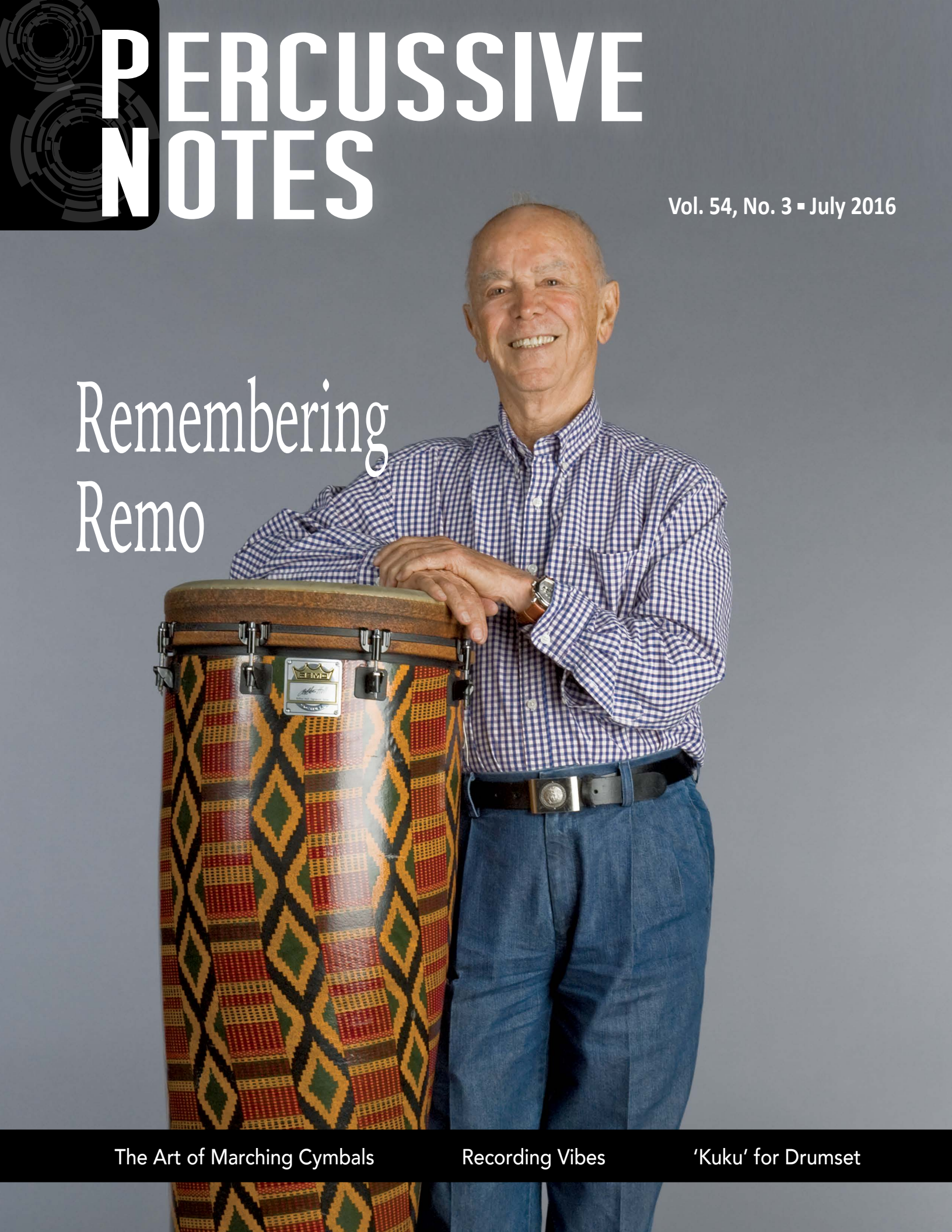
PERCUSSIVE NOTES

Vol. 54, No. 3 ▪ July 2016

Remembering Remo



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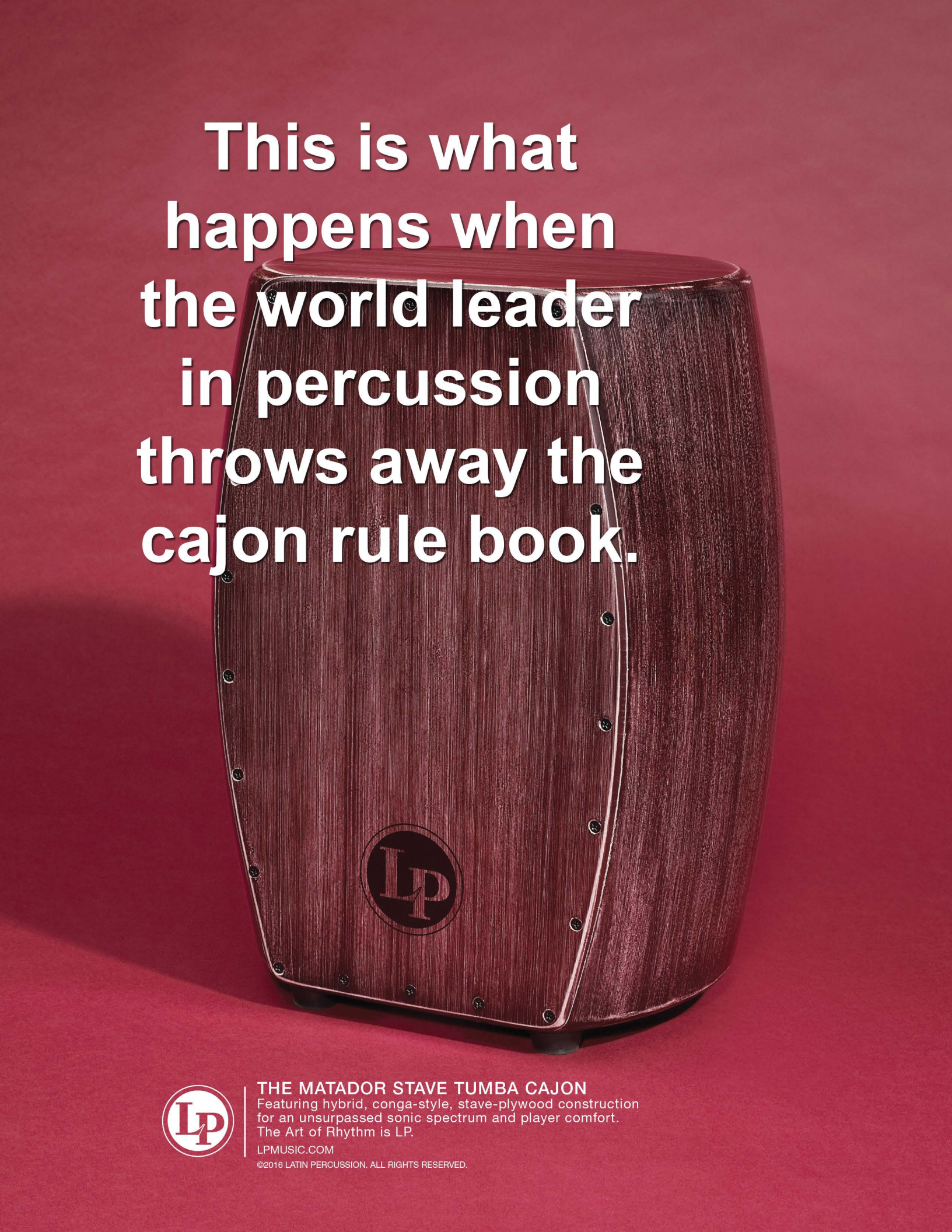

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THE JOURNAL OF THE PERCUSSIVE ARTS SOCIETY

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EDITOR'S NOTE

Get a Grip (or two, or three)

By Rick Mattingly

While editing this issue of *Percussive Notes*, I was struck by a comment in Stanley Leonard's article. In talking about his career, he said, "One thing I did not learn early enough was that I would not turn into a pumpkin if I changed some of my technical performance strategies… I discovered that there are several different ways to hold the sticks that may, in fact, assist in interpreting the music in a more musical manner."

In my college days, I was sure that there was one perfect snare drum grip, one perfect four-mallet marimba/vibes grip, and one perfect timpani grip, and I would fervently defend my beliefs when challenged. I should have had a more open mind, considering the guidance I received from my teacher, Ted Otten. I had started out with traditional snare drum grip, but one day I told him that I wanted to switch to matched, which I had been using on drumset gigs. He said, "Okay, I'll give you some time to get used to it, but if, after a certain amount of time, you don't sound as good with matched grip, I'm going to insist that you switch back." Fair enough. About six weeks later, after playing my snare drum assignment in my lesson, Mr. Otten said, "You already sound better with matched grip than you ever did with traditional, so that's obviously the grip you should be using."

I came away convinced that I had found the perfect snare drum grip, but I missed the point. My teacher supported my change of grip because I sounded better with that grip, but it didn't mean that everyone should use that grip. And as I came to learn, it didn't mean I should *only* use that grip.

Jumping ahead a few years, I became a writer and then a full-time editor at *Modern Drummer* magazine, which give me the opportunity to get to know a lot of prominent drummers and percussionists. The first big interview I did for MD was with jazz drummer Jimmy Cobb. While he was playing one night, I was able to watch him close up, from the side. I was astounded at the way he held his left-hand brush. It was the traditional left-hand grip, but whereas a drummer would typically swirl the left-hand brush over the snare drum with the palm either perpendicular to the drumhead or with the palm tilted up slightly, Cobb's left hand was turned over so that the back of his hand was parallel to the drumhead. It looked incredibly awkward, but I couldn't argue with the way it sounded.

During a break from the Pat Metheny Group in the early 1980s, Danny Gottlieb did a tour with Flora Purim and Airto. Danny really wanted to immerse himself in the Brazilian feel, and what better way than by locking in with Airto every night? Usually, Danny played drumset and Airto played percussion, but on some songs they would switch. Danny told me later that he learned a lot by listening to Airto play drumset, but Danny found it difficult to actually *watch* Airto playing because of the awkward way he held his sticks. But, as with my observation of Jimmy Cobb, Danny said that you couldn't argue with the feel Airto was getting. On a similar note, I always thought Elvin Jones's grip looked awkward—but so what?

There doesn't seem to be as much controversy about matched versus traditional snare drum grip these days, but grip still seems to be a hot topic among many mallet-keyboard players: Musser/Stevens grip? Traditional cross-grip? Burton grip? Pick whichever one you want and I'll name several highly accomplished players who use it. And then there's the Mainieri grip (briefly, one mallet held between the thumb and index finger, the other held between the ring finger and pinky). Mike Mainieri might be the only person on the planet to use that grip, but it works for him.

Okay, so there are a lot of different grips out there (including different timpani grips), and perhaps we can all agree that numerous players have been successful with different ways of holding sticks and mallets. But let's get back to Stanley Leonard's point: He didn't find one grip that worked for him and only use that, he used different grips to achieve different results.

Granted, unlike most musicians, percussionists don't have direct contact with their instruments, so our sticks and mallets have to become part of our hands, as it were. Even a slight shift of position can make a difference in our ability to manipulate a stick or a mallet. So there are good reasons for staying with a particular grip.

At the same time, adjusting to different grips might not be as big an obstacle as we think. In my college days, I played snare drum with an overhand matched grip, timpani with a thumbs-up grip, and four-mallet marimba with traditional cross-grip. But somewhere along the way I noticed that on drumset gigs I was playing ride cymbal with a thumbs-up grip, and when I played fills or moved my right hand to the hi-hat, I was using the overhand grip. Likewise, when I started playing a lot of vibes, I switched from the traditional cross-grip to Burton grip, as that seemed to work better when I went back and forth from four-mallet playing to two-mallet playing (while still holding four mallets). And at some point, I went back to traditional left-hand snare grip when I played jazz, just to give me a different "attitude" than when I played with matched grip. Switching between those different grips was not significantly different than learning to control fat, heavy sticks for certain things and thin, light sticks for other situations.

So let's all stop being so defensive about our chosen grips. If a certain grip works for you, use it. If you need to use a different grip for a particular sound or to play a particular piece, go ahead. You are not "cheating" on your primary grip or on whoever is advocating that grip; you are taking advantage of the wide variety of options that exist to help you make the best music possible. **PN**

Remembering Remo Belli

By Rick Mattingly
Additional reporting by Lauren Vogel Weiss

Remo Belli didn't have to go to PASICs and trade shows; he had plenty of employees who could promote and sell his products. But he could typically be found in the Remo booth, and he usually had one or more new products to promote, which he did with the pride of a new father. But once he had shown off the new drumhead, or hand drum, or percussion accessory, or described a new venture related to wellness or community drumming, he wanted feedback.

"Remo was always concerned about how drums could be used for human development, personal growth, and health," says Christine Stevens, who has led training sessions in the Remo HealthRhythms program since 2001. "He had a 'curiosity' state of mind and a 'research' state of mind. He always want to know what you were doing, how you were doing it, where you were going with it."

"A couple of years ago," says Dennis DeLucia, "Remo invited six 'marching' endorsees to attend a two-day meeting at the factory. Even though he was an extremely busy man, Remo sat in on the entire day's meetings, during which he listened and did not say a word! Then, at the end of the day, he stood to address the gathering with his words of wisdom and encouragement."

When Remo Belli died on April 25 at age 88, he left behind a legacy of innovation coupled with a passion for percussion in all its forms. His perfection of the plastic drumhead alone would have ensured his legendary status in the drumming world, but he continued to innovate and work to spread the joy of drumming, being instrumental in the formation of the Percussive Arts Society and creating products to serve those outside the professional music business, including children, hobbyists, world music practitioners, drum circle enthusiasts, and those who use drumming for music therapy and wellness.

"The strongest impression or memory I have of Remo has to do with the indelible sense of enthusiasm, wonder, and pride he felt for the whole of humanity where it concerned drumming," says Peter Erskine. "Remo saw drumming and human health as being completely intertwined. He saw the path towards enlightenment—for the drum industry, for medicine, and for the human race—as a journey best made with hands on skin—Dupont Mylar or otherwise! Remo saw 'round the bend, and he's still waiting for the rest of us to catch up. Sure, he was a percussion industry innovator and tremendous businessman, but he was more than that: Remo was one enlightened soul who believed in a better world and who knew that the drum would play an essential part in that, as it always has. He could see so far into the future because he understood the past so well. That was my takeaway whenever I spent some time with him."

Frame drum master Glen Velez considers Remo's greatest contribution to be his openness to new ways of seeing percussion and his inventiveness in translating that into products that everyone could use and enjoy playing. "Because of his expertise in the business world," Velez says, "Remo was able to make a huge impact on the percussion scene in the United States and all over the world.

"One recurring memory I have of Remo was his enthusiasm for new technology and new ideas," Velez continues. "He had a great and wonderful childlike quality of being very enthusiastic about what he was doing. It was really contagious, and that's what made it so much fun to work with him. After knowing him for more than 30 years, I always felt a very wonderful connection with his love of percussion and his love of drumming. It was great to work with him, and I always considered him to be a visionary."

Tambourine virtuoso Alessandra Belloni shared similar thoughts. "He mastered the synthetic drumheads back in 1957," says Belloni. "Thanks to that, we started to have these fantastic rock 'n' roll beats and dance beats. And Remo developed percussion instruments that I use to heal and help people with mental illnesses and other kinds of physical problems. He was also a pioneer of drum circles and the idea that drumming was for everybody, not just professionals. He believed firmly in things, and he could see through the future. Besides being a genius, he kept inventing things right until the end, like the new drumheads that had a vibration that really worked for autistic children. I think the vision he had was so big that he could see through people somehow, and it was good to know that he was always there."

Countless drummers considered Belli a friend, not just a businessman. "Remo was a very good friend to me and my father, Bud," says Gregg Bissonette, Los Angeles-based studio musician and currently the drummer with Ringo Starr and his All Starr Band. "I first met Remo in 1982 when I was with the Maynard Ferguson Big Band and he gave me my Remo drumhead endorsement. I will never forget when he asked me to play at the Remo 'Hands-On Day' in L.A. We had a blast together, and that was also the day that Remo introduced the Pre-Tuned Drum series. My dad always told me how great Remo was to him and my mom whenever they would go to the Remo headquarters in Valencia to pick up my drumheads. One of my greatest memories of Remo was hanging out with him at the NAMM show party he threw at the Hilton Ballroom in Anaheim with tons of wonderful musicians. That was the last time I saw Jeff Porcaro play with Toto. Remo hired so many great bands to play at his party. Remo Belli was so amazing!"

"Remo was a slender man who cast a gigantic shadow," DeLucia said. "He and the Remo company have been extremely generous supporters of all forms of percussion, including his passion for the wellness benefits of drumming. I am grateful for his support of the marching arts and artists, and I will miss him dearly."

Drum circle facilitator Arthur Hull considered Remo a mentor and father figure. "He was not afraid to ask me the hard questions," Hull says. "And that is why, even though it annoyed him, I called him 'dad.' I'm still mourning his passing, and I say a little prayer of thanks every time I touch a drum with a crown symbol on it."

Remo Delmo Belli was born in Mishawaka, Indiana, on June 22, 1927. As a child, he loved listening to his uncle's polka band, and his father urged him to learn the accordion. But Remo had a different idea. "I am a first-generation American," Remo said. "My first language was Italian. When I went to the Italian club that was developed in my town, they had organized a band with a drummer, and I became fascinated by the drum. I got my first drum when I was 12."

By the time he entered high school, World War II had broken out and many of the local drummers had been drafted. As one of the few drummers left in northern Indiana, he began playing professionally. When he enlisted in the Navy at 18, he was assigned to the Navy band.

After receiving his discharge, he moved to Los Angeles, joined the musicians' union, studied drums with Murray Spivak, and began working as a drummer. From 1947 to 1957 Remo worked steadily, both in town and on the road. Remo became well known as a player, working with Billy May, Anita O'Day, Frankie Lane, Patti Page, Ann Southern, Johnnie Ray, Betty Hutton, Mae West, and with a number of jazz musicians, including holding down the drum chair with Howard Rumsey's Lighthouse All-Stars, the house band. When he was off the road, he was a first-call studio drummer.

In 1952, jazz/session drummer Roy Harte asked Remo to partner with him in a small drum shop in Hollywood that was growing. They moved into a larger space on Santa Monica Boulevard. The shop, named Drum City, became quite successful, quickly becoming a local "hang" for local and touring drummers and percussionists.

"Drum City was Mecca," Remo recalled. "We were very active with Hollywood. We had so many superstars that came in to do

business. Roy and I were both silly enough that everybody was on the same level. It didn't matter who you were—Gary Cooper, Marlon Brando, or Joe Schmoe. In one day to have Louie Bellson, Shelly Manne, Buddy Rich, Jack Sperling, Alvin Stoller, and Lou Singer all in one place at the same time was just amazing."

At that time, there was no West Coast trade show where drummers and percussionists could see the product lines of the prominent percussion manufacturers. The only exhibition of musical products was at the summer NAMM show in Chicago. So Drum City staged a "Percussion Fair" in the store each April from 1954–1960. This event boosted Drum City's image as the premier drum sales and service organization west of Chicago's Franks Drum Shop, and provided an opportunity for percussion instrument manufacturers to have greater visibility in one of the larger professional markets in the United States. It fulfilled a need for professional players to see what was new and to try the instruments out. The fair was very popular, attracting visitors from as far away as Las Vegas and San Francisco.

Remo in 1947

Inside Drum City in the 1950s.

Up through the early 1950s, drumheads were made from calfskin, most of which came from the Chicago slaughterhouses—which was one of the reasons that such drum companies as Ludwig and Slingerland were located in Chicago. The heads varied in quality, and they were greatly affected by humidity or lack thereof. When the weather was damp, the calfskin stretched, requiring drummers to tighten them. If the head dried out while tightened, it could split. Plus, calfskin heads were prone to breakage if struck too hard.

During World War II, the British firm Imperial Chemical Industries created a polyester film that was used as a packaging material and as insulation for electric motors. In 1947, the DuPont Corporation bought the rights to manufacture and market that polyester film, which DuPont named Mylar.

In 1953, Jim Irwin, a chemical engineer at 3M, made a Mylar drumhead for Duke Ellington's drummer, Sonny Greer. Irwin had no plans to mass-produce the head, but he applied for a patent in 1955, which was granted in 1958. His drumhead was made by serating the edge of the Mylar so it could be bent around and attached to the flesh hoop of a calfskin head. Joe Grolimund at Selmer was also experimenting with various materials for drumheads, including Mylar. His head was made by tacking polyester film to a flesh hoop. Drummer Chick Evans had also been experimenting with different substances for the head material, including nylon, silk, and airplane cloth. In late 1956, Evans fashioned a Mylar version that consisted of a drilled outer hoop that tacked a Mylar head to a smaller, inner hoop. He sent out sales letters, one of which reached Drum City. Drum City distributed Evans' heads for a while, and Roy Harte used them on session gigs. But often the Mylar would tear from the hoops, and the film would dent badly.

In late 1956, Drum City's accountant, Sid Gerwin, introduced Roy and Remo to a chemist, Sam Muchnick. Sam and Remo began working on a new design for a drumhead. By early 1957 they had developed what proved to be the first successful plastic drumhead design, which involved punching holes around the edge of the Mylar head and using a fast-setting liquid resin to bond it to a U-shaped aluminum hoop. This was the first version of a Mylar drumhead that didn't involve tacking the film to a flesh hoop. Remo immediately began head production in a 500-square-foot space adjacent to Drum City.

The Weather King drumhead debuted in early summer 1957 at the Chicago NAMM show, where orders for over 10,000 heads were placed. On June 1, 1957, Remo Inc. was created to market the aluminum-channel drumheads. The original partners were Remo Belli, Sid Gerwin, Sam Muchnick, and Roy Harte. Remo Inc. applied for a patent on the aluminum channel drumhead in August of 1957, and it was granted in 1960. The company outgrew the first Remo factory within a year and moved to a 1,000-square-foot space located on Santa Monica Blvd. near Vine.

In 1957, DuPont was making a number of thin films, and only three thicknesses of Mylar film were suitable for drumheads: 7.5 mil, 5 mil, and 3 mil. The original Weather King drumhead was made from the 7.5-mil thickness, eventually named the Diplomat. The playing style of the day was much lighter, and this film was able to withstand these playing conditions. The 3 mil thickness became Remo's Snare Side Ambassador head.

Mounting two plies together resulted in the Ambassador, (7.5 + 3 mil), and the Emperor, (7.5 + 7.5 mil). By mid-1958, all three of these heads were in production. For a time, the plastic was sandblasted to make the surface look more uniform and to create a rough surface texture that would work well when played with brushes. In 1958, Remo developed a chemical coating that resulted in a better sound, with a rough surface that gave a superior brush sound.

Remo's synthetic head initially drew criticism from purists who argued that it "wasn't the same as calfskin." He responded by marshaling an all-star list of endorsers including Louie Bellson, Buddy Rich, and Gene Krupa to vouch for the musical quality of Mylar heads. As demand for drumkits soared, manufacturers and retailers enthusiastically embraced the Remo Weather King.

Remo Belli in 1958

Remo (right) with Buddy Rich (left) and Louie Bellson (center) prior to shooting a photo for a Remo ad.

In late 1959, Remo Inc. moved to a 6,000-square foot facility on Raymer Street in North Hollywood to accommodate the company's growth. This factory eventually expanded into surrounding buildings.

Along with Ambassador, Emperor, and Diplomat heads, Remo Inc. also manufactured timpani and banjo heads, along with a non-tunable practice pad that had a non-tensioned, plastic head with backing behind it, mounted at the playing angle for traditional grip. The company also experimented with a synthetic drumstick: Weather King Miracle Duralam Drumsticks. Duralam was short for "durable laminate," a combination of fibers and resins. But the sticks were not successful.

PAS

Starting in the late 1950s, a small group of percussionists and interested music directors would gather informally to discuss percussion topics while attending the annual Midwest Band Clinic in Chicago. When fourteen percussionists and educators met for dinner at the 1960 Midwest Clinic, they discussed the possibility of establishing a national organization that would "bring up to date the present standards in solo and ensemble contests, stimulate a greater interest in percussion performance and teaching, and promote better teaching of percussion instruments." That meeting is credited today with planting the seeds of what would become the Percussive Arts Society.

"There had been a lot of discussions at Midwest and various MENC state conventions—anyplace percussionists and band directors were gathering," recalls Jim Sewrey, who participated in many of those meetings and discussions. "Remo Belli was always asking, 'Isn't there a possibility we could have an organization through which we could discuss everything involved in our craft: how to teach it, how to play, and so on?' We also had educators at every level wanting an organization in which they could discuss their craft."

Sewrey wasn't at the December 1960 Midwest Clinic in Chicago, but afterward he received a call from Belli, who told him that everyone had been charged to think of a name for the proposed organization, and they would discuss it at the January 1961 Southwest-MENC convention in Albuquerque, New Mexico. At that meeting, Sewrey suggested the name Percussive Arts Society, which was unanimously approved. Following this meeting, Robert Winslow, a professional percussionist and North Hollywood band director who served as an educational advisor to Remo, sent a letter proclaiming: "The Percussive Arts Society is open for business," and in September 1961, the society sent its first publication, *Percussive Arts Society Bulletin*, printed on a mimeograph machine donated by Belli, to the membership.

Pictured above are several of the fourteen founding members of PAS. (left to right, near side of table) Remo Belli, Jack McKenzie, Don Canedy, Mervin Britton, (left to right, far side of table) Hugh Soebbing, Vern Reamer, Sid Lutz, and Kenneth Leisen.

After three bulletins, the administrative and publication duties of the society were transferred to Donald Canedy, percussion instructor and band director at Southern Illinois University. In May of 1963, the first issue of the new PAS journal, *Percussionist*, appeared. Canedy recalled getting that first issue out to the members. "In the fall of 1962 I called Remo Belli and said I needed four timpani heads and some other stuff. Two weeks later I got a package from Remo, and on top of the contents was an envelope with a check for $140 and a note from Remo that said, 'Do whatever you can, whenever you can.' We had been talking about PAS for months and had many hopes and dreams, so I knew what he intended for me to do and I did it. I started the process in September of 1962 with Remo's check, and gave birth to Volume I, Number 1 of *Percussionist* in May 1963."

In later years, Remo was as proud of his role in establishing PAS as with the perfection of the plastic drumhead. "I think the two most important things that have happened to the industry are the success of the synthetic drumhead and the Percussive Arts Society," he said. "These are the two, main, biggest things that have caused this industry to be what it is, and to grow into what it has grown into."

NEW HEADS AND ROTO-TOMS

In the mid-1960s, following the "British invasion" led by the Beatles, sales of guitars and drumsets soared. Synthetic drumheads helped make that possible, as calfskin heads could never have been produced in enough quantity to meet the demand. In addition, as rock 'n' roll got louder, calfskin heads could have never withstood the harder playing drummers had to engage in to keep up with the bigger guitar amps that were becoming ubiquitous.

Remo Belli in front of the Remo factory in 1960

Although Remo was making the best-selling drumhead, and some manufacturers were starting to have Remo make heads for them (but with the drum company's name on them), as the 1960s progressed, Remo's product line expanded to include the Diplomat M5, an extra-thin batter designed for orchestral playing; drum corps heads, which were heavy-duty Emperors with a spray coating applied to the underside of both the batter and bass models; and the Sparkletone head, a clear head with a metalflake coating applied to the underside of the head. Remo Inc. also offered a program for custom silkscreening bass drum heads, which was popular with military bands.

In 1957, composer Michael Colgrass had written a piece titled "Variations for Four Drums and Viola." The drums had to be tuned to specific pitches, and those pitches changed at various times during the piece. Chicago Symphony percussionist Al Payson built his own tunable drums in order to perform the piece. The drums were tuned by rotating them so that an apparatus mounted to a threaded bolt would press against the head, raising or lowering the pitch. Remo Belli saw Payson's drums at Franks Drum Shop in Chicago. Maurie Lishon, the proprietor of Franks, let Remo take one back to Remo Inc., where, after some modification, the Roto-tom was added to the Remo product line. Originally there were only 6-, 8-, and 10-inch models, as they were made from parts from Remo tuneable practice pads. They were not big sellers at first, but in 1970 Shelly Manne used Roto-toms extensively on movie soundtracks as well as the *Daktari* and *Hawaii Five-0* TV series. The drums became a popular sound effect for studio percussionists. In 1974, the plastic practice-pad shells were replaced by two castings, which made the Roto-tom more durable, versatile, and allowed the line to expand to bigger sizes. Soon, Roto-toms found their way into rock, jazz, fusion, and classical music genres, elementary and advanced teaching courses, timpani training and performance, marching ensembles, and as versatile practice instruments. Some drumset players used Roto-toms along with conventional tom-toms, while others used Roto-toms exclusively.

In 1998, Remo introduced Spoxe, which were essentially an inverted Roto-tom casting, mounted to a cymbal stand and played much like a cymbal. A player could also mount one or more cymbals inside the hoop, thus creating metallic cymbal effects, or mount two Spoxe on a hi-hat stand and create new sounds when played like a hi-hat.

In the early 1970s, as drummers began looking for ways to control their drum sounds, in many cases wishing them to sound more like what they heard on recordings, Remo Inc. responded with new drumheads. First came the "Controlled Sound" or "Black Dot" heads in 1972. They started out as bass drum heads that had a reinforcement patch in the center, where the beater hit. But that patch also produced a tighter sound with less ring, and soon Black Dot heads were available for all drums (and were soon imitated by Ludwig's Silver Dot heads).

Then, in 1974, Remo introduced Pinstripe heads, which consisted of two layers of film layered together, with a "treatment" sandwiched between the two at the outer circumference of the head. It produced a much drier sound that became popular in the studio and with live players who miked their drums.

As popular and practical as plastic heads were, some players still griped that plastic heads did not have the warmth of calfskin heads. Remo responded with Fiberskyn, which consisted of fiberglass laminated to Mylar. "We developed the Fiberskyn drumhead knowing that its mass market was not too large," Remo said. "We wanted to accommodate all segments of the market. But after we introduced it, we were surprised by the number of people in the different segments of the music busi-

ness that went for it." In 1980, the Fiberskyn 2 head, which had a "wetter" sound and was available in three weights, replaced the original Fiberskyn head. Fiberskyn 3 drumheads debuted in 1995. Fiberskyn 3 could be created in thicknesses from 5 mil to 60 mil. This ability to change the thickness of the skin to best suit a particular drum was a critical development in the success of Remo's World Percussion products, and it added a new dimension to drumset applications.

PRE-TUNED HEADS AND WORLD PERCUSSION

In 1981 Remo developed a "Pre-Tuned" head (PTS), which involved tensioning Mylar film on a hoop without the use of any hardware. In a 1981 Remo ad, Belli was quoted as saying, "This could change the way drums are made for the next 25 years [and] have an impact on the evolution of drum making equal to our introduction of the first successful plastic drumhead 25 years ago. A pre-tuned drumhead requires no tuning or adjustment of any kind, yet it offers a truly superior drum sound that will please virtually any performer."

The first product to make use of PTS technology was the Acousticon drumset made of cardboard tubes impregnated with phenolic resins and then cured in ovens. The first version was the simplest: the Junior Pro kit—an undersized drumset geared for youngsters. The PTS head was held to the shell with clips. The Junior Pro kit was featured on the back cover of FAO Schwarz's 1984 Christmas catalog, representing the first Remo product to appear in a mainstream, non-music industry, consumer product catalog. After the success of the Junior Pro drumset, Remo expanded to a full line of drumsets, and by 1985, the product line was complete. All featured new Acousticon SE shells and Remo's own Dynasty hardware and stands. The drums were available in four models, with the top-line models using standard, tunable heads. These drumkits became very popular, and drummers who played and endorsed them included Louie Bellson, Shelly Manne, Ndugu Chancler, Terry Bozzio, Ed Thigpen, and Carl Palmer.

After PTS technology and Fiberskyn were merged, Remo began producing tambourines, bongos, bodhrans, tars, tamborims, cuicas, Indian drums, Chinese drums, and hand drums. The company created signature drums and tambourines for such artists as Glen Velez, John Bergamo, Layne Redmond, and Alessandra Belloni. Velez remembers when he met Remo Belli. "It was my first clinic for PAS," he recalls of his performance at PASIC '82 in Dallas. "Remo noticed all the heating pads and heat lamps I was using to regulate the tension of my skin heads. After the clinic, he came up to me and said, 'I think we have the technology to make the drums that you're playing.' We had a meeting and that was the beginning of our relationship. To my understanding, it was also the first time he did anything in terms of hand drumming, so it was very exciting.

"Remo was a huge influence on me and played a big role in my popularizing frame drums," Velez continues. "Not only was it fun to work in the factory, going through different ideas and possibilities for designing the drums, but Remo and the company were very supportive in sponsoring workshops to get the word out there. He understood that very little was known about frame drums at that time, so there was a big educational component to the process. Remo was extremely supportive during the early stages in the 1980s by letting people see these drums being played. It was a fantastic boon to my mission of letting people know about frame drumming."

Alessandra Belloni, a tambourine virtuoso, singer, dancer, and actress, met Belli in Phoenix at PASIC '95. "Glen Velez told me to go there, do my thing, and that Remo would probably talk to me," she remembers. "And that's exactly what happened. I went to PASIC as a curious tambourine player from southern Italy, not knowing anything about this business at all. When I met Remo, he told me he had always wondered about southern Italian tambourines and how they were played. I demonstrated my tambourine in his exhibit booth and he was fascinated. He said, 'I would like to build these instruments with you.' But I didn't know if I wanted to do that because it would change the tradition and betray my teachers who used goatskin. Remo smiled and said he really appreciated my honesty. He said, 'I want to help you and this style of playing to get exposure. I'll invest the time and money to build these instruments with you. Welcome to the Remo family!' He saw in me what I couldn't; he saw me as a solo performer and teacher. Because of him, I created a whole show for voice and percussion, and Remo introduced me at PASIC '96 in Nashville. Remo opened the world for me."

Alessandra Belloni and Remo Belli at his 80th birthday celebration in his parents' hometown of Al Pignano, Italy, where she performed at a drum festival in his honor.

In the mid-'90s, Remo product specialists developed an efficient way of shaping the raw, straight-tube Acousticon shells into drumshells with curves. During this time an improved shell material, Acousticon R, was developed. The new material could be wound in different thicknesses and adjusted to what would be appropriate for a particular drum. Additionally, controlling the amount of resin impregnation helped control the timbre of the shell. Soon djembes, ashikos, congas, talking drums, and doumbeks were added to Remo's product line. Signature Series artists added to the roster included djembe masters Leon Mobley and Paulo Mattioli, African talking-drum master Frances Awe, and Brazilian pandiero master Chalo Eduardo.

The Mondo drumset was an attempt to bridge the gap between the conventional drumset and the growing popularity of world percussion instruments. The drums featured molded bearing edges that were rounded to make them easily playable with sticks, mallets, and hands. A heavier, Fiberskyn-type Mondo head was mounted on each shell. A hand percussionist could explore drumset-oriented styles that incorporated more foot interaction, while drumset players could explore the warmer sounds of these drums, including playing them with the hands. Later, Remo introduced a line of taiko drums.

MORE HEADS AND PRODUCTS

The drumhead innovations never stopped. The Powerstroke I and II drumheads featured an underlay ring of Mylar that was

embedded in the counterhoop along with the batter film, which cut high frequencies and helped reduce over-ring. These heads were geared for the marching community. Ebony drumheads were made from black drumhead film newly available from DuPont, and were available in a number of standard weights. Starfire drumheads, made by laminating metallized gold or silver reflective film to standard drumhead materials, became available in Ambassador, Pinstripe, and Powerstroke models. Later, Powerstroke 3 was made with a standard aluminum channel pour, thus making it suitable for drumset use.

The Remo Muff'ls Sound and Ring Control products were unveiled in 1983. They consisted of a plastic tray that rested on the bearing edge, inside the drum, a foam O-ring, and two foam disks that would rest inside the tray. This product represented one of the first attempts to give drummers an alternative to duct tape, etc., as a way to tailor the sound of their drumhead to their own taste.

K-series Falams, drumheads made from laminating Mylar to Kevlar, appeared in late 1987. Positioned as a bright, durable head for drum corps, it also became popular with hard-hitting drumset players. Ebony versions were made available in 1990. Renaissance drumheads, introduced in 1998, featured a textured surface that was excellent for sticks, brushes and mallets, while creating a wide, balanced spectrum of sound. As a timpani head, Renaissance delivered a stronger fundamental note, with less upper harmonics. The sound was characterized as more closely resembling a natural calfskin head. In the 2000s came Nuskyn, Powermax, and Powersonic heads.

COMMUNITY AND WELLNESS DRUMMING

In 1991, Remo and Rick Drumm (then Remo Inc.'s Head of Marketing) learned of a drum circle that Arthur Hull had conducted for 2,000 Apple Computer employees in San Francisco. Intrigued, they contacted Hull, and subsequently visited him so they could learn more about drum circles. When they arrived in Santa Cruz, Hull discussed his philosophy. Drum circles, he said, were really fairly simple; you brought a group of people together, issued each of them a hand drum, taught them the basics of drumming, divided them into sections, and assigned each section a rhythm to play. The whole idea was to teach teamwork and interdependence.

After their discussion, Hull invited them down to the beach, where a group of 80 people of all ages and walks of life had gathered, each with a hand drum, ready to participate in a drum circle. For over an hour, Remo and Rick joined in the circle.

The Remo factory in Valencia

"It was an exhilarating experience," recalled Remo. "There was nothing flaky about these people or what they were doing. There were no drugs, no alcohol—just a group of good people who were obviously getting a great deal out of this drum circle. We were very impressed by the depth of their commitment."

They were struck by the fact that the drums that were being used had not been manufactured by any of the major drum companies. "A major 'personal percussion' market is developing without any encouragement whatsoever from the drum industry," Remo said at the time. "Our industry can either respond to this or not, but it is most definitely happening. The entrepreneurial supplier and dealer will do well to take the initiative and get involved in personal percussion products. These drums are truly consumer products, generally very affordable. People aren't buying them for the traditional reason of performing music; they're buying these drums for bonding, personal development, and therapy. People don't need music lessons to get value from these drums, so that removes an obstacle that has historically limited instrument sales." Shortly after, Remo Inc. introduced Arthur Hull, Mickey Hart, and Grateful Dead Signature Series instruments. Remo also started sponsoring drum circles at PASICs and NAMM shows.

