Past Presidents during PASIC 2013. If you wish to nominate someone for consideration for the 2015 Hall of Fame, the deadline is September 1. Information is available at the following address on pas.org: http://www.pas.org/experience/halloffame.aspx#nomination.

Nomination information for the Lifetime Achievement in Education Award is available at the following address on pas.org with a deadline of August 1: http://www.pas.org/experience/awards.aspx. Nominees for both awards remain active for three years.

I wish you a safe, enjoyable, and musical summer. **PN**

★ ★ ★ ★ ★ FITS LIKE A GLOVE. PLAYS LIKE A CHAMP. ★ ★ ★ ★ ★



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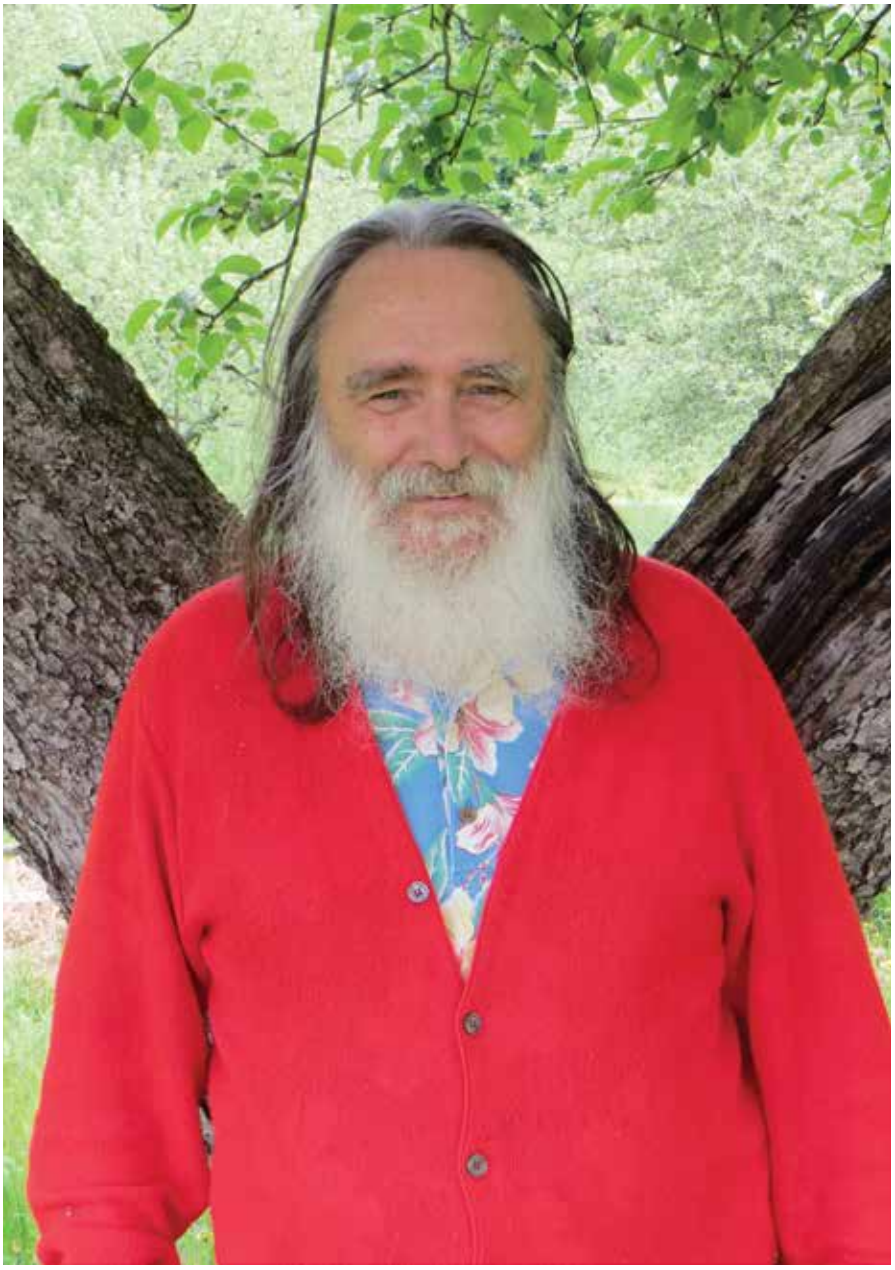
Amidst the Noise: Stuart Saunders Smith's Percussion Music

By Jeremy Muller

Current percussion literature showcases a wide range of styles by composers of varying contribution. Among the arsenal of percussion music available, one must recognize Stuart Saunders Smith's contributions. His voice is unique and discernible, and he is considered by many as one of the most important percussion composers alive today.



Smith's musical contributions can be divided into five distinct genres: rhythmic intricacy, musical theatre, musical portraits, music of mobiles/coexistence, and trans-media. His music of rhythmic intricacy typically does not offer new or unusual challenges in learning new musical symbols; however, it often contains broken polyrhythms, presenting challenges for learning a new musical language. The performer must be willing to navigate a labyrinth of rhythms that do not present a conventional way of execution.

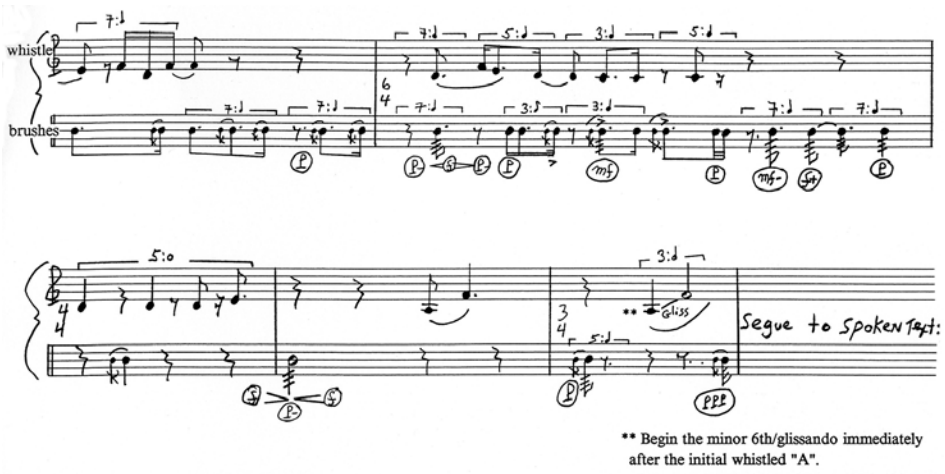
In his theater music, Smith explores the corporeality of percussion performance to acting. In "Songs I–IX," "Tunnels," and "…And Points North" he has added instruments/props, staging, movement, and other musical parts to elevate speech to something reminiscent of theater. These three pieces are for a single performer, often having to embrace multiple character personalities within a short time span. Smith's musical portraits intend to capture the spirit of family members in the form of a sound portrait (see Examples 1 and 2).

Mobiles and music of coexistence, often called "open-form" compositions, stem from the visual arts of the 1930s.[1] Mobiles are short, singly notated ideas that are used at the performers' discretion but are provided by the composer. The form of the work is only constructed during performance; so a collaboration arises while using this "cut-and-paste" process of music making. A piece like "The Narrow Path" (see Example 3) certainly falls into "music of coexistence." This exposes the human condition; it creates a relational bond between the musicians while still giving them freedom to be autonomous. The musicians will each have different levels of loyalty to the bond or autonomy, and that friction demonstrates the human psyche.

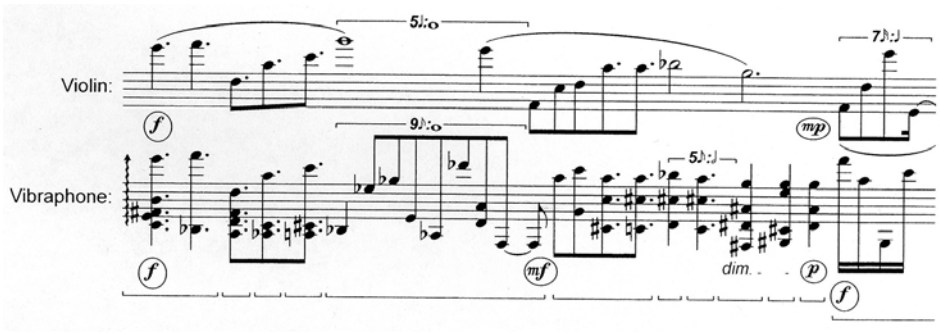
Trans-media works are not percussion-specific, but can certainly extend on the performance practices and idioms of contemporary percussion performance. The work here is in performance art shared among many different forms. It is an exploration in democratizing all art forms.

I have enjoyed firsthand experience with many of Smith's compositions, having performed works including "Thaw," "Links No. 1," "…And Points North," and "Transitions and Leaps." While Smith has written many works specifically for percussion instruments, some of his compositional styles are not instrument specific (or even musician specific), but can be performed by percussionists. Consequently, my perspective is a performative approach to his music, and the interview questions in this article reflect that strategy. Of the many conversations I have had with Stuart over the years, from politics to farming in Vermont, music is always part of the conversation. This interview took place over several corresponding meetings and telephone calls.

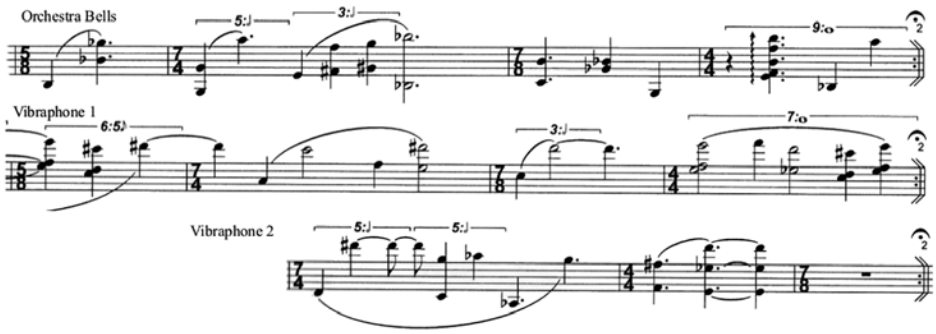
Example 1. Stuart Saunders Smith, "Family Portraits: Delbert," for solo percussion, page 2.



Example 2. Stuart Saunders Smith, "Family Portraits: Erika," for vibraphone and violin, page 11.



Example 3. Stuart Saunders Smith, "The Narrow Path," score realization at section V.



Interview

Jeremy Muller: *Let's start with "One for Syl" written for vibraphone in 1970. Most of the aesthetic ideas in your later music stem from this short piece you wrote as a student, correct?*

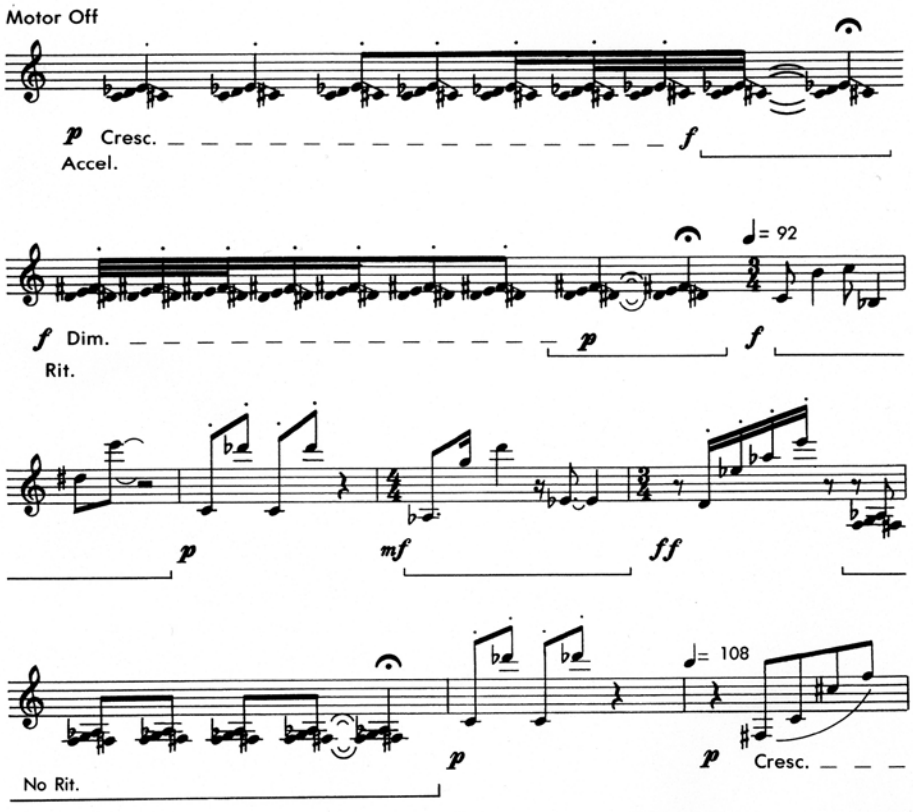
Stuart Saunders Smith: In "One for Syl," I was working with the idea of trying to create a music that had non-sequiturs—stark changes of subject. And what I learned afterwards is that when you're trying to make a music of non-sequiturs, you end up with a music of connections that you hadn't really foreseen. That's because the mind connects up everything. We don't perceive chaos; if we did perceive chaos, we would be ill. It would drive us mad. The mind is a creator of form and substance.

The other piece I would add is "Poems I, II, III" for brake drums and narrator. If you look at those two works, you can see that I've done a lot of work with text and percussion, which starts with "Poems." And I've written an enormous amount of vibraphone music, so from 1970 on it has been a continuation of those two tracks—every year writing something for vibraphone and something with text. Of course, I write other pieces—violin, cello, you name it—but those are sort of the two tracks that have continued throughout my life. [See Examples 4 and 5.]

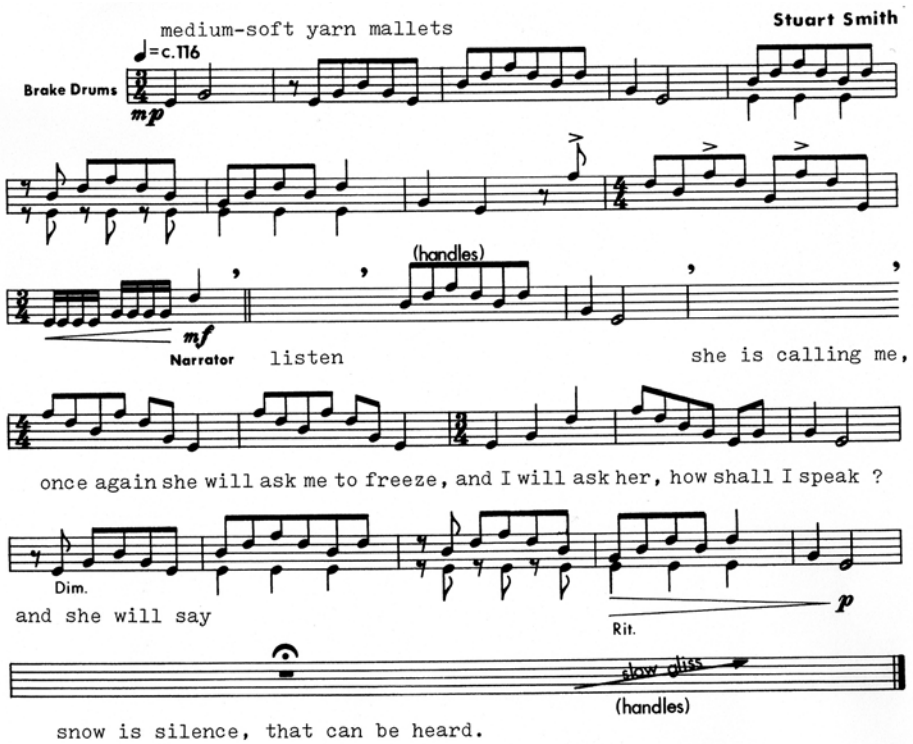
JM: *Your traditionally notated works are sometimes thought of as a composed-out improvisation, would you agree?*

SSS: Yes and no. I think of composing as a very slowed down improvisation. I don't use engineering principles in order to write a piece. I believe that there is intelligence everywhere, and if we listen to it and get out of the way, we can notate it. When we mention traditional notation, I think all graphic notation is traditional in the Western world—whether it's off or on the staff. The fact of the matter is, when you look from Gregorian chant onward, from Europe to America, printed notation is one of the great gifts Western civilization has given to world culture. I have invented some notations, for instance, "Return and Recall," "Transitions and Leaps," and "Tunnels." Also, my mobiles and music

Example 4. Stuart Saunders Smith, "One for Syl," page 1.



Example 5. Stuart Saunders Smith, "Poems I, II, III" ("Poem I").



of coexistence, while they use more traditional duration signs, they're unusual as well.

JM: *What features interest you the most when you begin composing?*

SSS: The title. The title limits what can be done. In other words, if you have a title "A Liturgy of the Hours" or "The Duties of the Heart" [two recent works], there are just certain things that wouldn't go with those titles and certain things that come up as a result of those titles. Once I have a title, then I get out of the way and let the music emerge from that poetic universe.

JM: *Is it accurate to say the macro-structure is shaped by its contents (micro-structure)? And any attempt in trying to find a fixed large-form is "missing the point"?*

SSS: Early, around the late 1970s/early 1980s, I was working with simple forms like A-B-A. They're not easily picked up by the listener the first couple of times around. But I reuse the material, like in "Links No. 4" there is a middle section using rolls, and then there's a recapitulation, and then a coda [A-B-A-coda]. But again, I think it's not really picked up by the audience. After that time, I no longer care about form because I no longer care about time. In order to have form you have to have a concept of time—memory. I'm interested in a music that has no memory. [See Example 6.]

JM: *When performing complex and intricate polyrhythms, the execution often causes a great deal of tension, not just within the music, but also within the performer. How important is the balance of accuracy versus interpretation in this case?*

SSS: First of all, I no longer refer to my music as complex. I refer to it as intricate, because there's nothing more inherently complex about a five or a seven than four sixteenth notes. We're taught four sixteenth notes in a row as young people.

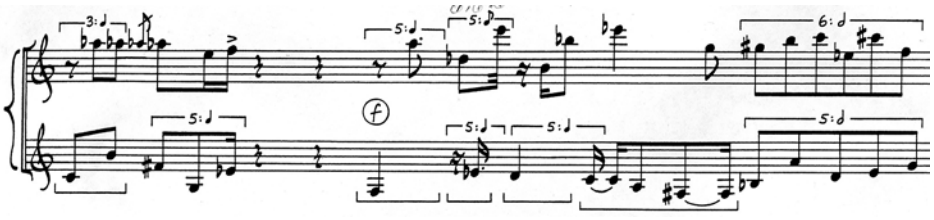
JM: *It's just really a matter of speed.*

SSS: Yeah, exactly. Well, I'll give you an example. I was in Maine in mid-October of 2013 for a festival of my music. A 16-year-old did "Blue Too" and nailed it. It wasn't just that he got through it; he got through it and it was really good. So the idea that I'm trying to create tension—not really; I just hope people are relaxed and enjoy playing the music. There was recently a concert of my music at PASIC, and all the players looked relaxed to me, focused, and played well. They played very intricate music with great efficiency. What did you think? Did you get the sense that anyone was straining?

JM: *I think it's a matter of having to learn to live with what's going on in the music. You have to embrace it. What do you think about accuracy vs. interpretation?*

SSS: I think you try to learn a work as "accurate as possible" and then internalize it and make music. Make music means, "Where do I make a little adjustment here because I've got an idea that I found in the music that I want to amplify?" When we play Bach or when we play Duke Ellington, we first learn the tune and then…. It's possible to wreck a score because you're not even close, and it's possible to play a score so dryly that the emotional content that's in the score is lost. There's a mid-ground, and I think we all know what it is, and when we're presented with it in concert it's enjoyable. A lot of people look at my scores and say, "My god it's all cerebral! It's full of all these numbers." Well, I'm after making a music that floats, that doesn't exist in slicing up time evenly, and gives the audience a very rich, organic listening experience. You know, we're made up of all these different organs, and each one has a different rhythm; the stomach has different rhythms than the brain, the brain has different rhythms than the breathing. We are walking polyrhythms.

Example 6. Stuart Saunders Smith, "Links No. 4," page 3, second stave.



I'm trying to express who we are corporeally, and you have to do that with numbers. And then when you play it, people come up to me and say, "That music feels so natural." Well, it is; that's what happens when you get out of the way and don't have all these preconceived notions when you're composing, and you let things happen. You let the body take over, let the mind take over, and don't get in the way.

JM: *As sociomusicologist Simon Frith explains, "In the 'art' stage, music is stored through notation. It can still only be retrieved in performance, but it also has now a sort of ideal or imaginary existence (against which any individual performance can be measured—and found wanting)."*[2] *How does your traditionally notated music compare to this paradigm?*

SSS: Well, you're starting out composing, and there in the distance is a horizon. You move towards that horizon; sometimes it gets a little foggy, and you have to move the fog away. Then finally you're in the place where the horizon was once. Now you're there. And you're composing away and making this horizon music. Then you're standing there, it's done, you're in the horizon, and then you beckon to the performers: "Come over here, I found something in this horizon you may enjoy." The performers get in the horizon with you, and that's a performance of your music. They beckon to the audience to move to that horizon. Then, when everyone's gotten to that horizon, the composer has to go and find another one.

JM: *You have told me that you prefer to use the phrase "music of rhythmic intricacy" for your traditionally notated works.*

SSS: I've also said that all of my work is traditionally notated, in that it's on paper and I wrote it down. That's the tradition of Western Art music, to notate it.

JM: *Additionally, are you purposely trying to avoid using the trite expression "complex polyrhythmic music"?*

SSS: I just find it is intricate music; it's like lace. I like lacy curtains a lot, and you've got different patterns all over the place. It's lovely to look at.

JM: *Your early compositions were undoubtedly influenced by your experiences performing jazz, and specifically free jazz. How has your music evolved since you*

have not been a jazz "performer" in recent years?

SSS: Jazz is a touchstone. When I want to listen to music, I listen to a lot of John Cage and Bill Evans. My music is somewhere in there; it's influenced by a lot of different musicians. But you could probably categorize all of my music in some way or another as "new jazz." If you wanted to categorize it, that would be the closest. People will say to me, "What kind of music do you write?" And I say, "Well, my music." And they respond, "Yeah, but what kind?" I say, "Well, you know, basically my own." I know a lot of music, I've studied a lot of music, and I'm sure it's all contributed to some kind of influence. If I'm really pressed I'd say it's "new jazz," but there's no rhythm section. You heard the music, did it sound like jazz to you, today?

JM: *I never thought there was a jazz influence until I read about your music.*

SSS: So you don't even hear it? And that's a valid experience.

JM: *I can see how it's in there when I think about it.*

SSS: Right, but if you didn't know me and went to that concert today, you wouldn't say, "Oh, that's jazz!"

JM: *Have your traditionally notated works taken on more of a character of written-out mobiles?*

SSS: No, the music of coexistence and the mobiles have distinctly different sounds than works that I craft the beginnings and endings to. And the music of coexistence has recently got to a state, like with the work "Winter," which you heard a little bit of today, of making it a very rich, soupy mess that I like very much. It just sits there, and it doesn't have an impetus to move forward. It just is there, and it's there for a long time. I like that a lot lately.

JM: *John Cage created works that invited performer collaboration and added variables to the performance as an aesthetic of chance. Your mobile compositions certainly achieve this but with a different aesthetic goal.*

SSS: Yeah, mine's a music of choice, his is a music of chance. Lou Harrison once said, "I'd rather chance a choice than choose a chance," which I thought was very cute. But I have enormous respect for John Cage's work and have played a lot of it and organized concerts of it, and it's a towering achievement. In my work, I'm interested in taste, and the evolution of my musical taste is evident in the scores.

JM: *Would you say that your jazz background is the foundation for your approach to mobile forms?*

SSS: Yes it's a foundation; it's a conceptual foundation. I'll tell you a story: When I was little, my father would take me to jazz concerts. I was eight years old. He said he wanted me to go and hear this famous trumpet player, Louis Armstrong. And so we went down to Old Orchard Beach, Maine where Armstrong was going to play. We always got there early; so, we could watch the drummer unpack. This time, we got there around six o'clock for an eight o'clock performance, and we heard someone practicing scales and then practicing jazz licks on the trumpet. There he was, Louis Armstrong. We walked up and heard him play, and we were very quiet. He was playing various jazz licks. It turned out he was rehearsing the licks that he would change the order of in performance. So he had composed ideas that he would rearrange, or not rearrange; sometimes he'd play verbatim. I drew on that memory when I made my musical mobiles, where I give the musicians the musical licks and then they can play them in any order they feel like, given their placement in the music on stage.

Same with music of coexistence: If you listen to John Coltrane's later works, when he had many improvisers each improvising at the same time, he would come up with unique musical patterns by doing that. And I do that with music of coexistence, where the musicians are essentially given simultaneous solos, and they just do their thing, and the listener puts the composite of all of that together.

JM: *Mobiles give us a compelling procedure to music that is one of many non-linear approaches to form and structure.*

SSS: The mobiles in the music of coexistence influence the works that I compose that aren't those—the works that I make a beginning/middle/end. Therefore, the musical continuity is a viscosity and highly influenced by mobile music and coexistence music. Unexpected things can happen.

There are two ways I look at music. One is the multi-coursed meal: Here's an hors d'oeuvre, here's a little salad, and then you have something else, so on and so forth. I'm not really interested in that anymore. I like soup. You have all these different ingredients in the soup, and in each spoonful you get different ingredients, like you get a cauliflower with pea soup, you got the carrot in your pea soup, but then you get cabbage in your pea soup, and back to the cauliflower. I try to make "soup" music.

JM: *So why do you think the "three-course meal" seems to prevail in most situations?*

SSS: It's too much like time. I don't think time exists for human psychology. I think it's a very useful concept for scientists because they need to measure stuff. So they measure from the Big Bang until now, and they continue measuring and measuring. Fine, they measure. As a musician I don't measure.

JM: *I think most people tend to imagine linear forms as "telling a story," but I think mobiles tell a story just as much, if not more. What is your take on this?*

SSS: I think that we love a story and will make stories out of things; so, I don't have to worry about telling a story. James Joyce is a great example of a "soup" novelist. He allowed things to happen, and he transcribed the mind and how it works in *Ulysses*. I have a great respect for that. I don't think we live linear lives. It's like this internal dialogue that's going on; as we're sitting here people are walking by, someone's making a phone call, we hear a little bit of that, and we're still talking and having an interview together. Your leg just itched.

JM: *That's how I see all the mobiles.*

SSS: Yes, it allows for all of that. It allows for multiplicity of intention.

JM: *You've mentioned to me a subclass of mobiles, which you call, "music of coexistence." Describe how this fits within mobiles.*

SSS: What I heard with mobiles was that they become a kind of "group think." For instance, I'm thinking of "Gifts," where there'd be these crescendos-decrescendos-crescendos-decrescendos, and I wanted to avoid that kind of simple arcing. So then I wrote "Notebook"; the melodies are so intricate that the arcing couldn't happen. In 1995 I wrote a piece called "Strays"

for tenor recorder and xylophone, and the performers each had their parts and weren't allowed to play together until they got on stage. I wanted to see how that would work. I was very excited by the results. From then on, I've done mostly music of coexistence—more of those now than mobiles, actually. [See Example 7.]

JM: *So they do not rehearse together until that moment of the performance.*

SSS: Yeah, and in music of coexistence you rehearse so you know what everyone's doing, but you do your part. To me, it is a good political metaphor where people have the nobility to be themselves in an organization. You don't have to compromise, but then you cooperate as well. So it's a medium ground; the individual can be an individual and have that circumscribed universe of individuality at the same time as being in a group.

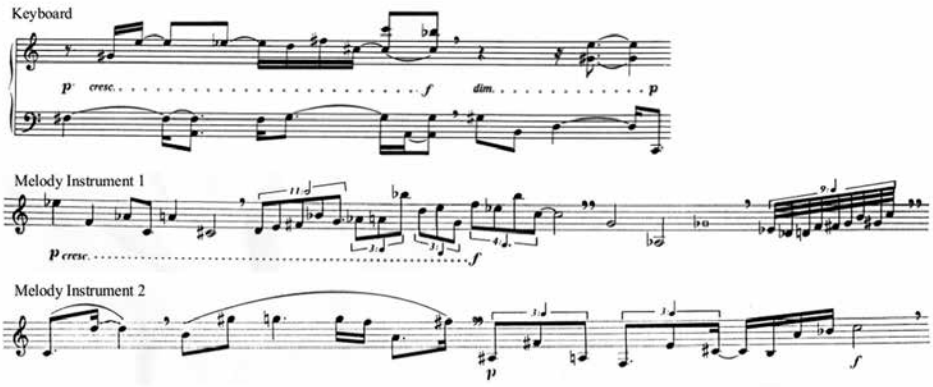
JM: *Since there are no definitive performances of mobiles, each performance is only a snapshot of one possible outcome?*

SSS: One way of looking at mobiles is that you're composing a family of pieces. They're related, as in a family, but everyone's different.

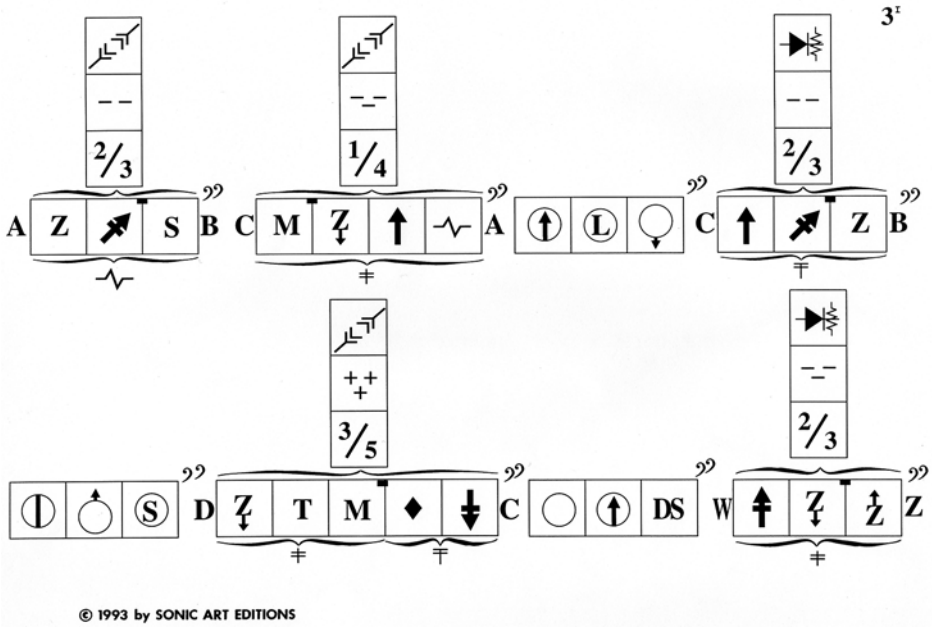
JM: *To record a mobile would present one version, or one "family member."*

SSS: Yes, that's right.

Example 7. Stuart Saunders Smith, "Gifts," realization of a possible combination of mobiles.



Example 8. Stuart Saunders Smith, "Transitions and Leaps," part one, page 3.



JM: *In reference to your trans-media systems, you have stated that you find it important that interpretations of media works must maintain their identity, or profile, from performance to performance. Cage was interested in removing that identity. Explain your reasons for wanting interpreted works to be recognizable.*

SSS: What I noticed with off-the-staff pictorial scores, often times called "graphic scores," was that you could interchangeably put the picture on the wall and it could be this piece or that piece or this piece. There seemed to be no identity to that kind of work; it's just a picture you interpret. So you could be doing the *Guernica* by Picasso or a piece by "X." I thought there must be a better way of creating a work that was identifiably itself. And trans-media works, using pictographs or ideograms, do just that. If you say "imitate somebody," well you could recognize that as an audience member that you're imitating. If you're saying "be in unison with somebody," that's clear whether it's dance, music, mime, or theatre. But the actual imitating is clear in any one of those forms. So I use pictographs and ideograms as my notative strategy in order that I make a system that's recognizable as "that" system. In other words, if you see "Return and Recall," and I've seen four dance companies do it one right after the other in a concert, you clearly see that it's "Return and Recall," but, there's a tremendous difference in each group's interpretation of that performance system. You recognize it as that particular performance system, and that's one of the things I was after. The main thing I was after was trying to make art that is beautiful, but how do you do it for any performing artist? How do you make an art that is "trans-media"? I have three such pieces: "Transitions and Leaps," "Return and Recall," and "Initiatives and Reactions." They all are different performance systems, as you well know. [See Example 8.]

JM: *Based on my understanding of trans-media systems, you are not only trying to compose for "all the arts," but a major goal is to create a situation where composer and performer(s) conspire. This potentially can obfuscate the composer-performer dichotomy by challenging the conventional paradigm. What is your take on this?*

SSS: Yes, I think that the way that these

pieces should be put in a program is: "Return and Recall" performance system by Stuart Saunders Smith, realized/composed by [list the group]. So, it is a collaboration.

I heard during the Cultural Revolution in China that they were interested in collective composition because they thought that individual work was too Western and too capitalistic. They wanted a communist paradigm for composing, so one composer would do the orchestration, one would do the melody, and another one would do another part. It seemed to me that it wasn't a very good way to do it, so I kept thinking about the problem and came up with these solutions—three solutions to the problem of group composition.

JM: *And it stills maintains some individuality, too.*

SSS: Oh yes, definitely. You're not denying individuality; you're enhancing everybody's contribution. That's the problem with the Chinese one; they denied individuality instead of realizing it takes individuals to cooperate.

JM: *Your theatre music is rooted in your speech poems, "Poems I, II, III" (1970) and "In Bingham" (1985). Are you exploring rhythms that dwell in human speech?*

SSS: Yes. Since the first "Links," I've been trying to come up with a speaking music. There are some musics that are really about speech; one is jazz. It's absolutely a speech music. Classical Indian music is also a speech music. When you listen to anyone talking, like I'm talking now, sometimes it speeds up and sometimes it slows down as someone's thinking "What's the next word?" We have a really rich variety of durations that we communicate with, and I'm mindful of that when I'm composing. I let that happen.

JM: *Is your theatre music also an extension of your trans-media systems?*

SSS: No, I don't think so. I think that my trans-media systems naturally lead to theatre. I'll give you an example of why. Let's say you're a dancer, you're doing "Return and Recall," and you come up with a source. You do the source in unison, but in doing that someone makes a little bit of sound with their feet. Well, that sound can then be used later on as something you recall and bring back. All of a sudden you have sound and movement. Or a musician plays and they have a particular way they hold their body; well, that's something you could work with by itself. If you really pay attention, you could end up with music theatre that has all of those components. Traditional dance and traditional music already have movement, sound, and image. I remember seeing a video of Horowitz walking to the piano, and the way he walked was extraordinary. He patted the piano as if it was a little puppy dog, he sat down, and then "wonk." Well, all of that was performing—how he got on the stage, the patting of his beloved piano, you know, it was one big package.

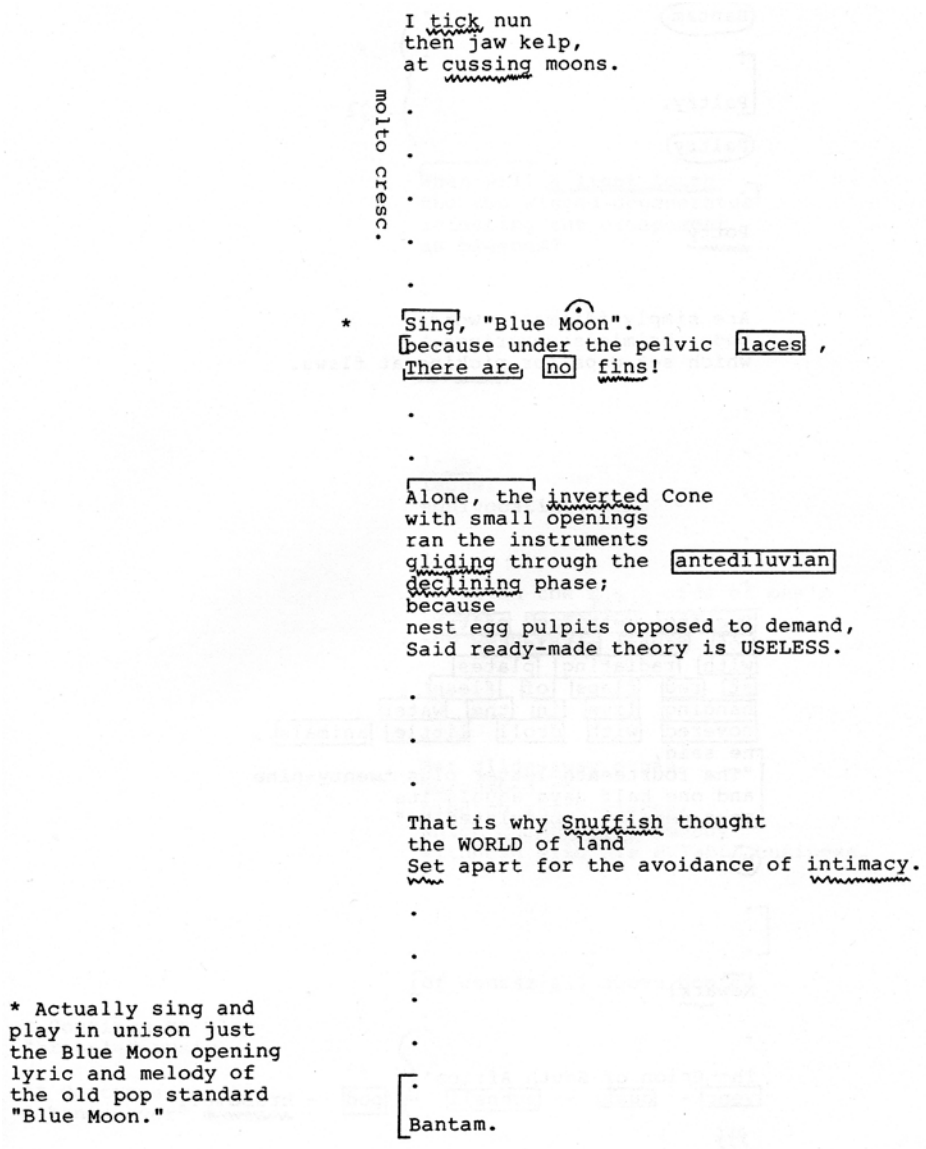
JM: *In your theatre music, is it accurate to say you are also exploring an area between the conscious and subconscious?*

SSS: Yes.

JM: *And this is how the "surrealism" term fits in with your work, according to John P. Welsh?*

SSS: Yes, but I never felt comfortable with the word "surreal" in that I never was interested in the surrealist movement. It always seemed to me facile, great ideas, but very little room for epiphany, for spiritual growth. It seemed a reaction to the horrors of war, and then some of it comes from neo-fascists. I just never felt comfortable with that, and it's a European

Example 9. Stuart Saunders Smith, "Tunnels," page 1.



art movement and has very little to do with America. There are no American surrealists. So I think that when people saw "By Language Embellished, I" or "Tunnels," it superficially sounds like the sound poets but it isn't. It's about text and different ways of putting together words. [See Example 9 and Lee Hinkle's performance video of "Tunnels."]

JM: *Different associations for the words.*
SSS: Yeah. There are really two kinds of speech songs. There are the speech songs like in "Songs I–IX," "By Language Embellished, I" or "Tunnels," where you've got "engineered speech," we'll call it, where the connections between the words are more abstract than "In Bingham" or "Three Winter Carols." The latter are like more traditional poetry. And those are the two streams of speech songs that I've been working with since "Poems I, II, III," since 1970.

JM: *John P. Welsh says your theatre works are unconventional in that they demand participation by the audience.[3] Do you agree with this? How exactly does an audience participate?*
SSS: I think the late string quartets of Beethoven, the early work of John Coltrane—they all need an audience to make sense out of them. The audience participates by listening and connecting up sounds into structures they hopefully enjoy. I don't see it as that different from my work.

JM: *So it's not really unconventional, in that the works demand participation; it's very conventional in that sense.*
SSS: Very conventional in that sense, yes. It's proscenium stage presentational; it's theatre.

JM: *Of the three "mini-operas"—"Songs I–IX," "Tunnels," and "…And Points North"—the latter is the only one that represents place, while the first two seem to explore the subconscious. [See Example 10.]*
SSS: Yes, and "By Language Embellished, I" also explores the subconscious.

