PERCUSSIVE NOTES

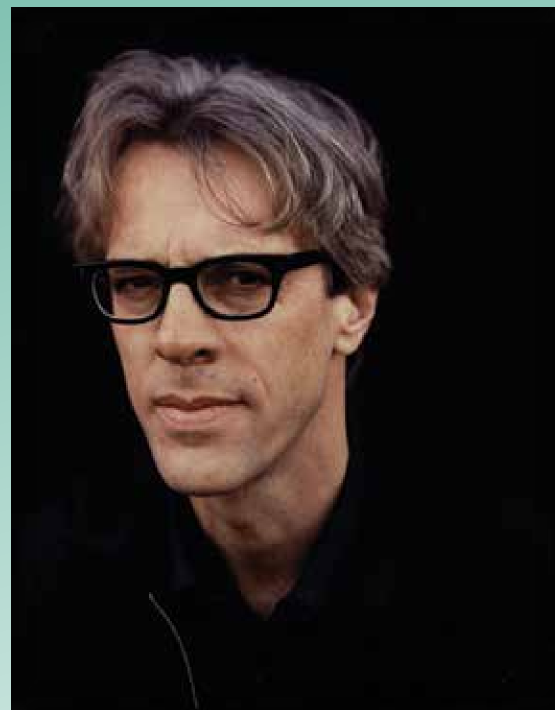
Vol. 53, No. 3 ▪ July 2015

Gamelan D'Drum

The percussion band...

the symphony...

and the rock star



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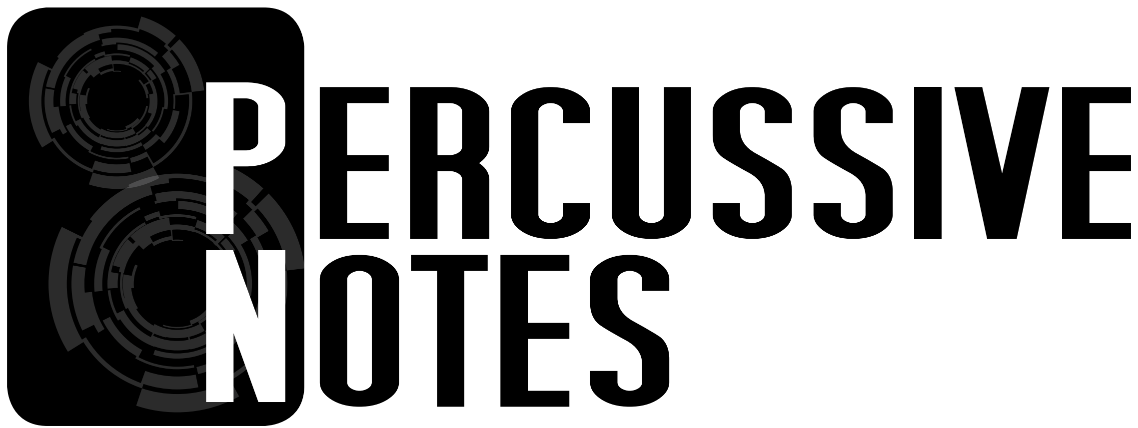

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SOCIETY UPDATE

PASIC Artists, 2015 Hall of Fame, and more

By Jeffrey Hartsough, PAS Executive Director

Summer is here, and I hope everyone will make time to get creative and write, perform, or see live music in clubs, at festivals, and concerts. Support live music! In the meantime, that's what we'll continue to do here at PAS and Rhythm! Discovery Center.

Planning for PASIC 2015 is in full swing, and you can see a list of confirmed artists and groups at www.pasic.org. Some highlights include German drumset sensation Anika Nilles, vibraphone virtuosos Joe Locke, Warren Wolf, Tony Miceli, and Stefon Harris in concert together, and two of the top DCI percussion sections presenting clinics: The Cadets and Santa Clara Vanguard. It's shaping up to be a great 40th anniversary, and I invite you to join us for the best PASIC party in history in San Antonio.

Driving through or near Indianapolis this summer? Then be sure to stop by your own Rhythm! Discovery Center. As one of the Top 10 Hands-on Music Making Museums in the United States (*USA Today*), you have to experience the latest exhibits or visit the Research Center and Archives. Or take a personalized "Behind the Glass" tour of the most prolific drum and percussion collection in the world. And, as a PAS member, your entrance to R!DC is FREE! I'm also proud to announce that PAS/R!DC was awarded the prestigious NAMM Foundation Grant for 2015–16 to continue our work in the central Indiana community with our "Find Your Rhythm" program, bringing music to inner-city and underprivileged students and schools.

Don't forget to renew your membership and encourage students or friends to join our worldwide PAS community! Since the launch of our new subscription model in March, PAS has gained 824 new subscribers/members and renewed 685 as of June. As we continue to improve the website and add a lot of new content and videos, we have reorganized the Resources Menu to make it much easier to navigate and search for information and resources that you need.

The PAS Hall of Fame was established in 1972 and recognizes the contributions of the most highly regarded leaders in percussion performance, education, research, scholarship, administration, composition, and the industry. I'm happy to announce that the 2015 inductees are Michael Balter, Dennis DeLucia, and Double Image (Dave Samuels and David Friedman). The induction ceremony will take place at PASIC 2015, prior to the Thursday evening concert. If you would like to learn more about the Hall of Fame inductees and how you may nominate someone, visit http://www.pas.org/About/the-society/halloffame.aspx.

Another prestigious award presented during PASIC is the Lifetime Achievement in Education Award. The LAEA was established in 2002 and recognizes the contributions of the most highly regarded leaders in percussion education. I encourage you to nominate someone you feel deserves such an honor. Nominees must have demonstrated the highest ideals and professional integrity in percussion education and pedagogy with a significant history of exceptional and/or innovative teaching practices. Nominees will have strong reputations in areas such as (but not limited to) private teaching, ensemble directing, presentation of workshops, and pedagogical publications. A nominee must have a record of sustained (though not necessarily continuous) contributions to the field and be supportive of the philosophy and objectives of PAS. Nominations may be made posthumously, and self-nominations are accepted. The deadline for nominations is August 1. For more information, visit: http://www.pas.org/About/the-society/awards.aspx.

I wish you a fantastic, music-filled summer and thank you for your ongoing support and involvement in the percussive arts. Be bold, inspiring, and rhythmic!

Jeffrey Hartsough
Executive Director

PERCUSSIVE ARTS SOCIETY

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To inspire, educate, and support percussionists and drummers throughout the world.

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Daring to Drum: the Creation of "Gamelan D'Drum"

The percussion band, the symphony, and the rock star

Story and Photos by Lauren Vogel Weiss

(L–R) Stewart Copeland, Doug Howard, John Bryant, Josh Jennings, Ron Snider, and Ed Smith following the performance of "Gamelan D'Drum" with the Corpus Christi Symphony Orchestra

Hear audio tracks from this article in the digital edition of this issue at www.pas.org/publications/latest-issues/percussivenotes.aspx

What brings a group of percussionists, a major symphony orchestra, and a composer—who may be more widely known for his previous gig in a British rock trio—together? The opportunity to create a new piece of music combining the traditions of the orchestral world with the native music of percussion instruments from around the globe. Our story begins seven years ago, but first let's meet the characters: D'Drum, the Dallas Symphony Orchestra (with Jaap van Zweden, Music Director), and Stewart Copeland.

D'DRUM (The Musicians)

Ron Snider, John Bryant, Doug Howard, and Ed Smith are the "mad Texans who are D'Drum," as Stewart Copeland affectionately calls them. [Jamal Mohamed was originally part of the ensemble, and now Josh Jennings plays the fifth part when needed.]

Snider, a native Texan who has been a percussionist with the Dallas Symphony since 1970, as well as an active studio musician in North Texas, remembers the early days of the group that he founded 25 years ago. "We bought some Ewe drums from Africa and needed five people to play them. I called some friends and we started getting together once a week."

Those African drums were the beginning of an enormous collection of instruments, most of which are owned by Snider, the group's leader, and are now stored in a house he owns in Palmer, Texas, about 30 miles south of downtown Dallas where most of the "Gamelan D'Drum" rehearsals took place.

"D'Drum ensemble is unique as a percussion group because we do not play traditional repertoire," explains Bryant. "We play our own original compositions, or adaptations of international folk songs. We're more of a 'band'—not a percussion ensemble. D'Drum is different because we cultivated our sound by finding instruments from around the world and then creating a completely new compositional texture with those sounds."

John Bryant, who toured with Ray Charles and the Paul Winter Consort and currently serves as Adjunct Assistant Professor of Drumset Studies and Music Production at Southern Methodist University in Dallas, is also a music producer, composer and percussionist, and most recently a film director. [See "Dare to Drum" sidebar]

Doug Howard, Principal Percussionist with the Dallas Symphony since 1975, also serves as Adjunct Professor of Music at the Meadows School of the Arts at SMU and is a faculty member of the Aspen Music Festival. "We had always talked about playing together but never had a good place to do it," he explains. "When the Meyerson Symphony Center opened in 1989, there was a nice, large percussion room where we could rehearse and store our instruments. So early in 1990, we started meeting on Monday evenings."

"Nexus was obviously a huge influence on us," adds Ed Smith, a jazz musician who teaches vibraphone and gamelan at the University of North Texas and also teaches at SMU. "For a long time, I had wanted to be a part of a world music band. This was my first experience with Ewe drumming, but we soon realized our left hands were so bad we had to stop playing Ewe-style music!" He pauses to laugh. "But it was a great reason for us to get together. And it's been a very special brotherhood."

Jamal Mohamed is the Director of the Meadows World Music Ensemble at SMU (where he is on the faculty with Bryant, Howard, and Smith) and the co-founder of the award-winning Middle Eastern jazz ensemble Beledi. A native of Lebanon whose family moved to the Chicago area when he was five, Mohamed returned to his homeland in 1965 to play in a band, the same time that Stewart Copeland was growing up in Beirut as a self-proclaimed "diplo-brat" (before he went to boarding school in London). Although they did not meet until D'Drum brought them together

decades later, they are both drummers with Middle Eastern influences. "My preference is to always play by ear," Mohamed said in a recent interview. "To play by feel; to play by intuition. That's the way I started and I'm still like that."

Although Josh Jennings was only ten years old when D'Drum was founded (and already a member of the Marcus High School percussion program in Flower Mound, Texas), he earned his "world chops" with two degrees from the University of North Texas in Denton. "José Aponte [UNT Senior Lecturer in drumset and Latin percussion] and Ed Smith were very influential in my career choices," he says. "I first heard D'Drum play in 2000 and even served as a stagehand for a couple of their shows. In the years that followed, the guys and I became more familiar with each other through side gigs and casual hangs, and in 2012 they invited me play with their band." Besides being a freelance percussionist in the DFW area, Jennings is also the Percussion Director at MacArthur High School in Irving, Texas.

The members of D'Drum started working on their own music, much of it improvised. They performed their first public concert at the Dallas Museum of Art in 1992 as part of the ongoing Bancroft Concert Series and performed there again in October of 2013, sharing their special blend of world percussion. D'Drum also recorded the soundtrack for the National Geographic Television film *Lions of Darkness* in 1992 and has performed Showcase Concerts at PASIC 2000 in Dallas and PASIC 2006 in Austin.

"For a while, we performed very little, maybe once a year," remembers Howard. "We enjoyed getting together to play music, yet performing was not the main objective." But after a 2007 performance by D'Drum during one of the Dallas Symphony's gala events for its patrons and supporters, they received an unexpected invitation.

"We got such a wonderful reception that the executive director of the orchestra said it would be nice to have a piece written for the Dallas Symphony and D'Drum, so they commissioned a concerto for the group," Snider recalls. "They asked us to look for a composer, which we did."

"It was suggested that we meet with Schirmer Publishing in New York, the largest classical music publisher in the world," Bryant continues. "They mentioned Stewart Copeland. I was aware of Stewart as a composer but I also knew he was on a reunion tour with The Police that summer [2008], and it didn't enter my mind that he was a possibility."

Howard was the only member of the group not familiar with Copeland. "I pretty much stopped listening to popular music when I graduated from high school because I was so busy learning my craft, going to school, taking auditions, and then being involved in daily rehearsals and performances. I had heard of The Police, and even Sting, but I didn't really know Stewart's name. Strange as that may sound to some people, when his name came up, I really didn't know who that was. But I do now!"

Copeland remembers the phone call from John Bryant: "Out of the blue, he asked, 'Would you like to compose a piece for gamelan and the Dallas Symphony?' Or at least that's what I thought I'd heard! It took a very short amount of time to answer that question. So in September of 2008, I went to Dallas and met with the five mad Texans who are D'Drum. And our two-and-a-half year journey began there."

Dare to Drum

With such a high-profile composer (Stewart Copeland) and a planned world premiere during Super Bowl week in Dallas, John Bryant made the wise decision to begin filming the creative process of "Gamelan D'Drum."

"Since I've been working in film as a music producer and composer, I know other people in the film production world," Bryant explains. "I called a couple of cameramen and said, 'I don't have any money, but it would be great if you want to come and record this because I think there could be a film here.' So my pals came in and we shot the first meeting, all of the rehearsals with Stewart, the recording session, even the concert itself. It grew as a labor of love."

At the time, he did not know of the drama that would unfold due to the inclement winter weather in Dallas the week of the premiere, which would eventually provide an unplanned story line for the soon-to-be documentary. "When the concert was over," Bryant continues, "I had all this footage but no money to make the film, so we thought about Kickstarter. One of the first things I did was call Stewart to make sure he was on board with the idea, which he was. It took longer than I thought to prepare a short promotional video, as well as a budget so we would know how much money we needed to raise. It wasn't until October 2013 that we launched the 35-day campaign and raised a little over $95,000 from 348 people around the world. That was probably harder than making the film itself."

Once the funding was there, the next thing to do was interview everyone involved. "I had to prepare a list of questions that would follow the story I had in mind," remembers Bryant. "And I was advised to structure a three-act play, complete with tension, as well as highs and lows. Then I had to craft questions to create that drama. I went to Los Angeles and did the first interview with Stewart; I hit him with a bunch of questions and just let him take off. Then I had a filmmaker friend of mine, Ginny Martin, interview everyone in the group, including me. The only person missing was the Maestro [Jaap van Zweden], and I didn't know if we would be able to get him to sit for an interview because of his incredibly busy schedule. But in June 2014, the last week of the symphony's season, he gave us an hour's notice that he had a little time that afternoon. We rushed down to the Meyerson with a camera and got the interview. Once we did that, I knew we really had a film because Maestro is so dynamic and smart, and he said so many great things; it really brought the whole film together."

During the interview, van Zweden recalled his days as the

concertmaster in the Royal Concertgebouw Orchestra. "I still see the timpani player in the middle of the orchestra... I always had the feeling he was the 'king of the orchestra' and he and the first percussion player were the backbone of the orchestra. Don't forget, an orchestra without real rhythm, without the feel of rhythm, is a mediocre orchestra... [Those instruments] are more important than we all realize."

Because Bryant knew all the interview questions, all the music, and all the footage, he wound up doing the editing and crafted the flow of the story with the visual images and the music. "I was really more of an organizer because the story was there. One of my editor friends really helped me when he said, 'Just let the music lead the way.' And I did." Not only was Bryant the editor, but he also served as the writer, director, and producer.

"It's totally his movie," agrees Copeland. "I was just a sounding board for John. He would bounce ideas off me and I would make a few suggestions. Not only did he cut it and make a film out of it, but he produced it as well, which was a *monumental* mountain to climb. I was very impressed with him as both a producer *and* an artist, and he came up with a pretty unbelievable product."

Dare to Drum—the behind-the-scenes story of what happened when the five accomplished percussionists in D'Drum joined forces with their rock star composer and the Dallas Symphony to create "Gamelan D'Drum"—premiered at the Ninth Annual Dallas International Film Festival on April 16, 2015. The "stars" of the film—Ron Snider, Bryant, Doug Howard, Ed Smith, and Jamal Mohammed, as well as the composer—were in attendance at the

Video Trailer: "Dare to Drum"
https://vimeo.com/131680052

Angelika FIlm Center in Dallas for the movie premiere and a repeat showing on April 18.

"The response was overwhelming," says Bryant regarding the two screenings of the film. "Of course, it was a lopsided audience. There were a lot of friends and family, as well as people who love D'Drum and people that care about the symphony, plus people who love Stewart Copeland and The Police. Having it all come together in your hometown was fulfilling in a way that just goes beyond words**."**

"John really it hit out of the ballpark," comments Ed Smith, who provided footage from his many trips to Bali over the years. "It covers our story, which I'm really proud of—but then, it's also funny!"

"I think the film has something for everyone, both percussionists and non-musicians alike," observes Snider. "One of my favorites parts of the film is the first appearance of Maestro van Zweden and the expression of his intensity. And be sure to stay through the credits; it's worth the wait!"

"I think Jaap stole the show," Copeland says with a grin.

Doug Howard adds, "John did an amazing job of crafting together all of the footage that we had, going back to the very first meeting with Stewart Copeland. It has tension and it has humor. It tells a great story, and people seem to identify with it in a positive way."

Bryant is talking with film reps and distributors in New York and Los Angeles as well as investigating different ways that people can access the film. "We're hoping to hatch a plan to release the film to the general public through DVDs and Bluerays in addition to the broad digital distribution system of iTunes, Amazon, and Netflix. We just have to figure out the best way to get the film out there."

Fortunately for those who will be attendance at PASIC this November, excerpts of the film will be screened during a session at the convention, and the film will be shown in its entirety at a nearby cinema in downtown San Antonio.

STEWART COPELAND (The Composer)

Stewart Copeland describes himself as a "more patriotic American" upon his return to the States following his formative years spent abroad. "And somewhere along the way, I got interested in music!" Copeland considers himself primarily a composer, although millions of fans fondly remember him during his nine years as the drummer with The Police, who were inducted into the Rock and Roll Hall of Fame in 2003. In addition to scoring films (for high profile movies such as *Wall Street* and *Rumblefish*), writing operas (*Holy Blood and Crescent Moon* for the Cleveland Opera and *The Tell-Tale Heart* for the Royal Opera in London), and composing concertos—such as "Gamelan D'Drum," premiered in Dallas in 2011, and "The Tyrant's Crush," to be premiered in Pittsburgh next year—he also performs with his "high-falutin' fine arts quintet" called Off the Score. [Other members of that quintet include internationally renowned pianist Jon Kimura Parker, Metropolitan Opera violinist Yoon Kwon, up-and-coming young bassist Marlon Martinez, and EVI (Electronic Valve Instrument) virtuoso Judd Miller.]

"D'Drum had a *lot* of input as far as the instrumentation in the concerto because these were instruments that we owned and had been playing for quite a while," explains Snider, "but it was Stewart who actually decided on using so many Indonesian instruments." One of the instruments that intrigued Copeland was the ensemble's gamelan, a collection of gongs, metallophones and drums native to the islands of Bali and Java in Indonesia, including *bonang*, *gender*, and *reyong*. [See "About the Instruments" sidebar]

"As Ron says in the film," adds Smith, "Stewart thought the gamelan was *sexy*, so he really wanted to emphasize that part. That is why the title of the concerto is 'Gamelan D'Drum.' We had a two-octave chromatic *reyong* (25 gongs, F to F, set up like a traditional keyboard) custom built through our gamelan maker, Wayan Pager, in Bali. A traditional gamelan is usually just a pentatonic scale, but we had this one made chromatic so we could play just about any melody that Stewart would throw at us."

"After we decided to go with the Indonesian 'motif,' as it were, we were still free to add other things," Snider continues. "As the piece developed, we kept thinking of other places it could go, different kinds of textures it could use, and we started adding things like the *amadinda* [African xylophone] and African drums. He also wrote some parts for the [Hungarian] *cimbalom* because he knew it was completely chromatic and could play all the notes that we needed."

As a *cimbalom* soloist, Snider has performed and recorded with many major American orchestras, including Dallas, Cleveland, Houston, Los Angeles, Philadelphia, San Francisco, and Toronto, and he has been a featured soloist at the World Cimbalom Congress in Hungary. Copeland also added more "traditional" percussion instruments, such as a marimba and vibraphone, but the glockenspiel parts did not make the final cut. "I believe I counted 78 instruments on stage for the performance," Snider says with a smile.

Copeland explains how he learned about all the various instruments in the D'Drum arsenal: "I went around and filmed every single bar, bell, or object with a little video camera and got

(L–R) Snider on *cimbalom*, Mohamed on doumbek, Howard on marimba, Bryant on "world kit," and Smith on vibes during an early rehearsal of "Gamelan D'Drum"

About the Instruments

All of these instruments can be found on stage during "Gamelan D'Drum"

amadinda (Uganda): a large wooden xylophone played by two or three musicians; originally the royal music played for the King in Uganda

bonang (Java): small bronze pot gongs on a horizontal frame, usually two strips of five gongs each

cajon (Peru): a wooden box, played with hands while seated upon it

ceng-ceng kopyak (Bali): small hand cymbals used in ceremonial and parade music

ceng-ceng ricik (Bali): small, thick cymbals mounted on a wooden turtle base

cimbalom (Hungary): a large classical dulcimer—a trapezoidal string instrument on legs —played with mallets

gambang (Java): a pentatonic, wooden-bar xylophone with trough resonators

gboba (Ghana/West Africa): large membranophone used in Ewe drumming

gender (Bali): set of bronze tuned metal bar bars (like a metal xylophone), played with a mallet, usually tuned slightly out-of-tune with each other to create a "wah-wah" effect. A special pair of Western-tuned diatonic (seven-note) *gender* were custom-made to be played in "Gamelan D'Drum"

gentorak (Bali): very small, suspended brass bells that produce a shimmering sound when shaken

gong Bali (Bali): "gong gde" (large), "kempur" (medium), and "klentong" (small), struck with wooden end of mallet

gong Java (Java): very large gong, and five medium tuned gongs, hung vertically

gong pulu (Bali): two large bronze bars, suspended on a resonator box

jing (Korea): small, hand-held gong, which rises in pitch when struck

kajar (Bali): horizontal muffled gong that keeps the beat

kendang Bali (Bali): a double-headed drum played with both hands and/or a beater (pagul); the "male" drum is tuned to a higher pitch than the "female" drum

kendang Java (Java): very large double-headed barrel drum

kendang Sunda (western Java): set of three double-headed barrel drums (one large, whose pitch is modulated with the heel of the left foot, and two small)

kendang tenganan (Bali): very large double-headed drum from Bali Aga, which is suspended and played by two musicians

lesung (Bali): large hollowed log (for pounding rice using heavy poles) with three to five people pounding interlocking rhythms known as *kotekan*

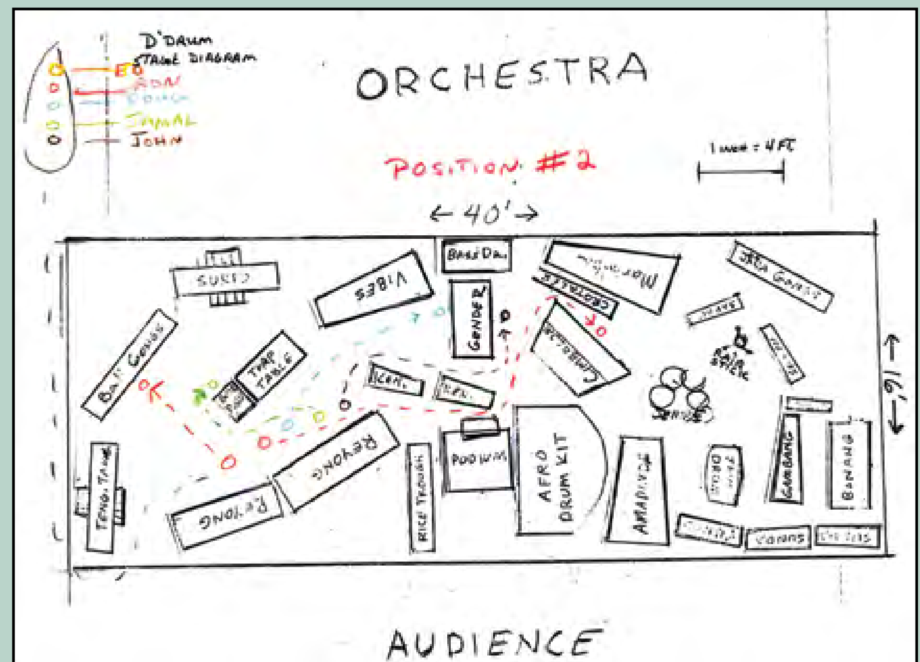
pandeiro (Brazil): frame drum with large jingles

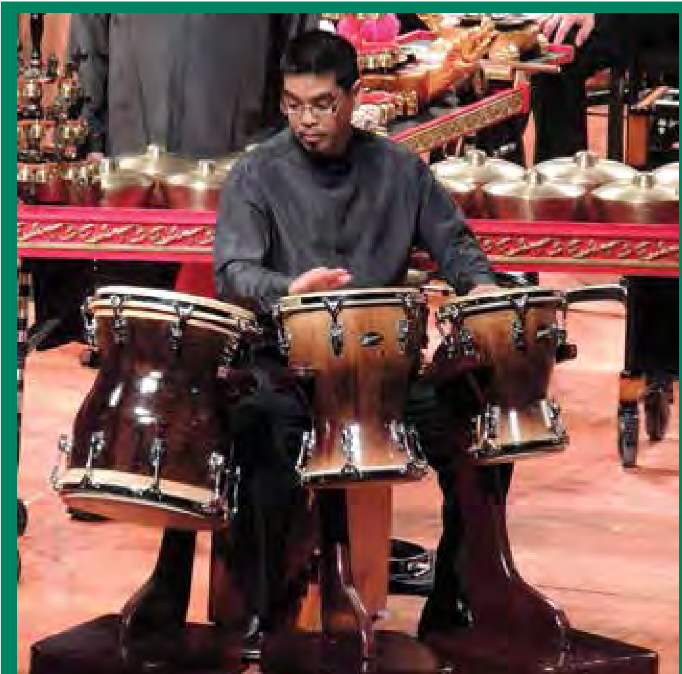
reyong (Bali): set of small bronze pot gongs, either mounted on horizontal frames or hand held. A special set of two-octave Western-tuned chromatic *reyong* were custom made for the performance of "Gamelan D'Drum"

riq (Egypt/Middle East): frame drum with large jingles

saron (Java): small bronze-keyed metallophone

surdo (Brazil): large, suspended metal-shell drum




Josh Jennings playing the *polyphonic* drums at the beginning of the third movement

an audio recording of what each one did so I knew what pitches were available to me to compose around. I assigned each sample to a key in my composing software back in my lab. When I'm working with that little strange seven-note Javanese instrument whose name I can't pronounce, I know what those seven available notes are. And since I had an audio recording of it, it's not just a matter of the pitch, but the 'unpitch' as well; the 'detuning' is a very critical atmospheric component of each instrument.

"The way the gamelan bells work is that they're slightly detuned," he continues. "Two parallel bars are playing almost the same note, but there's a *slight* variation so that the sound waves create a 'wah-wah' effect. [The female instrument is tuned seven cycles per second lower than the male one.] Instead of saying, 'That's an F-sharp,' it's *kind* of an F-sharp. When I use that not-quite F-sharp key assignment on my keyboard, I can hear that as well as the other concert-pitched instruments, such as oboes, flutes, brass, or strings. Then I have to find an envelope that will go with that slightly wrong F-sharp. And believe it or not, it can be done!"

"It was a true collaboration," Bryant adds. "That's why it was so unique and so satisfying. Stewart was willing to collaborate with us, and because he was a drummer, we all spoke the same language."

GAMELAN D'DRUM (The Concerto)

Was this composition experience different than other pieces Copeland has written? "One thing was the instruments available and the other was the players playing them," Copeland replies. "The instruments are very exotic. Writing for gamelan is very different than writing for classical orchestra. The strange pitches and dissonances work on paper, they work in my lab, but are they actually going to work on stage? Those were challenges that had to be overcome that were unique to this particular concerto. But the *most* important distinction of this piece is the five guys in D'Drum, who are wildly creative chart-reading improvisers! It's a rare thing; they can read batshit on the page, but they can also improvise. Much of this piece was comprised of finding 'cool tricks' that they do, like the rice log [*lesung*], for instance. They learned a cool rhythm from the rice-pounding ladies of Bali, and I used that and wrote an orchestral envelope around it. Or I could put '16 bar darabuka improvisation' in the score. I can't do that with the Liverpool Symphony, where I have to write out every note. There was a lot of give and take with D'Drum. What's unique about this concerto is that I'm writing a giant orchestral piece that is all about the score on the page, but the central element of it is a high degree of improvisation."

The 35-minute "concerto for world percussion" (as it is subtitled) consists of three movements: "Klentong," "Taksu," and "Lesung," named for the gamelan instruments and culture. The piece begins as the five percussionists "march" into the theater and onto the stage playing *beleganjur*, the marching music of Bali (loosely translated to mean "gamelan of walking warriors.") Bryant and Jennings lead the way, playing interlocking parts on *ceng-ceng kopyak*, the small hand cymbals used in ceremonial Balinese music, followed by Snider and Howard on differently tuned Balinese *kendang* double-headed drums (with the male drum tuned to a higher pitch than the female drum), then by Smith playing two gongs mounted on a portable rack before he proceeds to the *reyong*.

Soon after the orchestra joins the five soloists, Bryant and Howard move behind the conductor to play the Balinese *gender*, a diatonic (seven-note) bronze-key instrument that D'Drum had custom-made to Western pitch. Then Snider begins to play on the *cimbalom* while Bryant and Jennings join Smith on the *reyong* on the left side of the stage as Howard moves to the marimba and then the *ceng-ceng ricik* (small, thick cymbals from Bali mounted on a wooden "turtle" base). Confused yet?

"The choreography was problematic," concedes Snider. "We're all playing different instruments at different times. I spent

Ron Snider playing the *cimbalom*

many an hour figuring out stage setups—how to fit everything in so it would flow smoothly. When we rehearsed in the studio, we set up the instruments pretty much like it would be onstage, except instead of having a long, straight stage, we'd elbow it off to another room. We would play the piece over and over while moving to the different setups. It's not just how to get to the other instruments, but how to get there without tripping over John or Doug on the way! We only had a few moments to get to the next instrument, so the choreography was very important."

Immediately to the conductor's right, Bryant plays his "world kit." "I'm a drumset player first," Bryant explains. "The drumset is primarily made up of barrel drums from West Africa that the Ewe people used in their *gahu* dance traditions. We took the biggest drum, called the *gboba*, and made a bass drum out of it. The rest of the smaller Ewe drums surround me, almost 'standing up,' along with a snare drum. Instead of playing hi-hat with my left foot, I mounted a shekere on the hi-hat stand to give it an African sound. And I don't use any cymbals because we found that they take up too much aural space and cover up other sounds.

"I really like playing the first movement because it's constantly changing," Bryant continues. "We're all moving from one instrument to another. Even though it's the shortest movement, only about nine minutes, it's got fast parts and slow parts and ends in an exciting way."

The second movement, "Taksu," (the spiritual power found in music), opens with sounds of "rice paddy frogs" spread throughout the orchestra while Howard tilts an imposing, nine-foot tall rainstick as the others move to the Javanese instruments on the right side of the stage. Sitting cross-legged on the floor, Snider sits in front of a *gambang* (a pentatonic, trough-style wooden-bar xylophone), Smith in front of a *bonang* (a Javanese gamelan set up in two strips of five gongs each), and Jennings in front of a Javanese-style *kendang* (large double-headed barrel drum). Howard plays a *saron* (small bronze-keyed metallophone) and Bryant plays six hanging gongs.

John Bryant playing *gong Java*

Doug Howard playing the *saron*

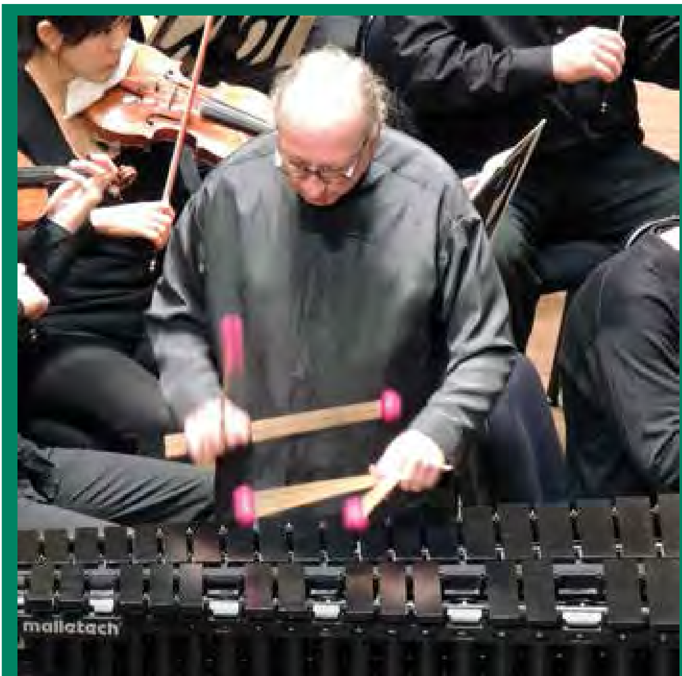
Snider, Smith, and Jennings then turn to play different sets of three Sundanese *kendang,* from the western part of Java (large double-headed barrel drums whose pitch is modulated with the heel of the left foot). "There's one large drum in the middle and two smaller drums on the left and right," Snider explains. "There are two opposing heads, a high and a low, on the large drum.

"I love the second movement," Snider adds, "which is based on a Western Javanese song, 'Udang Mas,' that we learned from my daughter Chelsea, who learned it while she was studying gamelan at the College of Santa Fe. D'Drum took that melody and extrapolated a few things. It's a piece we've been doing for several years. We played it for Stewart, and he decided to expand on it and wrote the orchestral parts around it."