"Remo D. Belli was not only a great businessman but he had great vision," says Hull. "Years ago, he described to me what has now come to pass. He told me that in a few years there would be a healthy recreational drumming community, as well as an international rhythm-based event facilitation community that would be well organized and introduce group drumming into almost every part of our culture and society. It has all come true and has moved us closer to Babatunde Olatunji's dream of 'a drum in every household.'

"It was a jaw-dropping experience to hear his vision back when there were only a handful of drum circle facilitators in existence, and an environment that consisted mostly of free-form drum circles and culturally specific drumming. Remo's description of his vision not only solidified my passion for sharing my rhythmical spirit, but became the compass that has led me down the rhythmical evangelism path that I still walk today."

Following in the footsteps of the Junior Pro drumset, and perfectly in line with Remo's goal of spreading drumming outside the professional music industry, Remo Inc. developed a line of percussion instruments geared for children. The colorful product line was quickly acknowledged as unique and beneficial children's products, garnering numerous awards, including the prestigious Oppenheimer Gold Seal Toy Award. Individual winners of this yearly award included the Kid's Bongos, Ocean Drum, Floor Tom, Lollipop Drum, and Djembe. This emphasis on creating percussion instruments for youngsters included a greater involvement with children's music education programs in general.

Meanwhile, in the mid-1990s, music therapy was gaining attention as a means of improving the physical, emotional, and social needs of individuals with a wide range of illnesses and disabilities, including Alzheimer's disease, AIDS, and cancer. Generally referred to as the "wellness movement," Remo Inc. assumed and maintained a leading role in funding research and developing programs that address this continually evolving and expanding school of thought. "Remo's wife and son are both doctors," says Christine Stevens, a music therapist who began working for Remo in 2000. "So Remo was always inside the medical world. His wife, Dr. Ami Belli, now serves as the international liaison for Remo HealthRhythms. She always took Remo to medical conferences, so he had an affinity and knowledge in mind/body lifelines."

Remo Inc.'s initial foray into health and wellness occurred in 1992 through an association with Rhythm for Life, an organization dedicated to the study and use of percussive sound, especially active participation in drumming and percussion activities, for the benefit of individuals and the community. Among the Remo products and programs that evolved was the "drum table," developed by music therapist Barry Bernstein, Remo Belli, and Remo engineer Bruce Hofmann. This instrument is essentially a large table on which the tabletop is a pre-tensioned drumhead, which allows people to sit together to drum. It facilitates dynamic, communal, social interaction, and increases the independence of people with limited mobility.

In 2001, Remo created a new division of Remo Inc., named HealthRhythms, to focus on the relationship between health and drumming. Neurologist Barry Bittman and his research team had discovered that a specific group-drumming approach significantly increased the disease-fighting activity of circulating white blood cells, which seek out and destroy cancer cells and virally infected cells. HealthRhythms developed and provided materials, programs, training, and the latest research supporting the use of promoting and maintaining health and well-being.

"The research study was really important to Remo because he never wanted to go out into the world teaching about something that could be perceived as 'snake oil'," says Stevens. "He always wanted to be credible. He didn't want to tell people that drumming would help them without having research to back it up. So once he had the study, he chose Barry Bittman and me to create a training program. To date, we've trained some 3,000 HealthRhyhm facilitators in 30 countries. It's very interesting interdisciplinary training; the people who take the training are

Christine Stevens

caregivers, therapists, counselors, healthcare professionals, and drum circle facilitators. And there are now five or six published peer-reviewed studies on outcomes of using HealthRhythms protocols."

In 1998, after Remo Inc.'s move to a new factory in Valencia, one of the vacant buildings at the old Remo factory was renovated to be used as an activity center. It soon began hosting a wide gamut of music programs and activities geared for the general public, as well as serving as a performance venue, testing ground, and meeting place for musicians, both professional and recreational. The Remo Percussion Center (later renamed the Remo Recreational Music Center), features a 1,000-square-foot showroom and a 10,000-square-foot activity room stocked with a large inventory of Remo drums and percussion.

"We are applying the drum as a recreational tool," Belli said. "The Remo Recreational Music Center is a study into all the possibilities where music can be employed. Drumming has been chosen because it is immediate; you can participate and have a good first experience instantly. My personal gratification is simply that; there is no exaggeration. This is a wonderful way to be able to contribute and to be able to see the benefits that are out there. I have completed doing something for a living. I do this because I see a need that has to happen. The more I look, the more I see. The more I see, the more I love to do. My overall incentive is life enhancement for as many people as this could possibly touch."

Remo also partnered with the Beat The Odds program, devoted to bringing about positive behavioral changes in students. Remo joined others in bringing this program to the Los Angeles School District in Santa Clarita Valley, California in 2012.

RECOGNITION

Remo Belli was inducted into the Percussive Arts Society Hall of Fame on November 8, 1986. The induction occurred at the annual banquet, which concluded PASIC '86 in Washington D.C., 25 years after Remo and other percussion pioneers first put forth the concept of PAS.

The Music Educators National Conference honored Remo in 2000 with the MIC Award and a brick in the MENC Walk of Fame. In 2003, the Institute for Music, and Neurologic Function in New York honored Remo with the Music Has Power award. Remo received the Doctor of Music, Honoris Causa from VanderCook College of Music in Chicago, during the July 2007 Masters of Music Education Commencement Exercises. On December 13, 2008, Capital University in Columbus, Ohio, honored Remo with their 2008 Winter Commencement Doctor of Humanities, Honoris Causa for his dedication to drumhead technology and music, particularly drumming, as a therapeutic health strategy.

In 2009, Remo was honored at the Smithsonian Institute's Lemelson Center for the Study of Invention and Innovation, where he lectured at the New Perspectives on Invention and Innovation symposium. The New England Conservatory in Boston, Mass., bestowed an honorary doctorate on Remo Belli at its 142nd annual Commencement Exercises on May 19, 2013. Remo, along with his wife, Ami Belli, were awarded the College of the Canyons Foundation (Valencia, Cal.) Silver Spur Community Service Award for 2014 for their dedication and passion in promoting the many positive benefits that music can have on the human condition. In 2014, Arts and Services for Disabled created a legacy award, the Ami and Remo Belli Humanitarian Award, which was presented to Ami and Remo at their annual gala. In March 2015 the Bands of America Hall of Fame recognized Remo Belli for his positively life-changing impact on Music for All's Bands of America programs and music education.

"I believe that Remo led a life well-satisfied, knowing that he had an impact in areas that were important to him, and ultimately, to society," says John Fitzgerald, Manager of Recreational Music Activities at Remo Inc. "His support of the growing movement of those who use music, rhythm, and drumming as important life tools was deeply gratifying to him. And his support of research and organizations has helped that movement grow, a movement that is just begging to mature. Visionary, passionate, and strategic—quite a brilliant combination.

"While I feel the weight of loss at Remo's passing, I also feel great gratitude for all that Remo was able to accomplish and for all that he put into play, inviting and tasking us with carrying his vision forward. His vision was and is vast, encompassing the art of the professional percussionist as well as the art of the facilitator of music experiences for everyone, regardless of background, challenge, ethnicity, or age. He didn't imagine, he knew that this is the future of music-making, drumming, and rhythm."

"How do you define drumming? These days that's not such an easy question," Remo wrote for the company's 2000 World Percussion catalog. "Drumming is different things to different people and, with the world of drumming fast becoming borderless as well as ageless, today there are almost as many ways to describe drumming as there are people who drum. But no matter how you define it, one thing is clear: Never before has drumming meant so much to so many...Perhaps there's no simple definition of drumming because we're finding out that drumming has no limits. And so, like the growing number of people on the planet who may not be able to define exactly what drumming is but who can define themselves as drummers, at Remo we don't define drumming. Drumming defines us." **PN**

The Art of Teaching and the Umbrellas of Time

By Jerry Leake

This two-part article provides general background on how I teach college-level students and how teaching led me to conceive of musical time in a visual graphic using "umbrellas."

PART I: THE ART OF TEACHING

Through teaching, I discover more about my own music. The college classroom is an open workshop where every participant has unique perspectives on what I introduce from week to week. Some students are percussion majors while others are non-drummers who take introductory classes on world percussion. The point is, everyone learns differently: reading notation (classical music) or a reliance on ear training (Suzuki method), perhaps from oral/aural language-based traditions (Africa/India), even kinesthetic approaches that combine ideas and action (author's "Harmonic Time" method).

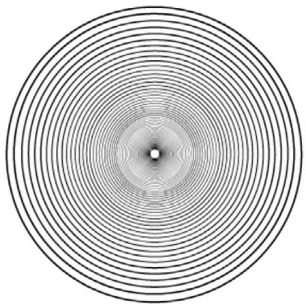
I use all four methods to tap into the many learning channels, to provide different ways to describe the same material. I ask my students, "How many different ways can you get to the other side of a sequoia [giant tree]?" The obvious replies are "Go left" and "Circle right." Others add "Climb over it" and "Dig under it." A raised hand leads to a fifth approach: "You can go through it."

The metaphor leads to a key phrase: "The deeper the roots, the taller the tree." This brings music closer to nature, closer to the value of nurturing one single idea. Our goal as resourceful artists is to grow one idea into a tree of possibilities, with many branches and stability that cannot be shaken. Each idea is a seed that you plant in your garden of ideas. Through care, love, and devotion you tend to that idea/seed. You grow that seed, not into a blossoming flower or small bush, but into a sequoia of unshakeable possibilities. In your lifetime you will grow a forest of sequoias.

METAPHOR AND VISUALS

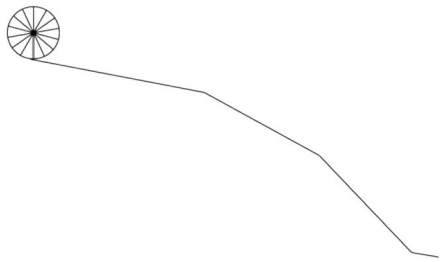
Metaphor and visuals are the fifth approach for tapping into the learning channels. Visual aids provide a unique doorway into a complex topic that a student may not understand. It might just be the lightbulb that connects random dots. For example: I (like others) use waves to describe the continuous flow of African bell patterns from point A to point Z.

Whereas large circles containing increasingly smaller circles best describe the accelerating progression of North Indian classical music.



I compare the numerous parts of an African Ewe drum ensemble to a "solar system of planets" rotating around the sun (bell). Each planet/part adheres to the gravity of the sun while possessing its own unique gravity and perspective. I describe a spice rack of concepts that the improviser tastefully adds to the musical "stew." Or a toolbox of polished and organized tools to construct music in the moment. Or oceans that describe the need to "dive deep" and uncover the pearls (and clams) of taking chances. Clock metaphors describe large and small independent "gears" working together in different speeds and rotations: short cycles between two small gears, and larger cycles as multiple gears align.

On the board I draw the shapes of the *yatis* from S. Indian rhythm: "mridangam yati" (smaller groups of "cells" growing larger, then smaller; shaped like the drum), the "damaru yati" (larger, smaller, larger cells; an inverted shape of the drum). I refer to the progression of Time's Arrow (wave image), Time's Cycle (circle image), and the combination of Arrow and Cycle to explain how North Indian classical music develops from slow to fast. Shown below is a wheel to represent an Indian cycle. It has 16 spokes/beats set to the top of a hill (arrow). It rolls downward and forward, speeding up as it gathers energy. The golden spoke of beat 1 ("sam") moves so fast it is difficult to see and hear.



In my World Percussion class, I introduce South Indian patterns in 5, adapted to playing the tar frame drum using a lap-style technique. I begin discussing the "Umbrellas of Time" to explain my approach developed over twenty years of teaching and "self-archeology."

PART II: THE UMBRELLAS OF TIME

We now focus on a phrase in 5 from S. Indian music using the syllables "ta di ki na tom." There are several other ways the phrase can be rendered: ta di gi na tom / ta di ki ta tom / ta ka ta ki ta. Our series is subdivided into 2+3 by accenting the syllables "ta" and "ki" — TA di KI na tom. We will also use "Harmonic Time" stepping, clapping/sticking, and vocalizing to internalize musical time, groove, and mathematics in the entire body. This allows us to not just hear how parts combine but feel them on a deep and profound level. We need to get out of our head (intellect) and more into our body (groove) to feel complex, seemingly daunting patterns. The umbrella components described below will help you step inside.

Stepping Sequence in 5

We first establish a side-to-side stepping movement to keep the "beat." Begin with the feet together. Beat "1" is marked by the right foot stepping to the side (not forward). The left foot steps inward for beat "2," left foot out for beat "3," right foot in for beat "4," and right foot

out for beat "5" (Example 1). Each beat is built using a sixteenth-note pulse, as indicated by the hash marks between beats. You can conceive this as a bar of 5/4 for a total of 20 pulse units (5 beats x 4 sixteenth notes = 20). This "1-bar cycle" will continue for three more cycles/bars until the right foot steps back out again at beat "1" (discussed later).

The syllables *ta di ki na tom* are positioned under each beat, establishing our "1-speed" (1 syllable per beat, "quarter note").

Solkattu Syllables

Example 2 represents the vocal layer for speaking the syllables *ta di ki na tom* in the same sixteenth-note pulse. As you can see, there are four sets of "syllable arcs" that will be spliced into our 5-beat stepping sequence. For now, become comfortable with the syllables and 2+3 accents: TA di KI na tom.

Combining Layers: 4 over 5 (4:5)

Example 3 combines the two layers of stepping and vocalizing to establish our 4 over 5 structure.

- Vocalizing 4 sets of 5 syllables = 20 pulse units
- Stepping 5 beats of 4 sixteenth notes = 20 pulse units

Notice in Example 3 that the beginning syllable (ta) of each "arc" shifts positions, moving forward in time by one sixteenth note. The phrase starts on beat 1, with the second arc beginning on the "e" of beat two, moving to the "and" of beat 3, and ending with the "ah" of beat four. In essence this is an expanded treatment of sixteenth-note theory: "1 e and ah."

Big Cycle

Example 4 takes our combined cycle from above and adds three more for a total of four cycles, forming a "Big Cycle." As we saw in Example 1, because we are essentially stepping in "4" (R L L R), we need an additional step to establish five beats. This means that each "small cycle/bar" will anchor to all four stepping positions, as shown in Example 4. Simply maintain your unified stepping sequence while speaking the syllables. You will see and feel the changing beat positions return to the right foot out for beat "1." At a medium tempo, a "Big Cycle" will take about 20 seconds to complete. You should feel a strong sense of "leaving home" (rhythm insecurity) before "approaching home" again as your right foot anchors to the Big Cycle downbeat. Success will result in a profound feeling of satisfaction.

In Example 4, A1 marks the first cycle "anchor point," A2 the second anchor, A3 the third, and A4 the fourth. Repeat the Big Cycle to absorb all tension and resolution points.

Adding Time Umbrellas

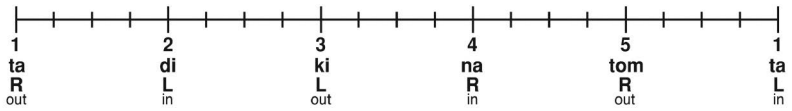
Example 5 reveals two sets of overlaying "Time Umbrellas." The small umbrellas mark the four anchor points of our internal single cycles (A1–A4). The all-encompassing large umbrella marks the Big Cycle (right foot out). As you render the exercise, your internal awareness will identify anchor umbrellas as significant events to be utilized in the context of actual music making. For example, each of the four smaller cycles can be marked as crash cymbal hits. The Big Cycle resolution, 20 seconds after starting, can be marked with a drum fill leading into the downbeat. With greater arranging possibilities, imagine a large gong marking the Big Cycle.

The total number of pulse units to the Big Cycle is: 5 steps/beats (1 small cycle) x 4 cycles (1 big cycle) x 4 (sixteenth notes) = 80 total pulse units.

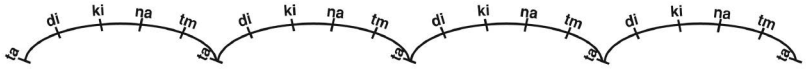
Internal Cross-Rhythms

It is possible to introduce other unique umbrellas inside the Big Cycle phrase. To that end we will explore a "3 cross-rhythm" (using a clap or stick) to create a completely different awareness. This is shown Example 6 with dashed lines. In Western notation the small dashed umbrella functions like a dotted eighth note. When a recurring dotted eighth note is played to a recurring quarter note, you have a

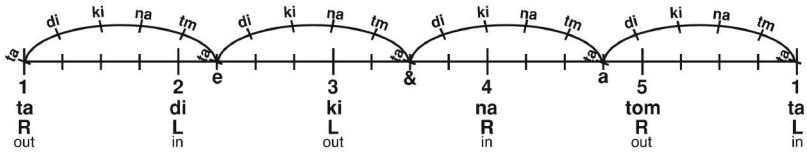
Example 1



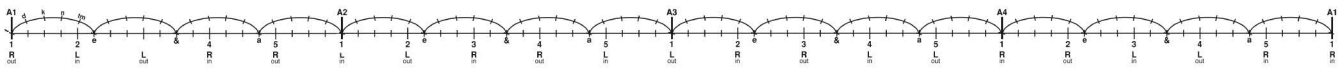
Example 2



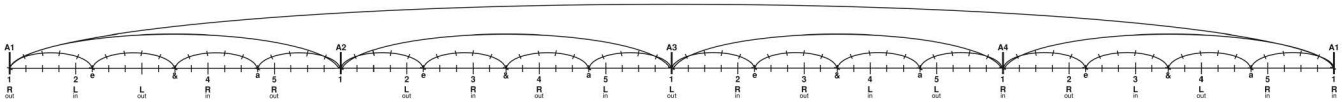
Example 3



Example 4



Example 5



3 over 4 polymeter (3:4). This is revealed in the first three beats of the phrase in Example 6. The larger dashed umbrella marks where the 4:3 comes together (every three steps/beats). The gears to this new "clock" are complex, as our previous Big Cycle has now tripled in size. Any time you play a three cross-rhythm to a binary pulse you need three sets of the phrase for all elements to land on "1." This "Grand Cycle" is so large that it exceeds our graphic, as seen by the unresolved dashed umbrellas at the end of the first "Big Cycle."

- 1 Big Cycle = 20 beats/steps = 80 pulse units
- 1 Grand Cycle = 60 beats/steps = 240 pulse units

3:4:5

What is fascinating about Example 6 is not only the immense size of the umbrella, but the fact that it establishes complex polymetric gears of 3 over 4 over 5 (or vice versa, depending on one's point of view). Let's check the facts:

- The stick/clap renders a "3" cross-rhythm (dotted eighth)
- The step/beat is in a continuous "4" pulse (sixteenth notes)
- The voice speaks "5" syllables: ta di ki na tom

In a medium tempo (as shown in the video) it takes approximately 60 seconds to complete the Grand Cycle with all three gears working together. You will feel a great deal of "leaving home" while wondering when (or "if") you will ever return to your origin. Deep cyclic awareness requires patience and "surrender" of all tension and anxiety. This will allow the gears to work on their own. Avoid getting in the way and second-guessing where you are in the beat, cycle, big cycle, and grand cycle.

CONCLUSION

Just as being a good improviser requires being a good analyzer of harmony and melody, a skilled and diverse drummer/percussionist must have a variety of perspectives on how to organize and conceive of musical time. Nowadays, working knowledge of world rhythm systems (and repertoire) from India and Africa are essential tools of the trade. As a teacher, I use visuals and metaphors to help me convey the meaning of complex ideas, and "Harmonic Time" bridges the gap between theory (ideas) and practice (action).

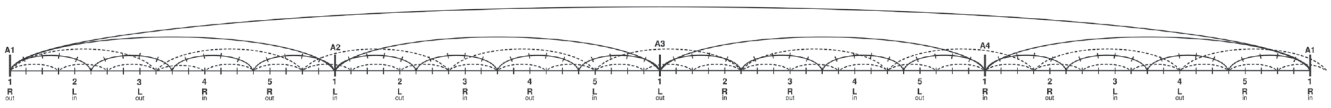
Tap to play Video

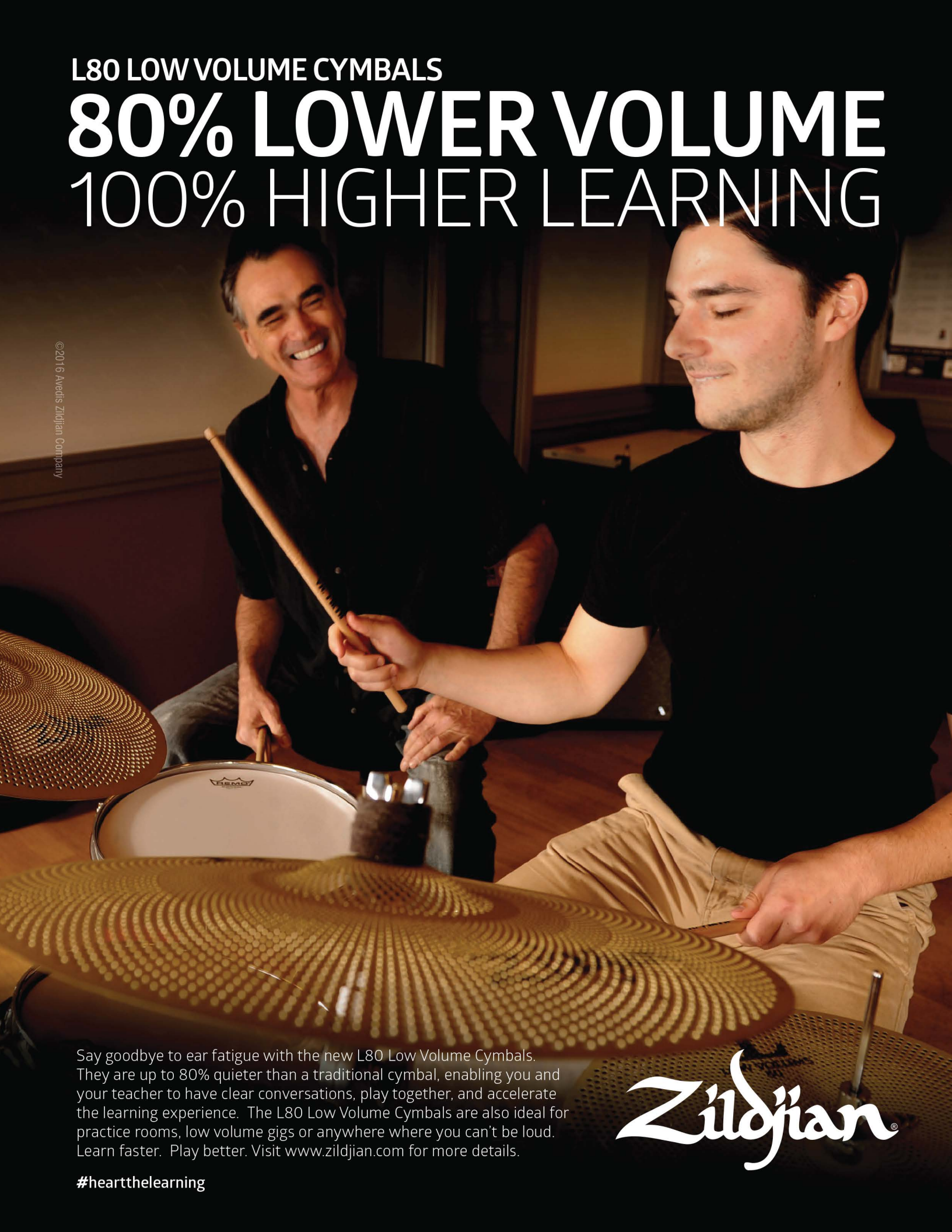
The discovery of new ways to tap into the learning channels has greatly expanded the horizons of my own music. It is every teacher's responsibility to share new discoveries with the next generation of innovators. The word "educate" comes from the word "educe," meaning "to draw forth or bring out." To me EDUCATE is also an acronym: Effort Determines Understanding, Creativity And Technical Excellence.

In rare instances, a student who is halfway into a semester might ask a fundamental question that I thought was addressed in the beginning. I am always grateful that this happens. Students may think they understand a given concept but are either too insecure or shy to ask, or even unsure if they *don't* understand. Whatever tools we use to reach our students, there may be some who do not grasp complex discussions that are foreign to their way of learning and applying. And still we keep trying. After all, if a passionate teacher (and student) is not exhausted at the end of the day, they are not doing it right.

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 cofounder 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, 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**

Example 6

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Applying for a University Position What it Takes and What to Expect – Part 2

By John W. Parks IV

The following is Part 2 of the Future Faculty Initiative presentation I gave at the University of Rochester/Eastman School of Music in October 2015, called "The University Position: from a Percussionist's Point of View." The ideas and advice I shared at my alma mater that day were shaped and developed from my own experience, which spans three university positions and over twenty years of teaching. Part 1 was published in the May 2016 issue of Percussive Notes.

STAGE THREE

So, you're in the finals! Chances are that you will have to deal with the following issues at the interview: A solo recital, public teaching demonstration, conducting/rehearsing the percussion ensemble, perhaps teaching the methods class, meetings with current students and the search committee, an open faculty question/answer session, a meeting with the dean or deans, and perhaps meetings with other areas affected by your position (band, orchestra, jazz). And all of this may take place in a single day! It is time to start doing some damage control.

What to Wear

Remember that your interview starts the second you are picked up at the airport, train station, or whatever. I look as professional as possible, even on the plane before I've seen anyone. Maybe you would be more comfortable in jeans and a T-shirt when you travel, but you need to get over it for an interview. I wear suits the entire time of the interview process, except for the solo recital; then I wear what I normally wear to perform (lots of black, a solid button-down, tie, dark vest). Your performance attire is totally up to you; just make sure it looks sharp. Any time you will be around the students or committee members, you need to wear a suit or something comparable. The committee members will take it as a sign of respect for the position, and if you show up dressed sloppily, they may infer that you are sloppy in other areas of your life—maybe in your playing and teaching. Anything you can do to keep the committee from having an excuse not to hire you is a good thing. Also, if you have earrings/tattoos or anything that might be a little controversial (let me just say that I have no problem with it, but many of the older generation do—and there will be more of them than the young ones on committees), leave them at home/cover them. Of course, you can do whatever you want, but know that every action and/or decision has a positive and negative, and you must weigh those in these situations.

The Solo Recital

Much like your CD for the application, you need to pick repertoire that (A) you can really, really play well, (B) is a flag-waver, and (C) represents a variety of things that the committee will want to see. For my most recent position, the committee wanted thirty minutes of solo repertoire and thirty minutes of orchestral repertoire, since the job here is very conservatory/orchestrally based. So I picked a big marimba piece I knew I could play really well, a Delecluse etude, and another contrasting marimba piece, leaving timpani to the orchestral side of the recital. Then I chose some orchestral repertoire that I had used in a number of clinics over the past year, put together some recordings to play along with, and also was prepared to talk about the approach to the literature, since it was all music that I have performed often with orchestras.

Public Teaching Demonstration

Sometimes the committee member who contacts you will let you know how many students will be playing for you, the level of the student (academic year, degree program), and hopefully what the students will be playing for you. Chances are good that you will know the repertoire that will be performed for you; if so, start relearning that repertoire so that you can demonstrate potential musical or technical solutions for the student. It doesn't make you look great if you can't demonstrate for the student (and the people watching) what you are trying to say. If you do not know the repertoire, get to know it—and fast. Make notes about issues you have in learning the pieces, because they may be the same issues that your interview students will have or have had. Your solutions may prove very helpful in this situation!

I did as much Internet research as I could on the students who would likely play for me, using their social media sites to make an educated guess about potential repertoire, and then I learned those pieces well enough for demonstration purposes. And here's something else: I have heard horror stories of candidates tearing students to pieces in these teaching demonstrations—making fun of their technique, mallets, instruments, playing level, how long the student has been working on the piece, etc. This would be a huge mistake. Rather, make sure that your suggestions are non-offensive or non-confrontational, and that you offer a positive solution for every issue you identify. The outcome you want is for the student to make on-the-spot improvement that everyone can discern. You will not get this by berating a student in some kind of insecure display of making yourself look like an old-school expert. It will do nothing but keep you from getting the job, I promise you.

If you have to teach a class on a certain subject, know your materials inside and out, and try to run the lecture without referring to notes. Really let the students and committee see how powerful you are.

Conducting/Rehearsing the Percussion Ensemble

Again, hopefully you will know the repertoire the committee selects, and if not, get to know it as well as you can. You want that ensemble to think that you wrote the piece yourself because you know it so well. Without going into a huge dissertation about rehearsal technique, I offer the following suggestions: Don't berate the ensemble, for the same reasons you wouldn't want to berate the students in a one-on-one setting. Keep your head out of the score, and let the students play. Don't stop for every little thing; the ensemble is there to play, not to have you spend 30 minutes trying to clean the first bar. Be sure that when you stop, you address the

Some people may wonder if jobs are "fixed," and I can tell you the answer is no—and yes.

issue, fix it, and move on. Don't try to fix things that you can't fix quickly; you can deal with those issues when you have the job. Also—and this really goes towards the entire interview process—learn the names of the students as quickly as possible. I use a little pneumonic device for learning names quickly when I visit other programs as a guest artist: When I meet a student, or really anyone, I say their name in my head ten times, and then try to use their name in a sentence as quickly as possible. For example, "Dr. Parks, this is Mike" (in my head, I say Mike ten times), then, "Mike, it's really nice to meet you; I look forward to hearing you play." Then perhaps to the person who introduced me, "What is Mike going to play for me?" Don't overdo it by putting the name in every sentence, and of course the reps are different for different people. Experiment with this; just about every person I know would rather be addressed by name, rather than, "Hey, you in the back."

Teaching the Methods Class

I haven't had to do this personally, but I know of many searches that did require it. You might get to choose your topic for the class, or the committee may want you to do something according to where the class may be syllabus-wise. Either way, the committee members will let you know. Prepare something precise and easy to understand, keeping in mind that you are not talking to percussionists. If you have materials to hand out, make them look sharp and easy to follow. And never read in front of a classroom. Know that presentation as well as you know your recital pieces, and make sure that it's fun for everyone. That's really what kills method classes, in my opinion: They just aren't fun unless you make them that way! But that's another story.

Meetings with Current Students

This is one of my favorite parts; in some ways you are interviewing the studio, so you should have some questions prepared: How do you like it here? What things would you like to see staying the same between the former and new teachers? What would be different? What are the perceived equipment needs? How do the ensembles run? What are the students working on? Where do they want the studio to be? etc. These are all good and relevant questions, and even though you will probably pick a lot of this up through the teaching demonstration and percussion ensemble rehearsal, it's still good to ask.

Be prepared for their questions as well: Do you have a four-year curriculum? Are you a totalist or specialist? What method books/solo repertoire do you use in your teaching? How are you going to recruit undergraduates (and graduate students if applicable)? What is your vision for the percussion studio? What's your vision for your own career? And this is a big one: How do you feel about music education students versus music performance students? I remember serving on a committee a few years ago when one of the candidates was asked in front of the entire music faculty, "Why do you want to come here?" To which the candidate replied, "You asked me to come here, remember?" Not a good answer.

Personally, I put together a bound handout of four-year curriculum, recent percussion ensemble and solo programs, a three-stage recruiting approach with methodology and philosophy, a syllabus, and some other materials (clinic handouts, some big programs from various performances) for the students and the members of the committee. And not just so I could say, "Well, just read my handout." I would answer the questions and then take them through that particular part of the handout just for clarification.

The Search Committee

Before coming to campus for the interview, I memorized the biographies of everyone on my search committee, and also of other people I would come in contact with (deans, other faculty members), so that I knew as much about them as possible. I also tried to anticipate as many of their questions as possible. They will most likely ask questions about vision, curriculum, recruiting, why you are interested in the job, etc.—many of the same questions the students will ask you. However, you have to handle them a little differently and as professionally as possible. Plus, it's a good idea to have a bottle of water with you—not just to keep your voice in shape, but also to provide a few quick seconds of thinking time should you be asked a question you need to ponder for a second. A colleague once advised me to have a set of notecards with questions for the deans, search committee members, and students in my pockets, so that I wouldn't forget anything. The truth is, however, that most of the information you would want can be culled from conversations and web research. Do your homework.

One more story; during one search a candidate was asked, "What is your vision for the college?" The candidate replied, "Well, I don't really know much about your college. Perhaps you could tell me what your vision is, and I will make some comments." Hard to believe, but true.

Here are some sample questions you will definitely have to answer: Why do you want to work here? What is your vision for the program? What kind of recruiting strategy would you employ? What are your strengths as a teacher/performer? Do you have any weaknesses? What do you believe you will offer to our faculty community? How does your program fit into the large-scale operations of our college/university? What kinds of collaborative experiences are you willing to explore?

It's also important to note that this meeting could happen over a meal. I've experienced breakfast, lunch, and dinner meetings on both sides of committees, and the one that's the most stressful is usually dinner, especially if you're unsure about having a drink or not. In this case, I typically tell my students to follow the lead of the other members. It's fine to have a drink, but don't have any more than that for obvious reasons.

Open Faculty Question/Answer Session

Expect some of the same questions from these sessions, although sometimes it can be a little more informal. A composition faculty member asked about my favorite composers and pieces. One theorist had read an article I wrote and was curious as to how I felt about Schenkerian Analysis in 20th century literature. Be prepared for anything, and be cool. You may be asked to recount your training and career up to that point; do so without being arrogant and without spending too much time on the mundane. "It all started when…" might not be the best way to answer the question at this point.

IMPORTANT: You have to prepare for these questions far in advance of the interview; they are almost as important as your recital and teaching demonstration.

When I interviewed for FSU, I had memorized all of the Midwest-caliber high schools in Florida and could name them when talking about regional recruiting, I knew where all the students were coming from, I knew where the graduates were going, and I had memorized all the bios of the faculty members I would interact with so that I didn't need introductions; instead, I would just walk up and say, "Professor Amsler, nice to meet you!" And later, "You haven't

worked with Sven Mortgensen in Sweden, have you? Really? We worked on a recording together last year." That goes a long way, although you don't want it to come across as creepy. Use your best judgment. The other thing I did was practice answers to questions out loud, while driving, while feeding my infant son at 4 A.M. (who was born the same day I was called about an interview)—any time I was alone, I practiced out loud, over and over, so that when asked, my answers would come out smoothly.

Meeting with the Dean or Deans

Typically, this meeting is more about the dean telling you about the position—salary, benefits, budget, scholarship money, assistantships, the tenure process at that school (which is different from school to school), the timeline for letting you know about the final decision of the committee, and your actual teaching load. Also, any other responsibilities that may not have been listed in the qualifications section of the job notice will be discussed at this time. If you have specific questions about things, this is the time to ask. It's also a great time to say "thank you" for his/her/their hospitality and for inviting you in the first place. Hopefully you have been saying this all day, especially at the conclusion of each of the activities.

Of course, the order in which these things happen can be completely random, but you can expect most if not all of these to be part of your interview. Once you're back home, write a letter to the search committee letting them know how much you enjoyed your visit, meeting all of them, and working with the students. It's not buttering them up, it's common courtesy. Then you wait.

Depending on where you were in the order of candidates, you might have to wait a few days, or you might have to wait weeks before the committee lets you know what happened. Many people start getting freaked out when it takes a long time to hear about the decision, so let me share with you what's going on in the days/weeks after your interviews.

The committee will meet one final time (hopefully) and decide who will be offered the job. All of the finalists are ranked in order of first-choice, second-choice, etc. Then the dean or chair will be in touch with the first-choice candidate. Many times the candidate will be offered the job, negotiations on salary or special considerations (equipment requests, budgetary things, even making sure that you'll have a computer) are made, and the candidate may be given a few days to think about it. No contact with the other candidates will happen until there is a decision from the first-choice candidate. If that person accepts the job, then it takes time for the contract to be sent all around. After the contract is signed, the other finalists will be contacted about the final decision of the committee, and all of the candidates who applied will be sent a letter (usually a form letter that is pretty impersonal) that says "Thanks for applying, we hired such-and-such."

Don't give up just because it seems to take longer than you would like—and *don't* call the committee or dean to try and fish information out of them. Then the process goes to the second-choice and on down. If no one is hired from the finalists, additional finalists may be chosen from the applicant pool, or the search may be declared "failed" (which usually means a one-year position) and they go through the whole process again the next year, provided the school doesn't lose funding for the position.

A crazy process for sure, made doubly difficult because it's highly objective yet simultaneously extremely subjective—and based upon myriad aspects of you as a musician and person. Some people may wonder if jobs are "fixed," and I can tell you the answer is no—and yes. Fixed, in that some people have advantages right out of the gate over other people, and that it's easy to exclude poor musicians/teachers with bad reputations, and that much of the buzz about you as a candidate comes from who you know—and who knows you and your work! Now comes the fun part: getting ready to start your new position.

KNOWN AND UNKNOWN ASPECTS OF THE JOB YOU HAVE JUST WON

So, you have the job, and now you must figure out how you're going to get to the new home, find a place to live, work out the moving expenses (many programs will offer you a moving allowance as part of your first-year contract; ask about this in your meeting with the dean, as moving across the country—sometimes even across town—can be really expensive), get in touch with all the returning and new students, figure out where your office will be, work on the equipment, and be ready to start up when the students return. You will also be in a very nice position to request things: new computer, software, printer, scanner, video/sound editing equipment, percussion equipment, office painting, whatever. We call this the "honeymoon" period, and it only lasts about one year. So feel out the situation and be realistic (don't ask for five sets of Mark XIV Walter Lights when you already have several sets of timpani), but know that this may be one of the only chances for you to get what you need. Ask any faculty member about this and they will confirm.

Instead of going through every step of getting ready, know that your best source of information for all things will be colleagues, especially if there are some on the faculty who were recently appointed within the past year or two. They will be able to help you figure out how things work, where things are, places to live, eat, shop, whatever. Additionally, the dean or chair will probably have some kind of tenure mentoring process in place. That tenure mentor will be an invaluable source of guidance and advice throughout your time as a tenure-track professor, and probably after that as well. Different schools handle this in various ways; in my first job, I had regular meetings with the dean; in my second, I had a tenure mentor and annual meetings with the chair of the department; here I had my department chair, several deans, and an annual tenure evaluation with the dean of the College of Music. The general idea is that you avoid making mistakes by seeking out help and advice from people who have gone before you.