JM: *Furthermore, "…And Points North" is written about a memory you have of Maine, and the work includes a section that requires the performer to speak the regional Native American language. Is this work more of an introspective composition while the other two are broad examinations of the human mind?*
SSS: You could say that. I see them all as introspective. "Songs I–IX" and "Tunnels" have aspects of zaniness and humor; but, I think you still have someone alone with their thoughts, as unconventional as they are. On the surface there's a joke or really bad pun that's funny, but after you hear it many times you begin to see that there's more to the texts than just unconventional language. You begin to make sense out of them. I like to say, "Hopefully an artwork makes nonsense then new-sense, when it becomes common sense we need to move away from it. We don't need it anymore." I'm trying to make nonsense with a beautiful sheen, so people will want to revisit and then gradually learn it. It's like that idea of a horizon I mentioned before. And then once it's learned, they should move on to other music that takes them through that kind of journey.

JM: *Are there any other insights to your music that you would like to share before finishing up?*
SSS: Well I've been at it now for over 40 years, and I hope that when I leave this Earth, I've left something that others will continue to find interest in. That's all I have to say.

See a video of "Thaw" performed by Jeremy Muller and "Tunnels" performed by Lee Hinkle in the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

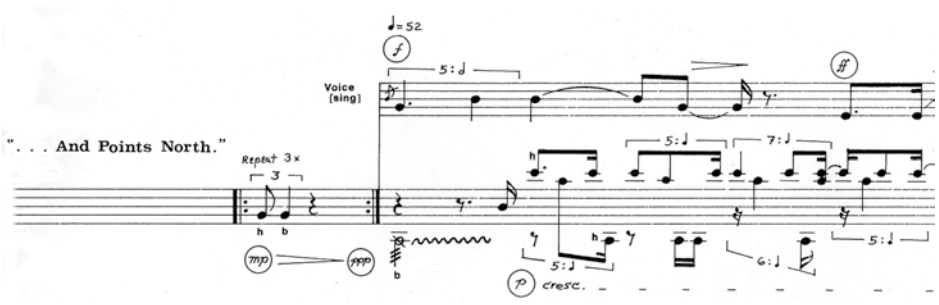
VIDEO

A Final Anecdote

I vividly remember the very first performance of Smith's music that I witnessed. It was a performance of "Polka in Treblinka," a percussion trio based on a Nazi concentration camp from World War II. Each instrument of the trio represents a particular detail of the camp: snare drum and hi-hat are the machine-gun fire, xylophone is the bones of the dead, bass drum with rice on the head is the smokestacks from the gas chambers [see Example 11]. Clearly this piece is quite a dramatic undertaking and can impact the audience in powerfully emotional ways. I discovered that this chaotic texture of broken polyrhythms and antithetical dynamics represent a form of human expression that goes beyond the limitations of words. A horrific event in our human history is sometimes best taught and expressed to later generations through art. Perhaps Ralph Waldo Emerson said it best: "The production of a work of art throws a light upon the mystery of humanity. A work of art is an abstract or epitome of the world. It is the result or expression of nature, in miniature."[4]

Stuart Saunders Smith is a composer that has been exploring Western art music through American cultures and traditions. One of his compositional hallmarks is

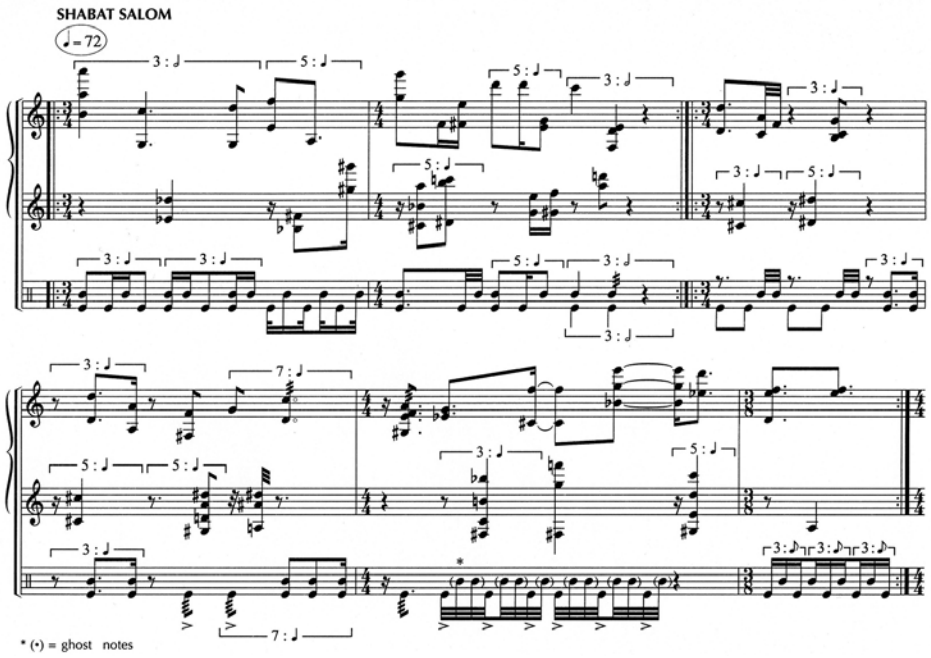
Example 10. Stuart Saunders Smith, "…And Points North," movement one, page 1.



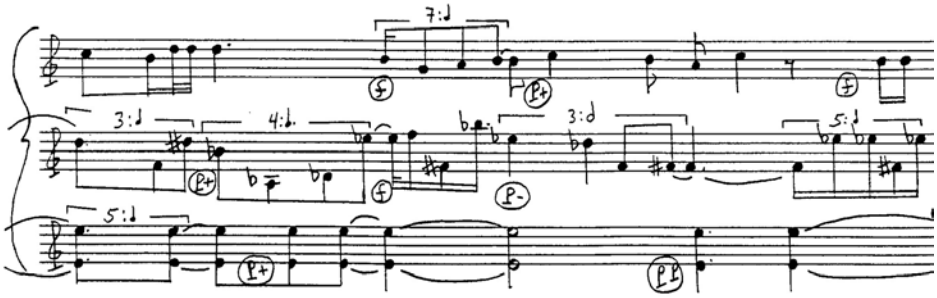
his ability to develop a discrete style of music that is devoid of obvious European influences. He has significantly contributed to percussion repertoire with his vibraphone music, including the "Links" series as well as other evening-length works including "Plenty" and "New England" and half-hour works "They Look Like Strangers" and "The Starving Month."

In addition, he has created an extensive solo repertoire for orchestra bells that did not exist before his work "Thaw" [see Example 12 and the author's performance video]. This is important to understand because the orchestra bells, like many of our conventional orchestral percussion instruments, have remarkably developed from a turbulent past. Most of these instruments were first used as programmatic associations, and the orchestra bells were no exception. The history of this instrument's role has largely been imitative—bell tower carillon, music boxes, and Messiaen's famous use of transcribed birdcalls. Beyond the duties of the instrument, there has been significant debate on the notion of orchestra bells (percussion glockenspiel) versus keyboard glockenspiel. While many technological advancements were made to the instrument and in percussion pedagogy, the percussion glockenspiel has slowly replaced the keyboard glockenspiel in many symphonic and orchestral works.

Example 11. Stuart Saunders Smith, "Polka in Treblinka," page 2. Top two staves are xylophone, bottom stave is percussion.



Example 12. Stuart Saunders Smith, "Thaw," page 2, second stave.



These delicate, resonant textures have been given to modern percussionists to recreate; but the sound is, quite honestly, harsh. The instrument is not in a comfortable range for the human ear, and performing is a constant battle of management (i.e., using twenty-five percent of your energy may be just right, while twenty-six percent will overpower the ensemble). Make no mistake; the orchestra bells are anything but delicate. I believe Smith has embraced this quality and re-identified the orchestra bells by developing solo literature separate from those associations and demonstrating the instrument's true unbridled nature.

Conclusion

While Stuart Saunders Smith's music is conveyed through many facets of expression, this multi-disciplinary approach originates from a single aesthetic idea. His percussion music stretches the performer into the roles of actor, narrator, composer, and interpreter. Smith challenges both performers and listeners, and demands a reaction. Challenges help music grow; they push the creative human mind to a new consciousness and bring insights to processes we possibly overlooked. Perhaps this struggle is meant to be a perpetual and ever-evolving process that we all must face while pursuing our artistic vision. It is individual, yet it is something we all experience. "The stars awaken a certain reverence, because though always present, they are inaccessible; but all natural objects make a kindred impression, when the mind is open to their influence."[5]

Endnotes

1. John P. Welsh, *The Music of Stuart Saunders Smith* (Westport: Greenwood Press, 1995), 2.
2. Simon Frith, *Performing Rites: On the Value of Popular Music* (Oxford: Oxford University Press, 1996), 227.
3. Welsh, 152.
4. Ralph Waldo Emerson, "Nature," in *Essays and Lectures* (New York: Library of America, 1983), 18.
5. Emerson, 9.

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Emerson, Ralph Waldo. "Nature." *Essays and Lectures*. New York: Library of America, 1983, 9–49.

Falvo, Rob. "Stuart Saunders Smith's 'Ground'

for Solo Glockenspiel: Clear Complexity." *Percussive Notes* 49; 3 (2011): 42–49.
Frith, Simon. *Performing Rites: On The Value Of Popular Music*. Oxford: Oxford University Press, 1996.
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Welsh, John P. *The Music of Stuart Saunders Smith*. Westport: Greenwood Press, 1995.

Recordings

"Links No. 1" and "Links No. 4" can be found on the CD *Stuart Saunders Smith: The Links Series of Vibraphone Essays.*
"…And Points North" and "Polka in Treblinka" can be found on the CD *Breath: The Percussion Music of Stuart Saunders Smith.*
"Poems I, II, III" and "Family Portraits: Delbert" can be found on the CD *The Year Begins to be Ripe: Sylvia Smith performs music for percussion and voices*." Smith Publications, http://www.smith-publications.com

Dr. Jeremy Muller, a percussionist dedicated to exploring the confluence of technology and modern performance, recently was awarded an Artist Research and Development Grant from the Arizona Commission on the Arts. He earned a Doctor of Musical Arts degree from Arizona State University, a Master of Music degree from the University of Cincinnati College-Conservatory of Music, and a Bachelor of Music degree from Appalachian State University. Muller regularly performs with Crossing 32nd Street Ensemble in Phoenix, Arizona and is on faculty at Scottsdale Community College, where he teaches percussion, composition, electronic music, and computer music courses. PN

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What Should High School Percussionists *Know?*

By Scott Harris

Percussion and percussion education have changed dramatically in the past sixty years. Concert band percussion parts are significantly more complex and challenging; marching percussion has exploded in instrumentation, technical demands, and time commitment; the percussion ensemble library includes a wide variety of genres, ensemble sizes, and instrument combinations; solo studies (specifically four-mallet marimba works) demand increasingly higher technical and musical proficiency; and world music (including steel bands, ethnic ensembles, and hand drumming) has become a common, if not expected, part of any percussion program. Considering all of the above, it is important for educators to have a clear, and appropriate, understanding of program expectations and student learning objectives. Simply put, upon completion of a defined program (seminar, course, performance experience, diploma, or degree), what should students *know?*

I have been teaching percussion for over twenty years, and this is a question I continue to wrestle with—and suspect I always will. Education, especially in today's assessment-driven culture, is built on the premise that students know more *after* participation than they did before. Secondary education (high school) uses a level system where after twelve consecutive incremental years of study, students will graduate proficient in a defined amount of material. Theoretically, high school diplomas, as well as the GED, are equivalent across the country. Certainly that is not always the case, and individuals will excel in different areas depending on a number of independent variables, but it does beg this basic question: Upon graduation from high school, what should students *know?*

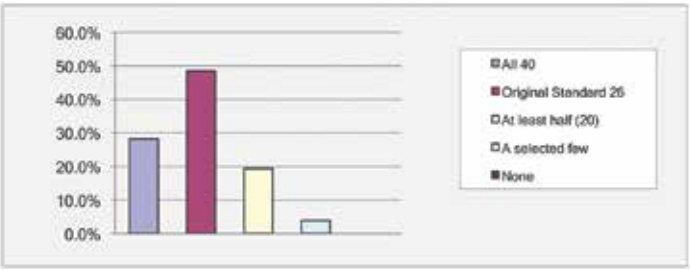
As a percussionist and teacher, I wonder about this question as it specifically relates to music/percussion education. The generally accepted model of secondary music education is currently built around the large ensemble experience (band, orchestra, or choir). Assuming student percussionists begin a typical instrumental/band program in the 6th grade, what should they know after seven years of study and/or participation? What skills, knowledge, and experiences should they have accumulated during that time to achieve graduation? And, *why* should specific skills and experiences be required? Preparation for college/life? Or is it simply experiential, being a part of a high school music program?

To help answer these questions I designed a survey based on my own education and personal experience with teaching and adjudicating student percussionists at the high school level. It included questions in multiple areas of percussion performance and options for varying levels of proficiency. Assuming that secondary education is (in part) preparation for the next level of study, I also reviewed percussion admission/audition requirements for four-year Bachelor of Music degree-granting institutions.

The survey was distributed to percussionists throughout the country between April and December 2013 via surveymonkey.com. One hundred and six respondents completed the survey. 36 percent were high school teachers and 25 percent college professors; the remaining 39 percent of respondents included college students and a small number of private studio owners, professional performers, and high school students. PAS membership was common to 67.7 percent of the respondents. Results of the survey are summarized below, and the complete analysis (including all respondent comments) can be viewed at: http://www.pas.org/publications/July2014webextras.aspx.

The charts below show the percentage, or number, of respondents who answered each question with a specific multiple-choice answer (unless otherwise noted). If significant, the difference between college and high school teacher answers is also noted. All question answers are based on the following opening statement: *Student percussionists, after participating in at least four (4) years of music study in secondary education (high school), should understand, have performed, and/or be able to demonstrate the following:*

1. Snare Drum: PAS 40 International Drum Rudiments



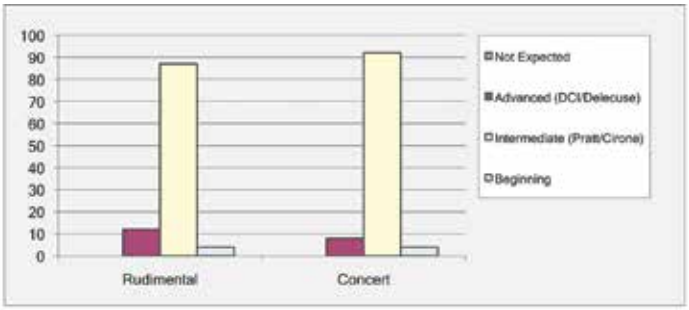
Answer Options (all)	Response Percent
All 40	28.2%
Original Standard 26	48.5%
At least half (20)	19.4%
A selected few	3.9%
None	0.0%

"High school students work very hard at learning all the *notes* for the upcoming test/event, but they don't understand how to actually *play the instrument*."

1. Snare Drum: Continued

Answer Options (teachers)	College Response Percent	High School Response Percent
All 40	45.8%	11.4%
Original Standard 26	29.2%	62.9%

2. Snare Drum: Solo Literature



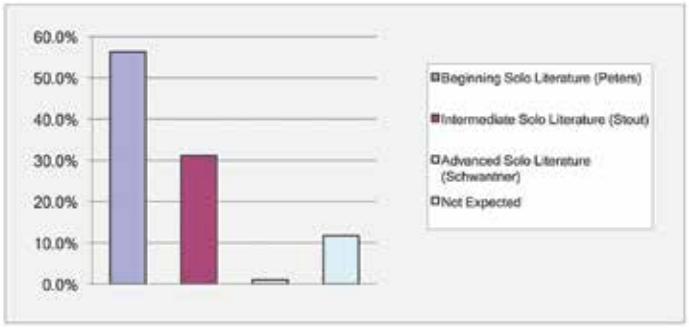
Answer Options	Response Percent
Beginning (both rudimental and concert)	3.8%
Intermediate (rudimental/Pratt)	84.4%
Intermediate (concert/Cirone)	88.4%
Advanced (rudimental/DCI)	11.7%
Advanced (concert/Delecluse)	7.7%

3. Two-Mallet Keyboard (check all that apply)

Answer Options (all)	Response Percent
Major Scales (only six/half)	9.4%
Major Scales (all twelve)	97.2%
Natural Minor Scales (only six/half)	15.1%
Natural Minor Scales (all twelve)	67.9%
Arpeggios (major and minor)	77.4%
Ragtime	11.3%
Beginning Solo Literature	80.2%
Advanced Solo Literature (Creston)	15.1%
Not Expected	0.0%

Answer Options (teachers)	College Response Percent	High School Response Percent
Natural Minor Scales (all twelve)	45.8%	77.1%
Arpeggios (major and minor)	79.2%	65.7%
Beginning Solo Literature	91.7%	71.4%
Advanced Solo Literature (Creston)	4.2%	25.7%

4. Four-Mallet Keyboard



Answer Options	Response Percent
Beginning Solo Literature (Peters)	56.3%
Intermediate Solo Literature (Stout)	31.1%
Advanced Solo Literature (Schwantner)	1.0%
Not Expected	11.7%

5. Vibraphone (check all that apply)

Answer Options	Response Percent
Pedaling Techniques	72.5%
Dampening Techniques	43.1%
Jazz/Improvisation	10.8%
Vibraphone specific techniques not expected	29.4%

6. Timpani (including tuning)

Answer Options (all)	Response Percent
Beginning	24.0%
Intermediate (Firth)	68.3%
Advanced (Carter)	7.7%
Not Expected	0.0%

Answer Options (teachers)	College Response Percent	High School Response Percent
Beginning	37.5%	8.6%
Intermediate (Firth)	58.3%	80.0%
Advanced (Carter)	4.2%	11.4%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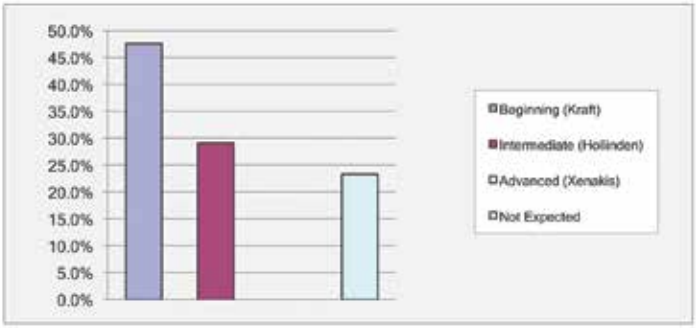
7. Multiple Percussion



Answer Options (all)	Response Percent
Beginning (Kraft)	47.6%
Intermediate (Hollinden)	29.1%
Advanced (Xenakis)	0.0%
Not Expected	23.3%

Answer Options (teachers)	College Response Percent	High School Response Percent
Beginning (Kraft)	47.8%	61.8%
Intermediate (Hollinden)	8.7%	32.4%
Not Expected	43.5%	5.9%

8. Accessories (check all that apply)

Answer Options	Response Percent
Bass Drum	96.2%
Cymbals	97.1%
Tambourine	91.4%
Triangle	97.1%
Chimes	90.5%
None Expected	2.9%
Other (please specify)	16.2%

"Other" comments included Latin Percussion, claves, maracas, sleighbells, castanets, woodblock, shakers, crotales, cowbells, vibraslap, ratchet, concert toms, guiro, temple blocks, congas/bongos, break drum, water gong, finger cymbals, cabasa, gong, agogo bells, toys, trap instruments, and wind chimes.

9. Drumset (check all that apply)

Answer Options	Response Percent
Rock	74.0%
Funk	42.3%
Jazz/Swing	71.2%
Latin/World	36.5%
None Expected	25.0%
Other (please specify)	5.8%

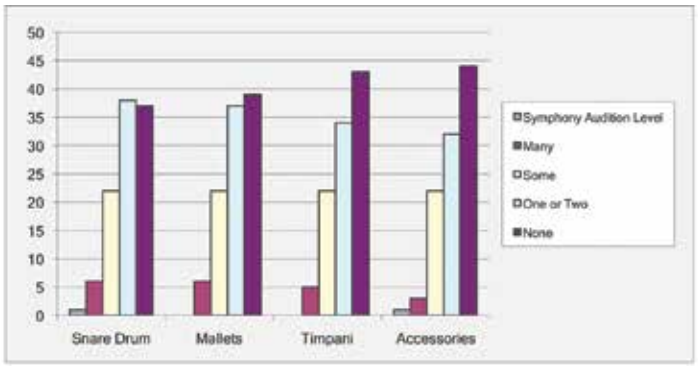
"Other" comments included advanced world grooves and additional mentions of rock, funk, jazz and Latin styles.

10. World Percussion (check all that apply)

Answer Options	Response Percent
Steel Drums	5.0%
Hand Drums (congas)	62.4%
Hand Drums (frame)	7.9%
None Expected	36.6%
Other (please specify)	9.9%

"Other" comments included bongos, guiros, timbales, shakers, djembe, toys, congas, and steel drums.

11. Orchestral Excerpts



12. Live Solo Performance. The above questions imply the study of solo literature. Should high school percussionists experience performing as a soloist in a live audience setting?

Answer Options	Response Percent
Yes	86.7%
No	13.3%

13. Sight-Reading (check all that apply)

Answer Options (all)	Response Percent
Snare Drum	99.0%
2 mallets	98.0%
4 mallets	15.3%
Jazz/Chord Symbols	9.2%
Timpani	89.8%
Accessories	66.3%
Drumset	39.8%
Not Expected on any instrument	1.0%
Other (please specify)	2.0%

"Other" comments included basic chord symbols and stressing that any required four-mallet sight-reading should be "pretty easy."

Answer Options	None	One or Two	Some	Many	Symphony Audition Level	Response Count
Snare Drum	37	38	22	6	1	104
Mallets	39	37	22	6	0	104
Timpani	43	34	22	5	0	104
Accessories	44	32	22	3	1	102
					answered question	104
					skipped question	2

13. Sight-Reading Continued

Answer Options (teachers)	College Response Percent	High School Response Percent
4 mallets	4.2%	11.4%
Jazz/Chord Symbols	12.5%	5.7%
Timpani	79.2%	97.1%
Accessories	45.8%	74.3%
Drumset	54.2%	31.4%

14. Ensemble Experience (check all that apply)

Answer Options (all)	Response Percent
Concert Band	99.0%
Marching Band	96.9%
Orchestra	38.8%
Jazz Band	59.2%
Jazz Combo	11.2%
Percussion Ensemble	89.8%
Steel Drum Band	3.1%
World Music Ensemble	7.1%
Chamber Music	24.5%
Soloist with Accompaniment	35.7%
Other (please specify)	3.1%

"Other" comments included percussion duets and trios, chamber music within percussion ensembles, jazz combo within jazz band, and participation at the district and/or state level.

Answer Options (teachers)	College Response Percent	High School Response Percent
Orchestra	54.2%	17.1%
Jazz Band	75.0%	48.6%
Jazz Combo	25.0%	5.7%
Chamber Music	33.3%	8.6%

15. Academics—a basic, working knowledge comparable to a freshman college course (check all that apply).

Answer Options (all)	Response Percent	Response Count
Classical Music History	34.0%	33
Jazz History	14.4%	14
Rock/Popular Music History	16.5%	16
Music Theory	77.3%	75
Aural Skills	55.7%	54
Piano	23.7%	23
Conducting	5.2%	5
None Expected	19.6%	19
Other (please specify)	4.1%	4
	answered question	97
	skipped question	9

"Other" comments included history of percussion (in the orchestra, in the wind ensemble, solo literature, world music, etc.), history of the wind ensemble, history in the context of literature being performed, and "these are great but not expected."

Answer Options (teachers)	College Response Percent	High School Response Percent
Music Theory	83.3%	60.0%
Aural Skills	66.7%	42.9%
Piano	33.3%	2.9%

Respondents were then asked if "any of the above (from the entire survey) changes if the student is planning to major in music in college?"

Answer Options (all)	Response Percent	Response Count
Yes	56.3%	54
No	43.8%	42
If Yes, please explain		54
	answered question	96
	skipped question	10

Answer Options (teachers)	College Response Percent	High School Response Percent
Yes	45.8%	65.7%
No	54.2%	34.3%

Comments (if "yes") were generally reflective of the need for more intensive study in both performance and academic areas if students planned to major in music. Specifics mentioned include rudiments, scales, solo literature, excerpts, aural skills, piano, theory, sight-reading, jazz chords/theory, and improvisation. Comments also suggested that future music majors should be involved in more solo and ensemble performance opportunities than other students. Some respondents spoke to the students *not* planning to major in music:

- Those who are *not* planning to major in music do *not* need to become complete scholars of the instrument in order to reap the benefits of performing.
- If a student is *not* going to major in music, perhaps he or she does not need to meet these standards quite at this level. But to be competitive in high school (make All-State, regional youth orchestras, etc.) these are the expected skills.
- Students not planning to major could potentially specialize in an area of interest and not have as broad of a base.
- Knowledge of these items would benefit a future music major, but would really have much less impact on someone who only participated through high school.

Additional comments include the following:

- As far as solo performing goes, it is a good experience, but it should not be a requirement. Some students play because they enjoy playing their instruments, but the idea of playing soloistically might scare them away from music entirely.
- All these questions are valid, but often if high school band directors are not percussionists, I doubt they can even successfully play what I believe should be standard teaching practice. That being said, most of these goals would have to be accomplished via private instruction.
- Not all are available in our curriculum. We encourage on-line augmentation.

• Lot of grey here.
• Teacher should tailor fit the curriculum to the student.

At the end of the survey respondents were asked to add any additional comments about the entire survey that they felt were appropriate. Sample comments include:

• I teach and have a family. There is not appropriate time to perform.

• The student determines how good they will be. All we can do as educators is plant the seed; it is up to the student to take what we have given and make it flourish.

• All it takes to be a music major is to have the right attitude, be dedicated, and be prepared to work really hard. Take it seriously, practice-practice-practice, really focus on your studies, and you will do fine.

• I am not sure what you are trying to figure out about how percussion is taught but without a private lesson program most percussionists learn in a full band setting.

• Music literacy (the ability to simply read music) seems to be the biggest concern amongst a lot of college percussion instructors that I have communicated with over the past four years. It is getting harder and harder to find percussionists who have the basic reading skills necessary at the high school level, let alone the college level.

• It is a good idea to compare and contrast the different levels of percussion in education. There are many different levels that vary within a school district, or in other schools.

• I feel my answers were based on what should be the basic knowledge for a percussionist. More should be known, but it really depends on the programs of study offered at the school and if private lessons are available.

PERCUSSION ADMISSION/AUDITION REQUIREMENTS AT FOUR-YEAR BACHELOR OF MUSIC DEGREE-GRANTING INSTITUTIONS.

As a secondary approach to answering the title question (what should high school percussionists know?), I also reviewed the audition and admission requirements at four-year BM degree-granting institutions. The significance of this information is based on the assumption that secondary education is (in part) preparation for the next level of study: college.

Institutions were identified through the College Music Society (CMS) online institution database. Only institutions that listed specific percussion audition requirements on their official website were reviewed. Two hundred and four institutions representing forty-six states were reviewed. While many schools listed specific audition requirements regarding style, technique, and/or literature, some only listed general terms like snare and mallets. This data was collected between May and July 2013. The compiled results are listed below (when two percentages are present, the first is out of the total 204 schools and the second is out of the number of schools who mentioned the specific instrument):

Snare Drum

199 schools required some type of snare drum (97.5%)
- 119 required concert (59.7%)
- 59 required rudimental (29.6%)
- 9 said rudimental was optional (4.5%)
- 86 required rudiments (43.2%)
- 1 said rudiments were optional (.5%)

Keyboards

197 schools required some type of mallets (96.5%)
4 said mallets were optional (1.9%)
201 total schools mentioned mallets (98.5%)
- 61 required 2 mallets (30.9%)
- 57 required 4 mallets (28.9%)
- 8 said 4 mallets were optional (4%)
- 108 required scales (54.8%)
- 1 said scales were optional (.5%)
- 1 said NO scales (.5%)

Timpani

197 schools mentioned timpani (96.5)
- 183 required timpani (89.7%)
- 14 said timpani was optional (6.8%)

Multiple Percussion

42 schools mentioned multiple percussion (20.5%)
- 17 required multiple percussion (8.3%/40.4%)
- 25 said multiple percussion was optional (12.6%/59.5%)

1 said no multiple percussion (.4%)

Drumset

98 schools mentioned drumset (48%)
- 39 required drumset (19.1%/39.7%)
- 59 said drumset was optional (28.9%/60.2%)

3 said no drumset (1.4%)

Sight-Reading

136 schools required sight-reading of some type (66.6%)
1 said no sight-reading (.4%)

Other

9 schools mentioned orchestral excerpts (4.4%)
- 3 required excerpts (1.4%/33.3%)
- 6 said excerpts were optional (2.9%/66.6%)

3 schools mentioned hand drums (all optional 1.4%)
4 schools mentioned world percussion 1.9% (1 required .4%/25%, 3 optional 1.4%/75%)
1 school required Latin percussion (.4%)
1 school mentioned steel drums (optional .4%)
4 schools mentioned accessories 1.9% (3 required 1.4%/75%, 1 optional .4%/25%)
1 school mentioned jazz vibes (optional .4%)

CONCLUSIONS

Teaching percussion has clearly become a wide and diverse art form. Instrumentation, technical skill, literature, and musical maturity continue to increase and place more demands on both teachers and students of percussion. It is equally clear that different educators work in different programs and come to teaching with different perspectives. Secondary education, however, is a defined and required part of life in the United States. Students may choose which courses to take, but everyone must attend, and hopefully graduate from, high school.

The title of this article asks, "What should high school percussionists *know*?" Based on the compiled information above, the following conclusions can be drawn regarding student percussion proficiency in high school.

• Snare drum, keyboards, and timpani continue to be seen as the three main areas of percussion teaching and performance, including rudiments (original 26+), major/minor scales and arpeggios, sight-reading, and beginning to intermediate solo literature.

• Accessories are regarded as highly important and equal to the above in high school proficiency; however, college auditions typically do not require accessory instrument demonstrations.

• Multiple Percussion is generally not expected for college auditions or by college teachers; however, high school teachers rated it much higher.

• Orchestral excerpts are considered important and, for 65 percent of survey respondents, expected in high school.

• Drumset proficiency, specifically in rock and jazz/swing styles, is expected in high school. In addition, 48 percent of colleges mentioned drumset as an audition option.

• World Percussion is generally not expected in high school; however,

62.4% of survey respondents said that hand drums (congas) specifically should be included.

• Live solo performance and a variety of ensemble experiences are highly important in high school—specifically concert band, marching band, and percussion ensemble. Jazz band was also considered important with 59.2 percent of survey respondents including it. Interestingly, college teachers had significantly higher responses for participation in orchestra, jazz band/combos, and chamber music.

• Academic knowledge produced mixed survey results; however, music theory (and to a lesser degree, aural skills) was rated relatively high.

CONSIDERATIONS FOR FUTURE AND/OR CONTINUED DISCUSSION

Defining Standards

Some students graduate with all of the above achieved, and some graduate having only played one instrument in four years. There needs to be some accountability that percussionists throughout a school program are being exposed to, and graded on, the same expectations and/or requirements. Should PAS publish recommended standards? And/or should local programs define their own expectations? The answer is probably a combination of both, but some definition of learning outcomes for high school percussionists is clearly warranted.

How programs implement and meet those standards

Some programs have a single music teacher while others have abundant staff and resources. Some have academic classes while others only offer performance ensembles. Some have a private lesson program while others focus on cultural/regional ensembles and experiences. Some get lost under difficult circumstances and others rise above adversity to achieve national recognition. In addition to defining standards, I would recommend that music organizations (like PAS) also consider ways to help programs succeed in meeting those standards. This could include specific workshops, mentorship programs, dedicated publications, and funding/grant opportunities.

Total Percussion verses Specialization

This has been an ongoing conversation for many years; however, the term "total percussion" means something different today than it did thirty or forty years ago. Percussion is now a much wider field than simply snare, mallets, and timpani. The other instrument families (brass, woodwinds, etc.) have dedicated courses of study and teachers for each instrument. Some colleges already offer applied study in a single percussion instrument (marimba, drumset, orchestral percussion, steel drum), and some states have adopted an All-State system that asks percussion students to identify a primary instrument. Is percussion at a point where students should focus on only one instrument?

Curricular vs. Extra-Curricular Activities

This is a very under-examined issue in music. *Curricular* usually refers to aspects of the program that are required during the regular school day and meet state/federal accreditation standards (including math, English, social studies, P.E., and fine arts). In contrast, *extra-curricular* typically refers to activities that are not required and generally meet outside of the regular school day (clubs, sports, and social activities). Where does music fall on this scale? Should some music courses/activities be considered curricular while others are not, or should the entire music program fall under a single definition? Some states use the term *co-curricular* to either acknowledge the unique aspects of the arts—or to avoid the conversation altogether. In terms of percussion, how should we define activities like concert band, marching band, jazz band, orchestra, percussion ensemble, steel band, and private lessons—curricular or extra-curricular?

Discrepancies between College and High School teacher expectations

As noted in the survey, college and high school teachers appear to have some different expectations regarding percussion-student standards. In general, high school teachers favored higher levels of literature difficulty (specifically in mallets, timpani, and multiple percussion) while college teachers preferred more diversity in ensembles as well as stronger academics. High school teachers were also more likely to change individual graduation standards if the student were interested in majoring in music in college. It should be noted that surveyed college teachers probably specialize in applied percussion while high school teachers may have varying musical specializations as conductors/directors.

Why require some skills, and not others?

Before discussing standards and/or expectations it is important to first ask *why:* Why do we do what we do? What are we trying to give our students through the study of music? Which aspects of percussion better meet those goals versus others? Clear philosophical goals are essential for successfully discussing and defining expectations, particularly in such a diverse field like percussion.

How much is too much?

At what point do we have too many ensembles? Too many instruments? Too much literature? Too many concerts, contests, parades, fundraisers, festivals, camps, and auditions? Do our students need to be involved in everything all the time? In recent years I have seen more and more high school students come to college (regardless of major) and say they are burned out on music—specifically, instrumentalists who are involved in highly competitive marching band programs (although not necessarily percussionists). These students are only 18 years old, but they are exhausted and don't want to be in band anymore. Are these unique instances, or is it evidence of a larger music program trend that demands more time and effort from students? Certainly the demands on percussionists have grown and I suspect will continue to grow. How much is too much?

PERSONAL OBSERVATIONS

In addition to the results and conclusions noted above, I would like to add a few of my own observations. After 20 years of teaching percussion, I am truly amazed at how far percussion has come and how widely diverse our art form is. However, I also believe graduating high school student percussionists are generally deficient in three fundamental areas of performance: understanding quality of sound, reading, and technical/musical ability relative to the level of literature.

We currently live in a test-driven culture. In my experience, high school students work very hard at learning all the *notes* for the upcoming test/event (all-region, all-state, solo and ensemble, or a concert performance), but they don't understand how to actually *play the instrument*—implement and instrument choices, body position, striking spot, and stroke. Fundamentals must be in place *prior* to attempting the test. You can't take the ACT if you don't know the alphabet.

Reading is a significant and recognized concern in percussion. I am an advocate for memorization in performance, but not at the expense of learning how to read. Memorization should be a performance attribute that is only used as needed and appropriate, not to meet a deadline. Recently I heard a college audition where the applicant (from an established high school program) performed Keiko Abe's "Dream of the Cherry Blossoms"—quite well, in fact. When asked to do some sight-reading, the candidate asked what the number 3 meant in the time signature.

Years ago, solos by John S. Pratt and Mitchell Peters were considered difficult and college-level pieces. Today, high school students regularly attempt DCI-level snare drum pieces and mallet solos by Abe, Burritt, Sammut, and Stout. Occasionally a young student has the talent, technique, and musical maturity to perform these works, but in my experience that is the exception and not the norm. Works at this level not only

require extensive technical ability, but also the musical knowledge and maturity that only comes from sustained disciplined study over time. Why are young students in such a hurry to play advanced pieces before they have the proper abilities? More importantly, why do teachers assign and allow them to study these works?

I would also like to comment on the role of drumset in high school. The drumset is a recognized and accepted part of percussion education; however, it remains a secondary or optional area of study, evidenced by both survey responses and college audition requirements. In completing the survey, participants were also asked the following: "In the past year, estimate the amount you earned performing on each instrument." Actual amounts were varied, but 65.9 percent of all respondents (the most for one instrument) made money playing drumset, and second was accessories at 50.5 percent. In addition to foundational musician/percussion skills in timekeeping and listening, drumset study also provides students with creative and critical thinking skills that may not be present in other areas of percussion. I would argue that if high school is designed in part to prepare graduates for life, and/or future careers, then the drumset should be given equal, if not higher, status than the traditional (snare/mallets/timpani) percussion areas. Simply put: if you want to work as a percussionist you have to know how to play the drumset.

Finally, I'd like to advocate on behalf of all the students who are *not* in the school music program. I strongly believe that kids are dying to make music, they want to be involved, and they want to learn. However, if they don't start beginning band at the right age (6th grade) and with the right instrument (fitting into band or orchestra), they are not allowed to participate. Go to any local music store and you will see the floor covered with drumsets, world percussion, and guitars. Popular video games like *Guitar Hero* and *Rock Band* brought a musical experience to thousands of kids who, I believe, *want* to be involved in music. The large ensemble-based model (band, orchestra, choir) effectively *excludes* a large population of students who are inspired by popular music, guitars and drums. This is unacceptable; as educators we should do everything in our power to reach as many students as possible in sharing the art of making music.

The world of percussion may offer ways to combat some of these concerns. Steel bands, ethnic and world ensembles, jazz/pop groups, classroom drum circles, and/or rhythm/drumming classes can be designed and implemented to include and welcome students from across campus. That idea, along with much of the information noted above, suggests a possible paradigm shift in how music is taught in high school: not centered on the singular large ensemble, but instead built on wide participation in a multitude of ensembles and individual experiences. That future remains to be seen, but in the meantime it is clear that the growing world of percussion continues to challenge both students and teachers at the secondary school level. As standards are reviewed, redefined, and implemented in all subjects and at all levels (national, state, local), music educators still need to ask the basic question, "What should high school percussionists *know*?"

Scott Harris is head of the Department of Music at Western Kentucky University. Previously, he taught percussion for fifteen years at Stephen F. Austin State University in Nacogdoches, Texas, and served as Interim Director of the School of Music. Scott is an active percussion/music clinician and author, and he holds degrees from the University of Massachusetts, East Carolina University, and the University of Oklahoma. PN

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For over twenty five years, the Yamaha Sounds of Summer program has focused on music education. A Sounds of Summer Percussion camp is an experience that utilizes the partnership between Yamaha and local percussion dealers to provide top-notch instruction from some of Yamaha's most renowned percussion artists. This program promotes the enjoyment of and overall dedication to the future of music.

If you are hip to drum corps, indoor percussion or marching band, a Yamaha Sounds of Summer camp is the place for you. Camps are located all across the country and include instruction with the top names in marching percussion such as Dennis DeLucia, Jim Campbell, Bret Kuhn, Tom Aungst, Mike McIntosh, Lee Beddis, Matt Savage and others.

May 30-31
Mansfield University Sounds of Summer Camp
Mansfield University, Mansfield, PA.

June 4-5
Opelika High School Sounds of Summer Camp
Opelika High School, Opelika, AL.

June 5-6
Sticks on Route 66 Sounds of Summer Camp
Miami High School, Miami, OK.

June 10-11
Drums on the Beeline Sounds of Summer Camp
Glenpool High School, Glenpool, OK.

June 12-13
Texas Christian University Sounds of Summer Camp
Texas Christian University, Fort Worth, TX.

June 13-14
Trine University Sounds of Summer Camp
Trine University, Angola, IN.

June 13-14
State University Sounds of Summer Camp
Iowa State University, Ames, IA.

June 16-19
Treasure Coast Sounds of Summer Percussion Camp
Vero Beach High School, Vero Beach, FL.

June 18-19
Bloomsburg University Sounds of Summer Camp
Bloomsburg University, Bloomsburg, PA.

June 19-20
Blue Springs Sounds of Summer Camp
Blue Springs High School, Blue Springs, MO.

