PERCUSSIVE NOTES

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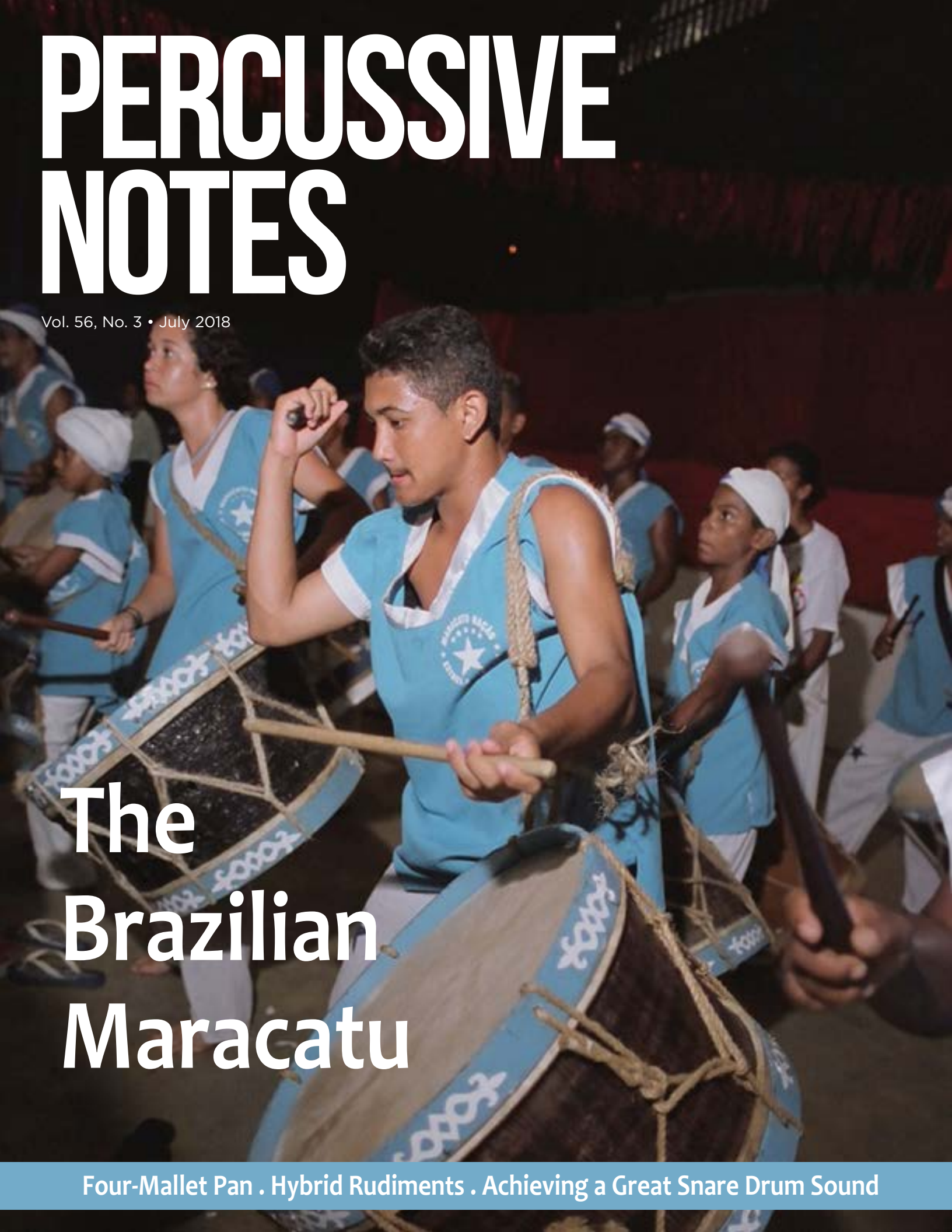

The Brazilian Maracatu

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PERCUSSIVE NOTES

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Society Update

By Joshua Simonds

July in Indianapolis is full of outdoor events ranging from art festivals to food-truck days to some of our favorite outdoor music! This summer we are excited to welcome back fan favorites like Steve Gadd playing with James Taylor, Steve Smith of Journey, Carter Beauford of Dave Matthews Band, and Todd Sucherman of Styx, along with many more! Indianapolis brings in incredible live music to venues throughout the city, and we are always happy to see some of our great percussion friends along with it!

In addition to great shows, there are a number of events are held by some of our Strategic Partners as well! Drum Corps International is one of the most exciting outdoor events that take place throughout the summer, providing world class experiences for their audiences and membership. The DCI Summer Tour has just kicked off in Detroit and will soon be nearby for local shows in Muncie and Zionsville. In August, all of Drum Corps International will come back to Indianapolis for the 2018 Drum Corps International World Championships on August 9–11. If you haven't experienced one of these events, I strongly encourage you to find a show near you and check it out! You can find the schedule at www.dci.org/events.

The Music for All Summer Symposium is another fantastic event held near Indianapolis. The Summer Symposium brings students and educators from all over the country to one place to share knowledge and learn more about their field. The Percussion Track at the Summer Symposium brings in some of the highest level of educators the percussion world has to offer and creates a completely unique place for students and educators to learn from the best of the best. Towards the end of the summer, we will also begin gearing up for their Bands of America Marching Championships. This event is the highlight of the fall marching-band season and another outstanding event held here in Indianapolis. All of our Strategic Partners go above and beyond to elevate the percussive arts, and we couldn't be more pleased than to stand among them.

With inspiration from our strategic partnerships, PAS has taken the steps to bring more of the Marching Arts to PASIC. I am pleased to announce that PASIC 2018 will now include MarchingFest!—the place to be to see all aspects of the Marching Arts in one location. From Arcadia High School representing WGI Sport of the Arts to Boston Crusaders Percussion bringing you up close and personal with DCI, PASIC 2018 has you covered. One-time-only clinics and events, individual and small ensemble competitions, drumline battles, and interactive clinics are just a sampling of what you can expect to see during MarchingFest at PASIC 2018!

I encourage you over the next few months to experience some of these events held in our great city, and I hope to see you at PASIC, November 14–17 in Indianapolis.

Joshua Simonds

PERCUSSIVE ARTS SOCIETY

The Percussive Arts Society's (PAS) mission is *to inspire, educate, and support percussionists and drummers throughout the world.*

The Brazilian Maracatu

By Scott Kettner

I can remember the first time I heard the rhythm. It was 1998 and I was in the middle of a lesson with Billy Hart. We had been exploring his *Rhythm Tree* during my first year of lessons, and I had developed a deep interest in the Brazil branch. I asked him if there was anything specific I should learn besides samba and bossa nova. He pulled out an old cassette tape and said "This!" The label had one word on it that I couldn't pronounce: *maracatu*. This cassette was a portal into a world of rhythm that I had never before been exposed to. As we listened to these recordings I asked Billy to show me how to play it on the drumset and was surprised when he suggested that I "go learn it and come back and teach it to him." That was the moment I became enchanted with this music. I decided to move to Brazil to learn about the syncretic culture, syncopated rhythms, and contemporary manifestations, and ultimately develop my own hybrid interpretations of maracatu on the drumset.

Estrela Brilhante drummers rehearsing in Alto José do Pinho in Recife (Photo by Jason Gardner)

Maracatu Nação or Maracatu de Baque Virado is a cultural performance that originated from the crowing ceremonies of the Kings of Congo (Rei do Congo) approximately 400 years ago. The King of Congo was a black African (slave or freeman) who was elected by his peers in groups referred to as nations. He acted as an intermediary of power between the Portuguese and these nations, where he was expected to maintain control and keep peace among his "pupils." During the celebrations that took place after these crowning ceremonies, the enslaved Africans dressed themselves like the Portuguese monarchy, imitating the entire royal court. While these costumes appeared to pay tribute to the Portuguese, they were in fact a mockery as well as an opportunity for the nations to disguise their African and indigenous rituals. The first crowning ceremony was documented in 1674 and continued until the abolition of slavery in Brazil in 1888. The ceremony was later reinstated; however, the symbolic power shifted from the King to the Queen.

Although Maracatu de Baque Virado is a secular form of music, it has deep religious overtones. The Maracatu groups in Recife are linked to the Afro-Brazilian religion of Candomblé and the indigenous religion of Jurema. Members of the traditional maracatu groups make regular offerings to their Orixás and often attend religious ceremonies in their *terreiros* (religious houses). Each maracatu group is connected to an Orixá and also pays tribute to their ancestors (eguns). It is important to acknowledge that participating in the religion is optional and not a requirement to take part in the percussion section of a traditional maracatu nation.

Two main entities complete a Maracatu nation: the court and the percussion ensemble. The court consists of dancers dressed like the Portuguese monarchy and includes figures from African and indigenous traditions. The music of maracatu consists of call-and-response songs blended with highly syncopated grooves played by alfaias (bass drums), caixas (snare drums), bells, and shakers. Many of the ensembles consist of up to 150 drummers or more, which can make the earth feel like it is shaking below your feet. There are many variations and rhythms within the traditional maracatu groups. Example 1 is a score view for one of the most common maracatu grooves known as "Baque de Marcação," which translates literally to "Marking Beat." Almost every traditional maracatu group from Recife plays this groove or some variation of it. Example 1 exhibits how Nação Estrela Brilhante plays Baque de Marcação with the chamada.

The Dama do Paço, King and Queen representing the court for Estrela Brilhante at Lincoln Center Out of Doors, NYC (Photo by Kevin Yatarola)

Dona Marivalda is the religious leader of her community and the Queen for Maracatu Nação Estrela Brilhante. (Photo by Jason Gardner)

Scott Kettner's Nation Beat performing with Estrela Brilhante at Lincoln Center Out of Doors, NYC. (Photo by Kevin Yatarola)

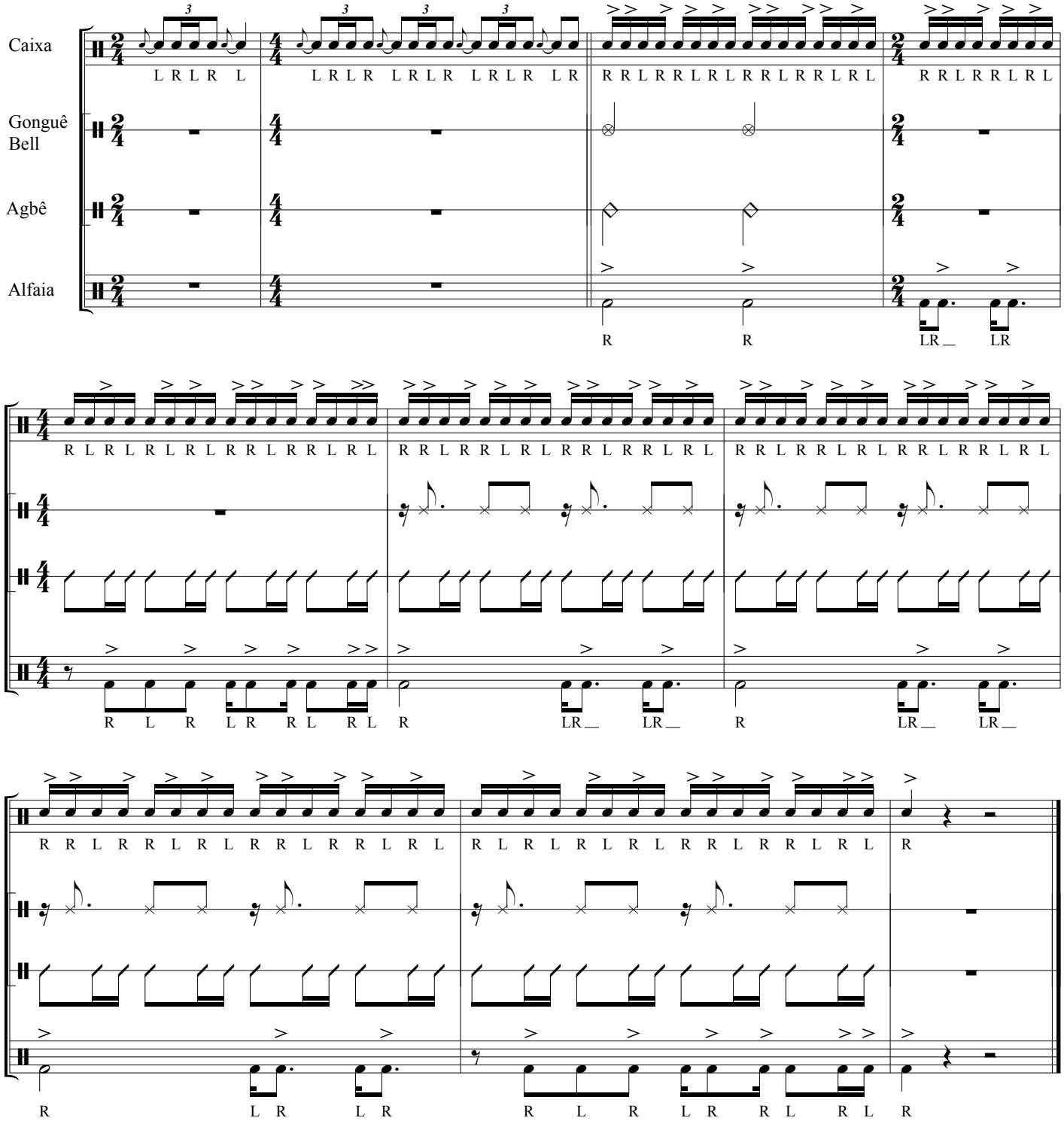
The traditional maracatu groups remained very active through the early 1960s; however, the strained Brazilian economy in the 1990s made it difficult for most of the traditional maracatu groups to remain an entity, therefore only a few nations remained active. A contemporary musical revolution from Recife helped give a rebirth to the traditional groups and was most likely responsible for Billy Hart getting his hands on that cassette.

Mangue Beat/Mangue Bit was a movement that arose in the beginning of the 1990s in Recife. The fundamental artists in the creation of the "Mangue" movement were Chico Science of Nação Zumbi and Fred Zero Quatro (Fred 04) of Mundo Livre S/A. The movement fostered the development of the *nova cena musical* ("new musical scene") of Recife, where

Example 1

Baque de Marcação

As played by Estrela Brilhante
Transcribed by Scott Kettner



many different local bands flourished and some became known beyond their regional borders. They promoted the hybridism of local rhythms such as maracatu, embolada, ciranda, and coco with worldly known rhythms like rock, punk, rap, heavy metal, and more. Maureliano Ribeiro da Silva was one of the most important bridges between Chico's rock sound and his experiments with local music. In one of my visits to his drum shop in Recife, Maureliano once explained to me how he helped Chico Science conceptualize the adaptation of horn rhythms and grooves from James Brown's band to the drums of maracatu. I had always suspected there was a connection between Chico Science and James Brown. After Maureliano told me this story I had to put a Clyde Stubblefield groove right next to a Chico groove to hear it—and it was exactly as I expected. Some of the quintessential Mangue Beat grooves are very similar to the grooves that Clyde and Jabo Starks were playing in Brown's band—particularly, the "Funky Drummer" break, the most sampled drum break in the world. You've heard it a million times without even knowing you were hearing it. Example 2 is a basic transcription of the "Funky Drummer" break, which happens right around 5:20 of the recording.

Click here to see a video of Scott Kettner demonstrating marcação chamada.

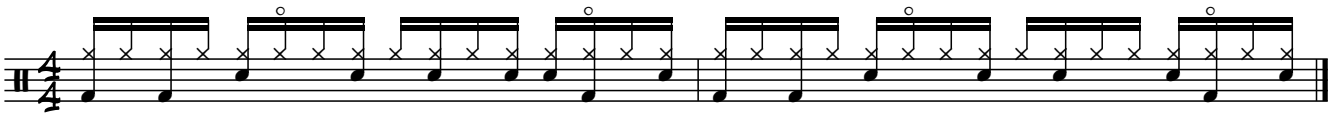
Marcelo Tompson and Caludio Rabeca from Maracatu Nação Estrela Brilhante. (Photo by Jason Gardner)

Example 3 is a transcription of the groove on "Um Passeio No Mundo Livre" by Chico Science and Nação Zumbi. I encourage you to pull up both songs and listen to them back to back to hear the full effect.

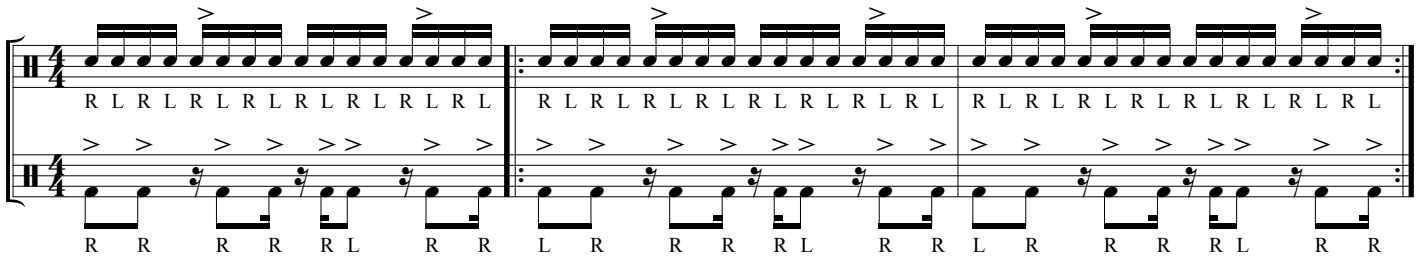
The popularity of the Mangue Beat movement both nationally and internationally helped reignite the rebirth of traditional maracatu groups and begin a new revolution of musicians world-wide. The movement reached young middle-class audiences and musicians who had never heard the sound of maracatu before. This sparked a lot of interest of academics and musicians to dig deeper into the roots of the Mangue Beat movement, which ultimately led everyone to the traditional maracatu groups in Recife. It was a musical revolution that inspired old maracatu nations to regroup and new ones to arise.

I was very lucky to be living in Recife at the

Example 2: "Funky Drummer" break



Example 3: "Um Passeio No Mundo Livre"



Click here to watch a video of Scott Kettner demonstrating three steps on how to play a maracatu groove on drumset.

Scott Kettner parading with Big Chief Monk Boudreaux on Mardi Gras Day. (Photo by Danielle Maia Cruz)

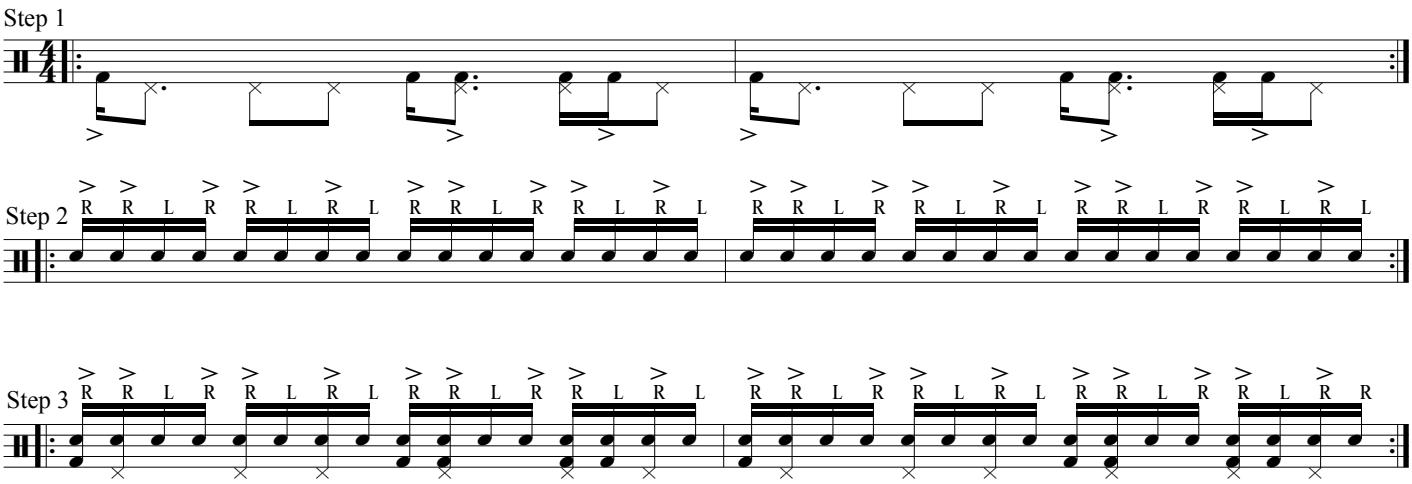
very beginning of this rebirth. The music was pouring out on the streets every day. As I continuously filled my journal with transcriptions, I realized it was time to start moving these rhythms to the drumset. When I began orchestrating maracatu on the kit, there weren't many references. Very few drummers had explored maracatu in depth. Over the years, I developed my own approach, which I explore in my book *Maracatu for Drumset and Percussion*. Learning these rhythms in their traditional context really helped shape my method to playing them on the drumset.