Here are some other general guidelines for you to think about and/or follow if you choose, and know that the decision is always up to you. Remember, however, that there are consequences for actions, both good and bad. It is always a good idea to get some second opinions before you mess up.

First, it's a good idea to keep your mouth shut during your first year. Let's say that in the first faculty meeting of the year, someone brings up a problem with the curriculum that sparks some debate among the faculty. Perhaps you, even though you probably don't know a thing about the process at that school yet, think you have an idea about some aspect of the problem. Possibly the worst thing you can do is stand up and say, "Well, where I went to school, we did it this way, blah, blah, blah." There is a hierarchy in faculties, just as in other things. Even if you're right, unless you were called on directly by someone, you could lose some respect because everyone on that faculty knows that you don't know anything about the issues with which they've dealt—some for twenty or thirty years. You're just the new person.

Don't let that scare you. The faculty hired you because they believe in what you've done and what you will bring to the department/school. And therefore your opinion is important! What you might want to do is pass your idea through another faculty member, or at least bounce it off of someone else first, and then have a more experienced faculty member express it.

Here's one of the great unknowns by most young teachers: You have this thing called "tenure," which is something you will hear a lot in your life. Faculty members other than your immediate friends will be watching you closely all the time, especially during the first years. And they will make comments, write letters for your file, even go to your boss if they have a problem with you. Don't give them a reason; as stupid as it sounds, you can get a reputation as a know-it-all, and it's hard to shake that. Know your place, but do your best.

Evaluations are very important. All of my jobs have been heavily based upon performance (school, local, state, national, international), and teaching. What those students have to say about you carries an immense amount of weight in the tenure process. First of all, it's pretty easy to judge what your students are thinking; experienced teachers will confirm this. However, it's a good idea to run an unofficial evaluation once or twice during the semester—even using

the same questions as the university evaluation. That way you can identify issues and solve them before the students do the real thing (that stays in your record forever). Plus, I know from a student's perspective that they are always thrilled to know that you have their best intentions in mind and are constantly wanting to improve your teaching—just as you want them to improve their playing. It's a team effort, not a dictatorship, and this is one of the ways that you can early-detect issues (some of which are just idiosyncrasies) and decide which ones to address and how to address them before it becomes public record.

I suppose I could have put this first, because it is so incredibly important: Be careful when you talk about your colleagues. Period. Every school has someone on the faculty that you might not think is good, working hard, or should still be working at that school. Here's the thing: It's probably not your problem. You must be very careful, because you won't know who's listening when you're talking, you never know who could be friends with whom, you don't know what students might think of what you're saying, and trust is something that takes time to build. I'm very lucky; I have some incredible friends on my faculty that I trust completely, and I never have nor would I ever violate that trust. But I also know from personal experience that you never know what people will think of what you have to say. Years ago, I was vocal (although I didn't realize the extent of it) about the conduct of an elder colleague (I was young and stupid), and I made several comments that virtually everyone on the faculty with ears and eyes would have agreed with regarding the quality of this colleague's work. A few weeks later I was called into a superior's office because someone had overheard my comments, and although they agreed with it, thought that I had no right to come to that conclusion since I had only been there for a few months. He was right, and I was right—but the mistake was still mine. And the whole faculty (or at least those who keep score) knew about it. So regardless of my playing and teaching, there were some people who thought I was out of line. That takes time to overcome and heal, especially considering that those are the people who will be looking at you during tenure time.

If you're upset about something, call one of your friends, or find someone out of the university system to complain to. And be careful of where you do the complaining. Your home is always safest; the restaurant closest to the music school is probably not the best place. And don't ever vent to your students or allow them to do so with you. It's one thing if a student comes in and says they are having problems in an ensemble because the conductor keeps throwing things at them. It's quite another for this to go straight over the waterfall. I do my best to keep my interactions with my students on the highest professional level; I respect them, they respect me in return, and I am quick to let them know if I feel uncomfortable with any kind of conversation.

The Job (as you think it is)

Clearly, your responsibilities are to provide the highest level of instruction for your students, recruit, and serve on committees (service), as well as perform and/or publish, depending upon your school's tenure requirements and how they divide your load by percentages. Great recruiting and great evaluations will probably take care of the teaching part, and being on a few committees usually will take care of service (many times there is an unwritten rule that new, young faculty members won't be on committees until their second year—sometimes true, sometimes false). So how do you deal with the performance aspect? Easy if you're playing with an orchestra, have an established solo or chamber music career, or have a professional clinic existence (lots of conventions and such). If not, then you have to create your opportunities!

Making Opportunities

Hopefully there is a symphony orchestra or some kind of performing organization close by that needs good extra players. Join the local union (or transfer your membership from another local), contact the principal percussionist, and invite him or her out for lunch or something, and perhaps set up a lesson (which you will pay for), which serves as a sort of "audition." Usually that, plus your resume and maybe a local audition, will be enough to get you on the list, provided that everything is top-notch. It really can be that simple, as long as you're not a jerk. Then all you have to do to keep the status is to be a professional.

As for solo recitals and clinics, one of the best ways to get started from ground zero is to play everywhere and don't expect anything in return financially. Start with faculty recitals, art galleries, even a Rotary lunch, while identifying colleagues at other institutions in the state about exchange recitals (you play one there, a colleague at the other school plays one at your place). It's a one-two punch for your professional activities, and it's terrific for the students. They get to hear other players and/or work with them on master classes, and you get to host them as a guest artist. Additionally, you get billing as a guest artist and meet students at other schools who might become interested in your program.

Also, put together some presentations, running them in your studio classes to clean them up, and offering them at high schools, or other universities—for free. Apply for conventions—state MENC, or Days of Percussion, whatever. Then be awesome. Word will spread, because in the profession there are tons of incredible players, but they're not always the best clinicians, and people are always looking for really good clinicians to come in and work with their students. Slowly but surely, if you're doing the right things, you'll find yourself on larger conventions, and perhaps even garnering some corporate attention. Before long, you'll be getting calls to come do things without an exchange situation!

I realize that I make all of this sound easy, and in some ways it is. However there are tons of people out there who aren't getting jobs, who aren't asked to play anywhere, and couldn't pay someone to let them give a clinic—and who are really mad about it and don't understand why. To those people I would say that you might want to reinvestigate the approach you're taking—why you're doing it, first and foremost—and then work through the process again. Here again, the jerk factor comes in handy—two clinicians, all things being equal: one's a great person that everyone gets along with, and one's a total jerk; which one will you have in?

More than likely, you are going to stumble upon some really good topics for clinics and perhaps articles throughout your career. Try to find some time (as impossible as this will be) to write some things down—even outlines that you can come back to. Some of the best stuff out there comes right out of actual teaching and playing; write it down before you forget it!

Some writing/reviewing, along with your performances, clinics, and other things, should take care of your performance/scholarly requirements. The key is to make sure that you're continuing to visit bigger places and do bigger things. Giving 200 concerts at the local art gallery will not count so much after a while versus, say, a solo performance at Weill Recital Hall.

So there you have a few things to think about; the most important thing to remember is that you *can* do this, and your faculty mentor or advisor is here to help you navigate all of the obstacles. And if you ever need any outside opinions or help, you can call any of your teachers; that's what we are here for. We all wish you the best!

To receive a PDF of the appendices including a sample cover letter, resume, and CV, email the author at Jparks@fsu.edu.

John W. Parks IV, Professor of Percussion at The Florida State University, holds degrees from the Eastman School of Music, Northwestern University, and Furman University, and has studied with Patricia Dash, John Beck, Michael Burritt, Paul Wertico, and John Beckford. Parks leads the FSU Percussion Ensemble, winners of the 2007 and 2011 PAS International Percussion Ensemble Competitions, and in 2013 he was inducted into the Academy of Recording Arts and Sciences as a voting member of the Grammy Awards. **PN**

The Mindful Musician

A Percussionist's Guide to the Application of Mindfulness Techniques in Music

By Jonathon Berry

Years ago, when most people heard "mindfulness" they imagined a monk seated atop a craggily mountain shrouded in an otherworldly mist, his eyes sealed shut and his brow glistening as he struggled to grasp the fundamental nature of reality. With the release of *Wherever You Go, There You Are*[1] and similar impactful writings, Jon Kabat-Zinn and his contemporaries elucidated mindfulness, making its practice accessible for all people. They launched a mindfulness revolution—and it isn't slowing down anytime soon. Recently mindfulness has gained prominence in popular culture. Everyone from Anderson Cooper[2] to Kobe Bryant[3] have advertised mindfulness practice, but is it just another New Age cure-all that's about as scientific as your student's lucky stick tape?

It is true that mindfulness is an ancient practice. Mindfulness meditation has been the focus of the Eastern ways of liberation for thousands of years.[4] Despite its spiritual roots, mindfulness principles adapted from Zen Buddhism have been utilized in health care since the 1980s.[5] Therapies centered on mindfulness alleviate anxiety, depression, chronic pain, and even non-pathological stress.[6] Mindfulness is supported by a growing body of empirical literature, and the results are tough to refute.

Mindfulness was recently defined by expert scientists as "a kind of nonelaborative, nonjudgmental, present-centered awareness in which each thought, feeling, or sensation that arises in the attentional field is acknowledged and accepted as it is." In this way, mindfulness is not a practice of mind clearing, emotional avoidance, thought suppression, or cognitive control—it is a special mode of attention that enables one to think and behave reflectively, rather than reflexively.[7] Mindfulness is an essential part of Eastern philosophies and a powerful source of healing, but what can it do for you as a musician?

MOTOR CONTROL

Crafting tone quality through mindful perception

Tone quality is one of the most complex aspects of musicianship. The sound you produce is your musical thumbprint; plenty of people can play the notes, but fewer can play them musically and still fewer memorably. Your tone will open doors for you or slam them on your toes. Mindfulness provides musicians with skills that ensure their development of tone will be as efficient, intelligent, and fruitful as possible.

Early in their development percussionists learn that striking an instrument in a particular way creates a specific tone; the sound produced is mediated by the motion that produces it. Learning to play with a good sound is actually learning how to manipulate an instrument so that the resulting vibrations create a desired noise. This is not an abstract pursuit. While understanding what constitutes good sound is more complicated, producing a good sound is simply controlling motion. By focusing on the sensations of the present moment, a rich world of perception is available that can be utilized in the development of tone.

A central aspect of mindfulness practice is the expansion of awareness. In our day-to-day life, countless bodily sensations never quite make it into our conscious experience. As you read this, think about your tongue. How does it feel? Is it pressed against the back of your teeth or pushed against the roof of your mouth? Perhaps it's relatively free of sensations, floating in-between your jaws. Now that you are paying attention, maybe you notice a peculiar taste or you find that your mouth is dry. These are examples of just a few sensations in a tiny region of the body, representing a miniscule fraction of the vastness of unnoticed perception.

Musicians facilitate the development of quality tone when they bring mindfulness into the practice room. Many people unconsciously carry tension within their bodies.[8] Through mindful perception, musicians can identify tension and minimize its impact on their sound production. Percussionists may also find different, new, and effective ways of manipulating implements that only become clear when they allow larger systems to enter awareness.[9] By deeply experiencing the perceptions involved in the creation of sound through mindfulness, musicians can better monitor and adjust their physiology, enabling them to refine their tone production.

APPLICATION AND EXERCISE

The best mindfulness exercise for developing tone quality through motor control is one that addresses a sound deficit on a specific instrument. When playing timpani, for instance, percussionists look at things far away from the playing areas of their drums (e.g., the conductor, music on a stand, other members of the ensemble). They must rely on other perceptions to ensure they are creating the sounds they desire. The exercise below expands the percussionist's awareness to alternative sensations in two non-visual sensory domains. By practicing this exercise in the spirit of mindfulness—nonjudgmentally, slowly and deliberately, and with open acceptance—percussionists can gain a greater appreciation for and eventually an automatic awareness of all the sensations available to them during performance.

Mindful Timpani Playing

I. Listening

a. Looking at the drum (pick any one), strike it in the center of the head a few times. Notice the resulting sound.

b. Still looking at the drum, strike close to the bearing edge. Notice the nature of the tone produced.

c. Begin striking the drum in the center at a relaxed tempo (e.g., ♩=88). Slowly shift your playing area outwards from the center of the head to the bearing edge, striking the drum along the way. Do this a couple of times, moving both inwards and outwards. Notice the changes in sound.

d. After listening to the sounds available to you, visually identify the ideal playing area on the head where you consistently produce your desired sound (the "sweet spot").

e. Now, without looking at the drum, see if you can identify the sweet spot simply by listening.

II. Feeling

a. Strike the drum in the sweet spot a few times. It's okay to look at the drum for this. Expand your awareness to any sensations

you experience: place the hand you are not playing with on the body of the drum (the "kettle")—notice how it fills your hand with vibrations; place your foot on the pedal—feel the vibration of the drum move through the sole of your shoe into your foot and up your leg; in between strokes, feel the sympathetic resonance in the other drums or objects around the room; focusing on your playing hand, notice the intensity and duration of the vibration of the mallet against your fingers.

b. Repeat step IIa, striking the drum at the center and then at the edge. Notice the differences in your perception.

c. Without looking at the drum or listening to the sound (you may even want to use earplugs and a blindfold), see if you can tell when you are on the sweet spot based on the haptic feedback.

III. Combining

a. Without looking, use what auditory and tactile perceptions you have experienced to produce your desired sound.

b. Practice for consistency, making adjustments based off auditory and tactile cues rather than visual information.

PERFORMANCE ANXIETY
Getting out of your own head

Music performance is the culmination of hours of effort in the practice room, thousands of dollars in tuition, and lifetimes of knowledge passed down from pedagogue to student. Performing is a sacred avenue of expression that ought to be among our most blissful experiences as musicians. So why do some musicians dread performing? Why do they find their hearts pounding, their breathing restricted, their muscles tensing, and their thoughts racing in the weeks/days/hours before or even during performance?

Performance anxiety is a natural physiological response primarily regulated by the sympathetic nervous system. Sympathetic nervous system activation is commonly referred to as the "fight or flight" response. It is an evolutionary adaption that helps us deal with danger. It triggers a heightened state of physiological arousal so that at a moment's notice, we can be ready to take on (fight) or flee from (flight) any danger in our environment.[10] Most of us also experience this in response to non-life-threatening stressors (e.g., final exams, deadlines at work, performances looming in the future). Although performing in front of a large audience is quite different from being chased by a pack of hungry saber-tooth tigers, our physiological response can be indistinguishable in either situation.

The reason our bodies sometimes perceive performance as an aversive life-endangering situation is related to negative thought processes. We worry we won't perform our best, we wonder if anyone noticed our wrong notes, and we hope that we play well enough to get that next gig. We think about all sorts of things when all that truly matters is the music—the here and now. Using mindfulness, musicians are able to better manage the distraction of negative thoughts through present-centered awareness.

Focusing on the present moment is an essential aspect of mindfulness practice. The mind naturally wanders. This wandering becomes problematic when we mentally relive negative events from the past (rumination), or when we get so caught up in our goal-directed, forward-looking behavior that we wind up worrying about the future at the expense of our current functioning.[11] Focusing on the present moment enables musicians to notice when their minds wander and allows them to gently shift their focus back to the performance.

There is a rich world of sensation that we often completely ignore when we perform. The weight of a mallet on each finger, the coolness of a stick in the palm, the smell of rosewood bars; the vibrations we produce on our instruments don't just aggravate air particles, they bring to life the wood of the stage, they ruffle the curtains, they even resonate inside of our own bodies. Though anxiety sometimes floods the mind and steers attention during performance, the magic of creating music is always available to us, if only we allow ourselves to notice.

APPLICATION AND EXERCISE

Mindfulness enables musicians to relate to performance anxiety in a different, more adaptive manner. The exercise below is based on a classic mindfulness exercise that involves focusing the mind on the present moment through awareness of the body. This is useful for diminishing the negative impact of anxiety on performance as it helps musicians identify and relieve tension. It also puts them into a mindful state of being before performance—even if worrisome or ruminative thoughts slip in, mindfulness teaches us to nonjudgmentally acknowledge negative thoughts, accepting them as they are and letting them pass out of our minds as effortlessly as they wandered in. A negative idea is simply that: an idea. As soon as musicians realize the transience of thoughts and emotional states, they are on the way to lessening their anxiety, to performing more effectively, and to finding resolution, peace, and happiness.

Backstage Body Scan [12]

I. Find somewhere quiet (perhaps a dressing room) where you can sit and feel comfortable and relaxed.

II. Close your eyes and gently direct your attention to your breath. If it seems fast or feels tight, take a few deep breaths until your airways are relaxed enough to take consistent, full, and effortless breaths.

III. Take a moment to notice any bodily sensations related to your breathing: the rise and fall of your belly, the motion of air through your nose, the coolness in the back of your throat during each inhale, your chest expanding and contracting.

IV. When you feel ready, on your next in-breath imagine the air moving into your nose, sliding down your throat, filling your lungs, passing through them, and traveling all the way down into your toes. On the out-breath, imagine the air making its way back up from your toes, through your legs, belly, lungs, and throat, all the way out of your body. Repeat this full-bodied way of breathing as many times as you like.

V. Release your toes from your attention. On your next in-breath, imagine the air traveling down, reaching into each leg: first the thigh, then the calf, and finally each ankle. Direct your awareness to any sensations you find here, remembering to remain nonjudgmental.

VI. Repeat this body-breathing with your lower back, mid-back, abdominals, upper back, shoulders, chest, biceps, forearms, hands, fingers, and/or any other body parts especially involved in your performance. If you sense tension or unpleasantness in any of these regions, use the in-breath to gently direct your awareness to these feelings, fully experiencing whatever sensations are present. With each out-breath, imagine the tension or any other unpleasant sensations dissipating, leaving your body as simply and effortlessly as the air is expelled from your lungs. If the tension persists, do not fret; accept those feelings as they are, continue breathing, and feel free to direct your attention elsewhere when you see fit.

VII. Once you have scanned each body part you wish to bring into your awareness, spend a few moments breathing into the body as a whole, being aware of all the sensations within yourself. Allow the air to flow freely in and out of your body for as long as you like.

CLOSING THOUGHTS
Making it easy on yourself

As percussionists, musicians, and human beings, we know that significant changes are rarely implemented overnight. Mindfulness is not a shortcut or a miracle drug. That said, there is no reason for things to be more difficult than they already are. Making it easy on yourself will benefit you musically, professionally, and personally. As such, I have included a few techniques from other areas of psychology and some key guidelines for practicing mindfulness.

Pre-performance rituals can help musicians manage performance anxiety. Many of these rituals are superstitious and lack empirical evidence, but some have been shown to be

effective. For example, it is not uncommon for physical contact to occur before a performance (e.g., a handshake with the conductor, a hug from a fellow performer). These embraces release the hormone oxytocin, which inhibits sympathetic fear response and can lead to lower levels of stress hormones in the body.[13] Something as simple as a group huddle before a performance can significantly reduce the anxious physiology for the entire ensemble. When these rituals are conducted mindfully, the benefits only increase.

When developing tone mindfully, know that there is no such thing as cheating in music. Never hesitate to implement unconventional techniques to improve your performance (e.g., choking up three-fourths of the entire drumstick to play "Scheherazade"). The point of using mindfulness here is to expand your perception so that you are aware of all the changes you can make. Never let illusory boundaries of "proper technique" hinder your development. As long as you are not hurting yourself or the instrument, you are producing the sounds you want, and your motion is not distracting from the music, there is nothing wrong with your technique. Expanding awareness through mindfulness increases the possibilities; don't let tradition constrain your creation.

When practicing the mindfulness exercises included in this article, remember that it is important to start slow. If you commit too much practice time to the exercises, you may actually slow down your musical development. In reference to percussion practice, the great John Bergamo said that it all goes into the same pot.[14] Practice does all go into the same pot, but there are some ingredients to any recipe that are essential. Fancy spices may give the chef a unique signature, make the dish memorable, and even cover up some bad flavors, but you can't make a sandwich without bread; make sure that you do not neglect the fundamentals in pursuit of the flair.

The best way to cultivate mindfulness and to improve your playing is to commit to the changes you want to make, expecting them to happen gradually with plenty of consistent, diligent work. Though mindfulness skills can help musicians navigate obstacles, these skills alone will not create virtuosity.

Finally, it is essential to avoid confusing mindfulness with indifference or mistaking a nonjudgmental attitude for apathy. Just because you aren't allowing your emotions to control your cognitions doesn't mean that you are unaware of or out of touch with your internal state. Likewise, nonjudgmentally acknowledging thoughts is not apathy; apathy implies a lack of interest or concern, whereas a nonjudgmental perspective simply facilitates a disconnection between emotional awareness and emotional reaction. Mindfulness brings the richness of the present moment into awareness. What you choose to do with this new perspective is up to you. Nonjudgmental acceptance doesn't mean you should be blind to your problems; it means that you acknowledge them without becoming fixated and letting them rule you. Without negative cognitions, attachment, and aversive emotions impairing your functioning and controlling your attention, you will be better able to tackle the challenges musicians face.

Whatever the application, remember that while mindfulness can be thought of as a tool or a set of techniques, it is above all a way of being. Jon Kabat-Zinn puts it best when he says, "The real practice of mindfulness is nothing less than how we live our lives…it is life itself and everything that happens along the way—that is the ultimate laboratory for the discovery of our capacity for living fully while we have the chance."[15]

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No Pain, No Gain...Not True?

By Dr. Stephen K. Workman

Have you ever gone through a difficult and long practice session with intricate techniques, high levels of control, and fluctuating levels of dynamics, and the next day or two you are sore? Is this a far too familiar feeling for you? Have you ever wondered why? This soreness is commonly referred to as Delayed Onset Muscle Soreness (DOMS). Whether you feel a little stiff, or you feel like a car just ran you over, both of these and everything in between could be examples of DOMS, which causes not only pain, but loss of motion, endurance, and strength. It can even have psychological effects on your performance by interrupting your focus and causing you to doubt your ability to perform.

DOMS is most frequently associated with high-intensity exercise, especially movements using eccentric contractions. If you don't know what eccentric contractions are, think of controlling the momentum of an already occurring motion. One example is running downhill or downstairs. During these actions the thighs are working extra hard to maintain a specific pace and rhythm while keeping control of gravity and forward momentum. A common example with percussionists is changing dynamic levels within a very short period of time. You constantly need to control the momentum of the stick/mallet while still allowing it to progress towards its target to achieve the desired sound. This pattern is essentially occurring nonstop, every time you strike an instrument.

WHY DOES IT HURT?

What is occurring inside your body to cause DOMS? Doctors call this the "etiology." When you exercise or practice, high demands are placed on the muscle fibers, causing them to break down on a microscopic level and become painful. This process tells the brain to create new muscle—with more strength, endurance, coordination, skill, etc. Without going into all the biochemistry of muscle metabolism, know that chemical byproducts are released that also contribute to the pain, similar to what happens when a car burns gasoline and emits exhaust. It leads to a release of muscle enzymes that begin circulating in the blood. The body then starts to repair the damage that has been done, replacing old muscle with new and improved muscle.

In this process, there are adaptations that the body installs to be better equipped to handle these stresses in the future. The adaptations are usually muscle hypertrophy (increase in cell size) or hyperplasia (increase in cell number)—often both. These changes improve efficiency and fuel storage abilities within the muscle. Think of it as remodeling a kitchen to make the space and appliances larger and easier to use. The natural sudden increase in muscle inflammation (aka swelling) begins to crowd the limited space available in the muscle and puts pressure on the nerves, which then relay pain signals to the brain. The greater the damage, the more intense the pain and the longer it lasts. Knowing this allows you to judge for yourself how much you have affected the body.

The stiffness and pain can, and commonly does, have an effect on performance. Humans are creatures of comfort, and even though you think you are coping with the discomfort, there are usually subtle subconscious changes that are made to decrease the distress. These changes can compromise your performance. Imagine having a blister on your foot, and without even noticing it changing the way you stand, walk, or run. Another example is having back pain that causes you to lean in a direction that decreases your pain. Just as you may not notice these subtle changes, a health care professional or your percussion instructor can notice and correct them.

DO YOU HAVE TO HURT TO IMPROVE?

Is stiffness and pain required for muscle adaptations? Yes and no. In order to reach the desired levels of performance, a natural and healthy teardown and rebuild occurs, with pain as a side effect. But it doesn't always have to be as intense and last as long. There are ways to control the amount of discomfort you feel. I'm going to touch on some principles that you can implement in practice time, physical treatment, and nutrition to decrease the pain while gaining the growth benefits.

When practicing, be sure to thoroughly warm up and do some light stretching. Always start slow and simple. As you get more comfortable, gradually increase speed and difficulty. The warm-up period ensures that the brain and muscles are synchronized and ready to play. Be sure that your warm-up includes all the angles you will use when performing. For example, if you are a set player, don't limit your warm-up to strictly a pad or snare drum right in front of you. Go through the motions around the kit. This will ensure that all the muscles you will be placing demands on are activated, synchronized, and ready to go. Remember that when you change the angle or direction of your actions, you are most likely changing the muscle being used. Most body motions are complex movements. They require multiple muscles and a smooth transition from muscle to muscle to move efficiently.

Another way to control DOMS is by not skipping steps in the natural learning process. When learning a new technique, start with the basics at a slow speed. As that is mastered, move on to the next step, and the next, etc. If you're learning how to play shuffle beats on the drums, start with a less demanding song. Jumping straight into "Rosanna" by Jeff Porcaro or something by Bernard Purdie is not going to help minimize DOMS.

Being physically active on a daily basis really helps when dealing with DOMS. When in pain, many people decrease their activity, and that does not help with the DOMS process. Movement generally helps the body heal faster, especially with DOMS. It helps by moving waste product out of the muscle to areas where it can exit the body while bringing new building materials in.

When blood is pumped to an area by the heart, there are only two main ways to get it back to the heart. One is going downhill via gravity, but it's unreasonable to elevate your arms and legs all day throughout the healing process. It's also not the most effective way physiologically. Muscles operate as a kind of pump pushing blood back to the heart. The movement of the muscles also pumps waste products, along with the blood, back to organs that eliminate them from the body.

Applying ice to an injured area is also effective in controlling inflammation. Ice has an immediate effect on pain levels by numbing the area. While applying ice, you will go through a few stages. First it will feel cold, then you will feel a slight burn, followed by an ache, and finally (5–7 minutes into it) you will feel numb (CBAN). Ice protocols range from 10–15 minutes at a time followed by an equally long period of no ice. This can be repeated 6–8 times.

You can also use various forms of massage-type techniques to control DOMS. The simplest, but not to be overlooked, is stretching, as mentioned above (does the fact that it was mentioned twice indicate its importance?). Others include foam rolling, deep-tissue work,

When you exercise or practice, high demands are placed on the muscle fibers, causing them to break down on a microscopic level and become painful.

massage, instrument assisted soft-tissue techniques, and acupuncture. (Feel free to email me if you aren't familiar with any of those techniques, or if you have further questions.) All have proven to encourage blood flow and decrease stiffness and pain.

YOU ARE WHAT YOU EAT

Finally, there are nutritional options that help to control inflammation and body damage. Some of the options that have been studied and found to be effective in treating DOMS are omega-3 fatty acids, branched chain amino acids, and curcumin.

Omega-3 has many beneficial uses including cardiovascular and inflammatory effects. They have been shown to increase the elasticity and flexibility of cell walls. This decreases the damage done during periods of high physical stress when the blood pressure is high. Omega-3 cannot be created in the body, so it needs to be ingested. If a pill version doesn't interest you, fish is high in these fatty acids.

Branched-Chain Amino Acids (BCAAs) are known as the building blocks of protein. These amino acids, unlike other essential amino acids, are broken down and used in the muscle tissue. This helps to speed up the building of protein at the site being damaged, ultimately reducing muscle damage and recovery time.

Curcumin is a popular supplement among individuals with inflammatory conditions. Studies suggest that curcumin effects inflammation in similar ways as some non-steroidal anti-inflammatory drugs (e.g., ibuprofen, acetaminophen, etc.) while avoiding many of the side effects. Since DOMS is a result of inflammation, curcumin naturally becomes an alternative form of treatment by reducing the inflammation.

TO SUM UP...

Delayed Onset Muscle Soreness (DOMS) effects individuals of all skill levels and may present physical (physiological) or mental/emotional (psychological) barriers to skill progression. If you're a beginner musician, you may be trying to stay motivated and avoid the roadblocks that would slow your musical progression down. However, even advanced musicians may be searching for ways to practice at a higher intensity without paying a higher price (and we're all looking for a good deal).

We have all heard the adage "no pain, no gain." While DOMS and inflammation are natural byproducts and indicators of natural body function (metabolic and physiologic responses) correlated with practice and exercise, with proper practice techniques, physical and nutritional treatment, your body can more efficiently excel, feeling less of the effects of DOMS. These methods will help you reach the next level, and achieve without the limitation of intense and persistent pain.

THE STANDARD DISCLAIMER

Since everyone's body and condition is unique, always consult a healthcare professional for proper techniques and methods before beginning treatment options.

Dr. Stephen Kyle Workman is a chiropractor practicing in Portland, Oregon. In addition to his Doctorate in Chiropractic (University of Western States), he has bachelor's degrees in Human Biology (UWS) and Exercise Science (Southern Utah University). He is currently working on a Masters in Sports Medicine (UWS). He has been a drummer/percussionist for over 25 years with a focus on drumset, hand percussion, orchestral, and theater. He has been a private music instructor for over 15 years for students of all ages and interests. For questions or references, he can be reached at DocSWorkman@gmail.com. **PN**

The Bells of St. Sophia's Cathedral in Novgorod's Kremlin

By Dr. Stephen Crawford

In the summer of 2014, I traveled with my wife, Dr. Ann Crawford, who was making a presentation at a series of medical/nursing conferences in St. Petersberg, Moscow, and cities in between. We traveled Russia for two weeks by bus and riverboat. The highlights included a performance of Tchaikovsky's *Swan Lake* in St. Petersberg and visiting the city of Novgorod. This city, one of the oldest in Russia, is considered a goldmine to archeologists and historians. We spent three days in Novgorod, which turned into a whirlwind of activity when I found out the history this town held. Not only is Novgorod the home to some of the oldest churches and music bells in Russia, it is also the home to Sergei Rachmaninoff. There is a music conservatory next to St. Sophia's Cathedral named in Rachmaninoff's honor.

The city of Novgorod the Great (Veliky Novgorod – еликий Новгород) is among the oldest in Russia and one of the most important Russian cities. It was the birthplace of the early *Rus* nation, and in the ninth century, the Rurik dynasty was granted sovereignty. From Novgorod, members of this house ruled all Russian principalities for the next seven hundred years.[1]

Bells first appeared in Novgorod when the Cathedral of St. Sophia was erected. It only took five years to build the cathedral (1045–1050), an amazingly short time for the immense structure (see Figure 1). As the historical Novgorod chronicle states, in 1066 the Polotsk Prince Vseslav seized the city "with all her wives and children and pulled down St. Sophia's bells."[2] St. Sophia's belfry is the oldest of the large bell-towers that survived from the Middle Ages (see Figure 2). Today, this architectural monument comprises traces of cultural layers of many years. Y. E. Kruschelnitsky's[3] research carried out in the process of the post-war restoration and the archeological excavation of Sergei Troyanovsky[4] in 1995 enabled scholars to elaborate a convincing conception of how and when the belfry was constructed and reconstructed over the years.

The exact date of when the first stone belfry was built in the citadel is unknown. In an entry from 1437, *The Chronicle of Novgorod* reported that the river Volkhov flooded in the spring and caused part of the citadel wall and the belfry to collapse. Two years later, in 1439, Archbishop Euthymius II (r.1429–1458) erected a new belfry on the site of the old one, "on the gorod" (i.e., on the citadel wall).[5] The belfry of 1439 had the same dimensions as the present one, but it was considerably lower in height and had four pillars and three arches in its upper part for the bells. Its western extension was built at a later date. Additionally, its eastern annex—three vaults between the belfry and the citadel wall—was built near the end of the fifteenth century, when the new Kremlin walls were also being raised (see Figure 3).

Between 1530 and 1540, due to the reconstruction of the citadel and the development of bell casting, the belfry was rebuilt. It was built taller, with six pillars linked by five arches for the bells. Octagonal stone tent-shaped roofs surmounted the resulting five narrow archways. The west and east fronts were richly ornamented.

Its largest bell now stands on the ground nearby after Ivan III removed its "ears" as retribution for warning the people of Novgorod of his approach to the city during the invasion of the independent Republic in 1570. The "ears"

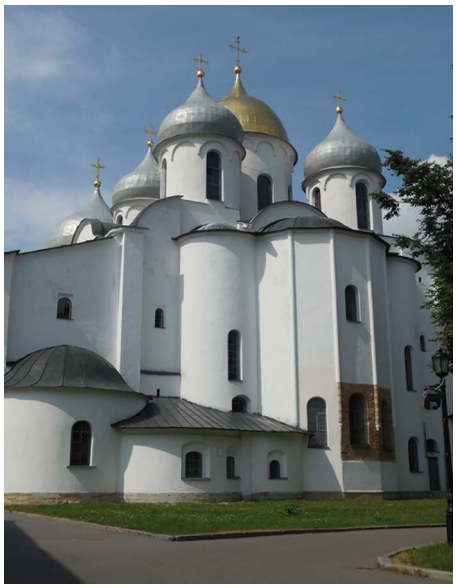

Figure 1

Figure 2

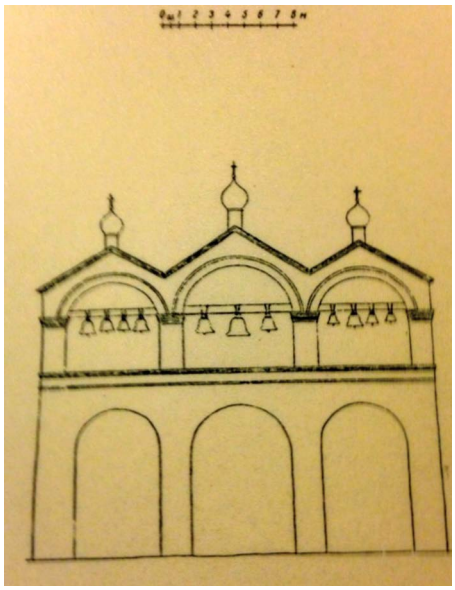

Figure 3. St. Sophia's Belfry in the fifteenth century. Drawing by Kruschelnitsky on display at the Belfry Museum in Novgorod.

are the stubs at the top of a bell from which it is hung in a belfry, and without the "ears" the bell can neither be hung nor rung. Ivan III had silenced the bell, and it is quiet to this day (see Figure 4).

In the second half of the seventeenth century, the belfry underwent several repairs and renovations. To support the new, much heavier bells, the belfry pillars were made wider; the west extension became two-storied; a stone entrance porch was added; the façades received new decorative elements, tiles among them; the tent-shaped towers were replaced by high pointed gables surmounted by cupolas and crosses; and a house for bell-ringers was annexed to the south wall. By the mid-eighteenth century the belfry had acquired, in accordance with the architectural spirit of the day, its barrel-shaped top with a single dome.

During the Second World War, the belfry was severely damaged. Partial restoration and conservation works, after Kruschelnitsky's design, were carried out in 1945–1949 (see Figure 5). In 1992 at the session of the United Nations Educational Scientific and Cultural Organization (UNESCO) General Assembly, St. Sophia's belfry was listed as a UNESCO World Heritage Site. In 1998 the belfry, as part and parcel of the Novgorod Sate Museum-Reserve, became one of the most valuable items of the Russian Federation's cultural heritage. Between 2000 and 2001 the stone entrance's porch of the seventeenth century, on account of its poor state of preservation, was demolished and restored to its original look. The western wall was renovated and restored as well.

People in many parts of the world were familiar with church bells as early as ancient times. The church began to ring bells to summon the congregation for prayers in the sixth century in Western Europe and late in the ninth century in Byzantium. From the eleventh century to the fifteenth century, the Novgorodians had to buy their church bells abroad. These bells were not large. One of them, cast by Italian master craftsmen, has survived to the present day. According to legend, it was brought by Anthony the Roman, who became the founder of the first monastery in Novgorod. The bell weighs 20 kilograms (approximately 45 pounds) and is currently exhibited in the belfry museum.

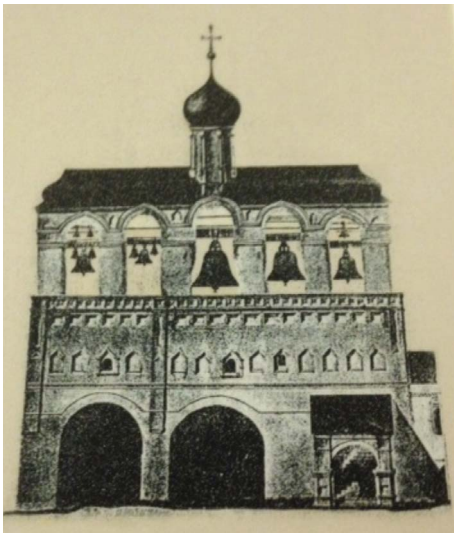

Figure 5. Kruschelnitsky's design of the belfry restoration, west façade, 1946, on display at the Belfry Museum in Novgorod.

In 1342, by the command of Archbishop Vassily, the first bell was cast especially for St. Sophia's; however, it was wrought by the Italian master Boriska the Roman, as he was known. Russian bell casters came to the fore in the sixteenth century. Their names are recorded in the inscriptions on the preserved bells and various written sources.

The Pskov master Michael Andreyev, his sons, and their associates, made the first bells in Novgorod. In 1554 a native of Novgorod, master Ivan, molded the so-called "plague" bell for the Church of Our Lady of the Sign. In 1557 he and master Philip cast a heavy bell, about 1150 kilograms (2,535 pounds) for the Church of the Apostle Philip. In 1566 Ivan and his stepson, Mitya, cast two bells for the Church of the Ascension of Christ in Prussian Street, Novgorod. Furthermore, in the sixteenth and seventeenth centuries, bells were created both by single masters and family teams such as Dmitry Kononov, Ivan Ladygin, Ivan Turov, the Matveyevs, the Leontyevs, and others.