June 20-21
University of Connecticut Sounds of Summer Camp
University of Connecticut, Storrs, CT.

June 25-26
Palmer High School Sounds of Summer Camp
Palmer High School, Colorado Springs, CO.

June 25-26
Drums on the River Sounds of Summer Camp
Southside High School, Fort Smith, AR.

June 22-24
Adams State College Sounds of Summer Camp
Adams State College, Alamosa, CO.

June 22-28
Eckroth Music Sounds of Summer Camp
International Music School, Dunseith, ND.

June 30-July 1
Rush's Music Sounds of Summer Camp
Halls High School, Knoxville, TN.

July 11-13
Reno Sounds of Summer Percussion Camp
University of Nevada at Reno, Reno, NV.

July 14-15
Plano East High School Sounds of Summer Camp
Plano East High School, Plano, TX.

July 18-19
Central Washington University Sounds of Summer Camp
Central Washington University, Ellensburg, WA.

July 19
Nick Rail Sounds of Summer Camp
Independence High School, Bakersfield, CA.

July 29-30
Longmont High School Sounds of Summer Camp
Longmont High School, Longmont, CO.

Visit www.4wrd.it/YAMAHASOS2014 to find a camp near you.

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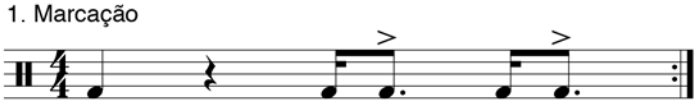
Brazilian Maracatu de Baque Virado Rhythms

By Uka Gameiro

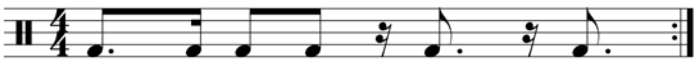
This purpose of this article is to introduce you to some basic Northeastern rhythms from Recife, Brazil. The idea is to apply some basic parts played by a Maracatu percussion ensemble to the drumset. I have added a backbeat on the snare, which is useful when playing rock, funk, etc.

Here are the main *alfaia* (bass drum) parts of the Maracatu percussion ensemble:

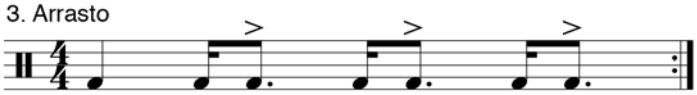
1. Marcação



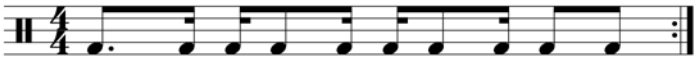
2. Malê



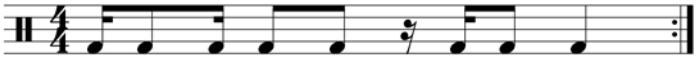
3. Arrasto



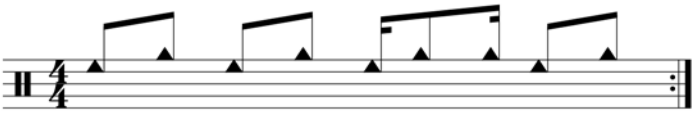
4. Parada

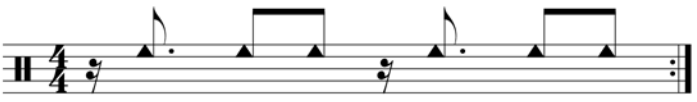


5. Martelo

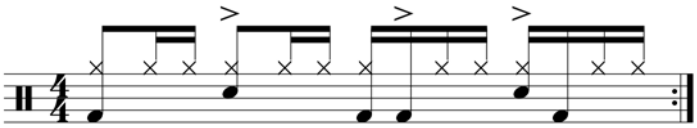


And here are the cowbell (*gonguê*) parts:

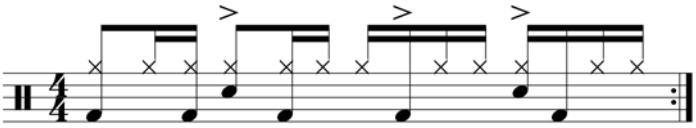




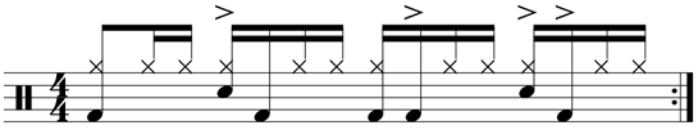
Example 1: This uses the Marcação *alfaia* part on the bass drum. The hi-hat plays the *ganzá* (shaker) part usually played on Maracatu.



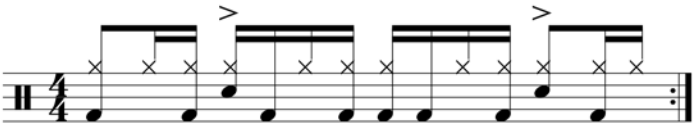
Example 2: This pattern uses the Malê *alfaia* part on the bass drum.



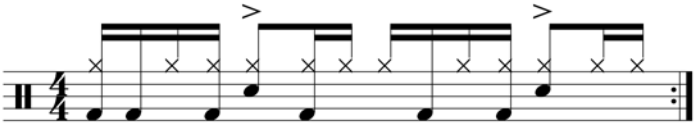
Example 3: Now we have the Arrasto *alfaia* part on the bass drum.



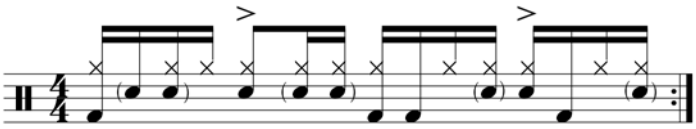
Example 4: Next we put the Parada *alfaia* part on the bass drum.



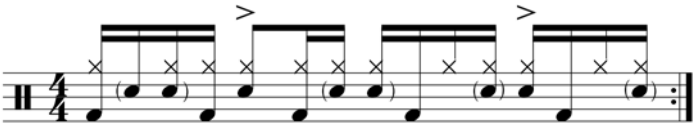
Example 5: Here, the Martelo *alfaia* part is played on the bass drum.



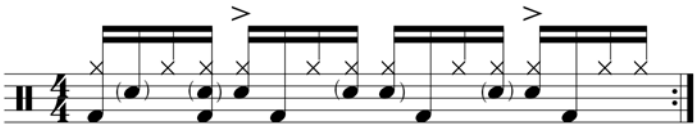
Example 6: I have now added some ghost notes to the snare while using the Marcação *alfaia* part.



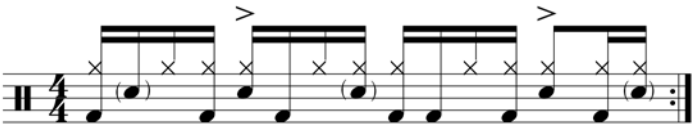
Example 7: This example uses the Malê *alfaia* part, adding ghost notes to the snare drum.



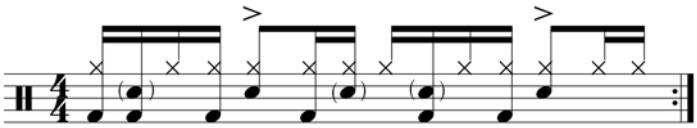
Example 8: Adding ghost notes to the snare drum with the Arrasto *alfaia* part.



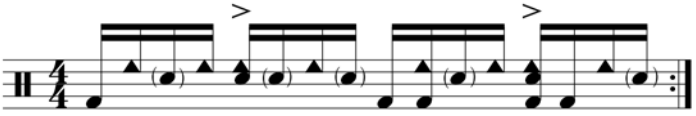
Example 9: This example uses the Parada *alfaia* part, again with ghost notes on the snare.



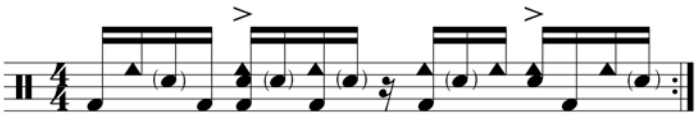
Example 10: This shows the Martelo *alfaia*part played on the bass drum with some ghost notes on the snare.



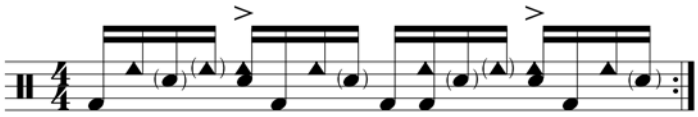
Example 11: This uses the *gonguê* (cowbell) part instead of the hi-hat (shaker) part, and adds ghost notes on the snare drum.



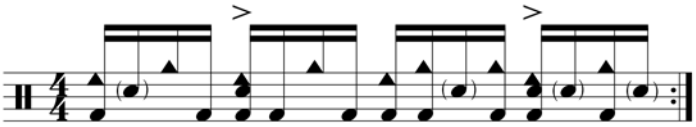
Example 12: Now we add the Malê *alfaia* part to the *gonguê* part.



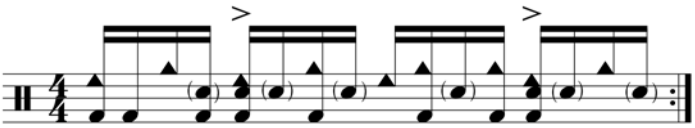
Example 13: Next, try the Arrasto *alfaia* part while playing the *gonguê* part with ghost notes on the snare drum.



Example 14: Now try playing a different *gonguê* part while playing the Parada *alfaia* part, ghosting some snare drum notes.



Example 15: This pattern uses the same *gonguê* part as above with the Martelo *alfaia* part.



Uka Gameiro is originally from Recife, Brazil. He has worked as a drummer and percussionist for 20 years with bands and artists in Recife, Canada (Ontario), and New York City. He performed at the Rock in Rio Festival in 2001 with his own band, Expresso 4 oito. He has studied at the Musicians Institute in Los Angeles and The Collective in New York City, and taken private lessons with Jonathan Mover and Billy Ward. Currently, he teaches privately and performs with different projects in New York, and he is head percussion director of the International Brazilian Opera. He is the author of the upcoming book *Brazilian Pernambuco Rhythms—Implied Beats*. **PN**

The Importance and Process of Working Abroad

By Alexander Singer

Whether you want to teach or play, can you see yourself living and working in another country? Some people are inherent explorers, while others prefer staying close to home. It is understandable if you have never thought about relocating or have dismissed the idea entirely. Moving takes a lot of inner strength, determination, and resources to be successful. There are also many external factors including family, finances, environment, and timing that may hinder you from considering an international move. However, due to a limited job market, it is becoming increasingly important for every musician to think on the global level. Because of this, it is more common to see many job seekers getting work abroad and students studying outside their native country.

On the bright side, moving to a different country and learning a new language and culture can positively impact your life, enrich your artistic abilities, and provide you the means to thrive as a musician. I have recently embarked on this journey and will guide you through some of the crucial processes to landing a foreign job and relocating successfully.

Having just moved from California to Suzhou, China for work, I know firsthand how difficult is it to acquire a job—let alone a job with benefits and security. I also know that never passing up an application means having to apply to places you never thought you would go. It took me almost two years of applying to every posted job, while finishing my DMA and taking small jobs here and there, to finally land my full-time position at Soochow University.

When I applied for the position, I minimally considered what it would be like moving to China for work. All I knew was that the language, culture, and political structure would be vastly different. A friend bluntly asked, "Are you sure you want to go to China?" I timidly answered in the affirmative. It was unnerving to think about moving to another country, but I have always had an itch to explore. I had never researched the issues with moving abroad and was incapable of understanding the true difficulties. Had I prepared myself better, I would have been more informed and my answer would have been more definite even before I applied for the position.

OPENING YOURSELF

Take a second to reflect on your personal beliefs on moving to a foreign country. Assume you will be doing the job you want. The questions below will greatly assist you in searching for appropriate jobs and allow you to cast the widest net for success.

- What countries do you really like and what countries are absolutely out of the question?
- How will you handle being able to visit home only a couple of times per year?
- Have you had any prior language studies?
- Are you open to a quick, difficult, yet hopefully rewarding transition?
- Do you have medical concerns or dietary considerations that some areas may not be able to readily accommodate?
- Do you have loved ones to leave behind or a family to bring along, and how would they cope?

There are numerous pros and cons of working in a foreign country. Generally speaking, overcoming the difficulties can be the most rewarding aspect of relocating. First of all, you need a basic foundation of language, housing, and money. Language can be a difficult and long-term process, but housing and money should be handled quickly. Foreign countries can provide an abundance of excellent artistry, cuisine, architecture, exploration, and socializing.

On the other hand, moving from a city to the countryside, or vice versa, may not be a welcome change. There are many deeper aspects of moving that can be either a pro or a con depending on how you look at it. Daily routines may become more complex, communication may eventually become irritating, and the lack of your normal "comforts of home" such as food, recreational activities, and friends may lead to nostalgia.

Are you the type of person who sees the cons as more of a "welcome challenge" or as a "frustrating waste of time"? If you are currently more apprehensive, then consider one more positive aspect of making this bold career move: Think how wonderful it would be to be completely surrounded by authentic percussion styles of another culture. Your own background in conjunction with new and different perspectives and traditions can be eye opening, enhance your career, and contribute to the greater diversity of the art.

THE POSSIBILITIES

The first step in applying for a job is figuring out your comfort level. Before I applied for the position at Soochow University, I never thought about living in China, despite being fascinated with the culture. When you see a job opening in a foreign country, one of the most important considerations is whether or not you can live happily while you work there. Doing research on political and economic stability, cost of living, ease of learning the language, and that country's relations with yours will greatly influence whether or not you can be happy and prosperous. This is, of course, very personal, subjective to your ability to adapt to a new environment, and dependent upon which countries interest you. Also, keep in mind that many jobs are not permanent. Can you tolerate a costly and time-consuming move to work for just a semester or a couple of years?

If you are willing to move, you may already know places you would like to live. It is great to have a specific goal in mind and work hard to achieve it, but it is also important, when you are in need of a job, to diversify. The secondary choices may work out more easily or quickly than your first choice, and you might be just as happy.

THE SEARCH

Looking into the future, I was staring another year of doctoral classes and an additional year of exam and recital preparation. However, I had to get my feet wet with applying. Similarly, there were musicians around me auditioning for orchestras even though they had not finished their degree. I took classes and independently researched formatting and styles of the various application documents typically requested for college teaching positions. Writing first drafts of these documents took a long time, but refining became easier as I continued.

Once you have decided your top countries, begin researching methods of finding job postings. Web-based translators provided by Google, Yahoo, and Bing are highly recommended. Also, if you are in the U.S. and you use Google Search, even with a translated text,

it will return mostly U.S.-based websites. Many countries have their own versions of these search engines (e.g., www.google.com.cn for China). Using translations combined with foreign search engines will get you authentic information from the local sources. Once you have found a page you want, web translators can even translate entire pages for easier navigation.

Generally speaking, you want to begin applying at least one year before you need the job even if you are still in school. This means you have to have all of your application documents prepared and proofread, excerpts and solos learned to make recordings or perform live, and a collected list of recommenders. It can be a very long time before you get a response to an application, and the whole process after that point can take more than a year to finish.

College Teaching Jobs

Unfortunately, college jobs around the world are not posted on one website, though some websites are more comprehensive than others. For example, I found the Soochow job on the College Music Society (CMS) website. It is one of the most respected lists available, but there is an annual fee to access the postings. CMS usually does not post jobs from two-year colleges, even when the institution is posting a full-time position. Those postings are taken care of at the regional, state, or local levels. Once you know in what countries, regions, and/or cities you are open to living, research the various websites that post jobs for smaller universities or colleges.

K–12 Teaching Jobs

Secondary education abroad is primarily for band teachers rather than percussion teachers, but it is an option you may want to explore. There are dozens of international high schools around the world employing foreigners. Depending on the city, you might be able to find K–12 schools teaching in a primary language like English or French. Another way to find these jobs is to gather the list of countries you like and head over to Wikipedia's List of International Schools. Visit each school's website and look for "Employment Opportunities" or the equivalent.

Performing Jobs

Since there are very few large symphonies and concert bands in the world, the community is small enough that you can browse a few websites to find most of the job postings. The main difficulty with applying for foreign performance jobs is the audition costs. Universities usually reimburse airfare and provide lodging for the top three applicants, but this is uncommon in the performance world. This option depends on how much money you have available to spend on traveling.

Below are some recommended websites to explore.

THE APPLICATIONS

With all of my documents prepared, I started applying to everything, no matter how much the odds were against me. Each application brought me closer and closer to that first interview. However, it was extremely depressing at times. I feel like we, as musicians, all face that crisis moment when you almost lose yourself and give up on your goals. After receiving rejections or nothing at all from twenty applications, you begin to question your career choice, and it is easy to spiral down. Having been there, I want to let you know not to give up. My teacher once said, "When it comes to getting your doctorate, persevere." The word "persevere" stuck with me and motivated me to never quit on my doctorate or my applications. Don't give up hope that one day your efforts will be rewarded.

Once you start to apply, don't stop! Looking for a job is a full-time job. For teaching jobs, your application documents will go through the first-round gauntlet of human resource personnel and search committee members. They will perform preliminary screenings of your work experience, publications, and grammar and formatting. The second round usually includes a phone interview. When you are applying for a job in another country, it is recommended to have this conversation on a landline, or they may request a video call via the Internet. For the final round, they will most likely fly you out to their institution for a live interview. You will now be one of a few candidates being considered for the job. While struggling with jetlag, be prepared for interviews with music faculty and unbiased faculty, formal and informal meals, and tours of the campus and surrounding area. Recitals, teaching demonstrations, and lectures are commonly requested. Depending on how many people are being interviewed, it may take a while for the search committee chair or dean to inform you of their final decision.

For performance jobs, the first round commonly includes the submission of an application with or without a fee, resume, and possibly a DVD or CD. Your resume, DVD cover/sleeve, audio/video quality, and recorded performance should be top notch. The smallest detail can make or break you in the first round. The second and third round will be a live audition. You will have to pay for travel expenses whether or not you win the job. After the audition, some ensembles may ask you to perform on one or more concerts before you are fully hired. This trial gives them the chance to see how well you, and your competition, work and sound in their ensemble. These trial concerts are paid for by the ensemble.

To everyone looking for foreign jobs, be aware of extra fees when traveling abroad such as visas, taxes, exchange rate, and banking fees. Careful and meticulous planning will help you accurately budget your trip. Even with reimbursement, your upfront costs may put a dent in your immediate cash flow or increase your credit interest.

On the brighter side of auditioning or interviewing abroad, you are getting a glimpse of a new country. Take some time to see the surrounding area, listen to a local performance, and eat authentic food. This audition is not only for them. You get to accept or reject their offer based not only on the job itself, but on the experiences during your stay. One part of their hiring process is finding the best candidate on paper, and another part is seeing if they like you and can work with you. You can do the same.

After emailing my application, I waited two months for a reply from Soochow. They wanted videos of my recent performances and a teaching demonstration before inviting me to my first interview. I was lucky that the dean of the school was visiting Los Angeles and could meet with me in person for the first interview rather than through a video chat or phone call. After passing the second round, I was off to Suzhou. Money was very tight at that time. Avoiding the temptation to spend money while I was there, I did not convert any money or use my debit card. During the interviews, the committee was looking for someone with the ability to live in China without issues, speak clear English to non-English speakers, and work hard enough to achieve tenure. The university was also kind enough to take me around Suzhou and Shanghai after the

College Teaching	Secondary Teaching	Performing
www.cms.org	www.joyjobs.com	www.musicalchairs.info
www.higheredjobs.com	www.searchassociates.com	www.johntafoya.com
Websites local to country/area	educatorcareers.iss.edu	Orchestral Percussion Talk Group www.facebook.com
Local search engines	www.uni.edu/placement/overseas Edjoin.org (for U.S. jobs) en.wikipedia.org/wiki/List_of_international_schools	

interviews. I determined that if I was offered the job, there were not any reasons to reject the offer based on the experiences I had in China. However, there were many more reasons back home.

THE OFFER

I was driving away from a gig late at night when I got the call. The dean of the school called me from China and said he had some "great news." I immediately began shaking with anxiety and excitement. I couldn't control myself; I had to pull into a parking lot to collect my thoughts and calm down. When he said he was giving me the job, I was speechless. I didn't know what to say other than "Thank you very much," and I stumbled around the rest of the conversation. My mind was filled with so many doubts before that call: Did I do a good job during the interview? Would I actually go if offered? Am I ready for this commitment so far away from home? Now the moment was filled with the reality that all I have to say is "I accept" for my life to be completely changed. I did not accept the offer during the call, but I immediately called my loved ones and told them the news. Although the decision had not been formally made, I knew I was not going to pass up this exciting experience.

You get that call; you talk to your family, friends, and mentors; you experience an indescribable wave of emotions while coming to a decision; and you accept the position. You are now going to move to another country, potentially thousands of miles away from the comfort of your home, to make a living and a new life.

Your work is far from finished. Numerous details must be addressed before you leave your country. First and foremost, time and money are always against you; plan ahead and save your cash for when you arrive. The following information includes tips regarding the contract, packing, moving, and housing.

There will be a contract you have to interpret, negotiate, and sign. The contract should include information about what the employer provides to you (income, benefits, vacations, etc.), what you provide to the employer (duties, course load, etc.), termination/cancelation clauses, and intellectual property clauses (recordings, published works, and live performances). Contracts should be designed to benefit both parties equally; if something does not seem right, you should ask questions *before* signing. Going to a lawyer could save you a lot of trouble in the long run if your contract does not make sense. This is also the time for negotiations. If you need relocation assistance (moving/shipping expenses, one-way flight ticket(s), setting up a house or apartment, help with rent for a specified term, etc.), a computer and printer in your office, new instruments, a lighter teaching load for the first year, or other special needs, negotiate these in writing before signing the contract. Once you sign the contract, time is your worst enemy; everything takes weeks to months to work out.

THE MOVE

Moving overseas can be very costly and time consuming. Hopefully, your employer can provide you a new (or temporary) home address and has allocated an amount for shipping fees before you leave. If you have to arrange your own housing, everything may have to be done at the last moment because you may not know exactly when you are leaving. If possible, for your first home try finding somewhere that does not require a long-term commitment. Those with children should also take this opportunity to find out about the location of appropriate schools. Here are questions to ask yourself about housing:

- Does the job provide temporary housing, hotel arrangements, or long-term housing when you first arrive?
- If they are providing a house or apartment, is it furnished?
- Do you have to pay a deposit upfront in cash?
- Are utilities (gas, electricity, Internet, etc.) currently working, or do you need to set that up?
- What is the monthly rent, and can the job help pay for it for a limited time while you wait for a few paychecks?
- How close will you live to work, shopping, schools, church, etc.?
- Can you use public transportation (taxi, bus, or shuttle) or do you need a vehicle?

Most expats sell or store many of their belongings before shipping the necessities. Clothes and basic toiletries can be taken on the plane, but you will have to ship your work-related materials (books, music, instruments, sticks, etc.) and secondary necessities. Search for local shipping companies that can pack your belongings and get them to the doorstep of your new home. There are many variables when it comes to different shipping companies, countries, customs, and procedures. Some issues I have run across include import duties, customs checks, customs seizures, different permits for federal and state imports, taxes, and the use of different companies in each country. If your local shipping company is good, they should be able to quote you for everything except destination taxes and duties. In my experience, my original shipping company needed to transfer my shipment to a Chinese company. The original company should be able to quote you for both. Also, because money can get very tight, try to have your employer pay the shipping costs directly rather than receive a reimbursement, which

INTERVIEW TIPS

Don't be afraid to speak your current language well. It is better to assume that they can understand advanced vocabulary than speaking less refined.

Research local customs for business meetings—bringing gifts, bowing, hand shaking, appropriate attire, and table manners.

Phone interviews usually have a list of standard questions. Based on your answers, they are determining:

- How well you can articulate your experiences beyond listing your resume.
- How well you speak. This is most important for foreign jobs where people have to be able to understand you.
- What you already know about their establishment and how you plan to fit in.
- What is something special that you can contribute?
- Why do you want to move to their country or area? They know you want the job, but they would like to know if you can sustain yourself in this new environment.
- Overall, whether or not you have the potential to work well with them.

Moving to a different country can positively impact your life, enrich your artistic abilities, and provide you the means to thrive as a musician.

can be thousands of dollars. If they will only provide reimbursement, you may want to use your credit card because you will need cash after you move. Shipping overseas can take weeks to months. Hopefully, you can plan to arrive in your new home just a short while before your shipment.

Other tasks to work on right away are your visas, permits, and passport(s). This process may require many steps that have to be done in a precise order. You will acquire passports for your family. Regarding visas, your employer usually has to provide official documents to verify that you are employed before you can apply for a foreign work visa. Once you have moved, you may need to apply for work and residence permits. Hopefully, your employer can take care of these costs, but plan to have foreign cash on-hand. Save all your receipts because they may reimburse you or you may get a tax deduction.

A good employer should have a step-by-step instruction manual for new foreign employees outlining timelines, procedures, and costs. If not, the above information should get you off to a good start. For further assistance, I recommend finding people already living in that country to provide opinions, insight, and tips. You can also utilize social networking websites, obtain the contact information of your new co-workers, or contact other expats working in different orchestras or schools.

After the offer, I waited a few weeks for the contract and began studying it. If it had been a job in the U.S., I wouldn't have inspected the contract so intensely. After finding a few clauses that were too vague or possibly misleading, I asked the dean about them. His responses were informative and reassuring. Upon signing the contract I was officially an employee of Soochow University.

I researched at least five ways to ship my belongings and was very lucky to stumble on a great shipping company in California. They made sure to charge upfront for all permits and fees, unlike some other less organized companies who did not account for some very costly Chinese permits. Initially, I was supposed to pay for the shipping upfront and get reimbursed later, but shipping was thousands of dollars. I negotiated to have the university pay the company directly, but the whole process took months because of all the paperwork and approvals. If I had taken care of the shipping upfront with my own money, my shipment and I would have arrived much earlier. I was also very lucky that the university found an apartment for me so that I could have a shipping address and furnished residence established before I left California. My passport was not an issue and the visa didn't take long once I received the proper paperwork from China. Having completed everything I could from the U.S., I booked a ticket to Shanghai, packed two very large bags of essentials, and said very difficult farewells to my family and friends.

THE ARRIVAL

By the time you fly off with that one-way ticket to your new job and home, many things should have already been handled. You should have saved as much cash as possible, because your credit and debit cards may not work or may have hefty fees and horrible exchange rates. Your shipment should already be on the way. Documents and extra passport photos for visas and permits should be prepared. Also, your immediate housing situation must be settled.

One of the first things you need to handle is banking and income. When will you receive your first paycheck (maybe you can arrive close to that date)? Your employer might be connected to a specific bank that will all be set up automatically or you might have to research and choose your own. Do you want a credit card? Applying for one is usually a separate and lengthy process. Do you want to send money back to your original country? You have to research exchange rates and fees from both banks. If you are moving to a country where you purchase goods mostly in small markets or stores, you may have to become an expert in negotiating. Retailers often take advantage of foreigners' lack of experience with local prices or their inability to speak the native language.

The next important step is learning the new language. You absolutely need this in order to perform basic daily activities such as traveling, purchasing, and asking for assistance while understanding the responses. Knowing basic phrases and how to count will make your life easier in the beginning. There are a few ways to learn the language before you embark on your journey. Software and do-it-yourself methods such as Rosetta Stone or Pimsleur are cheap and effective if taken seriously and completed. You can take a local college course or private lessons for in-person training. If you are unable to learn the language before moving, you can use pocket dictionaries, smartphone apps, or electronic translators to help you communicate on a very basic level. Ask your employer if they can provide you language classes once you arrive.

Another necessity is technology. Cell phones can be unlocked and used in almost every country by changing SIM cards. Before you leave, check to see if your phone works in your destination. A laptop or tablet can allow use of Skype or other Internet communication programs for free Internet calling. If you need to call a phone from one country to another, phone cards and Internet-based phone services will give you better, if not free, rates. Computers and smartphones are absolutely necessary for localized research for shopping and restaurant locations, directions, and other essential information.

I arrived late in the day and was taken to buy bedding and kitchen essentials before finally arriving at my new home. My family was kind enough to give me some Chinese money as a gift before I left. I got the Internet set up and began contacting family and friends. Being overly independent, I took it upon myself to figure everything out rather than bother the office staff. I was in front of my laptop for hours at a time researching where to buy food, how to use the bus system in a foreign language, and dealing with websites that were either very cluttered with

advertisements or confusing and outdated. I spent a lot of time exploring the shopping centers and restaurants within a few blocks of my house. Since my American phone wasn't global-ready, I had to buy a new one and activate a carrier. The phone became my most important tool. It was essential for communicating, taking pictures of bus stops and maps, and free texting my co-workers in China when I needed help and family in the U.S. when I was homesick.

I was lucky to arrive two months before school started. That extra time gave me a huge advantage because I wasn't overloaded with work to effectively figure out how to live in China. On top of that, the staff gave me numerous tasks in order to complete my residence permit, employment documents, and banking needs. After that, it was all a matter of time before I got used to the area, language, buses, taxis, banking, shopping, culture, citizens, weather, job, students, and so much more.

CONCLUSION

Looking for a job in the current market is difficult. Although you may have very strong preferences regarding location, what is most important is that you can be flexible and able to survive comfortably with the job you want. Opening yourself to the idea of working in another country gives you a huge advantage that others may not take. I hope this guide has provided you a glimpse of the process, including the difficulties, benefits, and personal insight, for applying to work abroad.

Dr. Alexander Singer is Assistant Professor of Percussion at Soochow University in Suzhou, Jiangsu, China. He regularly performs concerts, teaches lessons, and provides master classes in North America and Asia. He is also a member of the PAS International Committee, which is dedicated to broadening the awareness of PAS outside of the United States. For more information on Dr. Singer, visit http://music.suda.edu.cn. PN

PASIC 2014 SYMPHONIC SESSION GRANTS

PAS would like to thank and recognize Stanley and Margret Leonard for their generous donation creating the PASIC Symphonic Session Grants.

The Percussive Arts Society offers grants to be awarded to those chosen and invited by the Society, with recommendation from the Symphonic Committee, to present symphonic percussion sessions at PASIC. These grants will be for sessions with single presenters and does not include group presentations. This grant program will be administered by the Percussive Arts Society and underwritten by Stanley and Margaret Leonard. There will be a maximum of twelve (12) grants, each in the amount of $300. Grant funds will be paid to the recipient following the PASIC event. Sessions should include symphonic clinic-performances, labs, opera and musical theater percussion, ethnic percussion with orchestra, band and wind ensemble percussion. To be eligible for this grant, you must have applied through the standard PASIC Artist Application Process from September 15th thru December 15th.

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B) Your Instrument

ANSWER: B) Your Instrument

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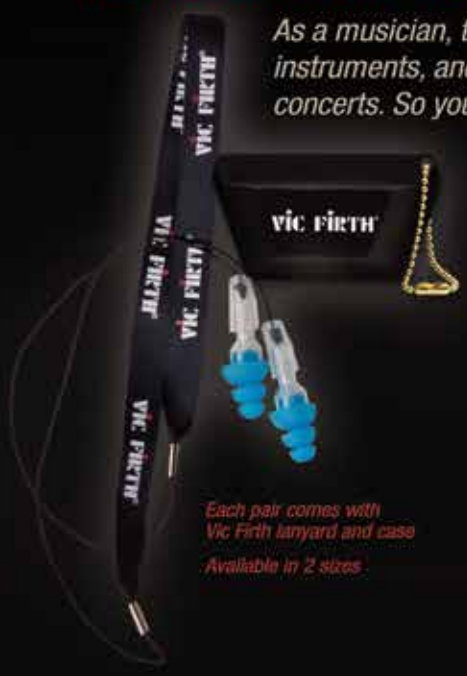

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Take Chances! Make Mistakes! Get Messy!

By Timothy Feerst

If you grew up during the 1990s watching PBS TV shows, like I did, you probably saw an episode or two of *The Magic School Bus*. The premise centered on a classroom of kids, under the guidance of their energetic teacher Ms. Frizzle, embarking on scientific adventures in a magically transforming school bus. In just about every episode of *The Magic School Bus*'s four-season run, Ms. Frizzle would command her students to, "Take chances! Make mistakes! Get messy!"

Oddly enough, that famous phrase was one of the best concepts I ever took from that show. In fact, it is a great way to live your life—especially your aspiring percussion career!

TAKE CHANCES!

Whenever we take an audition, attempt to network with other musicians or people of authority, or even send an email to someone expressing an interest in a collegiate percussion program, we are taking chances. "What if I am not good enough to win this audition?" "What if these people do not like me, or reject my credentials?" "What if he or she never gets back to me?" Sadly, every time we put ourselves out there into the music business world, we risk getting rejected. There is an element of chance involved. Sure, we can do everything possible to mold our playing and business abilities, but no matter how hard we try, success is never guaranteed. However, those thoughts of, "What if I take a chance and nothing happens?" must be countered with, "What if I take a chance and something *does* happen?"

Honestly, my career would not have grown without taking chances. Just a few weeks ago, I had the great honor of becoming an Artist/Educator with Vic Firth Inc, which was something I had wanted to do for a long time. In the beginning of this process, they required me to send them a promotional package, which included a resume, a video of my performing, and a statement of purpose, among other things. At the time, I wasn't entirely sure if my credentials were going to be good enough to qualify for the endorsement, but I decided I was going to take that chance because I was definitely not going to get the endorsement if I sent them nothing. So, I put all the materials together, sent the package, and ended up getting the endorsement contract in the mail a short time later. This wouldn't have happened if I had just played it safe and had not contacted them in the first place.

The only guarantee in life is that if no action is taken, nothing will happen. Therefore, you have a higher probability of success by taking a chance than by staying in your comfort zone. For example, there is a higher probability of this article getting into *Percussive Notes* if I type it up and submit it than if I don't type at all!

MAKE MISTAKES!

Nobody likes mistakes, yet we end up making them from time to time. We try our best to avoid them, but they happen. However, just like Ms. Frizzle said, "It's the best way to learn something!"

Stop me if you have heard this before: You go into a lesson with your teacher, and you have a terrible time. You're missing notes, your musical thoughts are not being conveyed properly, and you're feeling so uncomfortable that you just want to set your sticks or mallets down and curl up on the floor with your teddy bear. To top it all off, your teacher is hounding you like crazy to play better than you are in the lesson. You walk out of that lesson with feelings of defeat and humiliation.

Believe it or not, in terms of development of your playing ability, those types of lessons are the best kind to have, even though you don't think they are in the moment. I am not advocating that we try to have mistake-filled lessons, but by making mistakes, we can learn from them. As a result of our learning from them, we can potentially take a huge leap forward in our musical abilities.

I think back to a marimba lesson I had with Dr. Thomas Burritt while working on my master's at the University of Texas at Austin. I was playing the first movement of Peter Klatzow's "Dances of Earth and Fire" for him, but no matter how hard I tried, I couldn't play it well. Dr. Burritt (rightfully so) was lighting a fire under me like you could not believe, saying things like how I did not have a clear musical plan for this piece and that the piece was coming across as juvenile. It was not a good lesson at all. But I had never thought of the concept of consciously thinking about a clear musical plan while actively playing. So I devoted my week of practice to coming up with one. I came into my next lesson with him and played the first movement again, this time with an idea of a clear path for the piece. Dr. Burritt said, "Yeah, it sounds like a completely different piece now!" It was literally night and day. My playing ability really turned a corner, and it is better as a whole because of that whole experience.

GET MESSY!

Getting messy could mean a number of things. I've chosen to interpret it as times when we need to get uncomfortable or be in uncomfortable situations for the sake of learning new things that can improve us. One of the most uncomfortable situations in the world of percussion is when a clinician in a master class says, "Does anyone have any questions?" or, "Can I get a volunteer, please?" Usually after that, a 10–15 second deafening silence encompasses the room, as all spectators are literally frozen with fear of speaking up or going up in front of their contemporaries. Then, some poor person finally raises his or her hand, while the rest of the room lets out a huge sigh of relief, "Thank goodness it wasn't me!"

The next time you attend a master class, I encourage you to do the opposite. If the clinician prompts the audience, be the first one to raise your hand. Don't worry about the question or how you will look in front of your peers. That's not important. What *is* important is seizing the opportunity to have a little more hands-on learning experience, and that opportunity is likely never going to present itself again.

The only guarantee in life is that if no action is taken, nothing will happen.

Very recently at the University of North Texas we hosted Christopher Lamb, Principal Percussionist of the New York Philharmonic. During his master class, he wanted people to come up onto the stage and play for him, and I was one of those people "stupid" enough to volunteer. I played movement 3 from "Capriccio Espagnol." You want to talk uncomfortable? Try playing a snare drum excerpt in front of 130 other percussion majors and 11 faculty members. To add insult to injury, I didn't even play the excerpt that well!

Mr. Lamb worked with me for what seemed like hours, but turned out to only be 15 to 20 minutes. So why did I muster up the courage to go up there and play? Well, where else was I going to get another opportunity to play for Chris Lamb for free? I couldn't leave that master class in good faith without at least playing something for him, and the pointers and tips he gave me helped me play the excerpt better. Not only that, but those same great concepts he taught me were actually applicable to everything I played. But if I had not played for him, I wouldn't have made that connection. Volunteering gave me a different, more complete experience that was way beyond anything I would learn by just sitting in the audience with a pad of paper and a pen.

CONCLUSION

It's kind of funny how a children's television show that I watched as a kid actually helped me become a better percussionist. Nevertheless, taking chances, making mistakes, and getting messy are immortal concepts that help aspiring percussionists (and musicians as a whole) reach the goals they want to achieve. Therefore, I hope you go forth from this article with a different outlook on your approach to learning and playing music. How sad it would be if we all sat at home waiting for the phone to ring just because it was the "comfortable" thing do! Get out there and do what you love, and don't let fear or inconvenience stop you. Just as Ms. Frizzle was also famous for saying, "WAHAHOO!"

Timothy Feerst is a doctoral candidate at the University of North Texas, where he is also a graduate teaching fellow. He holds a Master's in Percussion Performance from the University of Texas at Austin and a Bachelor's in Music Education from George Mason University. His teachers include Mark Ford, Christopher Deane, Paul Rennick, Thomas Burritt, Tony Edwards, John Kilkenny, and John Spirtas. He has performed with the Grammy-nominated choir Conspirare, So Percussion, and the American Festival Pops Orchestra. Additionally, he was a founding member of the WGI-competitive George Mason University Drumline. He has taught at a variety of high schools in Fairfax County, Virginia, and has also been an adjudicator for the Texas Music Educators Association (TMEA) and the Virginia Band and Orchestra Directors Association (VBODA). **PN**

The Marimba Roll: A Necessary Evil?

By Nathan Daughtrey

Historically, percussionists have relied on one tool for sustaining sound: the roll. Whether referring to buzz and multiple-stroke rolls on snare drum or single strokes on practically every other percussion instrument, we're talking about finding the best (smoothest) way to create the illusion of sustain. Thanks to centuries of trial and error, rolls on all of the orchestral instruments (snare drum, timpani, bass drum, triangle, tambourine, etc.) are as good as they are going to get, but the modern marimba is much younger. There is an assumption that what sounds good on those orchestral instruments will sound good on the marimba as well. Is that a correct assumption?

TERMINOLOGY

There is also the assumption that we should use the same terminology for keyboard percussion as battery percussion, but the word "roll" is a little fussy. When you say, "roll that chord" to pianists, they perform a quick arpeggio. Say the same thing to marimbists and they will, without hesitation, alternate their hands quickly, attempting to sustain the chord. Like pianists, marimbists can also perform quick arpeggios. How, then, do we label those if the term "roll" is already taken? I propose a return to using the term "tremolo" when referring to sustaining sound on marimba by quickly alternating strokes. There are two reasons for this: (1) It eliminates confusion between the words "tremolo" and "roll," as already discussed; (2) Technique-wise, it is a more accurate description of the sound.

When string players either alternate bow strokes rapidly on a single pitch or alternate between two pitches with longer bow strokes, they are performing a *tremolo*. These can be metered or unmetered. Similarly, wind players perform a tremolo through the alternation of two pitches with longer breaths. When marimbists play a "roll," the same effect is created. On every other instrument, the tremolo is a special effect or technique that creates a "trembling" sound. Perhaps marimbists should use the term in the same way. Instead, it has become a crutch for composers (and performers) of marimba music, using it as the primary means of sustaining sound rather than reserving it for something more musically special.