The second movement is also Howard's favorite. "The Javanese instruments get a chance to speak. It's a delightful tune and Stewart's orchestration is beautiful. The violin solo and the cello solo are a big part of that movement, and they're just lovely. It's gorgeous writing—a real contrast to the outer two movements, which are more energetic and vigorous. Stewart was really collaborative in the whole process, especially in this movement."

"I really like the exposition of our Sundanese *kendang* drumming in the second movement because I finally get to play some drums!" Smith says with a laugh. "Until then, I look like I'm a 'nob-gong specialist' because I play a lot of *reyong*. The Sundanese *kendang* drum is one of my favorite drums in the world. We also get to vocalize a bit using the words 'cak' [from the Balinese vocal gamelan 'kecak'], which sounds like the slap on the *kendang*, and 'doi,' which to me is the open sound of the highest *kendang*."

"My favorite moment of the entire concerto is the very last seconds of the middle movement when you just hear the orchestra chord and the rainstick," Snider says as he closes his eyes and nods his head. "The audience is holding its breath and waiting for that last little bit of rain to fall. It's a very nice delicate moment."



Ed Smith playing the "Love Vibe"

The third movement opens with a brief improvised hand drum solo featuring Jennings on some unique hourglass-shaped drums. Even though the piece was written with Mohamed in mind, Josh brings his own personality, as well as some non-Indonesian instruments, to the performance. "I received a set of [Taiwanese] *polyphonic* drums from Cadeson during PASIC 2012," Jennings explains. "When the guys saw and heard the drums, we decided that they would be perfect for my contribution during this introduction to 'Lesung.' Later in this movement, I have a duet with John where he plays [Egyptian] *riq* and I play [Brazilian] *pandeiro*. We felt that the contrasting styles of two tambourines would be a unique modification from the original part, both visually and audibly. I also play a Peruvian cajon during the mallet duo between Doug and Ed." In this section, Bryant is playing his West African drumset, Howard is playing on a four-octave rosewood marimba, and Smith is on a Malletech Love Vibe, with Snider back on *cimbalom*.

One of the main highlights in the final movement is the trio—Howard, Smith, and Jennings—playing the namesake of the movement. "In Bali," Snider explains, "several ladies would literally pound rice in a big trough with large poles. It is called *lesung*, and Stewart liked that name so much he named the last movement after it. The simple, interlocking rhythms circle around each other with variations, sort of a four-against-three feel." They are "accompanied" by Snider and Bryant on *amadinda*. "It's a large-key Ugandan xylophone. I play on one side and John plays on the other."

Soon all five are playing a djembe quintet. "When we're all playing together and really connected, those are fantastic moments," says Jennings. "The feeling you get when the orchestra is in sync and the five of us are improvising in close proximity, doing what D'Drum does best—that's really special."

As the piece builds to a frenetic climax, Snider and Howard are back on the diatonic *gender* while the other three play the *reyong*. "This is where we were able to use true Balinese-style interlocking rhythms between the three of us," Smith explains, "and, because it is a chromatic *reyong*, we were able to move that interlocking through Stewart's interesting chord changes, which couldn't be done with the usual pentatonic scheme. It's very exciting to be able to do that." All five percussionists switch to drums for the final syncopated accents with the orchestra.

"The only instruments [in the concerto] that I knew how to play before D'Drum were the *pandeiro* and cajon," Jennings admits with a sheepish smile. "Even though I was one of the first gamelan students at North Texas, I only had a little instruction on the *gender wayang* and *kendang* from Ed (and CalArts Professor I. Nyoman Wenten). So the whole experience of being in this group and playing this piece has massively expanded my scope of abilities and instruments."

With all the world instruments and rhythms, how would Copeland describe the finished concerto? "There's more to it than just the instruments and exotic elements," he says. "It's an American piece written by an American composer."

DALLAS, CLEVELAND, AND CORPUS CHRISTI

To date, D'Drum has performed its namesake concerto three times, with a fourth (and fifth) performance scheduled with the San Antonio Symphony during PASIC 2015 this November. Even though the five percussionists learned to play all the instruments in the authentic styles and "improvised" some of their parts, it is all written out. "I figured out what they're doing and put it on the page," explains Copeland, "because the conductor needs to know what they're doing. *They* are not looking at that page; they've learned it and memorized it. But it *is* on the score."

The world premiere was scheduled for February 3–5, 2011 in Dallas. "The first time we ran through the piece with Maestro Jaap van Zweden was on the Monday before we were supposed to rehearse with the [Dallas Symphony] Orchestra," remembers Snider. "He was conducting it and watching how we moved and

Jamal Mohamed on doumbek during a rehearsal of "Gamelan D'Drum" in May 2010

played the parts. Not knowing what his response was going to be, one of my great memories is when he turned around and said, 'It's *fantastic*!'" Snider laughs at the memory. "All that stress and worry about how he would respond to the piece melted away."

But what didn't melt away was the winter weather that paralyzed the North Texas area for the next few days. Anyone who watched Super Bowl XLV (February 6, 2011) will remember the ice and snow that covered the stadium and surrounding areas.

"After our Monday evening rehearsal with Jaap, we all felt like this was going to be great," adds Howard. "Then on Tuesday morning, we woke up to the ice storm and the rehearsal was cancelled. It was very depressing. We took advantage of the day with no orchestra and got a lot of work done on stage. And then the same thing happened on Wednesday. Thursday was a good day, because we finally got to rehearse with the orchestra."

Bryant remembers that Thursday rehearsal. "The first time we played with the orchestra was kind of shocking to us because the orchestra was not nearly as loud as we were expecting them to be. We had been rehearsing with a synthesized recording that Stewart had made for us, so we had adjusted the volume of the 'orchestra' to match our drums. But when we got to the first orchestra rehearsal, we realized we were playing too loud.

"We were also concerned about the piece staying together with all the polyrhythms going back and forth across the stage," he continues. "Rhythmically, it was a real challenge for the orchestra because of the interlocking rhythms, which is an important part of Balinese and Javanese music. But they did it and they did it well. Most importantly, we had a great conductor keeping it all together."

Although Snider and Howard play regularly with the DSO, Bryant and Smith (and Mohamed and Jennings) are not orchestral players. "That first rehearsal was pretty intimidating because we were just trying to find the conductor's beat," Smith recalls. "Because I wasn't reading music—it was all internalized—I just stared a hole through Jaap the whole time. Since I never play with a conductor, this was a rare opportunity, and I felt like a real orchestral player for a few days!"

How did the composer, who was in Dallas that week, react to the circumstances caused by the weather? "By keeping calm and being optimistic," Copeland says with a smile. "And remembering that the journey is most of the event; the concert at the end is just the punctuation. It was the two years I spent with those five *madmen* that was the adventure."

Unfortunately, another snowstorm cancelled the Friday rehearsal as well as the performances scheduled for Thursday and Friday nights. "At that point, it really looked like it wasn't going to happen," Howard says, still emotional, even years later, at the unfortunate turn of events. "We did get another rehearsal in

(L–R) Jennings, Smith, Howard, Snider, and Bryant playing a djembe quintet in the final movement of "Gamelan D'Drum" with the Cleveland Orchestra

late on Saturday afternoon, and the concert went amazingly well considering the short rehearsal time we had. It was great to play with *my* orchestra, and we received an amazing reaction from the hometown crowd. I was very proud of that performance."

"It was new, fresh—great energy," van Zweden stated in the *Dare to Drum* documentary. "That's why I think this was, and of course still is, an absolutely great piece. The music pulled us through that weekend."

As Scott Cantrell wrote in his review of the program for *The Dallas Morning News*, "The audience fairly exploded Saturday night in the most uproarious ovation I can remember at a Dallas Symphony classical concert.... It's a tribute to DSO musicians and music director Jaap van Zweden, as well as D'Drum, that a tricky piece was capably assembled on a shortened rehearsal schedule."

Twenty months would pass before D'Drum played the piece again, this time with the Cleveland Orchestra, under the direction of James Feddeck, on October 5, 2012. "Cleveland was really special to me because I studied with Cloyd Duff [former timpanist of the Cleveland Orchestra]," says Howard. "Our dressing room at Severance Hall was the [former music director] George Szell library where some of his scores were on display in a glass case. It was a pleasure to be in that space."

"Playing with the Cleveland Orchestra was *really* a great honor because they're such a *fantastic* orchestra," adds Snider. "They played our concerto with such a beautiful sound."

"That band can play!" Smith says with a laugh, referring to the Cleveland Orchestra. "They are so strong rhythmically and their sound—wow! The experience of playing that piece in their beautiful hall was one of the highest moments of my life."

Daniel Hathaway, reviewer for ClevelandClassical.com, called the piece "a fascinating, partially-improvised percussion-fest brilliantly... played by the five Dallas drummers... you had to admire the concept and be wowed by the collective prowess of the five soloists. The audience loved it, responding with an ecstatic standing ovation."

D'Drum's third performance of Copeland's concerto was this past February 21 with the Corpus Christi Symphony Orchestra, under the direction of John Giordano. "I think this one was the most satisfying, musically," Bryant states. "We were still trying to get it under our hands for the first couple of concerts, and by the time we got to Corpus, we all knew the piece. Now you're playing from your heart rather than your head, and that's where you want to be."

"My favorite performance was the last one, too," Copeland agrees. "I love the Dallas Symphony, and that was a great performance. But D'Drum themselves just know the piece better every time they play it. And the five of them *killed* it in Corpus Christi. They own that piece now!

"I loved that Corpus Christi orchestra," he continues. "I've realized in my journeys through orchestras across the land that I actually prefer three rehearsals with a provincial orchestra than one rehearsal with an alpha orchestra. I try to make my music as easy to play as possible, but sometimes the rhythms are tricky. Three-against-four can look like hell on the page, but as soon as they figure it out, which usually takes a couple of rehearsals, it sounds beautiful. Rehearsal trumps technique."

Ron Snider concurs. "The Corpus Christi Symphony played

D'Drum performing "Taksu" in Corpus Christi (back row, L–R) Howard and Bryant playing *sarons*, (front row, L–R) Jennings, Snider, and Smith on Sundanese *kendangs*

it beautifully. They're mostly younger players than the other two [orchestras], and they brought a sense of excitement. And now that we've played it a few times, we know what to expect and know how to interrelate with the orchestra better."

SAN ANTONIO

For the first time since its premiere, "Gamelan D'Drum" will be performed twice by the same orchestra on two consecutive nights, in the Tobin Center for the Performing Arts in San Antonio on November 13–14. Copeland will once again be in attendance, as he has for all the previous performances. The concerts are not official PASIC events, but discount tickets for the Friday concert will be available to PASIC attendees.

"This will probably be the most fun audience of all," Copeland says with a grin. "Man, a room full of drummers? Are you kidding me?! When the guys get out there with all their cool stuff, that's going to be a blast."

"I'm looking forward to these concerts," admits Howard. "There will be a number of our percussion friends from around the country in attendance. Plus just being around the 'PASIC vibe'."

"It will be great to perform this piece again, especially for two new sets of audiences back-to-back," adds Jennings. "For me, every opportunity to play music and share my thoughts and ideas—and myself—with an audience is always special. I'm so lucky to have this moment—and to be able to call this my job."

Looking back on this project, what do the members of D'Drum remember the most about their association with Copeland? "He was so easy to work with," Snider replies. "Not just because he's a drummer but because he is primarily a film composer. As a film composer, you can't take that much possession of the notes you've written because they have to be approved by other people. Stewart was able to *drum* something out dispassionately but still willing to make changes if it didn't work."

"There was always music flowing out of him," agrees Smith, "but at the same time, he would pause and listen to our ideas and make them work within his music. I'm also very impressed with what a blast he is having with life!"

"The entire process has been an experience that I would have never imagined," Jennings says with his usual grin. "He is one of those drumming icons—or should I say *music* icons?—that I never thought I would have an opportunity to meet. I have been able to hear Stewart speak about how he gets inspired and how he composes, as well as watch him interact with both the orchestra and the group. This has been a very unique and special experience for a kid from Flower Mound!"

"'Gamelan D'Drum' is a piece that bridges a gap between the usual classical music audience and a wider audience of people who love music but may not be regular attendees at classical performances," adds Howard. "Stewart's been great, and we've all gotten to know each other pretty well. It's almost like he's an honorary member of D'Drum."

Copeland seems surprised—and touched—by that comment. "I'm very honored to be considered thus. I certainly feel like they're family now. It's been a long journey and we're all pretty close at this point. The feeling is mutual."

Bryant sums up the past five years: "All of these great things happened because we simply love playing the drums. That love sent us around the world to pursue our dream, and when we came back home and created our own sound, all of these wonderful circumstances came together, like what's going to happen in San Antonio. You can't make that happen. All we can do is put our heads down and love this music and play it the best way we can." For more info go to www.pureddrum.com. **PN**

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Zero

By Jerry Leake

This article discusses the profound absence *and* presence of *zero* in how we perceive musical time. On the surface, my thesis may appear obvious—or perhaps not. It is like looking up to the infinite universe of stars and space, thinking "So what?" or "So deep!" Philosophical and theoretical debates help us gain deeper insights into the laws that bind our universe—the laws that inspire a musician to weave sound inside time. That said: By whom, and when, was zero first discovered? Or shall I say, *invented*?

ZERO HISTORY/ZERO THOUGHTS

Mesopotamia

By the middle of the 2nd millennium BCE, Babylonian mathematics had a sophisticated sexagesimal positional numeral system (a numerical system with 60 as its base). The lack of a positional value (or zero) was indicated by a *space* between sexagesimal numerals. By 300 BCE, a punctuation symbol (two slanted wedges) was co-opted as a placeholder in the same Babylonian system. In a tablet unearthed at Kish (dating from about 700 BCE), the scribe Bêl-bân-aplu wrote his zeros with three hooks, rather than two slanted wedges. The concept of zero as a number and not merely a symbol for separation is attributed to India, where, by the 9th century CE, practical calculations were carried out using zero, which was treated like any other number, even in case of division. (Kaplan, Robert. [2000]. *The Nothing That Is: A Natural History of Zero*. Oxford: Oxford University Press.)

Zero is the ultimate destroyer: multiply a trillion by zero and you have annihilated an immense number. Because zero was invented after "Year 1" the *calendar of time* is off by one year. The "actual" millennium we celebrated on Y2K "factually" occurred in 2001, and with zero fanfare. "Year 1" should have been called "Year 0." At birth we are a second old, then 10 seconds, 8 weeks; a mother proudly brags, "9 months and 5 days!" After travelling a full year, the annual celebrations begin.

The stroke of midnight at "12" signifies "zero" on the military 24-hour clock: 6 A.M. is *zero six hundred* hours. The movie title "Zero Dark Thirty" translates to "12:30 A.M." and "Zero Hour" signifies the beginning of a military mission. Due to the constant presence of clocks and numbers, it is odd to think of "12" as "0." Young recruits have to rewire neural networks to master a military time perspective and discipline.

The principles of measuring time function the same as when measuring distance. When you start a marathon, you begin at zero; a mile is completed *only* after it has been run. But we do not think about music in terms of distance, except when it relates back to time: How long is the tune? What kind of journey did it take? Time and distance have a uniquely mysterious relationship; study Einstein for a while and you will quickly see how big it gets!

A Clapping Quiz

One of my favorite exercises is to have students clap what I carefully describe as "four evenly executed and completely full beats." An eager student claps four times. "Okay, who else?" Again, a student renders four nice claps. I smile and ask, "Was that correct?" Others comment on the evenness or clarity of the clapper. A discussion ensues with no one realizing my point: It is not about the quality and execution of claps, it is the fact that they clapped only three beats! The correct answer is to clap five times to render "four completely full beats." They ponder the truth, the somewhat obvious, and debate their points.

What is a beat?

Following an open discussion about four vs. five claps, I ask: "So what is a beat?" A general reply: "A unit of measuring time in music." I clap once: "What was that?" Answer: "A clap." I hit a stick once on the table: "That's not a clap, so what is it?" I savor visages of curious confusion. "What I played was an *event*—a singular event with no other meaning concerning its place inside time." I continue: "If that was an event, what defines a beat?" Reply: "A second clap!" We all clap once to mark a beat's origin and a second time (at beat 2) to mark its destination; a pulse is established and the beat goes on.

A beat is defined by two events: a conductor initiates two baton motions—up and down—to glue together a massive orchestra. Phrases like "ready, go" instigate a pulse. As a cue to begin, my African teacher amusingly says: "Go." I joke with all seriousness: "Go where?" He provided a vocal "event" but not a beat reference.

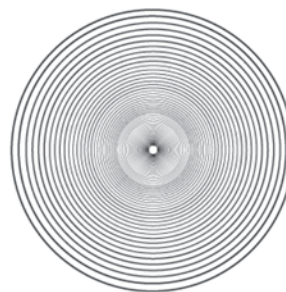
INDIAN MUSIC

The subject of "zero" arises when I discuss North Indian classical music; how the rhythm system is conceptualized using cycles of time as opposed to linear bars. That is not to suggest that time cycles do not exist in African bell patterns, for example. Indian music takes cyclic awareness to a profoundly deeper, more philosophical level. Geometric images clarify this point.

Shown below, a consistent wave moving from left point A to Z represents the continuous flow of Ewe music from Ghana (for example), each wave marking one bell phrase. North Indian classical music is best visualized using circles of time that gradually shrink as cycles accelerate from very slow to very fast, within a single raga performance lasting an hour or more.

African cycle (wave)

Indian cycle (circle)



Magic Number 11

The following statement brings zero to the forefront: "Eleven is the magic number for tihai in 16-beat tintal that start on *sam* (pronounced "sum," beat 1) and end on *sam*." A *tihai* (tee-hi) is a rhythm cadence played three times with the final stroke landing on beat 1 of a given cycle (for example). The student ponders how a tihai built with 11 beats relates to 16-

beat tintal; the math does not seem to work. "Okay," I continue, "how long is two cycles of tintal?" Answer: "32." I then introduce the "Keeping Tal" method of counting beats.

Keeping Tal

Using the open right hand to count *matras* (beats), the thumb is placed at the bottom of the pinkie to mark *sam*: beat 1 (right photo below). The knuckle line above marks beat two, then three, with beat four at the top of the pinkie (left photo). This is repeated for the ring, middle, and index fingers, with the tip of the index finger marking the 16th beat. The cycle is repeated by counting 17, 18, 19, until you reach the top of the index finger again, counted as beat 32. To reach *sam* of the next cycle simply count to 33. Our formula therefore is 3 (tihai) x 11 (magic number) = 33 (two tintal cycles *plus* 1).

Other issues arise when visualizing time on the hand: how to count and calculate unique subdivisions, fractional (3.5) beats, long phrase origins, and destinations. In essence, students needs to rewire their neural network to accept the "zero" truth. We discuss if this alters (or not) how we perceive the "beat"—whether drastic changes occur in the musical reality.

12-beat Ektal

When examining the very slow 12-beat rhythm cycle called "Ektal" I discovered that a compass best represents how the player navigates through vast oceans of time. As mentioned, 12 o'clock midnight (zero) does not easily register as a point of origin; it is too engrained as a schedule-keeping device. However, a compass works well for navigating through a slow cycle that requires well over a minute to complete. In this unique context, each "beat" can be divided into eight smaller subunits, creating the illusion of a 96-beat rhythm cycle. To get inside this idea we will first examine the basic tabla strokes of 12-beat ektal.

Shown below are ektal tabla bols (syllables) set to a medium speed: dhin / dhin / dha ge / tirakita / tun / na / kat / ta / dha ge / tira kita / dhin / na, etc…

Medium speed ektal:

dhin	dhin
dha ge	tira kita
tun	na
kat	ta
dha ge	tira kita
dhin	na
dhin…	

Shown below is the ektal cycle set to a very slow speed, with each initial syllable now moving down the page, with the four subdivisions (filled with drum ornaments) of each beat moving across the page, numbered 1–4. This pulse would establish a 48-beat cycle, lasting about 50 seconds per cycle.

Very slow ektal:

1.		2.		3.		4.	
dhin	–	–	–	ti	–	ti	ta
dhin	–	–	–	ti	–	ti	ta
dha	–	–	ti	dha	–	dha	ge
ti	–	ra	–	ki	–	ta	–
tun	–	–	–	–	–	ti	ta
na	–	–	ti	na	–	na	na
ka	–	–	–	–	–	ti	ta
ta	–	–	ka	tin	na	te	te
dha	–	–	ti	dha	–	dha	ge
ti	–	ri	–	ki	–	ta	–
dhin	–	–	–	–	–	ti	ta
dha	–	–	ti	dha	–	dha	na
dhin …							

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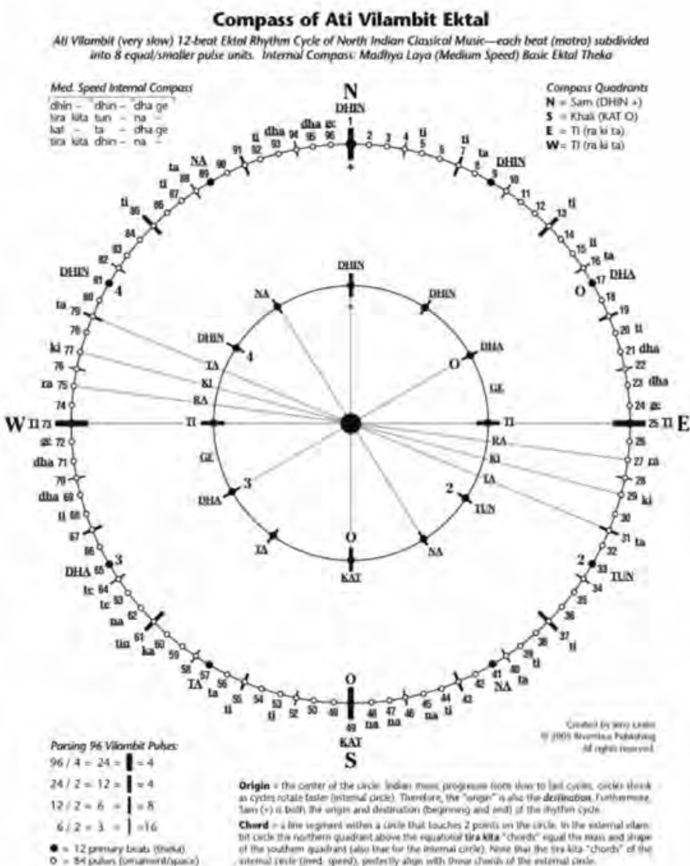
The Compass of Time

The ektal compass that follows applies the same syllables and ornaments from the very slow cycle but with eight subdivisions per beat for a much longer 96-pulse cycle. The compass quadrants—N, S, E, W—reveal interesting relationships in compositional unity and elegance of the cycle. Also shown inside the compass is the medium-speed cycle we first examined. In this highly expanded and somewhat abstract awareness of time the player will feel a strong sensation of "leaving home" (N) and travelling through the remaining E, S, W quadrants before finally returning home. In the context of walking a long distance, you begin at "zero," travel in a large circle around many blocks, hitting each compass quadrant before finally reaching the "home stretch"—your destination and origin. In very, very slow ektal both time and distance are partners, each with "zero origins."



Flamenco Alegrias

The previous ektal compass described a new model for navigating through long rhythm cycles with "north" functioning as "zero." We can also reference the clock image to discuss the 12-beat cycle (*Compás*) of Spanish flamenco music known as *Alegrias*. The word "Compás" is Spanish for meter/time signature in classical flamenco theory. It translates in English to "compass" for also navigating through musical time, much like the ektal image.

Historically, Alegrias is related to other ancient folkloric forms that are in a prominent three feel; sections of songs are often built with an *om pah pah* waltz-like structure. Over time, musicians began experimenting with 3/4, changing the feel by shifting accents to create the 7, 8, and 10 dynamism (discussed below), while also enlarging a 3/4 "bar" to a 12-beat "cycle."

It is the *palmas* (clapping) pattern that firmly establishes a framework of accented and unaccented strokes as a foundation to the music. One fascinating aspect of the cycle is that the counting begins from beat 12, not beat 1. Shown below in bold/underline are accented numbers (12, 3, 7, 8, 10) that establish the 12-beat phrase. As an exercise, clap hands while speaking all of the numbers, accenting the clap and voice as shown. (Note: there are numerous variations on this basic structure.)

12 1 2 **3** 4 5 6 **7** **8** 9 **10** 11

12 = 1 = 0

While I was exploring this unique counting system, one colleague mentioned that the 12-beat compás has a direct reference to the numbers on the clock. He visualizes time moving clockwise from 12, experiencing a sense of "leaving home" before returning back several seconds later. (The following educational web link uses the moving hands of a clock to describe Alegrias: vimeo.com/10227010. Also note that the "Bulerias" cycle in fast six can be configured to 12; both compás have strong resolution points to beat 10.)

For me, an obvious question quickly arose: "Can I think of 12 as beat 1?" Of course; it is how listeners (and most players) naturally perceive the music. The "theory" that comprises a musician's training is part of the "behind the scenes" training that listeners need not consider to enjoy and appreciate the music.

We can now apply a fundamental principle to conclude our observations: if A = B and B = C, then by law A = C. In other words, if "12" functions like "1," and beat "1" (theoretically) functions like "0," then "12" must also function as "0." In my imagination this is more than just a possibility.

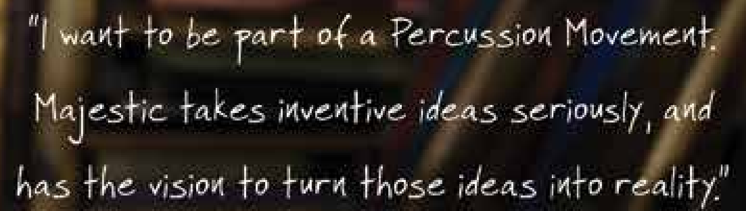
CONCLUSION

For years I have pondered zero in music: how the clock of musical time relates to the clock of universal time, how time and distance interact, and how to navigate time cycles using geographic maps like Keeping Tal on the hand, the Compass of Ektal, and flamenco alegrias counted from beat 12.

The higher aesthetics of music learning and playing, teaching, and philosophy extend beyond oft-treaded questions and answers. Learning music comprises thousands of revelations that bring musicians closer to their true selves, to their highest art. The revelation of "Zero Time" adds to our understanding of how we organize sound within rhythm structures, grooves, and cycles. An authentic artist cannot achieve mature creativity—cannot write a 5-star novel or a music masterpiece—until the internal philosopher from within takes over some of the process and invention.

Zero may not impact your creative life, just as pondering the universe will not alter how the Earth rotates in space. However, if an awareness of "zero" resides somewhere in your toolbox of resources, it could find a concrete place in your process. It might take time but, after all: time was invented so we don't have to do everything all at once.

Jerry Leake is an Associate Professor of Percussion at Berklee College of Music and the New England Conservatory of Music. He is leader of the world-rock-fusion octet Cubist, which has released an acclaimed studio and live CD. He is also co-founder of the world-music ensemble Natraj and the dub/trance groove collective Club d'Elf . Jerry performs regularly with R.A.R.E, C-Jammers, Another Realm, and the Agbekor Drum and Dance Society. On tabla, he has accompanied Ali Akbar Khan, Steve Gorn, Sharafat Ali Khan, Nandkishor Muley, Kumkum Sanyal, Chitravena Ravikiran, Purnima Sen, and Shyamdas. Jerry graduated from Berklee College where he studied jazz vibraphone with Gary Burton and hand percussion with Pablo Landrum. He studied tabla in Pune, India with Rajiv Devasthali and Carnatic rhythm theory and mridangam with T. K. Ramakrishnan. He has learned African music for 20 years with Dolsi-Naa Abubakari Luna of the Dagomba tradition, Ewe music with Godwin Agbeli and David Locke, and balafon/djembe with the Coulibaly family in Burkina Faso. Jerry has written eight widely used texts on North Indian, West African, Latin American percussion, and rhythm theory; manuals for playing world rhythms on drumset; and articles published in *Percussive Notes*. Jerry is former president of the Massachusetts PAS Chapter and has been a composer and member of the Portland Symphony Kinder Koncert percussion ensemble since 1984. PN



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Remembering Bamboula

By Robert J. Damm

Today, Louis Armstrong Park in New Orleans (just north of the French Quarter) features the "Roots of Music" sculpture garden, a permanent installation of six sculptures that celebrate the musical heritage of the Crescent City. Here you will see a life-size statue of Allison "Tootie" Montana, the chief of the Yellow Pocahontas Mardi Gras Indians. You will also find a cast-bronze relief called "Spirit of Congo Square" by Nigerian artist Adewale Adenle [see Figure 1].

Figure 1: Adewale Adenle's "The Spirit of Congo Square"

A large plaque in the park designates Congo Square as significantly important to the history, culture, and identity of New Orleans. Perhaps most contemporary drummers have listened to and learned how to play second-line patterns, Mardi Gras Indian rhythms, and grooves by the Funky Meters as part of an education in essential jazz and rock styles. For percussionists to truly appreciate the meaning of these New Orleans drumming traditions, one might contemplate the story of African slaves and their descendants who gathered in a place called Congo Square during the 18th century and early 19th century to drum, dance, and sing their traditional music on Sunday afternoons. It is in this context that we find the neo-African dance rhythms, such as the *bamboula,* which seem to be the foundation for the second-line, jazz, and funk drumming that came much later.

The National Register plaque in the park provides a brief history:

> "Congo Square" is in the "vicinity" of a spot which Houmas Indians used before the arrival of the French for celebrating their annual corn harvest and was considered sacred ground. The gathering of enslaved African vendors in Congo Square originated as early as the late 1740s during Louisiana's colonial era as one of the city's public markets. By 1803, Congo Square had become famous for gatherings of enslaved Africans who drummed, danced, sang and traded on Sunday afternoons. By 1819, these gatherings numbered as many as 500 or 600 people. Among the most famous dances were the Bamboula, the Calinda and the Congo. Those cultural expressions gradually developed into Mardi Gras Indian traditions and eventually New Orleans jazz and rhythm and blues.

BAMBOULA RHYTHM

We can only imagine what the drumming sounded like in Congo Square during its heyday, circa 1800. There is evidence that a specific foundational rhythm, still pervasive in contemporary New Orleans drumming, was prevalent in the neo-African drumming in Congo Square. While attending the 2014 Congo Square Rhythms Festival, I spoke to Luther Gray about the *bamboula* rhythm. Gray was a founding member of the Congo Square Preservation Society, which led the campaign to put Congo Square on the National Register of Historic Places. A percussionist, Gray is also the leader of a New Orleans band called Bamboula 2000; he facilitates a drum circle on Sundays in Congo Square and established the annual Congo Square Rhythms Festival in 2007.

In our discussion, Gray described the *bamboula* rhythm and cited Chief Bey (1913–2004) as his source. Chief Bey, a percussionist who specialized in jazz and African music, visited New Orleans circa 1990 and presented the *bamboula* rhythm to local drummers in a workshop. The source for Chief Bey's information about the *bamboula* is not documented. The New Orleans drummers at the time knew the rhythm as a second-line beat or Mardi Gras Indian beat, but had "forgotten its association with the African *bamboula* of Congo Square." Gray demonstrated the three parts of the *bamboula* rhythm [Figure 2] as taught by Chief Bey.

Figure 2: Chief Bey's *bamboula* rhythm

Gray explained that the foundation is in the bass line, which is identical to the bass drum of second-line and Mardi Gras Indian music. The bass drum is saying the word "*bamboula*." The lead drum pattern, which Gray played on a jembe, complements the foundation and may include many variations. Finally, there is a traditional bell pattern. Luther Gray provided the same information in a panel discussion called "Haiti and the Music of Congo Square" for the 2011 New Orleans Jazz and Heritage Festival. We have no way of confirming that this particular rhythm was played by Africans in Congo Square for their *bamboula* dances in the 1800s or that they called it "the *bamboula* rhythm." However, many New Orleans drummers and researchers (e.g., Evans and Sublette) believe that this rhythm was central to the African music played in Congo Square.

The pattern Chief Bey demonstrated to Luther Gray as "the *bamboula* rhythm" [Figure 3] is representative of the universal 3+3+2 pattern, which Jerry Leake called "The World's Most Famous Rhythmic Structure" in a *Percussive Notes* article.[1]

Figure 3: *Bamboula* rhythm

Leake wrote that this ancient pattern is "found in nearly every music tradition on the planet." In Ghana, for example, this pattern serves as an iron bell timeline for the Ewe *sowu* dance.[2] This pattern is also a common foundational structure in the North Mississippi fife and drum tradition. Evans identified the 3+3+2 pattern as "the *bamboula* rhythm," equated it with the New Orleans beat and second-line beat, and wrote that it entered New Orleans "with enslaved Africans who had been brought to Louisiana directly from Africa and from the Caribbean—primarily Haiti and Cuba."[3]

The pattern Chief Bey demonstrated to Luther Gray as "the *bamboula* bell rhythm" was referred to by Stanton Moore and others (e.g., Evans and Sublette) as the Haitian *cinquillo*. In his *Take It to the Street* method book, Moore wrote that this Mardi Gras Indian rhythm (the bell rhythm in Figure 2) can be traced back to the Indians' Haitian roots. Similarly, Moore referred to the 3+3+2 pattern (the bass drum rhythm in Figure 2) as the Haitian *tresillo*. Moore explained that in New Orleans it is common for musicians to pick up a cowbell or tambourine and play while they are singing or during drum/vocal breakdowns.[4]

> Black men wearing feathers and horns goes back to Africa, and Africans dressing as Indians at carnivals is as old as slavery in the hemisphere. Dressing as Native Americans is a statement about how Africans survived and how cultures mixed, especially in Louisiana. Mardi Gras Indians stress in their oral tradition a connection to Congo Square. If this is so, the tambourines that accompany their songs as they parade down the street might be a direct historical African American link to African hand-drumming tradition.[5]

Johnny Vidacovich in *New Orleans Jazz and Second Line Drumming* demonstrated a drumset pattern [Figure 4] for second-line music in which the 3+3+2 structure is played on the bass drum and emphasized with accents on the snare drum.[6]

Figure 4: Johnny Vidacovich's second-line rhythm

Joseph "Zigaboo" Modeliste played a variation of this pattern [Figure 5] for The Meters' recording of the Mardi Gras Indian chant "Hey Pockey A-Way."