Until the seventeenth century all bells were firmly fixed to the shafts of the belfries. The bell-ringers swung the bells back and forth, causing the walls of the bells to strike the tongues, creating regular and measured sounds. From the second half of the seventeenth century, the tradition of bell ringing changed. Now the ropes were fastened tightly not to the shafts, but to the tongues of the bells. The bell-ringers swung the tongues of the bells, beating them against their walls and creating more melodious rings.

Despite their massive and impressive sizes, bells were and are fragile and brittle musical instruments, as can be seen in Figure 6. Out of the many hundreds of bells made for Novgorod's churches over the period of eight centuries, approximately twenty-five bells have withstood the ravages of time and war. Most of the bells were beaten up and battered, cracking over their long years of service. Other bells were destroyed in numerous fires. Additionally, during the "Times of Troubles" (1611–1617), Novgorod's bells were taken as spoils of war by Swedish invaders. Additionally between 1701 and 1710, during the Northern war, Peter the

Figure 4. Author with the largest of St. Sophia's bells with no "ears."

Figure 6. This bell dates from 1536.

Great ordered scores of the city's bells to be melted down for guns.

But the greatest damage to the heritage of the bells of St. Sophia was caused in the 1930s, when the Communist Party decreed that all bells should be dismantled, turned into scrap metal, and sold abroad. Only the foreign-made bells were spared. The Novgorod Museum has managed to preserve only a handful of the old bells formerly belonging to the belfries and bell towers in the Cathedral of St. Nicholas, Cathedral of the Sign, Cathedral of the Holy Spirit, and the Kolmovo and Khutyn Monasteries.

Before the occupation of Novgorod in 1941 by Hitler's army, the city's defenders managed to save the smaller bells of St. Sophia's by evacuating them to the town of Kirillova. However, they were unsuccessful in saving the larger bells, which were left lying on the banks of the River Volkhov until the city's liberation in 1944. According to Victoria Ryabchikova, historian at the Novgorod State United Museum Reserve (Museum of History, Architecture, and Art), "of the bells left on the banks of the River Volkhov, some of the bells had their voices change [referring to tone]. One bell lost its voice altogether."[6] Today, the extant bells of Novgorod are displayed in St. Sophia's Belfry, in the Bells Museum at Valday, and in the Kirillovo-Belosersk Museum Reserve.

Figure 7

Figure 8

The bell in Figure 7 was acquired in 1751 for the monastery of St. John the Divine in Novgorod. After the abolition of the monastery, it was moved to the bell tower of the Cathedral of St. Nicholas in Yaroslav's Court in Novgorod (see Figure 8). German shelling in World War II caused the damage to this bell.

Dating from 1566, the bell in Figure 9 was cast by the Novgoradian master Ivan for the Church of the Ascension of Christ in Novgorod. Since the nineteenth century, it has hung in the belfry of St. Sophia's Cathedral.

The *Typikon of Bell Ringing* states:

> Church bell ringing has the same value as any of the Church's other sacramental actions—and as such, it begins and ends the Divine Services. Interacting with our hearing and internal states, it awakens us from spiritual sleep, cleanses our souls, and reminds us of the Lord and His judgment, the shortness of life on earth, and the length life eternal in heaven. Functioning in the beginning mostly as a [mere] signal, church bell ringing came step by step to be used not only for indicating the commencement and the completion of the Divine Services, but also their most important parts, and to signify the joy or sorrow or triumph of the events marked. From that point, different types of ringing have appeared, each of which has its own name and purpose.[7]

Ryabchikova had one last closing comment to me as we departed St. Sophia's Cathedral. She said, "Since the Orthodox Church does not use any instruments, the bells are the voice of the Church."[8]

Figure 9

ENDNOTES

1. Nilolai Grinev, *Novgorod the Great*, trans. Dilwyn Jaye (St. Petersberg: Ivan Fiodorov Art Publisher, 2004), 1.
2. Robert Michell and Nevill Forbes, trans., *The Chronicle of Novgorod*, 1016–1471 (London: Camden, Third Series, vol. XXV, 1914), 5, http://faculty.washington.edu/dwaugh/rus/texts/MF1914.pdf (accessed August 26, 2014).
3. Y. E. Kruschelnitsky worked for the Ministry of Urban Construction in the Office of Architectural Monuments and Restoration Practices.
4. Sergei Troyanovsky is the chair of the Novgorod Archaeological Research Center.
5. Michell, 196.
6. Interview conducted with Ms. Ryabchikova on August 2, 2014 in Novgorod, Russia.
7. Synodal Commission for Divine Services. *Typikon for Church Bell Ringing*. Moscow: Editorial Board of the Russian Orthodox Church, 2002. Translated by *Blagovest Bells*. San Anselmo, California: Blagovest Bells, 2003.
8. Ryabchikova interview.

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Recording the Vibraphone

By Jerry Tachoir

I find the vibraphone to be one of the hardest instruments to record well. The instrument has harmonic transients that saturate tape and cause unpleasant distortion even though the VU meters look acceptable. Many times I have gone into a control room to listen to what I've just recorded only to be disappointed with the sound of the recorded vibes, as though the instrument was going through a thin layer of waxed paper. I've had to advise the engineer to use his ears and not his eyes. Yes the VU meters look great; the transients of the vibes are causing distortion. These transients are faster than the VU meters and are hard to detect with the eyes. This is not so much the case in the digital world where there is no information recorded above 20 KHz, hence no transients to cause the unpleasant sound.

Having my own studio, I've become very aware and sensitive to sonic qualities in most of instruments, but I still find the vibraphone to be a challenge. I know what I want, and I'm usually able to get it with the right acoustics, mics, and mic placement. I find it somewhat easy to record the other instruments in my band; drumset, bass, grand piano, and even marimba are fairly easy. The vibraphone has been the challenge, and that's what this article is about.

With the natural vibrations of the aluminum bar and the dampening techniques necessary to play the vibraphone, there is the possibility of a great deal of mechanical noise. The dampening action can contribute some noise, but the most noise comes from the mechanical parts of the vibraphone: the dampening bar, the pedal, the vibration of the bar against the rubber insulated support posts, and any other miscellaneous frame noise. These issues need to be dealt with prior to entering the recording studio and sometimes during the actual session.

I only play Musser instruments, and I'm very acquainted with where most of the noise comes from on my instrument. The hinge where the dampener bar connects to the frame is the most obvious, and it should be well lubricated. I use a thicker lubricant like Vaseline on joints such as these hinges, as opposed to light oil that can drip and then dry out too fast. Vaseline is clean and offers some cushioning as well as lubrication on moving parts. Underneath the dampener bar, in the center, there is a hook with a spring that connects to the lower pull rod. I also apply Vaseline on this hook and on the "O" connector attached to the dampener bar.

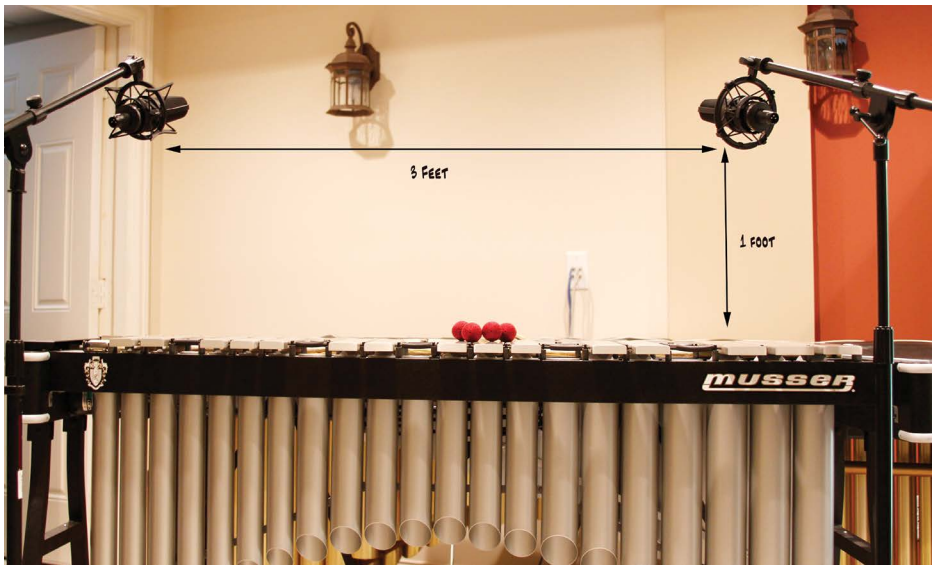
The next noise possibility is the pedal. Here it becomes necessary to apply light oil, since it is inconvenient to take this apart and apply Vaseline. Be aware, with all the motion at this pedal, the oil can break down or dry out very fast. Keep oil handy to minimize any squeaks. From time to time you will have to take this pedal assembly apart and clean it as dirt and debris accumulate and combine with the oil.

Other noise possibilities emanate from the frame. Be sure to tighten all connectors and screws, as they tend to loosen from vibrations and during transporting of the vibes. Most modern vibraphone resonators are riveted together and can loosen with years of use. These loose rivets can be hard to locate and equally hard to repair. I have done everything from squeezing these rivets with pliers to tapping with a hammer while holding another hammer or solid metal object on the other end. In a pinch, when you get a vibrating resonator rivet in the studio, apply tape or wrap a thread around the rivet until you can make a more permanent repair.

These are things you have to be aware of and sensitive to when recording the vibraphone. Modern microphones and great digital recording gear have big ears, and you don't want random noise distracting from your creative music.

Now to the more delicate and expensive items. Having the luxury in my studio to experiment with various mics and mic placement, as well as compressors and recording software, I have come to many conclusions—the first being, don't disregard quality mics by price alone. Many microphone companies today are making great mics, and with competition—especially with start-up companies—some good mics can be very affordable. I pride myself on having very sensitive hearing regarding microphone usage in the studio as opposed to live microphone usage where you just want a good, loud vibe sound. Over the years, I've tried just about every mic in the business. I want a sonically flat mic that will not alter my natural vibe sound. I did side-by-side mic comparisons, and most mics that are similar in build quality and of the same cardioid condenser style provided comparable recordings. Yes, there are subtle differences, and some can be made up with EQ, so then it really comes down to one's taste and budget. Not everyone can afford a Neumann U87; however, most mic companies have what they consider to be U87 knockoffs and at good prices.

So, find the set of microphones that you like and can afford and use them often to get a really good idea of how they sound. This allows you to then get your unique sound in the studio and a great reference place to start a new recording project. There is a general rule in mic placement to avoid phase cancellation. Mic placement follows the 3–1 rule, which states that for every measured distance the mic is from the sound source, the other stereo mic should be



The 3–1 rule.

three times away from the first mic. I've been told that this rule is very accurate and can come down to actual inches.

Phase cancellation is an interesting phenomenon in that the expected good stereo sound is actually very thin when this rule is not applied. You can also tell by listening to the two mics in the control room in mono mode. The sound becomes very thin and uneventful. Spacing the mics to follow the 3–1 rule will solve this phase cancellation and create a wonderful stereo effect.

The mic distance from the playing surface is a matter of taste. Obviously you want the mics far enough away that you don't hit them while playing, yet close enough to get a good sound. It seems that the closer you get, the sound becomes a bit darker with perhaps an enhanced low end, whereas if you get further away, you get more of the room sound and a good overall vibe sound. This all depends on your environment and if you actually like the room sound, which can be a problem if you have other acoustic instruments playing at the same time. Don't be afraid to experiment and listen carefully to get your best sounding recording.

Some vibe players record with pickups. I've tried several and cannot get the quality of sound I get with good mics. There is a strong attack sound with pickups and a somewhat unnatural acoustic sound, to my ears. I use pickups occasionally, especially on outdoor concerts where I need to have volume, though it isn't my preferred way to play and hear the vibes. Sometimes outdoor situations are a compromise for sound, and we have to make adjustments to play our best.

One of the least considered pieces of equipment that I personally find very important is the studio headphone. I like one that is not too heavy, and I prefer an open-ear headphone, which allows me to hear the acoustic vibe and my dampening technique as well as the other instruments I'm recording with. I don't like the sound and distant effect I get from closed-ear headphones.

A thing to remember in recording is that every situation is unique, every room is different, and there are no definitive rules on mic placement, kind of mics, etc. Use your ears and experiment to get your instrument to record as well as you can. As an improvising artist, I try to always have everything ready and set before the session starts. I find that my first take is my truly creative and perhaps "A" material. If we have to do another take because of a noise, bad wire, buzzing sound, or whatever, then when my solo starts, I try not do start the same way. This then might be my "B" solo, but sometimes God is whispering in my ear and take 2 is also magical. Good luck.

Recording can be nerve wracking and stressful for those who have not done much recording. It can seem hard to get a perfect performance with a truly dazzling creative improvisation without a supporting audience. The key to developing a good studio skill is to practice in the studio and record yourself. After doing this for a bit, you will become more comfortable performing in the studio on-demand.

I am the first-call studio mallet artist in Nashville, and I have encountered every acoustic situation imaginable, from major recording studios to small private one-room studios. Engineers are not comfortable recording vibes and with mic placement. You usually have to let the engineer know where the sound is coming from and the best way to capture a performance. They tend to think that the bottom of the resonators is where the sound is coming from, and that is a mistake. In recording for television and video, directors don't want to see mics. This is an example of "image over sound," and you will have to compromise on mic placement to get a good, clean video image.

As you can see, capturing audio from the vibraphone is a challenge. The key is to try different things and use your ears to determine the best compromise for the situation. The vibraphone can produce a beautiful sound if recorded properly.

Jerry Tachoir is a graduate of the Berklee College of Music and a Grammy-nominated contemporary jazz mallet artist. He is the author of *Contemporary Mallet Method – an approach to the Vibraphone and Marimba*, published by Riohcat Music. His educational vibraphone video is available through the Master Study Series (www.masterstudyseries.com). The Jerry Tachoir Group has performed at jazz festivals and concert halls throughout the U.S., Canada, and Europe, including the Northsea Jazz Festival in Holland, the Montreux Jazz Festival in Switzerland, and the International Festival de Jazz in Montreal. He has been an artist/clinician at numerous jazz educator conventions and at PASIC, and has served on the faculty for Berklee College in Boston and Belmont University in Nashville. **PN**

Yellow After the Warm-Up

By Jason Baker

Life as a beginning four-mallet marimba student is not easy. Quite often, younger students face simultaneous challenges of developing technique, reading, and learning repertoire for performance while simply trying to become comfortable navigating the instrument. Fortunately, there have been a large number of publications dedicated to technique and repertoire for beginning players in the past decades. Despite all of our best efforts, many teachers can attest that students often fail to achieve the correlation between fundamentals and their application to learning repertoire. Solo pieces often cause students to go into a "survival mode" of memorizing pitches and rhythms by any means necessary. I believe that an answer lies in finding creative applications to be used in students' repertoire—namely, their daily warm-up.

The concepts presented in this article can be easily applied to any piece of music—beginning or advanced, marimba or otherwise. I have chosen to demonstrate them using a solo that has stood the test of time as a primer for both technical and musical concepts. It was my first four-mallet solo and might have been yours, as well. I still use it with all of my beginning students because every one of them gets better having played it: Mitchell Peters' "Yellow After the Rain."

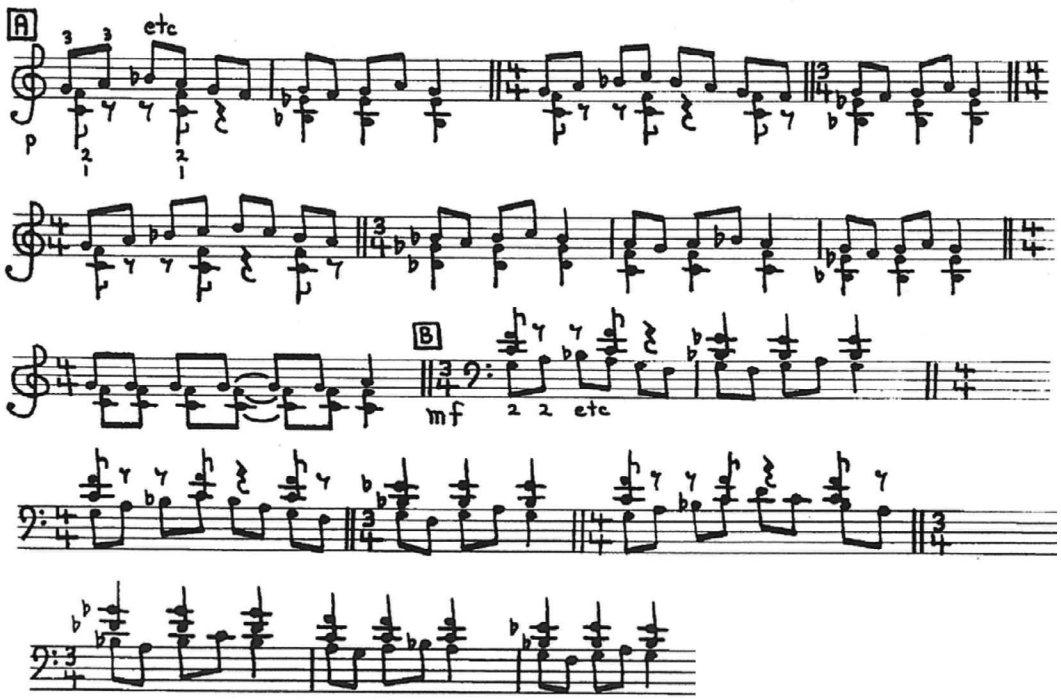
PURPOSE

This article will adapt several passages from "Yellow After the Rain" into simple repetitive exercises that can be performed both as a daily warm-up and supplement to learning the music. It is intended that these exercises will help beginning students isolate issues of technique and further their understanding of concepts relating to note accuracy.

EXAMPLES AND APPLICATION

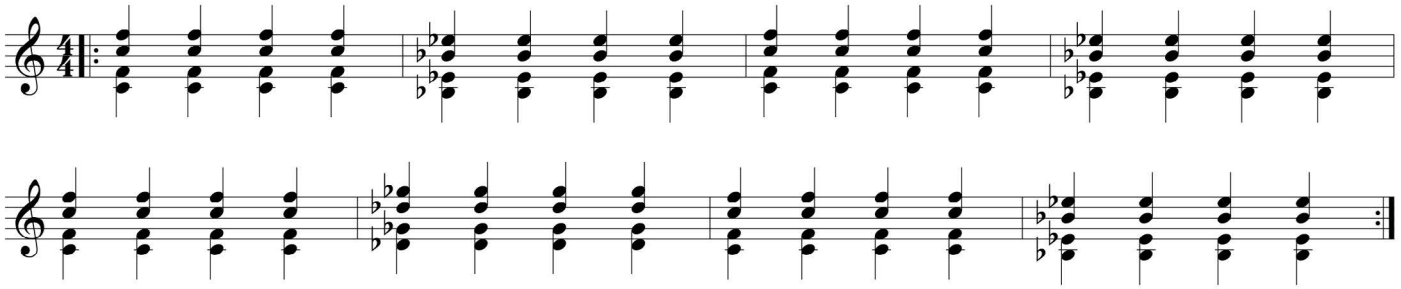
The first passage to be addressed occurs at rehearsal letters A and B. Here, the melody is played by a single mallet, which is accompanied by two mallets in the opposite hand (see Example 1).

Example 1



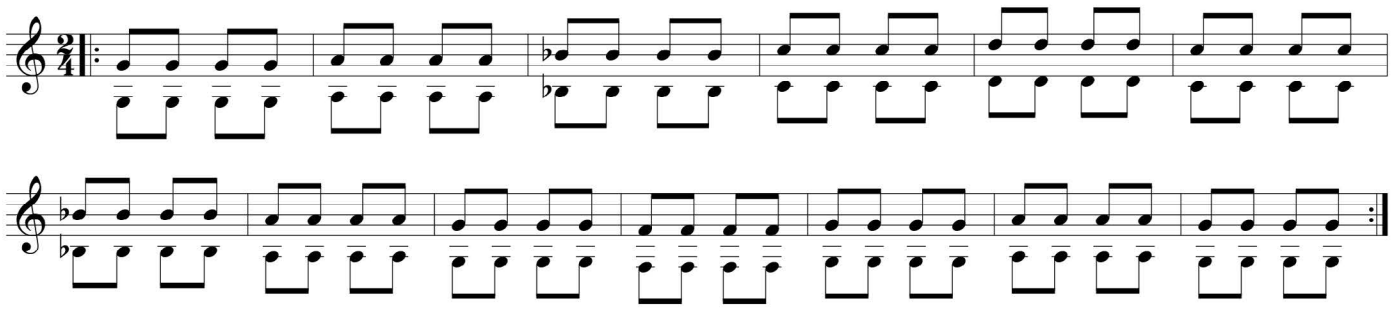
Given that both hands play the same material at opposite times during this passage, a "mirroring" approach is used in order to teach consistency of motion. First, the accompaniment figures are analyzed, indicating three groupings of notes. The motion between these—C/F, B-flat/E-flat, and D-flat/G-flat—must be mastered. Each hand can play these individually before combining them as shown in Example 2. It is recommended that the student begin with four (or more) repetitions on each note, then move to 3, 2, and 1.

Example 2



The same approach can be applied to the melody line, appearing in the right hand at rehearsal letter A and the left hand at rehearsal letter B. Here, scalar motion between F and D are addressed. As before, vary the amount of repetitions per note as confidence increases (see Example 3).

Example 3

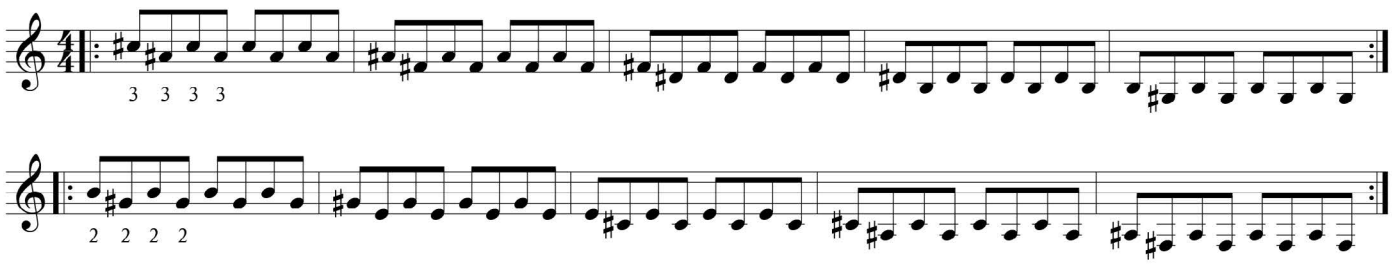


Another challenging passage for younger students appears at the eleventh measure of D (see Example 4). Here, rapid sixteenth notes must be performed in alternation by the two inside mallets. While sixteenth-note passages occur in permutated form in other sections of the piece, this passage can present difficulties for less advanced performers.

Example 4

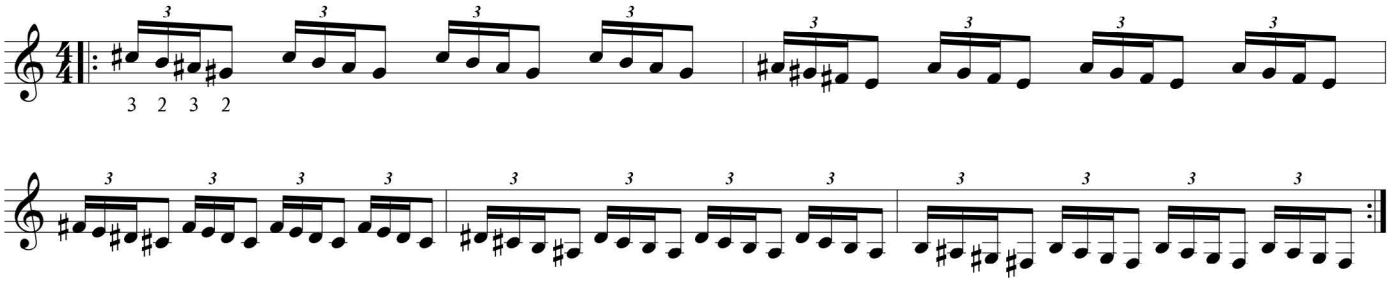
Two exercises can be devised to aid the student, one for the control and strength of each hand individually and the other to develop evenness between the hands. First, notes played by each hand are extracted and presented as repeated eighth notes. As before, experiment with 4, 3, 2, and 1 beat repetitions in both of cases (see Example 5).

Example 5



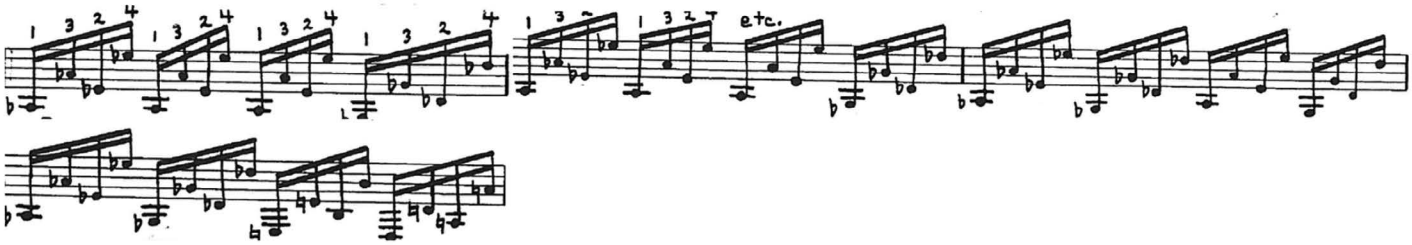
Next, the hands are combined into repeated four-note patterns. The triplet rhythms, while different from the original passage, can aid in creating a sense of smoothness and direction.

Example 6



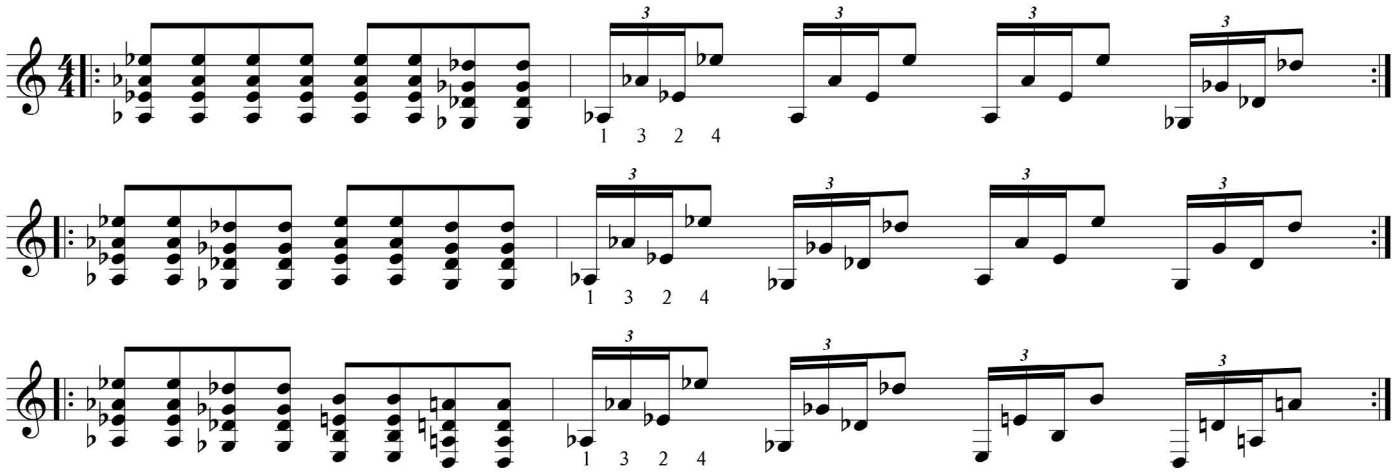
The middle section of the piece employs the 1-3-2-4 permutation to move through various "power chord" (root and fifth) harmonies. Here, the student is faced with two challenges: familiarization with pitches and development of a smooth permutated sticking throughout. This appears in measures 15–18 after letter D (see Example 7).

Example 7



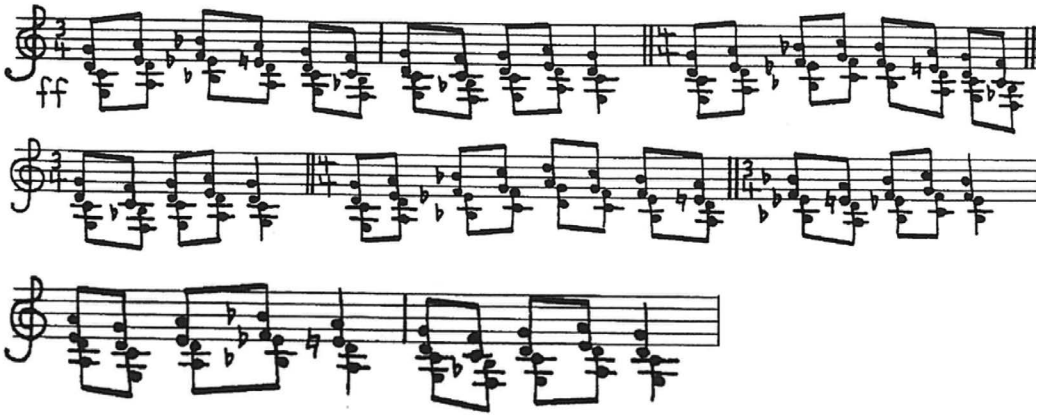
To help familiarize the student with pitch changes, each measure is condensed into block chords (see Example 8). The permutation is addressed through the use of a triplet rhythm. While this exercise only address four measures, the teacher or student can easily apply this approach to any passage in this section.

Example 8



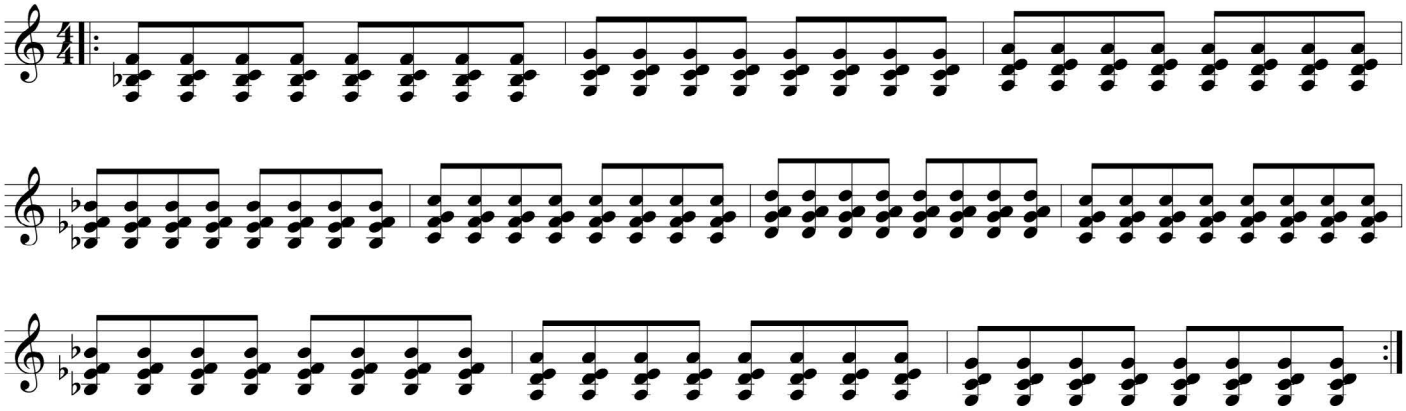
The section that is often viewed as the most challenging in the piece occurs on the last page, 18 measures from the end. Here, the melody presented on the first page is restated, harmonized with suspended fourth chords (see Example 9).

Example 9



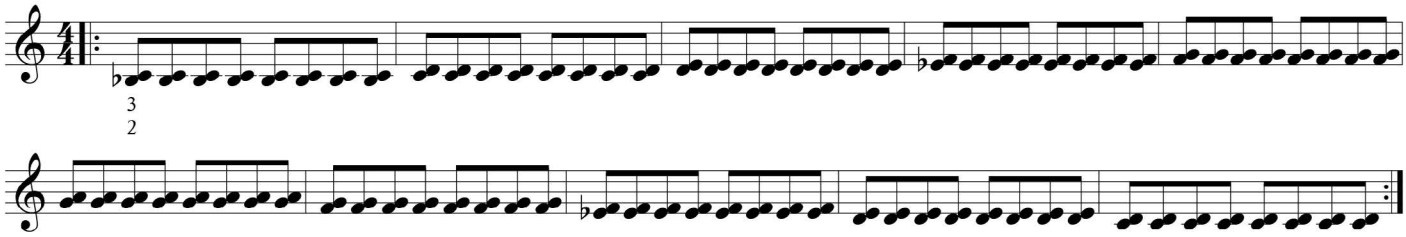
Despite the somewhat tricky maneuvering required in this section, only six harmonies are used, all following the same symmetrical voicing: suspended fourth chords beginning on F, G, A, B-flat, C, and D. Reconfigured as a basic warm-up exercise in Example 10, the student can use a 4, 3, 2, 1 set of repetitions to work on proper stroke execution, movement across the keyboard, and familiarity with the harmonies.

Example 10

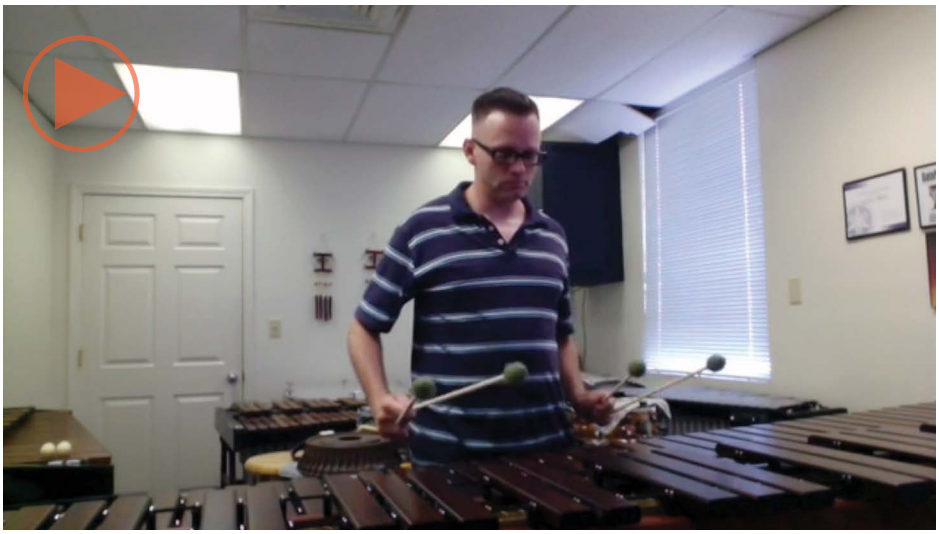


This passage can also be addressed in another fashion. Due to the parallel motion between voices, students may find it helpful to only focus on the inner two mallets, as the outer mallets can be left to peripheral vision and muscle memory. Hence, the previous exercise can be further reduced to isolate only what the student is looking at when performing (see Example 11).

Example 11



Tap to play Video



Once confidence is gained, the student should experiment with applying the two preceding examples into the context of the musical passage, following the written melodic line.

CONCLUSION AND FUTURE DIRECTIONS

This article is not really about "Yellow After the Rain" or any particular piece of music, beginner or otherwise. The transfer of these concepts to any other "first marimba solo" (Gomez, Ford, Quartier, Živkovic, Rosauro, etc.) should be obvious. This article is simply intended to provide the student with a means of better managing the techniques and vocabulary necessary in order to understand and execute a piece of music on a deeper level—avoiding the "survival technique" approach that often occurs when a beginner dives head first into a solo work. Both the student and teacher are encouraged to think creatively in devising exercises for any piece of music, incorporating concepts from both music theory and performance. The ideas presented in this article are adding on to and supplemental to past PASIC presentations of Lee Vinson ("Stop Practicing the Excerpts") and Mike Sammons ("Snare Drum Fundamentals: The Human Mirror"). It is the author's intention that such work can be used as yet another extension of creativity in music making.

Jason Baker is Associate Professor of Music at Mississippi State University, Associate Editor for Reviews of *Percussive Notes*, and a member of the PAS College Pedagogy Committee. He has released three solo CDs and is principal timpanist of the North Mississippi Symphony Orchestra. **PN**

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Breaking the Sistri Code

By Michael Rosen

TERMS USED IN PERCUSSION

Q. I'm asked to play *The Barber of Seville* by Rossini. In looking at the sistro part, there seem to be three basic choices in determining what instrument to play: (1) tambourine, (2) a sort of jingling triangle device, or (3) orchestra bells. What is the sistro that's called for in the score? —Brian Johnson, Vermont Symphony Orchestra.

A. Sistri meant different things in different eras.
• *Sistro* (*acciarino*): triangle with or without rings, depending on era.
• *Sistri*: generic term for metal instruments of the *banda turca* (combination of instruments including triangle(s), cymbals, cappel cinese used according to local practice and availability).
• *Sistro*: skullcap-shaped tuned bells not earlier than 1840s and mostly in Southern Italy.
• *Banda Turca*: refers to a small band (sometimes onstage) that might have included bass drum with cymbal attachment, which was introduced in late 19th Century in Italy. Bass drum with cymbals attachment came from military bands. In larger theaters two players were used but in smaller ones one player might play both. Banda Turca was used most often in major theaters such as La Scala, San Carlo, Parma, etc.

In this article I will attempt to trace the confusion as well as harvest the historical reality concerning the sistro. First I will define the instrument and its development from the sistrum. A look at common practice used by a few orchestras today will follow, and then I will finish with the research of Professor Renato Meucci who, in addition to being the director of the Conservatory of Music "Guido Cantelli" in Novara, Italy, is professor of musical instrument history at the University of Milan, and was the recipient of the American Musical Instrument Society's Curt Sachs Award for 2012. My thanks to Professor Meucci for his help, advice and expertise on this subject.

Come with me as we enter the labyrinth of misunderstanding concerning this instrument. Before we tackle the actual instrument called for in the *Barber of Seville,* let's investigate the origins and morphology of the word *sistro* and its association with the name of the instrument and how it may have led to the confusion we have today in the orchestra pit.