TWO WEDDINGS AND A LIGHT BULB

Two experiences presented themselves to me over the past year that helped solidify my thoughts on marimba rolls and general marimba performance. The most recent occurred the day before a wedding for which I was providing all of the music with unaccompanied marimba. Both the pastor and the organist/cantor questioned me individually about the music I would be playing for the service/ceremony.

"You *are* playing all sacred music, *right*?"

"You can't be playing pop music like the Beatles in this church."

"I was so relieved when I heard you practicing."

From this, I gather that we (classical marimbists) still carry with us this stigma of vaudeville, ragtime, and jazz. Do we perhaps perpetuate the stigma by our approach to rolls?

The other experience occurred at my house in the weeks leading up to my own wedding. I decided to arrange all of the ceremony music myself for flute, cello, and marimba—a lovely combination. For the prelude music, the performers simply read string trio arrangements of typical wedding music—flute playing violin 1, marimba playing violin 2, and cello playing…well…cello. As they were playing through one of the tunes, the flutist and cellist started giggling and saying things like, "Welcome to Jamaica, mon!" The marimbist and I were confused, but then, realizing the marimba was the butt of their joke, we were immediately offended. What we heard was a beautiful, legato musical line. What they heard were tremolos being played on a steel drum. After I finished being self-righteous and defensive about it, a lightbulb in my head lit up.

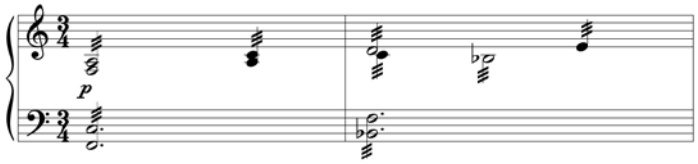
LISTEN WITH DIFFERENT EARS

When was the last time you took a step back and listened to a marimba roll—whether with two, three, four, six, or eight mallets—not with a percussionist's ears, but with those of another instrumentalist or a layman? For decades we have been trying to achieve the smoothest, most expressive sustained sound on the marimba with the perfect combination of mallet hardness/weight, model of marimba, roll speed, roll type, etc. Have we found it? I always thought so, but now I'm not quite so sure. That being said, there are several instances in which marimba rolls are used effectively.

WHEN DO ROLLS WORK?

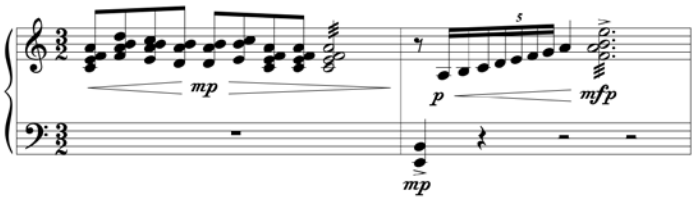
Long chordal sustain without much dynamic alteration. Played with soft mallets and a fairly slow roll speed, this passage has the potential to sound sustained and organ-like because of the lower, resonant range of the instrument.

Example 1. Nathan Daughtrey, "Edge of the World," mm. 7–8.



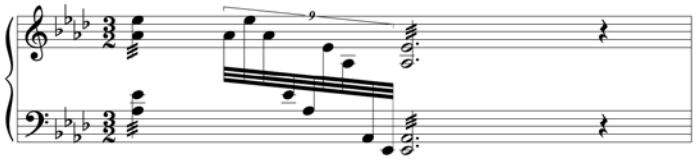
As a short ringing effect at the end of a phrase. With each strike of the roll being softer than the previous strike, one can extend the natural decay of a chord. In the first measure of Example 2, the roll finishes the phrase by extending the duration of the repeated chord preceding it. In the second measure, the roll simply helps the chord to "ring" softly after being struck at a louder dynamic.

Example 2. Martin Blessinger, "Shattered Dreamscapes," mm. 88–89.



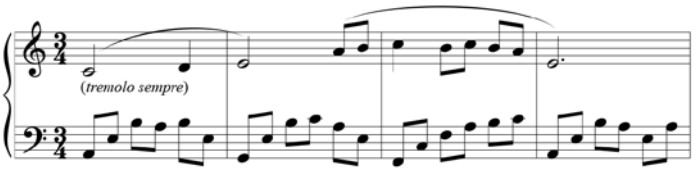
Going into/coming out of arpeggiated figures. This may be found in much of Klatzow's marimba writing, as well as that of Eric Sammut. The roll seems an extension of the arpeggio and vice versa.

Example 3. Peter Klatzow, "Song for Stephanie," m. 13.



Using the roll as a tremolo (effect). In Example 4, Zivkovic uses a one-handed "mandolin roll" to simultaneously create sustain and emulate the tremolo of an Italian mandolin.

Example 4. Nebojsa Zivkovic, "Il Canto del Gondolieri" (from *Funny Marimba, Book 2*), mm. 3-4.



WHEN DO ROLLS NOT WORK?

Extended sustained passages with much dynamic variation. This is especially true when there are louder dynamics. It sounds less and less like sustain and more and more like individual notes, regardless of roll speed or mallet hardness.

Upper range of the marimba. Because of the lack of resonance, rolls in the upper half of the instrument do not produce the same smooth sustain that the lower half of the instrument has the potential to produce.

Widely-voiced chords. If the hands are spread too far apart or if the mallets in each hand are spread too far apart, we hear the beating of those individual hands or mallets during rolls.

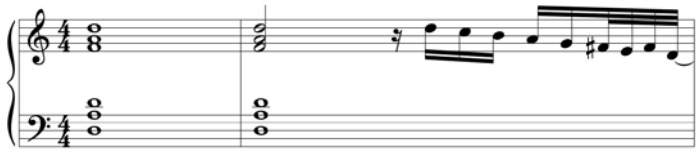
Too much roll speed variation. Because we have accepted rolls as one of the sole means of sustaining sound, we have tried to be as expressive as possible, especially by altering roll speed. Some might argue that this is our *vibrato*. Does it actually have that effect? Ask a few non-percussionist musicians you respect what they hear.

NON-PERCUSSIONISTS' APPROACH TO SUSTAIN

It is also helpful to look at other instruments with a similar short sustain and decay and examine how they create or emulate sustain. For example, harpsichordists use arpeggiated chords, trills, and other embellishments to elongate harmonies/chords. In her recent book, *Historical Harpsichord Technique*, Yonit Lea Kosovske discusses this very phenomenon: "Tones decay quite rapidly on the harpsichord. Because of this attribute, harpsichordists are forever faced with the need for 'expressive moulding of a continuum of sound.' One of the principal ways to sustain the sound on a harpsichord is through arpeggiation: when the notes of a chord are played in broken succession rather than simultaneously."[1]

She provides as an example the opening two measures of Froberger's "Toccata No. 2," which starts simply with a D-minor whole-note chord.

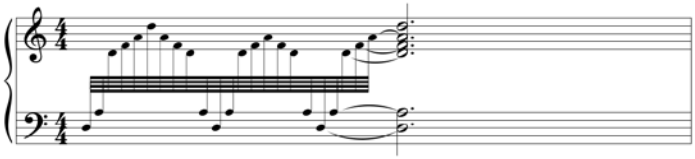
Example 5.1. Froberger, "Toccata no. 2 in D Minor" (1649), mm. 1–2.



"The opening chord would sound boring if played as literally notated—that is, as block D-minor chords that just sit and wait for the next chord to be played. Through different ways of arpeggiating and ornamenting the chord, this opening harmony may be transformed into a powerful, emotive statement."[2]

Here is one possible realization of the first measure played on harpsichord using only arpeggios.

Example 5.2. Froberger, "Toccata no. 2 in D Minor," m. 1 realization.



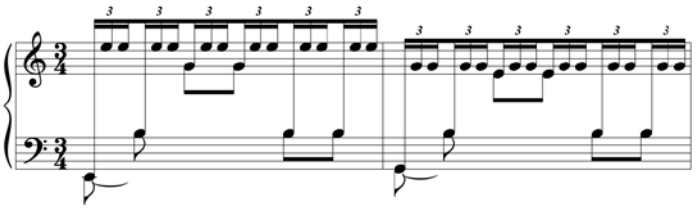
How would we approach this same figure on marimba? Our first inclination would likely be to reduce the chord to four notes by eliminating the A in the treble clef and the upper D in the bass clef, and then alternate our hands quickly, creating (in our minds and ears) a sustained sound. Try sitting down at the piano and doing this, even with the sustain pedal depressed. Is that a desirable sound? If not, why would we perform it that way on marimba?

EMULATING SUSTAIN WITHOUT ROLLS/TREMOLOS

While I am not suggesting that we play every rolled chord we encounter as a series of arpeggios, I am suggesting that the marimba roll/tremolo is a *crutch* for performers and composers alike. With that being said, there are several ways that composers have created the illusion of sustain successfully in their marimba writing.

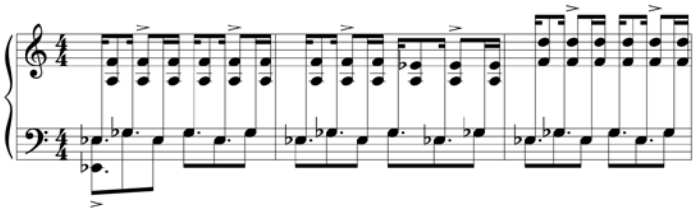
Written-out/measured tremolo. A common technique for guitarists, the tremolo rhythmically fills out the sound and can create a soaring, legato melody atop an ostinato bass line, like in Barrios' popular work, which works equally well on marimba. You find this technique throughout the marimba music of Keiko Abe as well.

Example 6. Barrios/Daughtrey, "Una Limosnita por Amor de Dios," mm. 3–4.



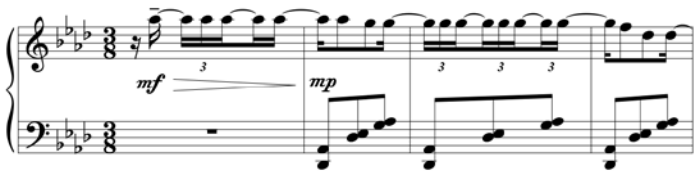
Written-out/syncopated tremolo. Found throughout this section of "Halcyon Days," the chordal figures serve two purposes: creating rhythmic interest/groove and emulating sustain.

Example 7. Nathan Daughtrey, "Halcyon Days," mm. 124–126.



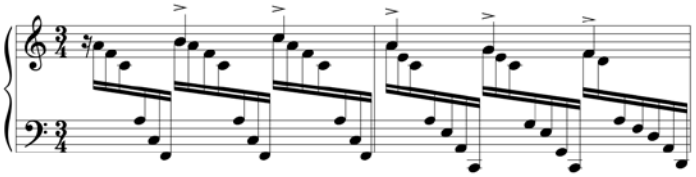
Written-out rubato with repeated notes. Ignatowicz approaches the marimba much like a piano in her writing. In this passage, take note of the smooth legato line created by the repeated notes in the right hand.

Example 8. Yo Goto, "Valse Éxcentrique," mm. 32–35.



Arpeggios. Originally written for piano, the arpeggios in this short piece work well on the marimba, giving more "ring" to the accented melody notes by connecting them with arpeggios.

Example 9. Sibelius/Daughtrey, "Carillon" (from 13 Morceaux), mm. 2–3.



TAKEAWAYS

The purpose of this article was not to provide concrete answers to all of the posed questions, but rather to encourage more questions and critical thought about the coveted marimba roll.

1. Terminology: *roll* vs. *tremolo*?
2. Does a marimba roll/tremolo actually create a smooth, sustained sound, or should it be reserved for musical effect? Listen like a non-percussionist.
3. When are rolls used effectively in marimba music?
4. When are rolls used ineffectively in marimba music?
5. How can we better emulate sustain on marimba without relying on rolls/tremolos?

I am convinced that the marimba has not yet reached its full potential as a classical concert instrument. Let us keep thinking and listening critically so this potential might be realized.

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2. Ibid. Kindle Locations 1187–1188.

Nathan Daughtrey travels the country as a soloist, clinician, and guest conductor working with ensembles and performers playing his works. Dr. Daughtrey teaches Music Composition and Percussion at High Point University (N.C.) and he works as an editor and staff composer for C. Alan Publications. Active in the PAS community, he serves on the Composition Committee, organizes the PASIC Fun Runs on behalf of the Health & Wellness Committee, and is the Keyboard Editor for *Percussive Notes*. PN

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Tension Resolution

By Ed Saindon

My recently released book, *The Complete Guide To Improvisation* (Volume One), codifies and explains the principal concepts and techniques used by leading improvisers past and present. Chapters include Chord Tone Soloing, Tension Resolution, Chord Scale Theory, Chord Scale Application & Practices, and Harmonic Practices. In this article, I'll address some excerpts from the Tension Resolution (TR) chapter.

TENSIONS

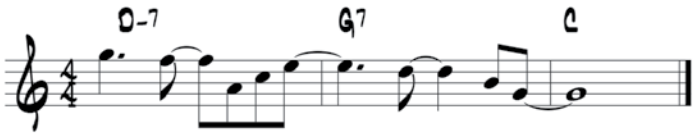
The improvisational idea can be based on the use of tension notes and their resolution to the underlying harmony. Utilizing tensions as a basis to initiate lines is an important technique with inherent flux and potential to create harmonically rich melodies. With this TR concept, the focus is on the emphasis of a conventional or unconventional tension note, its placement in the measure, the specific beat it occurs, and how long it is sustained.

TENSION RESOLUTION TENDENCIES

The improviser should be cognizant with the resolution tendencies of particular tensions. Most tensions can resolve up or down to the neighboring chord tone. However, some tensions have a specific resolution tendency. Here is a chart of those specific tension resolution tendencies:

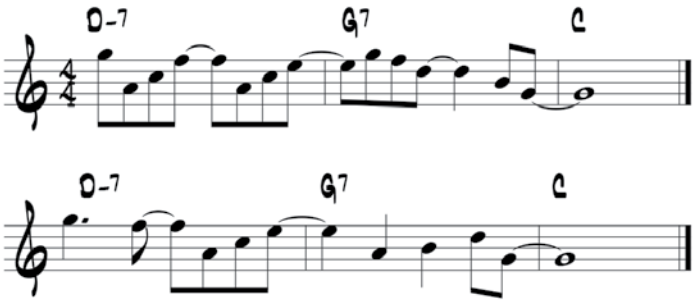
Sharp 11 resolves up to the 5th
Flat 9 resolves down to the root
Sharp 9 resolves up to the 3rd
Flat 13 resolves down to the 5th

The following is a simple example of tension resolution on a II–7 V7. Tension 11 (G) on the D–7 resolves to the 3rd (F), and tension 13 (E) on the G Dom 7 resolves to the 5th (D).



DELAYED RESOLUTION

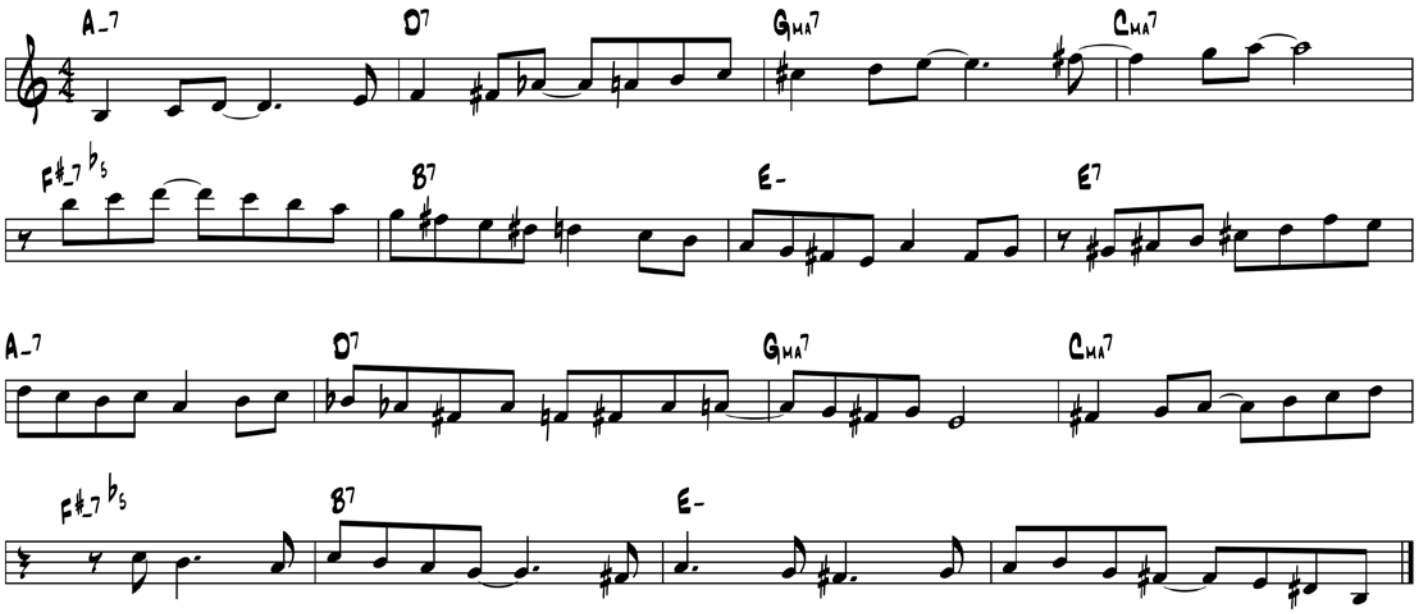
A tension need not be immediately resolved. It can be resolved at any point during the measure or even into the next measure on the following chord.



Hear audio files of these examples in the digital edition of this issue at
www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

LINES EMPHASIZING TENSIONS

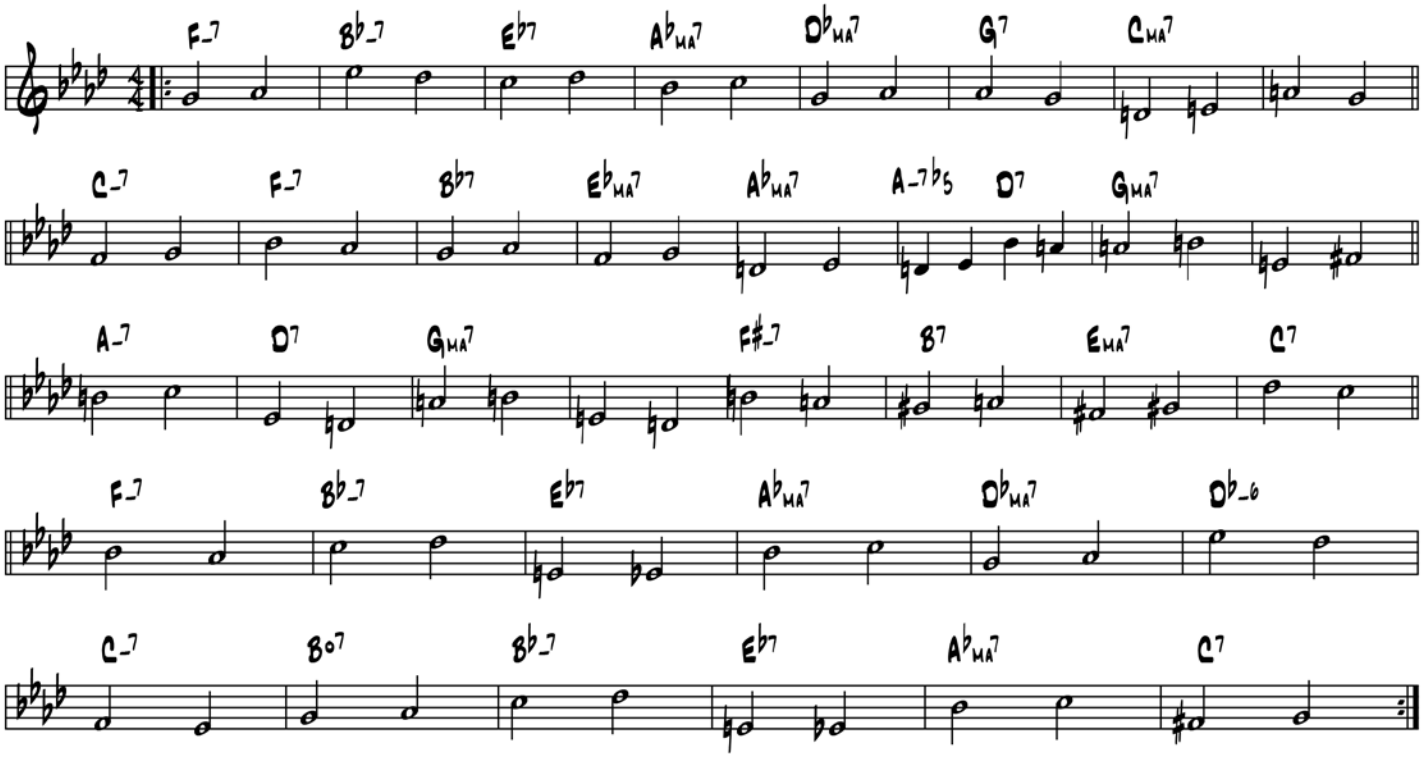
Beginning the measure with a tension places the focus on the color of the chord and sets the line in forward motion. Here is an example based upon the first half of a well-known standard. The scalar lines begin by sounding an available tension in most of the measures.



STEPS TO IMPROVISING ON A STANDARD WITH TENSION

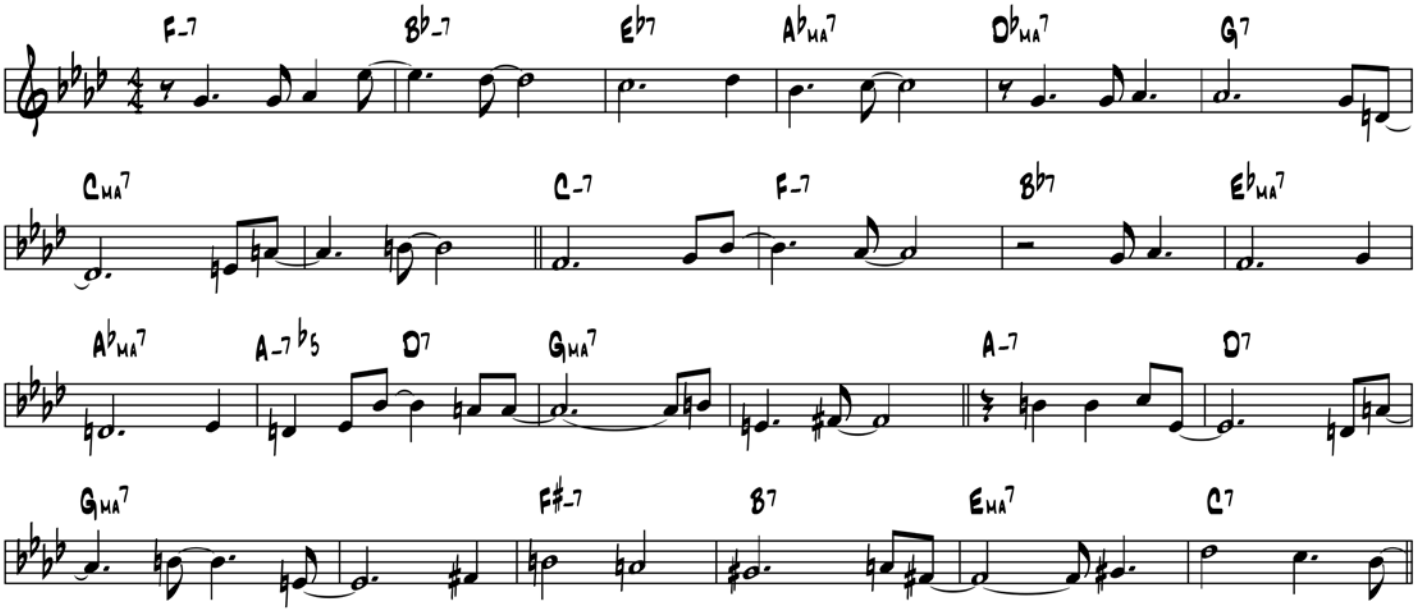
Create the Tension Line along with Resolution

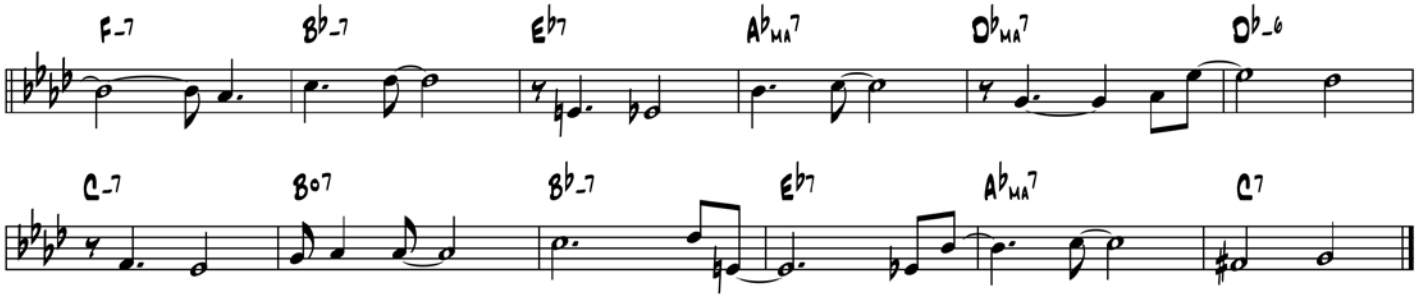
With this technique, we first sketch out a tension note and subsequent resolution to an adjacent chord tone for each measure on a standard progression. Here is an example for the first 16 measures on "All The Things You're Not."



Add Syncopated Rhythm

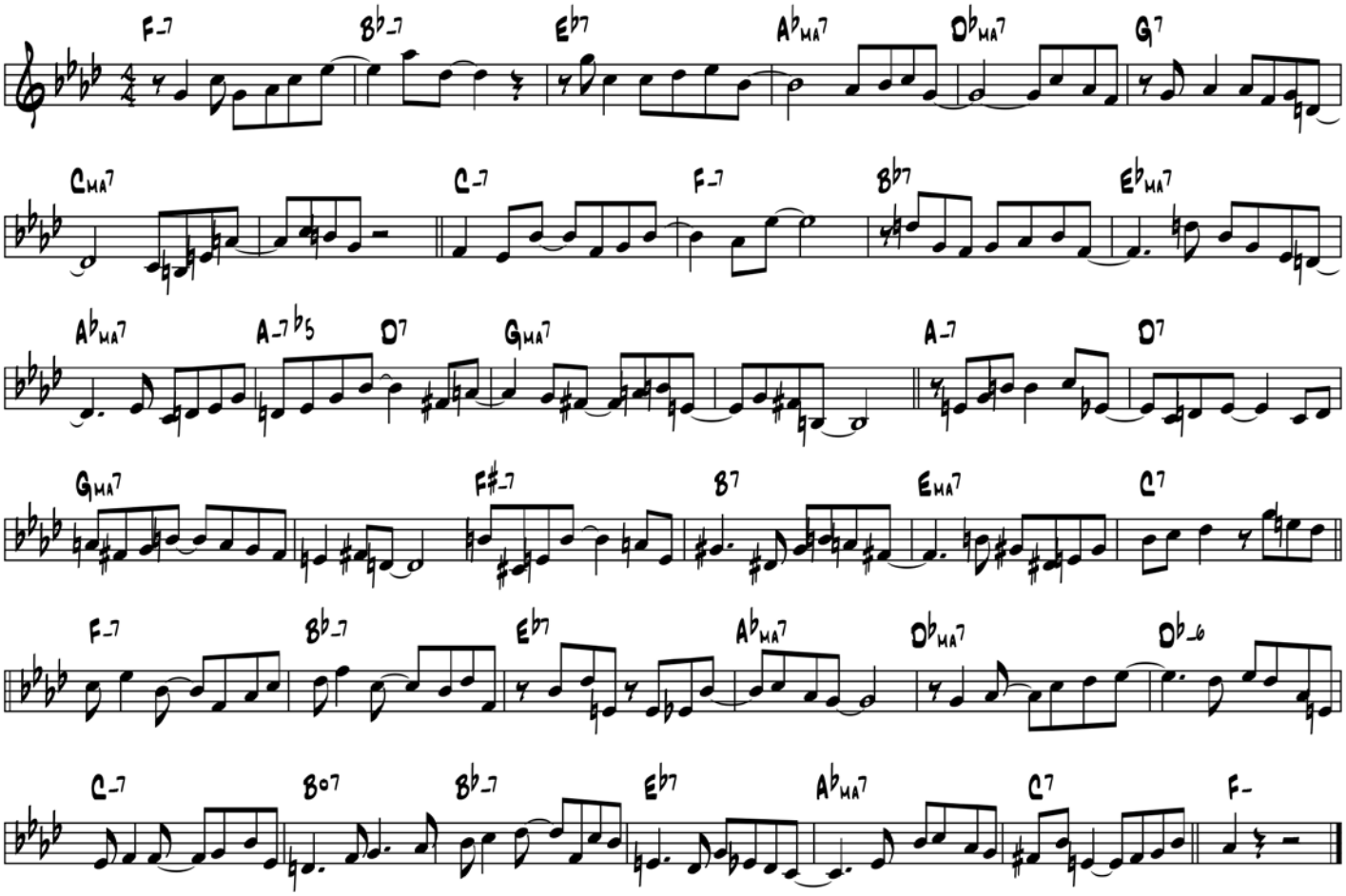
Using only the tension and adjacent chord tone, create phrases with rhythmic syncopation.





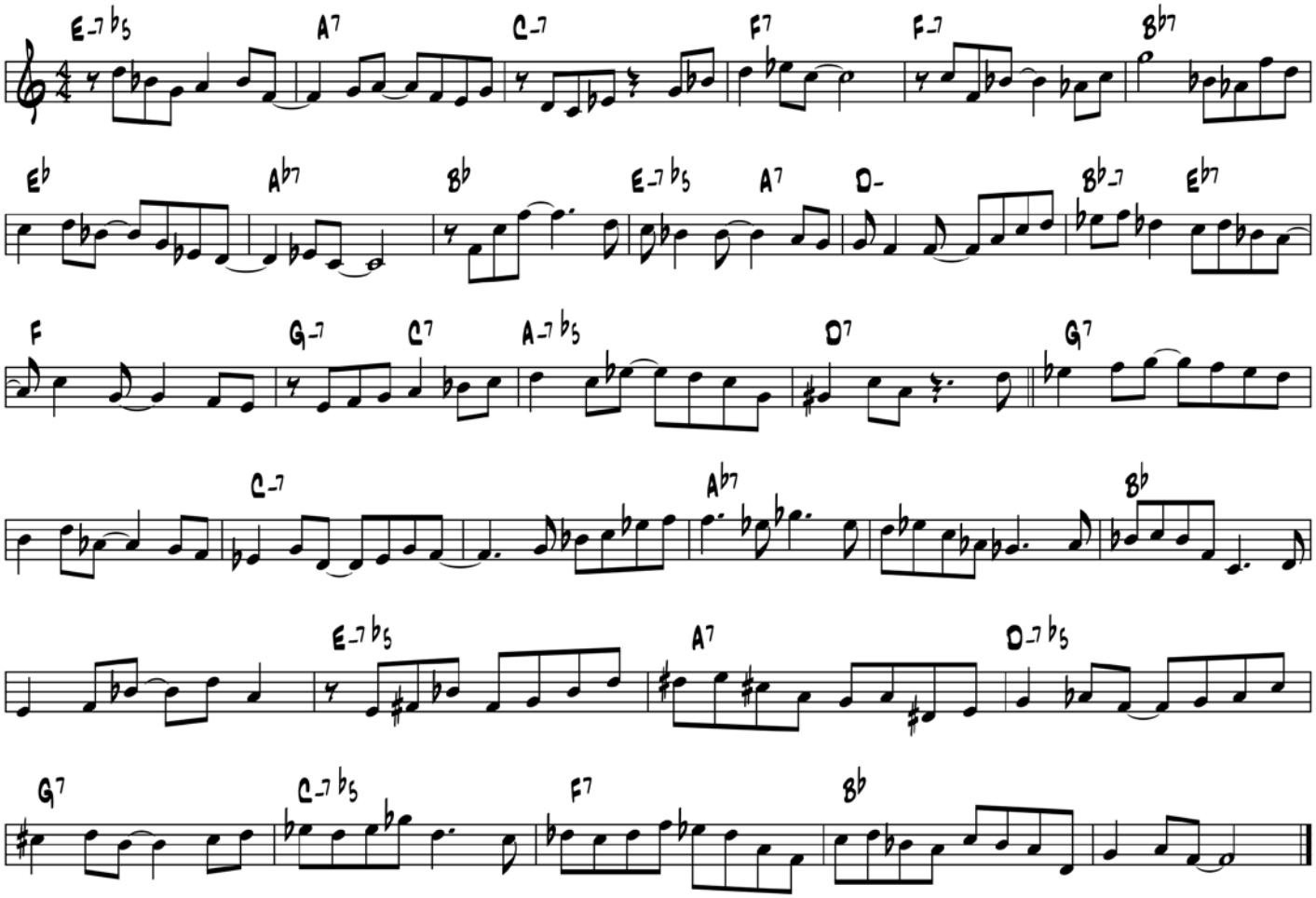
Additional Chord Tone

Lastly, add additional chord tones while making sure the tension resolution remains intact.



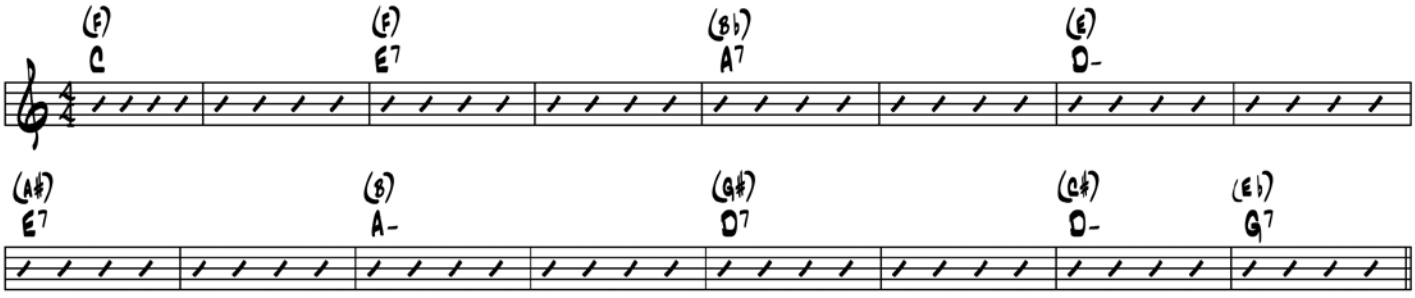
"STELLA BY MOONLIGHT" WITH TENSIONS

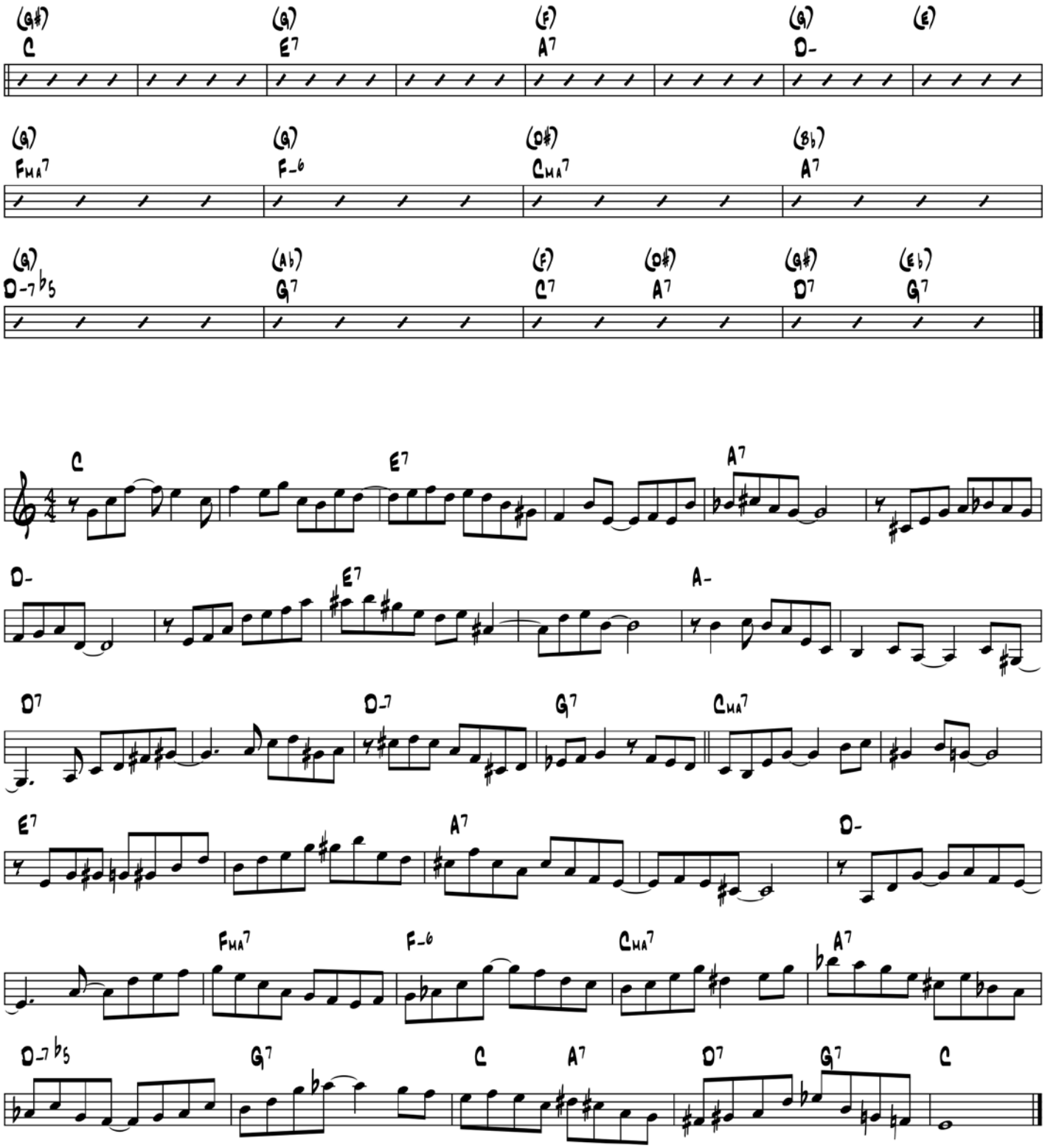
Here is an example of a solo on a standard. Every chord change uses one tension note to generate tension resolution. Play through the solo to determine which tensions were applied in each measure and where the points of resolution occur.



"NONE OF ME" WITH CHROMATIC APPROACH NOTES AND TENSIONS

We can combine the use of chromatic approach notes along with available tensions. The following solo on a well-known standard utilizes one non-chord tone per chord that is either a chromatic approach note or a tension. The chart before the solo lists which non-chord tones were used in the creation of the solo. This is a good way to practice improvising with TR. Pick a standard and predetermine which approach notes and tensions will be used along with chord tones to create lines through the progression.





There are multiple ways to incorporate the concept of tension resolution in one's improvisation. TR can create lines that are very simple and melodic or quite complex and pattern oriented. It is a very important and fundamental improvisational concept that can be applied in conjunction with many other concepts of improvisation.

Ed Saindon is a professor at Berklee College of Music. He recently gave clinics at the Royal Academy of Music in London as well as the Academy Del Suono in Milan. His book, *The Complete Guide to Improvisation*, is available through www.edsaindon.com or Amazon. PN

Charles L. White

L.A.'s Long-Time Timpanist

By Danielle Squyres

Charles Lafayette White—performer, author, composer, inventor and teacher—was born in Marshfield, Oregon in 1893. From an early age, those around him believed he was destined to be a musician. When he was a small child an amateur phrenologist felt his head and declared to his mother that he would someday be a famous musician. His fate was confirmed when at the age of four, he wiggled out of his mother's arms during prayer at a Salvation Army meeting and softly strolled down the aisle to the big bass drum on the podium and "gave it a rousing WALLOP!"[1] Although the rest of the congregation was shocked, his grandparents were so amused that the next time they went to San Francisco, they brought him back a little snare drum.[2]

Little Charlie practiced long hours on that drum until it literally wore out. A kind uncle bought him a new drum, and soon Charlie was playing drums for school functions and other civic duties such as funerals. As there were no drum teachers in town, Charlie's parents decided he should learn some basics in music and had him start piano lessons, which he took once every two weeks. Later, all the town kids wanted to start a drum and fife corps, and Charlie was no exception—only he wanted to play fife! The kids soon found the fife was too limited and they eventually persuaded their parents to order six-keyed piccolos from Sears Roebuck & Co. for $1.35 each. Full of confidence, Charlie asked the local band leader, Mr. McCutcheon, if he could join the band. White didn't amount to much on the piccolo, but he was learning to read music and no doubt developing his ear.