Let's take the Baque de Marcação groove that we looked at earlier. Example 4 shows three steps on how I play a basic maracatu groove on the kit.

Over time I developed my own hybrid approach to morphing New Orleans and maracatu rhythms on the kit with my band, Nation Beat. One of the most striking similarities I found was the RRLR-RLRL sticking pattern, which is also used by the Mardi Gras Indians in New Orleans. Example 5 shows a few hybrid maracatu examples that I use a lot in Nation Beat, which incorporate this sticking pattern.

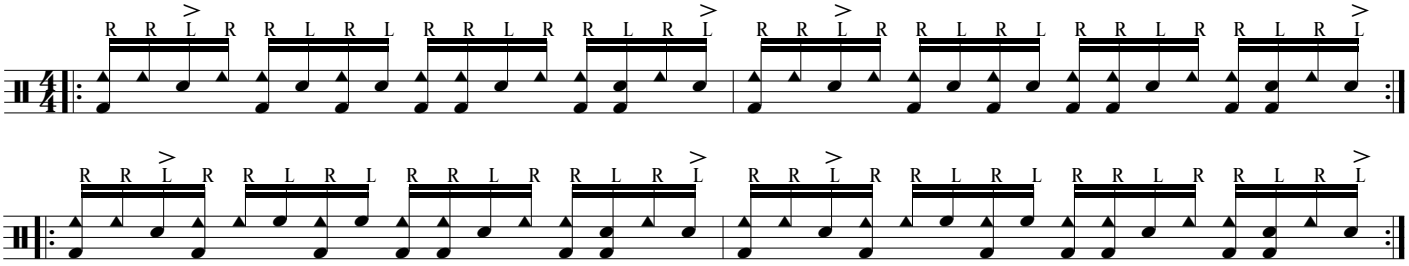
Ultimately, I returned to the U.S. and showed Billy Hart everything I had learned about maracatu. My journey has led me to a grant from the National Endowment for the Arts and collaborations with traditional artists from Brazil and New Orleans, where I've had the chance to bring my musical heroes together on one stage. As I continue evolving as an artist, I realize more and more that music has the ability to construct paths and create dialogues that connect people around the world. Maracatu was the rhythm that reminded me the importance of community and helped me find my voice as a drummer. Don't ever underestimate the power of a cassette or a mentor!

Example 4

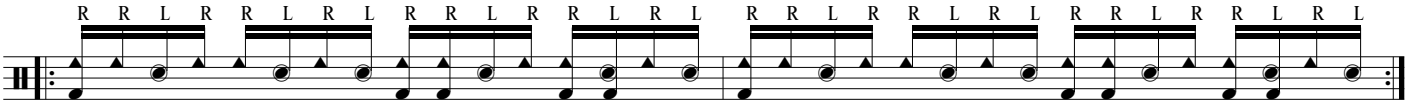


Example 5: Maracatu groove with cowbell and left-hand accents

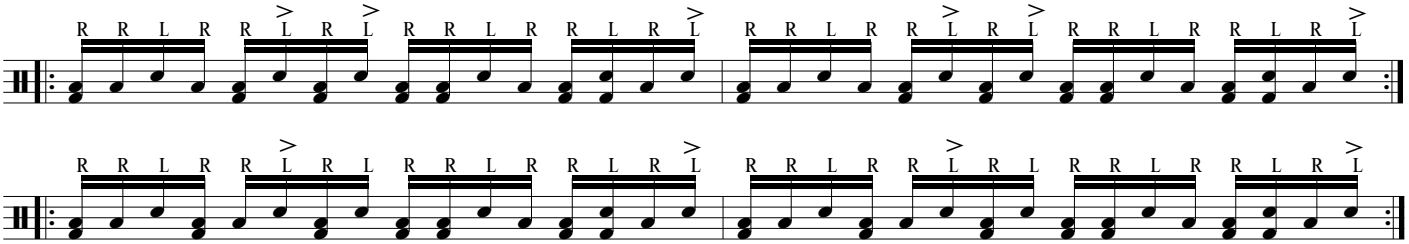
Hybrid Drumset



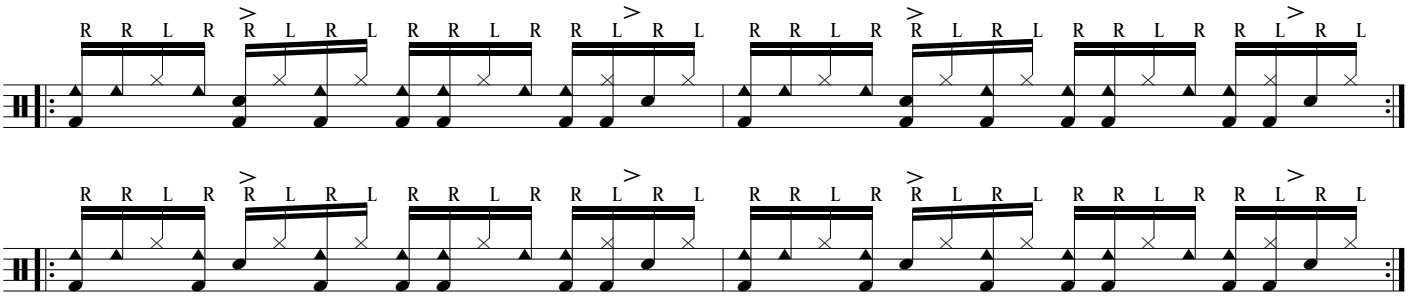
Try using a side stick on the snare for a different effect.



Move the right hand to the floor tom to immitate the maracatu alfaias or get a Mardi Gras Indian effect.



Now move the left hand to the HH while the right hand plans the cowbell and snare drum.



Scott Kettner is a master percussionist, bandleader, and educator. He is the guiding force behind Nation Beat, a band whose teeming, vibrant rhythms find common ground in the primal maracatu rhythm of Brazil's northeast, the Big Easy's funky, hypnotic second-line and the unfettered freedom of big-city downtown jazz. He is the creator of WorldDrumLessons.Com, an online academy for percussionists, and is a part-time faculty member at The New School University. His instructional book, *Maracatu for Drumset and Percussion*, is published by Hal Leonard. PN

Click here to watch a video of Scott Kettner demonstrating a hybrid drumset groove.

Rediscovering the Sistrum

An ancient Egyptian percussion instrument re-emerges in the 21st century

By Tahya

Following a trip to Egypt in 2007, I was inspired to add a sistrum to my personal collection of percussion instruments, which I play and utilize for various public performances as well as for personal purposes. However, at that time, there was no sistrum in the "marketplace" that even remotely resembled what I'd seen engraved on the ancient temple walls. After that initial search I shrugged my shoulders and considered it a darn shame I could not find what I was looking for: Harumph!

Not long after, I felt inspired to initiate my own independent study/research, and possibly set about re-emerging the percussion instrument depicted in bas reliefs, tomb paintings, papyri, ancient temple wall carvings, and free-standing sculptures of queens and musician-priestesses of ancient Egyptian culture.

The sistrum was a sacred instrument used as rhythmical accompaniment to chanting in temple ritual as well festival processions, particularly in the worship of the goddess Hathor [pronounced Hat h'or (from ancient Egyptian hieroglyph Hwt-Hr)], the cow-eared goddess of love, joy, motherhood, music, and dance. Used by devotees of the Goddesses Hathor, Isis, and other deities in ancient Egyptian culture, the effect produced by the sistrum—when shaken in short, sharp, rhythmic pulses—was to arouse movement and activity, to clear and create sacred space, and to invoke or offer blessings. Musician-priestesses (a few of whom are mentioned herein) were responsible for chanting adorations and ritual incantations accompanied by the shimmering sounds of the sistrum in celebration and worship of the goddess Hathor.

In museums throughout the world housing artifacts from ancient Egyptian culture, two basic types of sistrum are found on display; the hooped one and the naos type. Both had close associations with the aforementioned cult of Hathor, whose face is often depicted on the handle.

The sistrum's basic shape resembles the *ankh*, hieroglyph/symbol for life, thus, I believe, also carrying that hieroglyph's meaning.

In the ancient Egyptian language this instrument's name was *sesheshet* (sššt), an onomatopoeic word derived from the sounds of the instrument—that is, a soft jangling sound that resembles a breeze rustling/blowing through papyrus. The word "sistrum" derives from the Greek verb "seistron," meaning "that which is being shaken." This sound was believed to please the deities of ancient Egypt, and it is believed that the use of the sistrum might have originated in the practice of shaking bundles of papyrus flowers, a symbol of Hathor. The papyrus marsh was an Egyptian symbol of creation and appears to be at the base of the mythology surrounding the sistrum. It is from a papyrus thicket that Hathor is first "seen" to emerge, and it is also in a papyrus thicket where Isis raised her infant son, Horus. (See Example 1.

Ankh

This is the *sesheshet* (sššt) hieroglyph:

Example 1. A priestess with papyrus and systrum.

In ancient Egypt women served as temple musicians or chantresses and, although they were not necessarily persons of royalty, these roles carried with them a distinction of prestige. The daughters of priests, relatives of the royal family, and influential nobles were prime candidates for these posts.

In the book *The Life of Meresamun: A Temple Singer in Ancient Egypt*, edited by Emily Teeter and Janet H. Johnson, the role of temple musician includes the following description:

> A sistrum is a rattle that was played primarily by queens, princesses, and priestesses in the course of offering rituals and sacred processions. The goddess Hathor, who was known as the Mistress of Music, was so strongly associated with the sistrum that her face decorated the handle of most examples. The sistrum is also connected to the worship of Hathor through a ritual called "plucking papyrus for Hathor" apparently because the sound of the sistrum was equated with rustling sound that papyrus made in the marsh. This equation was further stressed by a pun, for both "sistrum" and "plucking" were Seshseshet (Sššt) in the ancient Egyptian language.[1]

Meet Ahhotep I, meaning "the Moon is satisfied" (see Example 2). Ahhotep I is an Ancient Egyptian queen who lived circa 1560–1530 BCE, during the end of the Seventeenth dynasty of ancient Egypt. She was wife of Pharaoh Seqenenre Tao. She is believed to be a devotee of Hathor, signified by her Hathor wig, a wig with curls worn by queens and private women from the Middle Kingdom (circa 2050 BC and 1800 BC) to the early New Kingdom (between the 16th century BC and the 11th century BC, covering the Eighteenth, Nineteenth, and Twentieth Dynasties of Egypt).

I first was "introduced" to Ahhotep I as she was presented in her very own exhibit case in the wonderful exhibit commemorating the 100th anniversary of the Metropolitan Museum's discovery of the tomb of Hatshepsut, the Queen who became Pharaoh in approx.1478 BCE.

Duathathor Henuttawy or Henuttawy ("Adorer of Hathor; Mistress of the Two Lands") was an ancient Egyptian princess and later queen (Approx. 11th century BCE). She is likely to have been the daughter of Ramesses XI, last king of the 20th dynasty who reigned from 1107 BC to 1078 BC (see Example 3).

Example 4 shows the sistrum attributed to belonging to Henuttawy (note the depiction of the wig with curls).

Buried by the sands of time for thousands of years, this historic instrument and ritual implement may have originally been made of wood and often depicted with an image of Hathor at the top of the handle. Transverse bars were set horizontally into the hoop frame with a number of metal disks, which produced a tinkling sound when the instrument was shaken. Most depictions of ancient hoop sistra reveal rods fashioned in a snake-like design, echoing the symbolism of the uraeus (Greek: cobra) ever-present in Ancient Egyptian artifacts—e.g., pharoahs' crowns of Upper and Lower Egypt.

In open-air processions, the sistrum was used as rhythmical accompaniment (see Example 5). In ancient Egyptian culture, percussion instruments and rhythmic music were considered particularly imbued with spiritual or shamanistic power to influence and transform consciousness and therefore reality.[2]

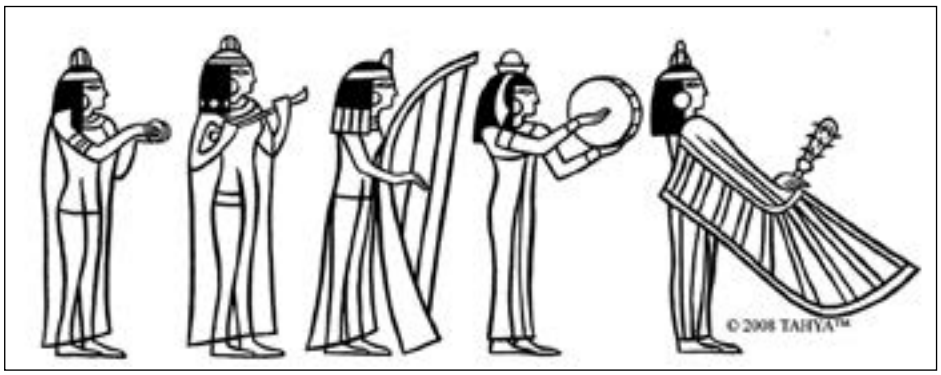
Example 2. Ahhotep I

Example 3. Henuttawy

Example 4. Sistrum belonging to Henuttawy

Royal wives, priests and priestesses, temple chantresses, queens, and pharoahs were often depicted shaking sistra in rituals and ceremonies. Many temple scenes depict processions of priestesses playing round and rectangular drums, sistra, cymbals, and clappers. These scenes are still visible at the temple complex dedicated to Hathor at Dendera, Hatshepsut's Chappelle Rouge at Karnak (see Example 6) and other ancient Egyptian temple sites.

Example 5. Processions led by a sistrum



Among the most renowned pharoahs from the Eighteenth Dynasty is Hatshepsut (1479–1458 BCE). Generally regarded by Egyptologists as one of the most successful pharaohs, Hatshepsut reigned longer than any other woman of an indigenous Egyptian dynasty. According to Egyptologist James Henry Breasted, she is also known as "the first great woman in history of whom we are informed." Hatshepsut was one of the most prolific builders in ancient Egypt; her buildings were grander and more numerous than those of any of her Middle Kingdom predecessors (see Example 7).

Hatshepsut was the fifth pharaoh of the Eighteenth dynasty of Egypt, who came to the throne of Egypt in 1478 BCE and reigned for approx. 20 years until 1458. Hatshepsut commissioned hundreds of construction projects throughout both Upper Egypt and Lower Egypt. During her reign, so many statuary were produced that almost every major museum in the world has Hatshepsut statuary among their collections; for instance, there is an entire room dedicated to Hatshepsut in New York City's Metropolitan Museum of Art.

Example 6. The Red Chapel or Chappelle Rouge in Luxor constructed during the reign of Hatshepsut (Photo by Tahya © 2007)

Example 8 (Photo by Tahya © 2007)

Example 7. Hatshepsut

Examples 8 and 9 are images detailing a block on the outer wall of the Chappelle Rouge depicting the Opet Festival, an Ancient Egyptian festival, celebrated annually in Thebes (now known as Luxor). Statues of the gods and goddesses were escorted in a joyous procession that included playing frame drum and sistra along with harp and clackers. Note the sistrum players!

Example 10 is a gilded wood chair belonging to Princess Sitamun (1370 BCE–unknown), an Ancient Egyptian princess of the 18th dynasty, the eldest daughter of King Amenhotep III and Queen Tiye, decorated with scenes of the princess seated with sistrum in hand receiving gifts from Nubia. As the eldest daughter of a powerful queen, Sitamun would have been groomed for a political role, but she never fulfilled this potential, despite having her own property and her high position at court. One possibility is that she was married to an heir who never assumed the throne. Another possibility is that she died prematurely or went into seclusion after her brother Akhenaten became king. She was an aunt of Tutankhamun.

Tutankhamun (1333–1324 BCE) was made "famous" (as "King Tut") by the discovery of the treasures in his tomb by Howard Carter and Lord Carnarvon, an English aristocrat best known as the financial backer of the search for and the excavation of Tutankhamun's tomb in the Valley of the Kings. Lord Carnarvon was an enthusiastic amateur Egyptologist who, in 1907, sponsored the excavation of nobles' tombs in Deir el-Bahri (Thebes). Howard Carter joined him as his assistant in the excavations. In 1922, he and Howard Carter together opened the tomb of Tutankhamun in the Valley of the Kings, exposing treasures unsurpassed in the history of archaeology.

Example 9 (Photo by Tahya © 2007)

Example 11. Sistrum found among the treasures in Tutankhamun's tomb (Photo by Tahya ©2007)

Personal note: I believe the pair of sistra (pl. sistrum) found among Tutankhamen's treasures illustrate his belief in the pantheon of Gods and Goddess prevalent in Egypt before his father attempted to "convert" the country to monotheism. However, it is also my belief that out of respect for his father's beliefs he, therefore, did not have an image of the Goddess Hathor inscribed on his sistrum (see Example 11).

Example 12 is a depiction on golden shrine box that was part of King Tut's treasures. His wife is depicted holding a sistrum and blessing the young King. The queen extends toward the king a sistrum and a necklace with an elaborate counterpoise. At the front of the counterpoise are the head and shoulders of a goddess, surmounted by cow's horns and the sun's disk and having the uraeus on her brow. Human hands project from beneath her collar, each hand holding a sign for "life" (ankh) toward the king.

Example 10. Princess Sitamun's chair

The identity of the goddess is revealed as the Great Enchantress in the inscription beneath the necklace.

Addressing the king, the queen says[3]:

Adoration in peace, receive the Great Enchantress, O Ruler, beloved of Amun!

Among the Nineteenth Dynasty pharaohs who ruled from 1292 to 1186 BCE was one of the "greatest" pharaohs, Ramesses II, also known as Ramesses the Great. He is often regarded as the most celebrated and most powerful pharaoh of the Egyptian Em-

Example 12: Tutankhamun shrine box

pire. (His successors and later Egyptians called him the "Great Ancestor.") Ramesses II's wife Nefertari is often depicted with a sistrum.

Nefertari was the first of the Great Royal Wives (or principal wives) of Ramesses the Great. Nefertari means "beautiful companion" and she is one of the best known Egyptian queens, next to Cleopatra, Nefertiti, and Hatshepsut. She was highly educated and able to read and write hieroglyphs, a very rare skill at the time. She used these skills in her diplomatic work, corresponding with other prominent royals of the time.

Nefertari's lavishly decorated tomb is one of the largest and most spectacular in the Valley of the Queens. Ramesses also constructed a temple, also known as the Small Temple, for her at Abu Simbel next to his colossal monument there and it is at this site Nefertari is depicted offering sistra to Hathor (see Example 13).

Example 13. Nefertari

Example 14 is a detail from the *Papyrus of Ani,* the manuscript circa 1250 BCE compiled for the scribe Ani. In this scene Ani and his wife Tutu stand at the Weighing of their Hearts. Egyptians compiled an individualized book for certain people upon their death, called the *Book of Going Forth by Day*, more commonly known as the *Book of the Dead*, typically containing declarations and spells to help the deceased in their afterlife.

Example 15 shows Ani's wife Tutu depicted with sistrum in hand.

The act of shaking a sistrum was also thought to protect the goddess and her subjects. This protection is made clear by scenes at the temple of Hathor at Dendera that are captioned:

I have taken the Seshseshet sistrum,
I grasp the sistrum and
drive away the one who is hostile to Hathor, Mistress of Heaven.
I dispel what is evil by means of the sistrum in my hand. [4]

Example 15: Tutu with sistrum

Example 14. A detail from the *Papyrus of Ani*

In the 21st century, sistra are still used in the rites of Coptic and Ethiopian churches; however, representations of the hoop-top instrument—with close associations to the aforementioned cult of Hathor, whose face is often depicted on the handle as depicted in Egyptian art and as mentioned in Egyptian literature associated with dancing and expressions of joy—have been hard to find at best and quite simply unavailable. That is, until now thanks to the Mid-East Mfg., Inc. production of the *Ceremonial Systrum*™, based on my design and specifications informed by years of research.