Figure 5: Zigaboo's "Hey Pockey A-Way" rhythm

Zigaboo, known for his drumming with The Meters and The Wild Tchoupitoulas, released an educational DVD about New Orleans drumming in which he demonstrates the 3+3+2 pattern. In the video it is simply called a "general New Orleans-style street beat."[7]

BAMBOULA INSTRUMENTATION

Having been convinced of the historical importance of Congo Square and the lasting impact of its musical heritage, a visitor might seek further enlightenment from the sculptures and plaques in the area. However, both the sculptures and plaque are artist renderings created by individuals who did not witness historical activity; their content must be critically examined.

Information about African music at Congo Square consists of descriptions of the dances, music, and frequently played instruments in writings by numerous visitors and journalists (notably Henry Latrobe, William Wells Brown, Lafcadio Hearn, and George Washington Cable). These narratives of the African festivities that took place during the 1800s were not recorded by ethnomusicologists but by an architect and visiting journalists. Widmer cautioned that Hearn and Cable "had little or no firsthand experience of the Square," and that their accounts represent "invention" for reasons ranging from "exoticism to nostalgia to journalistic opportunism."[8] This warning must extend to the drawing on the Congo Square plaque. Artist Edward Winsor Kemble created his magazine illustration based not on his own experience, but on Cable's prose descriptions.[9] Likewise, the cast-bronze sculpture "Spirit of Congo Square" [Figure 1] is based on narrative. The depiction of two drummers framing a dance couple is contrary to historical narrative, although the positioning provides a pleasing symmetry attributable to artistic license.

In personal communication with me, Adawale Adenle described the inspiration for his sculpture; responded to questions about the influence of Latrobe, Cable, and Kemble; and explained the sources of information for the details in his work:

> Being a son of a traditional title-holder in the Yorùbá culture of southwest Nigeria, I grew up within the construct of religious and traditional ceremonies where languages and actions were verbalized or dramatized through the sound of musical instruments. From the ceremonial drumming to the religious incantations, African musical instruments/performances were voices that resonated beyond the boundaries of the continent, to become an effective tool for communication among some African slaves in the West. The structure of these ceremonial activities converged with the lyrics of the songs to make salient statements that may have been lost to a distant observer like Benjamin Latrobe. One could, therefore, sympathize with Latrobe's 18th Century description of the performances as "savage." The writings of Latrobe and drawing of Kemble inspired additional research. Their work raised a lot of questions as to what and who may have been present at those 18th Century gatherings. For instance, I chose to include a Native American (Indian) in the gathering after extensive research into the friendly co-habitation of the Indians with the slaves. In addition, I included a man with an African tribal mark (scarification) on his face. The idea came after I studied the presence of several slaves of West African descent with tribal marks in New Orleans. Kemble created images of drummers in a row but with assorted drums. However, in settings like this, one would expect that a "bembe" drummer will effectively play the drum while standing; the reverberation of the sounds could be well articulated and distributed with the separation of the drummers. Traditionally, many African drums, especially those of the Yorubas, were played with bare hands (the exception being the "Gangan" or talking drum). The playing of drums with bare hands connects to an African adage that "your hand cannot deceive you." Moreover, hands connect the spirit directly to the drum thus eliminating the middle influence of the sticks. Though Latrobe/Kemble conveyed the generosity of the Spanish/French slavers, by emphasizing the "freedom" given to these slaves on Sundays, the presence of a violin was a patronizing construct. I chose to include a "Goje" or "Banjo" instead.

A review of the commonly cited descriptions of Congo Square activities, coupled with reflections of historical (typical) African music practices, helps provide a more likely image of the musicians of Congo Square. The earliest description is that provided by Moreau de Saint-Méry in 1789, regarding the instruments used by Africans in the French colonies, and giving a name to the drums used for this purpose:

> When they are ready to dance, the negroes take two barrels of unequal length; one end of each remains open and the other is covered by a tightly stretched lamb skin. These drums (the shorter of which is called the Bamboula because it is fashioned from a large bamboo which has been dug out) sound out as they are given fist and finger knocks by each player bent over his drum. The larger drum is struck slowly, while the smaller is used for fast rhythms. These monotonous and low tones are accompanied by a number of Callebasses containing gravel which is agitated by means of a long handle.[10]

All of this information about drums and rattles would be included (nearly verbatim) in George W. Cable's article about Congo Square. Benjamin Henry Latrobe (1764–1820), a British architect who immigrated to the United States, wrote this journal in February 1819:

> On emerging from the house onto the Common [Congo Square],…[a most extraordinary noise] proceeded from a crowd of 5[00] or 600 persons assembled in an open space or public square. The music consisted of two drums and a stringed instrument. An old man sat astride of a cylindrical drum about a foot in diameter, & beat it with incredible quickness with the edge of his hands and fingers. The other drum was an open staved thing held between the knees & beaten in the same manner. They made an incredible noise.[11]

Latrobe included detailed sketches of the instruments he saw [Figure 6]. The two types of drums he identified are representative of two commonly used methods of drum making in the New World. The cylindrically shaped drum reflects the traditional and most universal method of construction: the hollowing out of a log. The barrel-shaped staved drum (resembling the Cuban conga or *tumbadora*) reflects a New World adaptation that allowed for the use of nearly any kind of wood and did not require the intense labor necessary to carve a drum from a solid log.

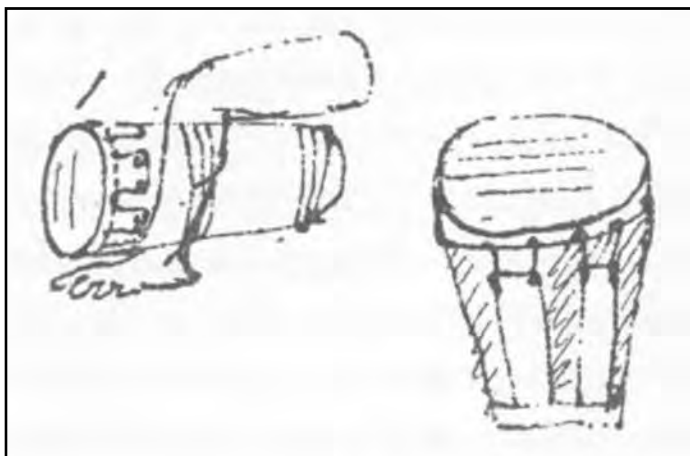

Figure 6: Latrobe's illustration of cylindrical and staved drum

Latrobe noted that one drummer placed a drum on the ground and sat upon it as he played. "The *bamboula* is associated with transverse drumming—that is, the drums are lying on their side, the drummers sitting astride them, sometimes pressing one heel on the drumhead to change the pitch."[12] Latrobe went on to describe the use of three other percussion instruments: "One [musical instrument], which from the color of the wood seemed new, consisted of a block cut into something of the form of a cricket bat with a long & deep mortice down the center. This thing made a considerable noise, being beaten lustily on the side by a short stick. In the same orchestra was a square drum, looking like a stool, which made an abominably loud noise. Also a calabash with a round hole in it, the hole studded with brass nails, which was beaten by a woman with two short sticks."[13]

Latrobe made sketches of these instruments, whose origins are African [Figure 7]. The woodblock, also called a slit drum or log drum, is made from a hollowed piece of wood in which a narrow groove serves as a sound opening. Slit drums are fairly common in Africa.[14] Square frame drums (e.g. the *tamalin* in Ghana) are played in Africa, and a square frame drum with legs like a table is found both in Africa and in Jamaica where it is called a *goombay*.[15]

Interestingly, Latrobe depicts a woman playing the calabash idiophone. This is culturally appropriate to African practice. Musical instruments made of gourds—such as the *shekere* in Nigeria, the *gita* in Mali, and the water drum (e.g., *ji dundun*) throughout West Africa—are frequently played by women. African women have easy access to gourds because they are used in domestic roles for storing milk, water, and millet powder.

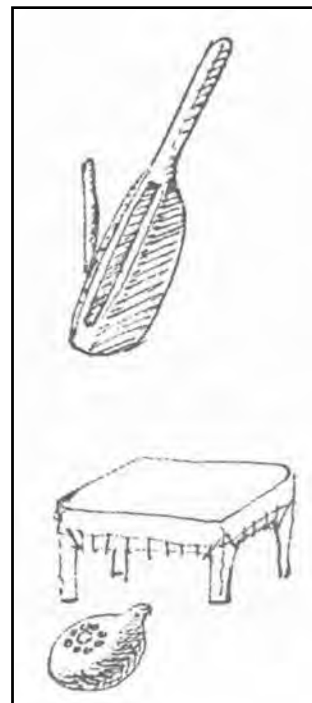

Figure 7: Latrobe's illustration of woodblock, square drum, and gourd idiophone

Lafcadio Hearn (1850–1904) was a writer known best for his writings about New Orleans and his books on Japan. Through his writings for national publications such as *Harper's Weekly*, Hearn helped create the popular reputation of New Orleans as a strange and exotic city. In 1883, *The Century Magazine* published his article about New Orleans, "The Scenes of Cable's Romances," which included a paragraph about Congo Square. Hearn used the word *bamboula* to refer to the gatherings there as well as to the participating dancers.[16] He noted that the barrel drums were beaten with two large bones, which was repeated by Cable.

An American novelist, George W. Cable, received recognition for his portrayals of Creole life in his native New Orleans. His often-cited article "The Dance in Place Congo" was published in the February 1886 issue of *The Century Magazine*. Cable was not a witness to the festivities of Congo Square because city authorities had banned them in the 1840s.[17] Nevertheless, Cable cobbled together previous authors' work to describe the event:

> The booming of African drums and blast of huge wooden horns called to the gathering. The drums were very long, often hollowed from a single piece of wood, open at one end and having a sheep or goat skin stretched across the other. One was large, the other much smaller. The tight skin heads were not held up to be struck; the drums were laid along on the turf and drummer bestrode them, and beat on them on the head madly with fingers, fists, and feet—with slow vehemence on the great drum, and fiercely and rapidly on the small one. Sometimes an extra performer sat on the ground behind the larger drum, at its open end, and beat upon the wooden sides of it with two sticks. The drummers, I say, bestrode the drums; the other musicians sat about them in an arc, cross-legged on the ground. At times the drums were reinforced by one or more empty barrels or casks beaten on the head with shank-bones of cattle. One important instrument was a gourd partly filled with pebbles or grains of corn, flourished violently at the end of a stout staff with one hand and beaten upon the palm of the other. Other performers rang triangles, and others twanged jew's harps an astonishing amount of sound. Another instrument was the jawbone of some ox, horse, or mule, and a key rattled rhythmically along its weather-beaten teeth.[18]

Cable designated the gourd rattle as an important instrument in the ensemble. As in the report by Brown, he mentioned the jawbone but he

recounted an alternative technique of scraping the instrument with a key in guiro fashion. Both Hearn and Cable described the role of drums to call people to the gathering; this is a typical function of drums in Africa. Cable specified that a third drummer played on the shell of the larger drum, perhaps providing a timeline function similar to *cascara* in Cuban music. Squatting to play on the side of the drum with sticks is a method used by Congolese drummers.[19] Cable described the role of the barrel drums as reinforcing the ensemble with supporting rhythms. The practice of assigning specific roles to different types of drums is consistent with the polyrhythmic drumming in Africa. "The open-bottom barrel drums played upright with the hands, commonly associated with the *bamboul*a dance, are associated with central Africa."[20]

Cable's article included a sketch [Figure 8] by Edward Windsor Kemble titled "The Bamboula."

Figure 8: Kemble's "The Bamboula"

Kemble (1861–1933) was an American illustrator who contributed his illustrations to magazines and books such as Mark Twain's *Adventures of Huckleberry Finn* and Harriet Beecher Stowe's *Uncle Tom's Cabin*. Kemble's sketch of "The Bamboula," based on Cable's descriptions, depicts the drummer on the right using large bones to play his drum. This description does not appear in any of the earlier reports (e.g., eyewitnesses Saint-Méry and Latrobe). The other drummers are shown using their fists to beat the drums, which is inaccurate for typical hand drumming technique. A second-row drummer appears, based on her clothing, to be a woman. Latrobe mentioned that women played gourds, not drums. Finally, the standing figure shown swinging a five-foot stick with a gourd loosely attached to one end represents Kemble's gross misinterpretation of a gourd rattle. Therefore, a visitor cannot stand before the historical plaque in Congo Square and accept Kemble's drawing as an accurate depiction of events that occurred in Congo Square 200 years ago. It is only accurate to say that drums and rattles were used to accompany Sunday afternoon dances.

As with many rhythms of African origin, *bamboula* refers to the rhythm, the particular drum on which it is played, and its associated dance. Saint-Méry identified the shorter drum used in the *bamboula* dance as the *bamboula*. His was the first known source to propose that the name of the drum was due to its being made of bamboo. This assertion is suspect. In a personal communication with me, Anicet Mundundu, ethnomusicologist and performer-scholar of African music, provided the etymology and meaning of the word *bamboula*:

> The term "bamboula" or "bambula" is in Kikongo language, meaning to remember, or remembering. It makes a lot of sense that when those slaves found themselves in that situation, they resorted to singing remembrance songs and dances from their culture, in order to build their morale and sanity. Although this cannot be compared to displaced communities inside Africa, there are similarities when people from one ethnic group or area meet in urban areas; they organize in socio-cultural associations where they can sing remembrance songs of their culture of origin. This can be observed during funerals, weddings, and other ceremonies that require traditional practice.

Specifically, *bamboula* was a neo-African cultural expression in the New World based on African modes of performance practice. Sublette affirms that, "When the same word is used to refer to a genre of music, its characteristic rhythm, the drum it's played on, the dance associated with it, and the party where it happens…that clearly comes from African usage."[21]

BAMBOULA DANCE

Records of the bamboula dance predate descriptions of the instruments used by musicians. The earliest reference occurs in *Histoire de la Louisiane*, a memoir of the time (1718–1734) author Antoine-Simon Le Page du Pratz (1695?–1775) spent in Louisiana. He stated: "In a word, nothing is more to be dreaded than to see the negroes assemble on Sundays, since under pretense of Calinda or the dance, they sometimes get together to the number of three or four hundred, and make a kind of Sabbath…"[22]

In addition to documenting the large number of participants on Sunday afternoon festivities in Congo Square, historical sources corroborate several other characteristics of these dances; the dancers most often established circle formations, the *bamboula* was a couple's dance, and *bamboula* originated in the Congo. Regarding the circle formation, Latrobe observed:

> They were formed into circular groups in the midst of four of which, I examined (but there were more of them), was a ring, the largest not 10 feet in diameter. In the first were two women dancing. They held each a coarse handkerchief extended by the corners in their hands, & set to each other in a miserably dull & slow figure, hardly moving their feet or bodies. Most of the circles contained the same sort of dancers. One was larger, in which a ring of a dozen women walked, by way of dancing, round the music in the center.[23]

Although numerous 19th-century descriptions of the dances in Congo Square specifically referred to the *bamboula*, terms such as Guinea dance, Congo dance, and *bamboula* seem to be generic descriptors for any of the "African" dances performed by the slaves. "A specific description that distinguishes it [*bamboula*] from other dances, particularly the Congo dance, has not surfaced."[24] Moreau de Saint-Méry described the interaction of couples in the *Chica* dance, which, a contemporary source has stated, is "also referred to as bamboula."[25]

Saint-Méry wrote: "When Chica is to be danced, several instruments will play a certain melody, which is devoted uniquely to this kind of dance, and in which the rhythm is strictly observed. For the danseuse, who holds the corners of a handkerchief or the two ends of her apron, the art of this dance consists mainly in moving the lower part of the torso, while keeping the rest of the body motionless. To speed up the movement of the Chica, a dancer will approach his danseuse, throwing himself forward, almost touching her, withdrawing, then advancing again, while seeming to implore her to yield to the desires which invade them…"[26]

The slave community of New Orleans was made up of a diverse mix of African ethnic groups. During the Spanish Period (1770–1803) and the early U.S. Period (1804–1820), most of the slaves in Louisiana were from Congo/Angola.[27] Brown explained in 1880 that various groups of dancers represented specific traditions: "About three o'clock the negroes began to gather, each nation taking their places in different parts of the square. The Minas would not dance near the Congos, nor the Mandringas near the Gangas. Presently the music would strike up, and the parties would prepare for the sport. Each set had its own orchestra."[28]

In 1798, Saint-Méry had identified the origins of the *chica/bamboula*, stating, "The Chica comes to us from African lands, where it is danced by nearly every tribe, particularly in the Congo."[29] Cable also gave a long list of the ethnic groups represented at Congo Square, and pointed out that most of those gathered were Congolese: "For here come, also men and women from all that great Congo coast…these are they for whom the dance and the place are named, the most numerous sort of negro in the colonies, the Congoes…"[30]

Indeed, the word "Congo" in the square's name referred to the Kongo or Congolese people.[31] This part of Africa is now called the Republic of the Congo, the Democratic Republic of the Congo, and Angola. "Slaves from the Congo brought their dances of successive couples within circles to the New World."[32] The earliest identified use of the term "Congo" to refer to Congo Square occurred in 1786 when Bishop Cyrillo issued a pastoral letter that denounced "Negroes who at vespers hour, assembled in a green expanse called 'Place Congo' to dance the bamboula and perform rites imported from Africa.[33] Given that so many slaves in New Orleans during the 1800s were from the Congo and that the place where they danced was called Congo Square, it makes sense to postulate a Congolese connection to the *bamboula* dance.[34]

The combination of circles, couples, and the Congo origin are found in what is perhaps the most well-known description of dance in Congo Square, Cable's magazine article. Despite its not being an eyewitness account, Cable's style of writing evokes a stirring image of what might have occurred during the *bamboula*:

> The gathering throng closed in around, leaving unoccupied the circle indicated by the crescent of musicians…Yonder brisk and sinewy fellow has taken one short, nervy step into the ring, chanting with rising energy. Now as he takes another, and stands and sings and looks here and there, rising upon his broad toes and singing and rising again, with what wonderful lightness!...He moves off to the further edge of the circle, still singing, takes the prompt hand of an unsmiling Congo girl, leads her into the ring, and leaving the chant to the throng, stands her before him to dance. Will they dance to that measure? Wait! A sudden frenzy seizes the musicians. The measure quickens, the swaying, attitudinizing crowd starts into extra activity, the female voice grows sharp and staccato, and suddenly the dance is the furious Bamboula.[35]

CONCLUSION

It is highly remarkable that African descendants gathered in Congo Square on Sundays to perpetuate their African drumming traditions. "Congo Square may have looked like it was nothing but a party, but to play a hand drum in 1819 in the United States, where overt manifestations of 'Africanness' had elsewhere been so thoroughly, deliberately erased, was a tremendous act of will, memory, and resistance."[36] Today, plaques and sculptures designate Congo Square a significant historical site. Congo Square is even called sacred ground because of the deep emotional attachment of the people of New Orleans to its history. Before these physical markers were placed, the *bamboula* rhythm and dance had left an enduring stamp on New Orleans. The 3+3+2 *bamboula* pattern persists in Mardi Gras Indian music and second-line brass band styles. The African music performance practices (e.g. syncopation, swing, improvisation, call-and-response, etc.) enacted in Congo Square may have contributed to the development of jazz and other American musical genres. Today, numerous festivals and rituals celebrate the enduring spirit of the African slaves and their descendants, who, for more than one hundred years, gathered to remember Mother Africa through music and dance.

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Recruiting and Retention in the University Percussion Studio

By Tracy Wiggins

This article is presented by the PAS University Pedagogy Committee subcommittee on Recruiting and Retention. This article was written in collaboration with Justin Alexander, Ben Miller, William Moersch, Dennis Rogers, Patrick Roulet, and Susan Martin-Tariq.

Recruiting and retention. These two "R" words are all the buzz on college campuses these days. One is hard pressed to go to any meetings on campus without these words being heard in some fashion. In a time where school funding seems to be constantly under attack from legislatures, these words continually come up as key points for continuing to secure funding for institutions. Music programs and percussion teachers are not immune to the pressures to increase numbers in their programs (usually without the financial support increasing along with the increased numbers). To that end the PAS University Pedagogy Committee started a conversation on ways to improve the recruiting and retention of students in today's percussion programs. During this conversation several key themes began to develop.

RECRUITING

One of the first keys to any form of recruiting is getting the names of students. This can be done in many ways, but some of the most popular are All-State and All-District membership rosters, an inquiry form on the music department's webpage, and inviting potential students onto a programs Facebook page. Offering clinics at honor bands and various schools is a key way to build a relationship with directors. Hangouts and Skype are also effective ways to work with programs while reducing the expense (typically not covered by the program) of travel to a school.

Maintaining a presence on the Internet is also important to recruiting today's students. Many students spend a large portion of their time on various sites such as Facebook, Twitter, YouTube, Vine, and more. These sites are how students interact with each other, their families, and the world of music. Programs today need to maintain a strong (and up-to-date) presence in at least some of these Internet areas. A good website with the necessary information, as well as pictures and audio/video recordings, is often a student's first exposure to a program. This could lead someone to look for more information on Facebook and especially YouTube. Live streaming of percussion ensemble concerts and recitals is a tool that is also being utilized by many programs. The more information that can be found on a program, the stronger the program will appear to today's students.

It is also important to have up-to-date printed materials that can easily be sent to students. Several programs have now started to move to digital fliers and brochures to reduce printing and mailing costs. This also allows more frequent updating and customization of the brochure. One idea being utilized effectively is to have links embedded into the brochure that can take students to specific videos, sounds, or websites. This interactivity can be a very useful tool for recruiting today's students, as they are very comfortable with interaction via email and the Internet.

The directors themselves are many times the key to getting the students. One of the first people potential music majors will talk to about college choices is their high school director. If the director has a good working relationship with a particular teacher or program, he or she will have a tendency to recommend that program to students.

The students and alumni of a program can be one of the best ways to collect names for the recruiting list. When students are happy with the program they are in, they have a tendency to tell other students about it. If they are excited, they want to maintain that excitement by bringing in even more high-quality students to continue the growth. Some schools will begin building their recruiting lists based on recommendations of names from the current students. Many programs also have strong alumni groups who are in the field as performers and teachers. This can help to get a program into the minds of potential students as one where they can also create their own career path.

Following up with students after the audition is vital. Many times the period of time between when an audition is completed and when students officially hear from a school can be quite long. By continuing to check in with the students periodically, teachers keep their program on the mind of the students. This interaction can also allow teachers to answer questions if a student starts to look more strongly at other programs.

Hosting a percussion event (or several!) can be a great way to get both students and directors onto your campus. Many programs host marching percussion camps, summer music camps, percussion festivals, and more on an annual basis. These allow the teachers to meet students and talk to them about the program as well as allowing them to highlight various aspects of the school.

When students contact a school for information it is important to be sure they get a very quick response. The teacher wants to be sure the students have as much information as possible about the program as well as the audition and admissions process. They need to be sure that the website is up to date and includes all of the audition requirements, and also as much information about the program as is possible. They can also use Facebook and Twitter to keep people updated on the development of the program. A good goal is to try to not go over two to three weeks without contacting potential students.

Giving personal attention to students being recruited is a high priority for all involved. At a time when college choices are numerous, it is important for a teacher to forge a personal relationship with a student during the recruiting process. This is done in many ways, but one of the most common is inviting the student to spend a day at the campus. This usually involves attending some classes, sitting in on some rehearsals, and quite often taking a free lesson with the teacher. This is a way for students to really get a view of what it would be like to attend a school and to see if they can imagine themselves fitting in there. The lesson is important for the teacher to get an idea of what working with a student would be like, but the same holds true for students. It is their chance to see what their strengths and weaknesses might be and to see how the teacher goes about addressing these areas.

When students come to visit it is *very* important to give them some personal time. Have them tour the facilities, meet students, watch groups, and get a lesson so they can really

experience what the school has to offer. This is very different than the model used by many music schools today where the student comes in, warms up, plays, and then leaves without really getting to spend any time with the teacher or studio members. This may be because of the number of students auditioning at one time, but in that case maybe there is a flaw in the audition system. It is difficult to feel like you really know as much as you would like to about a student based off a 15- to 30-minute audition. Teachers should want to know *who* they are, not just *what* they can do. It can be beneficial to put more emphasis on students auditioning on non-audition days when they can come and really experience the program. It can also be useful to make sure there is some time allotted to meet with parents during the audition day. Parents will often have many questions about the school, equipment needs, the admissions process, financial aid, and more that students will not think to ask.

Look to the model of college athletics recruiting. There, potential athletes have multiple contacts with coaches and administrators. They tour the facilities, attend games, etc. The school goes out of its way to make the student feel wanted. It takes time and effort. That should be a music school's goal as well. This is a *huge* life-changing decision for them, and students need to have as much information as possible before making this decision.

All students want to feel wanted by the programs they are considering. And all teachers want their programs to be places students want to attend. These goals can go together hand in hand.

> At a time when college choices are numerous, it is important for a teacher to forge a personal relationship with a student during the recruiting process.

RETENTION

Retention is the second big "R" in collegiate circles today. It is also one that can be very difficult to deal with. There are many factors to student retention, including their academic success, involvement in campus activities, ability to pay for school, familial support, happiness with the school, or the town itself, just to name a few. Many schools now use a combination of incoming students, retention between the first and second years, and a four- or five-year graduation rate to judge the success of a program. Many universities have systems in place to help identify students that might be "at risk" in their class work to help teachers find a way to guide them through successfully. Most often this comes from an office on campus that is tasked with academic support for students. Many schools allow teachers to submit to this office a report on a student that will then lead to their being contacted by an academic counselor. This counselor will work with the student to set up visits to a writing center, meetings with tutors, and possibly even meetings with the professor.

Most music programs do not have the resources to have a dedicated academic support specialist, but many do an excellent job of facilitating communication between advisors, studio teachers, and academic teachers within the department to identify students that might be struggling with the coursework. Tutoring in music theory and history are very commonplace among university music departments now. One of the main keys to retention in a percussion program (much like recruiting) is the students themselves.

The members of the studio can create an environment of support, guidance, and friendship that can be useful for making students feel comfortable in their new academic environment. Many programs have successfully used mentoring within their studios, where they will assign a new student to an older (successful) student. These older students can help guide the younger students in ways such as how and when to practice, help with early music classes in the degree program, being a sounding board when doubts about the ability to be successful in this degree set in, and more. The mentor can also be a connecting link between the teacher and the new student to keep the teacher apprised of any concerns that might start to develop.

Some programs also have a second studio class meeting specifically for freshmen. This class can cover the basic topics of how to succeed as a percussion major and can also serve as group lessons to introduce fundamental technique concepts to all new students at one time. In this way the students can start to see each other play and see what they individually may need to improve compared to their colleagues. This can be particularly effective in large programs where some of the teaching of younger students may be handled by graduate students as a way for freshmen to still meet with the professor on a weekly basis.

CONCLUSION

Recruiting and retention are key points that will continue to grow in importance for all university instructors. As schools deal with increasing competition combined with decreasing budgets it is important for every program to continue to look for ways to find and keep the best students available.

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

Tracy Wiggins is Assistant Director of Bands and coordinator of the percussion program at the University of North Alabama. He has a Doctor of Musical Arts degree from the Hartt School, University of Hartford, a Masters degree in Percussion Performance from the University of New Mexico, and a Bachelors degree in Music Education from Oklahoma State University. He has performed with the Carolina Philharmonic, Fayetteville Symphony, Florence Symphony and Huntsville Symphony. PN

Chicago's Tris Imboden and Walfredo Reyes Jr.

How Music Education Allowed for Success

By Mark A. Collins II

While attending FunFest, a regional summer festival in Kingsport, Tennessee, I was able to see Chicago, the legendary rock 'n' roll band, perform. I also had the privilege to befriend drummer Tris Imboden and percussionist Walfredo Reyes Jr. We talked about how a sound holistic education is one of the most essential elements to ensure a positive, healthy, and productive society. Instrumental Music is the most diverse element within the education realm because of the incorporation of mathematical sequences, history, literature, and much more. During our conversations, both Tris and Walfredo (Wally) expressed the need for educating oneself, and also gave insight to their personal development as students.

Mark Collins: *What was your educational experience while growing up?*

Walfredo Reyes Jr.: I left Cuba when I was five, lived in Puerto Rico till age thirteen, then moved to Las Vegas where I went to Valley High School and University of Nevada Las Vegas for two years. At 24 years old I moved to Los Angeles.

Tris Imboden: I attended and graduated from public school institutions but never went to college.

Collins: *Did you have the opportunity to participate in your school's instrumental band program; if so, what was it like for you?*

Reyes: Not in Puerto Rico but when I moved to Las Vegas in 1970, there was a lot of music in the public school system. I was very lucky. I joined every class that said "music" including choir, jazz band, concert band, marching band, and music appreciation. My dad and most family members are musicians, so I was taught music directly and indirectly my whole life. I learned how to play percussion for fun when I was very young. I played at church, social activities, went to the beach to gig, or wherever I could perform. At age 12 I began formal drumset lessons with my dad, but not before I went through the Henry Adler/Buddy Rich book of rudiments on a practice pad and metronome first!

Imboden: I began in junior high on trumpet because there were no vacant positions within the percussion section. I was in the trumpet section for a couple of years and made it to second chair before moving to the percussion section.

Collins: *Tris, did starting out on trumpet help shape your sensitivity as a percussionist, dealing with shaping phrases or playing with other instrumentalists?*

Imboden: Definitely! I have a greater appreciation for what brass players in particular are required to do. I love music so deeply and have an affinity for all musicians. Not only did I play the trumpet, but I used to sing, adding to the influence on shaping phrases and thinking melodically. My involvement with trumpet and learning to read music was and is a big part of me.

Collins: *Walfredo, your father has played a big role in helping you grow as a musician. Could you elaborate concerning his role teaching you? What would be the most memorable lesson as a musician your father taught you?*

Reyes: My father was a great teacher but very "old school"—strict by today's standards. My brother Daniel and I took judo since we were young. There is a martial arts saying, "While you are *not* practicing, someone else is, and when you meet, guess who will win?" That played an important part, and guilt, in my practicing consciousness, especially when I needed to audition for any music position. I studied with my dad while in high school

Walfredo Reyes Jr.

Tris Imboden

and had other private teachers in college. Many musicians in Las Vegas also taught me valuable lessons.

Collins: *After completing high school, did you pursue a college degree in music or did you dive into the professional arena hoping to make it?*

Reyes: I started working professionally in Las Vegas when I was sixteen. The minute I found a way to make money doing something I loved, I was *in*! I was a percussionist for dancing classes, churches, played in top-40 bands and with shows on the Strip while in high school. The "learn while you earn" concept was a necessity for me early on. I started to get very busy as a percussionist/drummer while at UNLV playing shows on the Las Vegas Strip, and when I got offered the job as drummer for Lola Falana at age 21, it required me to travel and I was forced to stop attending college. I could say I continued to learn from the "university of the streets." Sometimes I have regrets for not totally finishing my degree.

Imboden: My folks encouraged me to go to med school at USC, but I clearly didn't have that in mind. I regret not continuing my formal education within music for more than one reason—the first being the development of technique. My director was not a percussionist, but I was able to learn to read. I was self-taught but had problems—carpal tunnel being the big one. I studied informally with friends rather than in an institution. There seems to be a fraternal feeling among drummers who share ideas. For instance, I still get together with Gregg Bissonette on a regular basis and enjoy it greatly.

Collins: *Tris, how did you overcome your carpal tunnel?*

Imboden: In the mid-'90s [Chicago keyboardist and vocalist] Robert Lamm called and said not to let the doctors cut on me to remedy the problem. Robert set me up with a Dr. Tascareolli, who was in New York, so I traveled from California to check this guy out. Dr. Tascareolli put me through a battery of tests using a practice pad and videoed everything, then we reviewed the material. He pointed out that I was really tight and tense while playing and my prescription was a video. He said, "Go home and watch this and do everything you see." Joe Morello, famous jazz drummer with the Dave Brubeck Quartet, made the video specifically for the doctor's use in treating percussionists. I ultimately ended up with the physical therapy of Buddy Rich. All said and done, it fixed my problem.

Collins: *While studying at the university, what are some impressionable moments that you remember while developing your own style and flavor as a percussionist? Did you play in the marching band, percussion ensemble, wind ensemble etc.?*

Reyes: In those days, all young graduates from North Texas, Berklee, etc. arriving in Vegas for work joined the jazz ensemble band to keep up their chops. Then, we had amazing local musicians like Monk Montgomery (father of Fender bass), Carl Fontana (trombone), Bob Florence (jazz composer/arranger), and many other great musicians trying out arrangements on us, so the jazz band was very strong. I prepared while in high school for that audition—remember the martial arts saying?—and I made the position of drummer. This band was one of my most important preparations for my future because I have not played more challenging charts yet in the professional world of music. Amazing!

Collins: *Who was your favorite teacher in school and why?*

Reyes: Frank Gagliardi was a professional percussionist for the relief orchestra that played all the hotel bands' nights off on the Las Vegas Strip, meaning they played a different show every night. He was UNLV's jazz ensemble bandleader, my private percussion teacher, and the percussion ensemble director—a very "cool" guy, with a good sense of humor, and he always would teach you a lesson with a short funny story or powerful anecdote. I miss him and loved him a lot—a great teacher, musician and family man. Before Frank, my high school band teacher was Sam Pergola, another amazing teacher and bandleader. He wrote in my school yearbook "personally and musically 'MAINTAIN' and you will be alright!"