After some time with the band, the drummer who had been there got so discouraged about being unable to read and play the occasional solos in the music correctly that he quit. In those days, drummers mostly faked everything instead of reading a part. McCutcheon asked Charlie if he would take over as the drummer, since the band already had two piccolo players and everyone knew he played drums. It didn't hurt that McCutcheon gave Charlie the band's excellent Duplex snare drum to take home for practice.

Not long after, the town got a new barber, Mr. Bowker, who also played cornet and violin. He had his own dance band and asked Charlie if he would be in it. Charlie explained that as much as he would like to, he had no drumkit, and his family was too poor to buy one. Bowker asked around and found an unused bass drum and cymbal in the next town. Bowker, who was quite handy, made a bass drum pedal out of a wooden darning ball, iron rod, spring, and a few boards, and had the blacksmith fashion a cymbal arm and some spurs for the bass drum. From San Francisco, Bowker ordered a snare stand, small tom-tom, triangle, woodblock, Chinese crash cymbal, and even a set of orchestra bells. Bowker made the bell stand from the handles of two baby carriages. Charlie was to repay him from money earned playing for dances. It didn't take too long. Charlie played with both the concert band and dance band and could earn $4.00 a night, which was not too bad in 1910.

When he was sixteen, Charles White decided to go to San Francisco, Los Angeles, and National City (near San Diego) to visit relatives and possibly join the Navy for a chance at getting a musical education. In San Francisco his Uncle George talked him out of joining the Navy if he was intent on being a musician. Instead, he took White around to several theaters

Charles White at the Hollywood Bowl

to see and hear the best drummers in the city. It was an eye-opening experience, but he still wanted to finish his trip to Southern California. His uncle in Los Angeles was working for the *Los Angeles Times*, where a bomb had recently gone off, leaving him too upset to host guests. So White continued on to National City where he met with his aunt and uncle who had given him his second drum.

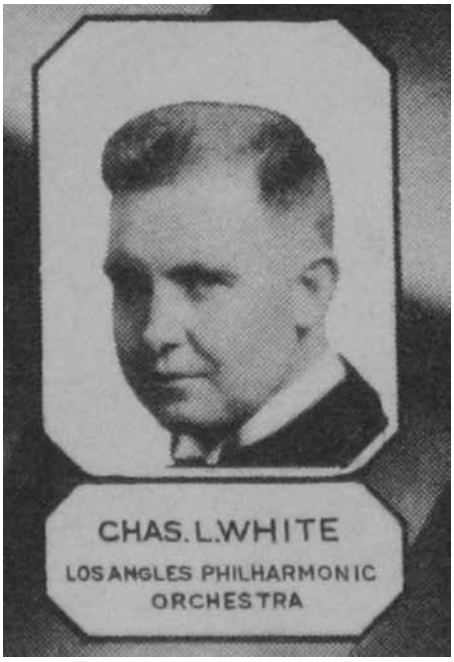
It was through this uncle that he met other musicians in the area, even doing a church job with the soon-to-be-famous bandleader Raymond Paige. After the church service he was offered steady work in town, which ended his plans for returning to Oregon. He began playing at the famous Coronado Tent City dance pavilion (where he first saw timpani and fell in love with them) and the Savoy Theatre in San Diego. At the theatre, he played for silent movies and vaudeville acts. He also studied harmony, composition, theory, and music history at San Diego High School.

During White's time in San Diego, the San Diego Symphony was formed and he played timpani with them. Although they had only four concerts a year, along with his vaudeville work he was gaining valuable knowledge and experience. In later years, he would often remark that the vaudeville pit and the concert stage were his true conservatory of music.

In the summer of 1917, White's parents moved to Los Angeles, and he went to visit them. He called on the only musician he knew there, and he agreed to introduce White to some of the other players in town. As it often is in the music world, it became a case of being in the right place at the right time and meeting the right people. He was introduced to William E. Strobridge, who was hiring a pit orchestra to play for the movie *Cleopatra*. After that Strobridge hired White for D.W. Griffith's *Hearts of the World* and also for the Santa Catalina Band during the summer. At one point, the timpanist for the Los Angeles Symphony Orchestra, Adolph Wiedoeft, became too ill to play the last concert of their season; Strobridge encouraged White to fill in for him. He would later recall, "It was a case of fools rushing in where angels feared to tread, but my years of vaudeville experience came to the rescue and I did a good job of it with the barest resemblance of a rehearsal. It was just like another vaudeville show to me."[3] After the concert, he was asked by the conductor, Adolf Tandler, if he would accept the timpani position. White did not want to take away another man's job, so they agreed he would play percussion instead, since there was an opening in the section for the 1918–19 season.

THE LOS ANGELES PHILHARMONIC

The Los Angeles Philharmonic was founded in 1919. Strobridge was the personnel manager, and he hired Charlie White as timpanist for $45 a week. Incredibly, however, the new conductor, Walter Henry Rothwell, had the contract



Charles White in 1930 Leedy Drum Catalog "S"

changed to $65 a week! White's "trial by fire" was Dvorak's "New World" Symphony; at the end of the rehearsal, Rothwell said with a smile, "Well, our young timpanist is still with us."[4]

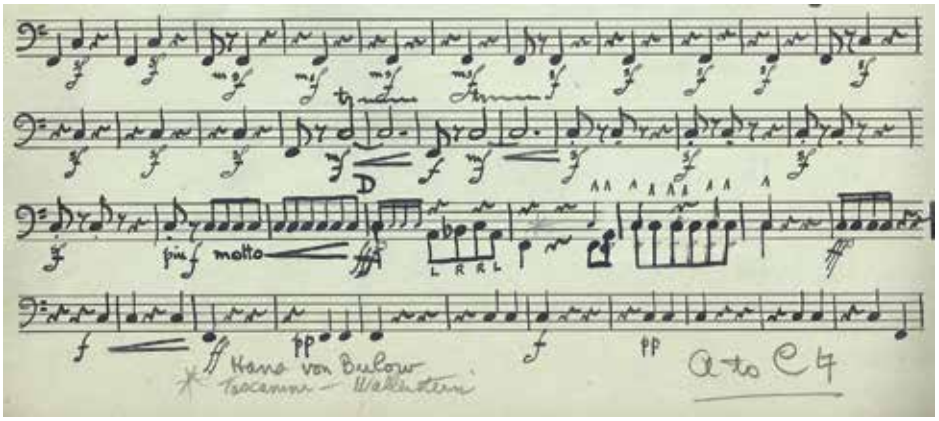
White was still quite young. He was learning on the job, and the repertoire was new to him, but there was something about his playing, personality, and youthful enthusiasm the conductor liked. Even so, at the end of the second season the orchestra informed White that they wished to hire the former timpanist from the Boston Symphony, Stefan Neumann, to come to Los Angeles and play for a season or two and have White work with and learn from him. However, before details could be worked out, Neumann returned to his homeland in Europe.

The next plan was to have White study during the summer with the famous timpanist of the Chicago Symphony, Joseph Zettleman. Too timid to refuse, and too shy to go, White did leave for the summer—but went to the mountains for some photography and trout fishing instead! Part of his reasoning, right or wrong, was he feared that by taking lessons with Zettleman, he would either turn out to be a bad copy of him or lose his natural, personal style of playing that the conductor and orchestra liked. Having never taken a formal timpani or percussion lesson in his life, it is possible to see how his fears could be justified at the time. Nonetheless, when he returned to the orchestra in the fall, everyone could see how much he improved by his "studies with Mr. Zettleman."

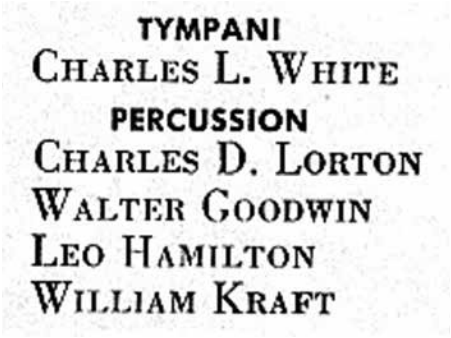
White was a member of the Los Angeles Philharmonic from 1919 to 1962. In addition to playing the regular subscription series downtown, he spent his summer months with the Philharmonic at the Hollywood Bowl. He played under some of the most famous names in music history, including Otto Klemperer, Bruno Walter, Walter Damrosch, Pierre Montreux, George Szell, Sir William Walton, Charles Munch, Fritz Reiner, Eugene Ormandy, Igor Stravinsky, Arturo Toscanini, Herbert Von Karajan, Leonard Bernstein, and Zubin Mehta.

Although White may have had little or no formal training, he spent his entire career learning from the great conductors and other timpanists. White almost always played on parts he copied himself by hand, and they contain handwritten notes of what different conductors wanted and what other timpanists did in certain pieces, including alterations to the original part. He composed exercises and made note of certain phrasing ideas. He was always striving for a beautiful sound.

White's own musical tastes ran towards "the classics." Like many people of his generation, he disliked the more modern music in which composers and conductors requested harsher sounds and harder mallets on the timpani—sounds White hated. For his first eight years in the Los Angeles Philharmonic, William Kraft was the mallet player before moving to the timpani position after White retired. He recalls that White "had a very kind, avuncular attitude about him. He was amiable and soft spoken, but that could also disguise an obstinacy and stubbornness he could show, especially when



White's handwritten part to the first movement of Beethoven's Eighth Symphony with changes at letter D that conductors—listed at the bottom—requested.



Timpani and percussion section of the L.A. Philharmonic, 1956–57 season

conductors requested things of his playing that he didn't like to do…He was quite comfortable with the classics but some of the more modern compositions could give him trouble. He hated modern music."[5]

TEACHING

Charles White taught many of the local students in Los Angeles at the University of Southern California (USC), at Murray Spivak's percussion studio, and also at his home. Retired Boston Symphony percussionist Frank Epstein, who studied with White from 1960–62, recalls, "I probably studied the Beethoven and Brahms symphonies, or 'the classics,' as they were labeled. I don't really remember working on technique, but I have music to this day where I have markings attributable to Charlie. I did enjoy working with him. He did know what he was doing and why."[6]

Freelance and studio percussionist Wally Snow took hour-long lessons with Charles White once a week for a couple of years in the late 1960s after White retired from the Los Angeles Philharmonic. "We never worked on technique, only repertoire," Snow said.[7]

Retired performer and teacher Robert Sonner remembers: "When I moved to L.A. from Chicago in 1957 to pursue my degrees at USC, I studied with Charlie for 2½ years. Since I was an 'older' student when I started with Charlie, our work was all about repertoire. He was an excellent teacher and freely gave his thoughts on the literature."[8]

INSTRUMENTS

White used several types of timpani in his career, including Leedy, Ludwig, Schnellar, and American Drum (Walter Light). He was a Leedy endorser—and also a good friend of George Way of the Leedy Drum Company—and appeared in the 1930 Leedy drum catalog "S" and several issues of *Leedy Drum Topics* in 1923, 1925, and 1930, along with other top players of the day who used the Leedy pedal drums with the "pawl" clutch system. In spite of his association with Leedy, for many years he used an original pair of Schnellar drums made by Hans Schnellar of the Vienna Philharmonic, with two Ludwig hand-tuned drums, for most of his playing, including his recorded work with the Columbia Symphony Orchestra with Bruno Walter. Walter remarked that the Schnellar drums were his favorite timpani.[9] For those interested in the sound of those drums, there is a recording of the Columbia Symphony rehearsing the second movement of Beethoven's Ninth Symphony on YouTube.[10] Walter can be heard calling out to "Mr. White" as they work out some dynamics and timpani entrances. When there was much tuning to be done, White switched out the Ludwig hand-tuned drums for the Leedy pedal drums.

It is interesting to note that on the Schnellar drums he used calfskin instead of the traditional Viennese goatskin heads. Sometime later, he added a counterhoop instead of bolting the tension rods directly onto the flesh hoop, as the Schnellar drums were originally designed. White had those drums for many years. In approximately 1951 White switched to using four Leedy pedal timpani, after which he kept the

Charles White (at right) from a Leedy Drum Topics magazine

Charles White with his Schnellar timpani and Ludwig hand tuned timpani

Schnellar drums in a shed, "the dog house," behind his home where he often taught lessons, referring to them as his "dog house drums." Epstein remembers, "Lessons took place in a small room at the back of his house. I do believe that there were two drums there with a large hand crank. If there were more than two drums I cannot remember that."[11]

Bill Gustetto, a now-retired freelancer in Los Angeles, bought White's Schnellar timpani from him on Jan. 18, 1967. He paid $750 for the pair. He believes White ordered them from Hans Schnellar himself. Gustetto eventually sold these drums in 1974 to Lee Trippet, who in turn sold them to Marinus Komst of the Royal Concertgebouw Orchestra in Amsterdam, where they are to this day.

Even though White used calfskin for most of his career, he began using plastic towards the end; no doubt playing outside at the Hollywood Bowl influenced this decision. He even did some testing of drumheads for Remo from time to time.

MALLETS

Although he did own some European mallets, White made most of his mallets himself. Usually he would use one of two different types. One consisted of a straight wooden shaft that was light in weight, ranging from 14 to 15 inches in length, and most often with a cork core covered in various layers of felt. This type of stick, which he called "Quasi Continental," worked well with his concept of sound. White was always striving for a blended sound with the orchestra. "Kettledrums should have a beautiful, round, velvety tone similar in char-

Charles White's Schnellar drum (in his backyard) with added counterhoop. Notice the electrical plug at the bottom for a heating device installed for natural skin heads.

acter to a full-sounding fat pizzicato played on a fine cello by a great artist."[12] White also had some wood-shaft mallets approximately 13 inches in length that were tapered down to the head, which he called his "American Symphony" sticks, and were also fairly lightweight. Although most of his mallets had cork cores, he experimented with using yarn-wrapped cores covered with felt.

Frank Epstein writes, "He made his own timpani mallets, and I still have a beautiful specimen of a pair he made. They are soft, light, and slightly oval, attached to a well-dipped dowel. I don't think I ever used them, they being too soft and light for me, but they are very pretty."[13]

On tours White would sometimes give away extra mallets he brought with him to the local timpanists in faraway places if he felt they had no access to professional quality mallets. He even sold sets of seven pairs to Koichi Yamaguchi, timpanist of the Japan Philharmonic, and his brother, a timpanist/percussionist with the American Wind Symphony. Robert Sonner remembers: "He said he sold a lot of them. In the narrow hall between the entrance and his little studio room he had several big boxes full of mallets he had made. He evidently had a good thing going in those days. He favored the lightweight mallets and shunned away from the small heads such as Goodman was selling in those days."[14]

INVENTIONS

Charles White invented the Reliable Tuning Indicator, a tuning gauge that could be mounted on different types of modern drums, such as Ludwig, Slingerland, Leedy, and Premier, and connected directly to the pedal. White was making all his gauges by himself, so he could only make most of the parts out of wood. He hoped one of the larger drum companies would have an interest in the gauge so they could take over the manufacturing and make them out of metal parts. They would also have the marketing power to really sell them. He shopped his prototypes around to Ludwig, Slingerland, and even Clarence Walberg, nephew of Barney Walberg of Walberg & Auge fame, but he couldn't work out a deal with any of them. Slingerland offered him a pair of timpani in exchange for all the manufacturing rights! He refused. Sadly, no company picked up his tuning gauge at the time. Even so, he made quite a few gauges and sold some to friends, students, and anyone else who was interested. It would only be decades later before companies finally saw the value in such a gauge, long after White passed away.

One person who bought some of the gauges was John Grimes, currently timpanist/percussionist in the Boston area and on the faculty at Boston Conservatory. From 1970–72, Grimes was principal timpanist of the Orquesta Sinfónica de Venezuela. While there, he ordered seven of White's tuning gauges. He says that the "tuning gauges were the type that mounted on the drum much the same way as more recent gauges that are mounted directly in front of the player. Looking at the indicator needle, it moved left to right (low to high) rather than placed on the side of the drum, whereby the needle is seen to move away from or toward the player. One practical feature about mounting tuners this way is improved visibility and accuracy. Often, with other types of tuning gauges, one looks at the target (place where needle and note tab intersect) from an angle. It is easy to fall short or slightly past the precise pitch, especially in contemporary music where very fast changes may depend solely upon use of gauges, but not with White's gauge. The other feature was that the tuner foot was attached directly to the timpani pedal. At the time, the standard Ludwig gauge used a small attachment (with springs) that reacted to movement of the

The "Quasi Continental" model

The "American Symphony" model (outer covering removed, showing cork core)

counterhoop—a less direct and precise 'read.' White's, however, was similar to earlier German tuning gauges and more accurate."[15]

RETIREMENT

After White retired from the Los Angeles Philharmonic, he kept himself busy teaching private students, both at home and at Murray Spivack's percussion studio, and playing with many of the professional regional orchestras in the area, including the Downey, Riverside, Santa Monica, and Glendale Symphonies, the Pasadena Opera, as well as the occasional church job. He played at virtually all the big studios in Hollywood during his time in the Philharmonic, and even moreso after he retired, including MGM, Paramount, and 20th Century Fox. At one time, he even coached Lucille Ball and Wally Cox for their television show for a skit about a cymbal player (Wally Cox) who gets so nervous that a substitute (Ball) has to take his place in the concert—without a rehearsal. If you have ever seen an episode of *I Love Lucy*, you can easily imagine how it turns out. Hilarity ensues.

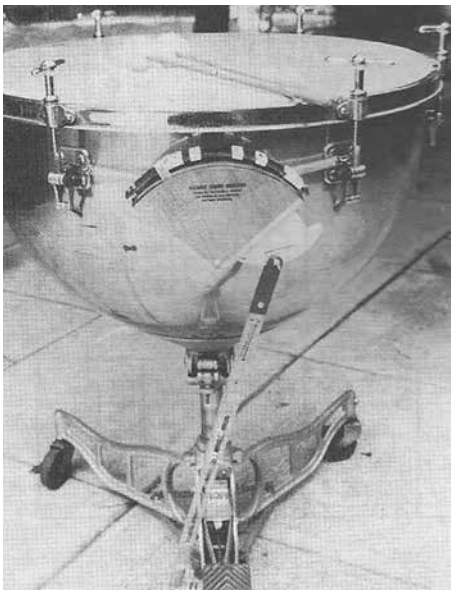
White and his wife, Gladys, loved animals, owning dogs, a parrot, and a parakeet, and at one time they took care of 20 stray cats! He was also quite a skilled woodworker, and besides making his own mallets and his tuning gauges, he made timpani mallet cases for friends, which he called "tool boxes," mallet racks for holding timpani mallets beneath the music stand, and the occasional dog or cat bed.

Writing seemed to be another passion for White. He was an avid letter writer to his friends. He wrote several articles for the Percussive Arts Society as well as authoring several books and booklets, including the hardback book *Drums Though the Ages* and the small booklets *They Beat It! or I Didn't Expect it to be a Steady Job Anyway* and *Goodwill Mission.* He wrote an instruction booklet on how to play Stravinsky's "The Rite of Spring" and had completed two more books, *Tympani Studies from Symphonic Repertoire* and *Beethoven for the Tympanist*, but these appear to have never been published.

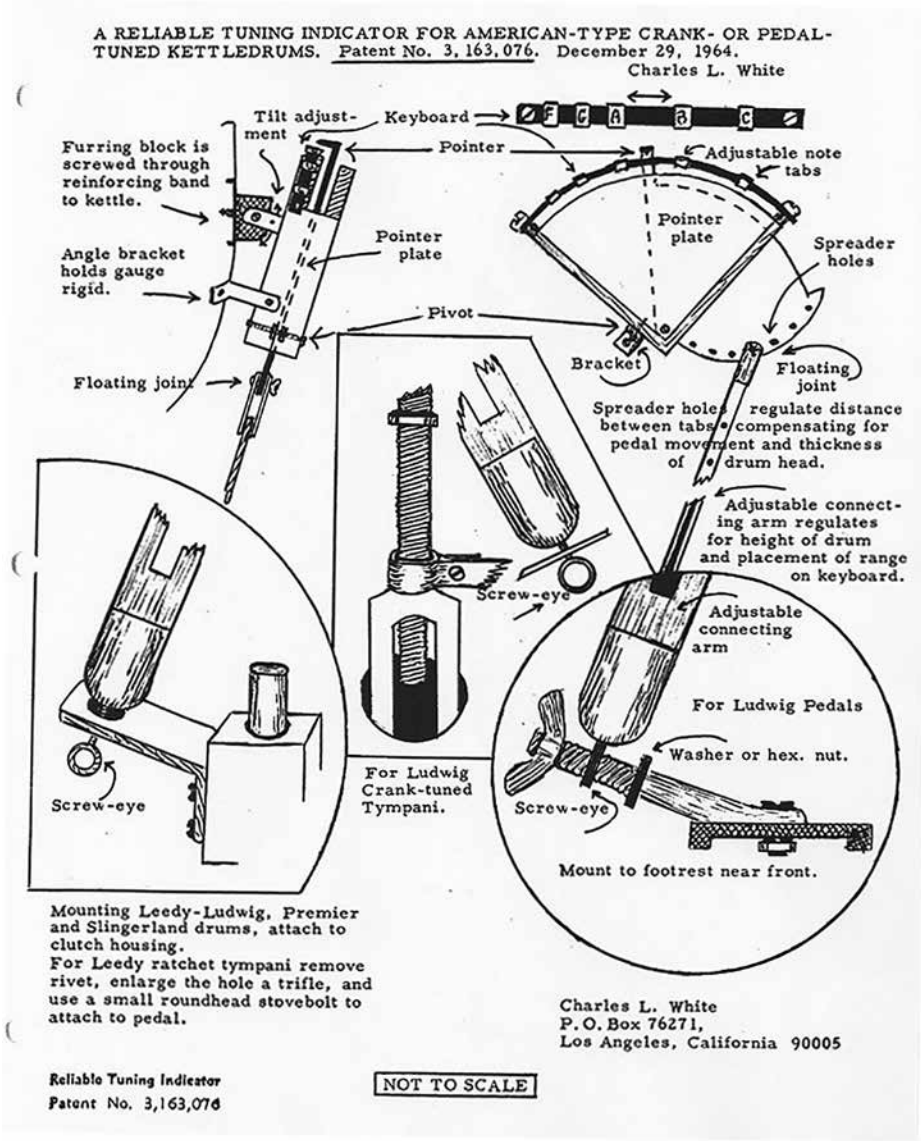
Of his many interests, he enjoyed spending time at his vacation home he built himself in the mountains, camping (although his wife was never too keen on it), and traveling. In 1956 he took part in a Philharmonic tour of the Far East and was engaged by the *Los Angeles Herald & Express* newspaper to send articles back every day (an early form of blogging) about the trip. In 1964 he even visited Australia and New Zealand, which he thoroughly enjoyed.

One of White's closest friends was Leo Hamilton, who played in the percussion section of the L.A. Philharmonic for several years before moving to San Diego to become timpanist of the San Diego Symphony. They remained lifelong friends, writing each other often, sharing information about music, instruments, and their many other interests. White always let Leo stay at his house whenever he made the long drive up from San Diego (or "Sandy Eggo" as White would often write) to catch a Philharmonic concert with White downtown or at the Hollywood Bowl. He would also send Leo several spiral-bound manuscript books that he had handwritten of some of the more demanding timpani parts.

Charles White's invention the "Reliable Tuning Indicator"



White's "Reliable Tuning Indicator" mounted on Leedy Timpani



Explanation of how the tuning gauge works

Charles White passed away in 1974. He requested that there be no services after his death. He wished to be cremated and have his ashes scattered over the Pacific Ocean.

REMEMBRANCES

Robert Sonner, one-time student and colleague of White: "Charlie kept a very low profile, out of his genuine modesty I am sure. He was quite a gentleman, very ingenuous and quite humorous. If you saw him without knowing him first, you would think he was much like Caspar Milquetoast… Charlie told me of an experience he once had with Sir Barbarolli. He was wailing away and the conductor kept yelling, 'Timpani....*forte*....*forte*!' Charlie said he played louder and louder. The conductor kept calling out, 'Timpani...*forte*....*FORTE*!' and finally stopped the rehearsal. Charlie said, 'I'm playing as loud as I can!' Barbarolli replied, 'I know, I know...but it's only *forte*!'"[16]

Bill Gustetto first met and worked with White in 1966. They were soon working together in various orchestras after White retired from the Philharmonic: "Charlie was a very kind and gentle man. He was kind to everybody. Everybody would call him a perfect gentleman because that's exactly what he was." Bill also remembers that White liked to drive very fast in his Cadillac, and he would often see White pass him on the freeway after concerts.

Frank Epstein: "Mr. White was of the old school; he was a gentleman through and through. Mr. White, when I knew him, was an old fellow, he used a lot of arm motion for his rolls, pumping from the elbows mostly… He would not be a loud player; he would know where to inflect and where to hold back, having all those years of playing with some of the great conductors."[17]

Wally Snow: "Charlie was a very nice man who had no ego. He actually didn't have the greatest technique, but he was very musical. He was always well prepared and strived to blend with the orchestra at all times."[18]

John Grimes: "I am humbled to say that despite the fact he was never my teacher, I learned a great deal from him that later informed choices I made about teachers and instruments during the rest of my career. This gentleman was extremely generous in sharing his time, knowledge, and thoughts while never charging me a penny for any of his opinions or advice. It was as if I was studying with him all the while in Venezuela."[19]

This project could not have been possible without the help of many people who generously donated their time, photos, letters or other materials for me to study. I would like to thank Frank Epstein, John Grimes, Bill Gustetto, Scott Higgins, William Kraft, Pat Pfiffner, Jim Plank, Wally Snow, Robert Sonner, Jon Szanto, and Aaron Smith for editing and proofreading.

ENDNOTES

1. Charles L. White, *They Beat It or I Didn't Expect it to be a Steady Job Anyway* (Los Angeles: Sterling Press, 1962), p. 2.
2. Ibid. 3.
3. Ibid. 23.
4. Ibid. 24.
5. William Kraft, telephone conversation with the author, 11 April, 2012.
6. Frank Epstein, email to the author, 21 January, 2012.
7. Wally Snow, telephone conversation with the author, 14 January, 2012.
8. Robert Sonner, email to the author, 24 January, 2012.
9. Bill Gustetto, telephone conversation with the author, 9, January, 2012.
10. http://www.youtube.com/watch?v=i8kKY74L7sQ&feature=channel&list=UL
11. Epstein, email to the author, 21 January, 2012.
12. White, "What Sticks to Use," *Percussionist*, vol. 1, no. 2, September 1963, 1.
13. Epstein, email to the author, 21 January, 2012.
14. Sonner, email to the author, 31 January, 2012.
15. John Grimes, email to the author, 16, March, 2012.
16. Sonner, email to the author, 24 January, 2012.
17. Gustetto, telephone conversation with the author, 9 January, 2012.
18. Snow, conversation with the author, 30 May, 2011.
19. Grimes, letter to the author, 15 March, 2012.

Charles White (at White's home) and San Diego Symphony timpanist Leo Hamilton before a Hollywood Bowl concert.

Danielle Squyres holds a Bachelor of Arts degree from CSU Long Beach, where she studied percussion with Gregory Goodall. She has also studied with Jim Babor, Raynor Carroll, and Mitchell Peters, studio percussionists Earl Hatch and Murray Spivack, and Cloyd Duff. Recently, Danielle traveled to Europe to participate in master classes with timpanists Marinus Komst (Royal Concertgebouw Orchestra) and Rainer Seegers (Berlin Philharmonic). Danielle is a freelance musician in Orange and Los Angeles Counties. She is currently Principal Timpanist of the South Coast Symphony and Downey Symphony and Principal Percussionist with the Riverside County Philharmonic. She is also a founding member of the Contemporary Artists Percussion Ensemble (CAPE), which introduces elementary students to the world of percussion and general music. She performs frequently with the Pacific Symphony and the Long Beach Symphony and has performed with the Los Angeles Philharmonic, Pacific Chorale, the American Ballet Theater, San Francisco Ballet, Royal Ballet of England, Royal Swedish Ballet, and the Bolshoi Ballet. PN

Two Worlds: Marching and Orchestra

The Benefits of TBC: Timing, Balance and Character

By Laura M. Noah

Almost 20 years ago, I began my journey into the world of orchestral music through drum corps, first as a front ensemble member with Southwind Drum and Bugle Corps in 1996–97, then with Santa Clara Vanguard in 1999. Today, I am a freelance musician, performing with symphony orchestras all along the Gulf Coast. The marching and orchestral worlds are seemingly at opposite ends of the musical spectrum; however, there are skills that apply to both. This article explores three of those essential skills: Timing, Balance, and Character (TBC), and how they apply to achieving a quality performance in both marching band and orchestra.

TIMING: THE RIGHT MOMENT

One of the most valuable and difficult skills to learn as an ensemble player, in any medium, is proper timing. Good timing and note placement are achieved through the right mix of audible and visual awareness. In drum corps and marching band, front ensemble members learn to listen back, feel the beat, and place their part with what they hear. Due to the front ensemble's distance relationship to the drum major, if they play with the conductor's hands, their sound will reach the audience sooner than the sound of the rest of band. This is because light travels faster than sound.

Conversely, in the University of Alabama "Million Dollar Band," the battery members are taught to use their eyes, more than their ears, by watching the drum major and playing exactly with his or her hands. The farther away from the drum major you are, the more important it is to watch rather than listen. Therefore, if you play with what you hear, your sound will arrive at the podium late. It is important for battery members to be able to adjust the mix of watching and listening while on the field. For example, if the line is in the back of the field, the ratio is approximately 90 percent eyes/10 percent ears; midfield: 60 percent eyes/40 percent ears; front-field: 40 percent eyes/60 percent ears.

In the orchestra, depending on the hall, the size of the orchestra, and placement within the orchestra, the listening and watching responsibility will vary. For example, if placed within the ensemble, you listen more like a front ensemble member, placing your part within the various sections of the orchestra as the music dictates. However, if you are placed in the back of the orchestra, you will listen and watch like a battery member. Timing, while seated in the back of the ensemble as either a timpanist or percussionist, involves anticipating the beat while staying with your section. There is always a mix, like a cocktail, of watching and listening, and the ensemble player must decide how much to watch and how much to listen. Both watching the conductor and listening to the ensemble are tandem skills, and the performer must choose to balance those two skills in order for his or her sound to reach the audience at the same time as the rest of the orchestra.

There is another element to timing: feeling. You use your eyes and ears to make the decisions on timing (where to place your notes), but it is the feeling that lets you know you've played your part at the right time. A recording device can confirm this.

In both band and orchestra, if you are in the back of the ensemble and you play with what you hear, the sound presented to the audience will be late. The awareness of timing is challenging yet very important so that a clean

unified sound is presented to the audience regardless of the ensemble.

BALANCE: THE RIGHT VOLUME

Early on, I learned that dynamic volume is relative to your venue and group size. Performing in drum corps and marching band dictates learning how to play with a strong, full sound. This is aided somewhat by the development of marching instruments, sticks, and mallets specifically for this medium. With this in mind, balance involves listening inside the group or section. Through the guidance of instructors, marching students learn when to "play out" or "back off" and fit their part within the ensemble sound.

One of the skills I learned before drum corps was to listen to myself in comparison to the other performers around me. Not every note should stand out as a "solo"; therefore, balance responsibilities fall on the performer, not the sound engineer. The use of microphones has changed the role of the front ensemble and the approach to technique; however, the basic approach to listening and balance concerns remains consistent.

Orchestral balance begins with the same set of skills used in the marching idiom. Orchestral musicians add another dimension with score study. Score study and listening to quality recordings is a perfect way to start to get a sense of the music and how your part should fit, balance, and blend with the rest of the orchestra. As a timpanist or percussionist, not every note is intended to be a solo. Understanding the role of the timpani and percussion in repertoire is the first step, followed by forming a clear idea of what you want to sound like while keeping the style in mind. Balance instructions from the podium are also crucial and should be taken into account. It takes years of practice to develop your musical awareness. In summation, balancing requires active listening, knowledge of the score, and awareness of surroundings.

CHARACTER: THE RIGHT INTENTION

One of the things you learn as a young musician is the development of character. There is more to performing music than just reading the rhythms, notes, and dynamics. You start with the basics, and once you have mastered them, the next step is intention. To achieve performance intent you must have a clear idea of the emotion or character you are trying to portray. Both the mental and physical aspects portray the character of the work.

In drum corps, one of the ways we were taught to emotionally connect with the music was through engaging in mental imagery exercises. It was through this mental training that we were able to connect to the music on a personal level and achieve a performance expression of character without the need of choreography. The result was a genuine, heartfelt, emotionally connected performance.

This same approach applies to the orchestra. In addition to your personal emotional connection, the composer's intention must also be considered. With programmatic music, the characteristics are clearly defined; absolute music requires more effort from the performer to discover the character quality of the work. If the music intends to express anger or aggression, for the performer, a little body tension goes a long way. If the expression is happiness or light frivolity, a relaxed and brighter sound is called for. Here the performer can use a lighter touch to express character. "Touch" on the instrument includes instrument choice, stick choice, hand pressure, and stroke. These affect the sound you produce and the character of your tone. With careful study and implement choice, you can alter your performance to portray a multitude of characters.

SUMMATION

Performing well with any large ensemble is a rewarding and fulfilling experience. Marching band and drum corps is a wonderful outlet for the budding percussionist to explore the act of performing. Students are exposed to a variety of music in a variety of styles. My first experience with drum corps exposed me to many great orchestral works, including Stravinsky's "The Firebird," Holst's "The Planets," and Shostakovich's "Symphony No. 5." Marching bands and drum corps that program orchestral masterworks help expose impressionable students to great music.

I am grateful that I was exposed to these wonderful pieces at such a young age. Many marching bands, drum corps, concert bands, and even young orchestras sometimes wait to educate their performers in "TBC." While notes, rhythms, accents, and dynamics are important, don't wait to teach timing, balance, and character. "TBC" can be cultivated at an early age and will remain with the performer throughout his or her career.

Laura M. Noah is a freelance timpanist/percussionist residing in Mobile, Alabama. Noah is the principal timpanist for the Mobile Symphony, Mobile Opera, and the Meridian Symphony. She is principal percussionist for the Gulf Coast Symphony in Biloxi, Mississippi and section percussionist with the Pensacola Symphony. In addition, Laura also teaches at Pensacola State College and at the University of South Alabama. Laura received her MM degree from the Peabody Institute of the Johns Hopkins University studying with Jonathan Haas, and her BM from the University of Alabama. Laura was a member of the 1999 DCI Champion Santa Clara Vanguard and attended the Aspen Music Festival and School in 2000.

PN

Understanding MIDI:

Controllers and Expression

By Kurt Gartner

Today's MIDI controllers for percussionists have more features and sensitivity than ever. This factor, combined with the presence of countless high-quality sound sources such as hardware- and software-based sound modules and samplers, makes this a great time for percussionists to use MIDI controllers. For some, your purpose may be to emulate acoustic instruments such as drums, timpani, keyboard percussion, and the like. This approach is often used in musical theatre situations where the demands of the book exceed the space or time available to cover all of the parts. Your purpose may be to emulate non-percussion acoustic instruments such as strings or winds. Or, you may be working entirely in the electronic realm, creating sounds that do not emulate specific acoustic instruments at all.

Currently, many controllers and sound sources are packaged together and function in a relatively turn-key manner—providing good results right out of the box. Regardless of your situation, you will likely need to personalize your setup and your sound. Knowing some basic parameters of MIDI controllers can help you get the natural—or unnatural—musical effect you're after.

The focus of this article is mostly on the controller side of the equation and will be fairly generic in its terminology, as there are multiple manufacturers and several types of MIDI controllers for percussionists. The most prevalent type of controller is the MIDI drumkit, sales of which rival those of acoustic drumkits in the U.S. market. Other types of MIDI controllers include keyboard percussion instruments, which are designed to be struck with mallets or sometimes with fingers. Alternate Mode's malletKAT, Wenick's Xylosynth, and Zendrum's Melodic Series instruments are examples. There are controllers that are adapted to hand drumming techniques, and yet other controllers are of hybrid design, such as the Zendrum Percussive Series instruments.

Naturally, higher-end controllers cost more but offer greater sensitivity and functionality. A clear example is the cost-functionality tradeoff in the number of zones on each pad or cymbal in a MIDI drumkit. A MIDI cymbal with three zones can give you instant access to bell, bow, and edge sounds, all via gestures like those you would use on an acoustic cymbal. Similarly, you get what you pay for in regard to your sound sources. You can invest a great deal in computers and software, too, but some acceptable sounds are even available for smart phones. Keep looking until you find the sounds that are right for you. You won't be disappointed in getting the best controllers and sound sources possible, and in having choices. You have your mallet bag, your cymbal bag, and your favorite instruments; think of this as your digital sound bag.

THE SOUND OF ONE HAND CLAPPING (OR DRUMMING)

The evolution of technologies on both the sound source and controller sides of the equation has really helped percussionists to create more realistic, natural sounds. Early obstacles included limitations of the data size and sheer data management of sound modules and samplers in both the hardware and software realms. This made accurate reproduction of highly resonant instruments such as cymbals particularly difficult, as the length and/or sampling rate of such sounds were limited.

Another issue that has been largely solved on both sound source and controller sides is the elimination of the "machine gun" effect. This can occur when a note is repeated, as in a single-stroke roll, and the sound of the prior note is truncated. When this is an issue, cymbal, snare drum, and timpani rolls can be particularly unrealistic. If your controller has a roll mode, you may need to use it in such situations. In roll mode, multiple iterations of a note are sustained simultaneously.

Another step toward realism has been the recognition of "handedness" as a natural element of percussion performance. On the sound source side, many drum sounds are seriously multi-sampled, producing slightly varied sounds for successive notes played. Remember, sound sources of the sampling realm are playing back short recordings of musical sounds such as drums. Without the prior limitations on the number or size of these samples, a sound source may include multiple recordings of a sound such as a right hand snare drum stroke. As you strike the controller surface repeatedly, the sound source will play back the various recordings of that stroke, either cyclically or randomly. The slight variations in sound (e.g., timbre) eliminate the telltale sameness that tips off the listener to the use of electronics.

Also, it's important to consider that you may find yourself using one type of controller to emulate a sound of an unassociated instrument type. For example, you may map drumkit sounds onto a keyboard percussion or hybrid controller. Often, prepackaged sound sources map the right- and left-hand sounds such as snare drum strokes on adjacent MIDI/keyboard pitches like C-sharp and D-sharp. If you're mapping battery percussion sounds to a keyboard controller on your own, try assigning sounds to adjacent pads for right- and left-hand gestures.

SENSITIVITY, VELOCITY, BALANCE

Ideally, you should be able to play your MIDI controller with the touch that's comfortable for you. Other than your playing technique, the most basic level of control is your amplifier's final volume output. It usually doesn't happen, but if your audience hears more pad noise than electronic sound source, then you're playing too hard, or your amplifier volume is too low—or both.

In addition to creating pad noise relative to your amplified sounds, heavy-handed playing adds the potential of physical damage to you and the instrument. Also, it can turn you into your own compression unit, as you'll be executing most of your gestures at the top of the MIDI velocity range. Keep in mind that the magic MIDI number is 128, and this includes 128 distinct levels of velocity. Once you're playing at the peak velocity recognized by your controller, there's nowhere to go. (Remember Nigel Tufnel's amp head, which went to 11?) If you're really, really playing hard, you may even create false triggering of adjacent pads or zones. None of these factors lend themselves to expressive playing.

Also, you should be able to adjust the velocity curve of your controller. Essentially, this curve defines the relationship between velocity (how hard you strike the controller) and volume (how much sound the module or sampler outputs). The velocity curve that responds most naturally to percussion performance gestures is the steady incline. More velocity (i.e., a louder stroke) produces greater volume. The curve may be compressed, flattened, or reversed to

The evolution of technologies has helped percussionists create more realistic, natural sounds.

meet the needs of any playing situation. Like controller sensitivity, try to implement a velocity curve that allows you to play expressively without thinking about the curve, or even the instrument itself—just the music.