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Tahya is a leading Dance Orientale instructor and event producer, and an ACE-certified instructor specializing in North African, Middle Eastern, and Far Eastern arts. She has performed throughout the U.S. and worldwide, including England, Scotland, Crete, and Egypt. She was inspired to pursue these drumming and dance traditions when the hypnotic rhythms and intoxicating melodies first swept her away over 30 years ago. Her classes elevate each participant's unique expression of beauty and originality. Her talent has led to collaborations with internationally acclaimed artists/musicians/composers including David Amram, Bakithi Kumalo, Paul Chou, Mimi Janislawski, Morocco, Paulo Mattioli, Grant Smith, and Glen Velez. For more info, visit www.HathorSystrum.com. **PN**

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Marimba Levels, Part 2

By Julia Gaines

This is Part 2 of an article that began in the May 2018 issue of *Percussive Notes*. In Part 1, I described the qualifications I used to categorize solo four-mallet marimba pieces into five performance levels. This article will describe what I found to be apparent in Levels 6–10. Please refer to Part 1 for the introduction to this research, a description of the pilot project, and the results for Levels 1–5.

STROKE/TEMPO/MOTION CHARTS

In Part 1, I was able to simply list the descriptions found in each of the levels, and it didn't appear to be confusing. However, as the pieces get more difficult and longer, there are many more details that play a factor in difficulty level. The parameters used for Levels 1–5 are basically the same for Levels 6–10, but there are more layers of complication in longer, more diverse pieces. Instead of just listing the strokes involved in a piece, I decided to chart it out so it was easier to see.

The primary way we looked at technical information can be seen in the Stroke/Tempo/Motion Charts. The details are a little daunting, and I only charted two levels to show the comparison. The stroke types are based on Leigh Howard Stevens' designations from *Method of Movement.* The interval column lists the interval between the mallets in one hand. The tempo of the stroke type is not based on the tempo of the piece. That actually had very little relevance most of the time. A piece could have a tempo of 60 bpm but be filled with triple stroke thirty-second notes; therefore, the actual stroke tempo would be much higher than 60 bpm. Conversely, some pieces by Bach are only eighth notes at 90 bpm but have a high degree of motion required in both hands, as opposed to a repeated ostinato, making them more difficult than the music's tempo conveys.

The wrist motion indicates how much movement is required in one hand to play the piece. I would categorize pieces played mostly on one manual as having no motion or no wrist turns. Pieces with more than that were described as 0–3 wrist turns in the piece, and pieces with a lot of motion were categorized as 1–2 wrist turns/bar. Of course, this wasn't exact, but I wanted to try to quantify difficulty by associating it with wrist movement. So, this chart basically shows that:

stroke type+interval+tempo of stroke+wrist motion = technical difficulty level

The other factors looked at were fairly similar to the rubric used in the first five levels: tonality, meter/time signature, form, style, expression markings, wingspan (stretch factor), independence issues, roll type, and duration. The difficulty in categorizing a piece came when it had very basic musical characteristics but very difficult technical requirements. When those discussion came up, the final assigned level was always done by me (rather than graduate assistants), as I knew it had to be a subjective decision. As a group, we tried very hard to be as objective with the information as possible, but music doesn't always fit into a nice box. On the whole, I think we were able to categorize, fairly objectively, 75 percent of the pieces that we looked at. The other 25 percent didn't fit into the mold well and had a more subjective result. Descriptions of Levels 6–10 are listed below, along with a partial list of pieces at each level.

LEVEL 6 AVERAGE DESCRIPTION

1. Tonality: more intervallic based (3rd/6th)
2. Time signature/meter: more divisions/16; 3:4 polyrythm, 32nd, 32nd triplet
3. Form: increased motivic and thematic structures
4. Style: minimalist, romantic transcriptions, more improvisation

LEVEL 6 – Stroke Type	Size of Interval	Tempo of Stroke	Wrist Motion
Double Vertical	3rd–6th	101–120 (16ths)	two strokes, same notes
	7th–octave	161–180	0–3 wrist turns
	7th–octave	181–200	two strokes, same notes
Single Independent	151–180		4–8 strokes (linear line), no motion
Single Alternating	3rd–6th	101–120 (16ths)	0–3 wrist turns
	7th–octave	121–160	0–3 wrist turns
	octave+	under 120	no wrist turns
Double Lateral	3rd–6th	121–140	3+ wrist turns; i.e. lots of motion
	3rd–6th	161–180	no wrist turns
	2nd, between manuals	141–160	
	2nd, same manual	96–120	
	7th–octave	121–140	no wrist turns
	octave+	96–120	no wrist turns
Triple Strokes	3rd–6th	96–120	
	2nd, between manuals	121–140	
	7th–octave	121–140	no wrist turns
Combination Strokes	DV 3rd–5th/SI	161–180	
	DV 6th–octave/SI	121–140	
	SA/SI	121–140	
	SA/DV	80–90 (16ths)	
	SI/DL/TS (linear lines)	121–140	

5. Implied sticking beaming, expanded English vocabulary in expression markings
6. Wingspan: up to 3.5 octaves
7. Independence: overlapping lateral strokes
8. Rolls: Double lateral (DL)/ripple with manual changes; Single Independent (SI) roll: 5th–octave RH, only 5th in LH
9. average duration: 4:0
10. Stroke/tempo/motion comparison (see chart)

LEVEL 6 REPERTOIRE
partial list

From Books
Intermediate Masterworks for Marimba, Vol. 1, compiled by Nancy Zeltsman
- Three Small Adventures II
- The Zebra
- Have you Met Lydia?

Intermediate Masterworks for Marimba, Vol. 2, compiled by Nancy Zeltsman
- Cinnabar Heart
- Morning Thoughts
- Tune for Nep

Original Solos
"Uncommon Times" by David Steinquest
"Rotation II: Four Rotations for Marimba" by Eric Sammut
"Una Limosnita por Amor de Dios" arr. Nathan Daughtrey
"October Night, Movt II" by Michael Burritt
"Frogs" by Keiko Abe
"Virginia Tate" by Paul Smadbeck
"Parody" by Jesse Monkman
"Land" by Takatsugu Muramatsu
"Prelude in E minor: Three Preludes" by Ney Rosauro

Chorales
"Reverie" by Gordon Stout
"October Night, Movt I" by Michael Burritt

LEVEL 7 AVERAGE DESCRIPTION
1. Tonality: all keys, octatonic scale
2. Rhythm/meter: mixed divisions of /16
3. Form: addition of cadenzas
4. Style: neo-Baroque, neo-classic
5. Independence: overlapping lateral strokes: triple strokes; awkward hand-crossing
6. Rolls: SI 3rd–5th some manual motion; SI LH 6th–8th no motion; DL/ripple 7th–8th no movement
7. Average duration: 4:15
8. Stroke/tempo/motion comparison (see chart)

LEVEL 7 REPERTOIRE
partial list

From Books
Permutation for the Advanced Marimbist by Kevin Bobo
- Light

Intermediate Masterworks for Marimba, Vol. 1, compiled by Nancy Zeltsman
- Riflessi di Raggi Lunari
- Amulet

Intermediate Masterworks for Marimba, Vol. 2, compiled by Nancy Zeltsman
- Sticky
- Three Colors for Marimba Solo
- Chorinho Picante

LEVEL 7 – Stroke Type	Size of Interval	Tempo of Stroke	Wrist Motion
Double Vertical	2nd–6th	161–180	constant repeated notes
	2nd–6th	101–120 (16ths)	3–6 strokes, 0–3 wrist turns
	7th–octave	181–200	3–6 strokes, 0–3 wrist turns
	octave+	121–140	no wrist turns
Single Independent		181–200	4–8 strokes (linear line)
		101–120 (16ths)	2 strokes
Single Alternating	3rd-6th	101–120 (16ths)	1–2 wrist turns/bar
		181–200 (8ths)	3–4 wrist turns/bar
	7th-octave	121–160	1–2 wrist turns/bar
		161–180	no wrist turns
	2nds, same manual	121–140	
	2nds, between manuals	181–200	
	Octave+	121–160	0–3 wrist turns
Double Lateral	3rd–6th	141–160	1–2 wrist turns/bar
		161–180	0–3 wrist turns
		181–200	no wrist turns
	2nds, same manual	121–140	
	2nds, between manuals	161–180	
	7th–octave	96–120	1–2 wrist turns/bar
		121–140	0–3 wrist turns
	octave+	96–120	no wrist turns
Triple Strokes	3rd–6th	121–140	1–2 wrist turns/bar
	3rd–6th	141–160	0–3 wrist turns
	3rd–6th	161–180	no wrist turns
	2nds, same manual	96–120	
	2nds, between manuals	141–160	
	7th–octave	96–120	0–3 wrist turns
		121–140	1–2 wrist turns/bar
	octave+	96–120	0–3 wrist turns
		121–140	no wrist turns
Combination Strokes	3rd-5th DV/SI	188–200	
	6th-octave DV/SI	141–160	
	SI/SA	141–160	
	DV/DL	96–120 (16ths)	
	SI/DL/TS	141–160	

Original Solos
"Michi" by Keiko Abe
"Two Mexican Dances, Movt 1" by Gordon Stout
"Balaphuge" by Kevin Bobo
"Anubis" by Blake Tyson
"Etude No. 1" by Paul Smadbeck
"Marshmellow" by David Friedman
"Concerto for Marimba and Orchestra Mvt. 1" by Anders Koppel
"Rotations 1 and 3: Four Rotations for Marimba" by Eric Sammut
"Black Sphynix" by Leander Kaiser

Chorales
"Dearest Lord Jesus, Oh Why Doest Thou Tarry?" arr. Vida Chenoweth
"Jesus, I will Ponder Now" arr. Vida Chenoweth

NO MORE STROKE CHARTS

As you can see from the Level 7 Stroke Chart, we looked at a lot of details! The higher-level pieces contain faster strokes at larger intervals with more motion. I decided not to use up the large amount of space it would take to show this kind of detail with the following three charts. If you are interested in seeing this information, please feel free to contact me (gainesju@missouri.edu).

LEVEL 8 AVERAGE DESCRIPTION
1. Tonality: polytonal concepts
2. Meter/rhythm: 4:5 polyrhythm
3. Motation: graphic notation, different size noteheads
4. Wingspan: reaches of up to 4 octaves
5. Style: angular, Japanese
6. Independence: overlapping alberti bass and SI rolls
7. Rolls: DL/ripple: all intervals with more manual movement; SI 2nd/unison in RH
8. Average duration: 5:00
9. Technical stroke information not included

LEVEL 8 REPERTOIRE
partial list

Original Solos
"My Lady White, Mvt. II" by David Maslanka
"Gordon's Bicycle: Uphill, Downhill" by Kevin Bobo
"Two Movements for Marimba, Mvt 1" by Toshimitsu Tanaka
"Doctor Gradus Ad Parnassum" by Debussy/arr. Stevens
"Polaris" by Mark Ford

LEVEL 9 AVERAGE DESCRIPTION
1. Tonality: pretty much anything goes!
2. Meter/rhythm: lots of metric modulation
3. Advanced Italian and English vocabulary
4. Independence: overlapping alberti bass; changing notes, SI Roll
5. Rolls: SI, 2nd/unison in LH
6. Average Duration: 5:30
7. Technical stroke information not included

LEVEL 9 REPERTOIRE
partial list

Original Solos
"Northern Lights" by Eric Ewazen
"Variations on Lost Love, Part 1" by David Maslanka
"Two Movements for Marimba, Mvt II" by Toshimitsu Tanaka
"Cameleon" by Eric Sammut
"Prelude 10 and 12" by Raymond Helble

LEVEL 10 AVERAGE DESCRIPTION
1. No new musical elements
2. Average duration: 4:30" (only 3 pieces)
3. Technical stroke information not included (basically the fastest stroke type we saw with large intervals and lots of motion)

LEVEL 10 REPERTOIRE

At this point, with roughly 300 pieces analyzed, there are only three pieces categorized at this level.
"French Flies" by Kevin Bobo
"Three Short Stories, Mvt 1" by Jeff Calissi
"Prelude No. 1" by Mario Gaetano

CONCLUSION

As I mentioned in Part 1 of this article, this research is ten years old. It was done as an independent project after I started teaching college and is not included in any dissertation or any other previous articles. The main goal was to create a sequential listing of four-mallet marimba literature that I could use with my students. I doubt if any two teachers would completely agree with the level I have used for all of these pieces, but I bet we wouldn't be off by more than one or two levels. To see a complete listing of the pieces I categorized into ten different performance levels and the rubric used, please contact me (gainesju@missouri.edu).

The next steps for this research would be to use the final rubric on pieces written in the past ten years. Keeping this list up to date is an endless undertaking that could be done by anyone once you have the tools. It also could be a model for the categorization of pieces on other instruments. I modeled my research after Dr. Jane Magrath's piano pedagogy book (referenced in Part 1). I hope this is helpful for teachers and students of the future.

Dr. Julia Gaines is the Director of the School of Music at the University of Missouri. She joined the faculty in 1996 as the Director of Percussion Studies. She received her DMA from the University of Oklahoma, her master's as well as a Performer's Certificate from the Eastman School of Music, and her bachelor's from the Lawrence Conservatory of Music in Appleton, Wisconsin. She has performed in the percussion sections of the Missouri Symphony Orchestra, the Oklahoma City Philharmonic Orchestra, the Fox Valley Symphony, and the Green Bay Symphony Orchestra. She also has a history in drum corps, culminating as a member of the 1989 Santa Clara Vanguard front ensemble.

Gaines has been a soloist throughout the United States and in countries including Brazil, China, England, and Russia. Her first solo CD, *Tiger Dance*, was released by Centaur Records in April 2017. As a pedagogue, she has sold books around the world. Her first pedagogical book, *Sequential Studies for Four-Mallet Marimba – Level 1*, has become popular throughout the U.S. and abroad as the only beginning four-mallet marimba book of its kind. Level 2 will be published this Fall by TapSpace.

Gaines has been a PAS member for 20+ years. She has been the Vice-President and President of the Missouri PAS Chapter and hosted the MOPAS Day of Percussion in 2003 and 2012. She served on the International Board of Directors of PAS before accepting a position as Secretary on the Executive Committee. She served as Review Editor for *Percussive Notes* until 2014. Currently, she is editor of the Keyboard Percussion section of *Percussive Notes*. **PN**

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Night Suite Interviews with Stuart Saunders Smith and Berndt Thurner

By Rose Martin

I am a percussionist and composer, and a student of Stuart Saunders Smith. About a year ago, I began interviewing Stuart and Viennese vibraphonist Berndt Thurner regarding a collection of Stuart's chamber and solo vibraphone works titled *Night Suite*. They are hoping to perform this program in Europe over five nights in 2019. The works are long in form—most evenings require just one piece on the program—and are characteristically intricate in harmony and rhythm, yielding a variety of performance challenges. By conducting these interviews, I sought to investigate the compositional and performative means of execution needed for a program of this size and difficulty.

STUART SAUNDERS SMITH INTERVIEW

Martin: *Please describe the* Night Suite *concert.*

Smith: *Night Suite* is a five-night concert of vibraphone solos:

"Plenty I–XXXIV"	Monday	one hour and 20 minutes
"New England"	Tuesday	one hour
"The Deep"	Wednesday	two hours
"My Romance & Alone"	Thursday	one hour
"Commune"*	Friday	one hour and 30 minutes

*chamber concerto, solo vibraphone

The music for each night centers around different kinds of music. "Plenty" is an evening of 34 miniatures covering a vast range of jewel-like structures. "New England" has music portraying the terrain and philosophic traditions of transcendentalism, in contrapuntal webs of melodic composing. "The Deep" is an essay about harmony and harmonic rhythm. Also, this composition is a meditation on the nature of the poetry of the Atlantic Ocean. I grew up in Portland, Maine. The ocean was always present, and its power without mercy. Everything is a risk. The tide drowns all in its wake.

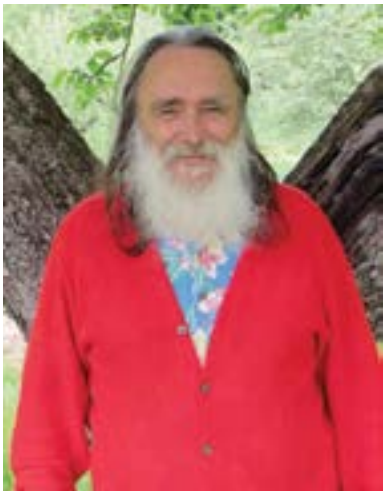
"My Romance & Alone" are about versions of the Great American Songbook tradition. I concentrate on ballads. "Round Midnight" and "Summertime" are developed and varied. I was a jazz drummer and vibraphonist in my earlier life. My studies of melody and improvisation at the Berklee College of Music gave me a way to build on my earliest years. I played clubs between the ages of 13 and 30.

"Commune" is a chamber concerto. The melodies and harmonies center around an F-major9 chord. There is a pedal point of metal sounds throughout. "Commune" expresses my feelings about a future where nationalism, capitalism, and war are no longer values and activities that humanity believes in. We will get out of the evil habit of exploiting the earth and her people. It is also a musical model for the next steps in how we treat one another.

The music in *Night Suite* covers a great many musical, ethical, and temporal concerns that I have been associated with for over 50 years. *Night Suite* extends the range of emotional and durational possibilities for the vibraphone.

Martin: *When did you first begin working on the pieces that comprise* Night Suite*? Did you have this performance idea in mind at that time?*

Smith: "Plenty I–XXXIV" began the *Night Suite*. I was inspired by a piano concert given by Christian Wolff some years ago. The concert consisted of miniatures with minimal contrasts between pieces. I thought, "I need to try this simple concept for vibraphone." I started out composing one miniature a day for 34 days. Where Christian's miniatures did not contrast much, mine contrast quite a bit, given my changeable mind. "Plenty" unfolds with islands in an ocean of silence. Then a few years later, once I moved to Vermont, I composed "New England." On one of my many trips to Vienna to work with Berndt on "The Deep," I realized I was composing a suite of pieces, one for each night.



I originally thought I would compose a piece for each night of the week. Berndt's wife, Fang, said I should give the audience the weekend off. It was a fun comment; I agreed. So I began on a Thursday night while I was in Vienna. There is a piano in the room where I stay in Vienna. I like this city very, very much. Music is everywhere. I particularly like Porgy and Bess, a wonderful jazz club. During the summer months, there are upright pianos throughout the city, and pianists play Mozart. The coffee is like mud, which I really like. Berndt likes to have, oh I don't know, maybe 10 cups a day. Once I tried to keep up, and I didn't sleep for a week!

Martin: *Talk about your musical relationship with Berndt Thurner and how it began.*

Smith: Berndt first contacted me some 25 years ago. He was playing "In Common" for vibraphone and flute. Then I got a commission from him. I composed "Endless" for two flutes and two vibraphones. He later recorded it with 11 West Records, with the wonderful flutist Gisela Mashayekhi-Beer. Once Berndt heard that I composed "Plenty," he did the first performance. He is considered, in Europe, as the leading classical vibraphonist. We work together very closely. My editor, Sylvia Smith, is a mentor also. When she says a piece is ready for the public, I feel confident to go ahead. She has been publishing my music since 1974. Sylvia has known my compositions since 1968.

Martin: *It is clear that you have composed many pieces for a variety of percussion instruments, and within that, more than a handful of pieces feature the vibraphone. What has led you to write so often for percussion? What has your musical relationship with the vibraphone been like?*

Smith: I have composed about 250 compositions for all kinds of instruments. Almost all my music is music for solo and chamber music. Composing for vibraphone has been a central concern, central focus of my compositional life. I am composing more for vibraphone than I ever did before. In fact, I just finished "Dignity" for vibraphone, soprano voice, and actor, with texts by James Baldwin, from his collected essays on race relations. This piece is a surprise gift for Steve Schick, who has supported my work and works for years. My research into Baldwin's ideas on race relations is close to home. My two grandchildren are African-American. I worry about them growing up in a world of such conflict.