Sistro is a word derived from the Greek *seistron* that simply means "something shaken" and is actually a Greek word for an Egyptian rattle that was associated with the gods Hathor and Isis. The instrument is still used in the Coptic church where it is called *tsenstsel* (sounds like an onomatopoeic word to me!). The word became the dative singular of *sistrum* in Latin when the cult of Isis traveled to Rome and later became *sistro* (plural *sistri*) in Italian. So, it went from *seistron* in Greek to *seiso*, from which derived the Italian words *agito* (agitated), *scuoto* (shaken), *crollare* (to shake) and *spingere* (to push).

Known as early as the 3rd millennium BCE sistrums (sistra) were found in the ruins of Pompeii (c.50 CE). The modern instrument consists of a small U-shaped metal frame with a wooden handle, often ornately carved. There are one or two thin crossbars intersecting the U-shape with thin jingles attached that are similar to the jingles on a tambourine or alternately just thin metal rods. Sometimes rings are attached to the pieces of metal. The idea is to create a rattling sound when the instrument is shaken. In the symphony orchestra a similar type of instrument is used called *spurs* in Germany (Sporen), although the shape is different and is only used in Rosalinde's aria from *Die Fledermaus*. I know of no other place in the classic literature where a sistrum of this type or sporen is used, and invite readers to share with me their experience with either instrument in the repertoire.

Ancient Egyptian Sistrum

The word is also used today, especially in the West, as a generic term designating any type of rattle. Many cultures, however, use rattles with more specific names. In various places in Africa it carries the name *la-la*, *iba*, *mena'anim*, or *rau-rau* depending on the country and culture. In Japan a sistrum called an *ekiro* and is used in Kabuki theatre. In Argentina it is called a *sistro humahuaqueño*. However, I have seen Brazilian and Argentinian catalogs that list a toy glockenspiel as a sistro! More about this later. The shape and material may differ, but they all seem to be a sonic derivative of the sistrum.

A discussion of the sistrum would not be complete without mentioning the instrument as called for in the music of Lou Harrison, Carl Orff, and John Cage. In performances of the music of these composers, I have used at different times jingle sticks, groups of sleighbells tied together, metal maracas, and East Indian wooden shakers called *kartel,* which are technically not a sistrum but, to me, sound right in this context. They are loud enough to be heard in the more dense sections of the piece and delicate in the solos. The sistrum is called for in "Double Music" (Cage and Harrison), "Canticle No. 1," "Canticle No. 3" and the "Violin Concerto" (all by Harrison) where he defines the instrument thusly: "Sistra are here meant to be the New Year's or children's toy kind, which consist of two non-touching rippled, semi-hemispheres of metal fixed to a handle and between which something (?) rattles"[the question mark is Harrison's].

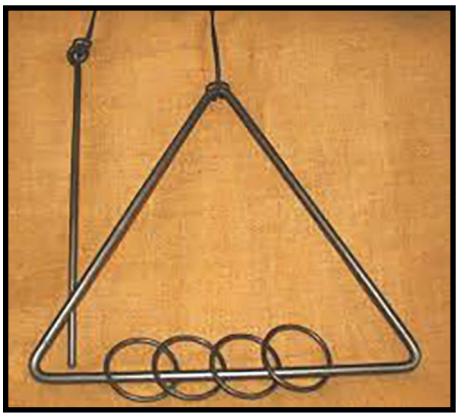
I think the most important characteristic is that a rattling sound is created with as little

German Sporen

contact sound as possible. In the "Violin Concerto," to this end, I have the performer strike the kartel (two are called for) on a thick foam pad lying on a trap table to produce volume and clarity of rhythm that emphasizes the rattle and minimizes the bang created with contact on the table; they even sound good if they are struck on the thigh! Two small tambourines without heads would sound good too—but I digress!

It seems that the sistrum may indeed be the prototype of the triangle or that they have had parallel developments. Little is known about how the early triangle was played, but there is agreement that it had several rings loosely attached to the bottom horizontal crossbar as seen in early prints and illustrations. These rings created a rattling sound, thereby obliterating a clear rhythm. Minstrels and troubadours in medieval times played the triangle. Although it is likely that there was a parallel invention, the sound of a triangle with rings replicates the sound of a sistrum. The early triangle is another semantic conundrum involving almost any resonating metallic object.

To add to the enigma, Padre Filippo Bonanni has an illustration in *Gabinetto Armonico* from 1723 showing a triangle with several crossbars like a sistrum and with rings like a medieval triangle, which he labels a "Crotalo." Before that, Martin Marseene, in his book *Harmonie Universelle* from 1636, calls a triangle (with rings) a "Cymbale" and describes a playing technique of moving the rings back and forth with a stick! Michael Praetorius (1571–1621), the German composer and theorist, called the triangle a crotalum. More confusion! Only later did the word *triangle* settle into meaning the triangular shaped instrument we know today. Berlioz said of the triangle in his treatise that "it is still more difficult to find fit occasion for introducing it to the orchestra…its metallic noise suits only pieces of an extremely brilliant character when *forte*, or of a certain wild whimsicality when *piano*." For a complete history of the triangle I urge readers to read an excellent article by Mark Berry titled "From Angels to Orchestra" [*Percussive Notes*, Vol. 53, No.1, March 2015].



Medieval Triangle (acciarino) with rings

This addresses the initial question as to what *sistrum* is as a generic term, but it doesn't tell us what Rossini wanted in *The Barber of Seville*, which is at the heart of Brian's question. A cursory glance at the original handwritten score reveals that the part is written with no clef sign and within the range of a glockenspiel, although there is no indication of key or register.

Some basic detective work revealed that

Illustration from *Gabinetto Armonico* of triangle with several rings attached.

Indian kartel that I use for sistra in the Harrision "Violin Concerto."

PAS THANKS ITS ALL ACCESS PASS FRIENDS

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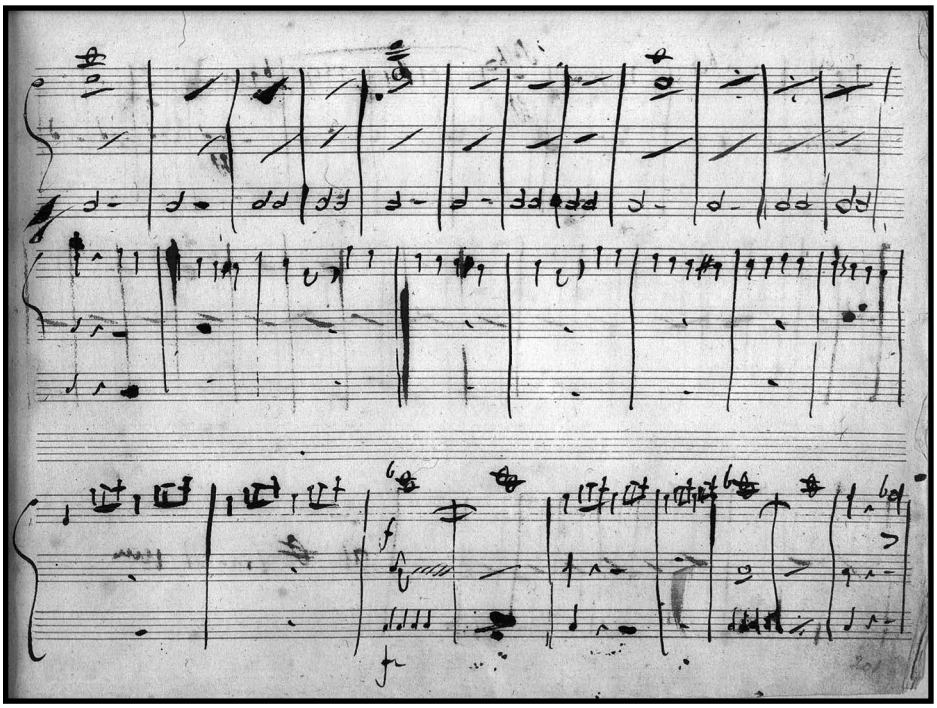
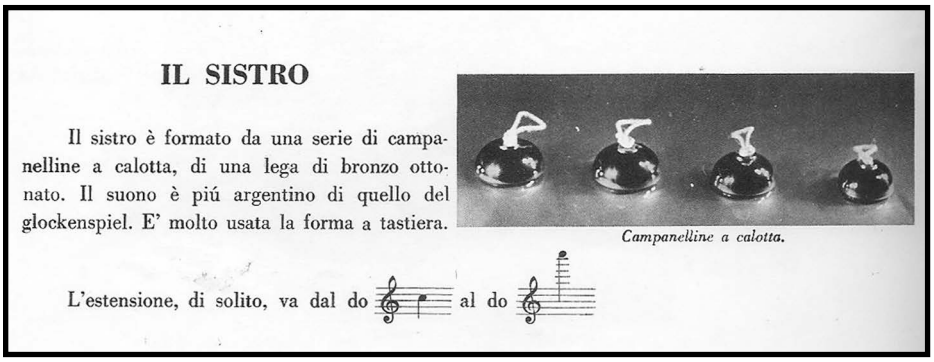


One of the three passages from the original score of *The Barber of Seville* where the sistro occurs.



Il sistro from Torrebruno

in *Percussion Instruments and Their History*, James Blades found a reference to the sistro as a keyboard instrument in a 1695 document titled *Modo facile di suonare il Sistro, nomato il Timpanio* (*Easy Method for How to Play the Sistro, called the Timpanio*) by Giuseppe Paradossi. On page 400 of his book, Blades goes on to describe the instrument that is "in the glockenspiel family consisting of mushroom-shaped bells arranged in a pyramid." This seems to be the first printed reference to the sistro as a tuned keyboard-type instrument. There is a drawing of a xylophone-type instrument on the title page and several folk melodies written in a numerical tablature thoughout the book.

Why did he call a glockenspiel-type instrument a sistro? I am afraid we will never know exactly what instrument Paradossi had in mind; however, Leonida Torrebruno (1915–1985) (not to be confused with the Italian pop star of the same name!), who was timpanist with the La Scala Orchestra in Milan, corroborates the keyboard idea. This description in his 1960 book *Methodo per strumenti a Percussione* (Ricordi) describes the instrument: "The sistro is a series of small skull-cap shaped bells made from a chrome plated bronze alloy. The sound is very brilliant, similar to a glockenspiel. It is most often used in a keyboard form. The range is from c5 to c7." This instrument is also called *campanelle a calottina* in modern Italian and often set up like a marching bell lyre.

So it appears that the definition of the word *sistro* has transmogrified depending on the time period in history and where it was played. Today there are at least two parallel ideas about the definition: one is the instrument that is used in common practice and the other is a historically informed view of what instrument to use. Because there are several editions of *The Barber of Seville* (as with all of Rossini's scores), it is easy to see why different instruments have been used over the years. Let's investigate what instrument percussionists and/or orchestras have used in our time.

COMMON CONTEMPORARY PRACTICE

David Searcy, La Scala, Milan, Italy: "The sistro part has traditionally been played on the orchestra bells [in *The Barber of Seville*] here at La Scala. I know that in certain editions it has been orchestrated as a triangle, but the original score calls for 'sistro e triangolo,' bass drum, and cymbals—no timpani! We use the Rossini Society Edition part edited by Maestro Zedda, who is an authority on Rossini. Originally Rossini had scored the piece for timpani only in the overture, then later took it out altogether. Now, as to what size or shape sistro Rossini wanted is anybody's guess. Unfortunately there are no recordings left from Rossini's time! In La Scala we play it on a set of Musser orchestra bells."

Filippo Latanzi, Teatro Petruzzelli, Bari, Italy: They use a glockenspiel.

Abe Marcus (retired), Metropolitan Opera: When I asked Mr. Marcus in 1987 about the sistro, he told me that they used many different instruments at various performances depending on the conductor: two triangles, a glockenspiel, and even a couple of jingle sticks (a piece of wood with tambourine jingles attached). The later suggestion, Abe told me, was made by James Levine, conductor of the orchestra at the time.

Greg Zuber, current percussionist with the Metroolitan Opera: "Years ago, early in my Met career, we were trying to figure out what to do with this part and what instrument would be most appropriate, both historically and stylistically. Up to that time, the sistro part had been played variously on a triangle, between two triangles, on glockenspiel playing various pitches written out to fit the harmonies of the piece, and even, similarly, on crotales. In our research we discovered that a part referring to *sistri* seemed to call for a set of bells—not a glockenspiel, but a set of small, chromatic, cast-bronze bells. A part for *sistro*, as is indicated in *The Barber of Seville*, seemed to indicate a set of jingles like those used on a tambourine or even sleighbells, but definitely non-pitched. Around this time, during a visit to the Metropolitan Museum of Art, I noticed a 19th-century painting of someone playing what appeared to be a tambourine, with a head but with sleighbells attached to the shell rather than flat jingles. This inspired what we have used pretty exclusively for the last 20 years: an old tambourine, with a head and some of the original jingles as well as some small high-pitched sleighbells strung onto the frame for a hybrid sound. For the opening number of the first act, I play this traditionally, holding the tambourine frame in one hand and playing the rhythms with the other. For the scene after the entrance of the police ('La forza, la forza...') I lay the tambourine down on a trap table, at an angle leaning on a cloth bolster, and play the fast sixteenth sextuplets between both hands. For the last number, I hold the tambourine traditionally, again, but execute the rapid eighth notes with one hand with a combination of repeated struck notes, (in the softer dynamics RRRRRRRR...) and

then in the crescendos and louder dynamics, use a technique adopted from Brazilian pandeiro playing, playing in alternation between my fingertips and the heel of my hand. Before my time the guys at the Met used glock, crotales, triangle, tambourine, or jingle stick for this part."

Nick Ormrod of the Orchestra of the Royal Opera House in London told me that conductor Mark Elder told him, "Percussionists have used everything, and I don't like any of the solutions. Come up with something else." Nick has used small tuned cup-shaped bells [campelline a calotta] but told me that "they don't have a very strong pitch center and they sound more or less like tuned triangles."

Rick Kvistad with the San Francisco Opera: "We use whatever the *maestro du jour* requests, such as triangle is some cases. However, we let conductors hear crotales with light aluminum mallets and most of them like it. We started doing that many years ago at the request of the late Andy Meltzer, who was briefly our music director. It has the pitches, but also a nice shimmering effect. This is a good topic to explore since we all wonder what Rossini really had in mind. Incidentally, we're performing *Barbiere* this fall; I love playing that part!"

The above is just a selected sampling of what percussionists use and have used over the years for sistro, and I'm quite sure there have been other choices. So much for what has become, for more than a hundred years, common practice when confronted with a sistri part.

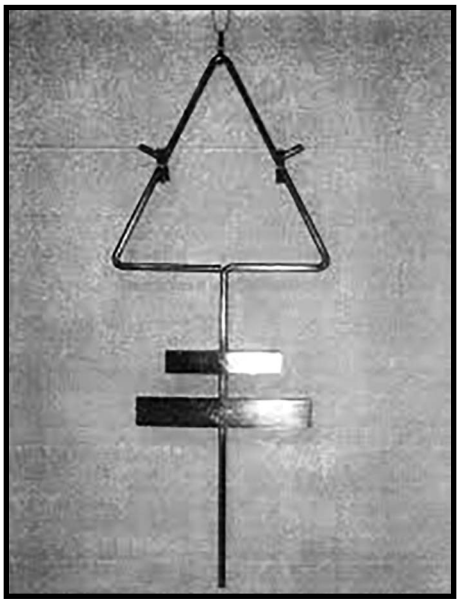
SIMONE FERMANI

A this point I would like to mention the detailed research of the conductor Simone Fermani, who is a direct descendent of Giusppe Verdi. However, I cannot agree with him on the result of his research. Fermani has built an instrument that he insists was the instrument Rossini called for in *The Barber of Seville*. Fermani: "I knew that if I wanted to produce those particular sounds, I had to mount two metal bars, instead of one, to the handle of the sistrum—two metal bars that had to be struck by means of a pair of metal sticks to generate two indeterminate sounds of different pitch, one high, the other low." Fermani's fanciful instrument is not far off sonically. The sound of the two metal plates simulates the triangles (often more than one), and the rattling rings is the Jingling Johnny. Although the instrument is interesting, research points rather to two or three instruments used at the same time to produce a composite sound. The "instrument," which is actually more than one instrument, is called "sistro."

He claims to have "discovered" the original instrument from study of the original score, then rebuilt it after an instrument designed by Rossini that was lost after the first performances of the opera in Rome on February 1816. He went so far as to research the type of metal that would have been used in 1816 when the opera was first produced by consulting with the Italian Association of Metallurgy. Fermani actually patented his "discovery" and is the owner of the only specimen of this instrument in the world. His instrument was used for the first time in the performances of *Il Barbiere di Siviglia* conducted by himself at Opera de Marseille in 1998.

The Gioachino Rossini Foundation of Pesaro officially recognizes the instrument. Immediately after Fermani published his findings in *Casa Ricordi* of Milan, the publisher of all Rossini's operas since he was alive showed their high interest in the instrument, accepting its inclusion in the orchestra parts of the critical edition of *Il Barbiere di Siviglia*. The instrument has also received much attention from the media: In November 2007 Fermani's sistrum was the special guest during the very popular broadcasting of the first channel of the national Italian television RAI, named "Unomattina"["One morning"].

Fermani refers to a sentence in *La technica dell'orchestra contemporanea* by Alfredo Casella and Virgilio Mortari, page 124 (Milan, Ricordi, 1950) describing the campanelli and misquoting that the authors call it a *sistrum* when the text clearly says *sistro*: "Una varietà di questo strumernto é il sistro, il cui suono viene prodotto da piccolo lame d'acciaio anziché da campanelli" ["A type of this instrument is a sistro. The sound is produced from small bars of metal rather than the campanelli"]. The authors are actually referring to the *campanelli di colotta* that Torebruno describes in his book. It should also be noted that by the early 19th century the rings no longer appeared on triangles. (For the complete description of Fermani's invention and justification for making his instrument visit http://www.simonefermani.it/The%20sistrum%20(English%20version).pdf).



Simone Fermani's sistro

RENATO MEUCCI

We now turn to Renato Meucci, who is the leading authority on the music and performance practices of the music of the 18th Century and specifically Rossini. His treatise titled *The Timpani and Percussion Instruments in 19th Century Italy*, 1998 (translated by Michael Quinn) is the definitive work on the subject, and I highly recommend that all orchestral percussionists and conductors read it. It is available at www.bandaturca.com and is a worthwhile investment. I do not know of an equally ambitious and comprehensive study of the subject of all percussion instruments in use in the 18th and early 19th century.

In a letter to me, Professor Meucci states: "I would first stress the fact that any trustworthy investigation of old musical fact[s], as normal in any historical research, must rely exclusively (or at least mostly) upon primary sources, i.e., autograph scores. I have on my desk a facsimile of the original manuscript of *Il Barbiere di Siviglia* and could affirm without doubt that: (a) nowhere are there two different pitches for 'sistro,' an iterated g' being the case for the Serenata of Almaviva in Act I, a g' for the Finale of Act I, and again a' in the Quintetto of the Act II, all three cases being written in treble clef, (b) in both the 2nd and 3rd occurrences there are a few bars in which notes are clearly doubled for two instruments (the ones with stem up, the others down), as was a common practice in Italian (and French) old notation for percussion instruments, (c) in one of the three occurrences in that score, sistro is apparently written in the plural, that is 'sistri,' the other two cases being less evident even though one should assume the same plural. It must be pointed out moreover that in the 19th-century band tradition—and therefore also in that of the operatic 'stage band,' whose musicians were often members of military bands performing also in the theater—it was not unusual the presence of two or more musicians for each one of those instruments; whence a greater reasonableness of the plural '*sistri*.'

"Because there are so many different editions, it is easy to see why different instruments have been used over the years. As you know, this is true of many of Rossini's parts. When one examines original sources, it will be evident that there is much consistency among them. All the more, we have now many critical editions of Rossini's operas, so that such a work can be conducted easily and even without personal access to the original autograph scores. The solution is, in my opinion, that a group of idiophonic instruments, which were a normal equipment of all major Italian orchestra in those days (e.g., La Scala, Fenice, San Carlo, Reggio of Torino, Argentina in Rome, Ducale of Parma, etc.), performed these parts, and that the 'sistri' were intended to be triangle(s), a Jingling Johnny, and sometimes cymbals. Any different interpretation should demonstrate

an opposite or different view by relying upon contemporary (old) sources, and in reference to autograph scores and orchestration treatises, which instead will confirm what I am claiming here. The tradition of a glockenspiel being used for the sistro dates back only to the end of the 19th Century.

"In 19th-century Italian scores and texts, the two synonyms of the term *triangolo* (triangle) are found, both showing different origins and spread: the first is *acciarino*, frequently encountered in southern musical sources; the second is *sistro*, used in such meaning only in Northern Italy. This last term represents a linguistic puzzle in that it has been used to designate in turn, beyond the triangle, also a 'bell glockenspiel' (a series of cup-shaped bells [campanellini a calotta] arranged in a pyramid) and, only in the plural *sistri*, even a fully-variable group of percussion instruments, as we will presently see.

"For a correct identification of the type of *sistro* requested one must first refer to musical notation; it is identifiable with the triangle when notes, usually in treble clef, are written at fixed pitch; with the 'bell glockenspiel' when different heights are notated. More complex is the situation if the plural *sistri* is concerned; in this case the notation is again at stable pitch, indifferently in bass or treble clef, and sometimes with doubled notes marked by two facing (up and down) stems. One could, of course, interpret such plural as a request for several 'triangles,' a musically unappealing prescription but one not unknown beforehand. In some cases however —all connected to Bologna musical traditions, as it seems—a much more appropriate interpretation of the term *sistri* is a generic prescription for idiophone instruments of the so-called 'Turkish band': triangle, Turkish crescent, and cymbals, when their part is not written together with the bass drum. This interpretation is confirmed by several hints and offers an example of performance practice 'adaptable' to effective requirements and on-field personnel resources. An emblematic case in point is that of *Il Barbiere di Siviglia*, whose Finale of the first Act includes in the autograph a *spartitino* [see below] with the *sistri* part written in treble clef just above that of the bass drum (in bass clef). Here the likely interpretation is that Rossini has given an intentionally vague prescription of triangle and Jingling Johnny and perhaps also cymbals (all idiophones), leaving to the copyist freedom to arrange parts according to the effective availability of instrumentalists at the Argentina Theater of Rome in 1816."

The Turkish Crescent or Jingling Johnny (Pavillon Chinois in French, Capo China in Spanish and Cappel Cinese in Italian) referred to above by Professor Meucci was used in early performances and fell out of favor by the end of the 19th Century as a member of the group of instruments called sistri. The Jingling Johnny, as well as the cymbals and triangle, made their way into Western music by Augustus II, the Polish king who reigned from 1679 to 1704. He is named as the recipient of first Janissary Band as a gift from Sultan Mehmed IV, the Turkish Sultan at the time. In performances of Haydn and his contemporary composers the Turkish Crescent should be played on the downbeat of each measure. In his book *Instrumentation*, Hector Berlioz says, "With its numerous little bells, [the Jingling Johnny] serves to give brilliancy to lively pieces and pompous marches in military music. It can only shake its sonorous locks [sic!] at somewhat lengthened intervals; that is to say about twice in a bar, in a movement of moderate time."

THE SPARTITINO

The *spartitino* to which Professor Meucci refers above is a separate manuscript, appended to the main score. In early 19th Century, the percussion and winds parts were often not written in the score. In some cases percussion parts were not written at all! They were often written on a separate small score called a *spartitino* (a diminutive of *partitura*, which means score). The *spartitino* was on occasion used for the music that an on-stage band played. The members of this band were often members of a local military band. It was not unusual that the percussion parts were doubled, hence the plural *sistri* called for in some music. It could be that Rossini has given an intentionally vague indication of the instruments used that often depended on the instrumentation and manpower (and ability!) of the percussionists at each opera house. The rhythms were usually standard as found in other works of the early 19th Century. Players knew what they had to play much like a modern drummer knows what rhythms to play depending on the style. Since the *spartitini* (plural) were not used by the conductor, they frequently became lost. This is another factor that has led to the confusion around the sistro: The *spartitini* have been lost.

Jingling Johnny

THE TEXT

Here is the text when the sistro appears in the opera:

1. The Serenata of Almaviva (Act I)
2. The finale of Act I—The Stretta: "Alternando questo e quello / pesantissimo Martello" ["alternating back and forth / like a huge hammer"]
3. The Finale of Act II, the Quintetto: "l'amico delira, l'amico delira" ["my friend is delirious, the man is delirious"]; "di rabbia, di sdegno, di rabbia, di sdegno" ["because of my anger and scorn, because of my anger and scorn"]
4. In the choral piece the other characters are singing in the meanwhile, "Mi par d'esser con latesta / in un'orrida fucina" ["My head seems like it's being pounded / in a dreadful smithy"], which reflects old Dr. Bartolo's state of mind.

The lyrics when the sistri are indicated definitely call for a metallic instrument or instruments to emphasize the text and calls for a discordant sound rather than something tuned. The continuous sound of the striking of the anvil (in reality a sistro), like the "noise of a forge" would not be as effective if the instrument sounded in tune, like a glockenspiel.

Perhaps even a small anvil would work well in a modern performance but perhaps not in a historically informed one. A perusal of the score reveals a mistake in the original manuscript: Measure 24 of the stretta is a rested measure in the printed score, but in the original manuscript there is a repeat sign. The repeat is warranted because the material is the same in the orchestration. This would lead to the conclusion that the sistri part was not very important and perhaps an afterthought or something that was understood by contemporary performers.

After reading Menucci's description of sistri it seems that over the years orchestras added instruments of recent introduction, and in doing so have used instruments not intended by Rossini. It is sure that a contemporary percussionist or conductor at the time knew what instrument to use. There is, therefore, a stark difference between the scholarly definition of sistri and what has been used in practice over the years since Rossini's death in 1868. Chalk it up to copyists' error or unreliable editions, or the passage of time; who knows! However, it seems that if a percussionist were to use, as Professor Menucci suggests, "triangle, Jingling Johnny, and sometimes cymbals," the choice would likely be rejected outright by the conductor!

Thanks to Mike Quinn for his emails and discussions about sistro, and for his translation into

English of Professor Meucci's book. Thanks to Ryan Dearson, staff of the Oberlin Conservatory Library, for his refining of my bibliography.

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

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

Musical Encounters

By Stanley Leonard

My first musical encounter with the drum occurred when I was eleven years old. I was living in Independence, Missouri. My parents gave me a small, white, wooden-shell snare drum that was one step above a toy. I thought it was important to learn how to play correctly, so I took lessons with the local music store owner, a tuba player. After a few lessons, he invited me to play in a little concert band he conducted. I went to the rehearsal and found the music for a march on my music stand. I could *almost* read drum music, but when the band started playing, I was lost. I knew how a march was supposed to sound, so I faked the part.

Two years later I began studying with Vera McNary, principal percussionist of the Kansas City Philharmonic. My immediate goal was to play percussion in the Independence Little Symphony (later known as the Independence Symphony). As an audition for the orchestra, I played the beginning of the "Emperor Waltz" on my new, real snare drum. The conductor asked if I knew what timpani were; I said, "Yes." He showed me the orchestra's two hand-tuned drums, gave me a pair of Ludwig timpani sticks, and said, "High note on the right, low note on the left. Come to next week's rehearsal." That was the beginning of my lifelong association with the timpani. My first musical encounter as a timpanist was in the fall of 1945 with Schubert's "Eighth Symphony," the "Unfinished."

During the years I played with the Independence Symphony I tried my hand at tucking timpani heads. I did not have a proper tool, but I read somewhere that you could bend the handle of a spoon and it would work as a tucking tool. I used this makeshift tool to tuck new heads for the two, hand-tuned, antique Belgian timpani I was playing in the orchestra. It was a rough tucking job, but during the years I played them, the heads never separated from the flesh hoops. Later I acquired a real tucking tool, which I eventually passed on to Don Liuzzi of the Philadelphia Orchestra.

When my high school purchased a set of two Slingerland pedal timpani, I was immediately fascinated with a new aspect of timpani performance. My *Ludwig Timpani Instructor* method book, published in 1930, had a section about developing pedal technique, written by Joseph Zettleman of the Chicago Symphony. (I learned later that Zettleman had once been a violinist.) I started practicing those exercises. One summer I was given a key to the school so I could have access to the band room and practice when the school was closed.

My timpani studies continued with Ben Udell of the Kansas City Philharmonic, Edward Metzinger of the Chicago Symphony, and William Street at the Eastman School of Music. My musical encounters included performances as a percussionist with the Kansas City and Rochester Philharmonic orchestras, then as timpanist with the Nineteenth Army Band at Ft. Dix, New Jersey. A postcard from William Street informed me about an opening for timpanist in the Pittsburgh Symphony Orchestra. I inquired about the job and was invited to audition. I became Principal Timpanist in 1956, a position I held for thirty-eight years.

My first drums in the Pittsburgh Symphony Orchestra were hand-me-downs, owned by the orchestra, a set of three Ludwig old style Universal timpani (29, 28, and 25 inches) and a hand-tuned 23-inch drum. The orchestra also owned a 32-inch hand-tuned drum, which I discovered hidden in a warehouse. I did my best to update these instruments. New skin heads, purchased from George Way in Chicago, were impeccable and gave the drums a new voice.

Bob Sheets, an employee at Volkwein's Music store, could tuck heads so skillfully you thought they were done by a machine. Bob tucked all my timpani heads. Even though I asked him, he never shared his tucking secrets. In 1958 I heard about new Dresden-type timpani made by Walter Light; Fred D. Hinger used these in the Philadelphia Orchestra. I contacted Hinger about the drums. He highly recommended them. The same year I received a loan from the symphony to purchase my own set of four Walter Light Dresden-style drums. Then, in 1972, I purchased a set of Hinger timpani. I played those drums in the PSO for the next twenty-two years; they became my musical voice. Today they are in in my studio.

CONDUCTORS

The conductor is always the captain of the ship. Even though sometimes his or her wishes were contrary to my own, I always tried to comply. Some orchestras attempt to impose their will against the conductor's wishes; that never really works. If a guest conductor wanted something that seemed off course, I was fortunate; I only had to live with it a short period of time.

Some conductors addressed me as "timps," others as "timpani." Even though he addressed other principal players by their first names, Lorin Maazel always called me "Mr. Leonard." I never could figure out why! Once, while in France, he called me "Monsieur Lé-o-nard." I later dis-

There are several different ways to hold the sticks that may assist in interpreting the music in a more musical manner.

covered there is a famous Leonard perfume and cologne manufacturer in France. When he did discuss a musical passage with me it was usually offstage and rather causal. I dutifully told him, "I'll work on it."

Many years before my association with Maazel, the PSO had a guest conductor from the film industry in Los Angeles; he conducted in a summer festival. During rehearsal he asked principal players for their names. After hearing the name he repeated the first name. When he got to me and asked for my name I said to him, "Mr. Leonard."

During my career I had the opportunity to perform with many well-known conductors. Here are experiences and a few quotes from some of them.

Leopold Stokowski: "A good percussionist must always be prepared to improvise."

Sir Thomas Beecham: To the concertmaster, "And who is that young man in the corner?" Reply, "That is the timpanist, maestro." Beecham, "Ah, yes, discreetly remote."

Carlo Maria Giulini liked my "tonality" but was striving for something in an Italian opera overture that I'm not sure I achieved. Maybe the long D roll in this piece should have been played on the 28-inch drum to give it a bit more humming sound. I never played D on the 28-inch drum in those days except for the Strauss "Burlesque."

Leonard Bernstein spoke to the trumpet section during a rehearsal of his "Jeremiah Symphony" and said, "If you guys muff that again I'll kill you!"

Herman Scherchen referred to a passage in the second movement of Beethoven's "Third Symphony" and said to me, "Gedampft, it is a funeral march." The performance of that symphony with Scherchen was one of the most intense, almost brutal, interpretations I ever played.

Eugene Ormandy told us (the PSO) in rehearsal that we were the only orchestra he would guest conduct.

Antal Dorati: "Timpanists everywhere play the ending of a roll too loud before moving to a different drum for the climax of the roll."

James Levine: Backstage, after some problems in Stravinsky's "Rite of Spring," Levine said to me, "You and I know where the rhythm is so we will just keep going."

William Steinberg referred to me as "My timpani player." (After having been his timpanist for twenty years, he might have felt possessive.)

Andre Previn: Before his first rehearsal with us as Music Director, Previn and I met in the parking lot across from Heinz Hall. I introduced myself saying, "Hello, I'm your timpani player." Previn replied, "Oh, I didn't realize I had one of my own."

Lorin Maazel: "Sounds a bit wooly." I never heard that kind of description for something I played.

Paul Hindemith was commissioned to write a symphony for the PSO. In one movement there is a big solo for the timpani with a melody similar to the one in his "Symphonic Metamorphosis." After the first performance, which Hindemith conducted, he came rushing backstage asking for the timpanist. I thought, "What have I done?" He came over to me, grabbed my hand, shook it and said, "That's the way the timpani should sound!"

TOURING

Tours provided opportunity to visit places throughout the world. Seeing friends in those places was even better. However, during my first season in the PSO, 1956, I was overwhelmed by the logistics of a five-week bus tour of the southern United States.

Watching my instruments being handled on tours often created anxious moments. I watched with some horror as a forklift moved my drums, out of their cases, up a story and a half to the stage door. I witnessed a drum, out of its case, being jammed into the cargo hold of an airplane. I saw my drums riding upside down on a truck in Poland. After a runout concert a drum slipped off the stage and the side of the frame was bashed in, breaking the spider and making the bowl out of round. On tour in Charleston, South Carolina, humidity collapsed the skin heads on the drums so much I had to play the end of Beethoven's "Eighth Symphony" on the 25- and 23-inch drums. While performing outdoors in an ancient amphitheater in Taormina, Sicily, moisture from Mediterranean Sea humidity collected on the plastic heads and waterlogged the felt on my sticks. I used a pile of paper towels to soak up the condensation during the performance. In the Musikveriein in Vienna I watched a single stagehand struggling to carry my largest Hinger timpano up the risers. I stopped him and told him he needed someone to assist him. Fortunately my German language skills were better then than they are today.

I recall a conversation with the timpanist of an internationally famous European orchestra who asked me, "Why do you Americans always want big drums?" All I could think of to say in reply was, "Maybe bigger is better?"

During a tour I rarely changed sticks to accommodate a particular hall's acoustics. The music is still the same no matter where it is played. The time to experiment with different sticks is during routine rehearsal or later with a trusted, knowledgeable colleague.

I began using plastic heads in 1964 on a two-and-a-half month tour of Europe and the Middle East sponsored by the U.S. State Department. I told myself if I could use plastic heads in the great concert halls of Europe, why not at Syria Mosque in Pittsburgh, Pennsylvania? On all later tours with the PSO in the United States, Europe, and Asia, I used plastic heads. After a concert in Belgium a man came up to me and wanted to see the timpani heads. He did not believe I had plastic heads on the drums. In Vienna, at the Musikverein, Richard Hochrainer had to take a look to make sure. After I received my Hinger drums I did try using calf again for a short period in Heinz Hall. But (for the first and only time in my life) I broke a drumhead while playing. It happened during the solo roll at the end of Tschaikovsky's "Fifth Symphony" in rehearsal. I was upset with the minimally competent guest conductor, and after the music stopped I called out loudly to him and said, "We can't tell what you are

Stanley Leonard in 1952

Stanley Leonard in 1959 with the Light timpani

doing back here." I could hardly believe I did that. But members of the brass section pounded their feet.

RECORDING

During recording sessions I always tried to use the same sticks as in concert. Occasionally I did have to modify my choice. Usually it did not upset my aesthetic concerning the music. *However*, I was upset when I had to muffle the drums and use wood sticks to play the famous timpani passage in the third movement of Beethoven's "First Symphony." I don't know which version was actually chosen for the recording, a normal performance procedure or the adulterated one.

While recording a contemporary violin concerto with Andre Previn and Isaac Stern, the engineer kept asking for the timpani to play so he could make adjustments. He did it so many times I finally played the entire tune of "America" on my 25-inch Hinger drum (it can be done in the key of A major, although I prefer to do it in B-flat) while I heard him yelling from the onstage loudspeaker, "That's enough!" Previn and Stern were speechless (but not angry) and the orchestra was delighted.

MUSIC

When I began serious musical studies there were no collections of percussion or timpani parts for the large body of orchestral repertoire. These came along later. In November 1949 I created my own repertoire notebook by visiting the Jackson County library in Kansas City, Missouri, and copying major percussion repertoire from the full scores in the library. I was fortunate to play some of that same music with the Kansas City Philharmonic. It is important to be able to interpret music in an individual part without listening to a recording of the piece. Studying the part in the full score is a part of this process. My little repertoire collection also included my first efforts at writing music for percussion, *Exercises for the Battery.*

It may seem unimportant to some but the way parts are marked can be beneficial or inhibiting. During my performing career when I received a new part, one that I had never used, I always erased every mark that had been placed in the music so I started with a clean copy. While making my own marks I inadvertently started studying the part for performance. I did not write messages to myself about performance details. I used little icons, my own shorthand. It is difficult to read messages and play the notes at the same time; something will always suffer. Sometimes I marked sticking or placed a mark above the rhythm to indicate the pulse. I always used a regular, soft lead pencil for marking. The worst parts were those that had been marked with colored pencil or, heaven forbid, INK.