Most MIDI controllers worth playing allow you to adjust the sensitivity of pads, triggers, etc., either globally or individually. This is an important factor in allowing you to receive expected results from your natural gestures around or across your controller. In addition to sensitivity, you may also be able to control the volume (output) level of each pad or zone. This sort of adjustment may also be done on the sound source side. If that kick drum is too loud relative to the rest of your kit, you should be able to turn it down within your sampler.

Either way, it's important to tailor your sound not only to your playing touch, but also to the characteristics of the space in which you're performing. Some spaces seem to amplify or attenuate sounds at different frequency ranges. If you're playing a variety of instrumental sounds or playing across a wide range of pitches, your sounds may get out of balance in an unfriendly hall. Many sound sources add reverb and other effects by default. Feel free to dial them out and work from the basic, dry sounds first, then add only that which is needed for the situation. Balancing your sounds through sensitivity and volume adjustments can complement or replace the use of equalization.

An added note on this topic: In order to play expressively, you must hear yourself clearly and in context of the other performers. Be sure to have the best possible monitor mix, whether it's present through in-ear monitors, wedges, or another source. When monitors are needed, I'm an advocate for in-ear monitors whenever possible. Because they isolate monitor sounds so effectively, they allow you to listen at lower dB levels. This reduces fatigue and hearing damage.

ARTICULATION

The nature of many percussion instruments is that upon being struck, their sound will diminish unless they are struck again. In this respect, it's a fairly simple task to execute a percussion gesture (i.e., strike a controller surface) and initiate a percussion sound. Once you strike the controller surface, the MIDI Note On message is sent to the sound source, which plays the sample all the way through, regardless of the sample's length. On some MIDI drumkits, you can stop a cymbal sound by grabbing the cymbal (MIDI Aftertouch) just as you would on an acoustic kit. Similarly, some keyboard percussion controllers have a dampening mode, in which pads respond to the sort of pressure you'd apply to a vibraphone bar to dampen a note.

This all makes sense when we're dealing with instruments like snare drum or tom-toms. But how do we work with the sounds of instruments such as winds, voices, and bowed instruments? Musicians can actively and indefinitely sustain each note produced on these instruments. And there are percussion instruments such as vibraphone, which have a sustain pedal for precise control of note length. MIDI controllers made for pianists offer the natural gestural options of using a sustain pedal or holding down one or more keys to sustain notes and chords. Keyboard percussion MIDI controllers offer the sustain pedal option, which can be as simple as a momentary footswitch. To tailor your sound even more, you can adjust the gate time of your controller's pads or zones. In MIDI terms, the gate time is the duration of time between the controller sending Note On and Note Off messages if no sustain pedal is depressed. In emulating melodic instruments, set the gate time to the shortest note length you'll need to perform. Conversely, if you find yourself mapping melodic instrument sound onto the pad of a MIDI drumkit, lengthening the gate time can be especially helpful. For example, you may need a single long chime note in a percussion and drumset array. Map the chime note to a pad, lengthen the pad's gate time, and you're in business!

As mentioned before, another aspect of articulation is an instrument's capacity to sound more than one note at a time. The ability to play chords on vibraphone or piano is not characteristic of basic flute technique. In MIDI terms, you may be facing a choice between mono and poly modes, which allow you to play one or many notes at a time. Each mode creates a distinct effect, allowing you to adhere to (or avoid) sounds that are idiomatic to specific instruments. For "single-note" instruments such as winds, mono mode is sometimes a good choice. Instruments such as the malletKAT also provide a mono overlap mode, which adds even more realistic nuance. Poly mode is generally the best choice for chording instruments such as guitars or keyboards.

One more thought regarding gate times: Some melodic MIDI controllers are capable of adaptive gate times—essentially decreasing note length as you perform faster rhythms. A combination of adaptive gate times and poly mode can facilitate a natural sound when you're emulating instruments like guitars.

CONCLUSION

Between owner's manuals, tutorials, videos, user forums, and your own experimentation, you can always improve the musicality of your MIDI performances. It's easy to become overwhelmed by the rapid rate at which products are introduced and improved. You don't have to know everything, you have to know YOUR thing—that's a great place to start.

Kurt Gartner is Professor of Percussion and Associate Director of the School of Music, Theatre, and Dance at Kansas State University. He has also been a Big 12 Faculty Fellow, Tilford Scholar, and served as Coordinator of the University Peer Review of Teaching Program. PN

Tihai Rudiments

By Jerry Leake

This article explores the traditional language and context of North Indian Tabla Tihai (tee-hi), with an equal goal of adapting the unique tihai formulae to playing snare drum rudiments.

All drummers know that rudiments are the building blocks for developing strong technique, creatively assimilated to drumset. Buddy Rich, for example, was a grand master of incorporating rudiments into playing jazz. Rudiments are typically one- or two-beat phrases that alternate strong and weak hand positions; the Wilcoxin and Whaley books arrange them into concise and challenging marches. However, not much new innovation has occurred to alleviate (some of) the tedium when playing rudiments as isolated drills.

Before exploring tihai inspiration, we first need some context on Indian music.

PART I: NORTH INDIAN CONTEXT

North Indian Tabla

The pair of drums called tabla evolved from the more ancient "pakhawaj" drum used for accompanying Dhrupad vocal music. All pakhawaj compositions are easily adapted to the more "modern" tabla, and the tihai we will explore are derived from this ancient lineage. At this time there is no specific need to understand how spoken syllables are applied to playing pakhawaj or tabla. Our purpose is to use the vocal language to build tihai phrases and interpretations.

North Indian Tihai

"Tihai" literally means "one-third" (1/3). It is a type of rhythm cadence that typically concludes compositions or improvisations on melodic and percussion instruments. In basic terms, a tihai is a phrase that is played three times, with the final stroke landing on a strong beat, usually beat 1 of a given rhythm cycle. However, tihai can be calculated to begin and end on any beat, depending upon their application. Tihai can be very short (mukhra tihai) or extremely long, spanning many rhythm cycles of a minute or more (chakradhar tihai).

The theory and application of tihai is too vast to comprehensively discuss in this article; there are numerous sources you can use to dig deeper. For now, we will focus on a specific collection of tihai built using the same set of tabla syllables (called *bols).*

Tabla Bols

The tihai we will interpret are derived from nine tabla *bols*.

• The first pair of *bols* is spoken with the tip of the tongue at the top of the mouth: "te te." The first "te" sounds like "tent" and the second "te" sounds like "tay." Repeat "te te" ("tent tay") many times.

• The second pair is spoken more in the jaw: "ka ta." Repeat, then combine with "te te," four times each pair: "te te" (4X) "ka ta" (4X).

• The third pair is spoken in the throat using the hard "g" sound: "ga di." Repeat and combine four times each: "te te, ka ta, ga di."

• The fourth spoken pair is felt in the gut: "gi na." Repeat "ga di gi na" and combine all, four times each: "te te, ka ta, ga di, gi na."

• The final syllable to end the series is "dha." Emphasize the "h" in your recitation; avoid saying "da."

The complete *bol* series, rendered in different parts of the body (as if digesting the phrase) is "te te ka ta ga di gi na dha."

Tintal Cycle

These nine tabla *bols* will be used to build tihai in the 16-beat rhythm cycle called "tintal" (think four bars of 4/4). Each tihai will begin from beat 1, called *sum* (+). Each will also end on *sum* of the next cycle. Tintal (the groove) should always be spoken between each tihai, connecting them as one composition.

In the tintal notation below, the "+" (clap of the hand) marks the first four-beat group, the "2" marks the second clap/group, the "o" (outward wave) marks the third, and "3" (clap) marks the fourth. Tintal literally means "three claps."

Tintal bols

+	dha	dhin	dhin	dha
2	dha	dhin	dhin	dha
o	dha	tin	tin	ta
3	ta	dhin	dhin	dha

Tabla Tihai

The following eight tihai (composed by Shanta Prasad, George Ruckert, Jerry Leake and John Bergamo; arranged by Ruckert and Leake) are built using "tete kata gadi gina dha." Tihai 1 occupies one cycle, whereas all others occupy multiple cycles. Always end strong on beat 1 with "dha" to link to the next tintal cycle. The sequence for our arrangement is: tintal, tihai 1, tintal, tihai 2, tintal, tihai 3, etc. When you are comfortable with each tihai, refer to video 2 to speak the entire arrangement.

See videos of examples performed by Jerry Leake in the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Tihai 1 (1 cycle)

+	dha	dhin	dhin	dha
2	dha	dhin	dhin	dha
o	dha	tin	tin	ta
3	ta	dhin	dhin	dha
+	**te te**	**ka ta**	**ga di**	**gi na**
2	**dha**	**—**	**te te**	**ka ta**
o	**ga di**	**gi na**	**dha**	**—**
3	**te te**	**ka ta**	**ga di**	**gi na**
+	dha	dhin	dhin	dha
2	dha	dhin	dhin	dha
o	dha	tin	tin	ta
3	ta	dhin	dhin	dha

To save space and isolate each tihai, I have eliminated tintal before and after each tihai: always begin and end with tintal. The underlined "te te" marks the beginning of each tihai (1/3) segment.

Tihai 2 (3 cycles)

+	**te te**	**ka ta**	**ga di**	**gi na**
2	**dha -**	**te te**	**ka ta**	**ga di**
o	**gi na**	**dha -**	**te te**	**ka ta**
3	**ga di**	**gi na**	**dha -**	**—**
+	**—**	**te te**	**ka ta**	**gi di**
2	**gi na**	**dha -**	**te te**	**ka ta**
o	**ga di**	**gi na**	**dha -**	**te te**
3	**ka ta**	**ga di**	**gi na**	**dha -**
+	**—**	**—**	**te te**	**ka ta**
2	**ga di**	**gi na**	**dha -**	**te te**
o	**ka ta**	**ga di**	**gi na**	**dha -**
3	**te te**	**ka ta**	**ga di**	**gi na**
+	dha… (tintal)			

Tihai 3 (4 cycles)

+	**te te**	**ka ta**	**ga di**	**gi na**
2	**dha -**	**dha -**	**dha -**	**te te**
o	**ka ta**	**ga di**	**gi na**	**dha -**
3	**dha -**	**dha -**	**te te**	**ka ta**
+	**ga di**	**gi na**	**dha -**	**dha -**
2	**dha -**	**—**	**te te**	**ka ta**
o	**ga di**	**gi na**	**dha -**	**dha -**
3	**dha -**	**te te**	**ka ta**	**ga di**
+	**gi na**	**dha -**	**dha -**	**dha -**
2	**te te**	**ka ta**	**ga di**	**gi na**
o	**dha -**	**dha -**	**dha -**	**—**
3	**te te**	**ka ta**	**ga di**	**gi na**
+	**dha -**	**dha -**	**dha -**	**te te**
2	**ka ta**	**ga di**	**gi na**	**dha -**
o	**dha -**	**dha -**	**te te**	**ka ta**
3	**ga di**	**gi na**	**dha -**	**dha -**
+	dha… (tintal)			

Tihai 4 (2 cycles)

+	**te**	**—**	**te**	**ka**
2	**—**	**ta**	**te te**	**ka ta**
o	**gi di**	**gi na**	**dha**	**te**
3	**—**	**te**	**ka**	**—**
+	**ta**	**te te**	**ka ta**	**gi di**
2	**gi na**	**dha**	**te**	**—**
o	**te**	**ka**	**—**	**ta**
3	**te te**	**ka ta**	**ga di**	**gi na**
+	dha…			

Tihai 5 (4 cycles)

+	**te**	**—**	**te**	**ka**
2	**—**	**ta**	**te te**	**ka ta**
o	**gi di**	**gi na**	**dha -**	**te te**
3	**ka ta**	**gi di**	**gi na**	**dha -**
+	**te te**	**ka ta**	**gi di**	**gi na**
2	**dha -**	**—**	**te**	**—**
o	**te**	**ka**	**—**	**ta**
3	**te te**	**ka ta**	**ga di**	**gi na**
+	**dha -**	**te te**	**ka ta**	**gi di**
2	**gi na**	**dha -**	**te te**	**ka ta**
o	**gi di**	**gi na**	**dha -**	**—**
3	**te**	**—**	**te**	**ka**
+	**—**	**ta**	**te te**	**ka ta**
2	**gi di**	**gi na**	**dha -**	**te te**
o	**ka ta**	**gi di**	**gi na**	**dha -**
3	**te te**	**ka ta**	**gi di**	**gi na**
+	dha…			

Tihai 6 (4 cycles)

+	**te te**	**ka ta**	**gi di**	**gi na**	
2	**dha**	**—**	**—**	**te te**	
o	**ka -**	**ta -**	**—**	**ga di**	
3	**gi -**	**na -**	**—**	**te te**	(triplet)
+	**ka**	**ta**	**ga**	**di gi na**	(triplet)
2	**dha**	**—**	**te te**	**ka ta**	
o	**ga di**	**gi na**	**dha**	**—**	
3	**—**	**te te**	**ka -**	**ta -**	
+	**—**	**ga di**	**gi -**	**na -**	
2	**—**	**te**	**te**	**ka ta ga**	(triplet)
o	**di**	**gi**	**na**	**dha —**	(triplet)
3	**te te**	**ka ta**	**gi di**	**gi na**	
+	**dha**	**—**	**—**	**te te**	
2	**ka -**	**ta -**	**—**	**ga di**	
o	**gi -**	**na -**	**—**	**te te**	(triplet)
3	**ka**	**ta**	**ga**	**di gi na**	(triplet)
+	dha…				

Tihai 7 (5 cycles)

+	te	—	te	ka
2	—	ta	ga	—
o	di	gi	—	na
3	dha	te	te	ka
+	ta	ga	di	gi
2	na	dha	te te	ka ta
o	ga di	gi na	dha	te
3	—	te	ka	—
+	ta	ga	—	di
2	gi	—	na	dha
o	te	te	ka	ta
3	ga	di	gi	na
+	dha	te te	ka ta	gi di
2	gi na	dha	te	—
o	te	ka	—	ta
3	ga	—	di	gi
+	—	na	dha	te
2	te	ka	ta	ga
o	di	gi	na	dha
3	te te	ka ta	ga di	gi na
+	dha…			

Tihai 8 (7 cycles)

+	te	—	te	ka
2	—	ta	ga	—
o	di	gi	—	na
3	dha	te	te	ka
+	ta	ga	di	gi
2	na	dha	te te	ka ta
o	ga di	gi na	dha -	te te
3	ka ta	gi di	gi na	dha -
+	te te	ka ta	ga di	gi na
2	dha -	—	te	—
o	te	ka	—	ta
3	ga	—	di	gi
+	—	na	dha	te
2	te	ka	ta	gi
o	di	gi	na	dha
3	te te	ka ta	ga di	gi na
+	dha -	te te	ka ta	ga di
2	gi na	dha -	te te	ka ta
o	ga di	gi na	dha -	—
3	te	—	te	ka
+	—	ta	ga	—
2	di	gi	—	na
o	dha	te	te	ka
3	ta	ga	di	gi
+	na	dha	te te	ka ta
2	ga di	gi na	dha -	te te
o	ka ta	gi di	gi na	dha -
3	te te	ka ta	ga di	gi na
+	dha…			

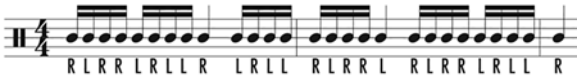
PART II: TIHAI RUDIMENTS

Part I explored a pure language-based application of tabla syllables; it takes time and effort to become proficient with speaking drum vocables. However, with language as our source and guide, a much higher level of ownership can be achieved, revealing new horizons of inspiration. The challenge will be to apply language while playing snare rudiments. Our process will follow the stages outlined below.

Stages of Development

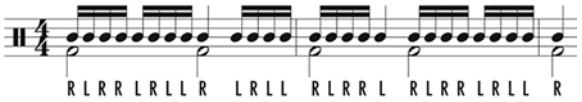
1. Thoroughly review Part I, speaking the tihai with kriya gestures.
2. Focus on just tihai 1. Play as alternating paradiddles, *without* voice or foot

Example 1. Tihai 1 as single paradiddle



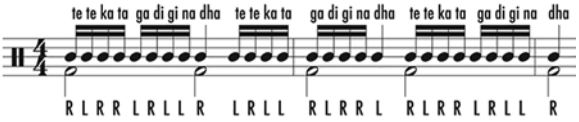
3. Add the foot playing half notes on bass drum or ankle bells (w/practice pad)

Example 2. Tihai 1 w/foot



4. Now speak the tabla *bols* to complete rudiment, voice and foot layers.

Example 3. Tihai 1 w/tabla bols

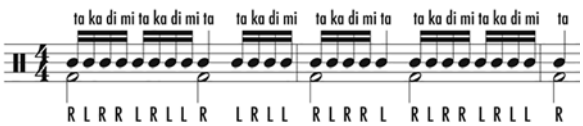


Simplifying the Bols

Because this is a contemporary invention, we can take liberties to simplify learning and execution. We can modify the nine bols—"tete kata gadi gina dha"—to just four by borrowing from the South Indian drum language: "ta ka di mi." (Continue using "tete kata gadi gina" bols to achieve the highest level.)

Notice in Example 4 that each paradiddle corresponds with each "ta ka di mi" phrase, establishing unity with the voice and sticking mechanics. Also view Video 4.

Example 4. Tihai 1 w/"ta ka di mi"



Exploring Other Rudiments

Below is a list of the standard rudiments (alternating strong to weak hand) that work well for playing each tihai. Experiment with your own approaches and orchestrations to drumset.

1. single paraddidle (shown in Example 4)
2. flam paradiddle
3. ruff paradiddle (non-standard)
4. 9-stroke roll
5. flam tap/accent (modify sixteenths to triplets)
6. double ratamacue

For this article, it is not possible to notate each tihai using all rudiment options.

Refer to Video 5.

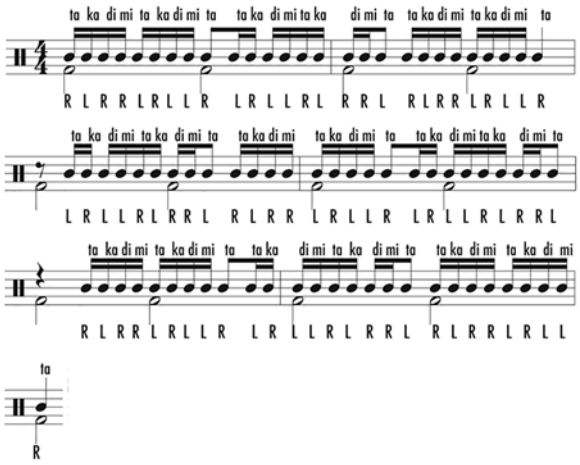
Tintal Adaptation

Our goal is to combine the tihai as an extended arrangement, with tintal spoken and played between each. If you are using a practice pad and ankle bells (encouraged), you can play tintal with all "dha" and "ta" syllables with the weak hand on the pad ("snare"). All "dhin" and "tin" syllables are played on the side of the pad for contrast ("cymbal"). Video Link 6 (discussed below) incorporates tintal on snare drum and bass drum.

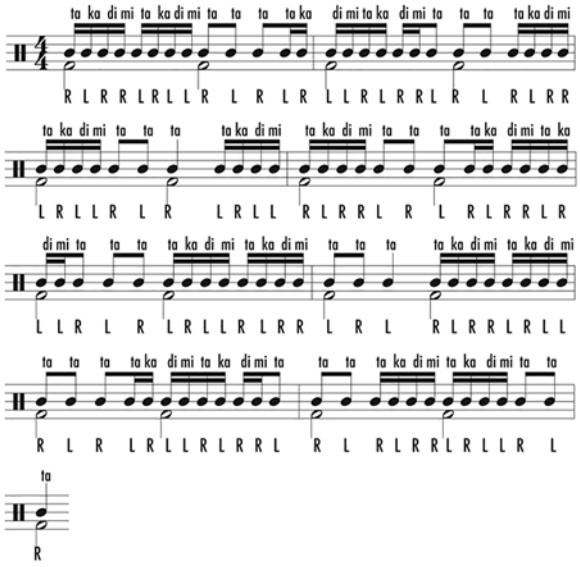
Tihai 2–6 as Paradiddle

Following are tihai 2–6 notated using single paradiddles with "ta ka di mi" syllables, the foot playing half notes. Refer to Video 6.

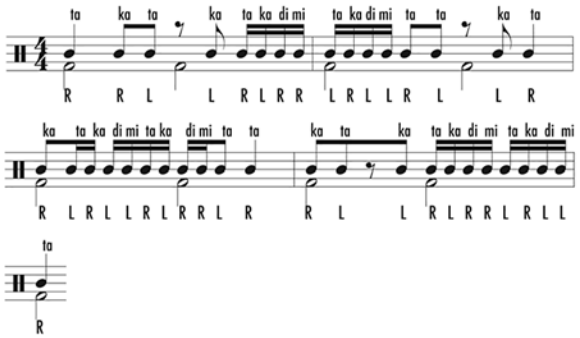
Example 5. Tihai 2



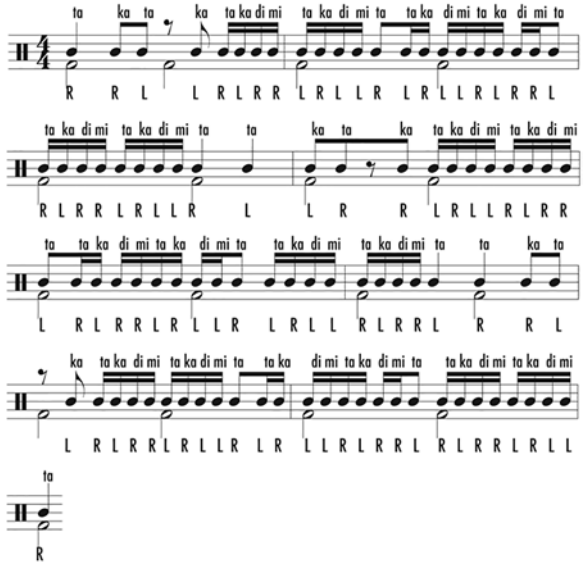
Example 6. Tihai 3



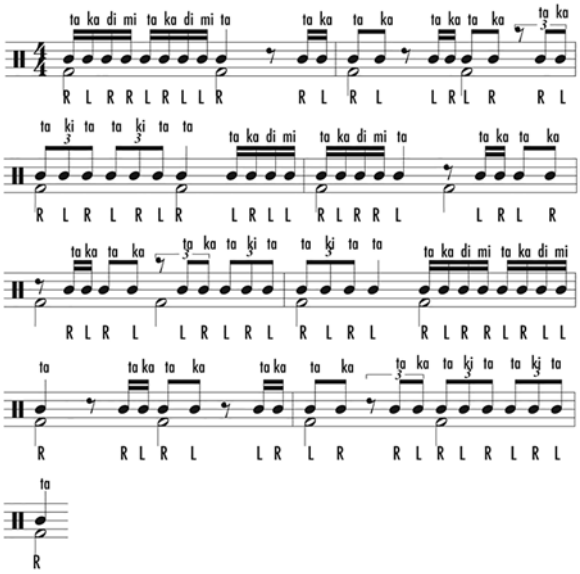
Example 7. Tihai 4



Example 8. Tihai 5



Example 9. Tihai 6



Refer to Part I of this article to adapt Tihai 7 and 8.

CONCLUSION

As drummers, we love solving unusual rhythm puzzles from any inspiration. By breaking down the traditional context and language of North Indian tihai, taking small steps to get inside a deep concept, our understanding and application will become easier, the puzzle gradually solved. In this article, I have only scratched the surface of possibilities; it is for you to dig deeper and pioneer new and exciting approaches.

Jerry Leake is an Associate Professor of Percussion at Berklee College of Music and the New England Conservatory. He leads the world-rock-fusion octet Cubist (cubistband.com), which performs compositions from his 2010 acclaimed Cubist CD. Jerry has just released his third Cubist CD, *Prominence*, where African songs and melodies are woven into tight world-rock-fusion designs. Jerry is cofounder of the world-music ensemble Natraj and performs with Club d'Elf and the Agbekor Society. Jerry has written eight widely used texts on North and South Indian, West African, Latin American percussion, and advanced rhythm theory (Rhombuspublishing.com). Jerry is also former president of the Massachusetts PAS Chapter, and was a presenter of his "Harmonic Time" concept at a 2011 TEDx Seminar in Cambridge, Mass. **PN**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New Percussion Literature and Recordings

SELECTED REVIEWS

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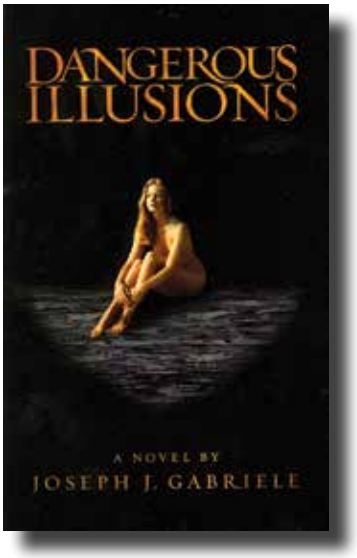
Difficulty Rating Scale

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

NOVEL

Dangerous Illusions
Joseph Gabriele
$24.95 hardcover
$9.99 eBook
Atreus Books

A murder mystery by a PAS member—very cool! This novel came out in hardback earlier this year to coincide with the 50th anniversary of the Beatles performance on *The Ed Sullivan Show.* The novel is about a murder and burglary that take place on the same night at a posh party in NYC. The item stolen is presumably the black oyster pearl drumset that Ringo Starr used on the TV show. The week-long process of finding the drums and solving the murder mystery is the bulk of the book, with lots of detail and a nice history of drumming. Many instruments are mentioned in and around the city along with a large cast of characters. I found myself getting a little lost in the detail, except for when it came to describing the drums, and keeping the relationships straight between the large character list. It is a very quick, entertaining read at only 250 pages.



My only issue with the book comes with the cover. A book with the main topic about one of the most iconic drumsets in history should have the kit on the cover—not a naked woman. It looks like the shell of the drum may be in the background on the cover, but it is not obvious at all, whereas the naked woman is hard to miss.

—*Julia Gaines*

GENERAL METHOD

Total Percussion Jam I
Gary Mallinson
Ed. Yale Snyder
$14.95 method book
$29.95 ensembles book
Musical Adventures

With beginning percussion class structures ranging from homogenous classes meeting daily, to mixed classes on block schedule, is it realistic for there to be a true "one size fits all" method book? I see them all basically serving one of two needs: an all-encompassing method that provides a highly detailed syllabus you can follow from beginning to end, or supplementary material for those who would rather explain things their own way and at their own pace. I find *Total Percussion Jam* to be experiencing a bit of an identity crisis, needing to decide which category it wants to fit into rather than attempting to be both.

The intention of this method is clear: to be all-encompassing, covering the basic skills needed to be successful on percussion. Gary Mallinson attempts to address core concepts across several instruments simultaneously using snare, keyboard, and accessory instruments. Each lesson has three components: a five-minute warm-up, a lesson or performance, and review or supplementary material. It uses a mix of rhythm groove exercises, mallet and concert percussion lines similar to traditional band methods, rudiment trainers (my favorite), and a collection of ensembles in a separate book. The techniques range from basic strokes and keyboard reading all the way to four-mallet technique and supplementary drumset material. The highlight of the book is the focus on performance. Mallinson gets the kids playing SOON! After only one lesson they are already in their first ensemble setting. Bravo!

Total Percussion Jam, unfortunately, falls well short of delivering "total percussion instruction," due to lack of explanation and the amount of assumptions that are made. For instance, the five-minute warm-up section says to use full, down, tap, and up strokes, yet never explains what they are, much less how they are different. You actually find yourself on lesson four (14 pages into the book) before any technique is explained. Flams, buzz rolls, and concert accessories are the only techniques explained in any substantive detail. The book assumes that you already know all other terminology (repeat signs, accents, 3/4 time) and techniques (grip, posture, stroke, double-stops, right/left-hand lead). Some concepts are presented within the sequence of each lesson, while others are in a separate section that you continually reference throughout your progress. This is not always clear, leading you to wonder how or why you would immediately go from learning accents to learning triplet rolls! If I were a non-percussionist unfamiliar with typical percussion terminology and technique, I would quickly find myself frustrated.

The ensemble collection included in a separate book is highly entertaining, yet inconsistent in ability levels within each piece. When attempting your first ensemble you want all parts to be accessible to every player, eliminating the need to "put more developed kids on x and less developed kids on y." Yet here you find a wide range of technical demands when you look past the primary parts. However, Mallinson conveniently gives you a work-around with the recordings! Bongo part too hard? No sweat! Don't hand it out; it gets covered on the recording.

If you are looking for a method book you can just hand to your kiddos and hit the ground running, *Total Percussion Jam* is not for you. I commend Gary Mallinson for taking on the huge task of preparing a comprehensive percussion method from the ground up! The rudiment trainers are excellent, the rhythm grooves are very engaging, and the ensembles are entertaining. If I were in the market for new supplemental material or a new stack of ensembles to hand out, I might consider picking up a copy.

—*Ralph Hicks*

KEYBOARD PERCUSSION SOLO

4 Préludes for Marimba, Book 1 IV
Jeremy Brunk
€20.00
Edition Svitzer
Instrumentation: 4.5-octave marimba

In this collection of four preludes, Jeremy Brunk has not only provided valuable literature for beginning to intermediate four-mallet students, but also composed a set of beautifully mature and accessible works for all marimbists. While some of the more sophisticated elements of these selections make this collection less accessible for younger students, the musicality required and the fairly substantial length of each prelude make any one or the entire set very appropriate for college or university recitals and ideal for more mature musicians making their first steps into four-mallet literature.

Each of Brunk's preludes is two to four pages in length and approximately four to five minutes in length. A variety of stroke types, sticking permutations, and time signatures are utilized, but nothing that would be considered advanced four-mallet technique. Intervals between hands and between mallets maintain a comfortable spacing, and the cumulative range of any one piece rarely exceeds three octaves. Consistencies in Brunk's compositional style can be seen throughout the collection, but each prelude exhibits a unique stylistic voice. The collection requires a 4.5-octave or larger instrument, but the first three preludes are playable on a low-A marimba.

In a recent conversation, a colleague of mine lamented the apparent lack

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of musically mature but technically accessible new literature for keyboard percussion solo. As if in response, these "4 Preludes for Marimba" will likely find their next home on my music stand rather than my file drawer, and I believe others will quickly find many opportunities to program these beautiful, albeit beginning, four-mallet works.

—Josh Gottry

1993 **V**
Marco Schirripa
$12.00
Keyboard Percussion Publications
Instrumentation: 4.5-octave marimba

Intended to emulate videogame music, this lighthearted work will leave audience members whistling the simple melodic themes as they leave the concert hall. Constructed in an ABA format, the outer dancing material is separated by a short chorale. The large spiral-bound score facilitates reading the notation from behind the marimba; however, it is rather sizable for the amount of material.

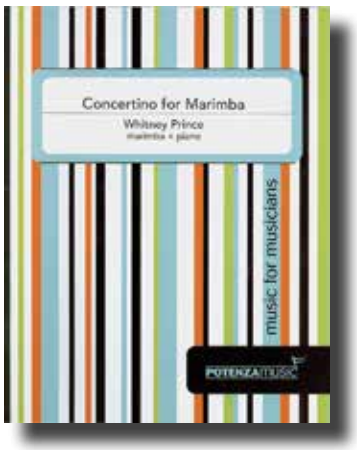
The technical aspects contrast the simplicity in the aural perception. Moderately fast double lateral strokes are necessary at comfortable intervals. The cheerful melody, largely constructed of stepwise motion and thirds, is easy for audiences to grasp. As a result, the performer's accuracy will be tested due to the amount of melodic repetition and the addition of octave doublings. A fun piece to either open or close a collegiate recital, the witty ending is sure to get a chuckle out of audience members.

—Darin Olson

Concertino for Marimba and Wind Ensemble **III**
Whitney Prince
$19.95
Potenza Music
Instrumentation: 4.3-octave marimba, piano reduction

This is a fine marimba concerto for an advanced high school or collegiate percussionist, with a slower first movement utilizing four-mallet tremolo and a faster second movement featuring two-mallet running lines and octaves. Eight minutes in duration and originally intended for a high school wind ensemble, this will be a useful and welcome piece in the piano reduction version for solo and ensemble contests, as well as an exciting solo feature in the wind ensemble version. A performance recording is available on the composer's Myspace page; suffice it to say that the language is comfortably tonal and reassuring throughout, well suited to the target audience.

—William Moersch



Cottontail Capers **V**
Bob Becker
$22.00, xylophone/piano
$22.00, xylophone/4 marimba accomp.
Keyboard Percussion Publications
Instrumentation: xylophone, 5.0-octave marimba

We've heard Bob Becker play ragtime music for many years with Nexus, but he was always playing an arrangement of someone else's music. Now, for the first time, he has written an original piece in the same style. "Cottontail Capers" is a delightful ragtime solo that is available with two accompaniment options: piano or marimba band. At about five minutes, it's a little longer than your average xylophone rag and also a little slower. The tempo is 72 bpm and the theme is presented in a very simple way. Then, Bob does his thing and the variations pick up in quantity of notes and speed before the piece ends softly. The piano part is not terribly difficult, and the marimba parts are typical marimba band accompaniment with a couple of busier bass lines here and there.

The piece is dedicated to Yurika Kimura because she requested that he write it back in 2009. It isn't necessarily a show-stopper but rather a great melody with some fun variations. Any ragtime specialist will want to learn Bob's first crack at composing in the style that has made him so famous. I bet we see more out of him along this line—or at least I hope so.

—Julia Gaines

Echoes from Paris **IV**
Martin Salomonsson
$10.00
Keyboard Percussion Publications
Instrumentation: 4.6-octave marimba (4.3-octave alterations)

Meet the newest work in my repertoire. This charming, seven-minute work for solo marimba is a quick learn and will make a wonderful addition to the repertoire of students and professionals alike.

Martin Salomonsson utilizes a simple ABA-coda form. The performer must be comfortable with the gamut of stroke types: single independent (inside and outside), double vertical, double lateral (inside and outside), triple lateral (inside), and single alternating (independent roll). The performer will thoroughly enjoy the preparation of this piece, as it is a lot of fun to play. The writing style is very "Smadbeck"; it is idiomatic and offers a musical challenge to the performer.

From one percussionist to the next, I am recommending this work to several students and colleagues. If you are in the process of selecting repertoire for your next performance, you won't find a better use of $10.

—T. Adam Blackstock

Four Songs Without Words **VI**
Felix Mendelssohn
Arr. Jeff Cornelius
$36.00
Keyboard Percussion Publications
Instrumentation: 4.3-octave marimba

It is no surprise that you will not find a recording, audio or video, of this new set of arrangements. Jeff Corneltus' delivery of four of Mendelssohn's "Songs Without Words," originally composed for piano, are *incredibly* challenging in this solo form; thankfully, they are also available as duets (reviewed later in this issue).

The arrangements are very well done, and the selections are fantastic audience pleasers: "Regrets," "Spinning Song," "Tarantella," and "Joyous Peasant." However, in this solo form, they should be set aside for only the most virtuosic performers. All stroke types are utilized, and the latter movements are very rapid. Having said that, with some tempo liberties, they would definitely be more accessible; as always, this would be at the discretion of the performer. "Spinning Song" is the most accessible and would serve well as an encore. The other movements are not idiomatic for the marimba, and I know they will be much more popular in the duo setting.

Kudos to Cornelius for contributing these fine arrangements of Mendelssohn's beautiful piano music; however, I believe the duo versions will be more popular than the solos.

—T. Adam Blackstock

Morning Light **IV**
Mark Ford
$10.00
Innovative Percussion
Instrumentation: 5.0-octave marimba

This charming piece was written as an encore to Mark Ford's "Stubernic Fantasy" and was premiered in Poland. He includes references to the Polish National Anthem throughout the piece. At 130 measures, this is one of his shortest solos, but there is a lot of room for shaping and interpretation. The piece includes single independent (left hand) and double vertical (right hand) strokes in the interval range of 3rds and 6ths. (There are only four octave intervals in the piece.) While the difficulty of the piece is not hard, the piece will definitely stretch a young performer's musicality.

This piece could work well on any level recital. It would be a great opener for an undergrad recital or encore to a highly energetic piece on a professional performance. In either setting, this beautiful piece should be considered for addition to the recommended repertoire of any university percussion program to assist in teaching phrasing and musicality.

—Dave Gerhart

Music for a Child's Adventure **IV**
Marco Schirripa
$18.00
Keyboard Percussion Publications
Instrumentation: 5.0-octave marimba

This charming piece gives the performer a variety of opportunities for expression while exploring the imagination of a seven-year-old.

The composition is set in three movements: "Prelude and Dance," "Reflection," and "Finale." The first movement is centered on playful motives that dance in a lively 5/8 groove. A waltz-like feel is bookended by rich chorale moments in movement two. The final movement is energetic and vigorous, driving to a climactic finish.

Educators will have a lot to dig into here both technically and musically. The composer provides great detail throughout the composition, especially in regards to phrasing and dynamic shaping. As a bonus for those of us who feel like our sheet music is getting smaller and smaller each year, the manuscript is printed in an oversize 11x17 format!

"Music for a Child's Adventure" beautifully evokes the innocence and wonder of childhood. Anyone looking for undergraduate recital material should give this a try.

—John Willmarth

Nostalgia **IV**
Vincent Ho
$39.00
Promethean Editions
Instrumentation: vibraphone

Not a single note is wasted in this touchingly heartfelt solo. Within this five-minute work, Vincent Ho's compositional voice sings out, communicating sentiment, tenderness, and honesty through the vibraphone. Originally appearing in his percussion concerto "The Shaman," this re-orchestrated solo is inspired by several works of art (a photograph, a painting, and poem) that prompted memories in the composer's life attached to bittersweet longing.

From a logistics standpoint, the notes in this piece are not difficult, as the work resides in E-flat major with a handful of deviations towards diatonic harmonies. In fact, this piece could even be tackled by a student new to four-mallet vibraphone techniques. The difficulty arises when a performer must convey emotion and purpose from the notes on the page.

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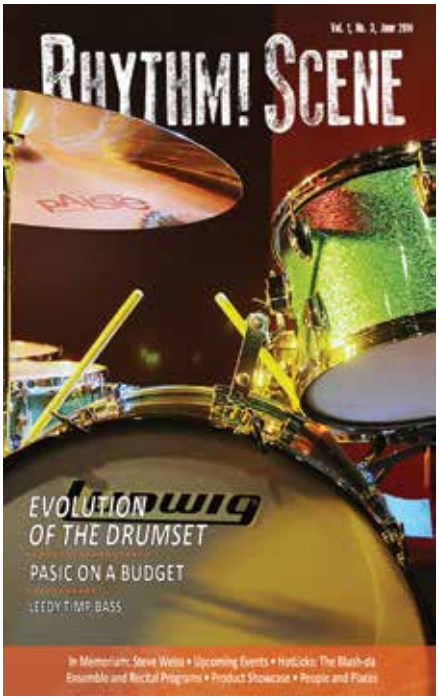

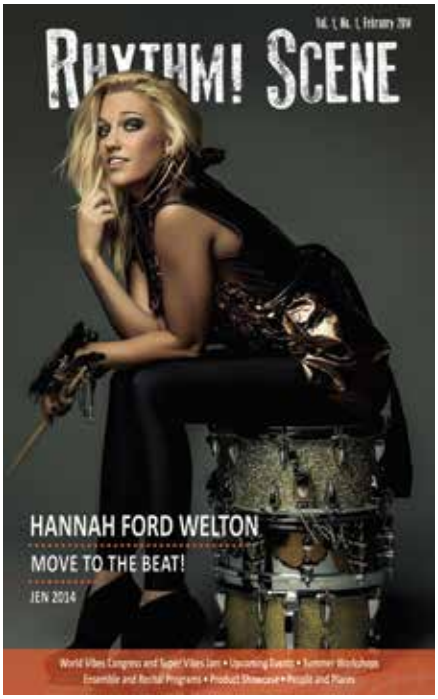

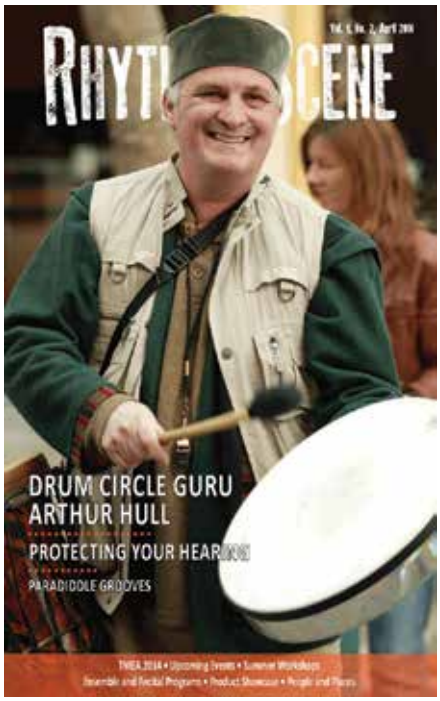

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If a vibraphonist simply plays the pitches and rhythms, the meaning will be lost. A truly memorable experience will happen when players embrace the sentimental intent of this work, and then allow themselves to communicate their own emotional vulnerability to the audience.