I have played vibraphone for 60 years. I began as a jazz player. I then experi-

mented with Indian Raga (scales) in a jazz setting—world music before "world music." I then moved to free improvisation when studying at the Berklee College of Music and Hartt School of Music. For me, composing is slowed down improvisation, greatly refined by this slow motion, second-to-second building of detail upon detail. Form is often the rolling motion of the sea, lakes, or rivers.

I love the vibraphone because it is timbrally bland. The music, melody, rhythm, and counterpoint become the focus, precisely because the instrument is so limited. Infinity can only exist in a finite space; infinity in infinity does not exist. See John Cage's "Empty Words" for speaking voice and his "Etudes Australes" for piano. I love both pieces, but variation is minimal. In both pieces, he combines infinity within infinity, which I find rather naive and courageous.

Martin: *How has Berndt influenced your writing for vibraphone?*

Smith: Berndt has developed basic techniques on the vibraphone like being able to play chords with each note in absolute unison. It is an amazing sound. The initial attach-point has a metallic, almost noise, then a beautiful ring. Also, his tone quality on the instrument is like no other. It is richly varied per melodic interpretation, and very expressive. His tone is unsurpassed. Berndt's contrapuntal playing is capable of sustaining and making totally audible four-part counterpoint. The vibraphone usually lends all the lines into a single melodic line. It submerges all the melodies. Berndt's playing makes all the melodies co-existing, equal parts. Also, when he plays block chords, he can emphasize one note from another, thus coloring the chords and bringing out a melody within the chord. His pedaling is *very* complex. Berndt shows how the vibraphone can be pedaled better than a piano. He can sustain, with his powers of concentration, two-hour pieces, like "The Deep."

I can compose almost anything and Berndt can play it, and more importantly, perform all the passages with great understanding. My vibraphone essays are thus rendered intelligible, rich with poetry, and more importantly, an additional part of the Western tradition's history of ideas. Different music presents different ethical and conceptual values. I try to express musical ideas that are subject to multiple meanings *and* richly subtle. Music is ideas in motion, thus capable of the most profound philosophies as textured as Kant, Plato, Thoreau, Krishnamurti, the literature of Thomas Mann, James Joyce, Jack Kerouac, the plays of Samuel Beckett, Sam Shepard, and David Mamet, and the dance of Merce Cunningham, Anna Halprin.

Martin: *What should an audience member expect when attending the* Night Suite *performance?*

Smith: First, do not expect usual, unoriginal music; so often, I see audiences go to an Italian restaurant and come out saying, "That was loosely Indian food." Expect nothing to get everything. Also, Morton Feldman, speaking of his late period said—and I will paraphrase—"Very long pieces are concerned with scale over form. After about 20 minutes into a piece, memory changes; it begins to focus on minute details and then develop into a temporal theatre, progressing into eternity."

Martin: *You often talk about your personal compositional process—fast thinking, slow thinking, taste thinking. Are there factors that change this process—for example, between compositions with fluctuating lengths, or perhaps compositions taking varying or unpredictable lengths of time to compose?*

Smith: Fast thinking is intuition-memory thinking—non-linear thinking, non-verbal thinking. Taste thinking is sensory thinking, nervous system thinking. I use all three states at once, no matter how long the piece. Composing is faster now. My living situation of relative solitude has increased my concentration skills. The loudest sound I hear on our farm is the wind and birds. If we see one car go by in a week, it is a traffic jam! I do not have a computer. No email, Twitter, Facebook, etc. to make me an unfocused, nervous wreck. The younger generation is too plugged in to fly solo, to give their talents a chance to grow. On the farm, it is clear that everything grows and dies in its own time. One cannot rush growth beyond its time. I could never have predicted I would compose a five-night vibraphone solo back in 1970 when I started in earnest.

Martin: *Having witnessed a time with little to no vibraphone literature, and having contributed many great works to the repertoire, what do you see as the driving works in our current vibraphone literature?*

Smith: The important vibraphone works of the past are the solo and chamber music of Gitta Steiner, *The Links Series of Vibraphone Essays*, *Night Suite*, and my chamber music. I wish there was more, and maybe there is. Coming to the end of my lifetime is gold. Therefore, my listening to other composers' works is part of a spiritual quest to open up sound worlds; this functions as a composition lesson for me. With recordings and scores of masters like Cage, Feldman, Weber, Debussy, etc., it is possible to study with the dead. My "free" time is spent listening to the greats of past times.

Martin: *In my observations, it seems that many artists persevere through challenges in their work, knowing they will reap the great rewards of persistence. Does this align with your experiences? Throughout your career, what has been the great reward?*

Smith: Keep working. Working is its own reward. The audience, critics, and fellow musicians will change their opinions over time concerning your work. Fashions come and go. I have seen neo-this and that for over 50 years of composing. None of it lasted. What lasts is original art—art that only the maker could make. Tune out of the present, tune in to your growth, creating a culture of one.

Martin: *Do you consider the audience at any point throughout the compositional process? What role does the audience fill, for you the composer?*

Smith: "What is the best kind of gift?
Is it the gift
the receiver wants,
or
is it the gift
the receiver needs?
In my view,
the best gift
is the one the giver needs"
(Program note for "Gifts" [1974] for two melody instruments and keyboard, organ, piano, or harpsichord.)

BERNDT THURNER INTERVIEW

Berndt Thurner is a percussionist/vibraphonist living in Vienna, Austria. He was born in 1966 in Wolfsberg, Carinthia, Austria.

Martin: *How did your relationship with music begin? Please discuss also your personal history and relationship with the vibraphone.*

Thurner: I grew up in a small town on the countryside of Austria, somewhere near the mountains. When I was a child the only music I heard was of James Last [early German big band music] from my parents at parties, and Austrian folk and country music played at usual countryside celebrations. This music didn't affect me. But when I got my first radio at the age of 12, I was listening to rock/pop and chart music of the late '70s. I was fascinated. I became more and more affected by the drum part of the songs. So after a while I convinced my parents to give me the chance to learn how to play the drumset. I was lucky to find a teacher in my hometown.

Later, he also brought me to the conservatory, where I heard a colleague of mine practicing a vibraphone piece for his final exam. It was the first time I heard a vibraphone composition, and I was just fascinated by the sound of this instrument. I took every chance to hear him practicing, because I could not get enough. This was how I came to love this instrument, which I have never lost, even when I focused a lot on marimba literature in my later studies. This was also because there was not much vibraphone literature at that time.

Martin: *What vibraphone literature did you begin with?*

Thurner: The episode I was telling you about hearing the vibraphone for the first time, happened in the first year of my studies. At this time, I just started to learn how to play mallet instruments. I needed an instrument, but I did

not have enough money to buy a vibraphone. So I bought a table xylophone. I had to practice all the technical things, scales, sticking, and reading at the beginning. At the same time, I started to practice this vibraphone piece that I had heard, "Blues for Gilbert" by Mark Glentworth. It sounded terrible on the xylophone, and it was too difficult for a beginner, but I didn't care. I was able to learn it. After this I went through the vibraphone literature that was available. Because that was very limited literature, I focused on marimba literature.

The first composition by Stuart I heard was on an exam. Somebody played "…And Points North" for multiple percussion. It was magic for me. Some pieces from the *The Links Series of Vibraphone Essays* were already published, but at that time they were very hard for me to do. I was studying classical percussion. I studied jazz and improvisation on drums and vibraphone for a few semesters. I learned jazz harmony/theory, and I was lucky to receive lessons from the jazz piano teacher at the music university. This jazz improvisation helped me go into free improvisation, and feel more free as a performer.

Martin: *Stuart Saunders Smith said you have a "unique gift among percussionists," and that you understand "lyricism." What does lyricism mean to you, and how is it manifested and performed within Stuart's music?*

Thurner: First, thanks to Stuart for this compliment. I personally associate lyricism with poetry. For example, ballads of Schubert or Schumann are, for me, lyrical music: music that has and needs some freedom to breathe, and that you have the feeling the music is telling you a story without words. I also associate lyricism with singing. At my studies at the conservatory, I was taught the origin of music is the singing voice, and the goal of the invention of instruments was to imitate singing. This was one part of the evolution of music, and the second is the rhythm. Even today the focus of the percussionist is on the rhythm. I like it when it is possible to make the phrases sing. For other instrumentalists, it is normal to work a lot on phrasing.

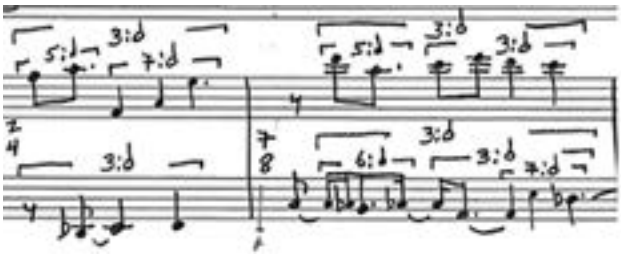
In Stuart's music, his approach of building phrases reminded me occasionally of phrases in classical/romantic music. The rhythms are very different, the harmonies are sometimes like I have never heard before, but I still often get the feeling that the melody follows, in a way, like a very clear traditional or "classical" phrase, building up and going back again. Sometimes phrases are overlapping or harmonies are just staying there; however, when I play Stuart's (especially late) vibraphone music, I don´t have the feeling of playing "new music." I feel it more as a new classical music rather than avant-garde music.

For me it is very important to make art in music, which means that I try to make my interpretation personal. It is important that I transmit my feelings and emotions about and in this music to the listener. Then, I put all the phrases together in one story.

Martin: *Much of Stuart's music is famously intricate in rhythm, melody, text, and counterpoint. For example, "Plenty" for solo vibraphone is layered with these elements, as well as being 34 movements long. What is your initial approach and overall process when learning a composition of this caliber?*

Thurner: Many of them I don´t have to practice anymore because of my many years of experience dealing with them. I have two approaches for these difficult rhythms. The first one is to look if the overlaying rhythms produce a (simple) complementary rhythm (like 2:3, 3:4, 2:5…) and the second one is to make a close approach by using three kinds of flams: very short flam, middle flam, and wide flam; the flam can be before the imaginary main note or afterwards. This is to get the coordination; the next step is to trim it to the desired rhythm. (See Excerpt 1.)

Excerpt 1: "Commune"—intricate/nested polyrhythms studied with the "flam" method.



"Commune" by Stuart Saunders Smith. Copyright Sonic Art Editions. Used by permission of Smith Publications, Sharon, VT 05065

In the *Night Suite*, and not only there, Stuart is using mainly two lines. One is notated for the right hand, the other for the left hand. Often, both are using different rhythmic divisions, and sometimes they cross one another.

Another possibility is to try to make the two rhythmic lines audible as two separate lines, like counterpoint. (See Excerpt 2.) In this case it can happen that one line (or even both) is spread over the whole range of the vibraphone. For me, this way of interpretation does not work all the time, because it is difficult for a listener to follow lines over a big range.

Another way to interpret these rhythms is by dividing the vibraphone into three virtual registers (low, middle, high register) and put the focus on the complimentary rhythms of each register. (See Excerpt 3.) This, for example, is useful in creating a songlike character of a musical section, which will lead to a kind of melody, accompaniment, and bass line interpretation.

In "The Deep," I am interpreting the music as a harmonic piece, which, for me, means all the notes have mostly equal character. (See Excerpt 4.)

Martin: *So, in this way, you do not have an internal pulse at one tempo, but your pulse is shifting between different speeds, based on the higher number of the nested rhythm. Is that correct?*

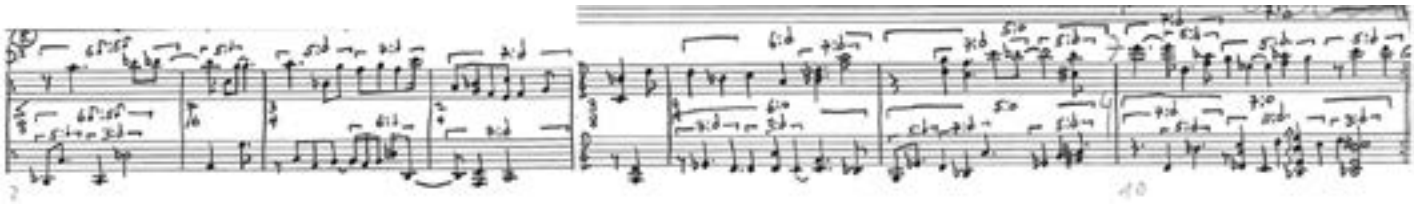
Thurner: Yes. Stuart has a preference for long phrases. Within these phrases, high numbers often express higher tension in the phrase. Lower numbers express relaxation. So these numbers are also a way to experience the phrases. Also, tempo shifting makes the rhythms easier to learn—one bracket less. If you leave out the biggest bracket and see it as a tempo shifting, you will realize that the inner rhythms are used as motives. Often they appear as the same or similar/related rhythms. Also, in the bar-arrangements, I don't interpret a heavy beat and a light beat or downbeat/upbeat. Bars are a division of time. The music is not expressed by the bars. Stuart wrote in the music of "New England" as a comment, "The number is a barrier to transcend."

Furthermore, it is very important for me to draw a lot of attention to the pedal of the vibraphone to make the lines clear—if the music allows it. I'm using all the nuances of a feather pedal. Stuart doesn´t use any pre-compositional system, which means that his music is deeply intuitive. It is very important for me to find the inner relations of his intuition, relate them in the interpretation, and use this as a tool for making the music sound logical. Drawing attention to this will make an interpretation very personal. There is no general solution for how to interpret something. It is always a matter of trial and error to find out what you like.

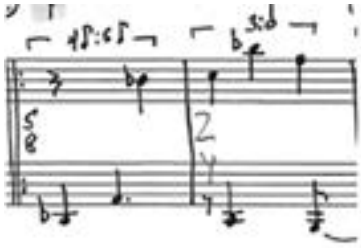
Martin: *Will you elaborate on the relationship of freedom and responsibility, as a performer?*

Thurner: First I want to tell a little episode: Some years ago I was studying Stu-

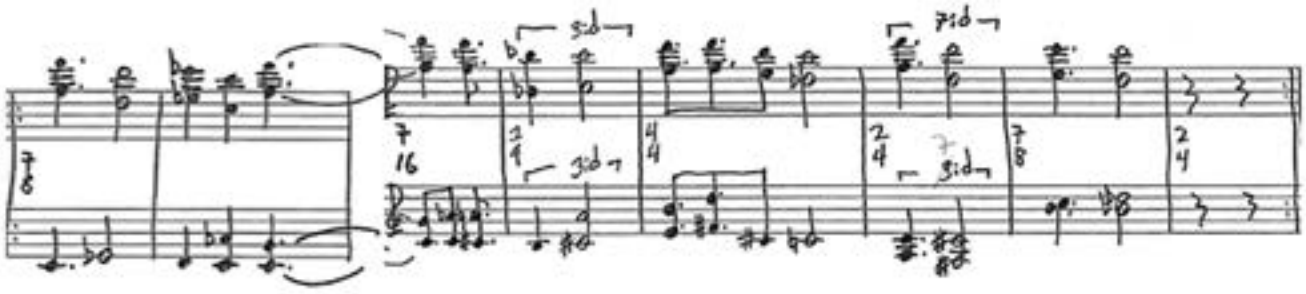
Excerpt 2: "Commune"—melody (phrase) with counterpoint.



Excerpt 3: "Commune"—simple polyrhythms, studies as complementary rhythm.



Excerpt 4: "The Deep"—melody with accompaniment; blocked chords; can also appear with different rhythms.



art's "… As if Time Would Heal By Its Passing" for marimba solo. I practiced so I was playing the exact duration of the pitches as written. Of course, it is not possible to extend the sound of the notes, but you can shorten them by dampening. So I came quite close to the notation and played it for Stuart like this. He didn't like it. His comment was that his music and notation is not meant like this. He asked me to play it without any dampening. Every note should have a conventionally beautiful sound and ring as long as it rings, even if it's notated shorter. At that time, this was surprising to me because from playing in ensemble, I was used to playing the score as exact as possible. But notation is a very imprecise tool. And sometimes the notation is so complex that you forget that it is about music and not about mathematics, philosophy, or something else.

Within the studies of jazz and improvisation, and also the free improvisation, I was always trying to say something, to express through music and personal feelings. In notated music, you should also try to find the expression behind the notation, and I think this is the responsibility of a musician. Nobody can say how much freedom you are allowed to take, because this is a very deep artistic question. Some people go further, some less. The importance is that you think about music and think about what you are doing, why, and in which way.

I feel that in the last years, Stuart's vibraphone music has become simpler and easier for the listener to understand. Melodies and phrases sound simpler, it seems to me, than, for example, in *The Links Series of Vibraphone Essays*, and his late vibraphone music doesn't sound like typical "new music" to me. Also, I like to be influenced by the way other instrumentalists play, and I try to imitate them or use influences by different composers from different epochs.

Martin: *The five-night long* Night Suite *performance seems like a musician's marathon! How does one prepare for a multi-day performance that requires such stamina and concentration?*

Thurner: When I began to study "Plenty," the problem appeared that, when I started to study the first few pieces, it took some time. Then I went to the next ones, and so on. When I was through all 34 pieces, some time had passed, and I went back to the beginning, but then, because the piece is so extensive, I had already forgotten what I had practiced some time ago! This was a problem I needed to solve.

The advantage within "Plenty" is that you have 34 movements within this approximate one hour of music, which means you always have the possibility to relax a bit between the movements. "New England" has 11 movements, and there is much less time to relax. The second movement in this composition is, with its length of more than ten minutes, like a piece within a piece. "The Deep" is over 100 minutes long and in four movements—a big challenge.

Stamina is not the problem for me. To play the vibraphone is, for me, not physically exhausting. It is just a matter of being relaxed enough at the playing. If a work is prepared properly, it doesn't cost you energy, it will give you energy when you are playing. A big deal is to keep the concentration for such a long time.

Martin: *Did you find a solution to the problem of forgetting what you practiced in the early movements?*

Thurner: There are two things that helped me with this problem: 1. focusing on mental practice; 2. repeating a certain amount of the piece regularly while moving ahead with new sections. Today I am much faster learning this music. So, for me, to apply this system consequently is not necessary any more. Today, if I have to learn something really fast, I use mainly mental practicing.

Martin: *Do you perform the works from* Night Suite *memorized? Will you elaborate on your decision to memorize or not to memorize?*

Thurner: When I perform compositions of the *Night Suite* they are memorized. But it is not my intention to perform these compositions memorized. It happens by itself because the length of the compositions requires many hours of practicing. After the process of learning the pitches and rhythms, I start to create the single phrases. If they sound logical and natural for me, then it is easy to memorize them. It goes by itself. The next step is to put several smaller phrases together to a big phrase. And again, if this is logical and natural, the memorization goes by itself. If you put several longer phrases together you already have a movement. Some of Stuart's movements within the *Night Suite* consist of only a few longer phrases. Some shorter movements are just one phrase. The condition of memorizing is to understand the logic of the music. I still have the music in front when I perform. It's a security net. Sometimes I never look at it during the performance, but I feel more relaxed when I don´t have to be worried about getting lost.

Martin: *Have you found any outstanding preparation or practice techniques that have helped facilitate a more successful performance?*

Thurner: I don't know any secrets for a successful performance. For developing your own personality, you should be ready to take risks at any time. Sometimes it will be great what comes up, and sometimes it will be better to forget it as fast as possible. Both things are necessary. Don't be ashamed if you fail. This is all the process of learning.

Martin: *You seem to have a thorough artistic process. What do you find to be the challenges and rewards within your persistence?*

Thurner: I went on practicing and performing "Plenty" for several years after the premiere. First, I found a few pieces within "Plenty" that sounded melodic to me, almost song-like. I loved them. Then I checked to see if my approach to playing these melodies could be used with the other pieces and if I could find these beautiful moments also in the other movements. Not every movement is song-like, but everywhere I found a different beauty. And so it came that "Plenty" was changing completely over the years. Then Stuart sent me "New England," another evening-long composition. When I started to practice it, I was just amazed. I had the impression that I have never before played something that beautiful, that amazingly pure. Within this impression of beauty, and many relationships in the composition, I put my focus on practicing articulation, phrasing, and tone production. I wanted to express this music as deeply as I felt it, being able to transmit the intensity of the composition. My goal as an interpreter was to play on the same level as the composition itself; i.e., every note is in its right place and have everything that a real masterpiece needs. By proceeding with this, I had the impression that I found something with which I have never heard before. It was new to me.