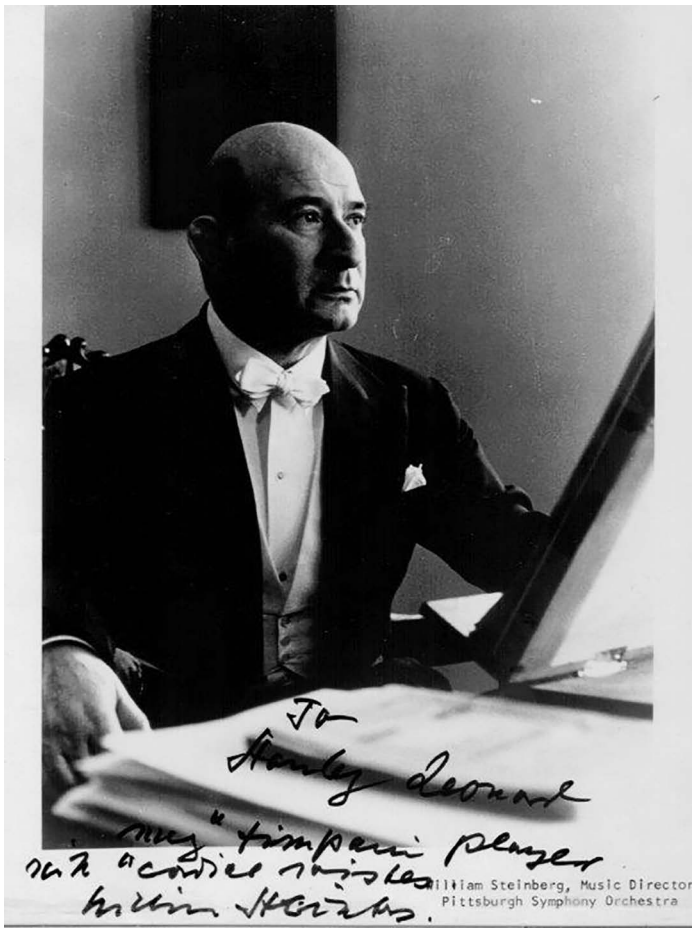
PERFORMING

When I began my professional career as a percussionist, many symphony orchestra players were not conservatory trained. These were men and women who were exceptionally competent instrumental performers. One of my first colleagues in the Kansas City Philharmonic began playing trumpet in the orchestra when he was fourteen years old; he never finished high school. Eventually he became principal in the Cleveland Orchestra. I began playing professionally with the Kansas City Philharmonic when I was seventeen and still in high school, but I thought the best path to the career I wanted was to continue with an education that included conservatory training.

During my junior year in high school I began studying timpani with Ben Udell, the timpanist of the Kansas City Philharmonic; I also played timpani in the University of Kansas City Symphony. The rehearsals were on Saturday evening from six to eight. As a high school student I rubbed shoulders with university students and members of the KC Philharmonic who played in the orchestra. This is the mantra that I always encouraged my students to follow: play, play, play, no matter what the group. This is the internship into the real world of performing.

One thing I did not learn early enough was that I would not turn into a pumpkin if I changed some of my technical performance strategies. For example, "Keep those thumbs up on the top of the stick." Eventually I discovered that there are several different ways to hold the sticks that may, in fact, assist in interpreting the music in a more musical manner. For me, varying the grip opened up a whole new realm of possibility for performance. I began to see how multiple styles of producing the sound on the drums could be valid.

My biggest concern has always been to avoid *whacking* the drum, which can happen if you start using too much arm, flapping the sticks too loosely, and playing *into* the drumhead rather than *off* of it. I have



1976 autographed photo of William Steinberg.

always attempted to be very consistent in *producing t*he sound whether it is *pp* or *ff*. The performer, not the stick, creates the sound.

Performing with a sense of naturalness and musical balance has been another mantra. The music tells you what to do: Follow that path, engage in the sound, and always remember you are part of a larger instrument (the orchestra or band). *In your face* timpani playing is not being part of that larger instrument. I blame conductors for some of this problem; many conductors demand increased dynamics from brass and wind players. The timpanist may also feel compelled to comply.

Often, the timpani can control the way an orchestra feels the pulse or rhythm. The temptation is to *drive* the orchestra the way a drumset player drives a performing group in jazz or other popular musical genres. The timpanist must be careful to make wise judgments about using this control. Sometimes I wanted to move the performance along (especially if it seemed the orchestra was getting bogged down). I tried to carry or support the musical moments, not drive them. Again, I always focused on my role in the music and as an integral part of the orchestra.

As I reflect on my musical encounters I become more aware that music is a universal language. This language brings joy and appreciation with a worldwide scope. I feel fortunate that music makes it possible for me to continue participating in and being part of this global community.

Stanley Leonard achieved prominence in the music world during a distinguished thirty-eight-year career as Principal Timpanist of the Pittsburgh Symphony Orchestra. He performed internationally with the symphony in concerts, television productions, and recordings. As a solo artist, he premiered several major new works for solo timpani and orchestra with the PSO. He has received accolades for his performance from critics, conductors, and musical colleagues as well. His extensive compositions for percussion and other musical mediums are published in the United States and Europe and performed around the world. Leonard is author of *Pedal Technique for the Timpani*. He can be heard performing and directing his compositions for percussion on the CDs *Canticle*, *Collage*, and *Reunion.* His music for organ, timpani and trumpet is presented on the CD *Acclamation.* The CD *Jubilate* features his music for handbells. He has presented master classes at leading conservatories and universities in the United States and abroad and is a member of the PAS Hall of Fame. For more information, visit www.StanleyLeonard.com. **PN**

Kuku for Drumset

By Adam Snow

Kuku is a West African rhythm of the Manian people from Ivory Coast and the forest region of Guinea. In this article, we will look at how it can be adapted from the traditional setting of a djembe ensemble to the modern drumset to produce new and challenging patterns for coordination development.

The djembe has grown in popularity outside of Africa over the past half-century. If you are not familiar, it is the goblet-shaped hand drum that has come to be recognized internationally as one of the most iconic of West African drums (see Figure 1). It incorporates three basic strokes: the low bass, the mid tone, and the high slap. We will look at how this can correspond to the drumset's contrasting tonal colors in a moment.

Figure 1: Djembe

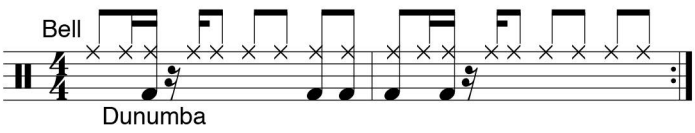
Collectively, the three bass drums that accompany the djembe are called dunduns (see Figure 2). They are graduated in pitch from low to high. The largest is called dunumba, the middle sangban, and the smallest kenkeni. They are played with a large wooden stick in one hand. In Guinea, they typically have an iron bell mounted on the rope played by a metal beater—often a nail or bolt.

Figure 2: Dunduns—Dunumba, Sangban, Kenkeni

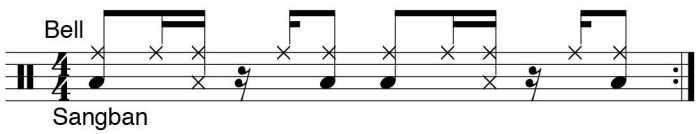
Dense polyrhythm is achieved through the layering of all of the patterns within the ensemble. The dunduns alone have a rich interlock between bell patterns and open/pressed strokes with stick on skin. The press stroke creates a different texture and timbre from the open stroke. This technique will be employed on the drumset to create a more traditional sound.

To start, let's take a look at the traditional patterns played for Kuku, starting with the dundun patterns. All three dundun patterns include a bell pattern.

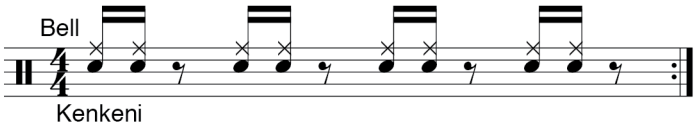
The lowest drum in the ensemble is the dunumba. It plays the following:



The middle drum is the sangban. It often has the defining pattern for the overall rhythm. Note the use of a pressed stroke on the drum, notated with an X. When employing this technique, it is important to avoid a buzzed sound. Press firmly and the pitch will actually rise a little. Here is the sangban pattern:

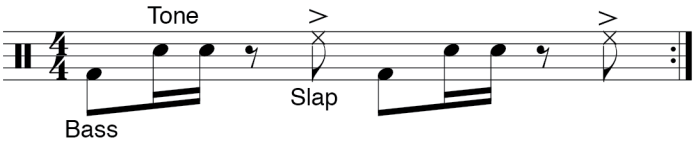


The smallest of the three dunduns is called kenkeni. It plays a repeated sixteenth-note pattern that is unison between the drum and bell. This rhythm is identical to the djembe 2 rhythm. The kenkeni pattern is at the top of the next page.

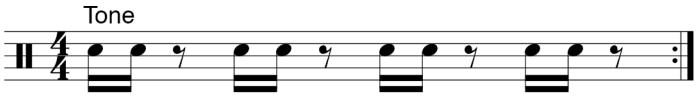


Next, let's take a look at the djembe accompaniment patterns. The two presented here demonstrate a clear example of interlocking patterns that dovetail when played together. The three most common strokes employed on djembe are a low bass stroke, a middle tone, and a high-pitched slap, all of which are produced by the bare hands.

Djembe 1 pattern:



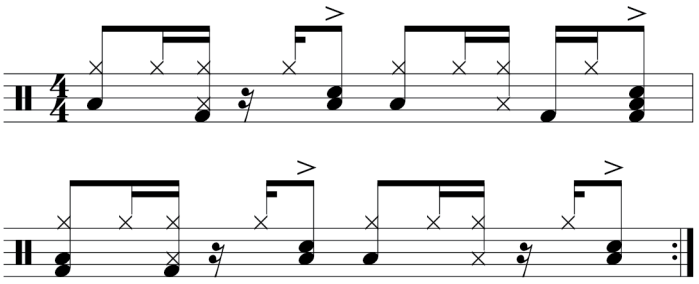
Djembe 2 pattern:



Now that we have all of the parts for Kuku represented, it is time to apply them to the drumset. Here are five variations on using these rhythms in a composite manner.

DRUMSET VARIATION 1

The first example features the dunumba part on the bass drum, the sangban drum and bell pattern on the floor tom and hi-hat respectively, and the upbeat slap of the djembe 1 pattern on the snare drum. Remember that the X noteheads on certain floor-tom notes represent a press stroke achieved by pressing the tip of the stick into the drumhead.



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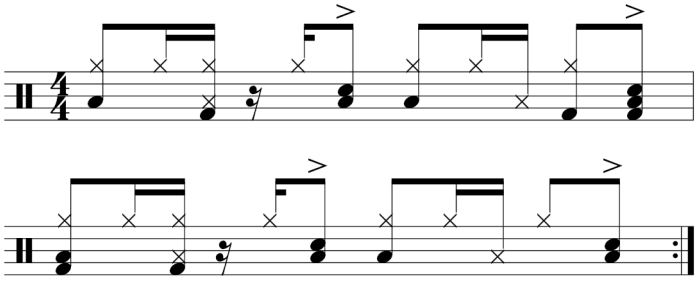
Video: Kuku Drumset Variation 1

DRUMSET VARIATION 2

The next variation replaces the bell pattern from the sangban with a composite of the dunumba bell pattern and the upbeat slaps of djembe 1 on the snare drum. Everything else remains the same.



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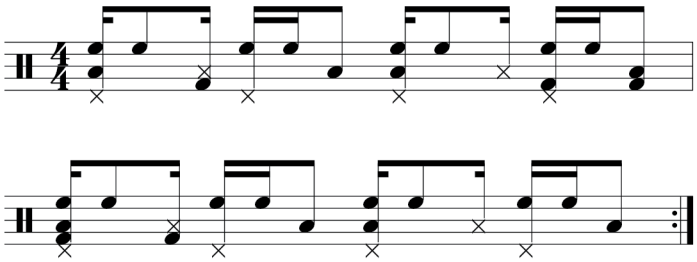
Video: Kuku Drumset Variation 2

DRUMSET VARIATION 3

Another variation has the kenkeni/djembe 2 pattern on the rack tom in place of the bell pattern on the hi-hat. A quarter-note pattern on the hi-hat played by the foot reinforces the driving kenkeni pattern. The dunumba and sangban patterns remain the same as in the previous variations.



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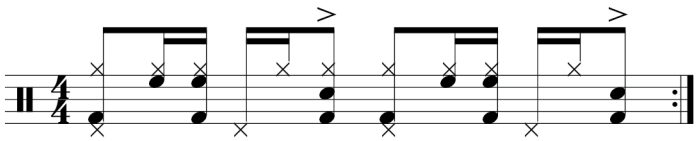
Video: Kuku Drumset Variation 3

DRUMSET VARIATION 4

This next variation places the sangban pattern on the bass drum. The djembe 1 pattern can be heard between the bass drum, rack tom, and snare drum.



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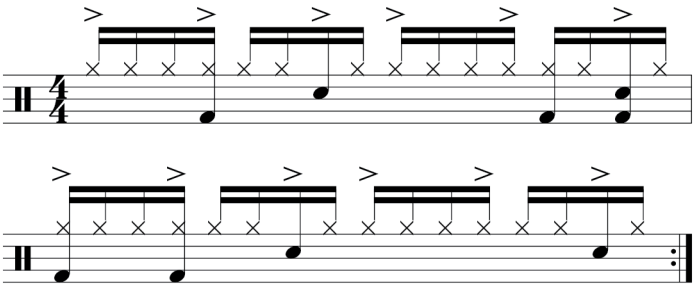
Video: Kuku Drumset Variation 4

DRUMSET VARIATION 5

The final variation is a groove between the hi-hat, snare, and bass that incorporates the accents of the sangban pattern on the hi-hat, the dunumba on the bass drum, and the djembe slap on the snare. This one is less literal in the choice of orchestration. The hi-hat groove reflects the sangban pattern in a more subtle way.



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Video: Kuku Drumset Variation 5

These five variations are among many other possible combinations waiting to be explored in the drumset practice room. Remember to take it slowly and to make sure that all of the voices are heard with appropriate balance. Take time to listen to traditional djembe music in order to culti-

vate an appropriate sense of time and feel. This music possesses a groove sensibility that requires listening actively to a wide variety of players to truly internalize.

One last concept to apply when working on these rhythms is that of improvisation. This music is highly improvised; therefore, it makes sense to incorporate improvisation into these grooves. Try starting out with simple fills. By listening to West African djembe masters such as Mamady Keita, Famoudou Konaté, and Bolokada Conde, to name a few, solo or fill ideas will present themselves.

Adam Snow is an adjunct professor of music at Winthrop University in Rock Hill, S.C. and Davidson College in Davidson, N.C. Adam performs regularly across the Southeast and has toured the U.S., Canada, and the United Kingdom with the NYC-based band Matuto. He has performed with jazz greats Cyrus Chestnut and Russell Malone, funk bass legend George Porter Jr., South African Kora virtuoso Pops Mohamed, and Afro-Cuban masters Jesus Diaz and Michael Spiro. Adam holds Bachelor of Music Education and Master of Music degrees from Winthrop University where he studied with Dr. B. Michael Williams. He received his Doctor of Musical Arts degree from the University of North Carolina at Greensboro where he studied with Dr. Neeraj Mehta and Dr. Eric Willie. **PN**

Understanding Audio:
A Percussionist's Perception of Sound

By Kurt Gartner

As percussionists, we continually seek to improve our musicianship by developing stylistic awareness, historical understanding, and facilities of technique and interpretation. While much of our focus on the production of sound is focused on the mechanics of the performer and one's instrument, there is much to be gained from the consideration of the perception of sounds in a musical context. This perception applies both to the performer and the audience. The following points on the properties of sound and human perception of sound are offered as an introduction to some of the "why" behind the "what," often confirming the axioms we've been taught or the intuition gained through practical experience.

WHAT'S IN A SOUND?

Stipulating that tones produced by percussion instruments can be comparatively complex, one can gain a basic understanding of sound beginning with simple or pure tones like sine waves. Present in tones created on musical instruments are overtones, which will also be discussed. Translating the vocabulary of science to that of music, we may think of tones as notes, of frequency as pitch, and of intensity as volume or dynamics.

Regarding frequency, we can start with the well-known baseline of A440: 440 cycles per second (440Hz). This is also known to musicians as A4, or A above middle C. While we may consider the interval of an octave to consist of a number of semitones above or below a starting pitch, the octave may also be considered a logarithmic change in frequency. For example, the pitch A5, an octave above our A4 baseline, has a frequency of 880Hz. The effective range of human hearing differs from one person to the next, but extends downward to approximately 15Hz. As a point of reference, the frequency of the lowest piano tone is 27.5Hz. Low-frequency tones are difficult to produce with purity and sufficient intensity, and frequencies around or below the 15Hz threshold are felt more than heard. In frequencies up to approximately 1000Hz, the human ear/brain can discriminate pitch changes of about 3Hz. This reflects the limitations of our capacity to discern pitch changes in low frequencies, as each cycle per second represents a greater percentage of low-range pitch intervals. These factors, combined with the common phenomenon of our perceiving pitches slightly differently in left and right ears, explain the close physical proximity and extreme care with which fine timpanists tune their instruments.

The frequency of the highest piano tone is 4186Hz. Unlike the pure sine wave, the tone of the piano and other instruments includes the fundamental—the primary pitch/letter name by which we identify the tone—as well as additional overtones with individual levels of intensity considered characteristic of the instrument. Generally, the presence of the overtones in an instrument's sound is based on the harmonic series—increasing multiples of the fundamental frequency. While the frequency range of the piano represents the practical musical range of fundamental tone frequencies, overtones are present well above 4186Hz. The high end of the audible frequency spectrum extends as high as 18KHz, but varies by physiology, age, and acute or prolonged exposure to excessive sound pressure levels. Of these three factors, percussionists should take care to control that which they can—namely, their exposure to intense sound-pressure levels. Access to information on hearing loss and affordable hearing protection of excellent quality is greater than ever. The development of hearing loss is insidious, but efforts to educate and equip percussionists to protect themselves are gaining recognition.

Like very low frequencies, high frequencies approaching and exceeding 10KHz are difficult or impossible for us to discern accurately in terms of pitch. However, frequencies of such high range are richly present in the sounds produced by percussion instruments. In particular, these sounds include the initial transients such as the contact of a stick or mallet with a percussion instrument, which contributes greatly to the timbre of an instrument. Since percussionists rely upon perception of these high frequencies for their musical sensitivity, it is all the more important to control one's exposure to sound in performing and even in passive listening environments. Also, the musical importance of high frequencies to percussionists underscores the advantage of using the best available equipment for audio recording and playback in the format of the highest quality.

FILLING IN THE BLANKS

The production and consumption of music in MP3 format is pervasive, if not ubiquitous. File sizes in this compressed format are relatively small, lending itself to reliable playback via portable devices and streaming. MP3 encoders reduce file size by removing bits of data that are less essential to the retention of realistic musical sound in playback. The algorithms of these encoders are designed to leave behind enough data for our brains to "fill in the blanks" of the recording. Since higher compression rates tend to result in greater loss of high frequency data, they are clearly less useful for accurate playback of percussion performances.

Interestingly, the brain also fills in the blanks in live or recorded instances of tones in which the fundamental is absent or below our capability to discern it. Psychologists and neuroscientists refer to "saliency," describing the relative prominence of specific frequencies of the fundamental and/or overtones present within a complex tone. Processing all of the auditory stimuli, we perceive a tone's pitch class, or *chroma*. This may be thought of as the "A-ness" of one tone, or the "F-ness" of another. And, we perceive the *height* of a tone, a characterization of the tone's range or frequency.

The human brain does a remarkable job of processing many elements of a tone into a single sound or musical note. In certain instances, the brain's fill-in-the-blank function leads to anomalies in pitch recognition. The classic example is the auditory illusion based on the Shepard tone. This phenomenon has been compared to visual illusions, most notably the lithograph "Ascending and Descending" by Dutch artist M.C. Escher. Named for cognitive scientist Roger Shepard, each tone of the Shepard-tone scale comprises sine waves of a single chroma across many octaves (e.g., A27.5, A55, A110, A220, A440, A880, A1760, A3520, A7040, etc.). As the tones of the scale are produced chromatically (or as a continual

Percussionists should take care to control their exposure to intense sound-pressure levels.

portamento), the relative intensity of the present overtones is adjusted. The continual but gradual reduction of the intensity of high overtones and increase of the intensity of the fundamental and low overtones with each new tone is perceived as an ever-ascending scale. (The reverse, ever-descending scale is also possible.) In this phenomenon, the successive tones of the scale are ambiguous in pitch height, and our perception is drawn repeatedly to the frequency range of greatest salience. Thus, the scale seems circular, in a manner that has been compared to the image of Escher's work or the motion of a barbershop pole.

OTHER FACTORS INFLUENCING PERCEPTION

Other important factors that influence our perception of tones include sound intensity and the presence of simultaneous tones in different tuning systems. The human ear is remarkably sensitive to a wide range of sound intensity levels—on the order of a million to one (from minimum "threshold intensity" to maximum, or threshold of pain). Intensity levels, which musicians refer to as volume or dynamics, are measured in units of watts per square meter. For practical purposes, these measurements are expressed logarithmically as decibels (dB). Our perception of loudness varies with frequency. Notably, we are less sensitive to the lowest audible frequencies. Also, we tend to have a good deal of sensitivity in the range of 3KHz-4KHz. This is due, in part, to the fact that the human auditory canal is a closed tube that resonates in this frequency range.

Generally, today's musicians trained in the tradition of Western art music are quite accustomed to hearing music performed in the equal temperament system of tuning. This system represents a series of tuning compromises in order to maintain a consistent and reasonable sense of intonation in and between all keys (i.e., 100 cents separate each semitone). For practical purposes, this is a fixed intonation system for keyboard percussion instruments.

For wind players, string players, and singers, maintaining intonation is a more dynamic and interactive process. An important aspect of intonation for these musicians is the resultant tone. Instruments sounding two distinct tones produce a resultant tone. The frequency of the resultant tone is the difference of the two notes being played. Although it is less intense than the original tones, the resultant tone is often audible. With multiple instruments playing, there are multiple resultant tones. By tuning primary tones to the harmonic series (a series of ratios) inherently generated by the tonic, players generate resultant tones that are similarly in tune with tonic and perceived as more full, resonant, or harmonious. This is particularly effective in tuning tonic, subdominant, and dominant triads. Tones of the diatonic scale built on the harmonic series differ from their equal-tempered scale counterparts differ by as much as 16 percent! The application of this approach to intonation is altered, of course, when equal-tempered instruments such as keyboards are present within the ensemble. Nevertheless, it is instructive to remember that wind and string players and singers are able to treat intonation contextually, and there are times when percussionists also have the opportunity—rather, the responsibility—to adjust their intonation similarly.

Like the study of percussion, the study of acoustics represents an amazing rabbit's hole, with each answer often generating another question. However, the understanding of some basic properties of acoustics and human auditory perception can lead us to become more informed, flexible musicians.

Kurt Gartner is Professor of Percussion at Kansas State University and Technology Editor of *Percussive Notes*. PN

Promoting the Art of Marching Cymbals Advice for Teachers and Writers from Chelsea Levine

By Jamie Haffner

Many drumline instructors lack information and resources on the most attention-grabbing section in their ensemble: the cymbal line. Without personal experience with the cymbal section it can be intimidating to undertake the addition of this section to your ensemble.

Chelsea Levine is the marching cymbal instructor at Rhythm X, DrumSpirit, and Western Carolina University, and the founder of Seavine, which sells high-quality cymbal performance products like the Cymbal Gloves. She cofounded the Κψμβοσ Scholarship, which assists WGI and DCI cymbal players with their membership fees. Since its inception in 2012, Κψμβοσ has given away over $12,000 to marching cymbal players, fully funded by Seavine profits.

In this article Levine gives detailed information about producing an effective cymbal line.

Jamie Haffner: *Is there a standard notation for writing cymbals?*

Chelsea Levine: There are two different ways to approach it. I have worked with a cymbal key over the years, where different noteheads mean different notes; some arrangers just like writing the technique names underneath. It's really just whatever the arranger is comfortable with. As long as it is consistent and communicates with the performers, that's all that matters. If your program has an educated cymbal tech, I definitely suggest giving that person a little bit of freedom or talking to him or her while you're writing the part. At Rhythm X, Tim Jackson, for instance, will ask for a short sound and give me the freedom to pick which technique to use. Since I am more familiar with the instrument and its intricacies, this yields a higher quality product.

JH: *Is there a magic number of cymbal players?*

CL: For indoor, I love five cymbal players. I like six, too, but I prefer five because you can split the music similar to how you would with a bass line. If you have running eighth notes, it splits up really well. Also, I like having a center focal point and being able to split things odds and evens in terms of where they stand in line. I think it sounds good and is visually appealing.

For drum corps, four is the magic number. Four is great just in terms of having two pairs for stretching, sitting on the bus together, and walking places. Another consideration for drum corps is the limited number of participants. If a drum corps makes a decision to have a cymbal line, I think having four people is reasonable. Four is a respectable number, that's all we need. In marching band, when you don't have a cap on numbers, somewhere between four and six is great.

JH: *How do you set up the cymbal line in terms of placement of specific players? Is there a system for where you put particular players?*

CL: I have a little bit of a system. I usually put my section leader in the middle or on the end. If he's in the middle he can communicate very easily to everybody. I usually try to put tall people on the end, because of the nature of the drill, but that person also controls rehearsal etiquette for us; he's the brakeman, as we say. At the end of the rep, the person on the end initiates bringing the cymbals down, and the cymbal line stays set. If the rest of the battery is relaxing, the person on the end makes the decision to completely relax and go to standby. This person is someone who's in a leadership position or who is just smart in general, but probably not a rookie.

If you're splitting things odds and evens, if you think about it in terms of a bass line, if you have someone who is particularly good at timing, you might put that person on the 2 or 4 spot in a 5-man cymbal line, because those players will probably be getting upbeats. Or you can surround the new players with experienced players and put new people on 2 and 4 and put vets on 1, 3, and 5.

Chelsea Levine

JH: *What are your suggestions for cymbal selection for high school, drum corps and indoor cymbal?*

CL: For high school and indoor, no matter the caliber of the group, I think 18-inch is appropriate. From an indoor perspective, whether it's scholastic or independent, you don't really need anything bigger than an 18-inch in terms of projection and sound. Also, the tempos are typically faster and you need to be able to manipulate them and be a little bit more agile in that setting. High school players range in height, and 18-inch is just a good size for a growing student.

For a drum corps cymbal line, average-sized players are probably going to be on 19-inch cymbals, just because of the outdoor setting on a marching band field and the

players are older and stronger. They can manipulate 19's just as effectively as they would 18's. For a smaller player, 18's are acceptable. I don't think there is a need any more for 20-inch cymbals. They're unnecessarily heavy and difficult to maneuver. With the way the activity has gone, from a visual perspective and in terms of musicality, it's not effective.

Another important aspect of cymbal selection is the finish. There's brilliant finish, which is the mirror look, and traditional finish, which is kind of a matted look. They are both very shiny and pretty in their own way, but the brilliant finish shows fingerprints quickly. Pulling them out of the box they look great, but as soon as you touch them, there is no going back. So for high school lines that aren't going to be getting new cymbals every few months, traditional finish is definitely the way to go. Really, in any setting, with just the nature of the activity it's impossible to keep them clean. I definitely veer more towards the traditional finish if the option is there.

JH: *Do you do any strength exercises with your cymbal players? How does that aspect affect rehearsal?*

CL: Cymbals are one of the most physical instruments in the battery. That's one of the hurdles to get over. I don't cater to the cymbal line from a physical standpoint. They don't get reps off. The only way you get better at playing cymbals is by playing cymbals. The only way you get better at holding cymbals up is by holding cymbals up. When it comes to rehearsal, I don't think it's my job to physically prepare them. That's really their job outside of rehearsal. I don't want to take rehearsal time to do pushups. They can do that on their own, and they do. If they want rehearsal to feel better and be more confident, then they will make the physical aspect important.

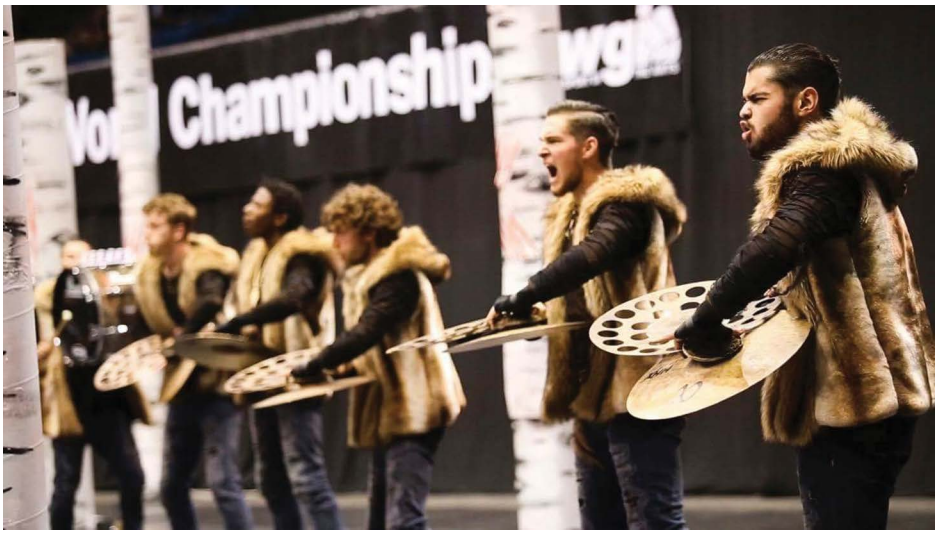
I do have my cymbal players on a strict physical regimen, for Rhythm X in particular. They have to work out every day during the week and send what they did each day in a group message to hold them accountable. But am I going to have them work out during rehearsal? We only have two days of rehearsal on a weekend in indoor. The general nature of rehearsal is physical. To me, if they prepare during the week, it all adds up. Same thing with high school; they should be working out on their own. Some of those fundamentals will be a workout in themselves. You aren't necessarily meaning for it to be a physical workout, but you're holding the cymbals up and cleaning the approach to the instrument while you're doing it

> The only way you get better at playing cymbals is by playing cymbals.

JH: *Is there some place you can direct instructors to find cymbal techs?*

CL: There are not a ton of resources. My suggestion is that the more experienced person you can get, the better. Try to find people that are or were involved with DCI or WGI. Cymbal players seem to know each other. If you know one cymbal player, even if that person isn't available, he or she probably knows someone who can help you out.

For my cymbal line at Rhythm X, there is a member who's a freshman in college. He's marched a summer of drum corps and is now marching Rhythm X. He teaches two cymbal lines in the area, once or twice a week each, and he's able to make a really big impact in the community because of that. Members can march and teach at the same time.



Rhythm X

I personally do consulting with various groups, whether it's in person for a day or weekend, and I give Skype lessons to individuals and cymbal lines, if they want to do something virtual and very affordable. Seavine also organizes cymbal clinics. Most recently we did one for the Indiana Percussion Association. We had 50 cymbal players there from the Indiana area, and it was incredible! We had the Rhythm X cymbal line helping and demonstrating. Anyone interested can send an email to info@seavine.co and we can organize an event for the community or for a specific cymbal line whether it's high school or an independent cymbal line. We can cater to whatever it is they are looking for.

JH: *Are there any common misconceptions about cymbal playing?*

CL: The most common misconception is that cymbals are completely different than the rest of the battery. The reality of the situation is that you teach a cymbal line the same way you teach a snare line. The same concepts are important, whether it's rehearsal etiquette, moving the same way, sound quality, or approach to the instrument. All of those philosophies apply in every realm.

Another common misconception is that cymbals are an "impact" instrument and can't be musical. The softer side of dynamics is the most impressive and most effective. If you're standing in front of a marching band at a big impact moment, are you going to hear all the intricacies of the snares, quads, and bass drums? No, you're not. It's the same way with the cymbal line. Are you going to hear those crashes when you have the entire band playing and cymbals in the front ensemble? No, but the expressiveness comes in those mid-to-low dynamics. Is that going to cut to the top? It definitely is.

Cymbal players serve a very necessary purpose in a marching ensemble, and it's not an optional instrument. Sure they do impacts, sure they add dots on the floor, but they can be musical and they are the only instrument that can be visual as well. They aren't tied down to a harness like the rest of the battery. If designed properly, you'll get a lot of credit for having a competitive cymbal line. They can be so incredibly effective from a design perspective. The comments from the judging community, whether it's DCI or WGI, are very valid and they are starting to

get a better understanding of what a cymbal line is doing and how they contribute to the full package.

Another misconception is that cymbals are a dying art and are going away. That's ridiculous and the furthest from the truth. There are more cymbal players now than ever. This past year in DCI more drum corps fielded a cymbal line than those that did not. There were 98 cymbal players in DCI last year. There were drum corps that chose to bring their cymbal lines back, and I truthfully feel that the trend is going to continue. From a WGI perspective, almost every group has a cymbal line, and that is what's feeding this thing to grow exponentially. Cymbal players and cymbal technicians are pushing this activity at a very high rate. Every year we seem to trump whatever happened the year before. We couldn't have even fathomed a year ago what we're doing right now.

Jamie Haffner is the Assistant Band Director and Percussion Specialist in the Washington School District in Missouri. Jamie instructs the Washington High School drumline, indoor drumline, and percussion ensemble as well as all middle school and high school percussion classes. Previously, Jamie taught at many renowned programs in the Middle Tennessee area including Middle Tennessee State University, Father Ryan High School, Mount Juliet High School, and Stewarts Creek High School. Jamie is also active in DCI as the battery supervisor at Music City Drum and Bugle Corps and as a member of the PAS Marching Percussion Committee. In January 2016, Jamie was invited by the Groove Warehouse to teach the Young Music Society Summer School in Canberra, Australia. Jamie received a BME From Missouri Western State University and an M.M. from Middle Tennessee State University. **PN**

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Difficulty Rating Scale

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

GENERAL METHOD BOOKS

Modern Etudes and Studies for the Total Percussionist
Chris Colaneri
$24.95
Oxford University Press
Web: chapter and audio recording

When considering the pedagogical needs of a young percussionist, the sheer amount of materials and equipment required for even one instrument can be overwhelming, and when approaching a well-rounded study of percussion, this material list can add up quickly. Consolidating all major areas of percussion into one comprehensive method book can not only be advantageous on the financial front, but provide a thorough and holistic approach for both educator and student.

Drawing upon his years teaching in the New York and New Jersey public school systems, the author states this method book is a compilation of materials and ideas for a total percussion approach in teaching and learning. It covers all major areas: snare drum, keyboards, timpani, concert accessories, drumset, and a brief section on world percussion. Following an introduction to the basics of notation, dynamics, and tempos, the book is then divided into the aforementioned sections. Each section is structured in a similar fashion, starting with a technique overview and moving into fundamental strokes and tone production. Multiple rhythmic and melodic studies, etudes, and duets are included for application. The author has also provided an interactive website that contains play-along tracks with many of these studies.

Aside from the musical content, the author includes several brief biographies at the conclusion of each instrument chapter—a fantastic addition to introduce names of historical and current pioneers of that particular percussion family. Some students, especially those first starting out, may find the musical excerpts and notation hard to read due to its printed size. While it does not diminish the content of the book, some photocopying to enlarge the readability for young eyes may be warranted.

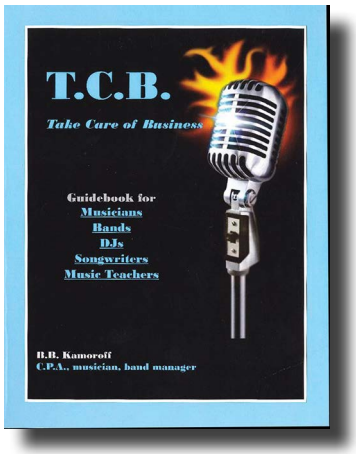
For a thorough and all-inclusive approach, this would be a fine addition for any percussion educator and student. The extensive excerpts, etudes, and interactive audio tracks will guide any student towards a fun and complete course of study.

—Ben Coleman

GENERAL REFERENCE

T.C.B. Take Care of Business
B.B. Kamoroff
$26.95
Bell Springs Publishing

This guidebook for self-employed musicians, bands, DJs, songwriters, and music teachers is organized into 16 easy-to-read chapters that focus on such topics as getting hired and getting paid, contract and agreements, copyright and licensing, permits, naming your band, trademarking, partnerships, corporations, sole proprietorship, promoting your music, social media and web design, selling online, personal/business finances and taxes, health insurance, loans, management, lawyers, and booking agents. The book is well organized, provides numerous sample documents, and contains quotes from famous musicians and music industry professionals on almost every page.



The author, a musician and band manager who has written several other books on business and taxes, appropriately warns the reader about the overview nature of this 200+ page book. *Take Care of Business* is quite comprehensive in its coverage of numerous issues that one may face in the music industry. But, as a result, it lacks depth and reads a bit like *Music Business for Dummies* (a 400+ page book that can be purchased for at least $5.00 less). Although this book may be similar to others of its kind, Kamoroff's unique contribution in *T.C.B.* is his expertise in and focus on legal documents, personal finances, and taxes, rather than branding and self-promotion.

—Julie Licata

KEYBOARD PERCUSSION SOLO

Fantasia on Themes from La Traviata **V+**
Francisco Tárrega
Arr. Wei-Chen Lin
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: score sample, audio recording

"Fantasia" is simply gorgeous! Written for guitar in 1888 by Francisco Tárrega and transcribed by Wei-Chen Lin for marimba in 2015, this piece contains some of the most well-known melodies from Giacomo Verdi's opera *La Traviata*. The opera selections in "Fantasia" were originally chosen to highlight the range of tonal and musical characteristics of the guitar, and this transcription beautifully demonstrates that the marimba has a similar versatility.

The piece utilizes the entire 5-octave instrument and requires playing that ranges from reflective and sensitive to transparent and virtuosic. In addition to the musical challenges inherent in connecting numerous melodies and varied styles, the piece poses some technical challenges, including occasional large intervals in the left hand, glissandi utilizing multiple notes, and single-handed trills. The payoff, however, of playing these beautiful melodies on the marimba is well worth overcoming the challenges!

—Julie Licata

Tango for Naoko **V–VI**
Chin Cheng Lin
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: score sample, audio recording

Titles of pieces often have little to do with the content of the materials found in the work; then there are titles that perfectly describe what is expected in the musical experience. This piece does a great job in presenting the rhythmic and harmonic materials found in Argentine tangos.

The piece opens with a cadenza-type passage in G minor, which presents chordal statements followed by scale patterns. The introduction is rather free and provides the opportunity for the soloist to present the scalar passages with a great deal of flexibility. Tango patterns are first introduced by the left hand in the lower register of the marimba, as the melodic material is performed with the right hand. This is followed by sextuplets in G major and E minor.