—*Joshua D. Smith*

O, Holy Night **III**
Adolphe Adam
Arr. James L. Moore
$7.00
Per-Mus
Instrumentation: vibraphone

This two-minute solo is a straight-forward arrangement of a classic Christmas carol. Intended for the intermediate vibraphonist, this work resides in D-major and presents the original tune in a standard verse/bridge/chorus format. James Moore opens the arrangement with a simple 12/8 outline of the tonality, which returns throughout the piece, serving as transitional material between the sections.

In spite of the fact that this is a rather simple arrangement for vibraphone, beginning four-mallet vibraphonists might have difficulty choosing appropriate (and efficient) stickings for harmonic and melodic lines. Voicing logic seems to have been dictated by someone arranging this at a piano rather than on a vibraphone; melodic lines overlap with harmonic lines, and right-hand double vertical strokes tend to be clustered in thirds and sixths, leading towards awkward arm positions. As a result, inexperienced performers will benefit greatly from teaching points from their private instructor if this arrangement is going to be included on their next Christmas gig.

—*Joshua D. Smith*

The Authors **VI**
Stewart Saunders Smith
$50.00
Smith Publications
Instrumentation: 5.0-octave marimba

This challenging work for four-mallet marimba is not for beginners or those with a short attention span. Upon viewing the score, the performer is engulfed with extreme chromaticism and almost excessive, rhythmic complexity for 20 minutes. However, the awesome change of flavor, within this unmistakable "Triple S" work, is the addition of spoken, and sometimes sung, text.

The work is divided into 11 movements, which are all based around the poetry of famous writers: Walt Whitman, Jack Kerouac, Emily Dickinson, J.D. Salinger, Paul Bowles, Henry Miller, Gertrude Stein, Carolyn Chute, Black Elk, Sylvia Plath, Edna St. Vincent Medley, and Robert Bly. As one would expect, Stuart Saunders Smith utilizes the full range of the instrument, includes almost serial dynamic markings (with +/-), and inserts enough polyrhythm to require Dramamine. It is composed without meter and barlines. The ambiguous, rhythmic nature of the work requires a mature and enthusiastic musician for an effective performance of this beast.

The recited and sung text makes this a more appealing work for me, compared to some of Smith's other solo marimba works (e.g., "Wait"). It is labeled as an "opera" for solo marimba/vocalist, which is a wonderful description, as it definitely has points of recitative and aria. In the final movement, there is some audience participation, which adds a nice element of surprise (hopefully good).

While I do not think this will become a favorite among marimbists, I do believe that it can be useful in the classroom—both in the study of theory and performance studies of individual movements. I have nothing but respect for Smith and all of his contributions to our art. I give kudos to him for always thinking outside of the box and offering this new challenge to performers within our field.

—*T. Adam Blackstock*

The Lines of Ageing **VI**
Stuart Saunders Smith
$30.00
Smith Publications
Instrumentation: vibraphone

The music of Stuart Saunders Smith is complex, intricate, and challenging. Dedicated to Steven Schick and Kevin Lewis, this ten-minute solo is a set of three unmetered movements, containing musical lines built from complex rhythms. As one would expect from a Smith composition, there are borrowed rhythmic figures and metered "tuplets" throughout. However, do not be fooled into thinking this is a modern-day addition to Smith's "Links" collection; it is clear that the focus of this work is on simple harmonies juxtaposed with space and silence.

While there are no program notes to aid a performer towards interpretation, movement II begins with a short poem: "We are a puff of wind / And we are endless—a strange miracle." This poem and the title both support the nature of this work, which leans more towards somber reflection rather than sporadic ideas of energy.

Informed four-mallet vibraphonists will appreciate the challenges from this latest offering from a landmark composer of our time. In spite of some harmonic challenges to work out, the brunt of the work will stem from learning to interpret and perform rhythmic complexities with accuracy and musical purpose.

—*Joshua D. Smith*

Twilight Garden **III**
Daniel Berg
€16.00
Edition Svitzer
Instrumentation: 5.0-octave marimba

Prominent European marimbist and composer Daniel Berg has written a series of marimba solos based on enamel paintings by Swedish artist Bengt Berglund. "Twilight Garden" follows two additional solo marimba works, "Helios" and "Blue Memories," that make up this series. This new addition falls in line with many of Berg's other solo marimba works in that they are decidedly idiomatic and contain a particular sense of musical simplicity. The piece requires a five-octave marimba; however, in the performance notes, the composer suggests transposition options for performers that only have access to smaller instruments (by taking two sections up an octave).

Suitable for developing players, "Twilight Garden" is a brief piece with two primary sections. The opening is marked "free tempo" and features a sequence of sustained double vertical strokes between each hand. As this section develops, Berg introduces a series of linear ornaments that occur between octaves in the right hand. The second section begins at 60 bpm and accelerates to 132 bpm over four bars. This section, titled "Wave-like with a little rubato," is characterized by faster running sixteenth notes that are repetitive and lay well on the instrument. The piece ends with a recapitulation of the material found at the outset of the work. Given the brevity of the piece, it might pair well as a suite with other works inspired by Berglund's artwork.

—*Thad Anderson*

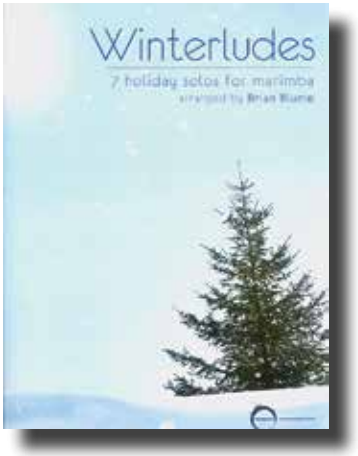
Valse Brillante Op. 34, No. 2 **VI**
Frederic Chopin
Arr. Jeremy Muller
$10.00
Keyboard Percussion Publications
Instrumentation: 4.6-octave marimba

Chopin's "Valse Brillante" has been transcribed and arranged by Jeremy Muller for unaccompanied marimba and will certainly challenge an advanced student. Although named a "valse," the *lento* tempo marking permits the player to take small liberties with Chopin's original stylistic intent. Opening with the melody in the bass for 16 measures and the accompaniment in the upper two mallets, the next section shifts to the melody in the upper part. After 52 measures in A minor, "Valse Brillante" modulates to the parallel major (A major) for 16 measures before returning to the subdued A-minor tonality.

Of particular difficulty in this masterpiece is the eighth-note bass line indicated for mallet 2 for long periods of time. Equally challenging for the marimbist are the trills between mallets 1 and 2 (technically, this is similar to a one-handed roll, except that there are two pitches). This unaccompanied marimba solo would be appropriate for the most advanced recitalist.

—*Jim Lambert*

Winterludes **IV–V**
Brian Blume
$25.00
Tapspace
Instrumentation: 5.0-octave marimba



This is a collection of seven traditional holiday songs arranged for solo marimba. With each piece, arranger Brian Blume has included a program note, some performance details related to the arrangement, and lyrics to the songs. The collection includes "Hark! The Herald Angels Sing," "Lo, How a Rose E'er Blooming," "Nutcracker Medley," "A Christmas Carol," "Carol of the Drum," "O Come, O Come Emmanuel," and "What Child is This?"

Each arrangement is given its own difficulty level and, in the case of this collection, six are marked advanced and one is marked medium-advanced. These indications are well warranted as there are many technical aspects throughout the arrangements that would challenge an undergraduate player or advanced high school marimbist. Shifting permutations, running sixteenth notes at brisk tempos, melody and accompaniment figures, one-handed rolls, and the variety in styles make this series of pieces most suitable for experienced players.

The final section of the "Nutcracker Medley" requires a second player. The arranger explains that "one may perform the first two parts entirely as a solo. If a second player is available, the third part may be performed with both players on the same marimba. If a second player is not available, the third part should be omitted." Although each arrangement is intended for a 5.0-octave marimba, the author notes that some of the pieces "may be cleverly adjusted to fit onto smaller keyboards if necessary." A related collection titled "Winterludes for Two" is also available (reviewed in the May 2014

issue of PN) and is arranged for vibraphone and marimba duet.

—*Thad Anderson*

Witch Waltchz **V**
Attila Szilvasi
€16.00
Edition Svitzer
Instrumentation: 5.0-octave marimba

Composed in 2013 for an appearance at the Ivana Bilic Marimba Week, "Witch Waltchz" is described by Attila Szilvasi as a "grotesque waltz modeled after the classical Viennese waltz." In five movements, the composer aims to entertain and suggests that performances should be "light and playful" and urges the performer to exaggerate the character of the piece. Each movement represents a uniquely composed waltz with distinct personalities. That said, the composer suggests that the performer announce each of the movement titles before performing them. The aptly titled movements are: 1. Chorus, 2. Old Witches, 3. Menopausal Witches, 4. Cool Witches, and 5. Tipsy Witches.

Many traits make this solo suitable for players who are mature and already well developed. Polyrhythmic motifs between the hands, extended harmonic language, stylistic performance traits, and the use of alternative techniques, such as *col legno,* culminate to create a challenging work most appropriate for advanced college players and professionals. The style might be considered pianistic, though it is idiomatic for the marimba. "Witch Waltchz" is an excellent introduction to contemporary and creative waltz styles for percussionists, while also maintaining some traditional European roots. It is sure to add some entertainment value for the listener.

—*Thad Anderson*

KEYBOARD PERCUSSION DUO

Alabama Moon **V**
George Hamilton Green
Arr. Bob Becker, Yurika Kimura
$22.00
Keyboard Percussion Publications
Instrumentation: xylophone, 5.0-octave marimba

In 1920 and 1921, there were over one-million copies of "Alabama Moon" sold as either sheet music or a phonograph recording. Today, we can't quite fathom how popular the xylophone and its literature was back then, but Yurika Kimura and Bob Becker are doing their best to keep it alive. However, this arrangement should be saved for the most advanced players—probably meaning there won't be a million copies sold in 2014.

The xylophone part is fun and jovial—not too hard until you get to the solo written by Becker. Many high school students would be able to play it with a little work. However, finding a high school student to play the marimba accompaniment will be the challenge. In fact, finding a college student willing to put the work into this accompaniment will be tricky as well. It looks like a piano part and would be much easier if it were divided between two players.

This is the title track piece to the CD including many different ragtime pieces in this duo format. After a fantastic performance by Bob and Yurika at PASIC 2013 where several of these pieces were played, I'm sure "Alabama Moon" is already on the music stands of many ragtime enthusiasts.

—*Julia Gaines*

Allegro from Sonata in C Major (K. 545) **III**
W.A. Mozart
Arr. Ruth Jeanne
$10.00
Per-Mus Publications
Instrumentation: 2 keyboard percussion instruments

This well-constructed arrangement will give students an opportunity to perform some of the best-known themes in piano music (and music theory class). Set for two-mallet playing throughout, the arranger (Ruth Stuber Jeanne of Creston "Concertino" fame) makes no specifications as to the instruments to be used. This, however, creates some fun opportunities for the performers in determining what is best for the music. Player 1 performs the "right hand" part of the original piano version, while Player 2 performs the "left hand." Therefore, the melody is played largely by Player 1 (whose part is the more technically challenging of the two), while Player 2 is mostly responsible for Alberti bass figures and chordal arpeggios.

Several edits have been made in adapting this work for keyboard percussion. First, this arrangement only features the exposition of the original movement, making it a bit shorter than a full performance. Second, several melodic ornamentations are omitted from the arrangement. Third, while the first 28 bars of the piece are typically repeated in piano performance, this is not notated in the arrangement. The performers could easily remedy the last two issues, if they so choose. Interestingly, it does not appear that any of the piano parts have been altered to be more playable on a keyboard percussion instrument. That being said, all of the writing fits fairly well under the performers' hands without too much awkward sticking.

—*Jason Baker*

Castle Valse Classique "Humoresque" **V**
Antonin Dvořák
Arr. Yurika Kimura
$22.00
Keyboard Percussion Publications
Instrumentation: xylophone, 5.0-octave marimba

Published as part of a series of transcriptions of George Hamilton Green's recordings, this arrangement for xylophone solo and four-mallet marimba accompaniment is based on a 1918 Emerson-issued recording. Originally adapted from Dvořák's piano work "Humoresque," composed in 1894, the "Castle" portion of the title is a reference to the popular early-1900s ballroom dance team Vernon and Irene Castle.

The marimba part for this duo is best described as a standard waltz accompaniment—very difficult for one person but very doable if you split it between two players. The texture varies slightly from a bass note "boom" and right-hand "chick-chick" double-stops, to a simple melody on one and three or a sustained, one-handed roll in the right hand with a stride left-hand accompaniment. The feature throughout the duo, though, is quite clearly the xylophone. The first few phrases in the xylophone consist of a fairly simple rolled, double-stop, harmonized melody. Shortly into the piece, however, the sixteenth-note scales and arpeggios begin, and they don't let up until the final fermata. At a moderate tempo, the piece is relatively accessible for an intermediate player; at Green's tempo, you have a fantastic showpiece!

Thanks in large part to Nexus's recordings, the G.H. Green rags are a staple within the college and university performance repertoire. Thanks to this new series of transcriptions, the depth and diversity of that catalog has been expanded.

—*Josh Gottry*

Four Songs Without Words **IV**
Felix Mendelssohn
Arr. Jeff Cornelius
$18.00
Keyboard Percussion Publications
Instrumentation: two 4.3-octave marimbas

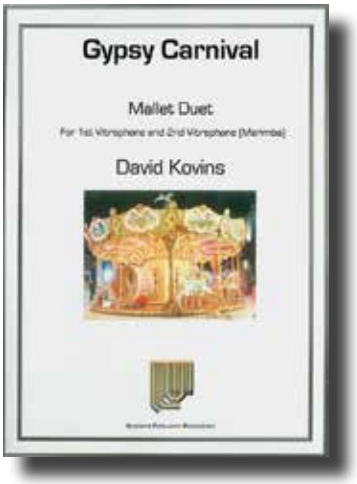
The short, accessible nature of Felix Mendelssohn's "Songs Without Words" likely had a profound impact on the popularity of the pieces. These straightforward, authentic arrangements retain the original quality of the compositions. Whether as a teaching tool or a supplementary piece on a recital program, college educators will find Jeff Cornelius's arrangements very useful.

The passionate, expressive quality of "Regrets" will challenge the performers to create subtle tempo nuances that an individual pianist could accomplish on his or her own. "Spinning Song" will dazzle audiences with the virtuosic two-mallet technique required from both performers. The jovial character of "Joyous Peasant" will be very difficult for anyone not to enjoy.

With the recent focus on four-mallet performance, it is nice to have a duet composed strictly for two mallets. The parts include a fair amount of double-stops, which occasionally are an overlooked technical obstacle. I also appreciate that Cornelius took time to include some sticking suggestions.

—*Darin Olson*

Gypsy Carnival **III+**
David Kovins
$18.00
Keyboard Percussion Publications
Instrumentation: 2 vibraphones (or one vibraphone and one low-A marimba)



This fun, low-pressure duet is full of energy and life. Clocking in at five minutes, this work is centered primarily on D-minor and F-major, and will require both percussionists to be comfortable with a four-mallet grip. Throughout the piece, chord changes and melodic contour progress logically without sounding predictable. This formula creates a work that is pleasing and easy to listen to, much like your favorite pop song.

In spite of the moments where both mallet parts incorporate moving eighth-note lines, this work is clearly centered around vibraphone 1, which shoulders the melodic weight. For most of the work, the second mallet part resides to comping and outlining chords. Both mallet players will appreciate the challenge presented towards the end of the work where each part is written in fast eighth-note octaves. In spite of the work not sounding very "Gypsy-like," it contains enough excitement and appeal to warrant a look when choosing repertoire for your next performance.

—*Joshua D. Smith*

In Sweet September **V**
James V. Monaco
Arr. Yurika Kimura
$22.00
Keyboard Percussion Publications
Instrumentation: xylophone, 5.0-octave marimba

Anyone who attended PASIC 2013 and saw the Yurika Kimura, Bob Becker, and Ryan Lewis showcase concert, "A Salute to George Hamilton Green," witnessed a brilliant performance of this piece. We've all heard and/or performed pieces like "Dotty Dimples," "Ragtime Robin," and "Xylophonia," to name a few, and through these pieces we've been given quite an education about ragtime music, xylophone virtuosity, and the music of the Green Brothers, thanks to Becker and Nexus. "In Sweet September" follows in these footsteps and adds to this marvelous collection of pieces.

Originally written for the All Star Trio (which consisted of a pianist, a tenor saxophonist, and xylophonist), Kimura has paired down the accompaniment to a lone 5.0-octave marimba played by one player. Scoring for just marimba and xylophone truly captures the intimacy of the pairing and highlights the technical proficiency of both players. In looking at the score, it would be difficult, but possible, to revoice some of the chords if a five-octave instrument were not available. You can also split the marimba accompaniment between two players to make it a little more doable.

Those who generally use a harder mallet for xylophone playing may want to use a softer mallet for these arrangements, as the player will not be competing with four marimbists, as in other marimba band arrangements. Because it is scored for just the two players, and it is an arrangement, I think that the price tag of $22 is a bit high, and it should be in the $12–$15 range.

This piece is recommended for mature players, college level and above, due to the intricacy of chamber playing, one-handed rolls in the marimba part, and tricky two-mallet playing in the xylophone part.

—Marcus D. Reddick

Old Man Jazz **IV**
Gene Quaw
Arr. Yurika Kimura
$22.00
Keyboard Percussion Publications
Instrumentation: xylophone, 5.0-octave marimba

The Internet is an amazing place. Where else can you watch and listen to wax and vinyl recordings of music from the early 1920s? If it wasn't for The Library of Congress Archive National Jukebox (http://www.loc.gov/jukebox/) or Cylinder Preservation and Digitization Project at UCSB (http://cylinders.library.ucsb.edu), most of us would have never heard of a group like The All Star Trio (featuring George Hamilton Green, xylophone; F. Wheeler Wadsworth, saxophone; and Victor Arden, piano). Preserving and digitizing these music collections have allowed scholars and musicians the opportunity to study and transcribe music from the early 1900s.

This transcription is part of a series of transcription/arrangements for xylophone and marimba accompaniment. The xylophone part is an exact transcription of Green's performance and is playable by an advanced high school or college percussionist. The marimba part is extremely challenging and would be easier if it was split between two players—bass clef for one, treble clef for the other. There are no opportunities for page turns, though, which is problematic, since the marimba part is nine pages long. I appreciate that the performance of this arrangement can occur on just two instruments (xylophone and one marimba), and it is my hope that this will influence a resurgence in ragtime xylophone music.

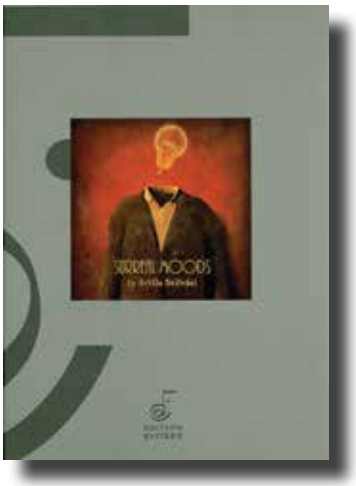
This is an exciting arrangement and a great addition to the keyboard ragtime literature. Yurika Kimura should be commended for her contribution to the ragtime xylophone genre. I am looking forward to the day when someone transcribes Teddy Brown's "Xylophone Medley" from YouTube (Google it; you won't be sorry!)

—Dave Gerhart

Surreal Moods **V**
Attila Szilvási
€35.00
Edition Svitzer
Instrumentation: two 5.0-octave marimbas, digital audio playback

Composed as a musical play in three parts, "Surreal Moods" is a challenging 11-minute work that embodies the composer's attempt at representing three moods. These moods are characterized in three sections following the order of present, past, and future.

Attila Szilvási tries to combine time periods within each section through the use of contrasting ideas. A good example of this occurs within the first section where the present is represented by popular musical genres of today in the playback part while the marimbas harken to the past with statements of the "Dies Irae."



Technically, both performers must be able to navigate numerous meter changes as well as some tempo changes. While there are a few areas where the players are in unison, much of the piece has them performing separate lines or the same line displaced from one another. Thankfully the playback (which has a number of options available as a free download from the publisher's website) comes with an option for the electronic soundscape to be in one channel while a click track is in the other.

In addition to the rhythmic demands of the piece, performers will also need to be established four-mallet players as the work relies on all of the major stroke types. Performers should also prepare themselves for performing on the edges of the bars with the shafts of the mallets.

One final item to note is the use of timbale sticks as implements on the marimba. This is the composer's way of representing "the mystery and obscurity" of the future. The music indicates a *forte* while holding four timbale sticks, which potentially could damage instruments. Thankfully, a little goes a long way with these implements, so very little velocity is required to make the bars speak.

"Surreal Moods" is an interesting new work that will challenge performers on a number of levels. The spectacle of observing performers display highly demanding technical music combined with the pop influence of the playback will surely be an enjoyable experience for audience members, as well as highly rewarding for the performers.

—Brian Nozny

Swanee **V**
George Gershwin
Arr. Bob Becker, Yurika Kimura
$22.00
Keyboard Percussion Publications
Instrumentation: xylophone, 5.0 octave marimba

Others will have difficulty matching the quality of this keyboard duo arrangement of a George Gershwin hit. Bob Becker's xylophone interpretation maintains the integrity of the original melody, yet masterfully includes material that will allow the performer to demonstrate glimpses of virtuosity.

An admirable amount of research went into the creation of the marimba accompaniment. Yurika Kimura captures the essence of a 1920s piano accompaniment, yet integrates ideas from other instrumental voices that were included on the recordings by the Van Eps Quartet and the All Star Trio. This combination creates some challenging technical aspects. The marimbist needs to be sensitive to the xylophonist while navigating through various stroke combinations and intervals up to an octave.

There are numerous ragtime selections scored for xylophone solo and marimba quartet accompaniment. This one-step for keyboard duo is a welcomed addition to the repertoire. A recording of this duet, as well as several other classics, can be heard on Becker and Kimura's CD *Alabama Moon*.

—Darin Olson

The Green Road Duo **V**
Mark Ford and Ed Smith
$23.00
Innovative Percussion
Instrumentation: 5.0-octave marimba and vibraphone

"An introspective composition that captivates both the performer and the listener through its compelling sonic honesty and harmonic/melodic transparency." This excerpt from Jim Lambert's review of the solo marimba version of "The Green Road" appeared in the October 2008 issue of *Percussive Notes.* In this scoring for keyboard duet, Mark Ford has rearranged the marimba solo and Ed Smith has created a vibraphone accompaniment that truly adds to the aura of the original composition.

The mood of the piece is enhanced by the vibraphone's ability to produce long tones. Arpeggiated ideas in the marimba are softened by the vibraphone sustain, which ultimately complements the expression markings including "dolce legato" and "freely." Venturing in and out of the accompaniment role to join the melodic line for brief moments, the vibraphonist will need to perform with a chameleon-like mentality. The ebb-and-flow nature evokes a calming atmosphere throughout a majority of the work. Collegiate and professional duos will enjoy the expressive liberties granted by the composers. Rubato passages will allow for unique interpretations, and the inclusion of chord symbols encourages improvisation. Be sure to watch Ford and Smith's performance on YouTube and enjoy the journey down "The Green Road."

—Darin Olson

The Hula Blues **IV**
John Avery Noble, Sunny Cunha
Arr. Bob Becker, Yurika Kimura
$22.00
Keyboard Percussion Publications
Instrumentation: xylophone, 5.0-ocatave marimba

Yurika Kimura and PAS Hall of Fame member Bob Becker have carved out a creative niche for themselves, expertly performing tunes made popular by George Hamilton Green. As featured on their PASIC 2013 concert, "A Salute

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to George Hamilton Green," and also appearing on their CD *Alabama Moon*, this arrangement of "The Hula Blues" is based on the musical structure of the Green Brothers' recording, with reference to the original sheet music.

The xylophone part incorporates variations composed by Becker. Although this arrangement follows the character and moderate speed of the original tune, percussionists must be adept at performing syncopated rhythms with speed and agility. Additionally, the hefty marimba part incorporates chordal punctuations along with steady eighth-note left-hand accompaniment rhythms, which is expected when paring down a band score to one instrument. Considering the historical implications and importance of this early genre of popular music, it would behoove all percussionists to explore these arrangements and include them on a concert performance.

—*Joshua D. Smith*

Twinkle Variations **III**
Arr. Daniel Fabricius
$11.50
Kendor
Instrumentation: 2 marimbas (4 and 4.3-octave)

"Twinkle, Twinkle Little Star," the popular French melody that Mozart popularized in his "Twinkle Variations," is the subject of a new arrangement by Daniel Fabricius. The melody transforms through six variations in different styles and tempo changes. Scored for four marimbists, it's playable on two marimbas (4.0 and 4.3-octave). The arranger also says a xylophone can be substituted for the second marimba.

The piece begins with a unison statement of the theme, then immediately starts transforming through the variations. Although there are many changes in the tempo, the piece does not have any key or time signature changes. All of the parts and score are clear and the level of difficulty is even across all the voices.

The publisher has assigned this piece a grade 4, due to the closing variation that has sixteenth notes at 138 bpm. With the lack of key and time signature changes, I would assign it a grade 3. Other than the closing section, most of the difficult sections are scale passages and sequences. I appreciate that the piece has a flexible instrumentation, and with the familiarity of the tune and flashy closing variation, this would be a good closer for any high school percussion ensemble program.

—*Dave Gerhart*

Watermelon Whispers **IV–V**
George Hamilton Green
Arr. Yurika Kimura
$22.00
Keyboard Percussion Publications
Instrumentation: xylophone, 5.0-octave marimba

Many of George Hamilton Green's classic ragtime solos have been performed and recorded with piano, percussion ensemble, and band accompaniment. Yurika Kimura has continued this tradition by arranging several of Green's lesser-known works for solo xylophone with marimba (one player) accompaniment. She has performed these works alongside xylophone virtuoso Bob Becker.

The xylophone solo is consistent with the technical demands of many of Green's other works, albeit a little longer, with which most percussionists are familiar. The marimba accompaniment is actually the more difficult of the two parts. Although idiomatic, it is conceived in a very "pianistic" fashion with both hands moving independently to support a bass line and upper voice rhythms. While the xylophone part is playable by a less advanced student, the marimba part would require a considerable investment of time by even an advanced player. One possibility could be to split the treble and bass marimba lines between two marimba players, if the piece were to be programmed with less experienced performers.

—*Jason Baker*

KEYBOARD PERCUSSION ENSEMBLE

Ludus for Percussion Quartet **IV**
Hans Magne Graesvold
€45.00
Edition Svitzer
Instrumentation (4 players): 4 marimbas [two 4.0, 4.3, 4.5]

Folk music of the Setesdal valley of southern Norway is traditionally played on the hardanger fiddle, the national instrument of Norway, but here is scored quite successfully for marimba (the national instrument of Guatemala), in a charming, eight-minute quartet. Setesdal motives from vocal melody and instrumental dances are skillfully interwoven, with the resulting individual marimba parts surprisingly equal in both technical demand and musical prominence. Four mallets are required in each part for a few block chords, but the majority of the writing is in rapid, single-voice lines sprinkled with grace notes, and bursting with rollicking good humor and energy. I will definitely be programming this piece in the near future!

—*William Moersch*

The Merry Widow Goes Skating **II–III**
Franz Lehar and Emile Waldteufel
Arr. Ruth Jeanne
$10.00
Per-Mus Publications
Instrumentation (2–4 players): unspecified mallet instruments and/or piano

Containing two familiar waltzes, "The Merry Widow Waltz" and "The Skaters Waltz," Ruth Jeanne provides flexible performance options in this short arrangement for mallet duo, trio, or quartet.

The work opens in F-major and modulates to C-major as it transitions into the second selection. There are no dynamics or tempo indications provided until the final *ritardando*, so although this is a work for younger performers, some instructional guidance will be necessary in making tempo and phrasing decisions. As it is, however, the piece is clear, simple, and effective for a younger mallet ensemble. The writing works well on a variety of keyboard instruments, and rolls are notated for use on xylophone or marimba, but they could be eliminated for performance on bells or vibes. The lowest note required in any part is an octave below middle C, so a 4.0-octave marimba will suffice. Each of the parts is playable with two mallets if performed as a quartet, but one player could be given an opportunity to play with three mallets (very easy two-mallet double-stops in one hand) in the duo or trio adaptation.

While there isn't anything particularly exciting or innovative about this keyboard ensemble, its simplicity and flexibility is attractive, and it would certainly be enjoyable for audiences and appealing to young keyboard percussionists.

—*Josh Gottry*

Modulations 1 **VI**
Christos Hatzis
Score, $56.00; Parts, $60.00
Promethean Editions
Instrumentation (4 players): two vibraphones, two 5.0-octave marimbas

Commissioned and premiered by the TorQ Percussion Quartet, "Modulations 1" was written in celebration of composer Christos Hatzis' 60th birthday. Hatzis, Professor of Composition at the University of Toronto, has an impressive body of work, including compositions for Nexus and Evelyn Glennie. The piece is available in two forms: as a study score or as individual parts.

In this piece, two primary concepts are explored: metric modulation and minimalism. Hatzis playfully toys with the listener's perception of the pulse as the voices gracefully weave in and out of each other. The resulting cross-rhythms pair beautifully with the gradual morphing textures commonly found in minimalist music. Subtle note changes create slowly evolving harmonies, although at times sudden shifts occur as if a DJ were crossfading between tunes. A variety of extended techniques are used throughout including dead strokes, bowing, and vibe glissandi. Each of the three movements—"Points of Intersection," "Nocturno," and "Chystallization"—maintain the overall themes of the work while having their own distinct personalities.

This is truly a mind-blowing piece of music. I find a certain delight in being fooled by my own preconceptions of rhythm and pulse. Like watching a great illusionist, eventually you stop trying to figure it out and simply enjoy the journey. It takes a great composer to write a piece that presents high technical demands yet is not overshadowed by them. This puts "Modulations" in that rare category of artistic expression where complexity enhances aesthetic value. At 21 minutes long, this is a serious commitment, but one that will pay off for both performers and audience alike. A masterful composition and a fantastic addition to the repertoire, "Modulations 1" will be enjoyed by university and professional ensembles for years to come.

—*John Willmarth*

Presto from Quartet Op. 74, No. 2 **II**
Joseph Haydn
Arr. by Ruth Jeanne
$12.00
Per-Mus Publications
Instrumentation (4 players): 4 marimbas (4.3-octave)

This accessible 46-measure Haydn transcription is a delightful, classical-style composition appropriate for an entry-level student marimba quartet. As anyone who has performed a Ruth Jeanne arrangement knows, her typical marimba quartet scoring permits the lead marimbist to have the melody throughout this D-major composition, with the second and third marimba parts providing the classical harmonization (2nd violin and viola). Marimba 4 obviously articulates the cello (or bass) part of this transcribed string quartet. It is important to observe all of the dynamic markings in order for the Haydn musical style to be effectually interpreted.

Although not specified, it is also important to select mallets that will enhance the performance of this quartet (slightly harder mallets for marimba 1, matching mallets for marimbas 2 and 3, and bass mallets for marimba 4). Scored in cut-time, there are no complicated rhythms in this moderately short movement. In fact, an additional consideration for this arrangement is to utilize it in a university percussion methods class after the students have achieved basic keyboard percussion technique.

—*Jim Lambert*

PERCUSSION ENSEMBLE

Coffee Break **IV**
Mark Ford and Ewelina Bernacka Ford
$30.00
Innovative Percussion
Instrumentation (5 players): paper coffee cups (four different sizes) with lids and sleeves, medium Frappuccino cup with lid, straw, and two sleeves

For those needing proof of the ever-expanding diversity and creativity in the world of percussion, here you go. Mark Ford (along with Ewelina Ford) continues his signature blend of originality, groove, and theatrics found in the popular "Head Talk." This time he brews up a novelty piece written for coffee cups that is fun, entertaining, and grooves like crazy.

The score comes complete with detailed performance notes and a legend that includes pictures of all the required techniques. Any lingering questions will be answered by the excellent YouTube video found on the publisher's website. The inherent challenge of the piece, similar to "Head Talk," is that the piece is technically more difficult than it may first appear. Students will have to master their parts in order to fully devote their attention to the theatrical elements involved. This is the beauty of Ford's novelty works; they are not musical fluff and gimmicks designed purely for yuks, but demand strong rhythmic and ensemble skills as well.

How many sounds can you get out of a coffee cup? Check out "Coffee Break" and find out! Your students will love the opportunity to espresso themselves, and your audience will have a latte of fun (had to go there!).

—John Willmarth

Doom Catcher **III**
Raymond Helble
$46.00
Innovative Percussion
Instrumentation (17 players): bells, crotales, vibraphone, chimes, suspended cymbals, crash cymbals, small gong, xylophone, 3 marimbas (one 5.0-octave), concert toms, high tubano, 2 medium tubanos, 2 low tubanos, snare drum, timpani, bass drum

Looking for something fun and attainable for a large ensemble? This is the final installment in a three-part series, which includes "Doom Seeker" and "Doom Chaser," that can be performed individually or as a three-movement suite. According to the composer, "One might imagine the program as follows: in 'Seeker,' we are lost in a dark wood, or rain forest, sensing some danger, but not yet confronting it. In 'Chaser,' we either run from or toward a threat, sensing only the doom's terrible outlines. In 'Catcher,' we confront and battle the terror before us. Only the listener can know whether we win or lose." Driving and aggressive, "Doom Catcher" provides a dramatic and entertaining conclusion to the series.

I see many educational benefits to programming this piece. There are equal opportunities for drumming and keyboard playing throughout. The frequent use of unison writing in both areas will help less-experienced players find their way. The keyboard parts are written for two mallets throughout with the hardest elements being octave writing and roll dexterity. The rhythmic and chromatic keyboard writing complements the drum voices well and provides comparable difficulty levels. The tubano parts integrate stick clicks within the drum patterns that create interesting rhythmic combinations.

The piece is written is such a way that the keyboard and drumming parts could be effectively rehearsed independently or in a sectional environment if so desired. This gives the educator a variety of options in teaching approach. Ideal for directors who want to bring together different classes or even different schools to perform together, it would also be very effective for large groups with a short rehearsal window such as a high school all-state or all-region ensemble. Flexibility is a valuable commodity in a composition and will make this a useful find for many directors.

—John Willmarth

Doom Chaser **IV**
Raymond Helble
$30.00
Innovative Percussion
Instrumentation (15 players): crotales, vibraphone, chimes, triangle, tam tam, cymbals (crash and suspended), tambourine, 4 low tom-toms, high tubano, 2 medium tubanos, 2 low tubanos, timpani, bass drum

Commissioned by his wife, Carol Helble, for the Lebanon High School Percussion Orchestra, the latest offering from Raymond Helble is part of a trilogy (with "Doom Seeker" and "Doom Catcher" being the other two parts). The score is very clear and easy to read/decipher. The notation is also very easy to interpret, which would work well for a group with varying abilities, perhaps as a high school summer camp-type of piece, due to its short duration (approximately 3½ minutes) and number of players.

Tonally not based in any key per se, chromatic melodies in octaves between the crotales, vibes, and chimes pervade the texture, which creates an interesting set of colors throughout the ensemble. Five tubano parts (largely written in unisons) would have made the piece virtually inaccessible to many ensembles had alternatives not been given in the score.

The timpanist will have marginal pedaling to do on the top drum (half steps) for the first section of the piece, but there are no other technical considerations to mention. There is some intricate ensemble playing and writing throughout, so it will definitely take a mature group to perform the piece well.

—Marcus D. Reddick

Doom Seeker **III**
Raymond Helble
$28.00
Innovative Percussion
Instrumentation (17 players): xylophone, 4.0-octave marimba, 4.3-octave marimba, 4.5-octave marimba, wind chimes, cricket, claves, cajon, 4 concert toms, 5 tubanos, 4 timpani, snare drum, woodblock, bass drum

This ensemble relies on a large contingent of non-pitched percussion instruments, with four keyboard parts and timpani serving as the only pitched instruments. Each of these keyboard parts is playable with two mallets, and despite a fair amount of accidentals, would be very readable by early intermediate-level players. Presumably, the xylophone and marimba parts could be doubled if extra players are available, but given the relative simplistic and sparse writing for keyboards, it seems clear that the focus of the ensemble is on the textural and rhythmic nature of the drums. Raymond Helble does make use of the multiple pitches of tubanos required in a few passages, but much of the hand drum writing consists of unison rhythmic figures in two or more parts. The composer specifies that bongos, congas, or other hand drums may be substituted for tubanos, and each is to be played with hands as well as a stick on the shell. The most challenging rhythms presented are sixteenth-note triplets and a few syncopated sixteenth-note figures.

The composer specifies that this work may be performed individually or as part of a suite partnered with the other two selections in this series ("Doom Chaser" and "Doom Catcher"). At less than two minutes in length, it would likely be much more satisfying to audiences presented along with the second and third "movements." Without seeing the other selections, nothing can be said about the pacing and overall structure of the suite, but this particular movement doesn't contain anything particularly compelling unless you are specifically looking for a short work for early-intermediate large ensemble featuring lots of hand percussion instruments.

—Josh Gottry

Island Vibe **III–IV**
David Kovins
$35.00
Keyboard Percussion Publications
Instrumentation (6 players): vibraphone, 4.6-octave marimba, xylophone, glockenspiel, drumset, cabasa, triangle, claves

This fun piece for small percussion pop ensemble will be a delight for both students and audience members. The drumset, marimba, xylophone, glockenspiel, and percussion parts are appropriate for less-experienced players, as the drumset part is written out entirely and the xylophone and glockenspiel parts only require two mallets, performing simple rhythmic patterns. The four-mallet writing for the marimba is chordal, absent of any intricate independent techniques. The vibraphone part is a bit more advanced and serves as the standout part in the piece. This includes both four-mallet and more advanced two-mallet writing. While essential to the texture of the piece, the percussion part is very basic and could be easily handled by a beginning player.

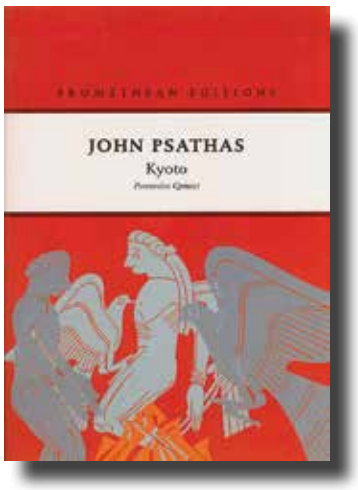
In addition to being a showcase for six percussion students, it could be used as a vibraphone feature for the ensemble director, guest artist, or advanced student. The mallet and percussion parts could be doubled in order to facilitate a larger ensemble or use in an honor band percussion ensemble setting. Using instruments that are common to a high school or college band room (with the possible need of transposing the lower range marimba parts up an octave), this piece could serve as an enjoyable addition to a high school or junior college percussion concert.

—Jason Baker

Kyoto **V**
John Psathas
Score, $44.00; Parts, $75.00
Promethean Editions
Instrumentation: 2 vibraphones, 4.3-octave marimba, 5.0-octave marimba, 3 toms, splash cymbal, triangle

This percussion quintet will add nine minutes of awesome to your next percussion concert. Its driving character will keep the attention of the audience, as well as demand the focus of five advanced performers. Here, the juice is definitely worth the squeeze.