One of my important goals studying this music, or Stuart's music in general, is to make the huge quantity of notes I play inaudible. What I mean is, making the composition "easy listening." By listening to new music, sometimes I have a lack of concentration or get tired. My goal is that the audience should not get tired or exhausted listening to this vibraphone music, which meant to me: clear phrased melodies or lines and clear articulation to make the motives recognizable. Recognition helps the listener have orientation. Also, it should not sound like a complex piece, just an endless flow of music. This helps the listener a lot. The emotional aspect is always more important than the intellectual or the philosophical. People say it sounds like a 20-minute piece. "New England" is 55 minutes long.

There were also no dynamics and pedal markings composed in "New England." When Stuart sent it to me, he still wanted to add dynamics and pedaling. For me it was not necessary to have this additional information. So I asked him to leave out dynamics and pedaling because I felt very good with it. It gives a lot of freedom. He did. Afterward, Stuart applied this principle to a couple of other compositions.

"The Deep" also doesn't have composed dynamics and pedal markings. It has many repetitions. Phrases are played up to four times—once even five times. A repetition, within this narrative music, is not a repetition of the same. It must be always in the context of what happened before and what will come next. They are embedded in the narration. So every repetition must have a unique focus—definition—its own expression. I practice the form of the composition to understand the role of the repetitions. Practicing the form helps to create the big lines. The repetition is just like a phrase, or part of a phrase, in a bigger context.

Martin: *If young students are performing a lengthy composition, what steps could they take to better concentrate during the performance?*

Thurner: The key is relaxation. The more you are relaxed in a performance, the less concentration you need. Also, you need to know the music so well that the flow happens by itself. I did not make any special concentration exercises for the length of these compositions. But I had a period in my life after my studies, for more than ten years, where I did meditation and Tai-Chi exercises regularly and intensely.

Rose Martin is a budding percussion performer, improviser, and composer. Rose intersects voice, movement, and percussion to predicate her performance and compositional style, now manifesting in her forthcoming solo project, *Whole*. With this, she attempts to use the human body to express the details and vulnerabilities of emotion through the lens of her child-self. In June 2018, Rose world-premiered new percussion music of Christian Wolff and Stuart Saunders Smith. This program included "Clay Singing" for percussion and speaking voice by Smith and "TRACKS" for multiple percussion by Wolff. Rose holds a Master of Music degree from the University of Massachusetts Amherst and a Bachelor of Arts degree from the University of Denver, Lamont School of Music. Her teachers include John Kinzie, Dr. Sarah Morelli, master drummer Johnson Kemeh, master xylophonist (gyil) Aaron Bebe Sukura, Ayano Kataoka, and currently, Stuart Saunders Smith. **PN**

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Help Yourself with Self-Myofascial Release

By Caitlin Jones

The practice room. The concert stage. The office. The rehearsal room. These are just a few spots often considered a second home to musicians. Hours are spent in these places refining technique, learning music, composing, completing score study, and preparing for performances. With hours of practice comes major stress to both the mind and body. With the fast pace of day-to-day life comes little time to even think about stretching and/or maintaining alignment of one's body.

When have you felt completely immersed in your practice? For me, it was preparing for doctoral auditions. I was living in the practice room. With that came tension. Tension is extremely important to alleviate while practicing and performing. So I was rather surprised that when I left the practice room, that is when the tension set in.

After intense practice sessions, especially those that go months at a time, tension builds in my upper back and along my shoulder blades. Percussionists use their entire bodies. Pick up a stick or mallet; in the time it takes to play one note, the muscles ranging from your forearm all the way to your upper and middle back are working. No matter how much percussionists only "use their wrist," they are never just "using their wrist."

Think of it this way: Which is more stable, the delicate muscles of your fingers and hands or the powerhouse muscles of the upper back? It does not take much to fatigue the fine muscles of the hand. Recruitment of larger muscles is needed in order to practice and perform, especially as the time progresses. Your hands are never working alone. Therefore, we have far more to stretch and repair than just our hands. We can help by doing myofascial release.

Every muscle in your body is covered by a weblike, connective tissue called "fascia," which runs throughout the entire body and aids in all movements—from working out at the gym, to conducting, to practicing *Stick Control*. Fascia links different parts of the body together so everything is connected. Like our muscles or skeletal system, fascia can become stressed.

Self-myofascial release (aka, self-massage) aids in muscle recovery/mobility and decreases pain. This makes us more capable of performing, conducting, and practicing for years to come. Have you ever had a "knot" in your back or perhaps another spot on your body? How about tightness in the upper back? Have you ever been to a massage therapist and these issues were alleviated? Self-myofascial release allows us to alleviate these problems. We are able to give ourselves the massage virtually anywhere through use of different implements that return stressed fascia to its original, healthy state.

One of the most common self-myofascial release tools is a foam roller (other tools include massage sticks and lacrosse or tennis balls). Foam rollers range in shape, size, and hardness, and can be hand-held or used with bodyweight. They can be purchased at most sporting-goods stores or online. Foam rolling can be used throughout the body. For percussionists, primary spots to focus on rolling are the upper back, upper arms, and shoulders. The front of the body can also be stretched through chest openers. We often neglect these large stabilizing muscles so critical to our playing until they are in pain. Foam rolling is an inexpensive and easy way to prevent injury.

Medium-size foam roller

THORACIC SPINE (UPPER BACK)

Muscles of the upper back include the trapezius, rhomboids, infraspinatus, teres minor, teres major, and deltoids. These muscles aid in shoulder stabilization and movement of the arms, shoulders, neck, and head. Poor posture, overuse, and consistent motion from the upper extremities can increase tension here.

Sit on the floor and place the foam roller behind you. As you lean back, the foam roller should be just above your lower back.

Gradually lift your hips and roll all the way to your upper shoulders and back to just above your lower back. Arms can be crossed in front of the chest as you begin. Extend your arms overhead as you roll to your upper shoulders and lower them back to a neutral position as you return.

Repeat several times for about 20 seconds. Don't rush the process or stay on one area for too long. You will feel this right away!

THORACIC EXTENSION

Here we take thoracic spine rolling to the next level by adding a static stretch. Do the thoracic spine rolling as previously. Upon reaching the shoulder blades, slowly let the head hang and extend your arms overhead. If this causes strain in the neck, use your hands to support the weight of your head. Breathe. Hold the position for several seconds, then roll back to the starting position. Repeat several times. Feel the stretch throughout the thoracic spine (upper back).

CHEST OPENER

Poor posture causes problems throughout the body. As the front of the shoulders cave forward, the chest muscles shorten. In order to alleviate tension in the upper back we must shorten the muscles of the upper back and lengthen the muscles of the chest, thereby returning to a neutral position.

This stretch works best with a longer foam roller. If a long foam roller is unavailable, try using a blanket and/or pillows to protect the neck and head (see photos). Position the foam roller so it is in line with your spine. There are two options for this stretch.

Option 1: Lie on the foam roller and bend your elbows to 90 degrees. Place your elbows over your shoulders.

Gradually open the arms to a comfortable level, feeling the stretch throughout the chest. Hold for 20–30 seconds.

Option 2: Lie on the foam roller and place your hands palms up by your hips.

Gradually draw your hands up keeping palms on or close to the floor so they are just below your shoulders and in line with your chest. Breathe and feel the chest open. Hold for 20–30 seconds.

LATISSIMUS DORSI ROLL

The latissimus dorsi (often called the "lats") play a substantial role in shoulder movement. These large muscles are found just below the shoulder and run down the back on each side of the body. To foam roll the lats, begin on your side with one leg on the floor and the opposite foot planted on the floor with a bent knee to aid movement. Lay so the foam roller is underneath your armpit.

Gradually lift your torso and roll the foam roller down your lats. Repeat several times on each side.

THORACIC ROTATION (THREAD THE NEEDLE)

The upper and middle back (thoracic spine) aid in rotation of the torso. Think of moving equipment or playing a multiple instrument setup. Rotation is often utilized for these activities. Thread the needle pose is often used in yoga classes. By adding a foam roller, we are able to roll in and out of the stretch safely with the added benefit of self-myofascial release in the forearms.

Begin on all fours with knees under hips and wrists under shoulders. With the foam roller outside of one hand, place the opposite hand palm up on the roller.

Slowly roll out feeling a stretch throughout the upper back and shoulders. Breathe and hold the pose several seconds or continue slowly rolling.

For a more advanced pose, try lengthening the top arm to deepen the stretch.

CONCLUSION

With daily self-myofascial release, percussionists will see and feel noticeable improvements in mobility, spinal alignment, range of motion, and a decrease in muscle soreness. Try giving foam rolling a try and feel the benefits.

Caitlin Jones is an active performer and educator currently residing in Columbia, South Carolina. She received her Bachelor of Music degree from the University of Florida and Master of Music degree from Lee University. She is a doctoral candidate at the University of South Carolina, where she serves as a graduate assistant and is an active member of numerous ensembles. She performs with the Aiken Symphony Orchestra and has performed with Symphony Orchestra Augusta and the South Carolina Philharmonic in their recent seasons. Jones is an active member of the PAS Health and Wellness Committee and is noted as an "Emerging Leader" by PAS. She has a Group Fitness Certification from the American Council on Exercise and a Personal Training Certification from Personal Training Academy Global. **PN**

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Averted Listening

By Phil Smith

Whether right or wrong, drummers are given the responsibility of being the primary timekeeper in most bands. When tempo problems arise, the drummer is first on the blame list. Whether playing with a click track, loop, sequence, conductor, or live musicians (with no electronic tempo reference), drummers must learn to proportion their hearing correctly in order to play a confident, steady, great-sounding beat.

Tempo issues become a problem if the drummer loses focus of his or her own playing. This tends to be a common issue, since most musicians spend a good amount of time learning to listen to the other musicians in the ensemble. However, there are times when this method of listening can be over used. When this happens, it causes the player's time to be too elastic since the drummer is trying to groove with different elements of the band while losing the focal point of his or her own time feel. Thus, the groove never settles in.

Obviously, listening is one of the most important aspects of playing any instrument. We have to listen to the other players in the band, ourselves, and sometimes a click track, loop, or sequence. When all of those factors are present it often muddies the mix and can lead to serious groove discrepancies. These inconsistencies can ultimately lead to an erosion of confidence and lack of trust in one's skills.

When I began my musical studies, it was routinely drilled into me that I should be listening to the other musicians I was playing with. I soon developed the non-unique skill of being able to hear the other players and completely ignore my own performance. It wasn't until sometime later that I heard myself on tape and realized that I did not have my own playing refined enough to be able to overlook my part. Since that time, I've realized that not listening to yourself can become a habit that's just as detrimental as not listening to the other musicians you are playing with! The selflessness of "over listening" leads to groove weakness and time deficiencies. I had one bassist tell me that I wasn't listening closely enough (to the other players), and therefore we weren't meshing as an ensemble. Little did he or I understand that I wasn't listening enough to my own performance to be able to establish any sense of consistent time.

While continuing to develop as a player, I discovered a new type of listening that would allow me to clearly hear myself while also hearing the other components of the music. This technique is something I've named "averted listening," which basically means being able to listen acutely to yourself while still listening to everything else in your peripheral hearing. This method will allow you to hear yourself, thus allowing you to establish a groove while meshing with the rest of the ensemble. This is certainly not a new concept. In fact, it would seem probable that all the great drummers of our time possess this skill. I simply feel that it's never been fully addressed in a manner accessible to most students. In other words, averted listening is one of those things that you know is there but is either hard to explain or difficult to learn.

One way that I explain this technique to my students is through the more common term of *averted vision*. One class I took as a college elective was Astronomy. I had always been interested in stars, planets, and other celestial objects and figured it was a good elective to round out my music degree. Much to my disappointment, I soon found out that the course was primarily math-based calculations of red shifts and various formulas used to determine the distance between assorted heavenly bodies. Since most people taking this class had the same preconceived notions I had, half of the class was soon failing miserably.

The instructor decided to give us a chance to earn extra credit by having a nighttime viewing session with the school's high-powered telescope. Upon arriving that night, I stepped up to look through the lens and saw a tiny blue spec that was supposed to be Saturn. When the professor asked if I could see it, I told him that I could, but I could not make out any details (primarily the rings). He told me to look away from the planet and concentrate on a star that was shining just to the upper left. When doing so, the rings of Saturn appeared crystal clear in my peripheral, "averted" vision. By applying this visual concept to listening we can teach ourselves to listen to one instrument while still having a clear focus on another.

Developing averted listening takes patience and experience along with trial and error. As always, listening to recordings of yourself in various playing situations is paramount to achieving success. However, there are a few tips that can help along the way.

When working with a click track I prefer to have an unobtrusive sound such as a hi-hat or a round, soft computer-generated tone. I tend to stay away from sounds that stand out too much such as cowbells or high-pitched, piercing bleeps. After selecting the sound, I then keep the click volume at a comfortable level in the mix. This way, I can clearly hear myself and establish a time feel while still being able to play to the dictated tempo of the click track. This method also allows me to manipulate the click track by playing behind the beat or on top of the beat without the click overstating its tempo.

One key thing to remember when playing with a click track is that your time does not have to be metronomic; rather, it needs to feel good and sound "right" inside the music. Throughout a song there are times when the tempo can slightly adjust forward or backward, which works better than forcing the time to be "perfect."

Even though sequences and loops are electronically generated like a click, the rules of performance are different. Click tracks state a generic tempo. Sequences and loops can have a bias either toward the front or back of the beat. Knowing these tendencies will dictate how you listen to a sequence inside a mix. When first learning the feel of a loop/sequence, you may very well want to bring the volume up a bit and concentrate your hearing equally between yourself and the loop. After blending the correct drum feel with the loop, my preference again is to push the volume of the loop further down in the mix.

Playing in a band without the use of any electronic timekeeping devices is another animal unto itself. First, it's important to remember that the drummer is not solely responsible for the tempo; everyone is responsible for their own time. With that in mind, the drummer must first listen to the count-in (especially if the drummer is doing the count-in) and set the tempo reference. From the initial stating of the tempo, the drummer's listening should hone in on creating a solid tempo and groove. The drummer's primary focus should be listening to himself or herself until the feel is solidly established. *Averted listening* will allow you to hear the other players in the periphery, and once the time has been established, small tweaks can then be made.

After developing your version of averted listening, you can then start breaking the rules if desired. The primary goal of stating your time solidly from the start of a song will bolster your confidence greatly and permit you to begin listening closely to other players, while allowing some of your attention to leave your own performance. When doing this, your time should remain strong enough to allow a greater amount of group interplay and improvisation to occur.

Phil Smith is a professional drummer and educator based in Atlanta, Georgia. He has had numerous articles published in various media forms, including *Modern Drummer* magazine and Steve Smith's *Drum Set Technique and the History of the U.S. Beat* DVD. Smith is also the host of the popular drumming podcast *Drummer's Weekly Groovecast*. **PN**

The Great Drum Rescue

By Stuart Shapiro

Pop and rock drummers need (or want) at least two sets of drums. We need that top-of-the-line, professional kit for recording and for performing at the best venues, and we also need a set of the so-called "beaters"—used for rehearsals or outdoor gigs (or those situations where you may expect some less-than-talented guest is going to want to "sit in" to favor the crowd with his rendition of "Wipeout"). The problem has always been, at least until fairly recently, that spare drumsets carried a hefty price tag.

While the better drumkits still require a substantial investment (and they're worth it to improve your professional sound), due to some minor technological breakthroughs you can have that second set of drums—or maybe even fashion something so fabulous that it becomes your kit of first choice—if you're willing to invest very little money together with some time and creative effort. We're talking about what has lately come to be referred to as a "rescue set."

The technological breakthroughs of which we speak are twofold. First is the technology that helps you find these abandoned drumsets in desperate need of being rescued. This is the technology comprised of websites like Craigslist, Backpage, Kiiji, etc., where, on an almost daily basis, somebody is looking to rid their home of old drums. Second, there is the new technology for refurbishment, which will be discussed further below.

FINDING THE DRUMS

Pity all of those abandoned drums decaying in the basements, garages, and closets of America—purchased, no doubt, by someone with rock stardom in mind, then beaten, scratched, and partly destroyed along the way. They've been stored out of sight, and out of mind, until someone finally decides to clean house and now just wants them out of the way. Because unwanted drumsets take up a lot of room, there's additional incentive to clear them out.

By way of example, we recently saw a Craigslist ad for an old drumset with the asking price of $150. It's not uncommon to find full drumkits advertised in the $100–$250 range, because people look at these websites to see what others are charging for similarly distraught drums and then price them to move as quickly as possible.

We found our drums where they had been stored for at least ten years, uncovered, in the back of a garage in upstate New York (or as the seller described it, "He got married and moved out of town about ten years ago and I don't remember when the last time was that he set them darn drums up"). We found a large set with two bass drums, an extra practice snare, and plenty of extra hardware. Unfortunately (or fortunately, depending on how you look at it), they were in deplorable condition, having been stored that way. After being provided with a rag to wipe off some of the layers of dirt, an offer of $75 was met with a quick, "We'll take it; just get them out of here."

The drumset we found on Craigslist

After transporting the drums home, we returned to Craigslist to sell off some of the parts we didn't need. We quickly sold the snare drum stand ($10), one bass drum ($25), the hi-hat ($15), a decent bass drum pedal ($15), and a broken cymbal stand that sold for parts ($5). So the total cost of obtaining the drums, after selling the extra, un-needed drums and hardware, turned out to be about $5.

Next was the design phase, which was great fun. Our band plays a lot of VFW and American Legion gigs, so we wanted to turn these drums into something patriotic looking. We decided to go with a flag theme. Friends of ours in a heavy metal band recently did something similar with skulls, and the guy who gave us the idea to do this in the first place did a lovely job on his kit with an airbrushed cloud theme. One can imagine something with religious symbols for a drumset to be used in church, or a theme to go with the name of a particular band.

RESTORING THE DRUMS

The other technological breakthrough previously mentioned has to do with a new refinishing process. It used to be that to fix or change the look of your drums, you had to re-wrap them. This involved carefully heating and removing the old plastic wrap without harming the wooden shells, then sanding and scraping off the old glue, prior to obtaining the new and expensive wrap material to be re-glued in place. There were also some cover-over wraps available, but you couldn't just paint over the plastic because, in addition to looking bad, it would eventually peel and flake off. Happily, that's no longer a problem.

Several new specialized plastic bond paints are now on the market. We chose the Krylon "Fusion for Plastic" spray paint, described as a "no-prep superbond paint." With the construction of a paint booth made from some large cardboard boxes held together with duct tape, and after removal of all of the chrome pieces including the hoops, lugs, and feet, the paint was sprayed on in layers, filling in the

Midway through the renovation

The rescued drumset

many surface scratches and gouges with no problem.

For our project, stars and stripes were created by spraying over patterns created from two-inch painter's tape. However, once the superbond base coats are adequately applied to cover the defects, the drums become a blank canvas and any compatible paint or airbrush method can be used. We found a red glitter paint, which, when followed by a clear coat layer, created the same effect as a red sparkle wrap. (We also found a blue glitter paint that had the same effect.)

All of the chrome hardware that was removed from the shells was brought back to life by soaking everything briefly in a bin of Coca-Cola to remove the corrosion. Then we rubbed them vigorously back to an original shine using a soft cloth (after rinsing off the cola and thoroughly drying the parts, of course).

As long as we were expending the effort, we also decided to upgrade our drums by installing internal mufflers (purchased on line for $4 each) and adding vents to improve the tone (also purchased on line for less than $2 each). To complete the refurb, new drumheads were purchased on sale from the local music store. Although all of the batter heads required replacement, we managed to salvage some of the bottom heads that came with the drums. These only required a thorough cleaning with a vinegar-based household cleaner.

As a final touch, we added a large, white, rub-on eagle to the front bass drum head, which we purchased at a local craft store. Total cost of all materials for our project was just under $125—not bad for an impressive looking and sounding set of drums.

You may be familiar with the quote from jazz drummer Mel Lewis, who once said, "I found that to really make money you had to give up music—so I gave up money." While we're still invested in that expensive top-of-the-line drumkit, we have found that you can have an awful lot of fun with a cheaply rescued set of drums if you're willing to invest the time and effort to bring them back to life.