Imboden: Mr. Kidder, my original band teacher, for allowing me to switch to drums from trumpet and for encouraging me greatly. Gregg Bissonette has inspired me a lot. We get together a lot and share ideas; I'm typically on the receiving end. Dave Weckl is another that comes to mind. Also, Changuito (songo inventor) was very impatient, but in a good way.

Collins: *Should arts be stressed heavily in today's schools in your opinion?*

Reyes: Absolutely! It is a proven fact that students do better in math, science, and other subjects after studying art or music. It opens the student's creative side of the brain.

Imboden: Absolutely! The arts must be included because they are so prevalent in our development as human beings. Tell Leonardo da Vinci to focus on astronomy only and that he can't focus on anatomy and artistic creativity. Come on. Music reflects us as a culture and is loved by all. Not to mention the healing properties that music can bring to the mind and soul. To exclude all the arts is foolhardy. You shouldn't have math, English, history, and exclude athletics and, most importantly, music and the arts. Be exposed to all aspects of learning.

Collins: *What is your favorite method book or subject to study as a percussionist?*

Reyes: Well, there is the school of learning by books and the school of learning by ear. Both have rewards. I went through many

books with private teachers and in college, and I learned how to read music, interpret charts, read rudiments, write my charts, etc. I studied books by Jim Chapin, Ted Reed, Louie Bellson, George Lawrence Stone, Joe Porcaro, Anthony Cirone, Morris Goldenberg, and many others, but there's a school of "listen and play," too. Most Third World countries teach this way; it is passed onwards from player to player. I show you, you learn it, you got it. Repetition till it is part of your body. Countries like Africa, Cuba, Puerto Rico, and South America do this a lot. A video camera helps when learning, but I have learned to repeat the lesson in my head all the way to the hotel room, to the airport, till I get home, till it is all mine, and this kind of teaching has trained me to learn quickly and get better at "action/reaction" in live playing. Sometimes one must learn something on stage in a few seconds and react, like a break or solo improvisation. So, both schools are important. Just like I'm doing here: question/answer!

Imboden: Ted Reed's *Syncopation*, which they use at Berklee. Jim Chapin's *Advanced Techniques for the Modern Drummer*: it was such a liberating book. I was always amazed by how drummers with great independence had such a deep dialog with the other musicians. That reminds me, I need to get another copy because mine is falling apart. And finally, Robby Ameen: *Funkifying the Clave.*

Collins: *With the advancement of technology, do you think that electronic music has, to a degree, narrowed the imagination of the next generation of musicians? You don't see many bands like Chicago playing instruments any more.*

Reyes: The whole world constantly changes, and so does music and pop culture. Today, technology is like a double-edged sword, and things that can benefit can also hurt in the wrong hands. I hear drum samples and electronic devices like the Octapad as yet another instrument to add to my collection to offer my clients. Instead of having a semi truck with gongs, huge African drums, taiko drums, etc. I have those acoustic instruments sampled, and I have hundreds of acoustic instruments in that device. I could not be in business if I had to transport all of these instruments to a gig or recording. As technology changes, so do we. Who has a black-and-white TV with three channels anymore? I get my news via the Internet, not the newspaper. While I'm loading tunes I can text, email, write regular mail, use the cell phone, or my landline. The world becomes more demanding as all these advancements happen. A long time ago someone could just play congas and make a living; today that's very difficult. I have to be ready to bring vintage drumsets, modern drumsets, play acoustic percussion, and have samples ready just in case they ask for a clap in D-flat! It's a brand-new world full of the past, present, and future.

Imboden: I am of the mind that there is nothing as satisfying as a well-tuned, well-played, well-touched acoustic instrument. I don't enjoy hearing a drum track on a keyboard, and I am in no way a programmer. You miss out on the sonic subtleties. Why do you need a great programmer to artificially make a groove? I do have a problem with all that is technically available now. Someone can lay down a track that is atrocious, and then go in and straighten everything out to sound perfect. It makes a mockery of those who have spent time practicing instruments, performing, and actually developing a skill level as a musician. It pushes out the session player for crap. If we allow this to permeate the business, the producer can let anyone in the studio and then say, "That sounds like crap; c'mon in!" Auto-tune is a good resource, but it has allowed some of the most horrendous singers to dupe the public into thinking they have talent.

Collins: *As an educator, how have you grown while teaching students?*

Reyes: I believe teaching is the "art of honesty." What you believe wholeheartedly comes out of you. I teach students what I would teach my own children, who I love immensely. I get great pleasure and satisfaction watching a student perform something that is now in his vocabulary after he learned it from me, filtered it his way, and now he owns it. You become a better student when you teach, and vice versa.

Imboden: Clinics are very much what you have mentioned. You have a format, plan, and outline of what you are going to cover, but in my experience, clinics take on their own momentum, and the direction can be dictated by the audience. I have learned that it's best not to hold fast to my original outline, but without that outline I wouldn't feel comfortable at all. I try including written material as examples of what I performed on records. Some clinics have had rhythm sections, and those are fun. I played the Zildjian Day in New York with Alex Acuna, Dave Weckl, and other greats. I don't know what made me say yes. I asked if anyone else had prerecorded material and everyone said yes. I turned out being the only one without a rhythm section or pre-recorded material, but it all worked out well in the end.

Collins: *What are some challenges you have faced while teaching in the classroom, clinics, or private lessons?*

Reyes: "Turn off your phones and put them away. I repeat…" [*laughter*] There is a surge of attention deficit in humanity these days, too much info. So teaching techniques change; you have to keep the student/audience engaged with shorter and more powerful teachings. Audiences that are mixed with young and old, music students and non-music students have to be taught differently than if you had, for example, a group of beginner drum students. I decide how I am going to teach once I see the class or audience. Then I know which way I'm going. It's challenging, but challenges are good for you!

Mark Collins II is an active performer and clinician throughout the Southeastern United States. Follow him on Twitter: @macpercussion_ **PN**

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The Modern Musician: How to Market Yourself as a Business

By Antoine Fatout

About two years ago, I was sitting in a tiny backstage room aboard a cruise ship in the middle of the Caribbean Sea. Sitting next to me was none other than the legendary Jeff Hamilton, and he was giving me a lesson! The Jazz Cruise that was currently taking place on the ship I was working on was ending the next day, and I could hardly believe my luck. My excitement was overflowing and I had to force myself to calm down so I could enjoy the moment that I was having with this master drummer. I was amazed at his efficient and precise method of teaching; not one minute was wasted. After one hour of his brush strokes/motions and his concepts on jazz and drumming, I knew that it was one of the best drum lessons I had ever had in my life. I couldn't sleep that night.

I have a saying that I live by: "You make your own luck." To be sure, I was fortunate to be working on that cruise ship, but there was a sequence of events that had gotten me to that moment. When I found out that there was going to be a Jazz Cruise, I asked my agent to place me on that ship, and he did. I then discovered that one of my idols, Jeff Hamilton, was coming on that cruise, so I emailed him to see if it was possible to have a lesson. Once he arrived on the ship, I introduced myself and he immediately made the connection to my email, so I wasn't just "some musician" who was working there. Luck may have played a part in it, but ultimately it was my efforts of networking, making a connection, presenting myself in a professional way, and getting over my fear of contacting a drumming celebrity that got me to that lesson.

In today's music industry, college students and graduates enter the world without much preparation on how to act as a business representative for themselves. In most music schools and universities there is very little time dedicated to individualized career development, business skills, and career management. The modern musician has to have multiple skills in order to succeed in today's extremely competitive world. These include basic musicianship, networking, speaking in public, teaching, being a clinician, salesman, website designer, booking agent—and the list goes on.

Jim Rupp, one of the great jazz drummers who teaches at The Ohio State University, introduced me to his theory of, "To build a business, you need three things." First, you need a product to sell: that's you! You are the musician, but who you are and what you do is your "product." Then, you need marketing. How are you going to sell your product? Finally, you need to take care of business and constantly nurture your product with good communication skills, respect, and making/maintaining connections in your network.

What happened to just playing your instrument?

When I was a student at the Berklee College of Music, I was fortunate to have a Career Development Center where I could learn about the business of music. We had clinics and classes about networking, seminars on professional development, and workshops on website design and resume/cover letter writing. I took advantage of all these tools that were at my disposal in order to develop my sense of the business. Not all music students are so lucky, but in our technology-driven society, everything is accessible and available, so it is important to be aware of that and look outside your immediate world in order to grow and get inspired.

THE PRODUCT

The product that you sell for a living is you, so your first priority is to develop this aspect of your musical personality. It's important to answer questions like:

- What do I want in my career?
- What do I want in my life? (Where do I want to live? How much money do I want to make?)
- What kind of musician am I? (Am I going to be solely a performer? Will I teach? Will I need another job to support myself in the short term?)
- What level of musicianship do I want to reach?
- What are my goals and dreams in terms of career?

These are difficult questions, and they are not always easy to answer. I find that it helps to build a "vision board" to represent these various parts of your life. You have probably heard about the "theory of attraction." The power of the mind rules all, and what you think essentially becomes your reality. A vision board, whether it is a corkboard that you put pictures and quotes on or a notebook that you use to write down your goals, dreams, and ideas, is essential. Kendrick Scott, one of the great modern jazz drummers, gave a great piece of advice during a clinic I attended. He said that it is important to "write down a sentence on why you play music so you can always refer to it if you feel down or if you eventually take another path, musically or in life." The goal is to focus your attention, make you have clear ideas, envision where you want to go, and give you proof of your success over time.

For example, when I first went to Berklee, I was a jazz drummer, and that was my only focus. Over time, I began to develop an interest in Brazilian music. This interest eventually developed into one of my greatest passions, and I was so obsessed by this type of music that I dreamed of making my senior recital at Berklee all Brazilian music. I had no idea how I was going to pull it off, as I was not integrated into that scene. So I started small, by taking a notebook and writing down song ideas, thoughts, artists I liked, and recordings I listened to. It became my "vision board," and I added to and revised this notebook constantly, referring to it every day. Over time, things began to take shape for me. The title of my senior recital was "The Brazilian Dream," and indeed it was.

To succeed in anything, you need to focus your attention on what you want, like I did with Brazilian music. Setting short term (3–6 months) and long term (5–10 years) goals by writing them down is a good way to continue your "vision board." By simply following these instructions that you write down, you can be infinitely more aware of your progress and find ways to improve efficiently. Every day you are going to work towards and eventually reach your short-term goals, and in turn these are going to contribute to your long-term goals. Small successes will turn into large successes. By using this method, you will not get overwhelmed with the big picture, but will be able to focus your attention and give yourself manageable amounts of daily practice and work.

At the end of the day, you need to love the product that you are going to sell, and more importantly, you need to believe in it. Drive your practice towards the music that you love. Find your passion. You cannot be great at everything at once, but by taking things one step at a time, and by focusing on each aspect you want or need to master, you can develop yourself into a marketable recipe for success.

MARKETING

The second aspect of being a musician is marketing yourself (your product) and branding your name as a reputable company. The basic requirement of this area is being able to present yourself in a professional way whenever you are in public and representing your product. First impressions are still paramount in our society. That initial feeling that people get about you is what they are going to remember, so make it a good one! Dress well, show up on time, speak eloquently, and show respect.

Bragging comes into play here. In her book *Brag,* world-renowned business coach Peggy Klaus says, "In today's cutthroat business world, where job security is virtually nonexistent, bragging is a necessity—not a choice!" You may only have a few precious minutes to make that first impression on someone. Have you heard of the saying, "You will never have a second chance to make a first impression"? Prepare a "30-second elevator pitch" so you can brag with taste about yourself. Make sure to include your name, a short summary of yourself (schooling, background, work) and the value of your product. If applicable, it is even more important to include a connection to the person you are talking to in your pitch. For example: "Hello Mr. X, my name is Antoine Fatout. It is nice to meet you. I see that you also graduated from the Berklee College of Music." In this way, you are making an immediate connection with your audience and they will hopefully be more willing to listen to you because you share something or have something in common. The goal of this elevator pitch is to let another person know who you are as an individual, your background, your career aspirations, and your value in as little time and with as few words as possible.

In addition to connecting with a person over a shared experience, another aspect of marketing yourself involves listening intently and in turn asking people questions about themselves. I believe that it is respectful to want to learn more about the people you meet. Also, people love to talk about themselves and their interests. This doesn't have to be all business; learning about shared hobbies, taste in food and wine, or telling a joke can sometimes make more of an impression than your resume. To go back to the Jazz Cruise, after a conversation with Jeff Hamilton, I learned that we both liked to smoke the occasional cigar. As a result, I ended up going on a search for authentic cigars with him during our next port of call in Saint Thomas. This time that we shared, walking around the town and talking in a more casual manner, turned into an eye-opening discussion about music, business, and careers. Without my discovery of this shared interest, that afternoon would never have happened.

Besides making a connection with the people you meet, the idea of marketing yourself and your music is also made with your online presence. Nowadays, if you don't have a website, you don't exist. Your website is your online business card, your Linkedin page is your interactive resume, and your Facebook, YouTube, or blog are the media tools you use to share ideas, photos, videos, and messages. With a viable online presence, people can easily contact you, learn about your product/brand, see your videos, listen to your music, and more, from anywhere in the world.

Be sure to have interesting material to present, such as sharing articles that you like, starting discussions about your beliefs and opinions, posting relevant pictures, and giving updates about your professional activities. In this way, people can follow you and start interesting exchanges based on these materials. However, because it is so easy to share and find information about anyone online, be careful what you share. Make sure that your posts, pictures, and everything else are representative of how you would like to represent your brand.

TAKING CARE OF BUSINESS

Now that you have a clearer idea of the aspects that make up your product and how to promote yourself as such, the last step is all about taking care of business through networking, communication, and relationships.

According to the Berklee Career Development Center, about 80 percent of jobs are found through networking, so put 80 percent of your time into networking. Networking is such an overused word these days, and it has even gained a bad reputation by those who view it solely as something used by an aggressive and opportunistic person who wants to meet the most important people in his field so he can ask them for a job. This concept is entirely wrong, as true networking is based not on prioritizing your success, but on the success of others around you. In his book *Never Eat Alone*, marketing expert Keith Ferrazzi put it very simply, "Success in life = the people you meet + what you create together."

To start, connect and talk with the people within your world (whether that is music or otherwise), but don't forget to also go outside of that world. You would be surprised at how making one contact can lead you to another contact that will help you in your success. Your family circle, the mailman, your hairdresser, and the people who work at the stores you frequent all have connections. No connection is too small, and don't neglect people just because

The product that you sell for a living is you.

you think that they are outside of your area. You never know where a contact can lead you. Be courteous and kind with the people you meet, make eye contact, and have short but meaningful conversations. (Remember about making a first impression?) Try to help people in their journey and bring good energy in the world, as it will only come right back to you. Most importantly, do this continuously and in every opportunity that you are in. I learned this at Berklee: "As soon as you are outside of your home, you are in the professional world, so act like it."

Networking and communication are the foundation of success, but you will never reach the next level if you don't nurture the relationships and the connections that you have already made. Have you ever written an important email to someone and never gotten a response? (This can apply in the same way to phone calls.) Or maybe, if you are lucky, you got a response three weeks later with the "I'm sorry I've been so busy" excuse. Conversely, have you ever sent a similar email and got an immediate and helpful response? Which one of those two people that you emailed do you want to work with? I follow a "24-hour rule" for emails or phone calls in order to be taken seriously. I strive to answer every message within 24 hours in order to directly answer a question or concern, let people know that I received their email, or let someone know that I am working on the subject matter in the email. People will appreciate your quick response and be more willing to work with you because business can move forward quickly, such as scheduling rehearsals, meetings, talking about a project, or confirming availability for gigs. A quick response is the best way to build trust between two people.

Even though real human contact and email/phone are some of the main tools of nurturing your network, it is important to apply the same principles of responding quickly to your other social communication tools such as text messaging, Facebook, Linkedin, or a web contact form. Furthermore, use these tools wisely after you meet someone and make a connection. Sending a short message or email saying "It was very nice to meet you," quickly alluding to something you talked about in your conversation, and expressing interest to stay in touch will absolutely set you apart from the mass. Focus on the quality of your relationships instead of the quantity. Don't just blindly hand out your

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CONCLUSION

Two months after the Jazz Cruise ended, I was back in France visiting my family. Jeff Hamilton was coming to Paris to perform with his trio for three nights at the famous jazz club The Duc des Lombards, in the heart of the city of lights. I decided to go to see him play, and first emailed to let him know that I was in town and would love to see him again. After the amazing concert, Jeff invited me and my friend backstage to chat and have a glass of wine. He even welcomed me to hang with him the following day while he was still in Paris so I could show him around and take him to a drum shop where he was promoting his brand of cymbals, Crescent. During our day, he shared countless pieces of advice, amazing stories, and fascinating thoughts about jazz and the music business. He may have thought I was the one doing him the favor, but it was definitely the other way around. To thank me for being helpful, he invited me to his show that night. That was the moment when I realized that making connections and putting forth effort to maintain them could have a significant impact on your life!

READING AND WEBSITE SUGGESTIONS

Working Toward Excellence, 8 Values for Achieving Uncommon Success in Work and Life (Paul Buyer)

Never Eat Alone: and Other Secrets to Success, One Relationship at a Time (Keith Ferrazzi)

Brag, the Art of Tooting Your Own Horn Without Blowing It (Peggy Klaus)

A Foot in the Door: Networking Your Way Into the Hidden Job Market (Katharine Hansen)

Everyone Communicates, Few Connect: What the Most Effective People Do Differently (John C. Maxwell)

Berklee Career Development Center: www.berklee.edu/cdc

Peggy Klaus "Take 12 Questionnaire": http://www.peggyklaus.com/books/brag/brag-quiz

Antoine Fatout is a graduate of the Berklee College of Music, where he majored in drumset performance and studied with prominent faculty such as Ron Savage, Mark Walker, Terri Lyne Carrington, Oscar Stagnaro, and Alain Mallet, to name a few. He has been working for PAS since 2013 as a Student Delegate for Berklee and now serves on the PAS Website Content Sub-Committee. Antoine received an Avedis Zildjian Scholarship to attend PASIC in 2013 and has acted as the official Berklee Representative at PASIC for the past two years. He has a deep love for jazz and Brazilian music. See more about Antoine Fatout on www.antoinefatout.com. PN

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The Best Xylophone Player You've Never Heard Of

By Andy Thierauf

"There was no snappier bunch of musicians on the entire Chautauqua program than the Grosjean Concert Co. As far as music is concerned, the Grosjeans left a mighty good taste in the mouths of patrons."[1]

A columnist from Winfield, Iowa wrote this in 1926 about the Grosjean Marimba-Xylophone Company. Who were these performers? What was the Chautauqua program? And where is Winfield, Iowa? These were just a few of the questions I asked myself after finding a flyer in the University of Iowa Chautauqua archives (Figure 1). The Grosjean Company was just one of many now forgotten touring ensembles that performed throughout rural America during the 1920s. They played in places like Liscomb and Pocahantas, Iowa and as far away as Ducktown, Tennessee and Porterville, California. These early performers were often the first to introduce the xylophone to audiences in the heartland of America.

Circuit Chautauqua, as it was known, is arguably one of the most important American institutions of rural America—and one that has been almost entirely forgotten. It began in the 1900s as a way to spread culture and education to rural towns in the Midwest through lectures on topics such as politics and religion. Chautauqua events would take place in big brown tents during the spring and summer and at local school gymnasiums and churches in the fall and winter. There were several circuits that were managed individually with one of the first being Redpath-Vawter, based in Cedar Rapids, Iowa.[2] The Redpath-Vawter circuit covered Nebraska, Iowa, and Wisconsin. By the mid-1920s there were offices across the Midwest with tents ranging from North Carolina to California, and from Michigan to Texas.

During the years 1910–1920, the content of Circuit Chautauqua expanded to include music and theatrical productions.[3] In addition to lectures there were also elocutionists reciting popular literature, magic shows, poetic and dramatic readings, and even bird impersonators.[4] Musical acts consisted of performing groups who played popular and light classical music such as Franz von Suppé overtures and selections from Richard Wagner's *Tannhueser*. Many performers were multi-talented, able to sing, play multiple instruments, and give entertaining readings. One Iowa City resident recalled, "I don't remember the sequence of the varied performances but there was always a xylophone performance, a group playing Hawaiian instruments and songs, a magician, speakers, musical groups, vocal and instrumental, a Saturday night play, comedy or drama. In sum, entertainment, instruction, edification, enlightenment."[5]

The Chautauqua archives include promotional material, schedules, and set lists of the performing groups that toured the circuit. Several performing acts included one or more xylophones or marimbas. Some of these include Solis's Marimba Band, the Marion Quartet, the Wright Entertainers, the Stuckman Novelty Trio, and the Grosjean Marimba-Xylophone Company (Figures 2, 3, 4, 5, and 6). Though the archives contain information about each of these groups, it mostly consists of only one or two pro-

Figure 1

Figure 2

Figure 3

Figure 4

University of Iowa Libraries | digital.lib.uiowa.edu/tc

Figure 5

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Figure 6

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motional flyers. However, the Grosjean Marimba-Xylophone Company is an exception, having numerous folders filled with financial records, tour dates, correspondences, and set lists.

The Grosjean Marimba-Xylophone Company was started by Floss Grosjean (June 28, 1890–March 1, 1983) with her family, and it was active in Circuit Chautauqua from 1922 to 1929.[6] Floss was the manager of the group as well as a musically gifted performer and a talented elocutionist. The original company was a quintet consisting of Floss, her husband, Henry Jensen, two of her half-sisters, Leona Small Painter and Josephine Small O'Dell, and her brother-in-law, Chester Painter; they played on a Deagan five-octave marimba-xylophone (Figure 7). Floss and her sisters grew up in a large family in the small town of Joy, Illinois, located near Davenport, Iowa.[7] Since the family grew up fairly close to Chicago, a hotbed of xylophone and marimba production at the time, it was possible for Floss and her sisters to come in contact with the marimba early in life.

Over the course of about eight years, the company underwent several personnel changes; starting as five then ending as a trio. One reason for a change in numbers came from the Redpath Bureau, which managed the Chautauquas and paid for the performers' train tickets and other transportation. The Bureau sent the Grosjean Company several letters of complaint about excessive baggage fees. Because the group traveled with the marimba-xylophone, drums, other instruments, and costumes they had 685 pounds of excessive baggage, which meant extra fees on trains. In November 1925 Floss finally gave in and the group became a trio, cutting back on expenses[8] (Figure 8). The specific members of the group also changed depending on who was available from season to season, but Floss and Henry Grosjean were a constant presence. The company survived until 1930, when the Redpath Bureau began to suffer from financial problems.

The Grosjean Marimba-Xylophone Company's performances were made up of popular songs, medleys, and light classical pieces, as well as readings, impersonations, and ventriloquism. Floss was the featured artist of the group, and the advertisements always mentioned her great musical ability

Figure 7

University of Iowa Libraries | digital.lib.uiowa.edu/tc

Figure 8

and her well-received readings of poems by James Whitcomb Riley.[9] Riley was an American poet during the turn of the century most known for his children's poems, especially "Little Orphan Annie," on which the popular radio programs, comic strips, et al. were based. As part of the act, Floss would read these poems as children or other characters and would always get a laugh. Another part of the act featured Floss playing melodies on the musical saw with piano accompaniment. One newspaper reviewer described the previous evening's entertainment:

> The second number, Grosjean Marimba Xylophone Trio was even better than was expected. "Poet and Peasant" overture by Suppe was the first number. Other numbers such as "Rainbow Ripple," by Reed; "Gypsy Love Song," from "the Fortune Teller"; two Spanish numbers; "Home Sweet Home," played on a saw; "Blue Danube Waltz"; "Doll Dance"; popular numbers on saxophone, banjo, and piano, "Get Out and Get Under the Moon"; "Constantinople"; "The Glow Worm." The renditions were so novel, artistic, and pleasing that the large audience was sorry when it ended. It was a pronounced success.[10]

The company's performances also included entertaining theatrics. For example, the musicians would sometimes play trios with three members playing on one marimba, and one newspaper article described how they would sometimes have three of the five members play the marimba-xylophone from the back of the instrument, "a stunt seldom performed."[11] Another novel aspect of their performance was the use of a lighting effect during the piece "Glow Worm" from Paul Lincke's operetta *Lysistrata.* Newspapers never went into detail about what the effect was, but one could imagine lanterns hanging as the lyrics describe, "Shine, little glow-worm, glimmer, glimmer, light the path below, above, and lead us on to love."[12] This lighting effect was so popular that the music director of the Redpath Bureau, Sandor Randanovits, asked where he could buy the

lights. Performances also included Henry Jensen playing four-mallet choral transcriptions of "Song of the Evening Star" from Wagner's *Tannhauser* and "Somewhere a Voice is Calling" by Arthur Tate (Figures 9 and 10).

The ensemble's audiences ranged in size from 100 to 1,700 depending on the size of the town, the weather, and condition of the roads.[13] Though the Grosjean Company played in small venues they always received high praise from audiences and reviewers. The audience would have been well acquainted with most if not all of the pieces the group played, but the instrumentation may have been a surprise, especially the saw. In a letter to the Redpath Bureau, Floss wrote, "Had a very amusing incident happen yesterday. After my saw 'stunt' the cutest old man ('tuxedo collar and goatee') sitting on the front row arose and said: 'Well I've played with a saw for sixty years but I never knew there was such music in one.' Of course the audience cheered heartily."[14]

During the early twentieth century many xylophone and marimba groups exploited the fact that the instrument had a supposedly "primitive" element. Promotional ads in newspapers often gave a brief history of the marimba, making sure to mention its roots in Central America and Africa. The *Lebanon Daily News* wrote, "The marimba has been in use for centuries among the Indian tribes of Central America and among the natives of South Africa. The xylophone is a well known favorite among American audiences."[15] One notable xylophone performer went by the evocative name "El Cota." In contrast to what his name suggests, he wasn't Hispanic at all. According to one newspaper, his real name was Elmer Coates, and he was originally from Wales, using the stage name to book performances.[16] The Grosjean Company also exploited contemporary cultural stereotypes by dressing in "exotic" Chinese costumes for their "Selections from China," which included "Chinatown" and "Oriental Dance" by Victor Herbert.[17]

The novelty groups in Chautauqua, including xylophone companies, were given the name due to the "newness" of their instruments. Floss and Henry were always collecting new instruments. The saxophone and banjo were similar to the xylophone at this time in that they were newer, popular instruments, at least in the context of Circuit Chautauqua. George Hamilton Green, Jr. was quoted in an article in 1925 from *Jacob's Orchestra Monthly:*

> The xylophone is becoming more popular every day in the dance orchestra and on the stage as well. In the very near future you will see the xylophone as a feature instrument in every dance orchestra. Everyone remembers how quickly the saxophone became popular. A few years ago the saxophone was practically unknown. Look at it today. Practically every orchestra has at least one saxophone, and the majority of orchestras have more.[18]

One of the last-known mentions of Grosjean's group was in October 1930 in a newspaper column that reads, "The entertainers for that program are 'The Flos [sic] Grosjean Marimba Xylophone Ensemble.' They bring with them among other instruments a new one called the Vibraharp, which will be worth seeing and hearing."[19] The vibraphone had only recently been invented by the Leedy company, soon followed by Deagan's vibrapharp. Floss and Henry continued performing well after the demise of Circuit Chautauqua, playing at high schools in New York in 1940 under the name Grosjean Musical Revue.[20] Newspapers reported that the group played the xylophone and vibraphone, and had another new instrument, the Hammond Organ, which was first manufactured in 1935.[21] Floss and Henry's grand nephew recounts going to their house on Sundays and seeing an eclectic collection of instruments, props, and ventriloquist dummies in addition to a stuffed parakeet. He remembers they were an eccentric couple but were also very talented and kind, teaching lessons to neighborhood children when they were not performing.[22]

Figure 9

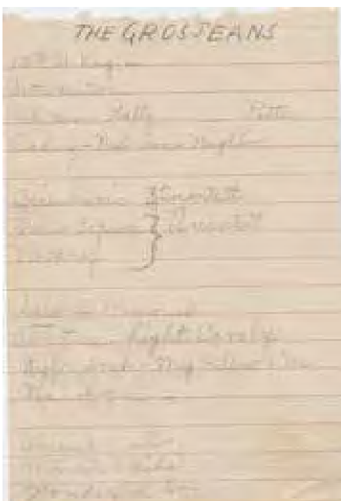
THE GROSJEANS

Figure 10

HOTEL BRIDGEWAY

Many people who went to see the Chautauqua performances had probably never heard or seen a marimba or xylophone. Other than going to a large city like Chicago, recordings would have been the only way to hear the xylophone. George Hamilton Green, Jr. (1893–1970) was one of the most popular early xylophone players; he is considered to be the first American virtuoso and wrote many popular ragtime melodies for xylophone and piano.[23] He and his brother, Joseph Green, produced many recordings both individually and as the Green Brothers, and their method books for xylophone are still used today. However, people in rural America may not have had access to or knowledge of those recordings, and it is unlikely that they were exposed to any kind of xylophone or percussion music before a Chautauqua performance. The Grosjean Company and the other traveling acts who performed on xylophone brought exposure to the instrument. An article from the *New York Tribune* from around 1920 describes how Chautauqua had helped the xylophone:

> People who five years ago went to the Chautauqua to see "what kind of a gosh derned [sic] animal that was" which the managers advertised so highly are now buying xylophone records by the thousands. Even the cub reporter now knows better than to begin the word with a "Z," as was his custom formerly.[24]

Audience members would hear performances on xylophone by traveling artists, like the Grosjean Company, and then purchase records of the Green brothers and others who were making records in New York.

During the 1920s it was perhaps more common for women to play melodic percussion instruments and less likely to play battery percussion or drums, and the Grosjean Company was no exception. In their promotional brochures, Henry Jensen is shown playing the drums while Floss is shown at the xylophone and piano[25] (Figure 11). In her dissertation, Dr. Meghan Aube suggests that this gender division between men and women in percussion is still prevalent today.[26] During the turn of the century the xylophone was played primarily by men; the first recordings were all by men except one woman, Emma Williams.[27] However, after World War I more women began playing the xylophone and were encouraged to perform live. George Stone, a notable percussionist, wrote in 1923, "There is always a good opening for a capable lady xylophonist in Vaudeville."[28] The trend continued into the 1940s and beyond when Clair Omar Musser, one of the most influential marimbists of the mid-twentieth century, coached several award-winning, all-female marimba groups when he taught at Northwestern University.[29]

Even though early performers toured throughout America on the Circuit Chautauqua there is relatively little known about them. Perhaps the dearth of knowledge on the subject stems from the stigma that performances of early percussionists were considered novelty acts and percussionists today are embarrassed by it. Contemporary percussion students take for granted the importance of the marimba in their curriculum but this was not always the case, as Vida Chenoweth points out in 1974: "the marimba in the United States has long been considered little more than a novelty..."[30] Only relatively recently has the marimba gained importance

Figure 11

in collegiate percussion studies, but its early history in America has been almost forgotten.

Floss Grosjean may not be as technically advanced as today's virtuosi but given the lack of recordings, it is impossible to know. The Grosjean Company's repertoire required somewhat advanced techniques by today's standards such as four-mallet playing and the use of a five-octave marimba. The only sources that speak to the company's talent are newspaper reviews, of which all are glowing. Small town newspapers may not have had erudite music critics, so it is difficult to say with any certainty how skilled the members of the company were. However, Floss did have high expectations for her group. In a letter to a friend in which she described some new pieces they were working on, she wrote, "I'll not put them on until we have them perfectly tho' [sic]."[31] Whenever the company had time off they were always practicing and getting ready for the next season. Judging from Floss Grosjean's correspondence, she was determined to always put on a great show and was truly appreciative of a responsive audience. In the same letter she wrote:

> We have had some fine audiences long our way. At St. Mark's Church in Detroit we certainly went over big. One of the men who was in charge told me a lot of the people came up and offered him a dollar after the concert was over. The people were lovely. They just flocked around us and told us it was the best concert they had ever had. Which makes it all worthwhile. This is between "you and me" because you understand I'm not bragging only telling you because you are interested.[32]

Even if early Chautauqua xylophonists were not as technically skilled as today's virtuosos, they still had an influence on the history of percussion in America and should not be forgotten. In 2009, Allan Kozinn, a music critic for *The New York Times,* wrote, "If you think about it, drums are the new violins."[33] Over the past fifty years or so, percussionists such as Gene Krupa, Dick Schory, Lionel Hampton, Evelyn Glennie, Glenn Kotche, Blue Man Group, Nexus, and many others have slowly brought percussion into the spotlight. Arguably, their popularity is due to the same reasons audiences cheered for the Grosjean Company: popular music played on novel instruments with a high degree of musicality and artistry. There remain many facets of percussion from the early twentieth century that have yet to be fully explored including vaudeville and other Chautauqua performers. One may find that new ideas today were in fact being done a century ago.

And if anyone is still wondering, Winfield is in the southeast corner of Iowa about fifty miles north of the Missouri border.

All images courtesy of Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

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Laura Scarborough: Sculpting Sounds, Shaping a Career

By Kurt Gartner

To see her list of performance credits is to begin to gain an understanding of Laura Scarborough, an interdisciplinary innovator of extraordinary vitality. She has her own musical world, Laura Scarborough's Musiklandia. She has complemented the spacious arrangements and remarkable voices of singers such as Kat Edmonson and Suzanna Choffel. She had an extensive series of performances with Quixotic Fusion, the experimental movement troupe with "evocative tribal electronica" that has its home across the street from the Kauffman Center for the Performing Arts in Kansas City. And, she has been a fixture in Austin's other-worldly Golden Dawn Arkestra. So how did someone who was trained classically and was initially shy about her own voice—in both the literal and figurative senses—come to embrace not only singing, but also vibes, audio processors, improvisation, and composition? Having to know, I recently interviewed Laura.