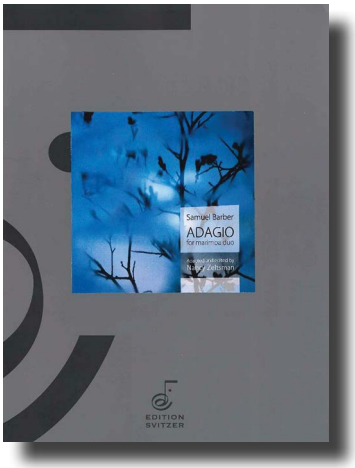
The second section features two style changes, with the second being sustained chords that lead to a cadenza that features long chords with scales and arpeggios. The cadenza concludes with a return to the tango patterns, similar to the first section, but more complex rhythmic material with each register. The soloist is further challenged to perform quintuple patterns in the right hand, against four-note groupings in the left. The solo concludes with materials found in the earlier sections.

The music is well presented, with themes and rhythms that are identified with tango and harmonic material that will be well received by audiences. I believe this could become a popular work that will receive many performances.

—George Frock

KEYBOARD PERCUSSION DUO

Adagio **V**
Samuel Barber
Adapt. Nancy Zeltsman
€16.00
Edition Svitzer
Instrumentation: 4.6-octave marimba and 5-octave marimba



Samuel Barber (1910–1981) was a monumental 20th-century American composer who is probably best known for his timeless 1936 composition "String Quartet, Op. 11," which has its second movement marked *Molto Adagio*. In 1936, Barber arranged this second movement for string orchestra, and it was performed on live radio in 1938 under the direction of Arturo Toscanini. Barber's "Adagio for Strings" has almost become a standard repertoire for solemn events such as at funerals of important public figures.

Marimba virtuoso Nancy Zeltsman has adapted and edited this eight-minute masterpiece for two marimbists: one performing on a low-E marimba (upper part) and the second on a 5-octave marimba. Mallet selection and attention to dynamics and phrasing are necessities for this duet to be performed successfully. A recording can be heard on the CD *Pedro and Olga Learn to Dance*, featuring marimba duos performed by Jack Van Geem and Zeltsman.

This marimba duo is superbly adapted and would be an excellent addition to an advanced-level percussion recital.

—*Jim Lambert*

Early Music for Two Marimbas **II–III**
Arr. Martin Elster
€55.00
Edition Svitzer
Instrumentation: two 4.3-octave marimbas

This unique collection of early music arranged/adapted by Martin Elster for two marimbas will certainly introduce most percussionists/listeners to music composed prior to the Baroque era. While there is nothing unusual about this collection, it will permit the duo performers to become more familiar and cognizant of the harmonic wealth and diverse styles of the music from this lesser-performed historical era.

Included in this collection are 36 duets for potential consideration as either sight-reading or recital material. Among the selections are an organ *estampie* circa 1325, movements from liturgical masses dating from 1400, and such secular selections as dance movements from the late 14th century. Although most duets in this collection are modal, arranger Martin Elster has provided *musica ficta* (notated flats/sharps) realization, which creates a more major tonality sense for many of these duets. These duets are drawn from music of the pre-Baroque era from England, France, Germany, Italy, and Spain. Only two-mallet technique is necessary for each marimbist. This collection could be appropriate for pre-college performance study or even for the younger collegiate duo.

—*Jim Lambert*

Happy Fugue 'N Birthday **III+**
Robert S. Cohen
$24.95
HoneyRock
Instrumentation: vibraphone and 5-octave marimba
Web: score samples

Something old, something new. It's a phrase that's been tossed around for decades, and for good reason. The juxtaposition of the familiar with the unknown resonates inside each of us. And with a tune like "Happy Birthday"—one that is known in many cultures all over the world from a young age—it becomes easier to play a few tricks on the listener. Old against new, familiar against a turning of the tables. That's exactly what we get with this duet.

Scored for vibraphone and marimba, this duet takes the audience on a quick journey through a timeless tune, but with a few twists in the road. Opening with a highly chromatic, fanfare-like introduction, we get the sense that what's to come will be of a somewhat serious nature, but perhaps slightly verbose at the same time. The first variation is a plain statement of the melody in the vibraphone with simple accompaniment from the marimba—with a dissonant crack thrown in for good measure.

Next, the fugue statement appears, as referenced in the title. The composer then plays with the melody in typical fashion: variation, augmentation, and multiple stylistic and key modulations. Each variation leads to a spirited ending—our fastest tempo of the piece by far—concluding with a humorous yet appropriate conclusion to the tone and style.

Both players should possess adequate four-mallet technique, as a few tricky spots will pop up. Most of the technical challenges lie in the extensive chromaticism and voice leading. An understanding of the traditional fugue style will ensure the character and performance is properly conveyed and balanced between both players. This is a fun twist on a familiar tune suitable for advanced high school through college performers.

—*Ben Coleman*

Two in Three **IV–V**
Benjamin Wittiber
Musikverlag Bewimusic
$20.00
Instrumentation: vibraphone and 5-octave marimba

Clocking in at just under five minutes, "Two in Three" is a fun, intermediate-to-advanced duo for vibraphone and marimba in the style of a jazz waltz. The marimba part is purely accompanimental, as the vibraphone takes both the melodic and musical lead of the work. "Two in Three" never ventures beyond the comfortable feel and harmonic language established at the beginning of the work, and therefore starts to lose direction around the three-minute mark. Repeated material is used extensively to add length to the composition, and while this may assist the performers in learning the piece, it becomes tedious for the listener.

That said, the composition is light and relaxed, and it would be a great addition to an undergraduate recital, especially if the performer would like to showcase his or her jazz vibraphone chops or offer a palette-cleanser between two larger, more substantial works. Each player must have a comfortable command of four-mallet technique, as both large and small intervals are present along with large leaps in the marimba part.

Included with the piece are parts for both the vibraphone and marimba, along with a MIDI recording of the work on CD. I was surprised that there was no score, as the rhythmic interplay between the vibraphone and marimba occasionally grows complex, and a score would help the players understand how each part fits within the duo. Additionally, chord symbols are absent in each part, which I believe should be included to assist the marimbist in navigating the chord changes and offer the vibraphonist the chance to improvise some material.

While not a standout work, "Two in Three" is a pleasant, short duo that many players might find to be a fun project to put together for a recital, master class setting, or in a community-based performance.

—*Justin Alexander*

KEYBOARD PERCUSSION ENSEMBLE

Carmen Suite No. 1 **IV**
Georges Bizet
Arr. Scott Weatherson
€45.00
Edition Svitzer
Instrumentation (4 players): xylophone, vibraphone, 2 marimbas (one 5-octave)
Web: score sample

Scott Weatherson has taken the memorable melodies from Bizet's "Carmen Suite No. 1" and distilled them down to mallet-quartet form. As he states, "In this arrangement…the colours of the orchestra translate perfectly to keyboard percussion with the timbres of each instrument well suited to the exotic flavours of the opera."

Overall, Weatherson's arrangement is successful in trimming the full orchestra material down to its most important elements. He also does a good job of varying the orchestration within the mallet quartet in order to reflect changes in the full orchestra setting. One will need to be careful of mallet selection when programing this, especially in the xylophone, to achieve the best blend between all the instruments. The only slight disappointment about this arrangement is that none of the original percussion textures are represented, but this is understandable in trying to condense the original to mallet instruments alone.

Technique-wise there is nothing terribly difficult in this arrangement. The vibraphone and marimba players are required to have a decent grasp of four-mallet technique, but this is more to facilitate three- and four-note chords as opposed to any sort of advanced technique typically found in today's solo keyboard repertoire. Otherwise, the biggest challenge will come from making the longer melodic lines sound as smooth and connected as possible.

I can see this arrangement working well in a smaller university setting, especially one where the music department does not have an orchestra, as this would be an excellent way to help expose students to this repertoire. With the minimum amount of equipment required, this arrangement is easily approachable for a wide range of ensembles, from high schools looking for something for a festival performance to professional quartets looking to bring Bizet's familiar melodies to a program.

—*Brian Nozny*

Pictures at an Exhibition for Percussion Ensemble **VI**
Modest Mussorgsky
Arr. János Kovács
€50.00
Edition Svitzer
Instrumentation (4 players): xylorimba, vibraphone, and two 4.3-octave marimbas

Perhaps the most well-known of Mussorgsky's compositions, "Pictures at an Exhibition" is one of the cornerstones of the Russian contribution to the Romantic era. Composed in 1874, and arranged by Maurice Ravel for orchestra in 1922, Mussorgsky wrote "Pictures" as an homage to his friend Viktor Hartmann, who was an affluent architect and painter.

János Kovács has done a wonderful job with the arrangement for mallet quartet. The orchestrations are so close to the original that one could use this arrangement as a study score reduction. The opening "Promenade" features the vibraphone, with each of the other parts filling in Mussorgsky's rich use of harmony. Generally, the marimbas take the low voices of the orchestrations, and the vibraphone and xylorimba cover the high voices.

Each voice plays an equal role, as each instrument is brilliantly mixed in and out of the texture. For example, in "No. 2: Il Vecchio Castello," the marimba I, vibraphone, and xylorimba take turns with the troubadour-like melody while the marimba II maintains the rhythmic base. In "No. 5: Ballet des pousins dans leurs coques," the grace-note figures of the original work are maintained beautifully in the xylorimba and vibraphone parts. In "No. 6: Samuel Goldenberg und Schmuyle," both marimba parts are very musically and rhythmically complex. The vibraphone and xylorimba parts play a similar role later in the movement. "No. 8: Catacombae" consists entirely of sustained rolls and will require creative roll-speed variation to maintain the phrasing and *sostenuto* necessary. It should be noted that this movement requires the vibraphone player to play a low G on a timpano and perform a tam tam hit.

Nothing is left out of this expertly arranged work. Each part of the arrangement is very demanding and is perfect for a graduate or professional quartet. It is possible for an undergraduate or intermediate ensemble to perform a portion of the work, but so much will be missed! The fact that a 5-octave marimba is not required is an added bonus.

—*Joe Millea*

Selected works by Sibelius for Percussion Ensemble **IV**
Arr. Thomas Aanonlie
€60.00
Edition Svitzer
Instrumentation (3–4 players): glockenspiel, xylophone, vibraphone, 4.3-octave marimba, 5-octave marimba, 4 timpani
Web: score samples, audio recording

Thomas Aanonlie has beautifully arranged five of Jean Sibelius's works for small percussion ensemble. Originally written for orchestra or piano, these works represent the breadth and depth of Sibelius's style, including contrasting themes and rich harmonies. Pedagogically, these are wonderful pieces for developing ensemble skills and phrasing. These arrangements would have great appeal to programs with varying student abilities. Generally, strong players must play the marimba, vibraphone, and xylophone parts, and intermediate players can play glockenspiel parts. The vibraphone and marimba parts often require four mallets. The technique required of each four-mallet part is mainly chordal and does not require technical mastery. The xylophone and marimba parts in "Etude, op. 76, No. 2," and "Arabesque" are quite quick and require players with lots of technical and dynamic control.

The arrangement stays very true to the originals with particular attention paid to phrasing, bowing, and articulation. A creative approach to these articulations is needed. For example, at the end of "Berceuse," an articulated legato is notated. Depending on the experience of the player, quality of instruments, and performance space, a good ear for note length and timbre is necessary for a successful performance.

Because of the limited instrumentation this is a good choice for smaller programs. The score calls for a 5-octave marimba, but a transposition is possible and is mentioned in the performance notes.

—*Joe Millea*

PERCUSSION ENSEMBLE

The Ant Colony **IV**
Vanbuel Martijn
€55.00
Edition Svitzer
Instrumentation (9–11 players): glockenspiel, xylophone, vibraphone, 4-octave marimba, 4.5-octave marimba, piano, bass (electric and/or acoustic), drumset, woodblock, vibraslap, triangle
Web: score sample, video recording

"The Ant Colony" was originally requested by and composed for the Nana Formosa Percussion Duo as a work for two percussionists (primarily on marimba) plus drumset. This ensemble version retains much of the original character and content of the smaller orchestration, but with a denser texture. It is specified by Vanbuel Martijn as a feature for the drumset player. Two bass parts are provided (one electric and one acoustic), and the notes suggest that acoustic bass is preferred, although the video on the publisher's website uses neither. The drumset part includes drumset and accessory percussion instruments, and the notes suggest that it may be played by one or two players.

The entire work functions as a canon in variation, and all parts are highly repetitive. The opening statement of the theme is four measures, rhythmically syncopated (although notated with only quarter and eighth notes and rests), and repeated extensively as the primary melodic material for most of the keyboard percussion instruments throughout the piece. This theme is displaced metrically, varied both modally and rhythmically, and set at different starting pitches during the work. The pianist, bass player(s), and lower marimba voices are scored with much less rhythmic activity, instead functioning as syncopated punctuations within the ensemble groove.

Although appealing in concept, the execution in composition seems a bit less successful. The drumset part that is intended to be featured is scored far too simplistically to be perceived that way without significant liberties taken by an accomplished kit player. Additionally, the notation for the percussion is inconsistent from score to part, some of the note shapes are not represented in the notation key, and one accessory percussion instrument is left unidentified (it is omitted in the video on the publisher's website). The individual ensemble parts seem quite accessible, but the ensemble timing will be difficult to execute in spots and challenging to maintain for the seven-minute duration of the piece. Unfortunately, the work may hold to its title too closely—a flurry of activity that could be interesting for a bit, but fails to really engage the observer (or possibly the performers) for the prescribed length of time.

—*Josh Gottry*

Atlantic Breeze **IV**
Walter Mertens
€30.00
Edition Svitzer
Instrumentation (4 players): vibraphone, 2 triangles, Mark tree, suspended cymbal, 4-octave marimba, 5-octave marimba, cajon, conga, pedal jam block, pedal cabasa
Web: score sample, audio recording

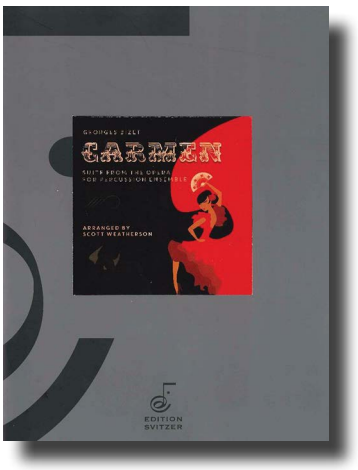
This delightful five+ minute work has hints of light calypso and island music, and will nicely fill the "easy listening" slot of a percussion ensemble or chamber percussion concert. Three keyboard players, two with small extra instruments, and a percussionist (cajon, conga, and pedal instruments) are all kept busy throughout, with the melody moving between keyboards, and the percussionist providing the groove.

The straight-forward ABA form consists of grooves in 7/8 and 4/4. In the 7/8 section, one marimba lays down a rhythmic ostinato with the cajon and triangle, and the other marimba plays a charming melody full of short rising passages followed by longer notes. A number of "tricky" rhythms occur, notably a quintuplet over the last three eighths of the 7/8, with a rest on the first note, but the constant underlying groove and repetition of these rhythms alleviate the difficulty considerably. The 4/4 section features rolling triplets, while the percussionist plays a rather sparse conga groove. The other marimba and vibraphone take turns with the melody, again including short rhythmic set-ups to long, breezy sustains. A bit of variation and counter melody are added to the return of the A section.

If the pedal instruments are accessible, I believe an average high school percussion ensemble can put this together. College students should have no trouble. The piece is scored well, such that balance issues will take care of themselves, at least until dealing with conceivable nuisances of a specific performing space. I also see potential for "opening up" some of the repeated passages for improvised solos, if desired.

—*Michael Overman*

Carmen – Suite from the opera **III**
George Bizet
Arr. Scott Weatherson
€45.00
Edition Svitzer
Instrumentation (10 players): glockenspiel, 2 xylophones, 2 vibraphones, 3 marimbas (one 5-octave), timpani, accessory percussion



Scott Weatherson's arrangement offers five movements from Bizet's famous opera, including "La Toreadors," "La Garde Montante," "Habanera," "Aragonaise," and "Danse Boheme." The material only requires basic two-mallet technique from all of the players, making it accessible to younger musicians. The material is very recognizable, which would make it fun for younger groups who might particularly enjoy the "Habanera" movement.

The arrangement is fairly straightforward, with each instrument taking a particular orchestral role. Each movement is marked well concerning phrasing, dynamics, and articulations. The only small issue that may arise in performance is having the ensemble play long held trills together and in time. The trill mark-

ings indicate which notes are to be used, allowing for discussion among students of how trills should be executed.

Overall, this piece would be effective on a high school percussion ensemble concert or a group of underclassmen college students. Weatherson has offered percussionists a fine arrangement of this classic piece.

—*Josh Armstrong*

España **IV**
Emmanuel Chabrier
Arr. Scott Weatherson
€35.00
Edition Svitzer
Instrumentation (8 players): glockenspiel, xylophone, 2 vibraphones, 3 marimbas (including one 5-octave), tambourine
Web: score sample, audio recording

"España," originally an orchestral score composed in 1883 by Emmanuel Chabrier, is written in an *allegro con fuoco* 3/8 with a familiar Spanish-style flare that includes bouncy melodies and driving polyrhythms. In this arrangement, featuring seven keyboard percussion instruments and one tambourine, Weatherson artfully matches the breadth of colors found in the orchestra to the more limited capacity of a primarily keyboard percussion ensemble.

The piece requires only two-mallet proficiency from all keyboard percussionists; however, some mallet parts are more challenging than others. The keyboard percussionists execute quick running lines, flashy embellishments, staccato accompaniment figures, and punchy bass lines. The tambourine part, almost an exact replica from the original score, hints at the "bolero" rhythm throughout the piece, only laying it down for a lengthy period during rehearsal letters B and R. "España" is a very fun piece to listen to and to play, and would make a great addition to any ensemble program.

—*Julie Licata*

Concerto for Ivana **V**
Igor Kuljerić
€70.00
Edition Svitzer
Instrumentation (4 players): 5-octave marimba, piano, 4 timpani, vibraphone, various suspended cymbals, three pairs of bongos, various wind chimes, temple blocks, two glockenspiels, tam tam, opera gong, chimes, bass drum, three tom-toms, darabuka, various auxiliary percussion
Web: score sample, audio and video recordings

This is a chamber reduction of the original piece written for soloist Ivana Bilić and full orchestra. In this chamber version, the piano covers the wind, string, and even occasionally a guiro part, while due to the importance of the original percussion parts to the orchestral version, two percussionists are needed for this chamber setting utilizing quite a large amount of equipment. The composer states that his inspirations for the piece came from the African roots of the marimba as well as the rhythmically polyphonic traditions of Gamelan music.

Separated into three movements, the second and third contain cadenzas for the soloist. The first movement revolves around an agitated sixteenth-note line that takes on various forms throughout the movement. The second takes us on a journey through a number of musical areas, from an opening marimba chorale to more musically free interludes and a groovy moderato before the first cadenza. Both cadenzas are written out, and it should be noted that the marimba part was edited by Ivana Bilić, so stickings are written when necessary. The final movement begins with an aggressive Allegro before a Moderato that leads into the second cadenza. The composer then leads us through a number of other areas before finally ending the work with the soloist taking charge of the ensemble.

Technically, the piece would be very challenging for any soloist just in terms of the amount of notes that have to be played and the length of the work. Some of the sections are relentless with the density of notes, so anyone looking to approach this will need a good amount of chops. Likewise, given the amount of interaction at times as well as areas where things are in time but more polyrhythmic between soloist and ensemble, the ensemble players will also need to be quite solid performers.

Overall the score is very clear, with instructions for the performers being presented for any sort of extended technique requested. I found one issue, however, in watching the video where the soloist is covering a snare drum part at one point early in the piece. In checking the score, sure enough there are rhythms notated, but never is it stated that this is supposed to be snare drum. Furthermore, when looking at the solo marimba part, these notes are not present at all.

"Concerto for Ivana" is an exciting and challenging project. At just under 30 minutes in length, this work would be a major undertaking for anyone. Students could feasibly program this as an entire half of a recital, while professionals will find a stimulating work that will be sure to showcase their talents.

—*Brian Nozny*

First Suite for Percussion Ensemble **III**
Zachary Koss
$50.00
Self-published
Instrumentation (11 players): bells, xylophone, crotales, vibraphone, 3 marimbas, chimes, roto-toms, timpani, toms, bass drum, snare drum, accessories

Zachary Koss's percussion ensemble is in three movements titled "Indonesian Dreams," "Fall In," and "Lightroom." The work calls for two-mallet technique throughout on keyboard percussion instruments and standard technique on the other instruments as well.

The work lacks the flow and development of a good composition. The movements come across as sporadic, with ideas being stated and then quickly moved away from. Koss's ideas are good, but they never seem to develop into anything; instead, he moves on to the next idea, giving the piece a disjointed feel. For example, the last movement starts with a beautiful chorale section and suddenly switches to a mixed-meter drum ostinato that has nothing to do with what has previously occurred, while the mallets continue rolling chords. If it were somehow smoothly transitioned to and it referenced material from the beginning, then this could be nice section. The piece would benefit from some more time with the composer, more development, and better transitions. The difficulty would allow this piece to performed on a high school concert.

—*Josh Armstrong*

The Kansalla Story **III**
Walter Mertens
€30.00
Edition Svitzer
Instrumentation (4 players): concert snare drum, Scottish high-tension snare drum, cajon, darbouka, frame drum, talking drum, 2 tambourines (one played with a pedal and one played with the hands)
Web: score sample, audio recording

Belgian composer Walter Mertens has created a "United Nations Subcommittee on Percussion" in his quartet "The Kansalla Story." He combines hand drums from Ireland, Turkey, Africa, and Spain with a concert snare drum and tambourine, and tops it all off with a high-tension snare drum. The 6½-minute groove-based work is comprised of three sections, all played attacca: a 12/8 opening, a slightly slower 4/4 featuring the tambourines and swelling hemiolas in the snare drum, followed by an accelerando into the last section, which introduces the high-tension snare drum. A brief return to the opening 12/8 brings the work to a close.

Since the composition is a very straightforward ostinato-based jam, this piece makes for an easy introduction to some less common, multi-cultural instruments. Adding solos to the piece would make a nice variation, and would provide the audience a much better chance to hear the unique sounds each drum is capable of creating—something that tends to get lost in the full texture of the work. Once the instruments themselves are acquired, maintaining a good balance between the snare drums (especially the high-tension drum) and the other hand drums is likely the primary difficulty.

—*Michael Overman*

Langwana **III**
Krisztián Budai
€20.00
Edition Svitzer
Instrumentation (5 players): bongos, congas, surdo, djembe, splash cymbal, vibraslap, shekere, maracas
Web: score sample, video link

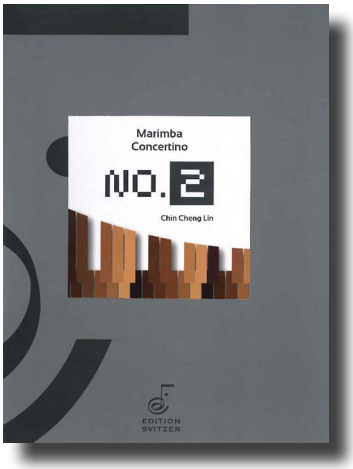
According to the composer's program notes, "Langwana is a forgotten tropical island somewhere in the Pacific Ocean." This piece is an "ancient ritual, a sacrifice to the god Langwa." Given the flexibility of a destroyed mythical culture, Krisztián Budai is free to gather ethnic percussion instruments from diverse influences, merge them together, and create an engaging and accessible work for non-pitched percussion quintet.

Set at a moderate tempo, Budai primarily uses common eighth- and sixteenth-note figures, but sets them in a variety of time signatures including 4/4, 3/4, 2/4, and 6/8, quite effectively blurring the pulse and phrase structure to make the work sound more rhythmically complex. The frequent use of syncopation and cross-rhythms (particularly in sets of dotted eighth-notes) also creates both some rhythmic interest for listeners and a bit of a pedagogically beneficial challenge for performers. Opening with a call from the congas and response from the rest of the ensemble, "Langwana" quickly settles into four-bar phrases of ensemble groove. The texture varies occasionally as different instruments are given brief exposed passages, and Budai includes clear dynamics to highlight primary voices for performers. Most of the instruments are played with hands, but a timpani mallet, bundle stick, and sorghum brush (like a small broom) are also called for.

Rather than create a work derived from a specific geographic region or percussion instrument collection, "Langwana" highlights the similarities and unified potential of these varied cultures and instruments. In this way, Budai successfully created an excellent work for high school percussion ensembles that can be programmed for its pedagogical and entertainment value.

—*Josh Gottry*

Marimba Concertino No. 2 **V**
Chin Cheng Lin
€35.00
Edition Svitzer
Instrumentation (4 players): 5-octave marimba, wind chimes, tambourine, zarb, vibraphone, bongos, China cymbal, darabukka, glockenspiel, congas, thunder sheet, cajon, chimes, tam tam, djembe, crotales
Web: score sample, audio recording



"Concertino No. 2" is a fine contribution to the marimba-solo-plus-percussion genre. Notable in this work is that all the drumming is on hand percussion instruments, which goes a long way toward alleviating the perennial problem of balance between solo and ensemble that these works always bring. The hand drums represent a rather global mix of instruments—in fact, substitutions for all but the largest inventories will likely prove necessary. Indeed, in the premiere performance by Naoko Takada and the Los Angeles Percussion Quartet in 2014, easily found on YouTube, the ensemble replaced the darabukka with a second djembe, the zarb with a large frame drum, and the chimes, apparently, with triangles.

The work follows a fairly predictable form: slow intro, groovy mixed-meter first section, slow chorale-like middle section, short cadenza, and flat-out jam to the end. The slow section, a chorale in the marimba accompanied by vibes, glockenspiel, and bowed crotales, is particularly beautiful. Performance suggestions in the score recommend improvisation on the part of the ensemble in a number of passages, and from the marimbist in one brief section. Players are even encouraged to select new and different instruments for several sections.

There are some confusing notational issues in the ensemble parts. Lin notates some of the drum, cajon, and cymbal passages using a sort of "relative pitch" notation to imply appropriate timbre changes, which makes sense for the most part. But it also means that the instruments do not have notational consistency; the same instrument appears on different lines and spaces. For example, Player 1 has wind chimes, and the first four of five entrances are each notated on a different line or space of the staff.

Though by no means easy, the solo should be playable by upper-class college students. Ensemble parts are a bit easier. This 13-minute work would make a fine conclusion for a college recital.

—*Michael Overman*

Night on the Bare Mountain **V**
Modest Mussorgsky
Arr. Janos Kovacs
€60.00
Edition Svitzer
Instrumentation (4 players): xylophone, vibraphone, 2 marimbas (one 4.3-octave)
Web: score sample, audio recording

Percussion ensemble programs normally feature contemporary music styles, but often include an arrangement or transcription of music that was originally written for other instruments. The arranger of this ensemble has been writing a series of works that fit this format, and this setting of the famous Mussorgsky piece is presented as a keyboard quartet. All of the parts can be performed with two-mallet technique.

True to the Mussorgsky original, the arrangement moves through several key changes, including 1 flat, 3 sharps, 5 flats, and 2 sharps. The parts are well written, and capture the mood and energy of this well-known work. The work will take around 12 to 15 minutes to perform.

Even if one opts to use this as a teaching tool, students will benefit greatly from learning this piece.

—*George Frock*

The Planets: Mars – Uranus **IV+**
Gustav Holst
Arr. Scott Weatherson
€60.00
Edition Svitzer
Instrumentation (10 players): 2 glockenspiels, chimes, 2 xylophones, 2 vibraphones, two 4.3-octave marimbas, 5-octave marimba, 5 timpani, E crotale
Web: score sample

Originally scored for two pianos, most familiar in its symphony orchestra arrangement, and here written for keyboard percussion ensemble plus timpani, the movements from Holst's "The Planets" are widely recognized for their majestic nature and stylistic diversity. Scott Weatherson includes two movements, "Mars" and "Uranus," in this collection, each scored for nine keyboard percussionists plus one timpanist using five drums. Somewhat surprisingly, none of the original non-pitched percussion instruments are included in this arrangement, although given its consistency with the original orchestration, those parts could theoretically be incorporated without much difficulty.

All of the keyboard parts are playable with two mallets, but as can be expected in reducing an orchestral score to percussion ensemble, the use of double-stops in many parts is common and few parts rest much. Weatherson includes slurs and other articulation markings to aid performers in achieving his desired sounds, but I'm not particularly sure how clearly the staccato passages on bells or the slurred phrases on marimba without rolls will truly be realized in this ensemble texture. Mallet choice is left up to the discretion of the director or performers (other than in a few specific situations such as the use of mallet shafts on marimba and xylophone), but the composer does stress the importance of mallet consideration in the notes.

While none of the individual parts look particularly intimidating, given the familiarity and majesty of the orchestral arrangement, only an ambitious ensemble would take on the challenge of presenting this work, and a concerted effort will be required to fully realize all of the scored nuances and create an effective performance.

—*Josh Gottry*

Polovtsian Dances **IV**
Alexander Borodin
Arr. Scott Weatherson
€60.00
Edition Svitzer
Instrumentation (10 players): glockenspiel, chimes, two xylophones, two vibraphones, two 4.3-octave marimbas, 5-octave marimba, 3 timpani, triangle, tambourine, snare drum
Web: score sample

Unlike Scott Weatherson's arrangement of Bizet's "Carmen Suite No. 1" for mallet quartet, this setting of "Polovtsian Dances" uses much larger forces, transplanting the original work into a percussion orchestra setting.

While Weatherson does a good job overall of re-orchestrating the piece for percussion, he does not exploit the strengths of what a percussion ensemble can do. For example, while a percussion part is written, it only contains triangle, tambourine, and snare drum. There are many occasions in the arrangement where cymbal crashes from the original work would be a welcome color, but these have been omitted. Given the fact that it would be very easy on a number of occasions to have one of the performers strike a suspended cymbal to add that color, it leaves me to wonder why this wasn't done.

Four-mallet experience is required of all of the vibraphone and marimba parts, but this is only to necessitate the playing of some block chords or alternating double-stops. No advanced four-mallet technique is required. Challenges for performers of this piece will include brisk sixteenth-note passages and the connecting of longer melodic lines, while directors will find the biggest challenge to be the blend and balance of the ensemble. Mallet selection is quite important for this work. Much care has been taken with dynamic notation as well as style and phrase indications, which will be put to good use when trying to interpret the lines in a similar manner to the original piece.

"Polovtsian Dances" provides the percussion world with a solid transcription of Borodin's work. I just wish the inherent strengths of the percussion ensemble were fully realized.

—*Brian Nozny*

Scheherazade **VI**
Nikolai Rimsky-Korsakow
Arr. Thomas Aanonlie
€90.00
Edition Svitzer
Instrumentation (11 players): glockenspiel, xylophone, vibraphone, 4.5-octave marimba, 5-octave marimba, 2 timpani, triangle, tambourine, cymbals, bass drum, tam-tam, snare drum
Web: score sample, audio recording

"Scheherazade" is a symphonic tone poem composed in the late 1800s by renowned Russian composer Nikolai Rimsky-Korsakov. This work is one of his most notable and tells the mythical Arabian Nights story in a programmatic musical setting. Thomas Aanonlie's arrangement or, more accurately, transcription of the orchestra work holds faithfully true to the original to such an extent that, according to the arranger, the drum voices (percussion and timpani) are identical to the original score. If performed in its entirety, it is a nearly 50-minute work for 11 percussionists, but the notes suggest that movements may be performed individually, and one movement uses as few as six players.

A reduction of an orchestral score to five keyboard parts inherently suggests a high level of activity and difficulty. All of the keyboard players are required to perform with three or four mallets in spots, including glockenspiel and xylophone, and anything more than a measure or two of rest is rare in each of the 20-page parts. In addition to the transcribed upper string and woodwind voices that move rapidly around the keyboard and require advanced reading skills and note accuracy, passages such as double-stop sixteenth-notes at *Allegro molto* will challenge the technical facility and stamina of players. It shouldn't go without saying that the musical nuance (much of which is meticulously indicated) of rendering this Romantic-era work will also require a professional level of attention. Because the timpani and non-pitched percussion parts are identical to the original score, I'll refrain from further description of those parts, other than to echo the arranger's notes that state the "standard of difficulty is high."

Aanonlie uses the term "gargantuan" to describe the task of arranging this entire work for percussion ensemble. I would use the same to describe the task of performing the work. For a professional or a highly ambitious graduate-level ensemble, this piece would prove challenging. One option may be to program this work with a large university ensemble, allowing students to rotate in and out as successive movements are performed.

—*Josh Gottry*

Shadowfax: For Solo Rudimental Snare Drum and Percussion Quartet **IV–V**
Gene Fambrough
$25.00
Self-published
Instrumentation (5 Players): 2 snare drums, temple blocks, 5 toms, sizzle cymbal, congas, bongos, tam tam, brake drum, ribbon crasher, djembe, bass drum

This is an exciting rudimental snare drum feature in 3/4. It is assumed that one would play this on a contemporary marching snare drum with a Kevlar batter head, as the soloist is instructed to switch to a Mylar head later in the piece. The snare drummer navigates between combinations of eighth notes, eighth-note triplets, sixteenth notes, and sixteenth-note triplets. Most of the stickings are notated, as to be expected in a rudimental solo. The snare drummer does not need to have a command of all 40 PAS rudiments for this solo. However, the soloist must be extremely comfortable weaving in and out of singles, doubles, paradiddles, and flams. The snare drum solo also includes an interesting triplet section that is somewhat reminiscent of "Three Camps" (albeit in 3/4 time). The solo part also utilizes rim strokes, press (or crush) strokes, "full shots," and "ping shots." While most of the piece is at quarter note equaling 152, the ending accelerates to 170. The time signature also switches to common time for the finale.

The percussion quartet provides an energetic foundation. While there are usually not more than a few measures of rest in a row for any given part, Gene Fambrough does a great job keeping the parts busy without being overbearing. Most members of the quartet are assigned to more than one instrument except for the bass drummer, who outlines the rhythmic structure throughout the piece.

While this is a very nice piece, the score is a bit confusing. It does not include a legend or even a list of the instruments. The individual parts, however, do include this information. The conductor would have to copy this information into the score before the first rehearsal. I would have also liked to see performance notes. Fortunately, the negatives of the score are outweighed by the positive musical aspects of the piece.

—Jeff W. Johnson

Suite from L'oiseau de feu (The Firebird) **VI**
Igor Stravinsky
Arr. János Kovács
€75.00
Edition Svitzer
Instrumentation (4 players): vibraphone, xylorimba, two 4.3-octave marimbas
Web: score sample, audio recording

This arrangement is a reduction of the 1919 orchestral suite from Stravinsky's ballet "The Firebird" for mallet quartet. It is a complete transcription of the suite, with a duration of about 25 minutes.

The music is very difficult, both technically and musically. It specifically requires just enough four-mallet work to cause aggravation (only a few chords in a couple of the parts), as parts are often unidiomatic since the musical lines were not intended to be played on the keyboard. Some sections of the score are more approachable, including the "Infernal Dance" (which is the excerpt available as audio on the publisher's website). The introduction, with its rhythmic complexities, is only executable with a well-prepared conductor or an incredible amount of rehearsal time by a chamber ensemble.

I'm confident that even the most polished performance of this quartet transcription will fall short of Stravinsky's expectations, or frankly the expectations of anyone familiar with the piece. For someone who knows the power of the original orchestration, this adaptation lacks in color and dramatic range. Scored for no larger than a 4.3-octave marimba, the ensemble has no true bottom voice, leaving all four parts in a similar tessitura. Also, mallet instruments alone lack the musical "punch" needed for such strikingly visceral music in places.

There are also many elements from the original string writing that are just not possible on keyboards, such as *con sordino* colors and extended passages for string harmonics. Key elements of the composer's musical intent are then suddenly missing, which begs the question as to why a quartet would take the time to learn this arrangement rather than playing literature that is better suited to our instruments.

The engraving is exquisite, as is typical in the Edition Svitzer catalog, down to placing page turns in the most convenient places for the performers. And I applaud Kovács' effort, and obvious talent, in reducing a score of this magnitude to a keyboard percussion quartet. Perhaps there is limited pedagogical value in attempting one of the great ballets of the 20th century. But to reduce such a rich score to only four voices, all very similar in scope and tone, creates a monumental job for the performers. In the end this leaves both player and audience unsatisfied.

—Phillip O'Banion

Synbad **III**
Walter Mertens
€30.00
Edition Svitzer
Instrumentation (4 players): one 5-octave marimba
Web: score sample, audio recording

Four players on one marimba. Again. As the concept has become increasingly popular over the past ten years, it is not surprising to find another one. This piece, however, does not include any of the players switching places, as has been de rigueur since "Stubernic," nor does it display the compositional or timbral creativity possible with so many players on an instrument, like, for example, Sejourne's "Sosso-Bala," or the straight-up theatrics, such as in "Martian Tribes."

"Synbad" has a vaguely Middle-Eastern sound, though I would have been hard-pressed to define it as such without the title. Each player has a chance to lead with the melody through the three subtly related themes. The static harmonies, accompanying ostinati, and repeated nature of the melodies will make the necessary memorization fairly easy. Predictably, the piece ends with a build-up, layering running passages atop one another, until all four players rip into the final measure.

If this piece is an attempt to legitimize the marimba-eight-hands concept, lifting it out of the novelty division, it falls short compositionally. Though the theatrics mentioned above might be seen as gimmicky, something along those lines would actually go a long way toward supporting this piece. If you're still looking for another multi-player, single-instrument sort of piece, however, give this 4½-minute work a try. You can probably spice it up a bit on your own.

—Michael Overman

Tchaikovsky: Suite from the Ballet The Nutcracker **V–VI**
Arr. Thomas Aanonlie
€60.00
Edition Svitzer
Instrumentation (4–6 players): 2 glockenspiels, 2 marimbas (one 5-octave), xylophone, 2 timpani, triangle, suspended cymbal, tambourine
Web: score sample, audio recording

Arrangements or transcriptions of orchestra works are often successful, but many are full of pitfalls that lead to performance problems, such as clarity, content, and balance. More often than not, most arrangements are watered down versions of the original materials. This publication takes a major step in matching the original scores from the Russian master.

This arrangement includes a suite of movements from the famous ballet. Titles include "Miniature Overture," "March," "Arabian Dance," "Chinese Dance," "Dance of the Flutes," "Russian Dance," "Dance of the Sugar Plum Fairy," and "Waltz of the Flowers." Each movement is written in the original key. Each movement is written for a different number of players, ranging from four to six.