Stuart Shapiro has been a professional drummer since the age of 13 and is an Assistant Professor at the State University of New York College at Fredonia. He owns five sets of drums—and has a very tolerant family. **PN**

Booking a Guest Artist for Your School

By Jason Baker

Hosting a guest artist for a clinic, masterclass, or performance at your school can be a memorable way of engaging students and creating energy for your program. In addition to the authentic first-hand knowledge brought by the artist, no other experience can replicate students getting to watch and work one-on-one with a "star" in their field. These interactions can provide unmatched inspiration for a career in music as well as guidance for improvement in the immediate future.

Having served as a PAS state chapter president for nine years and a university faculty member, I want to share information I have learned through trial and error regarding selecting, funding, and hosting guest artists in hopes of making the process more accessible for all.

SELECTING A GUEST ARTIST

When selecting a guest artist, I always ask two questions: What is best for the students? What is feasible?

First and foremost, the artist must be able to generate excitement for the students. All of this is too time consuming and expensive for everyone not to be 100 percent on board. You might consider polling the students for their input (either names of artists or style/instrument—drumset, marimba, etc.). While this won't necessarily give you a final answer, it can be a good starting place and lets everyone feel like they've had some input.

Second, the percussion world is diverse enough where you won't want to have the same style/instrument represented from the recent past. For example, if Paul Wertico recently came to campus to play some Pat Metheny arrangements with the percussion ensemble, maybe mix it up next time with a marching, concert, or world-music person.

Last but not least, ask yourself if the person you're interested in is a good *clinician*—someone who, in addition to performing at a world-class level, communicates ideas effectively, engages the audience, and is generally a pleasant person to be around. This is particularly important when booking someone to work with less experienced students or at an event that is open to the public, like a Day of Percussion. It is always difficult to figure this out in advance; however, because we're a relatively small community, you could contact a school where the artist has recently visited for some input.

Next, you need to decide if it will be feasible to bring an artist to your school. This will be discussed in depth in the next section (Funding), but the first factor I always look at is travel. Even if you are booking a lesser-known clinician, your biggest fixed expense can often be airfare—particularly because it is usually the only thing you can't negotiate. If you are working with a small budget, it is always better to start with local or regional artists and save your money for a more nationally known clinician later.

FUNDING

Money can often be the most daunting aspect when deciding whether to book a guest artist. Expenses fall into four categories: artist fee ($500–$2,000), travel ($0–$1,000), hotel ($0–$200), and meals ($0–$100), and it is extremely important that all your money be in place *before* booking (or even contacting) an artist. Listed below are some ideas to help meet this goal.

1. Program Budget

This is probably the most traditional (and limited) source of funding. Some percussion studios and music departments have a budget set aside for guest clinicians; many do not. If your school can fund a guest without you needing additional funding, congratulations, you are part of a lucky minority and can skip ahead to the next section of this article. However, maybe the budget is rather large on paper but must be shared with the needs of other studios, awarding you only a portion of what you need, or there is no money available at all. If you are in this situation, fear not and keep reading.

2. Corporate Sponsors

Many clinicians are endorsers for companies whose equipment they use exclusively (drumsticks, mallets, drumheads, instruments, etc.). Often these companies are willing to help fund their artists' appearances. Each company is different, but support can range from $50–$150 (paid directly to the artist after the event), as well as door prizes, posters, stickers, literature, etc. It is very important that you ask the artist which companies to contact and how much to request. Most companies will need to receive the request by a specified date (usually 30–60 days before the event) and will only fund clinics, not performances or judging.

3. Student Activities Grants

Most colleges will allow students to organize a Percussion Club, allowing access to funding to host events. This is usually handled through the school's Student Activities Council (or similar organization) and involves drafting a constitution, electing officers, and having a faculty advisor (much like a chess club or hiking club). Despite a bit of paperwork and time, your students will be able to apply for funding that might have otherwise been unavailable and build their resumes with leadership roles within the group. Once the club is started, it can open a bank account as a non-profit group with a Tax Identification Number, allowing for other fundraising opportunities where such is required (e.g., Percussion Club Night at a local restaurant).

4. Cost Sharing and Matching

This is often the most effective means of putting the "puzzle" together, but it has to be left until you've raised as much money as possible from other sources. Once you have a good idea of how much money you will need and have been able to secure a portion of it on your own, other people and organizations might be willing to help you. Try working up the ladder of administration at your school (department head, dean, provost), or if you're trying to bring in a non-Western percussionist, see if the university has an office for multi-cultural activities. A local or state arts program might also be of help, although these often involve applications that need to be submitted well in advance. Try contacting other schools or universities in your area to see if they might be interested in hosting the artist immediately before or after your event, in hopes of splitting the cost of travel, hotel, and meals. Lastly, check with local music stores about the possibility of allowing them to set up a sales booth at the event in exchange for helping with some of the expense. Even if they cannot provide monetary support, ask if they could take the artist out to lunch or dinner.

MAKING CONTACT AND BOOKING THE ARTIST

You should contact the artist as far in advance as possible. Although some use booking agents or managers, many can be contacted directly through their website, social media, or email of the school where they teach. It is important that you save all correspondence, so you can look back and make

sure all the details are being addressed. Most will be very prompt in getting back to you, but some will not. I usually include a polite deadline for the artist to respond before moving on to another choice. Since there is a lot of money, time, and work being invested on your end, you need to be working with someone who will get back to you (especially when it comes to booking flights and scheduling airport pickups), no matter how famous he or she may be.

When making initial contact with an artist, my email is brief and usually goes like this:

Dear Famous Percussionist,

I am writing to see if you would be available and willing to give a one-hour clinic at my university during the spring semester of 2019. If so, please respond no later than three weeks from now, Monday, February 3, and let me know your fee, preferred method of travel, and any sponsors I can contact for support.

Thank you for your consideration. I look forward to hearing from you.

If the artist responds with a fee request that is out of your budget, it is acceptable to politely negotiate, stating what you would be able to afford and how this would be accommodated (maybe just a clinic instead of a clinic and evening performance). You can also see if he or she would want to teach private lessons while at your school, providing a way to make additional money while in town.

Once everything is confirmed, several other aspects will need to be addressed. If the clinician plans to drive, you will need to figure out fuel costs. One method is to figure the mileage based on reimbursement costs on www.gsa.gov. Another is to simply offer a flat amount based on what it actually costs to drive. If the artist prefers to fly but still lives within a reasonable driving distance, you can try offering an amount that is greater than the actual gas cost but less than that of a flight. If you wind up purchasing a flight, be sure to do so far enough ahead of time to avoid price surges in the month before the event.

Ask the artist to provide a detailed list of all instrument and technology needs. Do this as soon as the event is confirmed to make sure everything is clear and there are no last-minute surprises. Clinicians deal with a lot of different event hosts, some less organized than others, so taking care of everything up front will add to their level of comfort. Lastly, be sure to ask the artist's permission if you want to livestream or record the event.

LEADING UP TO THE EVENT

The two most important things in the weeks leading up to the event are communication and promotion. Contact the artist as sponsors begin to get back to you regarding financial support. Once all the companies have responded, email the artist with how much and how the person will be paid (e.g., *Your fee is $500, mileage expense is $100. Percussion companies X, Y, and Z have each committed $100, which they will send directly to you after the event. I will give you a check payable to "artist name" in the amount of $300 on the day of the event. Lodging and meal expenses will be paid directly by the host during the event).*

Often, the success or failure of a guest artist visit is determined by everything you did ahead of time.

The week before the event you should send a detailed information sheet to the clinician (as well as any other staff or student helpers). This should give an hour-by-hour itinerary (including setup and warm-up times), travel directions or airport pickup details, and hotel information. Include your cell number as well those responsible for picking up/dropping off the artist. Be sure to get his or her number as well. You will also need to have the artist email a copy of any clinic handouts so you can be sure to have enough copies on hand. As always, ask the artist if everything on the sheet looks okay, if he or she has any questions, or if there is something that should be changed.

Next, do everything you can to promote the artist, event, and sponsors. This can include social media, the school webpage, email lists of area percussion teachers and band directors, your state PAS chapter, and flyers for local music stores and schools (keep it cheap with some simple photocopies, and ask the artist for permission before using any pictures from his or her webpage or social media). Always mention the companies that are assisting with financial support and door prizes, as well as any other entities that are helping (Dean's Office, Center for Student Activities, etc.). Personal invitations to administrators and other faculty are also a good idea. Even if they can't attend, letting them know you are thinking of them can go a long way in the future.

THE EVENT AND FOLLOW-UP

Often, the success or failure of a guest artist visit (at least the things you can control) is determined by everything you did ahead of time. There are always unexpected surprises (delayed flights, bad weather, etc.), but stay calm, roll with the punches, and everyone will have a good time. I try to hand the artists their checks when they first arrive before anything else happens, whether I'm picking them up at the airport or meeting them at the music building. I figure this will only help set the mood for a positive experience.

The day after the event can often be the busiest. This involves thanking everyone that helped you in some way, including the artist, corporate sponsors, school administrators, secretaries, other faculty, etc. Be sure to include pictures and videos. Some companies will require you to complete a post-event survey before the artist can be paid. Be sure to take care all of this as soon as you can. In addition, it is always best to make a personal list of things that went well and those that can go smoother in the future.

The logistics and resources of everyone's situation are unique, as well as the personality and needs of each artist. Hopefully, these ideas can serve as a starting point in creating an educational and meaningful experience for you and your students.

Jason Baker is Associate Professor of Percussion Studies at Mississippi State University. He the chair of the PAS University Pedagogy Committee, Associate Editor of New Literature Reviews for *Percussive Notes,* and served for nine consecutive years as the president of the Mississippi PAS Chapter. **PN**

Just Play Something Latin:

A guide for music educators on Afro-Cuban music

By Andy Kolar

At some point in our development as musicians, we have had directors tell us to "Just play something Latin." Comments like this may have been understandable decades ago, but in a time when information is instantly available at the touch of a button, there is no reason not to gain a deeper understanding of the music we are playing. This article aims to decode this overly used phrase and provide guidance to directors to help them give accurate information to their ensembles.

"Just play something Latin" can mean many different things to a percussionist. As student percussionists hear those words, they are immediately thinking any number of disparate thoughts and trying to decipher which of them to follow: "Do they want bongos? Which cowbell? Do they want a clave pattern, and if so, which one? What rhythm are they looking for? Which shaker? Do they want timbales?"

A better and more accurate term than "Latin" is "Afro-Cuban" or "Afro-Caribbean," as there is a great deal of West African influence on this music, and "Latin" is a highly generalized term that describes thousands of different musical styles from myriad cultures. Many directors also do not realize that playing Afro-Cuban percussion instruments dictates certain rhythms, at least to the purist. Each instrument has common rhythmic patterns associated with it, but when directors know the instruments they want to hear, they lump those associations into "Just play something Latin." Other times, the music may call for a samba feel, but not all directors understand the subtleties of the different genres of music, so we are given a cowbell and told to "Just play something Latin." Maybe the director of a choir wants some simple accompaniment to keep time on a rhythmic piece, and so why not "Just play something Latin"? Directors need to give specific information to their students about exactly what they want to hear. As educators, we are setting students up for failure if we do not give them guidance on which direction to go. To play this music successfully, not only must we play the correct instruments but also the correct accompanying rhythms that underlie these styles.

The first step is to know what you want; if you are not sure, then conduct some listening research. Determining the function of the music will help tremendously and will result in fewer miscommunications along the way. Here are some questions to start your investigation:

Do you want the timbres of Afro-Cuban percussion, but the details do not matter? Often the type of instrument, not necessarily the volume, creates the "excitement factor." Metallic percussion instruments cut through easily; these include timbales, metal shaker, metal guiro (called a guira), cowbell, and cabasa. Congas, bongos, timbales, and other drums provide the characteristic driving pulse of much Afro-Cuban music. A combination of drums and accessories, not one or the other, is ideal. Decide if you want the percussion section in the background or in the driver's seat. This will greatly influence what instruments to use and likely what implements are used to play them; e.g., metal vs. wooden accessories; hands vs. sticks, etc.

Do you simply want or need a timekeeping device for the ensemble? If so, do you want it to be obvious (either for style or out of necessity), or do you want it hidden? For example, an egg shaker or non-plastic maracas can be hidden more easily than a cowbell or cabasa. To help keep things together, it may be necessary to anchor the section with a cowbell or clave part that all the percussionists will hear easily. Playing together is most important. However, if you trust your percussionists to stay together without a metronome-like instrument, then that is all the better.

Do you have the correct instruments and enough percussionists to get what you want? Your store-brand plastic accessories will not give you an authentic sound. If you want it to sound good, you need to invest in a few high-quality instruments. If you do not have enough percussionists to cover everything you want to hear, then have a priority list in mind and work down that list until you run out of people. If you have only three people, do not expect it to sound like *Carnivál*. Be realistic.

Do you want Afro-Cuban percussion instruments, but not Afro-Cuban rhythms? If you want a conga drum timbre, but with a drumset pattern, tell the percussionists this information! If the usage is non-traditional, communicate this from the outset. It all comes down to knowing what you want as a director.

The next step is to accurately identify the style of music. The particular percussion instruments authentic to each style is one of the biggest differences between them. This is where you, the director, need to do your homework. If the piece has an African theme or motif, gankoqui might be better than agogo bells. The type of claves, and what pattern to play, will depend on the style or country of origin of the music. Even just doing an internet search of Brazilian percussion instruments compared with Central American, and/or Cuban instruments will help tremendously.

agogo bells

gankoqui

Following are some common styles and their characteristics.

WEST AFRICAN

Most West African music has very specific purposes such as ritual, occupational, recreation, or so-

cial. Much of this music is also sung as well as played and is usually learned by rote. The rhythms may be unfamiliar to Western ears and might not feel exact. Once a "groove" is established, there are often multiple layered parts on top of each other. There are drums of varied size and pitch, rattles, and perhaps a bell as an anchor. Many West-African instruments may sound "fuzzy" or "distorted" with rattles, wires, or other objects attached to them.

BRAZILIAN (Samba, Bossa Nova)

Samba is unquestionably the most recognizable rhythm of Brazil. There are many different regional styles of music throughout this huge country, but samba and bossa nova are the most common Brazilian styles outside of Brazil. Samba is in duple time with a higher pitch on the first beat and a lower pitch on the second beat. This is often played on the surdo drum, the samba's bass voice. Muting the head on the first beat produces a high pitch, and an open tone on the second beat produces a lower pitch.

Many other instruments play on top of this basic foundation, such as smaller hand percussion, whistles, agogo bells, small snare drums (caixa), shakers, or the like. There is also a lead drummer who usually plays a repinique (hep-in-EE-kee) and often begins pieces with a series of calls and responses with the group. Bossa nova is similar to samba in instrumentation, patterns, and feel, but is more relaxed, often slower, and generally far less aggressive.

AFRO-CUBAN (Cha-Cha-Chá, Guaracha, Mambo)

Cha-Cha-Chá is derived from the dance pattern that is often counted as 1, 2, 3-and-4. Tempos can range from 80–150 bpm. A driving quarter-note pulse on the small cowbell and the extra eighth note after beat three are the characteristic rhythms of cha-cha-chá. Guaracha has similar instrumentation and rhythmic patterns but is generally faster. Mambo is faster still, but with much the same instrumentation and roles for the percussion instruments as the cha-cha-chá and guaracha. A basic percussion section in these styles (otherwise known collectively by the generalized nickname "salsa") usually is composed of congas, bongos, timbales, cowbells (played by the bongo and timbale players), maracas/shekere, guiro, and claves.

TRINIDADIAN (Calypso, Soca)

Calypso is in 4/4 time and often uses syncopation of two dotted quarters followed by one quarter note. Soca is a close relative of calypso but is usually much faster, more energetic, and rhythmically tends to have more emphasis on the off beats of 2 and 4. The instrumentation in these styles varies greatly, but usually incorporates a drumset, brake drums in two pitches, congas, cowbell, and any number of other handheld percussion instruments.

When in doubt, look at the rhythms of the other instruments and/or singers to give your percussionists an idea of what counts you want them to emphasize. This will aid their performance and give them an initial direction. If you are not sure of the style, just be logical with what has already been established in the music. The percussion instruments can, of course, embellish upon basic rhythmic patterns played in the ensemble, but they should never distract from the emphasized counts of the music.

SPECIFICS REGARDING DIFFERENT INSTRUMENTS

All shakers are not created equal (nor for that matter are all cowbells). Composers often use the term "shaker" to refer to anything that makes a shaking sound. This can lead to unmusical, inappropriate, or unhelpful choices. There are a multitude of different instruments to use for a shaker part, and each has its own characteristics. What follows is a summary of common "shakers" and their characteristics.

Egg Shaker

Egg shakers do not have to be the shape of an egg, although that is the most common and they are usually plastic. Some are fruit-shaped, others are mini-drums; these shakers are generally smaller than your palm and are not very loud. If the music is soft or has very few instruments playing, this might be a good option.

Shaker

A "shaker" is a cylinder with some sort of beads or grains inside. There are some hexagonal shakers as well. The term is incredibly vague. The material of the shaker and the beads inside significantly determine the sound of the instrument. Hard plastic, soft plastic, metal, gourd, rawhide—each has its own sound. Multiply that by the materials used inside the shaker, and there are more variations than you would ever realize! The fill can be beans, rice, seeds, ball bearings, pellets, etc. You just have to play them to see what characteristics each shaker has. Also keep in mind that any number of smaller shakers and egg shakers can be bundled together to create a larger, louder shaker. If you need a large shaker but only have several small shakers, bundling them together is a good option to avoid having to purchase a large one.

Maracas

Similar to shakers, the variations in sound depend greatly on the material of the maraca itself and the fill. The shape of the maraca compounds this, as some are oblong and some are spherical. Plastic maracas are quite harsh, while rawhide maracas sound much warmer. You just have to try out what you have. These can also be doubled or tripled, or mixed and matched to create a hybrid of different sounding maracas, or just to create a louder sound overall.

Shekere and Cabasa

The shekere is a large gourd with a net of beads wrapped around the outside. This instrument has many names from one part of the world to another, including cabasa, from the Portuguese *cabaça*, which means gourd. They are typically loud and brash sounding. Fast sixteenth-note patterns or simply emphasizing the downbeats will work with shekeres. This instrument will take more time to master, as the size makes performance technique difficult. As with other options, plastic gourds will be harsh and natural ones will be warmer in timbre.

Martin Cohen, founder of the company Latin Percussion (LP) invented a metal version of this instrument that he called Afuche/Cabasa; to many percussionists, the term "cabasa" refers to this instrument. It is made of loops of steel-ball chains around a metal cylinder, which is attached to a handle. The percussionist essentially makes a "turn-the-doorknob" motion to play the instrument. The technique involved to play a cabasa makes this instrument a limited option, unless the part is not too rhythmically involved. It tends to be very articulate and dry.

One Shots

The LP company makes a one-directional shaker it calls "One Shots." These are perfect for more intricate or faster rhythms. The performer needs to have a pair of them, one in each hand, and plays the rhythm between the hands, as if playing with drumsticks on a drum. These instruments work well as an alternative to maracas and shakers, which are difficult to control when playing a very specific rhythm. They are extremely articulate. LP originally made three different sizes, but the company discontinued the largest one; currently the available sizes are the One Shot Shaker Small and the Finger Shot.

Caxixi/Ganza

These instruments are not interchangeable, but are listed together here because they are both wicker with a hard shell on the end. The ganza is a cylinder with caps on each end. Caxixi (pronounced ka-SHE-she) is a closed basket with a flat cap on the bottom. Caxixi in particular can be difficult to play if using both the wicker sides and the hard-shell end cap; wicker is a very soft texture in contrast to the articulate hard shell. As an example of how some names have variable meanings and some instruments have multiple names, the ganza can also be a metal, cylindrical shaker.

Hi-Hat Cymbals or Snare Drum

Using hi-hat cymbals or a snare drum with brushes or Hot Rods is another option, depending on the context.