FROM CLASSICAL PIANO TO JAM SESSIONS

Kurt Gartner: *Give some background about yourself and how you got into music and improvisation.*

Laura Scarborough: Growing up in San Antonio, through elementary, middle school, and high school, I was taking piano lessons. I had some really great teachers, and at a young age, I was definitely being guided into classical repertoire. Even though I was in a high school jazz band, I was not comfortable with improvising, so I was still very attached to the notes on the page; I was a reader; I should play what is written because that is what's correct. I didn't really have confidence in myself when it came to matters of jazz—chords are moving so quickly, it's harmonically dense, I couldn't quite wrap my head around it. So my approach was always a very through-composed one: If I have a solo, I'm going to compose a solo.

Then I moved to Austin and continued music studies. I graduated from the University of Texas at Austin, and I was doing a pedagogy/performance degree, because I already had started teaching piano lessons as a part-time job by the time I was nineteen or twenty years old. So even while I was in college, I was already teaching. With so many bands and musicians in Austin, a lot of music was happening outside of the university. By starting to get exposure to the community and the musical environment in Austin, I started exploring different styles of music. I had a friend who invited me one night to go to his rehearsal room. He said, "Come on, Laura, let's jam." I thought, "Jam? What is that?" I got it in theory, but I didn't "jam." Prodded by my friend, I sat down at a Fender Rhodes keyboard with a wah pedal running through a Marshall amp. I had only played classical piano, so this was really one of my first experiences "jamming." I would just hang on a D minor chord and hit that wah pedal. Rocking out with drums and bass felt really great! It was really exhilarating, really loud, and it had lots of attitude. So I thought, "Okay, I can get with this."

What's nice about just the simple idea of jamming, even just on one or two chords, is that it didn't feel as daunting to me as the world of jazz and the complexity of all the chords and scales and everything you play into. So that was my introduction, what I call "crossing the line" into the world of improvisation and composition, in a way. I almost had to deconstruct things to a very simplistic level to grasp the idea of improvisation, or the idea of composing from your head. It needed to be simple for me to make sense of it.

USING ELECTRONICS FOR COMPOSITION AND PROCESSING

Scarborough: While I expanded on this modal improvisation, I rented a four-track recorder, an effects box, and mixer. I started recording, and I started exploring singing and using my voice with effects and processing. Continuing my exploration of improvising and composition through recording music, I felt that I had more control. I could decide if something was good enough to stay or needed to be deleted and redone. That's how I really started songwriting, expressing my own voice. I remember the first time I played

a four-track recording for a friend. I was so nervous, it was like doing my first gig. I got a great response, and from there I continued writing songs.

Then, I had a great jazz piano teacher. He had me stop thinking of improvisation measure by measure, or chord change by chord change, so that I could find the combination of notes or scales that fit over multiple chords. Then I was able to enjoy exploring jazz and composing my own material, especially from the standpoint as a vocalist. I was attracted to the torch-song singers—Billie Holiday, Nina Simone, Julie London—singers that expressed something emotional. I wasn't into playing a million notes and being super technical; I just wanted to make music that's emotive and structurally simple enough where I can be musical and express myself.

Piecing together all the ways to create the sounds—using the colors of jazz and its harmonic richness, improvising on the piano—led me to explore more with local musicians in Austin. I was using the Fender Rhodes, or what I call "meat and potatoes" keyboards, like electric pianos and synthesizers. When I got a Nord Lead in the mid-'90s, I did more sound crafting. Then I got an early version of Ableton Live, which gave me even more sounds. The vibraharp came in because the friend I was playing in a band with had a small 2.5-octave vibraharp, which he eventually sold to me. I kept the set and loved it so much, and I kept playing. So I guess I've been playing vibes now for over ten years.

Gartner: *So how did you get from the four-track world into Ableton?*

Scarborough: After four-track tape, the minidisc came along. Then I was using the multitrack minidisc, then a little bit of ADAT. I moved to Ableton around 2000 or 2001.

Gartner: *How did you use Ableton to find and develop new sounds? How did you use it as a compositional and performance tool?*

Scarborough: As a vocalist who really enjoyed processing the voice, I was getting really disenchanted with the options out there for vocalists as far as effects processors go. Most of them have come a long way since then, but running your vocals through some guitar pedals sounded pretty inaudible. I actually used Ableton for a lot of things, but I'm mentioning this because one of the big draws to me using Ableton Live was for vocal processing, and how to run effects live, and in my ear, the highest stability possible, where you can still have a clean vocal sound. But you also loop it. And with Ableton, I was able to MIDI map, so I could create a nice interface for effects.

For instruments and soft synths, obviously Ableton was really useful for creating keyboard patches, and certainly as a compositional tool. It's so great for instantly being able to grab some loops. A lot of times I'll hunt for drum loops or sounds that I like, and then I'll bring them in and start splicing them, recreating them in Ableton. It's awesome for writing.

Eventually I started doing more automation with vocal effects—especially with Quixotic, the group I worked with for seven years, that was based out of Kansas City. It was dance performance and had to be played consistently and in correct tempo, so you're essentially playing with a track. I could automate all my vocal effects to where I wouldn't have to turn any knobs; things would just get triggered for me in the automation of Ableton, and that was really handy for live performance.

Gartner: *How are you using Ableton Live now?*

Scarborough: Lately, I've not been doing as much live performance with Ableton; I had

Golden Dawn Arkestra - SXSW 2015: https://vimeo.com/131682943

to take a break. I sort of hit a wall, where you are feeling music in boxes and stuck to grid. There's something wonderful about playing with a live ensemble and a real drummer, and allowing music to breathe, speed up, slow down, and just be more human—that's where my head has been in the last couple of years. However, as I say this, I'm looking at my desk right now, with Ableton open to edit some tracks for a performance I have to do tonight, and I still use Ableton on a regular basis. It's great to be able to piece together four different movements of this composition and throw in some nice effects and blend it all together to make a nice performance piece. I still use Ableton as my primary music editing machine, and I go in and out of writing with it. Lately, I've been more inclined to play live instruments with people.

ALTERING THE VIBE

Gartner: *Can you talk more about the vibraharp and how you affect its sound? You obviously play it as an acoustic instrument, but how do you process it?*

Scarborough: This vintage Deagan vibraharp I play is from the '50s. It doesn't have graduated bars, and it's two-and-a half-octaves. It's very compact—the legs fold up, and the sustain pedal folds out; it's just a great little travel rig. It was considered a practice instrument for drummers. These vibes had cardboard resonators and the original motor worked great. I would just put two SM-58s overhead and I would do my best to actually run effects from the mics. I would use a Kaoss pad a lot for reverbs and delays and weird little things, and I would just route it into my mixer and do my best to kind of mix the Kaoss pad with whatever microphone sounds I could pull off my vibes.

About two years ago, I finally invested in the K&K pickup system—custom pickups for vibes. They designed a special little setup for my vibraphone where there's a pickup now under each bar, which sums out into a mini mixer and I removed the resonators and motor and now just run the output into a vibrato pedal or a tremolo pedal, delay pedal, reverb pedal—sometimes a distortion with a Sansamp pedal, sometimes a phaser; I keep it pretty straight forward. I mostly use vibrato and analog delay and reverb. I use a lot of the Malekko pedals because they sound great and they're compact, which I really like.

Gartner: *So you like the analog pedals.*

Scarborough: Yes. Their analog 616 Delay is beautiful sounding. And I find that it enriches the overall tone of the instrument, period—even if I'm not cranking the feedback or any of that stuff. I don't know why it makes the instrument sound better, it just does.

Gartner: *If you're using them in series, what's the best sequence to send the effects through?*

Scarborough: That's a great question, and I think that's really up to the user. I start with my vibrato or my tremolo; sometimes I'll even use them together. You have to be careful with using a vibrato and tremolo at the same time because you can almost cancel out your own sound. But sometimes I will use a really mild, low, slow vibrato that creates a nice modulation sound to it, and I might use a hard tremolo, like a more aggressive, really choppy sound to it. So the order that I run it in is the vibrato first, then tremolo, then into my delay. The delay goes last. And then if I use the Sansamp for the distortion, that'll be somewhere in the middle—but delay always goes last. Sometimes I'll run the vibes into a Fender Twin Reverb amp, and that really makes it sound juicy and rich.

Gartner: *How does your strong piano background influence your vibes playing?*

Scarborough: The approach of being a pianist moving to vibes is different than a lot of percussionists, like marimba players or mallet players that also play vibes. Playing vibes for ten years, my technique has developed. I do play with four mallets, but since my vibes are so short and small, I usually play with three mallets. I don't have a lot of space for my left hand to do a lot, so I tend to keep two mallets in my right hand and one mallet in my left hand. I don't know if that's sacrilege in the percussion world, but that's how I do it. I haven't had much training as far as mallet technique, but I do enjoy the vibes. What I contribute to the bands that I work with is just the harmonic choices, and how you enrich the sound with the beautiful tone of the vibes, and again how we use the pedals, and play with that—just playing really simply, you know. I don't play very fast, technical "wowsy" stuff to bring the house down because you're playing a gazillion notes at a hundred miles an hour. My approach is, in a way, simplistic, but trying to place things where they're appropriate and do the right things to support the music, whatever that calls for.

Gartner: *This approach is very evident in your playing.*

Scarborough: I think it's from knowing how to work a sustain pedal well from playing piano, and again from exploring improvisation and the richness of the piano. My piano background has these 88 keys of so many amazing choices. What I loved about vibes—for a long time I would only play with two mallets—is that I got to break it down to two notes. I felt so much pleasure in playing vibes because less is more with that instrument. There's so much pressure on keyboardists that you have to know everything that's going on—harmonically, melodically, rhythmically. What I enjoyed playing in these instruments like accordion or vibes is that I don't have to play as much. There's not as much I have to be responsible for; I just have to do a few things well. Keyboard players always have to do a lot. And it's not as cool!

And I have another issue with being a keyboard player. You're just not cool when you're up there with a plastic instrument with an X stand You're "that person," usually no one can hear you, and usually playing on this X stand, and playing on this soulless, plastic, digital fake rendition of a piano or electric keyboard. For a long time I was so adamant about it. I would lug my Fender Rhodes around, and bring a dolly in my car, and break my back for the sake of true sound, analog sound, *real* sound. Fender Rhodes is a *real* instrument, and Wurlitzer is a *real* instrument. But after a while, it gets old. So I made the move to the Nord, and it was like "Oh, here we go, now everyone's got

Golden Dawn Arkestra

With these Deagan vibes…I've gotten an enormous amount of work because I'm playing a unique instrument that not a lot of people play.

the red keyboard," and it's not special! But with these Deagan vibes, I play such a unique instrument. I've gotten an enormous amount of work because I'm playing a unique instrument that not a lot of people play, or that not a lot of people have the ability to bring out to a gig and set up so easily. And it's such a beautiful tone. I'm really grateful for having this vibraharp. It's just created so much pleasure for me, and I feel like I've been able to add to a lot of other artists' sounds.

TECHNOLOGY ON THE GIG

Gartner: *Talk about some of your past and current projects.*

Scarborough: I've done a lot of projects over the last ten years. Quixotic is a performing arts group that's based out of Kansas City, and I would fly back and forth, or drive back and forth, for about seven years. We did a lot of fly-out dates too; it was a great run, a great experience. With that group, I played multiple instruments. While I was there, I would run a lot off of that backing track, so I was responsible for a lot of the Ableton stuff. I would sing on a few tunes, and of course I had all of my automated effects that were embedded in Ableton. I would handle running the click track, all the stuff for the drummer, and I was dealing with a lot of other Ableton stuff. That was a lot of fun, and I would play a lot of soft synth. At that time I did not have the pickup on the vibes, so the vibes would be used sometimes but it would be really hard to get them amplified enough to carry. That's when I would play the malletKAT. It's still sitting on the X stand—too much like a keyboard, in a way—but it was mallets, and that's groovy. I would use soft synth sounds with the KAT. I also played accordion in that group, and there was a violinist and drummer, so Quixotic is a good example of a band that used Ableton as another band member. Granted, everything was very through-composed, because we had choreography with everything. Because the performers would play with a set piece of music, they would stack layers of sound over a base that was there in Ableton. That was an amazing experience and good practice for me to play with Ableton.

I played with Suzanna Choffel for a number of years in Austin. She's a singer/songwriter, so I added a nice sound to her rhythm guitar and voice. With a great voice like that, you're creating sound that's complementary and supportive. I would play a lot cool little undertone colorings. My rig was a combination of one little baby synthesizer, the vibes, and the accordion. I think it's really cool to add a lot of nice texture to the sound. In the last year, I've worked on a couple of tours with Kat Edmonson. It's a very similar thing with her; it's all about supporting that beautiful voice. And it's the same kind of things—vibes and accordion—but also more piano and keyboard-based material. So I bring my Nord Piano out for that. I play electric piano sounds and some strings samples, Mellotron samples, toy pianos, CP-70 samples, and some piano patches. Nord has really come a long way in their sound libraries, and it's gotten a lot better compared to the piano patches fifteen years ago.

Gartner: *How do you deal with maintenance of your instruments, effects, and other gear while you're touring?*

Scarborough: Things happen, you know. Fortunately—knock on wood—everything's been pretty great with this pickup system on the vibes. Things can go wiry, but you troubleshoot—you do the best you can. I usually have multiple instruments on a gig. I can move over to keyboards if I have to and pull little patches, even if I'm playing a little baby three-octave MicroKorg. You can say a lot with a three-octave keyboard! You make it work, and you try to use good cases and take care of your gear.

THE RIGHT APPROACH TO EACH SITUATION

Gartner: *You've talked a lot about your collaborative projects. Tell me a little bit about your own projects.*

Scarborough: My personal songwriting and composition—the Laura Scarborough realm of composition—actually still primarily comes from the piano. I'm in the process right now of finishing my piano record that has my songs and other compositions, and it's very close to my heart. Most of the time when I'm performing I'm playing other people's music in bands that I'm involved in. But every so often, I'll do what I call a "Laura Scarborough gig," which is kind of the music world that I write from—that's my composition. It's very heavy on piano and it's very technical. It has a lot of classical vibe to it, lots of running arpeggios, full 88-key work, and that stuff really excites me, too. I want to finish this record to put that material out to the world, because not a lot of people have seen or heard that stuff, and I recognize that it's important to share that as well. Whether I'm with other musicians or working on my own projects, I'm so grateful to have the opportunity to play music that I enjoy. It's really wonderful.

Gartner: *There's a great theme emerging from what you're saying, and it's probably why you get a lot of work. You get everything you can out of every element of your playing and composing. It could be harmonic sensitivity, or it could be three mallets instead of ten fingers, or it could be the smaller range of vibes versus the 88 keys of the piano. You find the right way to contribute to the musical moment. Still, it seems to be less about a specific instrument than it is about your approach to music generally.*

Scarborough: It's really about instincts. And ultimately that is the musician's gift. That's why we do what we do. That is why we get hired or asked to play with people, because if we have the musical instincts, then we can play a lot of different styles of music and blend in. And I think also it's about being versatile. I choose to teach piano for my day job because I'm not interested in taking fifty million different gigs and playing every night of the week. I prefer working with young students because it's a wonderful, relaxed fulfilling job. For performing, I really only work with music that I love and artists I love. I want to play and participate in music that I believe in and enjoy, and find it fulfilling my soul, too. Even if I'm not playing my songs, I play in situations where I experience musical challenge, growth, and pleasure. I couldn't imagine staying on a gig, even if it paid a lot of money, if I didn't enjoy it. It's not worth it to me. Music is too magical and precious in my book.

LINKS

http://www.cbsnews.com/videos/kat-edmonson-performs-oh-my-love-on-saturday-sessions/
(Laura played vibes, piano/keys, and accordion on two tours with Kat Edmonson.)

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Performer's Guide to "Six Concert Etudes for Marimba" by Peter Klatzow

Part 2

By Dr. Daniel Heagney

As discussed in Part 1 of this article, Peter Klatzow is a significant South African composer of contemporary music. Modeled after the piano etudes of Franz Liszt and György Ligeti, Klatzow intended the "Six Concert Etudes for Marimba" to address technical challenges in contemporary percussion literature and to serve as concert pieces.

Part 1 of this article explored the first three etudes, delving into such technical and musical challenges as broken and unison octaves, articulation control, contrasting timbres, odd rhythms, and *fioritura*. Part 2 examines a new set of challenges found in the final three etudes of the collection.

IV. INCANTATION

"Incantation" contains the most diverse set of challenges within a single etude. This is a study of extreme contrasts in timbre. The performer is repeatedly required to play octaves in both hands, putting the outermost notes out of the marimbist's peripheral vision. In contrast to the octave statements, there are passages that are based on a two-against-three polyrhythm, which consists of non-aligning ostinatos in each hand.

When selecting the appropriate mallets for this etude, the performer must keep several factors in mind. This etude uses nearly the entire range of a five-octave marimba. The performer must shift effortlessly between dynamic extremes, but also be able to crescendo evenly from *mezzo-piano* to *fortissimo*. It is important to be able to hear the separate voices while the non-aligning ostinatos are occurring. The octaves in both hands must project evenly throughout the range of the instrument. For these reasons, I recommend using a set of graduated of mono-tonal mallets, with a medium-soft mallet in the bass, a matched pair of medium mallets in the middle, and a medium-hard mallet in the soprano.

Throughout the hemiola portions of "Incantation," each hand plays a separate ostinato. In the opening measures, these ostinatos align with each other. This convenience ends very quickly as Klatzow begins using simultaneous ostinatos that begin and end independently of one another (see Figure 4.1). This is a very demanding musical issue because each hand must phrase separately.

While two hands playing independent dynamics is not groundbreaking, the concept of two opposing phrases will provide a new challenge to most marimbists. As the etude progresses, the ostinatos become more complicated (see Figure 4.2). Additionally, Klatzow begins to displace notes by an octave. Sometimes this is simple (see Figure 4.3), but in one instance it involves cross-voicing and requires the performer to switch hands between the two ostinatos. Thankfully, this is a rare instance where the ostinatos align (see Figure 4.4 and 4.5).

The final example of ostinato displacement within the hemiola is a constant ascending pattern in each hand (see Figure 4.6). While each ascends one octave per ostinato repetition, the ostinatos once again do not align, requiring the right hand to repeat the top octave. This leads to a series of uninterrupted ostinatos that lead directly into each other (see Figure 4.7). In these measures, the right hand is operating as a measured tremolo between two notes, and the left hand should be emphasized.

V. DAZZLE

While the title was published as "Dazzle" in the final version, this etude was originally titled "Metronomics." These two titles are important for understanding how to interpret and perform this music. The original title expresses the

Figure 4.1 Measures 7–8 show the non-aligning ostinatos.

Figure 4.2 Measures 1–2 show the simple and aligning ostinatos; measures 20–21 show more complex and non-aligning ostinatos.

Figure 4.3 Measures 40–42 show the simple octave displacement within the left hand ostinato.

Figure 4.4 Measures 22–23 show octave displacement with cross-voicing. The arrows point to the displaced notes.

Figure 4.5 Measures 22–23 with the cross-voicing issue addressed. By switching the upper F and B-flat pitches the hands will avoid crossing each other.

Figure 4.6 Measure 28 features the two ostinatos that rise an octave each repetition.

Figure 4.7 The left hand should be emphasized during measures 29–30 as the right hand acts as a measured tremolo.

importance of accuracy throughout rhythmic intricacy; as Klatzow states, "I have a fascination with fractal art."[1] The new title, "Dazzle," shows the importance of the brisk tempo, strong accents, and showmanship. "Dazzle" is also the title of a recent piano solo commissioned by SAMRO for the UNISA (University of South Africa) international piano competition; it is also based on fractal art.[2]

To find mallets that will embrace the rhythmic intricacy in all dynamics, look for the most articulate mallets possible that will not damage the rosewood bars in the lower register at the end of the etude. The final three measures could be performed on the edges of the bars (the thickest point) to prevent potentially damaging them. I use a hard yarn mono-tonal mallet, but an unwound mallet could also be used. I would not recommend graduating mallets in this etude due to the small ranges used in each passage. A graduated set of mallets would limit the performer's sticking options in order to maintain a consistent tone in each musical line.

The primary technical challenge is establishing the 5:4 polyrhythm that is present throughout the etude. A 5:4 polyrhythm is more challenging than the 3:2 in the previous etude, but can be understood through a simple exercise. This is notated Example 5.1.

Figure 5.1 This is how the 5:4 polyrhythm can be easily understood. The top staff is five evenly spaced notes, and the lower stave is four notes evenly spaced in the same duration. Initially, practice this rhythm out of context.

Unlike "Incantation," the polyrhythm is not always complete. Klatzow begins syncopating each rhythm to create variation while still maintaining the two separate pulses (see Figures 5.2 and 5.3).

As in the previous etude, Klatzow uses non-aligning ostinatos (see Figure 5.4). Unlike "Incantation," the ostinatos change without stopping as shown in Figure 5.5. Thankfully, the ostinatos in "Dazzle" never have the octave displacements that occur in the previous etude. In addition, the instances of cross-voicing are composed in such a way that they never require the performer's hands to switch voices.

The sixteenth-note run in measures 48–50 should receive special attention. Klatzow states in the score it should be "played as powerful as possible." With that power in mind, I recommend that it be played with the inner two mallets only. Additionally, note that the hexatonic scale used in the ascending portion of the sixteenth-note run contains the same pitches used in the hexatonic scale at the end of "Juggler." If only a few movements are programmed, these two could be strategically placed with this linking material in mind.

Figure 5.2 Measures 16–18 provide an example of the syncopated 5:4 polyrhythm.

Figure 5.3 Another instance of the syncopated 5:4 polyrhythm in measures 30–31.

Figure 5.4 Measures 9–10 demonstrate the non-aligning ostinatos.

Figure 5.5 Measures 23–27 demonstrate the continuous flow of changing. The arrows indicate the beginning of a new ostinato.

Table 5.1

Measure	**Description**
16–18	Add a *crescendo* from *p* to *f*
19	Change dynamic to *f*
23	Add a *subito p*
32	Add a *subito mf*
35	Change dynamic to *mf*
36	Change dynamic to *mp*
37	Change dynamic to *p*
51–56	Add a *crescendo* from *p* to *ff*
54–56	Add a *rallentando*
57	Add an *a tempo*

VI. WHISPER OF CYPRESSES, PLAY OF WATER

The focus for "Whisper of Cypresses, Play of Water" is measured tremolos. This etude highlights Klatzow's preference for a tremolo that consists of a clear rhythm. This preference is important to be aware of when learning any of his works for marimba, as tremolos are quite common. When I suggested an etude based on independent rolls, Klatzow began discussing performances of "Dances of Earth and Fire" and how he preferred those in which the tremolos were precisely measured.

The opening measure presents a quasi tremolo in the left hand that continues through the first third of the work (see Figure 6.1). The ending puts the tremolo in the right hand, while the middle portion of this work has the tremolo in the middle two mallets. While Klatzow continuously reserves two mallets for the tremolos the remaining two mallets are playing the melodic lines. This final etude presents several technical and musical challenges for the performer.

The musical material is drawn from the same inspiration as Klatzow's marimba and vibraphone duet, "Ambient Resonances." Both "Ambient Resonances" and "Whisper of Cypresses, Play of Water" should be considered homages to Franz Liszt—in particular, his works for solo piano. Before I discuss "Whisper of Cypresses, Play of Water" I must take a step back and discuss Klatzow's inspiration for this work. I have taken the following information from an email between Peter and myself:

> The last "Whisper of Cypresses, Play of Water" is a musical postcard from the Villa d'Este at Tivoli, just outside Rome (my previous marimba and vibraphone piece "Ambient Resonances" also derives from my visits there).
>
> On the two occasions that I have stayed in Rome I took the trip out of the city to the Villa d'Este where Liszt used to go very often. The place is very little changed since he lived there, so it is full of his presence. It is in every sense an ambient resonance of times past. The fountains, which he celebrated in his music still play, the cypresses still tower in the sky.
>
> Where he sat, I sat!
>
> Liszt is a great hero of mine (except for the more bombastic pieces like the "2nd Hungarian Rhapsody") but my piece is not about pianos, it is about presence and mood. The only sounds at the Villa these days are church bells from the valley below and also from the little church next to the Villa where Liszt used to attend Mass very early every morning (taking his blanket with him!) So I wrote the piece, and the poem.
>
> AMBIENT RESONANCES
> (Liszt at the Villa d[1]Este)
> The cypresses are old. Guardians at a dying cemetery,
> Immovable but still lamenting. They are not silent in the
> Passing breeze. He heard them too, and sang their lonely song.
> The fountains, too, spurt upwards, creating graceful arcs.
> Liquid cathedrals, resisting gravity, slowly falling back.
> He saw them too, and played their harmonious rippling.
>
> And now I sit where he sat, on the same cold stone seat.
> I listen and look, nibble a sandwich, sip on some juice.
> There is no distant piano and a lesson in progress,
> No probing fingers searching for the harmonies of evening.
>
> Too much history has passed through here. Where music
> Once sounded, there is silence, tangible and deep.
>
> But here I hear the past. It deafens me, infinite and vast.[3]

There are several factors to keep in mind when selecting the appropriate mallets for "Whisper of Cypresses, Play of Water." This etude uses the entire range of a five-octave marimba, a large range of dynamics, and a wide span of articulations. The performer needs to be able to project articulately in the top register while still being able to produce lush and legato tone in the bass register. For these reasons, I highly recommend using a set of graduated multi-tonal mallets. Depending on the acoustics of the performance venue, I suggest using a medium-soft mallet in the bass, a matched pair of medium mallets in the middle, and a medium-hard mallet in the soprano. When executing the tremolos I recommend angling the mallet to have less of the core making contact with the bar to create a less articulate sound.

The primary technical challenge in this etude is the measured tremolos throughout. To develop this technique, I recommend a simple measured accelerando of alternating strokes between mallets 1 and 2 and mallets 3 and 4. Numerous articles that discuss practicing independent rolls have been published in previous issues of *Percussive Notes*.[4]

Despite the indication to perform these tremolos in a measured fashion, do not be afraid of taking the liberty to push and pull the tempo slightly as the musical line allows. It is important that if the melodic line is treated with *rubato*, the tremolo pulse accommodates it; that is to say, make sure both hands push and pull together. The tremolo is made up of a set and defined number of thirty-second notes.

The exception to the above is when the tremolo hand must shift positions, thus requiring a break from the constant thirty-second notes. This occurs when shifting between the natural and accidental manuals, or simply when making large leaps between adjacent chords. In these situations, I recommend cutting the ending of a chord short and performing the entrance of the second chord. This requires lifting on the eighth-note pulse preceding the change, as seen in Figure 6.2. It is important not to ac-

Figure 6.1 Measures 1–5 show the establishment of the measured tremolo in the left hand.

cent the resurgence of the tremolo so as not to draw unnecessary attention to the separation.

Similar to the example above, I recommend lifting while switching between chords in measures 12–14. This will provide separation between musical statements (see Figure 6.3). This is also the only portion of the etude where Klatzow writes for quadruplets. These could have alternatively been notated as dotted-sixteenth notes. Following the lift at the end of measure 13, to begin the left-hand tremolo and soprano voice simultaneously it is recommended that the grace note be played with mallet three.

Any percussionist who has worked on a piece of music with lengthy independent rolls has surely experienced the uncomfortable fatigue from the continuous rotation. To prevent this fatigue, I suggest finding moments when the non-tremolo hand has the opportunity to interrupt this motion and switch to a traditional alternating stroke roll (see Figure 6.4). I also recommend refraining from using two simultaneous independent rolls until the final chord of the etude. Reserve this unique texture for the ending, and whenever there is a sustained four-note chord prior to this use the traditional alternating double vertical stroke roll.

Figure 6.2 Measures 18–21 with the added breaks in the tremolo to allow for manageable transitions.

Figure 6.3 Measures 12–13 with the added breaks in the tremolo to aid in transitions and highlight the quadruplet rhythm.

The middle portion of the etude is a technical exercise that contrasts with the beginning and ending. While this etude is an independent-roll study, the middle portion shifts the tremolo to the center two mallets with the moving lines in the outer mallets (see Figure 6.5). This concept is not unique to this etude; it has been used in notable marimba works such as "Crystalline," from Jacob Druckman's "Reflections on the Nature of Water," and Christopher Deane's "Etude for a Quiet Hall." Klatzow treats this technique only slightly differently than these previous works by precisely notating the rate of the tremolo.

The final portion of the work puts the independent roll into the right hand while the moving line shifts to the left hand (see Figure 6.6). I have found that a tremolo speed that works well for the beginning of the etude in the bass register of the marimba is often too slow for the upper register. If the performance space is not as resonant for the upper register as it was for the lower register, I recommend playing measures 39–45 slightly faster.

I play the tremolo starting in measure 49 completely unmeasured, and allow the lower voice to broaden independently from the right hand. As the left hand plays its final eighth notes in measure 52, diminuendo the right hand tremolo and enter from *niente* with the final chord. This is the only time I use two simultaneous independent rolls in the entire etude.

CONCLUSIONS

The "Concert Etudes for Marimba" present numerous technical and musical challenges to the performer. These challenges include broken and unison octaves, articulation control, contrasting timbres, odd rhythms, *fioritura*, polyrhythms, non-aligning ostinatos, measured tremolos, one-handed rolls, complex harmonies, and multiple voices. All of these chal-

Figure 6.4 Measures 5–6 with the recommended sticking. By using the hand-to-hand roll in measure 5, the performer can avoid fatigue. Additionally, using the hand-to-hand roll in measure 6 will reserve the simultaneous one-handed rolls for the final chord of the etude.

Figure 6.5 Beginning in measure 24 the tremolo is placed in the middle two mallets.

Figure 6.6 In measure 39 the measured tremolo is placed in the right hand.

lenges can be found in his previous works for marimba.

Peter Klatzow has made a large contribution to the percussion repertoire. These etudes are a small sample of his contribution to percussion repertoire. They provide insight into his compositional styles through six short pieces. The "Six Concert Etudes for Marimba" were the first pieces Klatzow composed for marimba since 2003 (and the first for unaccompanied marimba since 1999), and they began a resurgence in his output of percussion compositions. By studying the technical and musical demands within the "Six Concert Etudes," a percussionist will be better prepared to perform Klatzow's other keyboard percussion compositions.

Musical examples from "Six Concert Etudes for Marimba" by Peter Klatzow
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ENDNOTES

1. Peter Klatzow, e-mail message to author, September 25, 2012.
2. Fractal art is a form of algorithmic art created by calculating fractal objects.
3. Peter Klatzow, e-mail message to the author, February 4, 2010.
4. For one-handed roll exercises refer to *Percussive Notes* articles "Developing a One-Handed Roll" by Jeff Moore in Vol. 36 No. 2 (April 1998), and "Building a Strong One-Handed Roll" by Janis Potter in Vol. 42 No. 3 (June 2004).

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The Vibraphone: Past, Present and Future

By Carolyn J. Stallard

In 1930 in Culver City, California, a young drummer in the Les Hite band was "foolin' around" backstage on one of the NBC studio's more unusual instruments. Jazz trumpeter Louis Armstrong overheard the drummer and was fascinated by his sound. He asked the young man to play the instrument with his group, Louis Armstrong and His Sebastian New Cotton Club Orchestra, and the resulting October 16, 1930 recording of "Memories of You" catapulted the young drummer into musical history. His name was Lionel Hampton, and he was one of the early pioneers of the instrument commonly known as the vibraphone.

The vibraphone, which will soon celebrate its century anniversary, is unique among idiophonic instruments for its eerie yet soothing sound. Idiophones with wooden bars such as the marimba produce deep, earthy tones that can sometimes be described as calming, but the vibraphone captivates listeners in a different fashion. Soft mallets meet hard metal bars and resonators respond, immersing players and listeners in a sea of silvery sound. With the motor in operation each tone is practically permeable; listeners can virtually trace the curve of every sine wave as it travels through space. This sonorous sensation, a major factor of the instrument's appeal, was no accident.

Lionel Hampton

DEVELOPMENT OF THE VIBRAPHONE

In the 1910s, Herman Winterhoff of the Leedy Drum Company discovered that by attaching a motor to a mallet instrument, he could create a *vox humana* (tremolo) effect. His "metal marimba" was released in 1922, rebranded as a vibraphone in 1924.[1] Unlike future models, his did not include anything to prevent bars from ringing after being struck. Vibraphonists can thank William D. "Billy" Gladstone[2] for inventing the dampening bar in 1927; if not for Gladstone, the instrument would surely have caused many more cases of tinnitus and influenced dozens of dissonant compositions before fading into obscurity.

After Leedy released its instrument, American performers took notice. In 1924 Louis Frank Chiha, or "Signor Friscoe," produced two recordings featuring the vibraphone, "Gypsy Love Song" and "*Aloha 'Oe'*."[3] Europeans also picked up the instrument, with vibraphone recordings as early as 1926 in Hayes, Middlesex.[4]

Propelled by Leedy's success, Henry J. Schluter of J.C. Deagan Inc. began production of a similar instrument. In April of 1927 Deagan released Model 145 of the "vibrapharp," replacing the steel bars with aluminum alloy to create a mellow sound, which was—and still is—considered more appealing.[5] That same year, Roy C. Knapp of the Chicago Little Symphony was the first to broadcast the vibraharp on the radio with his arrangement of "Mother Machree."[6]

VIBRAHARP, VIBRAPHONE OR VIBRABELLS?

Early vibraphone history is hazy due to inconsistencies surrounding the instrument's name. Leedy called its model a "vibraphone," Deagan's was patented as a "vibraharp," Jen-Co Musical Products marketed "Jen-Co Electric Vibra-Bells," Musser's models were known as "vibes," and even "vibraceleste" was thrown in the mix. With all these names, it's no wonder performers were picky about what their instrument should be called.