Because of the number of movements in this collection, many will choose to perform selected movements rather than the full collection. The obvious challenge for even advanced players will be to perform with clarity to match the balances that are so familiar with the original versions. Even without performing the work in its entirety, it could be a terrific teaching experience for percussion ensembles.

—George Frock

Ting **II**
Josh Gottry
$24.00
C. Alan Publications
Instrumentation (4 players): finger cymbals, triangle, small cymbal, ride cymbal
Web: score sample, audio recording

"Concise" is the best word to describe this work for metallic percussion quartet. Easily accessible, and just under three minutes, this "exploration of metal" will work well for young percussionists. In the score, each performer receives specific instructions regarding instrument selection; this is wonderful for young players. The various noteheads are explained, and various techniques also described. Thanks to Josh Gottry's meticulous attention to the program notes, non-percussionist directors will feel comfortable leading this work.

Rhythmically, the work is based around eighth-note syncopation, with some sixteenth-note syncopation. If all players are not on the same level, have no fear; you can easily distribute parts with this in mind. In a world of faster, louder, and more difficult, it is great to see well-planned pieces for younger performers. This is a perfect example. I have no doubt that young percussionists everywhere will have a blast working on this piece.

—T. Adam Blackstock

TIMPANI SOLO

Caprice **IV**
Klaus Treβelt
€10.00
Edition Svitzer
Instrumentation: 5 timpani
Web: score sample

Dedicated to the memory of Vic Firth, this four-minute solo relies heavily on legato phrases, with and without tremolos, to project mood and character. With only two half-step pitch changes throughout, the primary challenge performers will be faced with is how to smoothly communicate flowing melodic gestures across five drums at slower rhythms and tempi. Rhythmic complexity toggles between simple quarter notes at 88 bpm and more intricate dotted-triplet figures. Specific orchestral excerpts are hinted at within the music, but not with enough frequency to warrant this work as an orchestral "study" piece.

This piece will stretch any performer's musical interpretation skills, as simple rhythms are cast across multiple measures in extended complete thoughts. As with most timpani music, much of

the musical heart and soul of this work will be lost if a performer simply plays the notes on the page. In that same light, younger performers will benefit greatly from refining their timpani listening skills as they seek out the best sounds from the drums once they learn the mechanics of the piece, which is set in a quasi-rondo form. Additionally, other challenges exist in the form of a handful of tempo fluctuations, triple-*forte* tremolo sections, and a two-minute improvisation section. This work offers a great variety and sampling of many timpani performance techniques found across the breadth of repertoire we all enjoy.

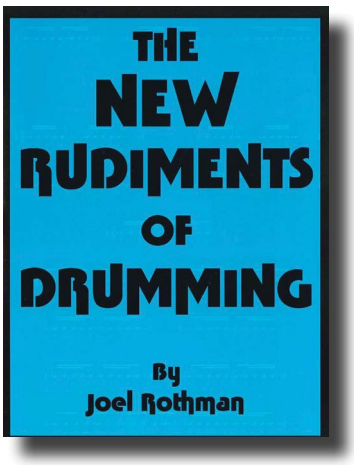
—*Joshua D. Smith*

SNARE DRUM METHOD

The New Rudiments of Drumming **II–IV**
Joel Rothman
$19.95
JR Publications

The author claims that the title of this book may be a bit of a misnomer. While Joel Rothman does create new names for certain sticking and technique patterns, he also offers variations and inversions of the standard rudiments. For example, the PAS rudiments contain the "single stroke four" and "single stroke seven." Rothman adds the single stroke three, five, six, eight, and nine to his list of rudiments. Double-stroke rolls are also adapted in interesting ways. Numbered rolls are inverted by starting the double stroke on the second sixteenth note, giving the roll a displaced sound and feel.

Diddle rudiments are addressed and inverted. Standard paradiddles are referred to as being in root position. First, second, and third inversions shift the stickings, putting the "diddle" in a different place each time (as in page 5 of George Lawrence Stone's *Stick Control*). The paradiddles and their inversions are then played over a framework of triplets. These concepts are then applied to double paradiddles, triple paradiddles, and paradiddle-diddles.



Flams are also adapted to the rudimental variations. One example of this is Rothman's "flam single stroke three," which contains the sticking of a flam accent played over a two sixteenth/single eighth-note rhythm. Flams are also added to the single-stroke three, four, five, six, seven, and nine. The reader is also challenged rhythmically through the use of quintuplets and septuplets. The author expands on this through "table of time"-style exercises, utilizing all subdivisions between eighth and sixteenth notes. Rothman also introduces "polyrhythmic rudiments," which are stickings formed from one hand playing one rhythm while the other hand plays a contrasting rhythm.

Those looking for a different take on rudiments and rudimental applications will enjoy this book. Although it is written for snare drum, orchestrating these patterns on drumset will yield some interesting results.

—*Jeff W. Johnson*

Sticking Patterns for All Drummers **I–V**
Joel Rothman
$15.96
JR Publications

If you are a university percussion teacher, you are most likely already aware of the seemingly infinite offerings of Joel Rothman. His colorful books make excellent supplemental material for many percussionists. *Sticking Patterns for All Drummers*, one of Rothman's more recently released method books, attempts a return to the basics of drumming, but is plagued by excessive exercises and poor organization.

Sticking Patterns for All Drummers is divided into five sections. "Mixed Sticking Patterns Featuring the Right Hand" is a collection of eighth-note based exercises that are all right-hand lead. The exercises continually add material, moving from simple, one-measure patterns in 2/4 to four-measure phrases in 4/4. Like the classic *Stick Control*, combinations of right-hand and left-hand patterns are examined, repeated, and combined to work on basic drumming technique. While the book is written for snare drum, percussionists could move the exercises to timpani, keyboards, or hand drums as well. The following sections contain similar material, focusing on left-hand control, triplet exercises, basic rudimental exercises (flams, diddles, ruff, open rolls, and paradiddle studies), accent studies, and a chart of the PAS 40 International Rudiments.

Sticking Patterns for All Drummers is an exhaustive examination of sticking combinations that uses varying phrase lengths to add variation and keep the mind engaged. This reviewer appreciates the thoroughness of the material, but finds the organization of the book to be distracting. The individual sections do not appear to progress cumulatively, with "Accent Studies" coming after the more advanced "Rudimental-Type Exercises." As with many of Rothman's books, the material is tightly packed into the book with little to no instruction or explanation. Although the case may be made for a student to work through this book with the supervision of a teacher, the absence of concrete practice goals, outlines, and outcomes may deter some students from using this text.

Although many of Rothman's books are used throughout the world and present valuable and useful information, *Sticking Patterns for All Drummers* is a tenuous collection of material already offered in more elaborate detail inGeorge Lawrence Stone's *Stick Control* and *Accents and Rebounds.* Rothman's book may offer additional study for a student who has already completed these books, but percussionists looking for stick control exercises should first seek Stone's books.

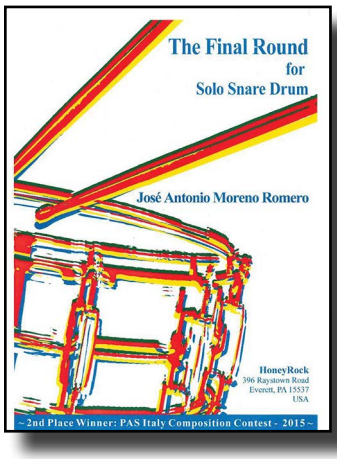
—*Justin Alexander*

SNARE DRUM SOLO

The Final Round **V+**
José Antonio Moreno Romero
$17.95
HoneyRock
Web: score samples, video samples

The solo snare drum category usually heralds much of the limelight in any competition or audition setting—and for good reason. The raucous energy, visual enticement, plus speed and agility give performers a leg up when it comes to showmanship. Although the rudimental solo has become more and more dominant due to the popularity of DCI and other marching forums, snare drum solos that encompass the entirety of snare technique and showcase a performer's musicality tend to stand the test of time. And this solo certainly achieves those standards.

Composed for a concert snare drum, the scoring is laid out in several chunks, each contrasting in nature and showcasing orchestral, rudimental, and more novelty playing styles. The opening section wastes no time in establishing a blistering pace. Rich with thirty-second-note singles, pressed buzz rolls, and wide-ranging dynamics, the control needed is highly demanding. Seen throughout, but more notably in this opening section, are tricky flam, drag, roll, and three-stroke ruff passages, much akin to the famous Delécluse etudes. The middle section slows ever so slightly but demands no less through stacked flam patterns imbedded in multiple mixed meters. An extended cadenza allows for improvisatory exploration of tone and space within the rim, stick shots, and various other effects. The closing chunk features a triplet-based 6/8 feel that moves to a pulsating ending full of rudimental-style roll passages.



The score is devoid of any stickings, which was perhaps intentional on the composer's part to allow for the personal preferences of each player. At the same time, extensive time will be needed to work out sticking choices and flow. Articulations and dynamics are adequate for the most part, but with any solo, additional work is needed to bring out the character and phrasing contained within the larger, overarching sections.

This is a well-scored solo that showcases the full potential of snare drum technique but will demand the highest level of musical command from the performer. Suitable for an advanced collegiate undergraduate through professional, this is sure to challenge both the performer and audience alike.

—*Ben Coleman*

Palm Sunday **V**
Jason Baker
€10.00
Edition Svitzer
Web: score sample, audio recording, video

A delightful piece for both the hands and the mind, "Palm Sunday" is a single-movement solo for concert snare drum, five minutes in length when performed at the notated tempos. Structurally, the work is organized in three large sections (fast, slower with snares off, fast) clearly creating the sense of a traditional three-movement narrative.

Musically, the piece unfolds through rapidly changing variations of several germinal rhythmic ideas. These motives dance and weave through multiple meter changes, often with quick technical segues to keep the hands engaged. The execution of these quickly morphing figures requires sharp dynamic contrast and control, precise treatment of the embellishments, and crisp rhythmic articulation to keep a sense of forward momentum.

Technically, the rudiments required are largely contained to the standard

"orchestral rudiments" (flams, 3- and 4-stroke ruffs, concert rolls). But the lively tempo markings require a full mastery of both single- and double-stroke rebounds as well. The work is not for beginning or even intermediate snare drummers. There is plenty of meat here, both technically and musically, for an audition, competition, or recital.

The challenges presented in Jason Baker's solo are written in an interesting vocabulary that is refreshing for those playing a steady diet of Delécluse and more established concert solos. I can easily recommend "Palm Sunday" for advanced players looking to polish their concert touch or refine their rhythmic security, or for anyone looking for performance material with a few surprise "twists and turns."

—Phillip O'Banion

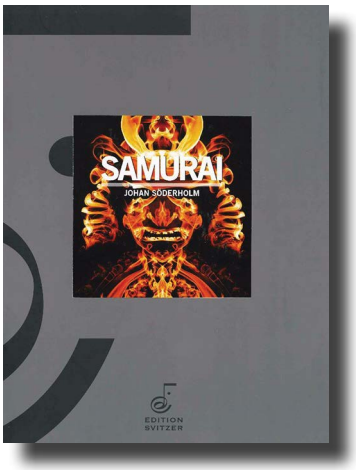
MULTIPLE PERCUSSION SOLO

Samurai VI
Johan Söderholm
€16.00
Edition Svitzer
Instrumentation: kick drum, big drum, 3 tom-toms, conga, 2 bongos, woodblock, China cymbal, metal strip
Web: score sample, audio recording

This 6½-minute unaccompanied multiple percussion solo combines elements of Japanese Taiko drumming with Western rudimental drumming. This combination reflects the diverse compositional styles of Swedish composer Johan Söderholm, whose educational background is from conservatories in Sweden and Denmark, with a fascinating performance background in Drum Corps International. The contrasting timbres in this solo consist of eight membranic instruments, a China cymbal, woodblock, and metal strip. With this compact setup Johan Söderholm achieves a richness of innovative sounds that accomplish his Taiko/rudimental desires.

Opening with a 32-measure introduction that starts softly—yet with increasingly faster tempos—the first large section is in 3/4 at a tempo of quarter note equals 180. Stickings and special effects are clearly notated, as this section transitions through several meter shifts, moving rhythmically from a rudimental style to the Taiko "ostinato" underpinning. A closing section is quite flamboyant, changing from simple meter to compound meter, and concludes this unique multiple percussion solo, which could be suitable for any senior/master's degree solo percussion recital. Congratulations to Johan Söderholm for his creative, thoughtful compositional effort!

—Jim Lambert



MIXED INSTRUMENTATION

5 Etudes for Timpani and Piano, Volume 1 III+
Fredrik Duvling
€16.00
Edition Svitzer
Instrumentation: four timpani and piano
Web: score sample, audio recording

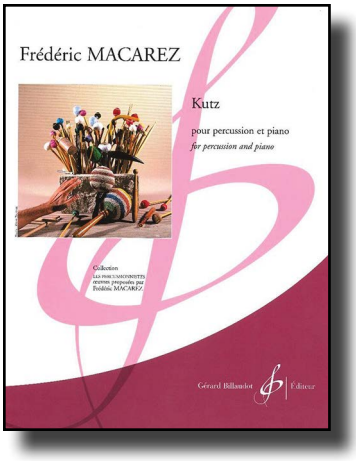
Fredrik Duvling's "Five Etudes for Timpani and Piano" are a great addition to the timpani repertoire. With varied tempos and time signatures, each etude is technically centered around choreographing footwork to shift pitches on different two- or three-drum combinations. These etudes are more than just pedaling and tuning exercises, though; they also introduce the timpanist to various styles, including a waltz, a 6/8 march, fast two- and four-beat pieces, and a slow, more lyrical etude. The etudes require legato and staccato strokes, and they utilize multiple tonal centers. The composer has intentionally left dampening and stick choice up to the performer.

The most unique aspect of this set of etudes is that, rather than the more traditional soloist and accompanist roles, the timpanist and pianist are clearly duet partners. This challenges the timpanist to develop an ear for playing with an accompanist and also being an accompanist, as well as playing equal roles. In short, these are not just etudes; they are thoughtful, fun, and complex pieces of music that are also appropriate to perform as a set on an undergraduate recital.

—Julie Licata

Kutz III
Frederic Macarez
$7.45
Gerard Billaudot Editeur
Instrumentation (2 players): cymbal, bass drum, 2 tom-toms, snare drum, cowbell, woodblock, triangle, piano

Much like its counterpart "Nash" (see review later in this section), "Kutz" uses a small multiple percussion setup to



introduce the budding percussionist to multiple percussion playing. Also similar is the piano accompaniment with simple harmonic progression. In "Kutz," however, the piano part is written with a few new twists to challenge the performer. The rhythmic library remains the same for both performers, but the execution of these rhythms is more varied than before, adding excitement to the composition. For instance, sixteenth notes are now played on multiple surfaces, which moderately increases the difficulty, more dynamic contrast is used, with more emphasis on the softer dynamics, and the percussionist is instructed to play a few passages solely on the upbeats.

More so than "Nash," "Kutz" utilizes the two performers as a duet rather than a solo and accompaniment. The two parts rely on each other more to make the piece effective. I think it would be absolutely appropriate for a middle school studio recital, and could be combined with "Nash" and "Minnea" (see next review) to present an entertaining suite of three multiple percussion pieces that could be performed in about six minutes.

—Marcus D. Reddick

Minnea III
Frederic Macarez
$7.45
Gerard Billaudot Editeur
Instrumentation (2 players): snare drum, 2 tom-toms, suspended cymbal, bass drum, woodblock, tambourine, triangle, piano.

Much like the other two pieces I reviewed in this issue, "Minnea" follows the same basic compositional concepts of a small multiple percussion setup with piano accompaniment. Also consistent are the simple rhythms and somewhat limited dynamic range. Where the piece differs is in its instrumental distribution. While the composer is very effective in his voicing of the instruments, in "Minnea" there is a stronger tendency to play the snare drum in much longer passages than the other two pieces. It feels a bit like "double drumming" at times, which is the precursor to modern day multiple percussion.

Macarez's orchestral background comes shining through more brightly in this piece with his treatment of the rudimental ornaments (flams, drags). While these exist in all three pieces, Macarez truly uses them here to help shape the individual musical phrases. The addition of a tambourine in this piece adds an extra timbre for the percussionist to explore. Because it is part of a multiple percussion setup, I would recommend a headless tambourine that can be mounted.

Three small notational differences that I noted between these three pieces ("Kutz," "Nash," and "Minnea") were the different lines that were used to mark the triangle, the different symbol that was used for the suspended cymbal, and the different placement of the "pitches" for the tom-toms. Since no specific instructions were included for these, I would assume that the "pitch" placement on the staff was relative to the pitch that the composer wanted to use. I understand that the pieces were written to stand alone, so these points are very subjective; however, with some creative editing, all three pieces could be grouped together to form a nice suite.

The ritardando at the end of "Minnea" will be tricky for inexperienced players and should be practiced extensively by both performers in order to be effective. This piece would serve the beginning multiple percussionist very well in a studio recital or other public performance. The piano part adds some "tonality" to the piece that may draw the attention of a few more listeners.

—Marcus D. Reddick

Nash II
Frederic Macarez
$7.45
Gerard Billaudot Editeur
Instrumentation: 2 tom-toms, bass drum, suspended cymbal, snare drum, cowbell, woodblock, triangle, piano

Written for multiple percussion and piano, this is a great starter piece for students who are beginning to explore the world of multiple percussion. The piece has a piano accompaniment as well, so ensemble will also be tested learning this piece. Rhythms used in this piece do not extend beyond sixteenth notes and remain on single surfaces (as opposed to moving around the setup).

Composed in a modified ABA form, this work will offer some challenges for the beginner: time signatures that alternate between 2/4 and 3/4 in sections of the piece, and the opening theme and subsequent iterations begin with 5-stroke ruffs, which can be problematic for younger players. Dynamic content doesn't extend below *mezzo forte*. For the pianist, having the span of at least an octave will be beneficial in playing several of the passages. Most of the harmonies

are in very close positions, so it can be performed with a friend, or even a teacher! With a performance timing of just over two minutes, this piece will work wonderfully on a middle school studio recital.

—*Marcus D. Reddick*

DRUMSET

Drummin' in the Rhythm of Rock with Linear Patterns **II–IV**
Joel Rothman
$19.95
JR Publications

This book offers an interesting formula for creating linear patterns. Some linear books start with a bass and snare pattern, then add the cymbal to fill in the spaces. Here, Rothman starts with the cymbal patterns as the framework. The bass and snare fill in the spaces. This method creates very unique sounding patterns, each very different from the next. Many books create linear patterns based solely on sixteenth notes, making the end product sound very mechanical. This book explores eighth- and sixteenth-note combinations, which allow the patterns to sound musical. Later, sixteenth-note triplets are applied to the patterns.

Once a foundation is established, Rothman applies the concepts to all four limbs. The patterns in this section are reminiscent of *4-Way Coordination* by Dahlgren and Fine. A three- and four-line notation is utilized throughout the book, with an individual line assigned to each limb. While some patterns have written accents, most have no accents. Readers must experiment to find the balance that works best for their applications. While the title refers to rock drumming, the patterns easily fit both funk and fusion styles. This book may be a perfect fit for those looking for a new twist on an old subject.

—*Jeff W. Johnson*

Linear Jazz Drumming **II–IV**
Joel Rothman
$19.95
JR Publications

This book applies the linear style of playing to jazz drumming. As with *Drummin' in the Rhythm of Rock with Linear Patterns* (reviewed above), the author starts with a cymbal pattern and then fills in the spaces to create linear patterns. The book starts with three-way coordination (snare, bass, and cymbal) in 2/4. Joel Rothman later extends the phrases to create patterns in 3/4 and 4/4. The second half of the book adds the left foot, for four-limb coordination.

This book should be useful for developing coordination and inspiration, although one must be careful with the real-world application of the concepts. Some patterns may be more appropriate when applied to triplet-style funk (think David Garibaldi). There are some pages utilizing the standard jazz ride pattern. However, most patterns in this book have a "broken" time feel. There are no written accents in the book; however, by adding accents and dynamics, drummers can make these patterns come to life.

—*Jeff W. Johnson*

RECORDINGS

Acknowledgement
Matt Kane & The Kansas City Generations Sextet
Bounce-Step Records

Swinging! New York-based drummer Matt Kane returns to his roots with this latest project featuring an ensemble of supremely talented Kansas City jazz artists (Ben Leifer, bass; Andrew Oullette, piano; Michael Shults, alto sax; Steve Lambert, tenor sax; Hermon Mehari, trumpet) playing arrangements of tunes by Bobby Watson, Pat Metheny, and Ahmad Alaadeen, all of whom have KC connections. Kane and all of the musicians here have a shared history at the UMKC Conservatory of Music.

The jazz sextet is a great texture, recalling the sound of such groups as the Modern Jazz Sextet. The totally swinging arrangements are well chosen. Kane's drumming is energetic, always supportive, and at times explosively powerful. The brisk and upbeat, "In Case You Missed It" opens up the album and is a great intro to the fine ensemble playing to come. "Timeline (For Elvin)" is a tribute to Elvin Jones. Kane nails a terrific solo (*a la* Elvin) near the end of the tune. As a Metheny fan, I recognized his tunes, but I appreciate the unique and varied choices here. "Question and Answer," one of Metheney's most sweetly sophisticated tunes (and a personal favorite), closes out the album as a great vehicle for the soloists.

Jazz is clearly thriving in Kansas City. These emerging and established musicians are worthy of serious attention and consideration and so is the music captured here.

—*John Lane*

Acoustic Outland
Roland Neffe
Unit Records

Roland Neffe's *Acoustic Outland* is an adventurous journey through both improvised and composed contemporary music through the medium of the jazz trio. While Neffe is primarily known as a vibraphonist, he also plays marimba on this recording, highlighting the instrument's sonic properties with his trio.

Featuring original compositions by Neffe, *Acoustic Outland* finds its inspiration from the American author and environmental activist Derrick Jensen and his book *Endgame*. The record weaves an intricate aural pattern, with each composition leading nicely to the next. The album starts with "Endgame," a ritualistic-sounding tune that features intense interaction between the vibraphone, bass, and drums. This tune sets the tone for the rest of the album, both in mood and texture, as the concept of free interaction between the musicians dominates the landscape. This reviewer found that, after repeated listening, the interaction of the musicians followed an internal logic, and I appreciated Neffe's willingness to give all of the musicians both supporting and leading roles.

Rounding out the trio are Peter Herbert on bass and Reinhardt Winkler on drums. Both musicians play excellently, with Winkler's playing often balancing the line between sparse, texture-painting sounds and uptempo funk grooves. Both musicians are aggressive, often eschewing their traditional roles in favor of independent lines and soloistic playing. This occasionally has an overwhelming effect, as the tunes lose a sense of direction, ensemble unity, and cohesion. However, there are several highlights on the album, include the beautiful, hypnotic "Nacht," the more traditional "Lost Love," and "Zeitress," a drum-n-bass influenced tune that closes the album out nicely.

Although the quasi-free-improvisatory nature of the recording will not appeal to everyone, jazz musicians and enthusiasts should welcome *Acoustic Outland* to their album collections.

—*Justin Alexander*

Adam Silverman: Percussion Music
Florida State University Percussion Ensemble/University of South Carolina Percussion Ensemble/Scott Herring/John Thomas III
Calabaza Records

Much of Adam Silverman's body of work can be characterized and identified by his exploitation of textural possibilities, rhythmic complexities, and laser-beam focus on emotional drive and trajectory. One refreshing aspect of Silverman's compositions is that he is not afraid to let his unique musical personality shine through in the notes, or in the descriptive titles of works.

Contained in this 53-minute disc are fantastic recordings of works that are fast becoming standards in percussion repertoire. Recorded by the Florida State Percussion Ensemble are "Sparklefrog," "Quick Blood," "Naked and on Fire," and "Gasoline Rainbow." Scott Herring and the University of South Carolina Percussion Ensemble are featured on all three movements of "Carbon Paper and Nitrogen Ink," and John Thomas III performs Silverman's blink-and-miss-it marimba solo "Lightning Round."

The "recording fingerprint" of John W. Parks IV is present throughout the collection and results in a finished product that is crisp and clear, showcasing Silverman's compositional energy and intent with each piece, as well as the performance dedication from all the players. It is invigorating to hear quality recordings of great music such as this, and I am thankful for Silverman's continued contribution to the percussion world.

—*Joshua D. Smith*

Bach on Vibraphone
Ja Hsieh
$14.99
Self-published

Ja Hsieh has released a double-CD on which he performs Johann Sebastian Bach's complete sonatas and partitas for violin on the vibraphone. Included on these two discs are "Sonata I" (BMV1001), "Partita I" (BMV 1002), "Sonata II" (BMV1003), "Partita II" (BMV1004), "Sonata III" (BMV 1005), and "Partita III: (BMV 1006). These two CDs represent 31 tracks of beautifully performed music reflecting careful phrasing, musicianship, and goal-driven lyricism. Of particular note is the gorgeous rendition of Bach's Partita III and its familiar "Preludio," "Loure," "Gavotte en Rondeau," "Menuets I and II," "Bouree," and "Gigue." Hsieh's attention to structural detail and melodic flow permit this partita to sparkle on the vibraphone (and it doesn't hurt that Hsieh also plays the violin).

This CD would certainly be a superb reference point for both performers and keyboard percussion students to study and listen in preparation for their own study of these Bach masterpieces. Congratulations to Ja Hsieh and his Bach vibraphone CD.

—*Jim Lambert*

Blue Tjade
Mike Freeman ZonaVibe
VOF Recordings

Vibist Mike Freeman doffs his hat, as the title implies, to Cal Tjader with this newest album with ZonaVibe, his sixth as a bandleader, with Jim Gailloreto (tenor saxophone), Ruben Rodriguez (bass), Chembo Corniel (percussion), Willie Martinez (drums). Tjader was, of course, a pioneering proponent of Afro-Cuban and Latin jazz, not to mention a skilled vibraphonist.

The album features ten original tunes by Freeman with a variety of moods, but all having one thing in common: groove! "Cool My Curry Down" features a funky Mozambique groove with a blistering and bluesy solo by Freeman, whose playing seems to just get better with each recording he makes. The most sophisticated composition, "Dance of the Dead,"

is, according to Freeman, influenced by Milt Jackson's "Namesake," which he recorded with Ray Mantilla some years ago. Tasteful and seasoned percussion work by Chembo Corniel, along with supportive drumming by Willie Martinez, round out a great percussive effort.

With his own brand of soulful virtuosity and compositional sophistication, Freeman serves up a rousing tribute to that legacy of Cal Tjader. Do not resist the urge to foot tap or dance along with this groovy album.

—*John Lane*

Correlates
Joseph Van Hassel
Soundset Recordings
Web: audio recording

This is a prime example of what a solo percussion recording should be. The recording quality is high and the tracks contain an eclectic mix that gives the listener a clear view of the performer's musical personality.

From the beginning of the disc, Joseph Van Hassel attracts the listener's attention. The first track is an inspiring work for snare drum and electronics, Dan VanHassel's "fzzl," which utilizes the snare drum as a resonance chamber. Van Hassel then takes us to the compositional mind of Stuart Saunders Smith, with "On: Empty." Following the serious tone of Smith's piece, the performer changes pace to a "play" on familiar nursery rhyme rhythms with Jennifer Bernard Merkowitz's "And the Dish Ran Away with the Spoon." The penultimate composition, Michael Barnhart's "Epitaphs," utilizes mbira, speech, and a wooden-tongued marimbula. In my opinion, this is the "tune" that will remain with the listener. To close the disc, Van Hassel performs "Marimba Suite," which includes short, contrasting works by Allen Otte, Stuart Saunders Smith, David MacBride, and David VanHassel.

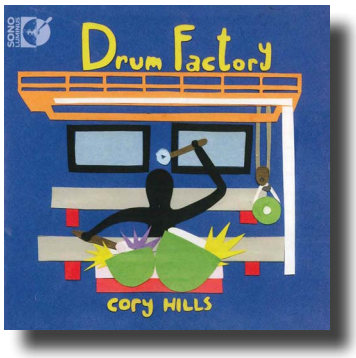
The use of various instrumentation and the incorporation of speech, electronics, and perhaps some unfamiliar instruments provide a listening experience that is highly enjoyable. Bravo to Van Hassel on a wonderful performance and programming of this fine disc.

—*T. Adam Blackstock*

Drum Factory
Cory Hills
Sono Luminous

Cory Hills' latest recording, *Drum Factory*, is a compilation of some of his newest pieces for *Percussive Storytelling*. This program is designed to bring classical music and storytelling to kids and has reached more than 50,000 children in eight countries. Hills' performance is pretty impressive and fun throughout!

Since this is a children's CD, I played it for my son, Owen, and he let me know which pieces were his favorites. Several



strong points are the title track, "Drum Factory," where Hills plays multiple instruments while speaking with the owner of the factory. As all of the instruments are presented, Hills plays faster and faster. This is by far Owen's favorite piece! Some other great performances are "I'm My Own Grandpa" and "Old Lady Who Swallowed a Fly." Here, Hills demonstrates some wonderful narration and fantastic drumming.

Drum Factory is an endearing recording. Cory Hills' compositions are brilliant stories for children and the young at heart. Owen highly recommends this recording and says it's the best for playing in the car after a Monday in daycare!

—*Brett William Dietz*

Marimba Concerti
Ludwig Albert and Chin-Cheng Lin
Splendid Arts Edition
Web: video

Consisting of two concerti that are quite contrasting, this would be a wonderful addition to your collection of recordings. The performances are fantastic—by both the soloists and the string orchestra.

The disc begins with Chin-Cheng Lin's popular "Marimba Concerto No. 1." As one would expect, Lin's performance is phenomenal. As many students/professionals are programming this work, this recording will be an invaluable resource. The latter concerto is Ludwig Albert's "The Universe – Double Marimba Concerto for Two Marimbas and String Orchestra." While you will definitely hear some of the same neo-Romantic elements, it is entirely complementary to Lin's work, mainly because of the robust presence of two soloists. The marimbas' presence is wonderful and powerful.

The soloists' performances are top-notch; one would definitely expect this from these performers. However, I think I am most impressed with the attention to the balance within the recording. Usually, the accompaniment is so heavy; here, this is not the case. The small instrumentation allows the soloists to be heard clearly and distinctly. I am a fan. Check out the video teaser. It will provide you with enough to get an idea of the quality of both the recording and performances.

—*T. Adam Blackstock*

Midsummer Songbook
Jason Baker
Self-Published

Confession: I am a Jason Baker fan! His intellectual approach to music, dedication to a quality finished product, and energetic performance precision set him apart from many in our field. This disc showcases his talents through the five tracks contained within: two selections on marimba ("Opening" by Casey Cangelosi and "Single Source" by Frank Picarazzi), "The Light Shines in the Darkness" for vibraphone by Jason Bahr, and my favorites, two of Baker's snare drum compositions, "From the Manor to the Heights" and "Palm Sunday."

My only complaint is that the disc lasts 22 minutes, leaving me wanting more. In spite of this, each track on the disc is

REVIEW REBUTTAL

With all due respect to Dr. N. Scott Robinson's professional perspective, and knowing personally the limited time that most reviewers have to deliver new literature reviews for *Percussive Notes* without compensation, I find it necessary to provide two brief corrections to his assessment of *Take a Seat* in the May 2016 issue.

The first point of clarification I believe to be simply a matter of perspective. This book was written very much with high school and middle school students in mind. Granted, some of the solos included have already been used on the university level, but my other cajon book, *Outside the Box*, is much more deliberately geared for college- or university-level recital performances. Perhaps Scott found the solos in this collection "lacking a certain musical depth as full recital composition" simply because he was considering a 20-year-old music major presenting a junior recital rather than a high school percussionist in his early teens playing for a spring solo and ensemble festival. In that latter context, I have already witnessed extremely positive reviews from students, judges, and audiences.

A second notable criticism in Scott's review is that it fails to "stress the need for percussionists to adapt drumset grooves in a linear fashion." On the contrary, of the 13 drumset groove adaptations for cajon presented in the first pages of this book, only four focus on hand independence as opposed to a more integrated or linear approach. Of those four, two involve a brush in one hand and the other two explore extensive linear variations in the extended groove-based etudes that follow in the next seven pages. It's worth noting that later in his review, Scott called for more sticking indications (suggesting a linear approach to the writing) but didn't then revise his comment suggesting that I had simply scored these grooves for one hand as a bass drum and the other playing a snare sound. As a quick aside on that point about sticking notation, such suggestions were deliberately omitted after testing these grooves with colleagues and students and finding a variety of potential options that were equally viable and very much a matter of personal preference

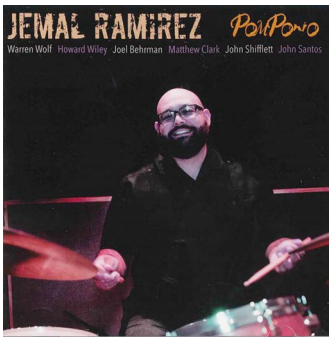
Again, having written well over 100 reviews for *Percussive Notes*, I understand the challenge of looking at a solo, ensemble piece, or book, and within a short time frame, creating a professionally well-worded synopsis of both the item and one's opinions. In this case, a couple of errors were made. Within 24 hours of the publication of the review, one of my colleagues who has used the book for himself and his students emailed to express his disappointment. We share the same hope that this errant assessment doesn't discourage anyone from more closely examining the book, play-along tracks, video resources, and finding significant value in this resource for individuals interested in learning the cajon.

— Josh Gottry

clear in terms of recording quality, and the collection represents a healthy mix of musical genres. Whether this recording is meant to serve as a promotional disc or chronicle of favorite works, it is a treat to listen to and share.

—*Joshua D. Smith*

Pomponio
Jemal Ramirez
First Orbit Sounds Music



There's a saying I often quote, "Bloom where you are planted." Jemal Ramirez has done exactly that with a fully formed debut album. The album is clearly a deeply personal project. The liner notes weave a story of his family history with roots in Italy, Mexico, California, Texas, and deep connections to Native American culture. Accompanied by a terrific band featuring Warren Wolf (marimba/vibes), Howard Wiley (saxophones), John Behrman (trumpet), Matthew Clark (piano), John Shifflett (bass), and John Santos (percussion), impressive would be an understatement for Ramirez's first outing.

Ramirez's passionate drumming is right up front, pushing and propelling the music forward with palpable energy and enthusiasm on the opening title chart, "Pomponio." The energy doesn't let up much at any point, with soaring solos by Warren Wolf and Matthew Clark on "In Case You Missed It" (the second mention of this Bobby Watson tune; see the review of Matt Kane's *Acknowledgement* in this issue). Many of Ramirez's musical heroes are honored with arrangements. "Citidel" is a Tony Williams tune that appeared on his album *Civilization* and on a Branford Marsalis album, *Renaissance*. According to Ramirez, the spirited performance featured here is their first take!

Overall this is a dynamite debut for Ramirez, who has an engaging personal story outlined in further detail on his website (www.jemalramirez.com). He somehow has enough energy to crank out this terrific work, all the while being a highly influential and contributive educator in his community and a family man. Inspiring stuff for us all.

—*John Lane*

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Robert Halsey's Slingerland, Ludwig and Rogers Drumset

Donated by Robert Halsey – 2016-04

Henry Heanon "H. H." Slingerland founded his company in 1912, first selling and then manufacturing ukuleles, banjos, and guitars. The company began producing drums in 1927, and soon became one of the major American drum companies. This set, which features a core of Slingerland drums, also contains a Ludwig snare drum and Rogers hardware. The set typifies an acquisition process used by many performers, which is to "piece together" and restore a set of the best vintage instruments and hardware based on their personal preferences, thereby creating a unique sounding set of instruments.

The Slingerland bass drum (14x22), mounted tom (9x13), and floor tom (16x16) date from ca. 1956–59, when the company moved to Chicago. The drums, all having three-ply shells with interior reinforcing rings, are covered in black diamond pearl with chromed Sound King tension casings (lugs) that were introduced in 1955. The bass drum, which has wooden hoops with inlaid pearl, features telescoping spurs, a shell-mounted cymbal holder (without cymbal rod), and "bow-tie" T-rods with "butterfly-wing" claws. It has a Ray McKinley tom mount, the original calfskin batter head, and an Aquarian Vintage head on the front.

The two toms have internal tone controls and triple-flanged, Stick Saver "Rim Shot" counterhoops (also introduced in 1955). The mounted tom has an Aquarian Vintage batter head and an Aquarian Clear Classic on the bottom. The floor tom, with two Aquarian Vintage heads, features Slingerland's spring-loaded, push-button leg mounting system.

The Ludwig Super Sensitive 5x14 chrome-over-brass shell snare drum is stamped Feb 26, 1966, and the keystone badge shows a serial number of 310521. The Rogers hardware on this set consists of a Swiv-O-Matic hinged-heel bass drum pedal, two Supreme dual-braced cymbal stands with Swiv-O-Matic tilters, and a Supreme Hi-Hat, all of which date from the early 1970s, just after Rogers moved to Fullerton, California, in June of 1969.

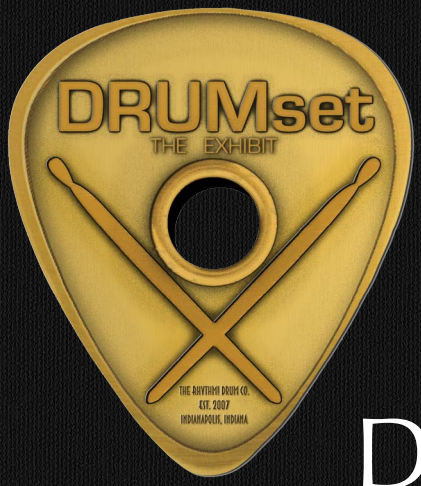
The 15-inch K Zildjian hi-hat cymbals make an important contribution to the "vintage" sound of this set. Pictured with this set, but not part of this donation, are a Slingerland snare drum stand and two A Zildjian cymbals (ride and crash).

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

Bass drum badge. Note the large loop on the bottom of the "S," which was first used when the company relocated to Chicago in 1956.

Keystone badge of the Ludwig Snare Drum, with serial number 310521

Detail of one hi-hat cymbal showing the "Made in Turkey / K Zildjian & Co / ISTANBUL / ZILDJIAN" stamp, which dates it to the 1950s.



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