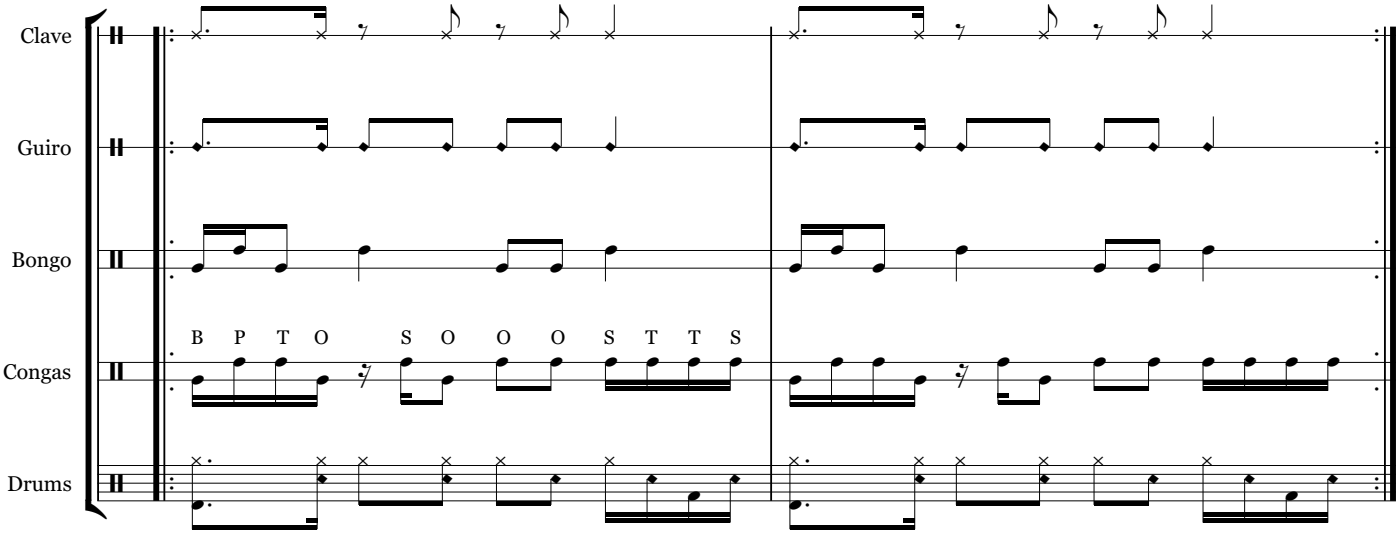
RESOURCES

There are some very good phone/tablet apps that can help you find the sounds, rhythms, instruments, and techniques discussed in this article. One of those apps, called *Percussion Tutor* (www.percussiontutor.com), has a list of dozens of styles of music from around the world and includes the music notation of the rhythms played, standard instrumentation for each style, and videos that demonstrate proper techniques. [The android version of the app does not currently include the videos; those will be in the next update.] The app costs a few dollars, but included with the app is a link to a free book with dozens of styles, descriptions, and the appropriate rhythms. Examples 1 and 2 are samples from this book, used with permission from the publisher.

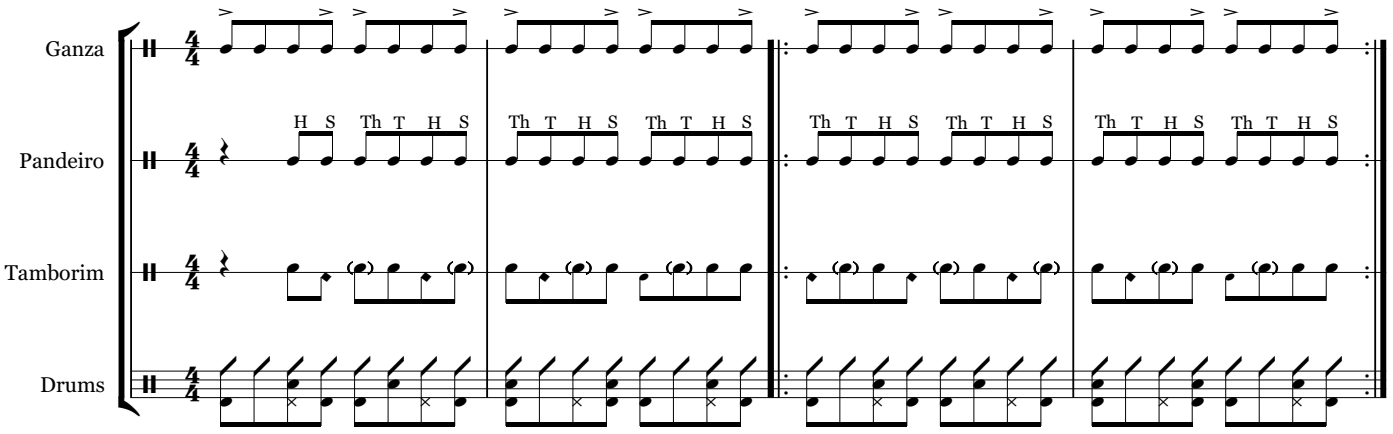
Latin percussion instruments can add a great deal of texture and timbre to music. However, do not expect your student percussionists to be able to play them smoothly or effectively at first, especially if they have not played these styles of music or these specific instruments before. The mechanics of technique needed to make these instruments sound full and smooth are very different from the techniques needed for most other percussion instruments. As educators, we need to do our homework and help prepare our students for success by showing them what sounds we want, which instruments to use, and what style of music they should emulate.

The author wishes to acknowledge the gracious contributions to this article by Dr. David Glover, Slippery Rock University of Pennsylvania.

Example 1: Afro



Example 2: Bossa Nova



Andy Kolar is Assistant Director of Bands and Percussion Professor at Sacred Heart University in Fairfield, Conn., and is also President of the Connecticut PAS Chapter. He has a BME from Slippery Rock University of Pennsylvania and an M.M. from the University of Oklahoma. **PN**

On Percussion Education

By Morris "Arnie" Lang

I recently was asked to participate in a panel discussion at the Sabian Educational Network (SEN) meeting held at the Drummer's Collective in New York. To tell the truth, I didn't know what the group was all about, only that it was sponsored by the Sabian cymbal company. There were no "rules" and no indication of any topics or commercial agenda. It was geared toward percussion education and educators.

The panel was composed of fantastic drumset players who are also active teachers. The host was Joe Bergamini, who introduced the event and made erudite comments and asked probing questions throughout the evening. He is an amazing drummer doing avant-garde rock and Broadway shows, and he is also a writer. The panel consisted of LaFrae Sci (brilliant groove diplomat and international motivator), Jim Mola (drummer, teacher, voiceover master), Larry Lelli (Broadway show drummer and contractor), and my pal Dom Famularo (international motivational ambassador, teacher extraordinaire, and expert on Moeller technique). I guess I was invited as the "resident square."

I took the opportunity to preach about one of my favorite gripes in percussion education: the lack of musical preparation in our educational literature.

In a recent survey, *Modern Drummer* magazine listed the most used, most popular books—the books that we all learned from, and also taught from, for many, many years.

Stick Control—George Lawrence Stone
Syncopation—Ted Reed
Odd Time Reading—Louis Bellson and Gil Breines
Rudimental Swing Solos—Charles Wilcoxan
Sticking Patterns—Gary Chaffee
Drum Set Essentials—Peter Erskine
Four Way Coordination—Marv Dahlgren
Master Studies—Joe Morello

I asked the audience: "What is the common element missing from them all?

Not much of a response.

"They are all a series of technical exercises, with no reference to musical events that have occurred in the last 100 years."

Before I went to Juilliard, I had studied from a number of these books. There was a concert commemorating the end of World War II, and I was asked to play in a chamber music group. When I was given the music to work on, I had to ask the conductor how to play changing meter—how to go from 3/4 to 7/8 and back to 4/4 time. Let me remind you that the "Rite of Spring" had been written some 40 years before; it is now over 100 years since its premiere.

I'd like to speak briefly about some of the most popular drum method books.

Stick Control

Simply a group of technical exercises. It's rather like the Czerny piano book, which is a series of scale exercises, but Czerny is usually supplemented with pieces by famous and not-so-famous composers—easy pieces by Bach, Mozart, Beethoven, and even Stravinsky's "Five Easy Pieces" or Bartok's "Mikrocosmos" (in six volumes).

Odd Time Reading

Page after page (without any appreciable progression) of a string of increasingly difficult rhythms without any dynamics or attempts at a musical piece. No beginnings or endings to the page. No dynamics or attempts at form. Most pages are 16 bars, a few are 12 bars (did the copyist run out of space?). No beginnings or endings. Just a string of notes.

Rudimental Swing Solos

I must admit that I love the book. The pieces are so much fun to play. There are no dynamics except for one piece. No tempo markings except for "fast" and "bright" in two different pieces. The pieces do make some kind of musical sense, with implied phrasing, beginnings and endings, but not a beginning book.

Master Studies

There is a very good introduction by Jim Chapin and a preface by Joe Morello that states: "Technique is only a means to an end. The goal is to play musically, but some drummers lose sight of this and approach the drums strictly from a technical standpoint. Often they become so fascinated with speed that they miss the whole point of music. So just studying this book for technique alone doesn't make any sense. You have to apply the technique to the music that you are playing. If you need to use accents, for example, this book will help you develop the ability to put an accent wherever you hear one, but when you are playing, you should not be thinking, 'Well, now I'm going to play such-and-such from *Master Studies*'."

I asked the audience: "Now, an honest answer. How many of you have read the preface?"

A few hands popped up.

I said, "I must admit that I had never read it before, and it took me about 25 years before I read the text in the Saul Goodman timpani book."

In spite of Joe's good intentions, dynamics only appear on pages 52 and 53, and then any musical pretense is abandoned for the rest of the book. The same can be said about metronome markings. (However, to see just how musical and interesting Joe was, check out the Dave Brubeck Quartet on YouTube. While on tour, Joe played a different, spectacular solo in "Take Five" on every recorded concert.)

There seems to be a pattern in many drum books. All of a sudden, the author realizes that he forgot about dynamics or musical expressions and writes a page with a million crescendos, diminuendos, sforzandos, and then goes on his merry way until 25 pages later, when he says, "oops" and crams in a lot of stuff. See the "new" edition of Goldenberg's *Modern School for Snare Drum* (again, a very valuable book). The first page with any musical expressions is page 47. By page 56 dynamics disappear, not to be seen again until page 64. Pages 64 and 65 are okay, and then any expressions drop off until page 68. Contrast this with a few instrumental method books that I picked up at random. I've already mentioned the books by Stravinsky and Bartok, both written at least 50 years ago, but here are a few more recent examples.

Dr. Shinichi Suzuki is a renowned educator who has produced generations of students, mainly in the string family. He writes in *Book I of the Cello School*:

Four Essential Points for Teachers and Parents

1. Children should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.

2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.

3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.

4. Parents and teachers should strive to motivate children so they will enjoy practicing correctly at home.

Through the experience that I have gained in teaching young children for over thirty years, I am thoroughly convinced that musical ability can be fully cultivated in all children if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. All

> [The most popular drum books] are all a series of technical exercises, with no reference to musical events that have occurred in the last 100 years.

children who are properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue. For the happiness of children, I hope these four essential points will be carefully observed and put to continuous use in home and in the studio.

As to the book itself, there is one page of exercises on the D string—four-bar patterns that repeat. But, they include eighth notes, sixteenth notes, key signatures, clef, staccato marking, and moving to the next step on the D string.

The next page has, playing up a scale for four notes on the D string and then moving to the A string to complete the D Major scale, up bow and down bow, and correct finger placement.

The third page has a song, "Twinkle, Twinkle Little Star Variations"—a 12-bar variation by Suzuki himself.

Another book worth looking at is *That's Jazz* by Bradley Sowah. The first page is "Anatomy of a Jazz Chart," an original tune that has style indication—describing the desired rhythmic feel; swing equation—how swing eighth notes should sound (triplet feel); chord symbols; rehearsal numbers; metronome marking; optional duet part, and a chart of jazz piano articulations.

The second page includes reading two separate clefs, how to practice right hand alone and left hand alone, the combined rhythm of left and right hands, which notes are both hands together and which notes are single hands, and finally, reading both hands together in the "grand staff."

Drummers are still doing "ma-ma, dad-dy, ma-ma, dad-dy" and the rudiments!

The solution: Write out musical exercises for your students to supplement technique books.

Morris "Arnie" Lang was a percussionist with the New York Philharmonic for 40 years. In 1955, after attending the Juilliard School of Music, he was appointed Associate Principal Timpanist and percussionist with the New York Philharmonic, where he performed with such music directors as Leonard Bernstein, Pierre Boulez, Zubin Mehta, and Kurt Mazur on hundreds of concerts and recordings. Among his solo recordings is Stravinsky's "l'Histoire du Soldat," and he was the first person to record all "Eight Pieces for Timpani" by Elliot Carter. His publications include *The Beginning Snare Drummer*, *The New Conception* (drumset), and *Dictionary of Percussion Terms*. Lang was formerly Professor of Percussion at the Conservatory at Brooklyn College and in charge of the Doctoral Percussion Program at CUNY, and he is the president of Lang Percussion. At PASIC 2000 he was inducted into the PAS Hall of Fame. A new edition of *The Beginning Snare Drummer* has been released by Woodson Publishing Company. The book addresses the musical questions brought up in the article above. **PN**

Seven Steps to Achieving a Great Snare Drum Sound

By William M. Shaltis

It's not hard to hit a drum. Really, go try it! I bet if you hold a stick in your hand and propel it downward onto the head of the drum, you will get a sound. It might even be a pretty good sound, at least no different than any other snare drum sound you've heard. But (and here's the incredibly big but) it takes focused listening to get a *great* sound. I have had several students come in to lessons and play their snare drum etudes more or less correctly in terms of rhythms and dynamics. But those are only two parts of the equation.

Why are some students so obsessed with cramming as many notes together on a snare drum as possible, yet when they attempt to play simple quarter notes and eighth notes or execute a buzz roll, their sound quickly deteriorates? If I expect my colleagues in other sections to play in tune and with a consistent sound, why don't I expect my snare drummer to play with a good and consistent sound? Therein lies the difference between a "percussionist" and a "drummer" (and I say that as affectionately as possible!).

Fortunately, it's not rocket science to get a great sound on a snare drum; it just takes a little patience and some focused listening. The following seven steps can get you closer to that great sound you deserve.

1. Buy new sticks and a new head if you haven't done either in *years*. This may be stating the obvious, but it's really difficult to get a good sound if the things used to produce said sound are worn out. Check the batter head: Is it full of dimples? Is there an obvious place in the center where the coating has rubbed away? Is the sound dull and lifeless? If so, you definitely need a new head. In an ideal world, you would change your heads every year (or even more frequently). For $15–25 you can dramatically enhance the sound of your concert snare drum.

For personal use, I would recommend something like a Remo Diplomat M5. This head is great for getting snare response, especially at extremely soft dynamics. For a school concert snare drum, I would go with either a Remo Diplomat Coated or a Remo Ambassador Coated head. The Ambassador is slightly thicker than the Diplomat (10 mils vs. 7.5 mils); what you lose in sensitivity, you'll gain in durability. If you prefer a warmer sound, go with a Remo Renaissance coating.

The sticks are just as important as the head in producing a great sound. If the tips are worn and the shafts are full of blemishes, it's probably time for new sticks. You want a pair of sticks designed specifically for concert snare drums—basically in between the thin sticks you might use for combo drumset and the thick sticks you might use for marching snare drum.

The sticks should be weighted properly; an easy way to check this is to *lightly* tap the stick against your skull while you have your mouth open. It sounds crazy, but you should be able to hear a pitch. If the other stick isn't the exact same pitch, put them back. If budget is an issue, I would recommend something like the Vic Firth SD1 Generals or Innovative Percussion IP1, both of which can be purchased for under $10.

2. Regularly tune your drum. A drum needs to be in tune in order for it to sound its best. But wait, isn't a snare drum a *non-pitched* percussion instrument? That's not quite true. If you turn the snare mechanism off and strike the batter head, you should hear a definable pitch (this is, of course, assuming that the tension rods are all evenly tightened). Depending on the size of your drum, it should be tuned more or less to a specific pitch. For instance, I try and tune my 5 (drum shell head) x 14 (drum shell depth) drum to an A. I would use a slightly lower pitch for a deeper drum, a slightly higher pitch for a shallower drum. There are many great videos and articles on the specifics of tuning, such as "Rob's Snare Drum Tuning Guide" (www.robknopper.com/blog/3-steps-to-become-a-better-snare-drum-tuner). I then tune the snare (bottom) head to sound a fifth above the batter head—in this case, an E. If the drumheads are properly tuned to the size of the drum, you should get a sound that is clear, that rings, and that has a great feel.

3. Use a cloth or moongel to muffle the drum. Now that you have this wonderful, singing tone, you need to take out *some* of the ring in order to hear rhythms articulated clearly. You can use a thin cloth or towel, a handkerchief, or even a "moongel" to take away some of the extra ring. Using a cloth or

Tap to play Video

William Shaltis demonstrates 7 Steps to a Great Snare Drum Sound

moongel allows you to experiment with how much ring you need to take out. If you're in a big, resonant hall, you may need a lot of dampening; conversely, if you're in a small, dry room, you can probably let the drum ring more. Other methods of dampening have their disadvantages; a credit card will shift around and jump up and down when you play loudly, and a wallet will take out too much ring. You want to have maximum control over the amount you want the drum to ring for the given situation.

4. Playing zones. Probably one of the most obvious (and easily fixed) things I see and hear is when a student is playing on two separate areas of the drumhead. It's almost *impossible*—especially at soft dynamics—to get a consistent sound if one hand is two inches from the edge and the other is two and a half inches from the edge. My rule of thumb is that the beads of the stick should be so close to each other that if you drew a circle the size of a dime, both sticks would be within that circle. This problem becomes more obvious the closer you are to the edge. Here are some general guidelines:

A. Make sure you are playing over the snare bed at all times. This means that the snares should be situated so that if you drew an imaginary line from your belly button straight outward, they would rest on that line.

B. If you have decent snare response, it's possible to use the edge for soft playing. Say you mount your drumhead so that the manufacturer's logo is at the furthest point away from your body. If you tap the top of the logo softly and can still hear a snare sound, you can probably use this area for soft playing. If it sounds like a tom-tom, however, you may need to play closer to the center. My general rule is, if I have good snare response, I will play *pp* on top of the logo, *p* at the bottom of the logo, and start working my way in until *ff* is just off center of the head.

C. Use a combination of head placement and stick height for dynamics. See Step 5.

5. Use a full stroke for general legato single strokes. Think about the arm being separated into three muscle groups: the upper and forearm, the wrist, and the fingers. Each of those groups does a particular job well. For instance, the larger arm muscles ("marathon muscles") can't play very fast, but they can give you strength and control over slower, repetitive movements. Conversely, the fingers ("sprint muscles") tire out fairly quickly, but they can give you bursts of speed. The wrist is the core of the groups. For general legato playing, I like to think about my wrists doing 90 percent of the motion and the other 10 percent coming from the arms and fingers.

Start with the wrists near to the drum, the angle between your hands at 60–90 degrees, and the beads of the stick roughly nine inches above the drumhead. In one motion, bring the bead down to the head and let it rebound back to precisely the same starting point. You need velocity to execute this motion most efficiently. I find that this stroke is the best for producing a great sound with minimal work, while staying relaxed and under control. You should produce a warm, singing sound with lots of depth. The only time I break my own rule is for extremely soft playing. I find that when I'm nervous, the smaller muscle groups are the first to go. For playing of this kind (think the opening to "Bolero"), my ratio is closer to 95 percent arm and 5 percent wrist and fingers.

6. For rolls, use a bunch of arm. Arm muscles are great for control and keeping relaxed while rolling. Using the bigger muscles means your smaller muscles don't have to work as hard and can stay focused on only the amount of pressure used to execute the roll. Ted Atkatz, formerly of the Chicago Symphony and "the man" when it comes to explaining this concept, calls this the "chicken wing" on account of how your arms look while executing. (You can see a video of Ted explaining this at https://www.youtube.com/watch?v=ioqvI-D5bBQ&feature=youtu.be&list=PL5214EA0D31102CF3.) There should be no break in your wrist, nor should there be a break at your elbow. Almost the entire motion should feel like it's coming from your shoulder and back muscles. If you do it properly, your hands and fulcrum shouldn't change visually from single strokes—no pinkies pointed out, no thumbs on top, etc.