"Please don't call it a vibraphone," Red Norvo once stated. "I play the vibraharp."[7] Lionel Hampton also seemed confused about what to call this metal mechanism. Describing his first time performing with Louis Armstrong, he stated, "He liked the way I could play drums, and the way I could play bells when he wanted that kind of sound."[8] Ultimately, because Deagan patented the name "vibraharp" and competitors could not use it, "vibraphone" and "vibes" became universally accepted labels.

JAZZ BEGINNINGS

In 1930, the vibraphone officially entered the world of jazz. Louis Armstrong was an early advocate for the vibraphone, using the instrument indistinctly on at least seven recordings before featuring Hampton on "Memories of You." Meanwhile in New York City, bass saxophonist Adrian Rollini added the Model 145 vibraharp to his bandstand, switching from sax to vibes. His improvisatory prowess attracted the attention of jazz musicians and established him as one of the earliest innovators on the vibraphone.[9]

Red Norvo

While these early advocates were introducing the public to the vibraphone in jazz, another performer was also trying his luck. Red Norvo, born Kenneth Norville, grew up in Beardstown, Illinois. As a child he played piano and xylophone, influenced by the sounds of jazz musicians he heard on riverboats and his family's Victrola. After working as a vaudeville musician, Norvo made his first jazz vibraharp recording—Hoagie Carmichael's "Rockin' Chair"—with Paul Whiteman in 1932. Norvo's playing was unique, consisting of four-mallet harmonies in an age when most players held two mallets.[10]

Unfortunately, an experience working for Jack Kapp in the early 1930s discouraged Norvo from pursuing four-mallet harmony. He'd just recorded two original xylophone compositions and wanted to record his four-mallet arrangements of jazz tunes. Kapp was

not interested, so Norvo turned to producer Mortimer "Morty" Palitz. Around midnight on November 21, 1933, "with all the trappings of an elaborately planned burglary," the pair gathered a group of musicians and snuck into the studio to record Norvo's arrangement of Bix Beiderbecke's "In a Mist" and the first section of his marimba composition, "Dance of the Octopus." Both pieces were harmonically unmatched in the percussion world of the 1930s. According to Gunther Schuller, "["Dance of the Octopus"] is clearly the most advanced composition of the early thirties, falling almost outside the realm of jazz, and being in no sense a dance or 'entertainment' music."[11]

After the records were produced, Jack Kapp summoned Norvo to his office. Norvo later described the experience in an interview: "So we're sitting there, and he says, kind of calmly, 'So what are those things you made?' And I said, 'Well, it's a different kind of playing. It's four-hammer playing. I think it's a little more interesting than what we've been doing, and I thought it would be nice to do.' And he looks at me and says, 'I couldn't sell five of those records'—and while he's saying it, real slow, he's sitting there tearing up my contract. Tearing it up into little pieces. And then he hands it to me and says, 'Here's your contract. That's it, buddy. That's all.' It's funny how you react at times like that. I just said, 'Okay, thanks,' and left—and went home and cried."[12]

Following that experience, Red threw the sheet music for his Beiderbecke arrangements and "Dance of the Octopus" (the second half of which was never recorded) into the fireplace. The frustrated 20-year-old returned to a vaudeville-esque style of playing, feeling that was the only way he could make a living. He later returned to jazz mallets but with less ingenuity, leaving the world to wonder whether he'd have had more of an impact if he'd had more encouragement early in his career.

OTHER ARTISTS

As Hampton, Norvo, and Rollini were blazing the vibraphone trail, younger players were picking up their first sets of mallets. Of these, Milt Jackson and Terry Gibbs would join "Gates" and "Mr. Swing" as "The Big Four," making their mark in history as early pioneers of the vibraphone in jazz.

Terry Gibbs

Terry Gibbs entered the world as Julius Gubenko on October 13, 1924. The Brooklyn native was born into a musical family, and his brother Sol inspired him to play percussion. At the age of 7 or 8, Terry accompanied Sol on a gig to a casino resort. While Sol was out golfing, Terry practiced xylophone in the hotel's casino. A casino patron suggested that Terry perform in the hotel's weekly amateur contest, to which Terry responded, "Don't tell my brother. He'll kill me." To Terry's surprise, Sol was delighted to discover his brother's talent and urged him to compete in the contest. When they returned home, Sol arranged for Terry to take lessons with Fred Albright, a respected percussion teacher of the era,[13] and the young performer went on to forge a career as one of the most influential vibraphonists of all time.

Milt Jackson

Another influential figure, Milt Jackson was born on January 1, 1923 in Detroit, Michigan. Like Gibbs, Milt was exposed to music at a young age. "Everyone wants to know where I got that funky style," Milt explained. "Well, it came from church. The music I heard was open, realized, impromptu soul music."[14] That music inspired him, and at the age of seven he began to play guitar, followed by piano, drums, timpani, violin, and singing in high school. It wasn't until later, after hearing Lionel Hampton play in Benny Goodman's band, that Milt began to play the vibraphone.

Marjorie Hyams

Although not considered one of "The Big Four," another important early vibraphonist was Marjorie Hyams, considered the first woman to have played vibes professionally. Born in Jamaica, Queens in 1923, Marjie began playing piano at the age of six. She loved jazz and classical music, but the turning point came when she heard Art Tatum for the first time. "I had never heard anything like that," she explained. Marjie soon began a career as a jazz pianist, turning professional in the early 1940s.

Like Lionel Hampton, Marjorie's exposure on the vibraphone came at an NBC studio. The group she was performing with asked

Milt Jackson

Marjorie Hyams

her to play background notes and arpeggios on the studio's vibraphone and, though she'd never played vibes before that day, she took to the instrument naturally. She went on to play vibraphone with well-known jazz artists including Woody Herman, George Shearing, and Mary Lou Williams. After marrying in 1951 she retired from life on the road, but continued to play, teach, and arrange in Chicago for many years. Despite her short-lived career, she remains a significant figure in vibraphone history, representing women in early jazz and serving as an influence for female vibraphonists of the future.[15]

BACK TO THE FUTURE

There are many noteworthy figures playing the vibraphone today, but outside of the realm of jazz—and in some ways even outside the smaller realm of jazz mallets—the instrument is not as popular as it once was. While the average New Yorker of the 1930s could identify a vibraharp, today the instrument is commonly mistaken for a xylophone. Nonetheless, it is clear that the art is alive as vibraphone players work to reestablish themselves in the public eye.

As a community, vibraphonists collaborate through www.vibesworkshop.com, an online forum created by Tony Miceli, which has linked over 3,000 players and enthusiasts. For the past three years, professionals and amateurs have banded together at the annual World Vibes Congress to make music, learn about the instrument, and discuss the future of the vibraphone. Meanwhile, worldwide workshops and digital "vibe hangs" have allowed vibists to expand their knowledge and connect with other players in person and online. The vibraphone community is thriving, thanks in large part to the early pioneers who blazed the trail for modern-day innovators.

ENDNOTES

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13. Albright traveled three hours to give Terry lessons and charged $3. Terry remembers Albright fondly, describing him as "a great man and a great teacher." (Moore, PAS)
14. Quoted in Nat Hentoff's liner notes to *Plenty, Plenty Soul* (2007).
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PAS THANKS ITS ALL ACCESS PASS FRIENDS

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Dealing With Summer Heat

By Dr. Darin "Dutch" Workman

Each year at this time we find ourselves in the hot months, and many performances occur during this outdoor festival season. You will have to make a number of adjustments as your body experiences higher temperatures. As a drummer/percussionist, you probably encounter many playing situations that subject you to extreme heat. Some of these include outdoor playing situations such as marching and concerts. Whether you are an amateur or professional, it is important to prepare as best you can for the climate you will be in. Here are a few tips for dealing with the summer heat that could make your experience a little more pleasant.

PROTECTION FROM EXCESS SUN

It is important to note that the body requires exposure to sun to convert vitamin D for proper nutrition. Vitamin D is very necessary for a healthy body. Although vitamin D may be ingested and circulate throughout the body, sunlight hitting the skin is important for vitamin D to become active within the body. With that said, too much sun can burn the skin and cause serious damage and illness. For this reason, it is important to monitor how much sun you get.

Since all individuals have various degrees of tolerance for the sun, it is important for you to learn how much sun *your* body can handle to maintain peak health. For example, I am fair-skinned, and an hour in direct sunlight is about as much I can handle comfortably. After that, I begin to feel the early symptoms of sunburn. Over the years, I have become very aware of the signs my body gives me when it has had enough sun. It is important for you to learn when your body is getting too much sun.

There are many ways to monitor exposure to the sun. The most common in our society is the use of sunblock. This will block the sun's rays to various extents depending on the SPF of the sunscreen you're using. (SPF stands for Sun Protection Factor—a number on a scale for rating the degree of protection provided by sunscreens.) It is important for you to understand your body well enough to determine the SPF level you will need for various situations.

Regardless of the amount of sunscreen you use, you are still vulnerable to the sun's exposure; therefore, my favorite method of monitoring sun exposure is to stay in the shade when possible. In the worst-case scenario, you'll be playing outdoors in direct sunlight. Therefore, when you are not required to be in the sun, it is important to find a shady place to give your body relief from the sun's radiation.

In addition, when you are actually in direct sunlight, wear lightweight, breathable clothing that allows you to remain cool and at the same time protect your skin from too much sun. It is also a good idea to wear a hat that shades your face and neck, and provides a high-level of ventilation for a cooling effect on body. Proper sunglasses are important for protecting the eyes from sun damage.

A short time ago, I played a show in southern Nevada on an outside stage for a Fourth of July event. When the band arrived, we realized that they had not provided shade for the stage, and we were playing on a large concrete slab in direct sunlight. The temperature that day was about 114 degrees. The only shade was provided by surrounding trees that covered only the audience. In order to make the best of a potentially dangerous situation, we quickly set up and sound checked, then we spent the rest of the pre-performance time in the shade having a meal and drinking plenty of water to prepare us for the upcoming show. This way, we are able to lower body temperature and properly hydrate so that our bodies would be fully capable of withstanding the sun for the time we would be on stage. Of course, we also used the above techniques for reducing the sun's effect as much as possible. A potentially dangerous situation was turned into a pleasant experience by exercising simple concepts.

HOT TEMPERATURES WITHOUT SUN

On most occasions, when a musician is required to perform outside, arrangements are made in advance to provide a comfortable environment and protection from the sun. As performers, we realize that we become much hotter than the audience. Even in the best of situations, if you do not properly prepare, your body can overheat, leading to illness and possible damage. Some are unaware of the large amount of heat generated by your body when performing, and by the lights and equipment on a stage. So even when you are performing inside, be careful to monitor your body temperature.

As a doctor, I remember a couple of instances where musicians have encountered heat exhaustion, preventing them from performing.

When playing in outdoor venues on hot days, it is best to have a shaded stage that allows air to circulate (as shown in the photo). This will increase your body's ability to cool itself. Be sure to have plenty of fluids handy.

I’ve also seen situations where prolonged heat caused heatstroke—a life-threatening emergency requiring hospital transport. In the vast majority of these situations, this bad experience could have been easily avoided.

Obviously, preparation for the worst-case scenario is important. If you know you’re going to perform in a sunny/hot place, it is important to eat a balanced meal and drink plenty of fluids. I suggest drinking about 64 ounces of water each day. However, when I know I’m going to be exposed to prolonged extreme heat, I will drink much more—even twice as much. This fulfills the hydration part of my preparation, but it is important to note that the body requires energy from more than just water. For this reason, is important to eat healthy meals throughout the day, supplying the body with the nutrients necessary to replace what is lost from metabolism and sweat.

Sports drinks help the body in these situations, but they do not replace the importance of eating a proper meal. Make sure you keep food and water with you just in case it is unavailable at the performance venue. These things are just as important as your instrument itself, since the effects of heat not properly dealt with can cause your body to be unable to perform. Also, avoid alcoholic drinks since they increase dehydration

If your venue provides a shaded stage, wear clothes that provide exposure of your skin as much as possible. This will help cool you off, keeping your body temperature in the safe range. It is always a good idea to make sure you have fans on the stage to circulate air your direction, increasing evaporation of your sweat and causing a cooling effect on the body. Many musicians include a small fan in their equipment for just such situations.

Remember, the body cools itself by producing sweat that evaporates most effectively when it is in contact with wind. If you want an example, just blow on your skin, then put some water on your skin and blow across it again. You will find that the wet skin feels much more cool. Along those lines, a wet rag close by can keep you cool if you wipe down the skin occasionally. In most emergency rooms, patients with a high fever are effectively cooled by simply wiping the skin with a wet cloth and allowing evaporation to take place.

Keep in mind that the effects of sunlight and heat can come upon you much faster than you expect. When temperatures go above 80 degrees, you should take precautions in your nutrition, clothing, and environment to make sure your body is properly cooled. It’s a shame to have a performance hindered in any way, or even cancelled because of the effects of heat when you can so easily control it through basic common sense and awareness.

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

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Terms Used in Percussion

"Ionisation"

By Michael Rosen

"Ionisation" was written by Edgard Varèse between 1929 and 1931. Although not the very first piece written for percussion ensemble it is probably the most well known and most influential and therefore deserves our scrutiny. (Note that "Rotativa" by Giacinto Scelsi was written in 1930; to hear a performance of this piece by the Oberlin Percussion Group go to https://www.youtube.com/watch?v=F_h9alYDTbo.)

Nicolas Slonimsky, to whom "Ionisation" is dedicated, conducted the premiere in New York at Carnegie Hall or Steinway Hall (sources differ on the location) on a concert sponsored by the Pan-American Association of Composers on March 6, 1933, conducting an ensemble that included the composers Wallingford Riegger, William Schuman, Henry Brant, Paul Creston, Carlos Salzedo, William Russell, and Henry Cowell—a regular "who's who" of modern music at the time. Varèse himself played the sirens! The performance was described by a critic as "a sock in the jaw." The piece was first published in 1934 by Max Eschig and republished by Ricordi in 1958. Let's take an intimate look at this piece from all perspectives. We should first notice that the spelling "Ionisation" is the French spelling of the English word "Ionization" in which the z is replaced by an s.

TERMS USED IN "IONISATION"

Although the terms used in "Ionisation" are translated in to English in the Ricordi Edition (NY, 1958, $2.50 [!]), which is the only edition I have ever seen, I thought I would translate the terms in case you don't have the score. Readers will then have translations of these terms as they might appear in other works. Most of the terms are in French and a few are in Italian. Those in Italian are indicated with (I). There are also a few terms that are ambiguously translated, which I have made note of. My comments are in square parenthesis.

Player 1
Grande Cymbale Chinoise: large Chinese Cymbal [translated in the score as Crash Cymbal. Did Varèse want a Chinese cymbal or was he mistakenly calling a Turkish Cymbal a Chinese cymbal? I prefer a Chinese cymbal in this part.]
Grosse Caisse (très grave): very low bass drum
Cencerro: cowbell (indicated in the score as muffled)
Tam-Tam clair: high tam-tam

Player 2
Gong: gong
Tam-Tam clair: high tam-tam
Tam-Tam grave: low tam-tam
Cencerro (sourdino [I]): muted or muffled cowbell

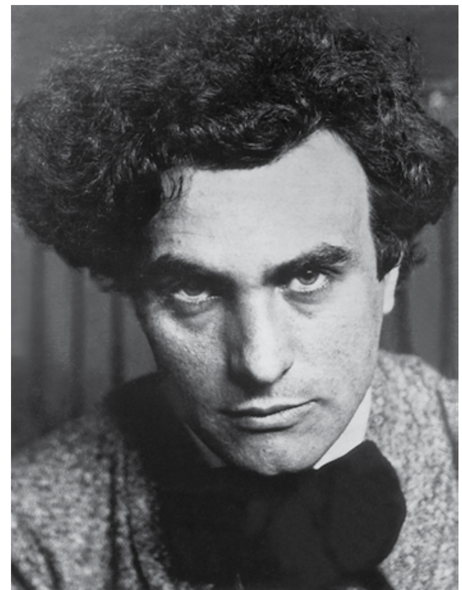
Player 3
2 Bongos (aigu & grave): 2 bongos (high and low)
Caisse roulante: military drum with snares [Smaller than a field drum. This is translated in the score as a side drum, a generic term in Great Britain for a snare drum. However to a French percussionist it is larger than a caisse claire and smaller than a field drum.]
2 Grosses Caisses à plat (moyenne & grave): 2 bass drums laid flat (medium size and large)

Player 4
Tambour militaire: snare drum [A generic term, not a specific size but deeper than a caisse claire or a tambour rullante.]
Caisse roulante: see above

Player 5
Sirène Claire: high siren
Tambour à corde: friction drum [lion's roar]

Player 6
Sirène grave: low siren
Fouet: slapstick
Güiro: guiro

Player 7
3 Blocs Chinese, clair, moyen et grave: 3 woodblocks, high, medium, and low [These are, in fact, woodblocks and not Temple blocks.]
Claves: claves
Triangle: triangle



An early photo of Varèse

Player 8
Caisse claire, détimbrée: high snare drum without snares
2 maracas, claire et grave: two maracas, one high and the other low

Player 9
Tarole: In the U.S. we would call this a piccolo snare drum [I use a 4 x 13 snare drum with wire snares.]
Caisse Claire: high snare drum [deeper than a piccolo snare drum]
Cymbale suspendue: suspended cymbal

Player 10
Cymbales: crash cymbals
Grelots: sleighbells
Cloches: tubular chimes

Player 11
Güiro: guiro
Castagnettes: castanets [I use a castanet machine.]
Glockenspiel à clavier, with resonators: keyboard orchestra bells [This part can be played on a regular glockenspiel.]

Player 12
Tambour de Basque: tambourine
2 Enclumes, la première plus aiguë: 2 anvils, the first higher [I strike these with small metal hammers.]
Grand Tam-tam: very large tam-tam

Player 13
Fouet: slapstick
Triangle Grelots: sleighbells
Piano [This part can be played by a percussionist as it is not difficult.]

> "Music, which should be alive…needs new means of expression, and science alone can infuse it with youthful sap."—Edgard Varèse

SHORT BIOGRAPHY OF VARÈSE

Edgard Varèse was born Edgard Victor Achille Charles Varèse on December 22, 1883 in Paris and died on November 6, 1965 in New York City. He spent the first ten years of his life in Paris and Burgundy. In 1893, his father moved with him to Turin, Italy in order to have Edgard study mathematics and engineering. Against the wishes of his father, with whom he had a strained relationship, Varèse began music study in 1900 with Giovanni Bolzoni. He entered the Schola Cantorum three years later in Paris, but could not tolerate the philosophy of instruction held by the director, Vincent d'Indy, who was a famous composer of the old school at the time. He quit his studies at the Schola in 1905 to enter the Paris Conservatoire to study with Charles Widor.

In 1907, Varèse married the actress Suzanne Bing. The couple had one child and divorced in 1913. He then married the American Louise McCutcheon and left Paris with his new wife for Berlin, where he developed a close friendship with the composer Feruccio Busoni. During the next several years he met composers such as Richard Strauss, Claude Debussy, and Erik Satie, as well as the poets Guillaume Apollonaire and Jean Cocteau, who were all impressed with his compositions and new musical ideas. Not only was he concerned with music that he felt should imitate scientific principles, but he was also interested in new instruments—most particularly electronic instruments.

"Our musical alphabet must be enriched. We also need new instruments very badly… Musicians should take up this question in deep earnest with the help of machinery specialists. I have always felt the need for new mediums of expression in my work. I refuse to submit myself only to sounds that have already been heard. What I am looking for are new technical mediums which can lend themselves to every expression of thought and can keep up with that thought."—Varèse

His approach to music was individualistic, personal, inventive, and bold.

Varèse returned to Paris, leaving all his compositions to that point in Berlin where they were tragically destroyed in a fire. After brief stints as a conductor with various orchestras, Varèse found himself out of work and On December 18, 1915, boarded the S.S. Rochambeau sailing from France to New York City with eighty dollars in his pocket and a stack of letters of introduction in his suitcase. (An accomplished pianist, Varèse played two pieces by Debussy at a shipboard concert.) He had planned on a short visit, but stayed nearly a half-century and became a U.S. citizen. There he met important contributors to American music, promoting his vision of new electronic music instruments, conducting orchestras, and founding the New Symphony Orchestra.

Interestingly he also acted in a silent film titled *Dr. Jekyll and Mr. Hyde* by J.S.Robertson (1920). Go to https://www.youtube.com/watch?v=-dwfmeiXBVo where you will see Varèse at 38 years of age playing an Italian Nobleman in Scene One and a police chief in a top hat in Scene Two.

It was also around this time that Varèse began work on his first composition in the United States, "Amériques," which was completed in 1921 but not debuted until 1926. It was at this time that Varèse founded the International Composers' Guild, dedicated to the performances of new compositions of both American and European composers, for which he composed many of his pieces for orchestral instruments and voices—specifically "Offrandes" (1922), "Hyperprism" (1923), "Octandre" (1924), and "Intégrales" (1925).

In 1928, Varèse returned to Paris to re-orchestrate one of the parts in "Amériques" to include the recently invented *ondes martenot*, with which he was fascinated as a precursor to an electronic instrument. Varèse followed "Amériques" by composing his most famous non-electronic piece, "Ionisation," which was composed in Paris between 1929 and 1931.

By 1933 Varèse's music was hardly played at all. In the same year, while Varèse was still in Paris, he wrote to the Guggenheim Foundation and Bell Laboratories in an attempt to receive a grant to develop an electronic music studio. His next composition, "Ecuatorial," completed in 1934, contained parts for theremin. Varèse, anticipating the successful receipt of one of his grants, eagerly returned to the United States to finally realize his electronic music, only to learn that his proposal had been rejected by the Bell Laboratories. Yet he kept insisting on the necessity for new instruments that would "liberate sound and free the composer from the tempered system."

"I don't want to write any more for the old Man-power instruments and am handicapped by the lack of adequate electrical instruments for which I now conceive my music."—Varèse

Varèse composed a solo flute piece entitled "Density 21.5" in 1936 and taught occasionally and sporadically for the next ten years, but wanted desperately to work with new instruments and suffered from a depression caused by his inability to compose. "Density 21.5" would prove to be his last composition for nearly 20 years.

It was not until 1953, when he was given a reel-to-reel Ampex tape recorder by an anonymous donor, that he was finally able to begin the work with electronic music that he had envisioned all his life. As early as the First World War he wrote: "I dream of instruments obedient to my thought and which with their contribution to a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm."

It wasn't until he was seventy that he had the opportunity of working in an electronic music studio. Varèse immediately began compiling the electronic sounds for his piece "Déserts," whose acoustic instrument parts had been in progress for nearly three years. It was designed by Varèse to have alternating sections of acoustic instrumental music and electronic

Varèse circa 1963

"I was not influenced by composers as much as by natural objects and physical phenomena."—Edgard Varèse

music. In 1955 "Déserts" became the first piece transmitted in stereo on French radio. Varèse returned to New York and stayed there for the next two years until he was asked to compose a piece for the World's Fair in Brussels in 1958. The result was "Poem Électronique," which made a tremendous impact upon the artistic community at the time. It was played back with 425 speakers in a large space and is credited with being the very first sound installation.

It was now that Varèse finally began to receive international recognition for his progressive and innovative work. His pieces began to be released on record, and some of his music began to appear in published scores. In 1962 He was recognized internationally with his election to the National Institute of Arts and Letters and the Royal Swedish Academy, and later he received the Brandeis University Creative Arts Award. A year later, he received the first Koussevitsky International Recording Award. Varèse spent his last years revising his earlier works and working on his last work, "Nocturnal," but the piece was left unfinished at the time of his death in New York on November 6, 1965.

BACKGROUND OF "IONISATION"

In the early years of the 20th Century, the Italian Futurists, Carlo Carrá, Filippo Marinetti, Luigi Russolo, and especially Balilla Pratella published a manifesto about a new approach to music denouncing Romanticism.

Russolo, Marinetti and Piatti with the Intonarumori

Russolo followed in 1913 with his manifesto "Arte dei Rumori" ("The Art of Noise"). The group called themselves Futurists and created art, poetry, and music they called Intonarumori played by large elaborate box-like machines that roared, bubbled, croaked, grumbled, and sputtered.

Varèse was very interested in Russolo's work and did a presentation of Russolo's new "Rumorarmonio" (a keyboard harmonium-type instrument) in 1929 in Paris. The Futurists were fascinated and inspired with modernism, speed, and revolution in all its manifestations (including war), which they were convinced would change the world for the better. This idea captivated Varèse at the time. However, later he repudiated Russolo's manifesto: "Italian futurists, why have you slavishly produced only what is commonplace and boring in the bustle of our daily lives?" One wonders what Varèse thought about the music of John Cage, who was very much interested in elevating the music of everyday sounds for musical consideration.

For more information about the Futurists go to the webography at the end of this article where you will find a photograph of the noise machines. Recently a group has researched and rebuilt the instruments. An arresting argument could be made that Futurism was the nascence of music for percussion ensemble, but that is a subject to be explored in another essay.

Varèse, who was called "the matinee idol of modernism" by Carol Oja in an article in *Making Music Modern* and the "master sculpture of abstract sound" by Alex Ross, invented the term "organized sound," meaning that certain timbres and rhythms can be grouped together creating a whole new definition of sound. He is regarded as the "Father of electronic music."

"Ionisation" is credited with being the first Western work for percussion alone having no basis in folklore. However, Giacinto Scelsi (1905–1988) wrote a piece called "Rotativa" in 1929 for 13 percussionists and wind ensemble, but orchestrated it for percussion and two pianos in 1938, so it is difficult to say who gets the accolade for writing the first composition solely for percussion. In any case, the implications of "Ionisation" questioned the meaning of the word "music" at the time. Viewed historically, it can be viewed as a return to a very ancient Eastern tradition of percussion music, particularly in the aspect of timbre. Eastern concepts of sound and 19th Century Western formal concepts of structure and logic that merge in this piece, result in a musical expression that is universal.

THE SCIENCE OF IONIZATION

From the early 1900s to the 1930s, the concept of ionization was cutting-edge popular science when the notion of splitting the nucleus of the atom was in its infancy. Ionization is actually a much more mundane process in which an electron is removed from an atom. The atom was a fairly recent discovery then, and Albert Einstein was like a rock star of today. The intellectual audience would also have known about scientists such as Michael Faraday and Heinrich Geissler a few years later because they traveled extensively demonstrating electricity, electromagnetism, and the cathode ray to lay audiences in public lectures. This history of science brought to the public eye is evident today in the work of Carl Sagan and Neil Degrasse Tyson on TV.

Ionization typically acts on a neutral atom to remove a negatively charged electron, leaving behind a now positively charged atom. Eventually forces reunite the electron and return the atom to its original neutral state that, as we shall see later, is the basic morphology of Varèse's composition. But first we should have a better understanding of what ionization is to better understand the piece, so bear with me for a paragraph or two.

Atoms are neutral, with an equal number of positive protons and negative electrons. Different types of atoms have a different number of protons but always a matching number of electrons, reflecting the overall neutrality of the universe.

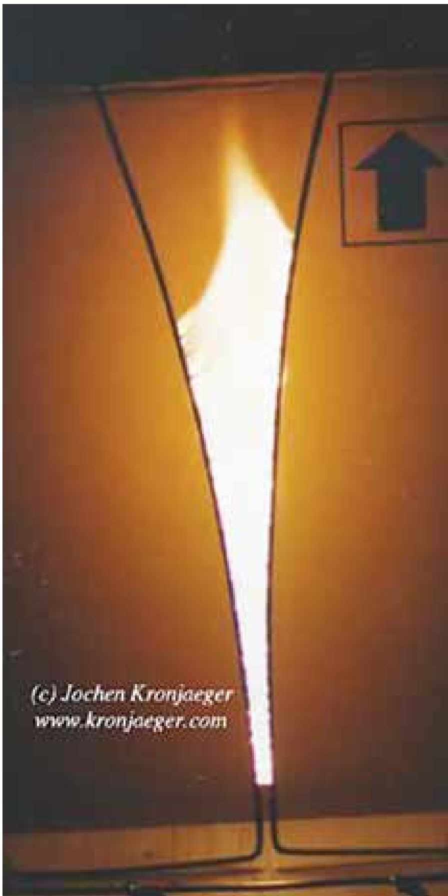
Ionization is the process of converting an atom or molecule into an ion by changing the difference between the number of protons and electrons—the gain or loss of electrons. This process works differently depending on whether an ion with a positive or a negative electric charge is being produced. A positive electric charge (manifested as an electric shock) is produced when an electron bound to an atom or molecule absorbs enough energy from an external source to escape the electric potential barrier, releasing excess energy.

Other examples of the consequence of creation through ionization that are visible are the aurora borealis, the formation of stars, lightning, fire, the ionosphere, a florescent light tube, a neon sign, or St. Elmo's fire (this occurs on the tips of long, tall objects such as the masts on ships during thunderstorms). The electric field around the object in question causes the ionization of air molecules, producing a faint glow easily visible in low-light conditions. Another example is the electric shock one gets when rubbing one's feet on a carpet in wool socks and then touching a doorknob. The spark (shock) one gets, called static electricity,

is the energy flowing through you when the electrons return to the nucleus of the atom. This is known as grounding. This also happens on a common sparkplug in a car. A spark gap on the plug consists of an arrangement of two conducting electrodes separated by a gap usually filled with a non-conducting gas—air in this case. When a suitable voltage is supplied, a spark forms, ionizing the gas and drastically reducing its electrical resistance. An electric current then flows (or jumps) until the path of ionized gas is broken or the current reduces below a minimum value.

(Stay with me; I really am getting to the point.) In physics and chemistry, plasma is a highly ionized gas, and is usually considered to be a distinct state of matter that actually makes up the majority of the universe—but I digress. The act of creating this plasma through ionization that separates out electrons can be created in a laboratory with a plasma lamp or globe (see photo), Jacob's Ladder (see photo), or a even more dramatically with a Wimshurst Machine (see photo). We all know these machines from the horror movies of the 1930s and '40s where several were *de rigeur* in the background of the laboratory of the quintessential mad scientist. It was that machine magically buzzing and spitting electric charges in the background that seemed to give life to the monster. (Remember "It's alive! It's alive!"?)

Plasma Arc



Jacob's Ladder

My contention is that it is the direct representation of this visual and energetic effect that Varese captured in "Ionisation." When we probe closely into "Ionisation" we see the composer through a prism. How fitting to the science that influenced his work. [My thanks to Professor Stephen Fitzgerald, who teaches physics at Oberlin College, for his help and advice with this section.]

The purpose of this article is not to go into arcane details about Varèse's views of science as related to his music. For this I refer readers to the excellent article by John D. Anderson entitled "Varèse and the Lyricism of the New Physics." See the bibliography for details.

EARLY PERFORMANCE HISTORY

March 1933: U.S. premiere, conducted by Nicolas Slonimsky.

April 1933: Havana, Cuba, conducted by Nicholas Slonimsky.

July 1933: San Francisco, conducted by Henry Cowell, where the work was received more positively by critics. Redfern Mason, of the San Francisco Examiner said, "Atonal phantasmagoria. So striking. So novel and, at the same time, so beautiful that it catches your breath."

April 1934: New York (Town Hall), conducted by Nicholas Slonimsky. One critic from *The New York Times* was reserved in his view: "As for Mr. Varèse's 'Ionisation,' it suggested possibilities, but in itself it could hardly be called music."

Wimshurst Machine

June 1951: Germany, conducted by Hermann Scherchen at the Darmstadt Festival. First broadcast performance to Britain.

1951: Urbana, Illinois at the University of Illinois in addition to other U.S. cities. Regarding this particular performance Virgil Thomson wrote: "The Varèse 'Ionisation'...I fancy, [is] about to become a classic. This composer, once thought outrageously advanced, has of late been coming into general acceptance by musicians."

1953: Rome, conducted by Hermann Scherchen. In a letter to Dallapiccola, Varèse wrote: "In case he [Scherchen] has difficulty in obtaining some of the instruments the work requires, please advise him to approach some of the American jazz bands (they must abound in Rome) and he will certainly find what he needs."

1957: England, Royal Festival Hall in London. First live performance in the U.K., conducted by Hermann Scherchen.

December 22, 1960: Metropolitan Museum of Art in New York with Frederic Waldman conducting. The concert was given in honor of Varèse's 75th birthday. The performers included were Joseph Adato, Michael Colgrass, Elayne Jones, and Leonard Shulman, among others.

February 9, 1983: San Francisco, conducted by Frank Zappa in at a concert in memory of Varèse and Anton Webern.

EARLY REVIEWS

Paul Rosenfeld, in *Musical Chronicle* (1966): "'Ionisation,' the wonderful, terrifying new composition by Edgar Varèse appears to have been not at all fantastically named by its composer. By reason of their excessive hardness, excessive indeterminacy, and other points of dissemblance from the more humanly vibrating sonorities of string and wind instruments, the tones of the forty-one percussion and friction pieces...in themselves do suggest the life of the inanimate universe. The illusion, if illusion it be, of an analogy between the music and events or processes in the physiochemical fields, is reinforced by the volumes of the extremely simplified, skeletalized form, which explosive, curiously timed, and curiously responsive to one another, further suggest incandescent manifestations of material entities in space.... The new work is a complete if singular piece of music."

However, not everyone had as much insight about the piece as Rosenfeld, as this excerpt of a critique of the work from the *Musical Courier* indicates: "Varèse's latest effort...contains almost nothing of traditional tonal quality, being scored for various gattling gun species of percussion, a dolorous and quaintly modulated siren, sleighbells, and an ingenious instrument that imitated the voice of an anguished bull." [No doubt the friction drum.]