Only the vibraphone 2 and marimba



1 parts require four-mallet technique; however, the option does make the vibraphone 1 ("soloist") part much easier. The two main ideas of the work are the arpeggios within vibraphone 1, and the passing, rhythmically driven, melodic lines. No extended techniques are required, other than some bowing used within the marimba 2 part. The vibraphone parts and marimba 1 part are the most difficult and should be taken into consideration when assigning parts. Having said that, all performers should be mature and comfortable with constantly changing time signatures.

I particularly love the driving, incessant nature of the work. With the exception of a few brief breaks, the momentum is sustained; these breaks serve as a cleansing of the palate before the next harmony. The only issue with this work, as with many Promethean Editions, is the price tag. I do appreciate their attention to quality of publication, but they are a little harsh on the wallet.

I am a fan of all of John Psathas' works. He has a wonderful compositional style, and all of his works possess an almost obsessive/compulsive character, which I greatly enjoy. From the stage, or the seats, this work is a pleasure.

—T. Adam Blackstock

La Cathedrale engloutie (The Sunken Cathedral) **IV**
Claude Debussy
Arr. Gene Fambrough
$40.00
Innovative Percussion
Instrumentation (12 players): bells, crotales, chimes, 2 vibraphones, 3 marimbas, bass marimba, timpani, suspended cymbals, crash cymbals, bass drum, triangles, piano

Inspired by the Debussy masterpiece, Gene Fambrough's arrangement of "The Sunken Cathedral" for large percussion ensemble captures the ambience of this impressionistic composition. Fambrough's utilization of piano with the keyboard percussionists (particularly the vibraphones) permits the original timbral density not to be lost within this percussion transcription. Also of particular interest is Fambrough's scoring for the timpani, bass marimba, and crotales in unified content.

Tasteful mallet selection is a necessity for the marimbas to balance the metallic keyboard instruments, as well as to achieve the "organ-like" sound that Fambrough states he desires from the marimba choir. Both from a stylistic challenge (of interpreting an impressionistic work) as well as from the overall inherent ensemble balance issues, this percussion ensemble is deceptively more difficult than it first appears. Because it requires 13 players (including the pianist), a performance of this arrangement would be most appropriate for the mature undergraduate university ensemble.

—Jim Lambert

Lift Up My Hands to You **V**
Da Jeong Choi
Arr. Peter Saleh
$66.00
Studio 4 Music
Instrumentation (13 players): glockenspiel, 2 bongos, 2 tom-toms, xylophone, chimes, 2 vibraphones, 5 marimbas (two 4.3, two 4.6, one 5.0-octave), crotales, timpani, 2 brake drums, bass drum, piano

Originally scored for piano four-hands by native South Korean/American composer DaJeong Choi, arranger Peter Saleh has orchestrated this percussion ensemble for 13 players and a diverse set of percussion instruments. In his prefatory remarks to "Lift Up My Hands to You," he writes: "In contrast to percussion orchestra works that capitalize on the ambient qualities of the instruments, this arrangement considers each player as a drummer first… This results in music that has a pervasive dissonant, unsettled quality that helps propel it forward while helping to draw attention to the timbral element of this music that makes it unique."

After an opening measure in 4/4 that is marked "violently" (132 bpm) with loud, unified, punctuated notes from all performers, a fermata of silence occurs and the music continues with solo glockenspiel (on one pitch), with pointillistic rhythmic entries among the remaining metallic keyboard percussion (vibraphones, crotales). Overall, this 148-measure composition is not lyrical. Instead, it is a timbre composition full of energetic blocks of very brief tonal passages surrounded by larger passages of harsh dissonances that create a sense of drama until the final measure, which is similar to the opening measure, concludes this raucous musical ride.

Each of the nine keyboard players makes use of Choi's diminished scales (alternating whole step/half step) at lightning sixteenth-note tempos. This arrangement is appropriate for an advanced ensemble with very attentive listeners and a superb pianist.

—Jim Lambert

Magic Carousel **V**
Eric Sammut
$68.00
Keyboard Percussion Publications
Instrumentation (8 players): 2 vibes, 3 marimbas (one 5.0-octave), timpani, chimes, hi-hat, snare drum, triangle crash cymbals, ride cymbal, 2 concert toms, cabasa, cowbell, 2 congas, woodblock

This percussion ensemble by Eric Sammut is primarily for keyboards, with three players splitting all the percussion parts and timpani. The two vibe and three marimba parts often play in unison, but the rhythms are not difficult even though there is a fair amount of mixed meter. There are many linear lines with up to three players in unison, so accuracy will be an issue. Vibe 2, marimba 1, and marimba 2 all need four mallets at some point, but there's plenty of time to drop and pick up the two extra mallets, and the four-mallet work is fairly chordal. The timpani part is quite challenging with a lot of unmarked tuning. Each percussionist has a multi setup, but neither is especially large. With my ensemble out for the school year and no recordings available, it's difficult to grasp the full presentation of this piece, but I'm definitely interested in programming it soon.

The piece was commissioned by the Ju Percussion group, and the publisher's website says the piece incorporates "gypsy, jazz, and Latin influences." It certainly looks fun to play, and I look forward to programming it next year.

—Julia Gaines

The Rhythm of Figaro **III+**
Wolfgang Amadeus Mozart
Arr. Porter Eidam
$14.50
Kendor
Instrumentation (4 players): snare drum, bongos, 4 concert toms, claves, 2 woodblocks, splash cymbal, crash cymbal, China cymbal, 2 ride cymbals

How intriguing is the rhythmic content of a great classical work? Apparently enough for Porter Eidam to create an arrangement of Mozart's universally recognized "The Marriage of Figaro" for percussion quartet utilizing exclusively non-pitched percussion instruments. The idea is creative, but unfortunately, the end result is not particularly effective.

The arrangement, like the original, is set in common time throughout, and at a brisk tempo of quarter note equals 160. The majority of the rhythmic content is eighth- and sixteenth-note based, with a few sixteenth-note triplets and some rolled figures. The roll notation is moderately confusing, and no performance notes are provided as to the arranger's intent. Single-slashed eighth notes are used frequently, likely to indicate sixteenth notes with double-stroke sticking. The traditional "z" notation presumably indicates buzz rolls in some spots, but other passages include traditional double- or triple-slash notation, even though the context would suggest a concert buzz roll. All players have at least one cymbal in their multiple percussion setup, but no specification is provided as to how the cymbals should be struck (bell, ride area, edge), and some of the cymbal use seems particularly ineffective, such as loud crashes on a ride cymbal. Extensive dynamic shaping is notated within the score and will be critical to a successful performance in providing clarity and listener interest without the melodic content of the original piece present.

Those who know Mozart's composition well will be able to recognize a few rhythmic motives. Those with less familiarity will likely find little interest in what effectively becomes a thick textured, rhythmically uninspiring, non-pitched percussion work.

—Josh Gottry

Time and Space **V**
Dave Hollinden
$60.00
Self-published
Instrumentation: 12 toms (4 per player) and 15 flowerpots (5 per player)

Before attempting this trio, you will need to take a trip to the lawn and garden store. Fifteen flowerpots, 12 toms, and 16 minutes are bound to make this a listening experience that you will not soon forget—good or bad.

In typical Dave Hollinden style, you will find graphic score instruction relating to striking position and length of drag strokes. Hollinden gives very specific instructions relating to pot sizes, drum selection, and beater selection. The texture is very thick, rhythmically complex, and almost constant throughout. You will need to get your advanced players for this one. Although there is no available recording, I can imagine this as similar to the sound-mass works of Ligeti. The resonance of the toms and pots create an incessant wall of sound. I know this may not be appealing to all, but I think it does possess a beauty that some will enjoy.

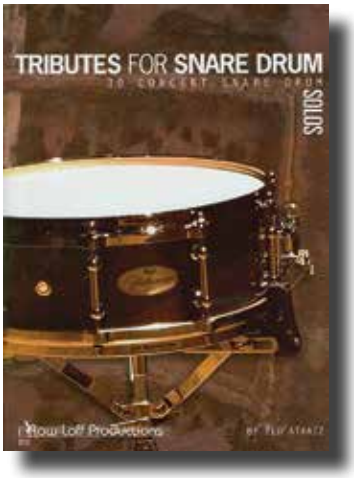
This would serve well as an addition to a "new music" ensemble concert. As always, Hollinden offers beautiful publications that are very specific to his intentions. While I understand his works are not for everyone, I applaud him for creating a voice that is unique and inspiring.

—T. Adam Blackstock

SNARE DRUM

Tributes for Snare Drum **IV–V**
Ted Atkatz
$15.00
Row-Loff

Yes, this is another book of snare drum solos, but this one has a little different angle. The author states, "I wrote the etudes in this book using three different methods: 1. basing the etude on a specific piece of music; 2. writing an etude in the style of a composer/performer; 3. recording an improvisation in the style of a composer and transcribing and editing." The result is a group of 30 challenging and well-written solos, each dedicated to a different player or composer. The list is quite varied, including



such giants as Dmitri Shostakovich, Gustav Mahler, and Leonard Bernstein, to Bill Bruford and Bob Marley, to personal friends Atkatz has performed with over the years.

Each solo is one page long with an explanatory blurb introducing the piece and context. The pieces are presented in a somewhat progressive order from easier to more difficult, but a student could certainly skip around in the book. The solos are very musical with lots of dynamic contrast and interesting rhythmic twists and turns. A wide variety of time signatures, tempos, and musical forms are represented.

While there is nothing earthshattering about this collection, it would be an excellent resource for an intermediate to advanced snare drummer who is looking for something different than the standard fare. It could also be used for killer sight-reading exercises or as audition etudes.

—*Tom Morgan*

TIMPANI SOLO

Improvisation for Six Timpani **IV**
Robert Damm
$6.50
HaMaR

Most compositions are written with themes or motives, which are developed into longer segments. The material is normally organized in musical forms described as sonata, rondo, or binary format. This piece is a major change in concept, as the composition has no form, but instead is written in a group of one-minute segments, each presenting varying colors of sound, utilizing the materials required in the instrumental score. To create the various sound ideas, Robert Damm calls for different implements, such as medium vibe mallets, chopsticks, maracas, and a bass drum mallet. Much of the tone sources are presented by placing different items on the heads of the timpani. Some include a Chinese cymbal, crotales, four half-dollar-size washers, a triangle with the bottom resting on the head while struck with a metal beater, and a whirly tube.

Many of the segments call for glissandi pedal movements and are fairly free-form and improvised. One section, letter D, is more rhythmical, and is similar to the patterns found in Latin dance tunes. This section is played using maracas rather than mallets. The piece concludes with a whirly tube in one hand and a bass drum mallet in the other. It is important that the whirly-tube harmonize with the timpani pitches, which is a major chord built on A-flat.

Upon first reading of this work, I felt this was a "gimmick" piece. However, after spending some time with it, and considering the extensive improvisation by the player, I found it more interesting.

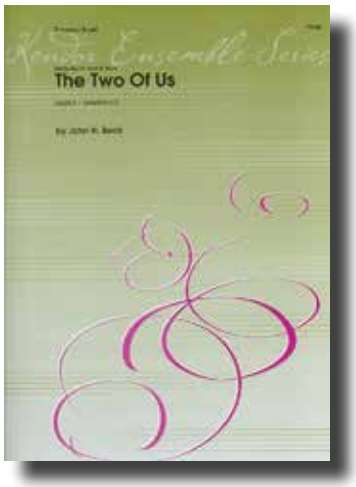
—*George Frock*

TIMPANI DUO

The Two of Us **V**
John H. Beck
$12.50
Kendor

Years ago, my wife and I received a birth announcement when our friends had twins, with the message, "What's better than one baby? Two babies." Using this example, you might say, "What is better than one timpanist? Two timpanists."

This composition is written in common-time and starts at 100 bpm. Player one tunes to G B D G, and player two tunes to A C E G, together forming a scale of G A B C D E G. They share the musical lines, making interesting melodic and rhythmic materials, almost blending as one. There are no tuning changes, but after the initial theme, sixteenth-note patterns, triplets, and meter changes help create new material. These are presented in common compositional techniques, such as phrases in unison, statements and answers, and rapid dynamic changes. The work gains energy by gradually increasing the tempo in each new section.



The music is printed as a score for each player on six pages, which can be mounted on cardboard for performance. The piece takes a little over four minutes to perform. I really like the melodic material the two parts produce, and I believe audiences will enjoy the energy of the two players.

—*George Frock*

MULTIPLE PERCUSSION SOLO

Bells, Poems and Monasteries **V**
Leander Kaiser
$18.00
Keyboard Percussion Publications
Instrumentation: 28-inch tam tam, gong, 14-inch tam tam, 5 Dobaci (singing bowls), 2 crotales, 3 small bells, 2 cup chimes, 4 Thai gongs, 12-inch Chinese opera gong, 5 plastic woodblocks, 2 bongos

This intriguing new work for solo percussion uses a variety of timbres and rhythmic counterpoint to create a distinct and memorable musical experience. Set in four movements, each is delineated by tempo, timbre, and texture. The first movement, "Sarah Srang – from night to sunrise," begins with freely occurring gestures followed by moderately paced counterpoint. The second, "Banteai Srei-carvings," is characterized by a suddenly quicker tempo and driving eighth-note pulse throughout. The third movement, "Bayon at moonlight," is only 12 measures but features a diversity of sonorities, highlighted by a slow tempo and sense of rhythmic freedom. The final movement, "Angkor Vat," serves as the culmination of the piece, as the performer rapidly shifts between instruments and mallets. Although no tempo indication is given for this movement, it can be assumed it would be played with a good amount of spirit and energy.

While the composer goes to great lengths in specifying a wide variety of instruments and striking implements to be used, setup diagrams and pictures are included in the front matter of the score. These illustrations make the logistics and idiomatic considerations of the piece far less daunting, and rather inviting to the performer. Due to all of the metallic sound required, the score could serve as a good shopping list for a visit to the Steve Weiss booth at PASIC!

—*Jason Baker*

MIXED INSTRUMENTATION

Clockwork **II**
Stuart P. O'Neil
$35.00
Tapspace
Instrumentation (10 players): solo flute, glockenspiel, xylophone (shared), chimes, 3 timpani, cabasa, temple blocks, triangle, ratchet, bass drum, tam tam

A simple, but effective piece of slightly over two minutes, "Clockwork" provides the opportunity to feature an intermediate flute soloist with a beginning percussion ensemble. The individual parts are basic and repetitive, in ABA form, and requiring no more than two mallets each. The only timpani challenge is pedaling one drum between B-flat, C, B-flat, and A-flat. The title derives from a "tick-tock" motive in the temple blocks, quotes of the "Westminster Chimes" and "Whittington Chimes," a cuckoo from the flute, and a surprise ending with the various parts going their own way and winding down by the stroke of 12.

—*William Moersch*

Three Pieces for Clarinet and Percussion **V**
Eckhard Kopetzki
$30.00
Innovative Percussion
Instrumentation: clarinet, 4.3-octave marimba, tam tam, bass drum, 2 tin cans, 2 tom-toms

Eckhard Kopetzki is widely recognized for such award-winning works as "Canned Heat" and "Three Movements for a Solo Dancer." Yet, Kopetzki's catalog also includes chamber pieces that fill holes in the repertoire. When searching for literature scored for percussion and woodwind duet, percussionists are more apt to find selections with flute or saxophone. This challenging composition provides percussionists an opportunity to collaborate in a duo setting with a clarinetist.

This three-movement work contains compositional techniques that are classic Kopetzki. The first movement, "echoes…still again," begins with a slow tempo. Using rhythmically complex motives, imitative ideas between the instrumentalists create an echo effect. "Rhythms…fall silent" has a quasi-cadenza quality and features the clarinet. Multiple percussion material supports the clarinet with soft, intricate ideas. Loud, disruptive outbursts occur between clarinet statements. A Kopetzki composition is not complete without a dance-like groove. The final movement, "Time…in love," unifies the performers with a syncopated marimba accompaniment that lays the foundation for the clarinet melody.

I have performed a number of Kopetzki's pieces throughout the years. The diverse character between structural

sections and accessible grooves make his compositions easy to listen to and fun to perform. Although the conflict between the clarinet and percussion is a bit drawn out in the first two movements, performers and listeners alike will be satisfied with the overall composition.

—Darin Olson

DRUMSET METHOD

Drum Your Way: From Beginning Joe To Drumming Pro, Vol. II **III–IV**
Greg Sundel
$17.95
Self-published

Many drummers seek out "all in one" drum books that cover multiple topics and concepts. This is one such book, addressing subject matter ranging from rudiments to soloing. Some topics are briefly addressed while others are explored at length.

The book moves from topic to topic, starting with sixteenth-note triplets applied to the bass drum (*a la* John Bonham) while eighth- and sixteenth-note triplets are incorporated as fills around the set. Grooves and fills in 6/8 are also explored. Rudiments such as closed rolls, flams, ruffs/drags, Swiss triplets, and numbered rolls are introduced and applied to the entire set. Drum fills are then addressed before switching back to hand technique exercises with two pages of paradiddle drills.

Segueing back to drumset, ghost notes and rock transcriptions are followed by shuffle exercises, snare-based grooves, and brushwork. Odd time signatures, bass drum control, jazz coordination, transcriptions (of Sundel and other artists), and ostinatos are also explored. The book concludes with snare drum reading studies incorporating triplets, quintuplets, septuplets, and thirty-second notes. A free music download is available online, featuring both full band demonstrations and play along tracks for Sundel's six transcriptions.

Much of the book is pattern based, reminiscent of offerings from Appice, Morgenstein, and Rothman. The reading section is written in a style similar to Whaley's advanced snare drum books. This book may be useful to some teachers, but due to its diverse content, might not fit into everyone's curriculum.

—Jeff W. Johnson

The 2 In 1 Drummer **IV–V**
Walfredo Reyes Sr. and Elliot Fine
$15.99
Alfred

Here is a book for those who would like to integrate hand percussion and drumset. The setup pictured on the front of the book has three congas added to a

fairly conventional drumset. The drummer plays the set using a stick with the right hand while playing congas and other hand percussion with the left. Of course, the feet are involved as well, playing hi-hat, bass drum, or cowbell. As one might guess, this creates entirely new demands for independence because now the drummer must use stick technique with its rebound while creating open sounds and slaps with the other hand.

As the accompanying DVD illustrates, Walfredo Reyes is a complete master of this technique, effortlessly playing conga patterns along with tumbao and cascara patterns with the stick. The exercises are presented very logically (undoubtedly Elliot Fine's contribution to the book), covering all the basic conga strokes before launching into the combination of the hand and stick techniques. Soon the student is playing the eighth notes on the ride cymbal with the right hand, the hi-hat on 2 and 4, a basic conga pattern with the left hand, and variations with the bass drum. Reyes demonstrates several of these exercises on the DVD.

Along with straight eighth-note grooves, the book includes triplet and 6/8 oriented time feels and even shuffle and swing. This book is an excellent entry into a new world of drumset performance. With its logical approach and wonderful demonstration DVD, it will be an effective tool for many interested students.

—Tom Morgan

DRUMSET DVD

8 Candomblé and Afro-Bahian Rhythms and Dances Interpreted on Drumset
Andrew Scott Potter, Jack Joao and Edi Machado
$15.00
Bons Ritmos Productions

This trio presents a selection of rhythms and dances found in Candomblé, an Afro-Brazilian religion. The rhythms included on the DVD are *sato, samba da roda, opanue, vassi, ilu, bloco-Afro, ijexa,* and *samboa.* Each style is performed once with percussion only, then again with percussion and drumset. Traditional dances are also demonstrated by Edi Machado. Andrew Potter does a great job interpreting the rhythms on drumset while Jack Joao adds to the overall feel, utilizing traditional percussion instruments.

This cannot be described as a performance or instructional video. It is more of a demonstration; however, the cover suggests that it could be used as a framework for other instruments to practice over. The only words spoken are the count-offs to the rhythms. It would have been nice to have an introduction or explanation of the styles, as there was not much information readily available when I tried to research the rhythms. I am still curious as to the origins of the various rhythms.

The camera work is often shaky, as if it were recorded on a handheld camera. The video also goes in and out of focus. The audio quality is very good, especially in comparison to the video quality.

For the sake of clarity, I must mention that the spelling of some of the rhythms varies from the DVD cover to the on-screen spelling. For example, "opanue" is written on the cover while "opanijé" is the spelling used on the screen.

While those looking for examples of Candomblé and Afro-Bahian Rhythms will find this resource valuable, the video quality and lack of background information may make it less appealing to the everyday percussionist.

—Jeff W. Johnson

Top 100 Drum Fills **III–V**
Aquiles Priester
$24.99
Mel Bay

For his latest offering, Aquiles Priester presents 100 of his greatest drum fills, originally recorded with bands such as Hangar, Angra, and Freakeys. He begins with straightforward fills and progresses

into small solos. The fills are performed a bit under tempo so the viewer can decipher the patterns. There are no notated parts on screen or in pdf form, so the only way to learn a fill is to watch it again. Luckily, the camera work is excellent, utilizing mainly overhead shots where every limb can be seen. Each fill is played twice, without any talking or explanation. There are no references to the original recordings, so one would need to be familiar with Priester's work to recognize the fills.

Since it only takes a little over half an hour to present the 100 fills, a number of bonus tracks are included to fill up the two hour and 20 minute DVD. Included in the bonus material are 25 extra drum fills, seven grooves, five songs, Paiste Day footage, and an interview with Priester.

I can see this DVD being of special interest to two types of players: fans of Priester and those who learn well by ear. Although viewers may adapt the fills to their own kits, Priester utilizes a double bass setup with three rack toms and two floor toms. While there is not much speaking on the DVD, it should be noted that the DVD is in Portuguese with English subtitles.

There is no doubt that Priester has great command of the instrument combined with a creative, musical mind. However, the lack of explanations and musical notation detract from this otherwise attractive package.

—Jeff W. Johnson

RECORDINGS

A View from Below
Scott Feiner and Pandeiro Jazz
Self-released

A View from Below, the fourth release from Grammy-nominated American guitarist-turned-pandeirista Scott Feiner, is as smooth as the warm breeze in Rio de Janeiro where it was recorded. Feiner's group, Pandeiro Jazz, is imaginative in that instead of a drumset, the sole percussive voice is the pandeiro. This would seem limiting, but Feiner uses excellent recording/mixing techniques to create a big sound and creates grooves and textures that blend well with the unique trio: Rafael Vernet (Fender Rhodes/Wurlitzer) and Guilherme Monteiro (guitar). This album was a crowd-sourced effort. Here's an interesting side note: for a $50 contribution to the effort, Feiner offered a 45-minute pandeiro lesson and a digital download!

Composed by Feiner, each tune seamlessly blends traditional Brazilian styles to jazz. There's nothing edgy about the music; in fact, it is downright conservative in the face of the new generation of jazz musicians who are churning out

some blistering and complex new jazz in NYC (see reviews for Tyler Blanton and Thumbscrew in this issue!). However, what it does have—and something I have noted about other Brazilian musicians and music—is heart and soul. All the pieces here are smooth and toe-tapping, but the groove is deep. This album is a good opportunity to hear a master at work.

Feiner's passion for the pandeiro and Brazilian music is inspiring: few American percussionists are so dedicated to a world instrument that they would relocate to the country of its origin. At any rate, Feiner's journey as a jazz guitarist who fell in love with Brazilian music and turned into a master pandeirista is a truly unique story in jazz.

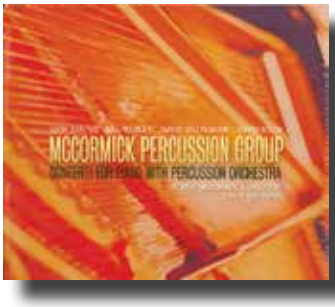
—John Lane

Concerti for Piano with Percussion Orchestra
McCormick Percussion Group
Ravello Records

Robert McCormick formed his percussion group at the University of Southern Florida to explore significant chamber works that included percussion ensemble, and often feature instruments other than percussion. This CD uses the piano as the featured instrument, and uncovers some extremely well-written and well-performed music for the medium.

The four featured composers on the CD—Igor Santos, Mel Mobley, David Gillingham, and David Noon—are quite skilled in writing for not only percussion but percussion ensemble and soloist as well. The label of "percussion orchestra" is applicable here as the percussion ensemble is treated more like an orchestra in these compositions, with individual percussion instruments substituting for orchestral instruments with similar timbre and color. Implements are carefully considered on all instruments throughout to enhance this musical idea. Of the four compositions, the David Gillingham composition, "Concerto for Piano and Percussion Orchestra," most closely resembles this model.

The remaining three compositions, "Moppet," "[Pleez], (Plēz), /Pliz/," and "Piano Concerto No. 3 Op. 232," utilize the "percussion orchestra" model as well, but they also tend to break out into a more contemporary mode of percussion



and composition providing drumset-esque grooves, tutti ensemble figures, and stand-alone percussion ensemble writing as well.

The multiple hours of practice and hard work in the production of this CD is evident and truly pays off in a quality recording. The overall sound quality of the CD is very good, though there are a few instances where microphone placement is questionable. The performance by the percussion orchestra and pianist, Ji Hyun Kim, is very good. I highly recommend this CD to pianists looking to increase or diversify their repertoire, or a percussion ensemble, like McCormick's group, looking for well-written chamber music.

—Marcus D. Reddick

Duologue
Shiniti Uéno
ALM Records/Kojima Recordings, Inc.

Comprised of compositions by Nebojśa Zivković, Akira Nishimura, Jean Balissat, John Psathas, and André Jolivet, this recording is an exciting blend of percussion and piano duets (several of which are world-premiere recordings). Shiniti Uéno, a faculty member of the Kunitachi College of Music in Tokyo, has a diverse background as an orchestral and solo percussionist. His vast experience shows here as he guides the listener through a plethora of musical landscapes.

The music comes alive through Uéno's vibrant percussive colors and textures on Zivković's "Quasi una Sonata op. 29." His timpani playing is at once haunting and aggressive on Nishimura's "Duologue for timpani and piano." The piano reduction version of Ballissat's "Concertino pour percussion et orchestra" showcases an extensive palette of percussive timbres that playfully dance in and out of various piano landscapes. "Matre's Dance for piano and percussion" by Psathas is played with great passion and intensity throughout. Finally, Jolivet's "Concerto pour percussion," another piano reduction, closes the CD with a variety of moods characterized by bold timpani playing, dream-like vibraphone textures, mischievous xylophone, and raucous multi-percussion statements.

The various pianists are amazing throughout and provide an excellent foil for Uéno's strong musical personality. This is a good recording and an impressive collection of repertoire from a veteran percussionist.

—John Willmarth

Expanding
Acre Foot
Self-released: Brad Dutz

If your tastes run to bleak, post-apocalyptic improvised music, this recording by Acre Foot, a Los Angeles-based alternative music band, is for you. Featuring Kaoru Mansour, vocal effects; Brad Dutz, percussion; Carey Fosse, guitar; Darryl Tewes, bass; with guest Jasper Dutz, saxophone and bass clarinet, Acre Foot stakes out some of the most unusual musical territory I have heard in a long time. Mansour, originally from Japan and a skilled visual artist in her own right, also creates strikingly original textures with text and sound. Dutz lends his unique percussive talents on a wide variety of sound sources, carefully chosen to provide the appropriate character for each track. Photos online of the band in a live show suggest the clever use of triggering devices, in addition to acoustic sources. This is another unusually creative release from Brad Dutz.

—William Moersch

Gotham
Tyler Blanton
Ottimo Music

Holy vibraphone, Batman! Tyler Blanton is back with a new album that reflects his seven-year residence in New York City. *Gotham* demonstrates a much wider emotional, musical, and stylistic landscape from his acclaimed (and swinging) debut, *Botanic* (2010). *Gotham* contains all original music composed by Blanton specifically for his quartet: Matt Clohesy (bass), Nate Wood (drums), and Donny McCaslin (tenor saxophone). Blanton also stretches sonically by including some work on the malletKAT, which allows for more eclectic stylistic possibilities.

Gotham is a highly personal reflection of a city that can be as nourishing and inspiring as it can be dark and unforgiving. There is an edgy, gritty quality to Blanton's music that is satisfying in a way that is hard to express. Track titles provide Blanton's personal observations: "Never Sleeps," "Freaky Dream," "Gotham," "Cogs," "Tunnels," "Breaking Through the Clouds." The title track's searing electric drum-n-bass style groove, nailed down with wicked finesse by Wood, perfectly reflects the pulsing nightlife of the legendary city. "Cogs," and "Tunnels," by contrast, both have minimalist and relentless hypnotic drives. "Breaking Through the Clouds," the closing track, is a modern romantic ode to the beauty and inspiration of NYC.

Blanton is clearly a rising heavyweight of jazz vibraphone, and the players on this album not only keep up with him, but help push the envelope by taking chances and stretching their improvisations to new and electrifying heights. Even though I have listened intently to this album several times, I feel like I haven't even fully digested the depths it offers. I'll revisit this album often. I'm chomping at the bit to hear more from Blanton and company!

—John Lane

Soli for Soprano with Percussion Orchestra
McCormick Percussion Group
Ravello Records

When composers choose to write music for battery percussion and female voice, they will quickly be compared to George Crumb ("Ancient Voices of Children") and Luciano Berio ("Circles"). It will be difficult to match the intensity or musicality of these two giants.

Three such composers "entered the ring," so to speak, on this CD, composing music for percussion ensemble and soprano soloist. The overall feeling of this CD is one of extremely contemporary writing—some employing serialism, some employing aleatoric, or chance, principles. No sing-along material here.

Of the three pieces, "Twelve Virtues" is the most enjoyable. The percussion writing is not only extremely idiomatic, it is sensitive and well thought-out. The performance is also extremely well done, and the recording itself is very good, considering the piece was written for 12 percussionists and a vocalist.

The other two pieces had elements to them, compositionally or aurally, that just didn't work for one reason or another. "To the Roaring Wind" has serial interludes between main movements that just didn't translate onto the recording and served to interrupt the flow of the overall work. "Chant Après Chant" had some balance and blending issues that showed up on the final mix between the ensemble and the soloist. There are times in this track that the composer saturates the texture with too much percussion and, again, detracts from the overall musical experience.

The featured soprano on the recording is Jamie Jordan, who masterfully carves her way through these challenging compositions with assertive elegance and controlled musical nuance. Overall, the McCormick Percussion Group did a fine job throughout the recording, save a few timing issues and balance problems.

—Marcus D. Reddick

Thumbscrew
Mary Halvorson, Michael Formanek, Tomas Fujiwara
Cuneiform Records

If this recording is any indication, New York City continues to be the epicenter of signature creative and experimental jazz performances. *Thumbscrew*

is the self-titled debut of the NYC-based new jazz/new music trio featuring guitarist Mary Halvorson, bassist Michael Formanek, and drummer Tomas Fujiwara. The album represents the sophisticated compositional prowess of all three musicians, each contributing three works. Halvorson and Fujiwara, members of a pack of exciting young generation of NYC jazzers, have profound improvisational chemistry and have worked together on several previous projects/groups: Tomas Fujiwara & The Hook Up, The Thirteenth Assembly, and the Taylor Ho Bynum Sextet. Driving the bus from his bass, Formanek's considerable years of experience bring depth and refinement to the group.

Brooklyn-based Fujiwara's drumming style is displayed in its full sublimity on one of his own compositions, "Goddess Sparkle." The tune begins in a pliable 12/8 pulse, quickly expands into an array of complex free improvisational textures, lands back to almost unrecognizable, yet effortless 12/8 unison syncopated grooves, finally dissolving into crackling, pointillistic texture.

Fujiwara's drumming is an exciting and constantly shifting array of colors/articulations, rhythmic textures, and mind-bending grooves—punctuating and wildly hard driving, but never without control or command. Nate Chinen of *The New York Times* described his drumming this way: "He has a way of spreading out the center of a pulse while setting up a rigorous scaffolding of restraint…" Dig it.

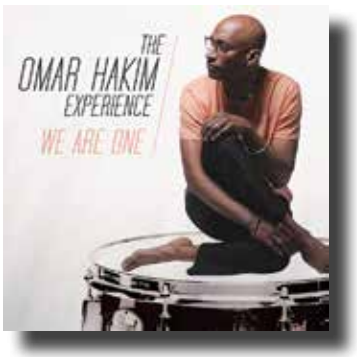
—*John Lane*

We Are One
The Omar Hakim Experience
OZmosis Records

I've heard him play straight-ahead jazz with Mike Mainieri, high-energy electric jazz with Weather Report, and rock 'n' roll with Sting, so I wasn't sure what to expect from Omar Hakim's new solo album. In some respects, he draws on all of those past experiences, producing music that reminded me of early 1970s albums by such artists as Return to Forever, The Eleventh House, and Billy Cobham. Although those artists were playing music labeled "fusion" in those days, it tended to be more musical than what that label came to represent later, when self-indulgent chops displays gave the term a bad name. There is virtuoso playing on this disc to be sure, and there is no question that Hakim has plenty of chops, but he only uses them when called for. He also displays a gift for moving the music forward with a slow, soft groove, and on a couple of tracks he displays a pleasant singing voice. A number of different musicians contributed to the tracks, with several notable contributions from multi-instrumentalist Rachel Z and some nice harmonica by Chieli Minucci.

There is too much energy on this CD to be labeled "easy listening," but pleasant melodies with melodic solos, delivered by players who know how to use a full range of dynamics and tempos to keep the music interesting, make it easy to listen to.

—*Rick Mattingly*



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Three Sound Effects

WWI Siren, Ricochet "Crotale Rifle" and Locomotive Imitation
Donated by Emil Richards, 1993-06-10 and 1997-04-01*, and Mrs. Charles Rowe,* 2014-01-01

One of the most crippling weapons used during the First World War (1914–18) came in the form of chemical bombs containing chlorine gas. When the gas came in contact with a soldier's skin—and especially mucous membranes such as the eyes, nose, and throat—it caused severe burns. As a result, a special siren was devised to alert the troops to the presence of the gas and to signal them to don protective gas masks. The siren, which is operated by a hand crank, draws air into the horn and creates the sound by forcing air through a rotating "stator" that interrupts the flow of the pressurized air stream. Its unique sound, or timbre, is instantly recognized by the sustained rising and falling pitch based on the speed of the rotors.

This siren is labeled "10765 / SERIAL NO. 14394 / Stewart MODEL 749A / MADE FOR / CHEMICAL WARFARE SERVICE US ARMY / BY / STEWART WARNER SPEEDOMETER CORP / CHICAGO USA." Measuring 11 inches in length and 10.5 inches in height, with a 4-inch diameter horn opening, this siren was used by Emil Richards on the soundtrack of the 1965 film *Dr. Zhivago*. The scene with the siren was removed from the final version of the movie.

Also used in several movie and television soundtracks is an original "Crotale Ricochet Rifle," invented by Richards in the 1960s. Richards modified a wooden rifle stock to include a water container (made from an aluminum canteen) and a trigger-operated Zildjian crotale pitched at C3. After striking the crotale with a metal mallet, the trigger enables a player to quickly and easily dip the crotale into the water basin, thus creating a downward bend in the pitch. The instrument, which measures 33 inches in length, was originally conceived as a toy to be marketed for children.

The Ludwig Locomotive Imitation was designed for use in theatres for live performances and silent movies. The wooden box, measuring 13 x 9.75 x 4 inches, contains rows of suspended metal springs. They are activated by a metal lever with a wooden handle (missing from this instrument), which slides back and forth in the opening to create the sound of a steam locomotive. By speeding up and slowing down the handle, one can easily imitate the accelerating and braking sounds of the engine. Also missing from this imitation is a nine-inch diameter circular bell plate, which was suspended on the back of the box by a wire hanger. The bell plate imitated the bell of a train when struck by a rawhide or metal hammer or beater. Ludwig's 1932 catalog price for this instrument was $6.00 for the box, $2.50 for the bell plate, or $8.50 for both. This sound effect was sold during the first half of the 20th century.

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

Detail of the WWI Gas Siren showing manufacturer, model, and serial numbers.

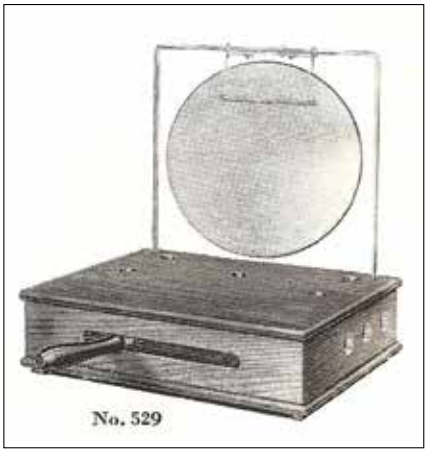

Image from 1932 Ludwig Catalog showing Locomotive Imitation with handle and attached bell plate.

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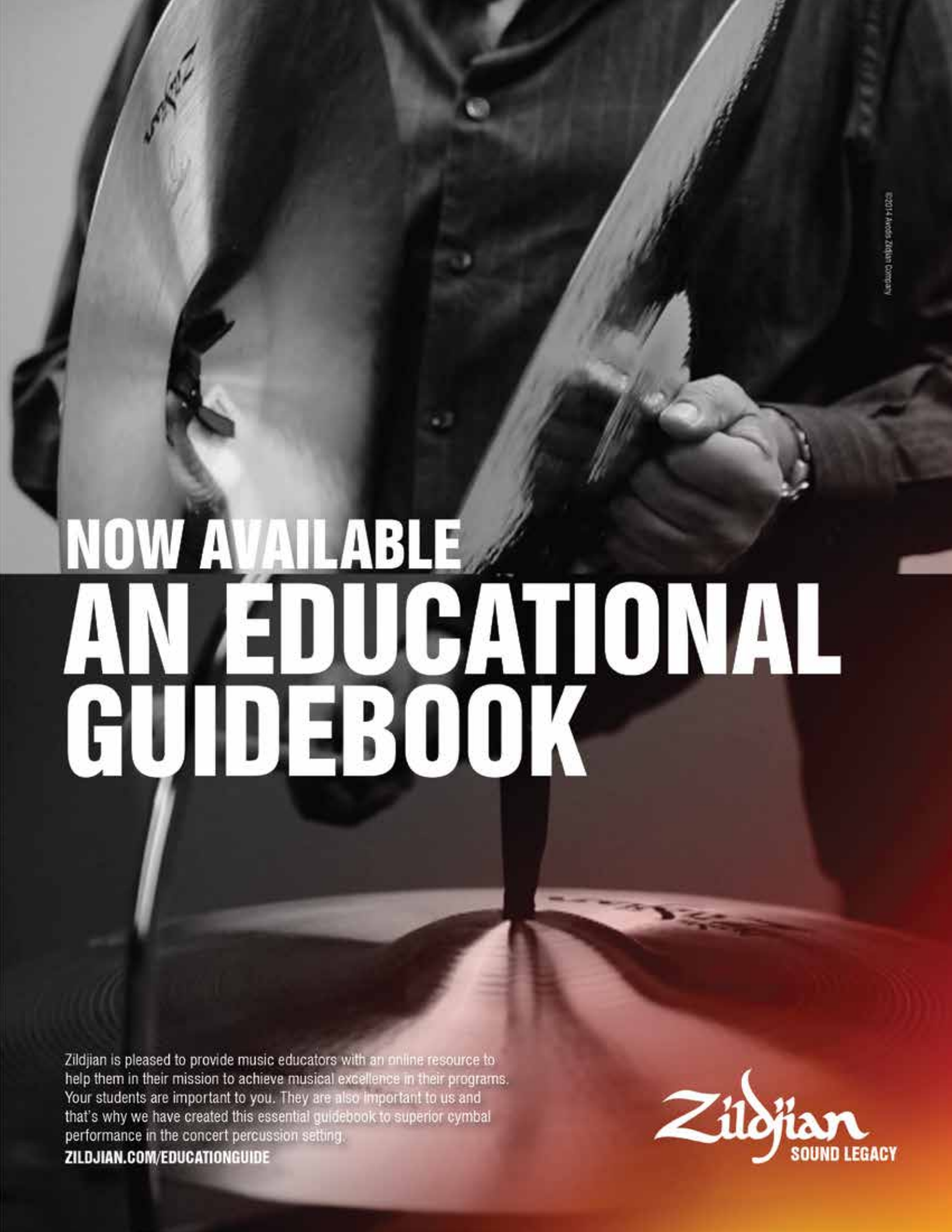

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