From the New York performance the

> "Our musical alphabet must be enriched. We also need new instruments very badly."
> —Edgard Varèse

critic from *The Los Angeles Times* said: "Not one serious listener would have missed the impressiveness of this work in which form, expressed in phrasing and dynamics, was as finely followed as in one of the classic conceptions of a contrapuntal master. Moreover, the work is significant in its pure concern with the methodic possibilities of percussion instruments, heretofore regarded as incapable of such functioning. Emotional depths are touched by 'Ionisation' as by a sculptural masterpiece of geometric abstraction."

ANALYSIS

"Ionisation" opens with a neutral introduction that has a tantalizing suspicion of enthusiasm held under restraint and ends with a neutral coda, which Varèse expresses with calm and repose creating a loose ABA form of relaxation/tension/relaxation much the way ionization itself takes shape in nature.

The piece has two major structural elements. Although it appears to have a loose sonata form (see below), it is also rooted in and reminiscent of a variation form because of how the rhythmic theme, first played on snare drum, is modified and developed by other instruments and dealt with in hocket throughout the piece in a surprisingly playful manner and finally in dissolution at the end.

Juxtaposition and contrast are the essence of the piece. How the timbres evolve and change (ionize) is the foundation of the piece, while the tension created by these juxtapositions is essential to the forward motion of the work. Timbre is the paramount concern as is tension and color created by the combination and organization of groups of instruments—groups (units) of sound juxtaposed against and on top of each other that change nature not unlike organ stops creating a new coloristic instrument or a new alloy. We hear secco versus long sounds (maracas and snare drum, played also on the rim versus bass drum and tam-tam); high versus low sounds (snare drum, triangle, anvil, and maracas versus bass drum, tam-tam, and the low register of the piano); groups of instruments (drums versus metals); duple versus triple meter (these rhythms alternate in a seemingly random manner on the small as well as large scale); long sounds together in groups of different instruments verses short sounds together in groups of different instruments; long and short sounds together, which is most obvious in the coda; density versus sparsity; colors and timbres (bright versus dark; shifting of colors of original theme on same instruments (snare drum sticks on snare drum then timpani sticks on same instrument); dynamics (*ff* versus *pp*).

Some who have written about the piece see a cultural identification with Latin American, Asian, and Western instruments, but I see them solely as sound sources without cultural reference. This notion superimposes an idea on the actual intent of the use of the instruments by Varèse. To interpret or hear "Ionisation" as a cultural experience does the piece a disservice and makes it uni-dimensional. It is these conflations of rhythmic dissonances, sound sources, textures, and timbres and how they change (ionize) that is the foundation of the work and are essential to the forward motion of the work, creating a certain tension that is released in the coda in what could be perceived as a kind of harmonic release; if not a harmonic resolution it is definitely a relaxation after the tension that was created by all the contradicting elements, including the tempo changes. Varèse creates this release with the use of fragmentation, augmentation, and dissolution in the coda. Blocks of sound are butted up against each other without transition creating an unmistakable tautness without apparent connective tissue, save the timbrel juxtapositions that become an active participant in the process.

While thematic elements of rhythm and accent are certainly crucial to this work, the focus is upon the interplay of the sonorous aspects of percussion as structural elements. Pitch is immaterial; the piano and bells supply only resonance and sustained sounds. The pitch elements are actually color with a wide spectrum from high to low; metallic to wood; loud to soft; dark to bright; secco to resonance.

Nicholas Slonimsky in *Music Since 1900* states, "While the piece is expressed in what appears to be a sonata-type form, an insight into Varèse's musical thought can be obtained by understanding his conception of the growth and interaction of sound masses in space through developmental techniques such as expansion, projection, penetration, interaction, and transmutation."

Chou Wen-Chung (*Perspectives of New Music*, 1966) explains that "Slonimsky's analysis suggests a realization of extra-musical ideas: the ionization of molecules and processes of atomic charge. Given Slonimsky's… close relationship with Varèse's lectures, his account of the piece might actually be from Varèse, and in any case, when considering the transcripts from Varèse's lectures, Slonimsky's account seems to be derived from Varèse's ideas. Slonimsky suggests a classical sonata form with the main subject suggesting a cosmic-ray bombardment introduced by an extra-terrestrial rhythmic figure on the tambour militaire while two sirens slide in contrasting motion over the whole spectrum of audible frequencies…the second subject, of an ominously lyrical nature, reflecting in palpitating rhythms the asymmetrical interference pattern of heterodyne frequencies, the development section being marked by the appearance of heavy nuclear particles in the metal group (anvils, gongs) as contrasted with the penetrating but light wood and membrance sonorities of the exposition."

Although it would be good to have program notes for "Ionisation" Varèse is said to have been irritated by obscure and pompous program notes supposed to be essential to the appreciation of a work, so none were written by the composer.

SUMMATION

It is difficult for us today to realize the novelty of Varèse's music when it was first performed. The principal question is this: Did Varèse think of the piece as the musical representation of ionization or just as an organization of sounds that later he recognized as ionization? He could have chosen a less programmatic neutral name for the piece. Was Varèse being revolutionary in titling a piece of music the name of a scientific phenomenon? Programmatic music seems an anomaly when one thinks of Varèse as a composer; however, in a quote from 1965 he states, "I was not influenced by composers as much as by natural objects and physical phenomena" (Schuller, p. 34). If we take this quote seriously, the compositional allusion to ionization seems more persuasive. Scientific titles for his compositions are not coincidental but rather specific to scientific phenomenon. They include (1) "Hyperprism" (Hyper: over, above, active, energetic, frantic, frenetic, more than; prism: a prism separates white light into a spectrum of colors; the word is also used figuratively with reference to clarification or distortion); (2) "Density 21.5," which is the density of gold, the material from which an excellent flute is made; and (3) "Integrales" (a function satisfying a

given differential equation). These titles were not chosen on a whim but were well thought out.

Although one might recognize the layering of the parts in a somewhat cubist manner, that is not what "Ionisation" is about. Varèse does use layering but not with perspective in a way that Messiaen does. Varèse builds complex textures on top of each other. Like all of Varèse's music "Ionisation" refers not to exoticism or jazz or technology or primitivism or dance or anything else but itself; this work is about its own sounds.

George Antheil wrote "Ballet Mecanique" in 1925 and Almadeo Roldan wrote "Ritmicas" in 1930, and therefore predated Varèse as works for percussion ensemble. But "Ionisation" is a much stronger piece that has had a lasting effect on percussion music and electronic music, as well as composers to this very day. No composer in Europe or the United States had written an all-percussion score prior to Varèse that has had such lasting value. The flood of pieces and musical movements inspired by "Ionisation" has yet to recede while its influence on the aesthetically moribund pop percussion music remains negligible, save for Frank Zappa. The work has a certain innate dignity of its own that served as the sparks from the anvil that has hammered out contemporary music.

For detailed analysis of *"Ionisation"* and more about Varèse I suggest readers investigate the following sources:

Chou Wen Chung: http://www.chouwenchung.org/works/"Ionisation"_p5.php

Chou Wen Chung: "Varèse: A sketch of the Man and His Music." *Musical Quarterly*, Vol. 52, No. 2 (Apr., 1966), pp.151–170.

François, Jean-Charles; Francois, Jean-Charles (Winter 1991). "Organization of Scattered Timbral Qualities: A Look at Edgard Varèse's 'Ionisation.'" *Perspectives of New Music* 29 (1): 48–79.

Andres Pierce Youatt: "Analyzing Edgard Varese's 'Ionisation' using digital spectral analysis." The University of Arizona, 2012, 85 pages; 1513382

John D. Anderson: "Varèse and the Lyricism of the New Physics." *The Musical Quarterly*, Vol. 75, No. 1 (Spring, 1991), pp. 31–49 (http://www.jstor.org/stable/742126)

There are several performances of "Ionisation" on YouTube. Of course I suggest the Oberlin Percussion Group performance at http://www.youtube.com/watch?v=iEeTyA9CSGA, but encourage readers to listen to many performances on YouTube to compare instrument choice, tempi, and style.

> "In music we composers are forced to use instruments that have not changed for two centuries."
> —Edgard Varèse

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http://www.unknown.nu/futurism/ http://cotati.sjsu.edu/spoetry/folder6/ng632.html

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http://en.wikipedia.org/wiki/Edgard_Varèse#Listening

Futurism

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The Manifesto written by Futurist Musicians can be found at www.italianfuturism.org/manifesto/futuristmusiciansmanifesto

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

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

Form and Fours

Trading Fours in the 32-Bar AABA Format

By John Pickering

Much of the commercial jazz musician's repertoire is based on Broadway show tunes. Many of these tunes are known in jazz circles as "standards." They are not necessarily jazz tunes *per se*, but are relatively sophisticated harmonically and typically follow a predicable format that is ideal for improvisation. When a new musician sits in with a band, chances are the leader will choose a standard to play, because it is assumed that everyone on the bandstand will already know the tune, including the new player.

While we drummers can get away with a more limited knowledge of harmony than our melodic counterparts, it is important that we understand the "form" of the music we play. Understanding the basics of the typical 32-bar form, and the musical context in which "fours" are played, is essential to a musical result. It can also be very comforting to nervous drummers sitting in with musicans they may not know, and on someone else's drums.

32-BAR FORM: AABA

The challenge in writing popular music is to make the melody of a song repetitive enough for the listener to remember and yet with enough variety to keep it from becoming boring. Many jazz standards are built on a 32-bar format. They are divided into four 8-bar sections: two consecutive "A" sections, a "B" section, and then a third "A" section. Each of these sections is further divided into two separate but thematically related 4-bar phrases. "Confirmation," "So What," "Body and Soul," "Take the A Train," and "Over The Rainbow" are examples of the 32-bar AABA format.

THE "A" SECTION

The "A" section is where the melody that defines the tune is played. In pop music, these sections would be thought of as the verses of a song where the melody stays the same but the words change. Purists may take exception to this explanation because in the jazz world the term "verse" has a very different and specific meaning. However, for the sake of clarity and simplicity, the "A" sections can be thought of as the verses of a song that carry the principle melody.

THE "B" SECTION

The "B" section, also known as the "bridge" (or in some circles, the "release" or "middle 8"), has a substantially different melody and chord progression than the "A" sections. Its role is to provide a musical "bridge" between the second and third "A" sections and to break up the monotony of a continuous stream of melodically identical verses. Thus, the form becomes "verse – verse – bridge – verse", or in the vernacular of the jazz musician, AABA.

VERSE

To the jazz purist, a "verse" usually refers to a rubato prelude or introduction to a tune, frequently a ballad. This practice has its origins in Broadway musical theater. Broadway show tunes often have a rubato verse in front of a song to allow the actor/singer to musically set up the tune, provide context from the story line, and enhance the dramatic effect. The "verse" is rarely played on a commercial job because it is awkward for dancers when a lengthy introduction has no discernible tempo. Often, when the leader calls a tune, you may hear one of the sidemen ask, "Are we playing the verse?" ["…or do we start right on the head?"]. "Stella by Starlight" and "I Left My Heart in San Francisco" are examples of tunes with introductory "verses."

HEAD ARRANGEMENTS

To the improvising musician, the melody and the chord progression are equally important. A typical improvised arrangement first plays the entire 32-bar tune, including the melody, through once. This is called playing the "head."

Once the "head" has been played, the soloists take over and the focus shifts to the AABA chord progression. A single complete 32-bar AABA chord sequence played behind a soloist is called a "chorus." Soloists will typically play several "choruses" before their solo is finished. When there are no more solos to be played, the arrangement returns to the "head" for one last recapitulation of the original melody.

At some point during the bridge or last "A" section, the leader may hold up a fist with the palm facing out as a signal to take the coda and end the tune.

In summary, a "head" arrangement consists of (1) the 32-bar AABA "head," which includes the melody; (2) any number of solo "choruses," which probably do not include the original melody; (3) a return to the "head" for a last restatement of the melody; and (4) take the coda and finish the tune.

FORM AND FOURS

Understanding the AABA format is critical to effectively playing fours. It tells you where you are in the tune during the drum breaks. It is critical to understand that even though the rest of the band is not playing during the drum solos, the form is still being followed and the chord progression is still going on in the background. Chances are the rhythm section is silently singing the melody or the chord progression during the drum solos to keep their place in the music.

There are four 4-bar drum solos during a single full chorus. Each fill is played during the second half of each section. The rest of the band and the drummer literally trade fours. The band plays the first half of each section and the drummer solos during the second half. By listening to what the band is playing before each "four," the drummer can hear exactly where he is in the chorus. It is just as important for drummers to know where they are in the tune as it is for everybody else. For example, when drummers hear the band start to play the first four bars of the "B" section, they'll know they're in the bridge and the third or last "A" section is coming up.

All too often, we are tempted to think of ourselves as "drummers who play music" instead of "musicians who play the drums." As drummer/musicians, how we approach our participation in the art of making music can have a profound effect on the quality of the music we produce. The following annotated lead sheet should provide some insight into the musical perspective of the rest of the band.

This is a chord chart or "lead sheet" of a jazz standard minus the melody. It follows the AABA 32-bar format. This particular chord progression is known as "rhythm changes" after the tune "I Got Rhythm." The term

"changes" is simply shorthand for "chord progression." The chord changes for each of the "A" sections are essentially identical. In the example below, it is important to note that the chord changes during the drum solos have been "grayed out" but are still visible. This is done to reinforce the point that the AABA format continues even during the "fours."

1 1ST "A" SECTION: RHYTHM & DRUMS . . .

Bb CM7 F7 Bb CM7 F7

FOUR BAR DRUM SOLO

Bb7 Eb7 Ab7 Bb CM7 F7

9 2ND "A" SECTION: RHYTHM & DRUMS . . .

Bb CM7 F7 Bb CM7 F7

FOUR BAR DRUM SOLO

Bb7 Eb7 Ab7 Bb

17 "B" SECTION – (BRIDGE): RHYTHM & DRUMS . . .

D7 G7

FOUR BAR DRUM SOLO

C7 F7

25 3RD "A" SECTION: RHYTHM & DRUMS . . .

Bb CM7 F7 Bb CM7 F7

FOUR BAR DRUM SOLO

Bb7 Eb7 Ab7 Bb CM7 F7

Reprinted from *The Drummer's Cookbook Vol. II*, "Gimme A Break: Trading Fours in the Real World" by permission of Mel Bay Publications. PN

Behind the Scenes of an SEC Drumline: University of Georgia Marching Percussion Instructor John Cypert

By Gene Fambrough

As the fall football season approaches, drumlines all across the country have either already held auditions or will do so in the first days of "band camp" in July and August. In the world of major college football and marching band, it takes a special skill set to manage all of the aspects of a percussion program with the type of national exposure some of these schools receive. At the University of Georgia this fall, a familiar face will be on the sideline overseeing the percussion section. I was able to catch up with John Cypert to get a glimpse into his position with the UGA Redcoat Band, a position he has held for many years through several changes of band directors.

John serves as a music specialist at Duncan Creek Elementary School in Hoschton, Georgia, where he teaches General Music and co-directs the Duncan Creek Cardinal Choir. John has also served as the music arranger and ensemble director for Pariah Percussion Theatre (2003–04 and 2008–10) and Odyssey Percussion Theatre (2005–06). In 2000, John served as the percussion caption head and arranger for the DCI finalist Crossmen Drum and Bugle Corps from Newark, Delaware. John holds degrees from the University of Georgia and the University of Arkansas, and is currently a doctoral candidate in Music Education at UGA.

Gene Fambrough: *What years have you been teaching the UGA drumline?*

John Cypert: The 2015 season will be my seventeenth season teaching the UGA drumline. My tenure includes the seasons of 1993–1996, 1999–2000, and 2005–present.

Fambrough: *Describe the audition process that you currently use and how that evolved over the years.*

Cypert: This has definitely changed over time. For years, after an initial placement audition, we held "evaluation rehearsals" throughout the spring semester. At the time, we felt this scenario provided the best opportunity for potential members to demonstrate their work ethic by improving week to week. These weekly rehearsals concluded with the drumline being "set" by the end of spring semester.

However, the increasing popularity of the WGI activity made it more and more difficult to schedule these rehearsals. We weren't seeing the same group of potential members week to week because of pre-existing conflicts with their indoor-percussion rehearsal schedules. Having worked extensively in WGI, I understand all too well the importance of every rehearsal. As a result, we now hold UGA drumline auditions on a single Saturday in late April or early May after WGI percussion finals. We have discovered that it works quite well for us.

For our auditions, we stagger times for the various sections. For example, snare and quad auditions are held simultaneously during the morning hours in an ensemble

John Cypert

Photo by Joshua Truitt

environment. "Cuts" are made along the way until these two sections are "set." Those not earning membership in these sections have the opportunity to return for bass drum, pit, or field cymbal auditions that take place at staggered times throughout the remainder of the audition day. While the entire audition process makes for a very long day—typically from 8 A.M. to 10 P.M.—it works extremely well for us.

Fambrough: *What is the typical size and instrumentation of the percussion section?*
Cypert: The University of Georgia Redcoat Band is typically 400-plus strong. It takes a lot of sound to compete with a hornline the size of Georgia's marching band. Therefore, our lines are the typical "college line" size: 8–10 snares, 4–5 quads, 5–6 bass drums, 8–10 field cymbal players, and 13–16 in the front ensemble—though we have marched larger lines and smaller lines as well.

PHOTO BY CATHY MARSZALIK

Fambrough: *Does this change based on the success of the football team?*
Cypert: While most of the drumline members and instructors want to see the Dawgs do well, I can't say that I've seen the team's success have an impact on the number of auditionees and, therefore, the size of the drumline. Sometimes, it's mere logistics; we have "x" amount of seats in the stands of Sanford Stadium, "x" amount of seats on the nine buses it takes for the UGA Band to travel, "x" amount of instruments, and "x" amount of money provided to us by UGA athletics.

Fambrough: *What is the weekly rehearsal schedule for the band and percussion section?*
Cypert: The UGA Redcoat band rehearses for two hours on Tuesday, Thursday, and Friday evenings. Fridays are most often canceled on non-performance weekends. The drumline and auxiliaries also hold sectional rehearsals for two hours on Monday evenings.

Fambrough: *What is the yearly schedule like—camps, games, exhibitions, trips?*
Cypert: Band camp for the percussion section begins in early August. Percussion camp and full band camp will generally last about a week and a half before fall semester classes begin. The band performs at seven home games, two away games, and, at most, two exhibitions during the fall. The Georgia-Florida football game is our annual overnight trip that happens every year and, of course, any post-season championship games or bowl games.

Fambrough: *How many different shows do the Redcoats perform each year?*
Cypert: The Redcoat band performs three shows a year. The themes vary from classical to popular music to jazz. I have seen a wide variety of shows and repertoire performed by the Redcoat Band over my tenure. In addition to the typical three shows, the Redcoat Band will often perform "special tribute" one-time shows as well. These usually occur once per season at most.

Fambrough: *What percentage of members participates in DCI and/or WGI?*
Cypert: I would guess between five to ten percent. Students at UGA are extremely smart and are extremely dedicated to their studies. UGA drumline members are no different. They are driven to do well in school and are very understanding of the time commitment associated with DCI and WGI. Only a handful of the members typically have the DCI and/or WGI "fever." I've had many members talented enough to participate in these elevated experiences; they just choose not to for whatever reason.

Fambrough: *How has the talent level of incoming students changed over the years, if it has?*
Cypert: It's up for debate whether the increasing academic acceptance standards for the University of Georgia has had an impact on talent level of our students. During my earlier years of instructing UGA's drumline, I had people come to Georgia for the mere purpose of marching. Most of these people were really strong rudimental drummers. Today's college students are much different than they were when I started; UGA drumline members are highly intelligent in a wide variety of academic fields.

Fambrough: *How does this impact your writing, if at all?*
Cypert: I've developed my own style of writing over the years. While I most definitely consider the talent level at hand year to year, I can't say I've had to alter my writing too much over the years. I can recall a year here and there where I needed to truly and purposely compensate for the talent level.

Fambrough: *How has your writing changed over the years?*
Cypert: My writing changed more during my earlier years. My writing just works with what the Redcoats do. The guys sometimes poke jokes at me about my "style" since it becomes somewhat redundant to them. I'm sure to poke back though, since their lack of experience inhibits them from the seeing the big picture at times. It's all in fun, though.

Fambrough: *How many additional staff members do you use through the season?*
Cypert: In addition to me, there is one other batterie instructor, John Moates, and a front ensemble instructor, Jake Lyons, both former members of the Redcoat Band. For band camp, we will sometimes bring in others to concentrate on the various sub-sectionals.

Fambrough: *What is one of the biggest school traditions that the drumline is involved with?*
Cypert: I know for certain that the drumline guys enjoy their game day warm-up in front of the Tate Student Center adjacent to Sanford Stadium. It's on asphalt in front of a big brick building, so it's very loud. In 2001, Coach Mark Richt revived an old Georgia football tradition, the "Dawg Walk," where the football team players enter Sanford Stadium through a human tunnel created by the Redcoat Band and other crazed fans. The drumline's "Tate Show"—or simply, "Tate," as it is now called—occurs just prior to the "Dawg Walk" and has basically become part of those festivities. Because of this conjunc-

tion, the audience is now extremely large! I would say at least 5,000 strong when considering the many viewing points. It's a lot of fun, and the drumline members and staff alike really hype on it!

Fambrough: *You've worked with several band directors through the years; any noticeable differences between them in terms of how they approach the percussion section?*

Cypert: I have worked with four different marching band directors at the University of Georgia. While each of them have had their own style, they have *all* understood the important role that the drumline plays in keeping the 400-plus member band together on the field. Because of this, there has been an expectation over the years, regardless of the director, for the drumline to perform at a high level, and when they don't, they have been held accountable for it through comments from the "tower."

There have also been occasions where I have been asked to alter segments of my arrangements for the benefit of the band. However, as mentioned before, because I share the common goals with the band directors and I too understand the important role that the drumline plays within the "big picture," my arrangements just "work" for the Redcoat Band. Over the years I have learned to write smart for the benefit of the band as a whole. I often have to emphasize my understanding of the drumline's role to its youthful members when they start complaining about "not ramming enough notes."

Photo by Cathy Marszalik

Fambrough: *As a teacher, you have your feet in two very different fields: elementary music and college drumline, What differences do you notice between the two?*

Cypert: From an educational perspective, the two settings are vastly similar. Teaching is teaching. I find myself using the same teaching strategies with UGA's drumline as I do with my students at Duncan Creek Elementary School in Gwinnett County. For example, after rehearsing a segment of music with the drumline, instead of telling the members what they're doing wrong to drag a roll, I'll ask them a question to elicit a response whereby they have to self analyze the issue. This tactic is no different than what I use in the elementary general music classroom setting or with my fourth- and fifth-grade choir. It's just good teaching.

From a personality or behavioral perspective, the two settings are vastly different. As one would imagine, my relationships and interactions with the college kids are considerably different from those with my elementary kids. I merely use common sense for guidance.

Fambrough: *Any other comments you'd like to share about your experience?*

Cypert: Working with Georgia's marching band has been one of my greatest joys in life. It's where I met my wife and some very special lifelong friends. Professionally, I was able to use the opportunity as a stepping-stone to my involvement with arranging for and instructing a variety of WGI and DCI ensembles. Still, it's much bigger than that for me. Involvement with the Redcoat Band has become a family affair. Saturdays with the band in Sanford Stadium is not only very special to me but also my wife and two children. My children have grown up with the band, and I know it will always be a very special part of their lives.

Gene Fambrough, DMA, is Assistant Director of Bands and Associate Professor at the University of Alabama at Birmingham. He holds degrees from the University of Georgia, East Carolina University, and the University of Alabama, and has served as marching percussion instructor and arranger at each institution, as well as for the Spirit of Atlanta Drum and Bugle Corps. **PN**

Photo by Cathy Marszalik

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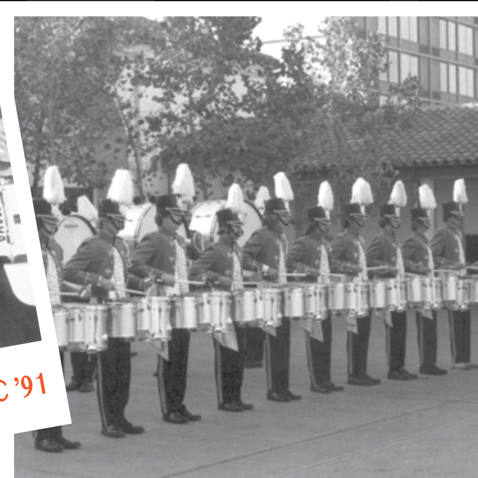

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$19.95
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Don't let the name of the book fool you. Even though the word "crazy" is in the title, this is a serious study of changing time signatures. Subtitled *A Book of Rhythm in Changing Time Signatures for All Instruments*, it is written in snare drum format but can be utilized by all musicians. The book is divided into three parts. The first part includes mixed meters in quarter and eighth time; 3/4, 4/4, 5/4, 7/4, 2/8, 3/8, 5/8, and 7/8 are just a few of the time signatures that are included. The rhythms in this section are comprised of quarter, dotted-quarter, and eighth notes. Sixteenth notes, thirty-second notes, and various triplet combinations appear later in the section.

The second part examines mixed meters in sixteenth-based time. Time signatures such as 3/16, 5/16, 6/16, 7/16, 10/16, 11/16, and 12/16 are used, then combined with the time signatures from part one. Note values remain consistent in the first two sections, with quarter note equaling quarter note.

The third part examines metric modulation, where the quarter note in quarter time is equal to the dotted-quarter note in eighth time.

The author offers explanations and advice throughout the book, which should definitely be of assistance to readers who are new to changing time signatures.

In today's technology filled world, many people expect to have a supplemental CD. While it may not be necessary for all of Joel Rothman's books, I believe that such a supplement would have solidified the concepts in this book.

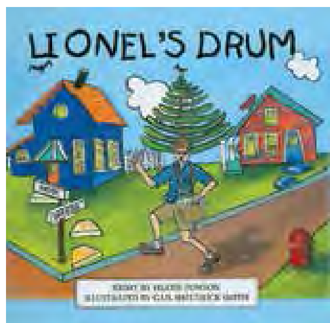
This is an excellent resource for those interested in the subject. It may also prove to be a challenging addition to one's sight-reading collection. Just as Rothman's *Rolls, Rolls, Rolls* has become a standard for studying drum rolls, this book may just become the standard for the study of mixed meters.

—*Jeff W. Johnson*

GENERAL REFERENCE

Lionel's Drum
Heath Towson
Illustrated by Gail Shedrick Smith
$16.95
Grateful Steps

In my three-plus decades of reviewing materials for *Percussive Notes*, this is the first children's book I've reviewed. Author Heath Towson is a music graduate of Appalachian State University (Boone, North Carolina) and percussionist in the Asheville, North Carolina Community Band. Additionally, Heath has worked as a drum circle facilitator and served as a tour guide for the Rhythm! Discovery Center in Indianapolis, teaching children and adults about percussion and rhythm. Heath's experiences there were the inspiration for this children's book. The author's preface states that, *"Lionel's Drum* shows both children and adults the power of music to transform lives.



Music transcends gender, age, and race by soothing the soul. *Lionel's Drum* is what happens when we put down our cell phones, awaken from the glaze of electronics, and clap along with the beat."

The plot of this 50-plus page hardback book is essentially that the main character, Lionel (who is just entering sixth grade), gets bored playing on his computer. Lionel discovers a drum, which had belonged to his grandfather. As he wanders through his neighborhood playing his drum, he recruits other music-making friends (a trombonist, a jazz singer/saxophonist, a marimbist, and an electric guitarist). They all end up in a music store, meet a student bass player, and form a band, which starts rehearsing original music. These six young musicians meet at the music store to practice every day. Soon, they begin looking for an opportunity to perform. The book concludes with a successful performance by this eclectic mixture of young musicians at the sixth-grade talent show (for which they had practiced for several weeks). This performance is preceded by a request from bandleader Lionel for audience members to "turn off their phones and cameras," and to "stand and enjoy the live music." Each of the six band members enters with a brief solo, with the complete band performing a selection of jazz and rock music. After the concert, audience members thank each of the band members for providing them "live" music without being distracted by their cellphones.

The overall focus points of this children's book are that making music together brings people together, making music together fosters creativity, and making music together creates mutual enjoyment/respect for both performers and audience members when live performances do not have any electronic distractions.

Gail Shedrick Smith, a resident of Asheville, cleverly illustrated *Lionel's Drum*. This 5th-grade-level storybook would be appropriate for the elementary school library and exemplifies the benefits of participating in a school music program.

—*Jim Lambert*

Rhythm Makers: The Drumming Legends of Nashville in Their Own Words
Tony Artimisi
$45.00
Rowman & Littlefield

This is a 201-page hardback ethnography of country music drummers and percussionists mainly based in Nashville, Tenn. Dr. Tony Artimisi, a percussion and music technology faculty member at Winston-Salem State University in North Carolina, wrote the book with a foreword by Waldo LaTowsky.

As a music history and ethnography topic, this book documents how the drumset and percussion in the Nashville recording studio scene has been largely overlooked. One example is the use of drumset and percussion at the Grand Ole Opry and the recording studios in the Nashville Sound, Bakersfield Sound, and latter Texas country-based recording scenes. The book falls far short of really documenting that story. Instead, the author writes very little in the form of an introduction and very brief conclusion with the bulk of the book relying on transcripts of question-and-answer interviews with Eddie Bayers, Jr., Jerry Kroon, Kenny Malone, Tom Roady, and Tommy Wells.

The book also includes an appendix and index. For those completely unfamiliar with country music, the casual conversation interviews rely at times too much on the insider's perspective for effective communicative reading. Many session musicians are named but not properly introduced in the questions or answers, so flipping back and forth to the appendix continuously interrupts the reading. Only a single photo of each drummer/percussionist is included, with a few minimal diagrams in one interview only.

Although the book title states a focus on Nashville recording percussionists, the interviewees jump around to their careers in Alabama, California, St. Louis, Texas, and elsewhere. The great Larrie London is frequently mentioned, and a narrative chapter detailing his work and influence would have been a great value to this effort. The great Sam Bacco, practically the unknown Emil Richards of the Nashville percussion scene, is also mentioned by several of the artists interviewed, but strangely enough not included in the author's scope.

At times, the writing and conversa-

tions suffer from sweeping generalizations, clichés, and grammatical errata, making the absence of a good editor a poor decision on the publisher's part. As such, this book is hardly definitive but it does well in documenting the Nashville recording scene's demands on drummers and percussionists in the expansion of musical repertoire beyond traditional country music. The author is passionate enough about the subject matter to have collected ethnography on some of country music's most revered drummers and percussionists that will no doubt be enjoyable for those more intimately familiar with the particulars of the musicians behind country music production.

—*N. Scott Robinson*

KEYBOARD PERCUSSION SOLO

Vibraphone Portfolio: 5 Solos for 4 Mallets **IV**
David Kovins
$25.00
Keyboard Percussion Publications
Instrumentation: vibraphone

Created for intermediate to experienced vibraphonists, this collection of five pieces could work well as an introduction to jazz styles for beginners and as sight-reading for experienced players. Each of the five works lasts between two and three minutes, and most follow a straightforward formula of head/intro, verse 1, verse 2, tag.

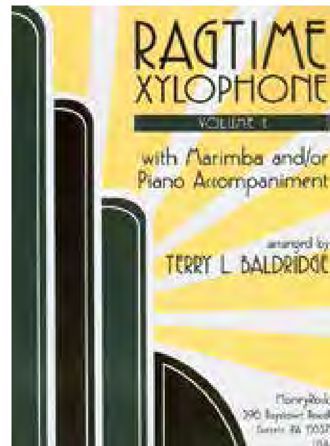
"Morning Glory" is reminiscent of "Quiet Place" by Gary Burton and utilizes chord progressions from Pachelbel's "Canon." The simplified melodic and harmonic layout, coupled with mallet dampening, creates a nice challenge for intermediate vibraphonists, as well as an accessible musical presentation for audience members. "Stride Right" evokes sounds of ragtime music with its walking bass line and lightly-syncopated melodic lines. "Manhattan Satin" utilizes melodic gestures that span over sustained harmonies and chord structures common to most jazz standards. This work also incorporates sixths and octaves in the right hand.

For my tastes, "Brazimba!" lacks musical punch, as the syncopated melodic pattern grows stale while rarely deviating from measure to measure. My thoughts are similar for the last etude, "St. Vitus Dance." While there is a little more variety in this selection, I grew weary of the repetitiveness in the melodic structure. David Kovins does provide an optional marimba accompaniment for this etude, which would provide practice for a budding chamber percussion duo.

While these works are not earth-shattering in their presentations, this collection would be good for instructors to have in their library and for students looking for new material for reading or for a master class performance.

—*Joshua D. Smith*

Ragtime Xylophone: Volume 1 **III**
Terry Baldridge
$39.95
HoneyRock
Instrumentation: xylophone, 4.3-octave marimba and/or piano



Terry Baldridge has a strong opinion regarding the performance practice of ragtime music. In the program notes to this collection, he states, "Ragtime music is a very rhythmic and lively music but it is not intended to be the virtuosic display that some performers present." The moderate tempi indicated on these arrangements are a direct result of his viewpoint.

This collection of six ragtime xylophone solos features selections by George Botsford, James Scott, Scott Joplin, Kerry Mills, and Tom Trupin. Consistent with most ragtime pieces, these tunes are sure to appeal to audiences. The accompaniments are simple and rely heavily on a "boom-chick" pattern. This is likely the result of the flexible instrumentation of the accompaniment, which was originally intended for two performers on a 4.3-octave marimba; however, these parts are also manageable for a pianist.

A CD is included containing three separate accompaniment recordings for each piece: slow, medium, and marked tempo. These recordings can serve as a valuable practice tool, especially for younger xylophonists looking to make daily practice more fun!

—*Darin Olson*

KEYBOARD PERCUSSION DUO

Six Easy Waltzes (opus 44b) **IV**
Fernando Sor
Arr. Terry L. Baldridge
$19.95
HoneyRock
Instrumentation: two players, playable on one 4.3-octave marimba

Percussionists around the world are very familiar with the music of Fernando Sor. For those who aren't as familiar, or for those who have not programmed any of Sor's music recently, Terry Baldridge's treatment of these six pieces will quickly reacquaint them with the simplistic beauty of the composer's writing style. Sor's pieces have long been utilized for younger students to gain confidence in playing music that is generally classical in nature. The six pieces included in this collection fall into that category. They are very musical, easy to read, and develop a host of musical skills in both performers, including much needed chamber ensemble performance skills.

Baldridge does a very nice job of making these six pieces, which were originally written for guitar duo, idiomatic and quite comfortable to play for a pair of marimbists. The pieces can be played either on two marimbas or on one 4.3-octave marimba by both players. Sor originally wrote these pieces with no dynamic or phrase markings, so Baldridge has taken the liberty of including some as a guide for the performers. Both score and parts are included for ease of rehearsal.

These pieces would work well for students of varying ability levels. They are written for two mallets, so students who are gaining proficiency on the instrument will be able to gain skills in performance, while more advanced performers can gain experience and confidence in stylistic interpretation.

—*Marcus D. Reddick*

PERCUSSION ENSEMBLE

Clave & Sons **III**
Eric Rath
$30.00
Tapspace
Instrumentation: (10 players) xylophone (or bells), 4.3-octave marimba (or vibraphone), 4 timpani, claves, bass drum, shaker, guiro, timbales, ride/crash cymbal (or cowbell), bongos, 2 congas

"Clave & Sons" seeks to provide younger students with exposure to the traditional instruments and rhythms of Afro-Cuban percussion. Trying to be as general as possible, the composer states, "'Clave & Sons' does not have any particular style associated with it. Instead of writing a piece that is strictly Rumba, Mambo, or Salsa, it is written to allow each of the Afro-Cuban instruments to 'do what they do.'"

Three parts (marimba, xylophone, and timpani) are assigned melodic or harmonic roles, while the other parts take on the traditional roles of their instrument. Mallet parts contain suggestions for doubling on other mallet instruments, making "Clave & Sons" perfect for larger ensembles looking for a piece on which everyone can perform.

At just over two and a half minutes in length, the piece is written in an ABABA´ form with a short coda. All of the writing is highly idiomatic and easily accessible by a middle school or high school ensemble. Given the ability to double the mallet parts, "Clave & Sons" would be a great piece to use for a festival honors percussion ensemble or other similar events where a large number of players and abilities need to perform together.

"Clave & Sons" provides a solid foundation for students to learn the basics of performing on a range of Afro-Cuban instruments. With its open-ended nature on some of the parts, this piece could be highly useful to educators at all levels for a variety of programs.

—*Brian Nozny*

Escape Artist **III**
Eric Rath
$30.00
Tapspace
Instrumentation: (6–7 players) glockenspiel, two concert toms, xylophone, triangle, 4.0-octave marimba, temple blocks, timpani, snare drum, hi-hat, China cymbal, bass drum, tambourine, shaker

Eric Rath's program notes clearly lay out his pedagogical vision behind this piece. The beauty in his approach is that there are several topics to be addressed within this short composition of approximately two and a half minutes. Two of my favorite aspects of this work are the focus on sixteenth-note groupings and the use of trap tables. Not only do these

elements promote various educational concepts, they also help to create an appealing listening experience for the audience. The syncopation combined with the timbral variety makes for a catchy composition.

The instructions and notation are very clear and will benefit all performers involved. These include moving to the edge of the drum while playing snare drum, muffled versus open triangle performance, directions for moving to a new instrument, and more. Requiring six to seven players, this composition will fit nicely on a junior high school percussion ensemble program.

—*Darin Olson*

Fantasia on Native American Music III–IV
Jared Spears
$19.50
Kendor Music
Instrumentation: (8 players) bells, guiro, xylophone, 4.0-octave marimba, vibraphone, 4 timpani, maracas, snare drum, woodblock, whistle, bass drum, triangle, sleighbells, cowbell, 4 tom-toms, suspended cymbal

It is common to find compositions that can be described as program music or that are nationalistic in nature—works that either tell a story or employ themes that are folk songs of various countries. This percussion octet perfectly embodies the styles of music identified with American Indian festivals and dances.

Each of the keyboard percussion parts can be played with two mallets, and the composer clearly specifies the type of mallets that are appropriate. There are also excellent notations and descriptions to explain the type of strokes and techniques for playing the various instruments.

The work opens with a few fragments or motives, which serve as an introduction to the first section, "The Gathering." The material in this section is an energetic *allegro*, with the keyboard parts playing over steady eighth notes by the drums. The next section is in the same tempo, but the style changes to fit the title, "Children's Dance and Play." As expected, the themes in this section are rather light and playful. Section three, "Gently," is slower and very expressive. The final section is a return to the faster material, with rhythmic patterns that provide an exciting finish.

The publisher is to be congratulated for the clarity of the parts. All page turns are either preceded or followed by rests, so the turns can be made without panic. This is an excellent ensemble for an advanced high school or young college group.

—*George Frock*

Frenzy III
Jared Spears
$12.50
Kendor Music
Instrumentation: (4 players) snare drum, bass drum, maracas, triangle, 4 tom-toms, suspended cymbal, 2 timpani

This three-minute work for percussion quartet is a wonderful educational addition to the repertoire. It presents musical, rhythmic, and technical challenges for each player, without overstepping the abilities of its intended audience. The rondo form, fast tempo, and variety of textures are sure to keep the listener engaged throughout.

All four players are treated as musical equals throughout the piece, interacting constantly, with each taking brief solos as well as providing background and timekeeping. Several aspects of the composition strike me as being perfectly manipulated in creating this musically interesting and educationally beneficial piece: timbral/technical demands, dynamic requirements, and the balance of rhythmic complexity.

The players are all asked to generate a variety of timbres from their instruments. The snare drummer must play in different places on the head, on the rim, click the sticks, and play several rimshots. The bass drum part utilizes different beaters and striking areas, and requires a couple of quick, though certainly not unreasonable, instrument changes. The triangle part has open and dampened sounds specified, as does the suspended cymbal.

The dynamic demands are precise, frequent, and at times unpredictable; there are several crescendos followed by *subito pianos*, for example. There are also many short swells up and down, calling for different degrees of dynamic control.

A passage toward the end of the piece uses hocketed *fortissimo* accents within otherwise constant *mezzo forte* eighth notes to create a delightfully busy and involved texture. This approach to the ensemble's rhythmic complexity keeps the individual parts manageable.

Jared Spears has composed a piece that is perfect for a small junior high or middle school band program looking for a short percussion ensemble piece. The instrument requirements are standard, and the parts could even be played from a standard back-of-the-band percussion setup without moving equipment.

—*Michael Overman*

Kumi-Daiko II
Scott Brown
$30.00
Row-Loff
Instrumentation: (5–20 players) Shime-daiko, Okedo-daiko, Nagado-daiko, multiple suspended cymbals (Taiko drum substitutions listed in the performance notes: bongos or snare drum with snares off; djun-djun, low concert tom, floor time, or medium-pitched marching bass drum; drumset bass drum, low-pitched marching bass drum, concert bass drum, low djun-djun, or surdo)

This simple piece will introduce young percussionists to the art of Japanese Taiko drumming. It can be performed without the authentic drums, and the score provides many suggestions for drums that can substitute, as seen above.

The notation for this piece is quite simple, consisting of half notes, quarter notes, and eighth notes. Much of the musical material is presented in unison and conveys the power of Japanese ceremonial drumming. Dynamics are essential to add variety to the piece. In addition, it would be necessary to expose ensemble members to videos of Japanese drumming ensembles so that they could learn the visual components that go along with the music.

This piece will appeal to middle school percussion students and will be particularly impressive if it is memorized and performed with the authentic flair of the traditional Japanese drumming ensemble.

—*Tom Morgan*

Low Tide II
Ralph Hicks
$30.00
Tapspace
Instrumentation: (7–10 players) glockenspiel, xylophone (or 4.0-octave marimba), chimes, suspended cymbal, brake drum, triangle, bass drum (or ocean drum), 3 timpani, woodblock, sleighbells, wind chimes

This large yet very accessible percussion ensemble (about two and a half minutes in length) provides the opportunity for first- or second-year percussion student to be able to realize—in a group ensemble setting—how their collective skills relate to each other. The creative use of vocal percussion (such as "Shhhh") at a moderate tempo of 84 bpm opens this composition, which is entirely in 4/4 and the key of B-flat major. The piece is performable with as few as 7 performers, or it can include as many as 10. The four keyboard percussion parts include bells, xylophone, marimba, and chimes, with only the bell player having to play eighth notes. The enclosed CD includes printable parts as well as a reference performance for the conductor/teacher's use.

This entry-level percussion ensemble would be suitable for the completion of the first year, or perhaps the beginning of the second year, percussion instruction.

—*Jim Lambert*

Meanwhile in a Parallel Universe

Redux VI
Jim Casella
$55.00
Tapspace
Instrumentation: (9 players) 3 marimbas (one 5.0-octave, two 4.5-octave), xylophone, glockenspiel, crotales (1 octave), 2 vibraphones, chimes, China cymbal, 2 woodblocks, 4 timpani, temple blocks, bongos, 4 concert toms, snare drum, opera gong, concert bass drum, log drum, splash cymbal, mark tree, sizzle cymbal, triangle, bell tree, tam-tam, congas, cabasa, suspended cymbal, hi-hat, tambourine

This version of Jim Casella's 2010 composition for marimba soloist and percussion ensemble includes some reworking in both the solo marimba part and ensemble parts. The piece is an exciting vehicle for a large ensemble of either advanced high school or college students. The solo marimba part requires an extremely advanced player in order to give an effective performance, as it uses multiple extended techniques throughout the work. Within the ensemble, several mallet parts require four mallets. The timpanist has to be very comfortable with pedaling, as there are multi-measure sections that must be played on a single drum with multiple pitch changes. Two percussion parts contain involved multi-percussion setups and will require skilled players to navigate some of the tricky writing.

Included with the "Redux" is an optional 4-minute version of the piece that can be used if there are time constraints, and a suggested setup to assist in stage planning. A score is supplied and all parts and mp3 recordings are included on an enclosed disk.

Both versions (long and short) of the piece are very well written, and would complement any percussion ensemble program. Casella has somewhat limited the accessibility of the piece, due to the extensive instrumentation (especially the use of three marimbas), but I don't see that being much of an issue, as Casella's popularity continues to rise.

—*Marcus D. Reddick*

The Prevailing Eighth Note IV
John H. Beck
$12.50
Kendor Music
Instrumentation: (4 players) bongos, timbales, 4 high tom-toms, 4 low tom-toms, 4 bass drums laid flat

As the title indicates, this eight-minute work for percussion ensemble is primarily composed to explore the multifaceted elements of unison eighth-note rhythms in 4/4 for a quartet of membranic instruments (with additional sixteenth notes, accents, and other syncopated rhythms as well). The suggested setup is for the four performers to be in a modified "square," facing each other.

This three-part composition starts *mezzo piano* with emphatic dynamic contrasts and the use of fingers on the tom-toms. The second section increases from the opening tempo of quarter equals 112 to 132 to 152 before returning in the third section to quarter note equaling 120.

Each of the four performers will need to focus on balance and internalization of pulse for a successful performance. This quartet could be quite appropriate for advanced high school performers or a younger college percussion quartet. Students will reap several rewards by performing this quartet without a conductor. These include the mature composite internalization of the eighth-note pulse, contrasting dynamic control/blend, and designated individual improvisatory solos, which will make each performance unique.

—*Jim Lambert*

Surfboard **IV**
Antonio Carlos Jobim
Arr. Murray Gusseck
$40.00
Tapspace
Instrumentation: (8 players) glockenspiel, vibraphone, 4.3-octave marimba, 3 timpani, hi-hat, ride cymbal, crash cymbal, snare drum, 2 tom-toms, claves, 2 cowbells, tambourine, samba whistle (or similar whistle)

Ensemble arrangements with pop or jazz elements serve multiple purposes, such as teaching musical phrasing, groove patterns, and ensemble skills. Also, performing music within popular idioms is well received by most audiences. This publication is quite unique in that the melodic content is very chromatic, but is also presented in a manner that is quite syncopated, creating patterns across the barlines and even having a feeling of "four over three" rhythms. This arrangement features a tune that has been recorded by several name artists, including Sergio Mendes and Herbie Mann.

There is some pedaling required in the timpani part, primarily for the 32-inch drum. It is also suggested that the timpanist alternate playing near the center and edge of the heads, to simulate the texture of sound heard on the surdo, found in Brazilian samba music. The keyboard percussion parts contain some brief passages where they perform on claves, cowbells, whistle, and tambourine. All of the keyboard parts can be played with two mallets.

The publication comes with a CD that includes a recording of the work, plus the ability to print the parts. This is an excellent arrangement for beginning to intermediate ensembles.

—*George Frock*

Traumatic Chromatic **II**
Ralph Hicks
$30.00
Tapspace
Instrumentation: (6–9 players) glockenspiel, chimes, xylophone, 4.0-octave marimba, snare drum, flexatone, tam-tam, bass drum, crash cymbals, tambourine, temple blocks, castanets, ratchet, triangle, police whistle

This work for percussion ensemble would be an excellent selection for any beginning group. As the title implies, this piece is all about learning the chromatic scale. Ralph Hicks breaks the scale down to two whole-tone scales that are played by the right and left hands. As the piece progresses the players bring both hands together to create an entire chromatic scale by the end. The supporting parts, while not working on the chromatic scale, offer the chance for players to work on their timing as well as technique on the accessory instruments. The snare drummer needs to be proficient with flams, ruffs, and rolls.

The musical needs of the piece allow for the students to work on accelerandos, ritardandos, and fermati. All of these elements need to be discussed with the group and worked on so they can occur flawlessly. This work would be great for young players learning the chromatic scale and ensemble skills. The parts are accessible enough that the players could easily move around so that everyone has a chance to play a different role in the group. It would be great for junior high and other beginning percussion groups.

—*Josh Armstrong*

STEEL PAN

Steel Drums Minus 1 Play-Along **II-V**
Jeff Moore
$14.99
Alfred

Summer is upon us and the phone is ringing with someone looking for a person to play steel drums at a local restaurant. They can only afford one musician? No problem—buy this book and you get the gig!

This collection contains seven tunes for solo lead pan with a CD of backing tracks. The selections vary from traditional calypso repertoire, such as "Jamaica Farewell," to pop songs that translate well to the instrument, such as Jimmy Buffett's "Cheeseburger in Paradise." The backing tracks feature a full steel band with drumset and engine room, as opposed to a simple rhythm section accompaniment. It should also be noted that these are fully "fleshed out" arrangements, and not just lead sheets. One downside is the lack of room for improvisation or open solos. However, each chart is substantial enough in length to keep the audience engaged.

While this collection will be of obvious benefit to the independent freelance percussionist, I believe that it can also be of use in educational settings. Selected solos could be used for jury or even recital performances. While none of the solo parts are particularly difficult, the tempos might be challenging for beginning players, necessitating the use of a "slow downer" computer program for practice. Also, the tracks are presented with accompaniment only (no doubling of the lead part), which might present another challenge for beginners looking to learn on their own. However, with the aid of a teacher, this collection could easily be incorporated into an undergraduate curriculum, providing the student with a fun way to learn a new instrument and get in on those hot summer gigs!

—*Jason Baker*

SNARE DRUM METHOD

Roll Etudes for Snare Drum **III–IV**
Joel Rothman
$19.95
JR Publications

Those familiar with Joel Rothman's previous two books dealing with snare drum rolls, *Roll Control* and *Rolls, Rolls, Rolls*, will be interested to know that this collection has been expanded into a "roll trilogy." With *Roll Etudes for Snare Drum*, Rothman gives us a book with roll studies "contained within musical etudes" and etudes "in mixed meters replete with dynamics."

Rothman has again produced a book that is focused on one aspect of drumming, treating it almost mathematically, presenting us with almost all the permutations ad infinitum. Each page gives us a different aspect of the roll: "Rolls on Downbeat Eighth Notes," "Rolls on Upbeat Eighth Notes," "Rolls on Downbeat & Upbeat Eighth Notes," "Rolls on Quarter Notes & Downbeat Eighth Notes," "Rolls on Quarter Notes & Upbeat Eighth Notes," and "Rolls Into Rolls."

This very detailed process is used in the three parts of the book. Part one is based in quarter time, part two is based in cut-time, and part three is titled "Roll Etudes for Snare in Eighth Time, Sixteenth Time & Mixed Meters with Different Denominators. Also, Exercises to Develop Dynamics."

This book uses the same tedious methods of presentation that characterize most of Rothman's other books. A student with the patience to go through this method will certainly gain some benefit, but also will deserve a special award for endurance.

—*Tom Morgan*

Rudiment Etudes for Snare Drum **III–VI**
Joel Rothman
$19.95
JR Publications

The latest book in the expansive library of Joel Rothman uses the standard 40 rudiments as the primary building block to compose musical etudes. In the text, there are 97 short etudes, similar to Haskell Harr's *Drum Method*, that explore single-stroke rudiments, open and closed double-stroke-roll rudiments, paradiddles, flams, drags, and a section for "extended rudiments," which entails various combinations of single and double strokes. Rothman combines traditional applications of each rudiment with more contemporary uses (e.g., rhythmic variations, metric groupings), providing the performer additional options for sticking and phrasing.

This book would serve the entire percussion community well, from young and inexperienced players who can use it to gain control of their rudiments, to the

more advanced player who can use this tool to continue expanding phrasing and rhythmic possibilities. The etudes work well within a snare drum context but could also be applied to contemporary drumset or multiple percussion applications as well.

—*Marcus D. Reddick*

SNARE DRUM SOLO

Truc a Trac **VI**
Nicolas Martynciow
€12.83
Gerard Billaudot

Just when we believe that there is little chance for new ways to write for solo snare drum, someone comes up with a solo piece that is full of creative ways to explore tone colors as well as nuance in techniques on this traditional instrument. This solo is to be performed in jazz swing style, and there are numerous subtle changes of sound, via normal strokes, playing on the rim, stick on stick, rimshots, bossa nova rimshots, and one-hand buzz notes. In addition, there is a section in which a wire brush is used in the right hand against a stick in the left hand. The solo uses numerous complex rhythms and metric modulations. Meters include 9/8, 3/4, 10/16, 9/16, and 14/16. There are even brief opportunities for personal interpretation and improvisation.

The notation is written on a single line of the standard five-line staff, and the different technical instructions are written below the staff. Thus, constant reference to the notation will require some time in order to become comfortable. The composer is to be commended for creating a new form of snare drum solo, which has few tradition rudiments, yet is also quite interesting.

—*George Frock*

MIXED INSTRUMENTATION

Wet T-Shirt Night **IV**
Frank Zappa
Arr. Mike Myers
$40.00
Mike Myers Music
Instrumentation: (22 players) bells, crotales/almglocken, xylophone, 2 vibraphones, 2 steel drums, 5 marimbas (at least one 5.0-octave), electric bass, electric guitar, piano, drumset, percussion, trumpet, alto sax, tenor sax, trombone

Wowie zowie: You'll want to conjure your inner Frank Zappa for this one! According to Mike Myers' program notes, Frank Zappa originally released this song on the album *Joe's Garage, Act 1* in 1979. Later, when it was released on CD, the title had changed to "Fembot in a Wet T-Shirt." Myers's large ensemble arrangement—which the arranger calls a "rock percussion ensemble augmented with horn section and lead guitarist"—is high energy and fun.

This piece is classic Zappa—groovy, upbeat, but also very quirky and unpredictable. Peppered with odd and shifting meters, the piece is rhythmically challenging, but does have many instances of unison playing. Note that there is a very prominent electric guitar solo and the ensemble also needs a very strong drumset player.

There are some options for the marimba parts with regard to range. As written, Marimba 3 and 4 and the Bass Marimba all need 5-octave instruments. However, if only one 5-octave marimba is available, it may be used as the Bass Marimba and Marimba 4 can take some notes up an octave. The other notes in Marimba 3 may either be taken up or omitted.

Overall, I would say this work is aimed at an advanced high school ensemble. Clocking in at three and a half minutes, the piece would make a rousing closer for a concert. The risqué title may turn off more conservative ensemble directors, but those folks are probably not likely to seek out or program the music of Frank Zappa.

—*John Lane*

DOCUMENTARY DVD

Talking Sticks
Arthur Lipner
Living Arts Productions

In this documentary, Arthur Lipner has worked very hard to present a glimpse into the lives and experiences of a vast array of vibraphone players, instrument makers, and others associated with the "gig" of making music on keyboard instruments. In addition to great clips of concert performances and film from his journeys to other countries, Lipner includes many interviews with "heavy hitters" in our field, such as Gary Burton, Mike Mainieri, and Vida Chenoweth. Lipner also includes insight into his personal journey in the field of music making by offering interviews with his family members and former music teachers.

Especially fascinating is footage that shows Lipner in Norway as he worked with "ice xylophone" makers for Norway's first "Ice Festival" for ice musical instruments. I enjoyed watching a chainsaw being used to create instruments for the night's gig. It was encouraging seeing a large audience turnout for such a festival—a great reminder of the power that music has to draw in people, to attract, and to entertain.

To quote Vida Chenoweth from the film, "We have to enlighten composers as to what a marimba can do." Lipner has effectively enlightened music aficionados with the possibilities, opportunities, and beauty of our craft, the beauty of our musical world.

—*Joshua D. Smith*

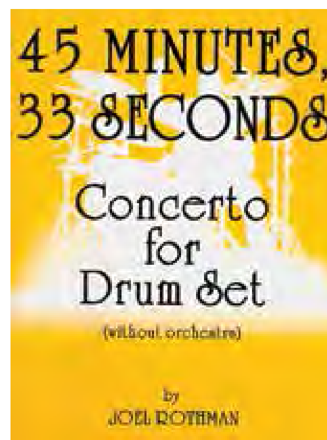
DRUMSET

45 Minutes 33 Seconds: Concerto for Drum Set (without orchestra) **III–IV**
Joel Rothman
$19.95
JR Publications

It is a bit difficult to describe this 36-page work, since it resembles a method book but is intended as a solo. Despite the title, this piece is not actually a concerto, as there is no ensemble accompaniment. The composer states this very fact in the introduction, but settled on the subtitle for lack of a better term. Rothman describes it as a mixture of method book, etude, sonata, and drum arrangement. So what is it? In my view, it is basically a three-part (or three-movement) method book to be played in its entirety in one sitting.

Some pages resemble an etude, while others are similar to a method book. Many pages are reminiscent of Rothman's other books. Even some of the page titles such as "Three-Way Jazz Coordination Between the Cymbal, Snare, and Bass," and "Accents Around the Drums with Sixteenth Notes" are similar to the titles and contents of his other books. Because of this, some pages would work better for performances, while others would sound like a performance of George Lawrence Stone's *Stick Control.*

The first movement focuses on reading and rolls. The second movement centers on technique. The third movement is written entirely for drumset, featuring rock, Latin, and jazz styles. Most of the snare drum parts in this work are to be played verbatim, while some of the drumset parts require improvisation.



While this work may not be completely applicable for a public performance, playing it all the way through would prove to be an exercise in endurance and sight-reading. I can also see some pages working well for recitals.

—*Jeff W. Johnson*

RECORDINGS

After JSB-RS: Works for Keyboards and Percussion
Chris Paul Harman
Naxos

This CD presents a magnificent sampling of Chris Paul Harman's unique compositional style. The music is extremely fascinating and attractive. It features performances by MeiYi Foo, Toco Loca, the McGill Percussion Ensemble, and Aiyun Huang.

The two solo piano pieces, "After Schumann I" and "After Schumann II," are performed superbly by MeiYi Foo. "371," a piece whose inspiration comes from J.S. Bach's *371 Harmonized Chorales*, is an intriguing work that is handled brilliantly by Toco Loca. The "Concertino" for two keyboard soloists and eight percussionists is a distinctive work that is well played by pianists Xenia Pestova and Julian den Boer. The McGill Percussion Ensemble accompanies the keyboard soloists with much intensity and exhilaration. The best piece is "Der Tag mit seinem Light." Based on the same chorale melody by Bach from the *69 Chorale Melodies*, this work is a stunning example of harmony, orchestration, and craft by Harman.

This recording displays Harman's impeccable skill and mastery as a composer. The performances are top-notch and the music is extraordinary.

—*Brett William Dietz*

Patterns: Music for Two Marimba and Two Vibraphones
UCF Percussion
Flying Horse Records

This is a really wonderful recording featuring percussionists from the University of Central Florida. Jacob Kight, Karen Toney, Marissa Turney, and Thad Anderson perform the music with great musicianship and artistry. It contains several innovative pieces for this instrumentation.

One of the highlights of the disc is Paul Lansky's "Patterns," which features the composer's fresh and unique harmonic and rhythmic cleverness. Other compositions of note are Jonathan Kolm's "Star Dance" and Thad Anderson's "By-And-By." Both pieces create new and different moods for the listener. Marc Mellits' "Gravity" ends the recording with great energy and excitement.

This recording is a must for anyone searching for new repertoire for two vibraphones and two marimbas. If programmed together, some of these pieces would be great companions to Steve Reich's "Mallet Quartet." I highly recommend this recording.

—*Brett William Dietz*

Percussion Sampler
Sylvia Smith, Ayano Kataoka, Christoph Brunner, Rob Falvo, Justin DeHart, Lee Hinkle
Smith Publications

Sylvia Smith has produced this collection of recordings to highlight pieces from the Smith Publications/Sonic Art Editions catalog. The CD is a true sampling: five composers (Stuart Saunders Smith, Jean-Charles Francois, Robert Erickson, Will Ogden, and Ben Johnston), six performers, and a variety of instrumentation on each of two duets and four solos, written between 1962 and 2004. While the older pieces are relatively well known—Johnston's "Knocking Piece," Erickson's "Dunbar's Delight," and Francois's "Fragments II"—the other, newer pieces were unknown to me prior to hearing this album: Stuart Saunders Smith's "When Music is Missing, Music Sings" and "Ground," and Will Ogden's "A Sylvan Suite for Xylophone."

There is an obvious compositional style uniting the works on this album, but it does not fall into any standard musical "ism." The rhythmic complexity is obvious, clearly defined, and well executed. The tonality in the pieces using pitched instruments—"Dunbar's Delight," "A Sylvan Suite for Xylophone," and "Ground"—is definitely post-tonal, but not anything approaching serialism, 12-tone, or the microtonal milieu commonly associated with Johnston's music.

The collection is also united by bold, outstanding performances by all involved. As Smith mentions in her liner note, these "compositions and performances [are] carefully wrought, with close attention to detail." It is evident that all performers approached the project from this perspective.

I found a few minor distractions that may or may not bother other listeners. The liner notes inform us that the same engineer recorded "When Music is Missing...," "Knocking Piece," and "Ground"

at the University of Maryland. The other three pieces were obviously recorded independently. While they are all quality recordings, the different recording situations and approaches are audible. Justin DeHart's performance of the Ogden was live, as evidenced by the applause at the end. Also, in the Ogden as well as "Ground," performed by Falvo, I expect to hear the changing moods of movements to be highlighted by some change in tone quality via different mallet selections. This is not the case and it flattens the performances.

One major disappointment is the liner notes. Though Bill Sallak has provided interesting descriptions of each piece, there is no information about when they were written, how they fit into the rest of the composers' oeuvre, or even a tiny bit of biographical detail about the composers. We learn nothing of how these works fit into the larger musical world. There is also no detail about when the recordings were made (or where, in the case of the Francois, Erickson, and Ogden) or even the year the CD was produced. Combining this lack of important information with the informal and anecdotal tone of the notes, this aspect of the CD misses the previous "careful, close attention to detail" statement given by the producer.

—*Michael Overman*

Points of Departure
Nicholas Papador
Canadian Music Centrediscs

American percussionist Nicholas Papador has released *Points of Departure*, a premier CD recording of an engaging collection of contemporary percussion pieces. Dr. Papador is the principal timpanist of the Windsor Symphony Orchestra and Associate Professor of Percussion at Windsor University in Canada. The fact that he has studied well and comes from a strong musical upbringing is evident throughout the recording in the quality of performance and timbre he achieved. Engineered by Ray Dillard, the recordings date from 2010–12, and the CD includes a booklet of notes in English and French explaining the pieces and composers. Not only does the pristine recording quality add to the listening enjoyment, but also the tracking order of the pieces is effective in engaging the listener. Each has its own sonic percussion world where the variety, timbre, and execution add to the noticeably good experience listening to this recording offers.

Papdor's skilled performances on marimba are evident on his composition "A Very Welcome" with its extended tenth intervals in each hand and "Night Chill" by Christien Ledroit for marimba and electronics. Of the two vibraphone solos, "Ariane endormie" is a particularly beautiful programmatic piece by Nicholas Gilbert. The lengthy "Points d'emergence" by composer François Rose was a highlight for this reviewer as its use of elemental timbres with three each of metals, drums, and woods at times made the performance sound like a trio of musicians with its effective percussion counterpoint. *Points of Departure* is a solid artistic effort and notable contribution to contemporary percussion music.

—*N. Scott Robinson*

Time Within Itself
Michael Waldrop Big Band
Origin Records

Big band jazz in full swing—Mike Waldrop's debut as a big band leader is a soaring good listen. Waldrop has recently distinguished himself as an educator at Eastern Washington University, but he spent plenty of time paying his dues as a working musician/drummer in New York and Chicago before embarking on his academic career. While at the University of North Texas, Waldrop polished his big band drumming with the One O'Clock Lab Band. He also spent ten years performing with Jack Cooper's Memphis-based Jazz Orchestra of the Delta. While this is Waldrop's first album as a big band leader, he is clearly a seasoned and experienced pro.

In addition to his drumming and vibraphone playing, *Time Within Itself* shows the depth of his creativity by featuring arrangements of several of his original compositions. Jack Cooper served as music director of the CD, fleshing out arrangements of Waldrop's tunes and providing a few originals. The arrangements and original works crackle with energy and clarity. This is largely due to a distinguished cast of musicians including guitarist Jimi Tunnell, whose visceral and soaring solos (a la Allan Holdsworth or John McLaughlin) give a fusion edge to the band. Jose Rossy, former percussionist with Weather Report, also helps give the band a fusion tinge in such tunes as "Munich Musings."

All that being said, the bottom line is that this band can swing! That is nowhere clearer than on the barnburner "Twisted Barb," which closes the album. Also, in full swing (pun intended) on this track is Waldrop's finessed and fluid drumming; tasty soloing and impressive flourishes round out his prowess for swing feel and kicking the band. The drumming is prominent and outstanding throughout and perfectly mixed for clarity and support. Waldrop's vibes playing is also stellar and especially lush on the balled "Inner Truth."

The achievement of this album is even more impressive when you take into account that it was recorded in a single day at Crystal Clear Sound in Dallas, the studio often used for big band recordings by the UNT One O'Clock Lab Band. Don't miss this stellar big band debut from Mike Waldrop!

—*John Lane*

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Joby Burgess, PASIC14 Artist

Three Asian Percussion Instruments

Changgo, donated by Yong Ae Gardner, Lawton Korean Catholic Community
Shime-daiko, donated by Emil Richards, 1993-02-04
Paiban, no attributed donor

Many types of percussion instruments have existed in Asia since ancient times. Modern Asian cultures construct and utilize specific types of percussion instruments based not only on their use in ancient times, but modified for each specific culture. Among these instruments are drums constructed with rope tensioning systems and various types of wooden clappers. Three specific instruments, from three different Asian cultures, are the Korean Changgo, the Japanese Shime-daiko, and the Chinese Paiban, each of which has existed for many centuries.

The Changgo (or Janggo) is the most common drum in traditional Korean music. It has an hourglass-shaped wooden shell, with heads that extend well beyond the width of the drum's body. The heads are mounted on metal hoops and tensioned with ropes, which run between the two heads and are connected to the hoops with metal rings, resulting in a single-tension system. Leather ears are used to adjust the head tension. Traditionally the instrument is placed sideways and played with a single beater on one head. However, the drum can also be constructed with two different thicknesses of skin heads and played with a light stick on the thin head and a heavier beater on the thick head, thus producing two distinct timbres. This instrument, which measures 18 inches in length and has 17-inch diameter heads, is ornamented with gold roses painted on the shell, red tuning ropes, and green, decorated tuning ears.

The Japanese Shime-daiko (rope-tuned drum) is a small drum used in many kinds of traditional classical Japanese music. It is constructed from a cylindrical, wooden shell with skin heads on top and bottom. The heads are mounted on metal rings, often using sewn, reinforced leather, and then roped together from top to bottom. The tension is adjusted by tightening a rope that winds horizontally around the vertical mounting ropes to create a high-pitched timbre. The drum is traditionally placed on a short stand and played with two wooden sticks, called "bachi," while sitting on the floor. This drum, which measures 9.5 inches in width and 3.5 inches in height, has heads with a diameter of 13.5 inches. The shell is decorated with gold-leaf pheasants and leaves.

The Chinese Paiban (clappers) are two or more rectangular bamboo or wooden bars strung together at one end. Paiban have been in used in Chinese music since the Tang Dynasty. The string is draped over the thumb and the clappers are either swung open and closed at 180 degrees, or they are clicked together between the fingers. Both "pai," originally pronounced "pak," and "ban" refer to the beat of the music and represent the fact that the sound of the clapper marks the main beat in traditional Chinese music. "Ban" is a term for a strong beat, while "yan" is a weaker beat, thus allowing a system for counting meter. When played rapidly, the style is known as "kuaiban." These paiban, which measure 9.5 x 2 inches, are made of rosewood with a raised center on the outside bars, the center bar being the thickest of the three. For this set, only one of the outside bars is used against the middle bar, the third bar being a replacement, if needed.

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