You also need to find a roll base that works. A roll base simply means the rhythm that your hands are playing while you're executing a roll. For instance, at 120 beats per minute (bpm) you might need to move your hands in sixteenth notes to play a *forte* roll. At that same tempo, your hands might play eighth-note triplets to play a *piano* roll. The general rule is:

A. For soft rolls: slower roll base, lower stick height, closer to the edge, extremely dense buzzes; B. For loud rolls: faster roll base, higher stick height, closer to the center, open buzzes (think triplet stroke rolls); C. If you play a whole-note roll that crescendos from *piano* to *forte* at 120 bpm, you will move from eighth-note triplets to sixteenth notes, your stick height will increase, you will move closer to the center, and your buzz density will decrease.

7. Treat accents like articulations, not dynamics. This is a biggie. Merriam Webster's Dictionary defines an accent as when "greater stress [is] given to one musical tone than its neighbors." Notice it doesn't necessarily say *louder*. Most percussionists involved with drumline or front ensemble are asked to use accents to define a separate stick height. That is, if accents are at nine inches, taps are at three inches (or any variation of this). This is great for defining visual clarity (definitely important when you're standing next to six other people doing exactly what you're doing) but lousy for actually defining an articulation difference.

When playing concert snare, you need to make a *color* change when you see an accent, not a *loudness* change. This can be accomplished by a stroke with more velocity, producing a sound with more of the high overtones. I try to think of the difference as comparable to when a wind player might use a "doo" sound for a legato note, versus a "too" sound for an accented note. A note with a marcato accent adds weight to the accent; thus, you can easily get a minimum of three different articulations without having to just play louder.

CONCLUSION

Of course, mastering the snare drum is not as simple as just doing the steps listed above. However, with a little patience and a lot of focused listening, one can achieve a great sound concept that (fortunately) translates to other percussion instruments and a more nuanced musical result!

William Shaltis is Assistant Professor of Percussion at the University of Memphis, the Principal Timpanist of the New Hampshire Music Festival, and cofounder of the Two Rivers Timpani Summit. Previously, he was Principal Timpanist of the Boise Philharmonic, Principal Percussionist/Assistant Timpanist of the Evansville Philharmonic and Owensboro Symphony, and a teacher at Missouri Southern State University and the University of Evansville. Shaltis has performed and presented at music festivals and conventions in the USA and abroad, including PASIC and NAfME national and state conventions, the Midwest Clinic, and at music festivals in China, France, and Iceland. He created the educational video podcasts series "Good Beats" and "The Solo Timpanist," and is published through Bachovich Music Publications. His debut recording, *Essence/Decent*, explores 21st Century solo and chamber timpani repertoire. **PN**

"Amid the Noise"

An interview with Jason Treuting

By Joe Kulick

Jason Treuting is a member of the percussion quartet Sō Percussion. As a composer and member of Sō Percussion, he has collaborated with artists and composers including Steve Reich, David Lang, John Zorn, Dan Trueman, tabla master Zakir Hussain, the electronic music duo Matmos, and choreographer Eliot Feld. Jason's many compositions for Sō Percussion include "Amid the Noise" and contributions to "Imaginary City," an evening-length work that appeared on the Brooklyn Academy of Music's 2009 Next Wave Festival. Below are excerpts from an interview I conducted about "Amid the Noise."

Joe Kulick: *What inspired you to write "Amid the Noise," and how would you describe the piece?*

Jason Treuting: "Amid the Noise" came about slowly over a few years. It is the first music I made as a composer. I would oftentimes pass a piano and find simple harmonies that I liked that worked well against a drone. At the time, my sister Jenise was making her first documentary film and asked me to write the music for it along with a guitarist, Dai Masaoka, and my frequent collaborator and producer, Lawson White. We decided in order to form some kind of coherence to the film's music, we would use text to abstractly tie the pieces together. Because of the film's Iraq War content, we used a Martin Luther King quote: "Our scientific power has outrun our spiritual power. We have guided missiles and misguided men." Some of these pieces from the film became the beginnings of "Amid the Noise."

I feel like each piece that makes up "Amid the Noise" is a meditation of sorts. I think their strength oftentimes lies in their simplicity. The music is often ambient in nature in that the pieces aren't trying to go anywhere, but the scale of each piece is much shorter than ambient music often is. I think of them as somewhat objective in nature as well. They aren't about anything, so they can hopefully be about what you want or need them to be.

Kulick: *The piece is rather long—12 movements totaling an hour in length. Is it meant to be performed from beginning to end, or could each movement be performed separately?*

Treuting: I think of "Amid the Noise" as a collection of pieces made in a similar way. I most often play them with Sō or with other musicians as short sets that include three or four of them. There are actually a couple of other pieces that came later—"Life is (blank)" and "Water"—that we often include as well because they were made in a similar way. Each piece is thought of against a drone, and usually this drone is audible, though it is sometimes implied. Each piece finds its structure through the harmonic layer and is set against a noise layer. This noise layer can be more static/ambient white noise or, in some pieces, it takes the form of a more organized rhythmic layer. Occasionally there is a melodic layer as well, though maybe not in a traditional sense. It isn't something that takes the foreground, but rather a layer of single notes presented as a line that interacts equally with the other layers.

So each piece can live on its own or in tandem with the group. Actually, the first time the music was played live, eight of the pieces were performed. The whole set of 12 has never been played live as a set, and two of the pieces have only existed on recording. They were made as recordings first, and we have since been figuring out how to play them each live.

Kulick: *The piece is written with unusual compositional approaches such as using text for form and rhythmic patterns. What inspired you to use the texts that you incorporated throughout the piece?*

Treuting: I wonder if the pieces are actually made with unusual compositional techniques or if it is just that the performers are offered those techniques as the notation. I think composers oftentimes look to external content for form and structure, but then these processes are translated into notation that we all understand as logical in a different way. I was searching for a system that would allow a bit of objectivity in my writing and that would balance the natural impulses I have as a composer, and text seemed to be interesting in that way. Longer quotes would provide alternations of different-length words that could be translated to larger formal ideas, and the letter construction of each word offered a way to translate, in a smaller way, to rhythms or harmonies. I'm especially interested in how alternations of low and high percussion sounds—for example, bass drum and snare drum alternations on the drumset—form the skeletons of most grooves,

PHOTO BY EVAN MONROE CHAPMAN 2016

and using consonant and vowel alternations mapped on to these ideas can push the rhythmic conversation into a different universe. Because these pieces were made for myself to record and grew into pieces that Sō Percussion recorded and plays, the notation was able to stay in a shorthand that allowed us to learn long pieces of music by just looking at a string of a few words. It also has the added benefit of being a flexible notation that can allow things to change easily from performance to performance.

Three main texts get used multiple times in "Amid the Noise." The Martin Luther King quote was taken from Jenise's documentary, *Invitations and Ultimatums*. A second quote that reoccurs is a text I revisit often as a student of music. It is a quote from a Japanese haiku poet, Bashō. "Don't seek to emulate the master. Seek what the mater sought." And the third quote that reoccurs is from a beautiful poem by Max Erhman, "The Desiderata." It is where the title of the set of music is pulled from as well: "Go quietly amid the noise and haste." I learned of this quote from my sister as well. She paired these words with a photo she took that hung in my family's house when I was growing up.

Kulick: *The piece is written with the approach where performers can choose their own instruments. What has influenced your and Sō Percussion's decisions on which instruments were used for the "Amid the Noise" album and live performances?*

Treuting: I have recently realized that I am a per-

I compose pieces that try to give the performer a responsibility in the outcome of the piece in the most fundamental way.

former/composer at heart. I compose pieces that try to give the performer a responsibility in the outcome of the piece in the most fundamental way. The sound of the piece will be determined by the performers playing the piece because they will choose the sounds themselves. This comes from a long line of percussion music written in the 20th Century. Pieces like John Cage's "Third Construction" allow the performers to curate what instruments they play, and the piece can sound drastically different from group to group or performance to performance, while still maintaining a structural integrity that is Cage's. I love that idea, and I try my best to only prescribe what is absolutely necessary and allow the other parameters to be defined by the performers. For example, one of the most transparent pieces in "Amid the Noise" is "June." There are three layers. The first is a drone, the second is a harmonic layer, and the third is the noise layer. On Sō's album, the drone is a bowed vibraphone, the harmonies are struck vibraphone, and the noise is two layers of hi-hats. When we play live, that could change to piano, crotales, and radio static, or string section, electric guitar, and plastic bag. It is open as long as the instruments chosen can perform the functions necessary for the piece.

One of the things that has really influenced our decisions on instrumentation has been the amount of times we've performed the music in drastically different situations. Because the music is very flexible, it has made it on countless shows with other repertoire, with other bands or collaborators, and in really varied venues, from art galleries, to concert halls, to clubs, to living rooms. So we love making the arrangements different night-to-night based on what is available. Some of the most memorable performances have used the pipe organ in the concert hall or the celeste that a school owns or the reverberant sound of an empty art gallery with the audience shaking their keys on cue as the noise layer. Spontaneity can be wonderful for these pieces once the structural elements have crystallized.

Kulick: *The pieces are performed live with video. Where did the ideas for the inclusion of video and audio come from?*

Treuting: In a lot of ways, the pieces were really married to the videos for a long while. We still perform them with the video often, but at the beginning, the music was paired with the video in the documentary and then footage was taken and expanded into the short art videos that are paired with each "Amid the Noise" piece. As the set was written, sometimes the music came first and sometimes the video did. I think with any performance, it is important to be conscious of what an audience's experience is, and with music that is very ambient in nature, video can be a nice way to deal with the visual part of a concert experience.

Kulick: *The different approach in the composition may lead to some challenges in learning the piece. What advice would you give to someone looking at these pieces for the first time?*

Treuting: I think in learning any music, the process of learning the notes/structures is the first step, but the music happens once this is internalized and choices can be made in a larger context about what the group wants to say. With "Amid the Noise," I imagine the first part can have its frustrations. The score comes with lots of words to explain the processes and not so many notes in a traditionally notated form. I imagine that there will come a moment in learning the basics of each piece where the musicians could feel that if it were just written traditionally, the process would go much further. My advice is to believe in the process and know that after the basics are internalized, you can make very creative choices to make these pieces sound different than they've ever sounded. You can take chances and find ways to make the concert experience unique for yourselves and the audience.

You can find all twelve sections of "Amid the Noise" on Sō Percussion's album, available on Amazon or the iTunes Store. There are currently seven published movements (Volume 1) available through Good Child Music.

Joe Kulick teaches at East Aurora High School in Aurora, Illinois, where he is Band Director and Director of Percussion. His experiences have led him to develop the curriculum for the Percussion Techniques class, begin an extra-curricular marching indoor percussion ensemble, and start a Latin Jazz Ensemble. Joe received his Bachelor of Music Education degree from Kansas State University and is currently pursuing his Master of Music Education degree at Vandercook College of Music in Chicago. His percussion experiences include performing with the Cavaliers Drum & Bugle Corps from 2010–13, participating in the first full performance of "Amid the Noise" in 2014, winning the KSU Concerto Competition, and coming in second place at the KSU Music Department Honors Recital. Joe has also done a lot of work in music technology, presenting on technology integration in elementary general music at the Kansas Music Educators Association Conference and working on the development of the technology Model Cornerstone Assessment in the National Standards for Music Education. He has also studied Latin Percussion with Jose Eladio Amat at Kansas State and in Cuba in 2014. **PN**

Bringing Digital Visual Elements into Live Performance via MIDI

By Kurt Gartner

"The eye is never filled." Those are the words of Ken Nordine, an extraordinarily creative force in the field of commercial voice-overs in years past. While Nordine was given unusual latitude in the development of his commercial projects for radio and television, he had *complete* control over his personal projects, which he referred to collectively as "word jazz." And while he has always encouraged his audiences to "stare with your ears," allowing the imagination to create imagery for his audio-only word jazz performances, he acknowledged that the eye is never filled through a DVD release of this name. This release comprised word jazz settings with unusual video material, including familiar images distorted through various video editing effects.

Like contemporary VJs, percussionists can manipulate audio samples and MIDI content in real time using the appropriate controller and DAW (Digital Audio Workstation) of choice. But what of visual images or movies, which may add a powerful sensory element to the audience experience? Many DAWs are capable of incorporating synchronized videos on their own. Video content may be embedded within the timeline of a DAW like another digital audio track. While this is a highly useful function of a DAW in most cases, video content embedded in this way is bound to a fixed compositional form. To facilitate flexibility of a composition's form in live performance while retaining video elements, one may augment the DAW with MIDI-enabled video presentation (VJ) software.

IDENTIFYING THE NEEDED RESOURCES

To begin with, consider the checklist of hardware and software required in such a project. For my current setup, I use the hardware and software listed below. However, substitutions may be made for most of these components. In any case, it's best to verify that a technical handshake will succeed between all elements before making any purchases! While not listed specifically, cables associated with all of this gear are also necessary:

- MIDI controller—in this case, a malletKAT, the instrument that best facilitates the needed functional, expressive, and pitch range for my projects. Especially useful is the malletKAT's design, which comprises two controllers for the same set of pads. The two controllers may be programmed and accessed in a variety of ways.
- MIDI/USB interface—this carries the performer's live performance MIDI data to a computer. The number of MIDI ins and outs required of the interface is a function of the number of MIDI controllers used in your setup; the minimum is an interface with one MIDI in (from controller to computer).
- Computer capable of glitch-free performance. The transfer of MIDI data from controller to computer or between applications creates relatively little demand on the computer's processor. However, the demands of handling video material and digital audio samples (among other tasks) does require a robust computer system with plenty of processor speed, RAM, hard-drive space and access speed, and adequate audio/video cards.
- Displays—a practical minimum of two displays includes one standard video monitor for the performer (which could be a laptop screen) and one projector for the visual content to be seen by the audience. If you're purchasing a projector, considerations include resolution (number of pixels), brightness (measured in lumens—the ability to throw the image a long way and in variable lighting conditions), available inputs (e.g., HDMI), latency, 3D image handling, and portability.
- Sound reinforcement (i.e., P.A. system) or for practice/monitoring purposes, headphones.
- DAW software—in this case, Ableton Live. The DAW handles MIDI data incoming from the MIDI controller, sequenced MIDI tracks, and recorded audio tracks. Rationale for the use of Ableton Live follows this checklist. DAWs such as Live also handle video content in fixed-form performance settings.
- VJ software—in this case, GrandVJ by ArKaos. This software accepts and manages the visual content to be projected for your audience. This content may include still image files like .JPG and movie files like .MOV. Additionally, GrandVJ includes many visual effects and image transitions that you may apply to your raw material. Capable of working as a VST plugin, this VJ software functions as slave to the DAW. GrandVJ is designed specifically to work with Live through its "ArKaos Connect" VST functionality. As you may infer from the content above, VJ software may not be necessary if you are only using videos and/or stills in a fixed arrangement. The benefits of VJ software are more fully realized in flexible-form performance, such as Live's Session View, described below.
- Your chosen software must be capable of sending video content intended for the audience to a separate window, which is sent to the projector. In other words, you as the player should be able to see any combination of your DAW, VJ software, and the musical score from which you'll perform via computer monitor, while the audience sees only the still or moving images that accompany your music via projector.
- Musical and visual content—this includes the musical composition, MIDI and/or digital audio content loaded into the DAW and still/movie files loaded into the VJ software.

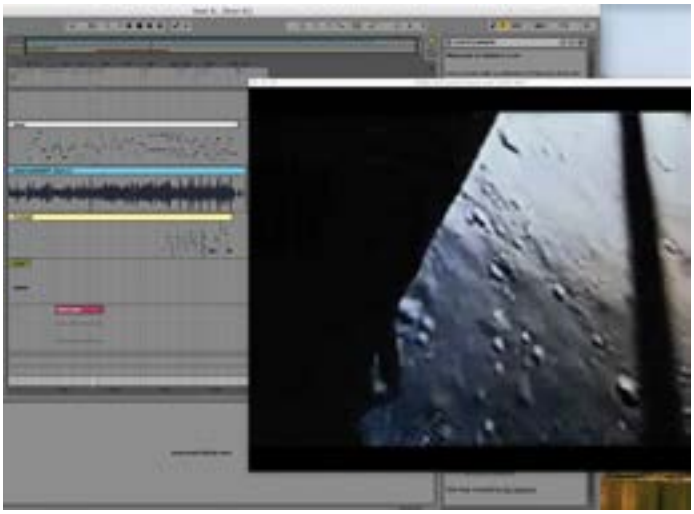
For reasons related and unrelated to incorporation of video elements in flexible-form performance, Ableton Live is a highly suitable DAW. It has an expandable library of sampled instruments and loops that may be played via MIDI controller. It interfaces seamlessly with third-party sound engines such as Native Instruments' Kontakt and associated sample libraries. Also, there is a special version of Cycling 74's Max called "Max for Live," offering editable audio effects, synthesis, and more. Live's "Arrangement View" functions as do most traditional sequencers, allowing MIDI, digital audio, and video to be embedded and manipulated in an arrangement relative to a fixed timeline. Live accepts Quick Time video files that may be placed into the timeline and warped to match changed project tempo. Although Live wasn't designed to accept image files like .JPGs as clips, it's a simple workaround to convert each .JPG file into a Quick Time file (for a duration of user's choice). You may think of this as a timed slideshow.

Then, the video clip may be broken out into a separate window for projection. If your project doesn't require flexible form in performance, this is all you'll need to incorporate still or moving images.

THE POWER OF LIVE'S SESSION VIEW

Flexible form in performance may offer many advantages. For example, you may want to linger in one section of a work to improvise and/or record new material in real time, which will replay itself on subsequent iterations of that section. Or, you may wish to jump from one section to any other section at will, returning to earlier material to extend a piece or leaping ahead toward a composition's conclusion.

Video clip called "lunar yaw" as placed in Live's arrangement view. The clip is placed at approximately one minute into the arrangement.



Screenshot of the Live interface, including the separate video window, which may be positioned for projector output.

In addition to its arrangement view, Live features "Session View," in which MIDI and digital audio clips are organized into "scenes." Like the individual clips from which they're made, each scene (of user-determined length in measures) may be launched by the performer at will—in any order, and for any number of repetitions. In short, session view enables flexibility of musical form in live performance.

Another important feature of Live is its MIDI mapping capability. This feature allows the performer to map any function of Live (e.g., launch a scene or an individual clip, record, stop, etc.) to any MIDI controller or surface capable of sending a MIDI note or Control Change (CC) number. This is vital to the percussionist, as it allows software control directly from the MIDI controller. This eliminates the need to put down the mallets to reach for a mouse or separate control surface. In the instance of the malletKAT, this means that you can map any function to Live from a malletKAT note or even a footswitch. Momentary footswitches are appropriate for single commands, like launching a scene. Continuous pedals are appropriate for functions such as volume or pan. And since the malletKAT has two controllers, one of these may be dedicated to a separate MIDI channel and used exclusively for controlling functions of Live, without losing note range on the malletKAT. The performer may access either controller at will to perform musical gestures and to send mapped commands to Live.

If you need to launch many scenes in performance, you may find the MIDI controller running low on distinct notes (pads) or footswitches to map to Live. Live does include some very convenient shortcut functions that may be mapped via MIDI. For example, you can launch a scene and prepare the next scene with a single MIDI note or CC number. By sending this note or CC number repeatedly, you'll step through all of the scenes in order.

It's important to understand the concept of Live's launch modes, or the manner in which individual clips are started and stopped via MIDI controller. (It's important to understand the clip launch concept because it applies similarly to GrandVJ.) Equally important to consider is the nature of percussion performance gestures and controllers. Piano-style (i.e., keyboard) synth players can hold notes or chords with ease by maintaining pressure on the keys. Typically, a MIDI percussion controller's pad is struck. Like the keyboard synth, this action sends a MIDI Note On message for a specific MIDI note number. Unless pressure is maintained on this pad, a MIDI Note Off message follows thereafter, based on the controller's gate time. Since it's not practical for percussionists to maintain pad pressure like keyboard synth players do, other ways of starting and stopping clips become necessary. Live's four launch modes are as follows:

• Trigger Mode: the clip is launched by pad pressure and continues (loops) even after pad pressure is released.

Live's session view, in which audio and/or MIDI clips (individual cells) are organized in scenes. Typically, each column contains like MIDI or audio clips. Each row represents the clips that comprise each scene. Launching a scene activates all of its clips simultaneously.

• Gate Mode: the clip is launched by pad pressure and stops when pad pressure is released. (Generally, this mode may be great for VJs and keyboard synth players, but is not too practical for percussionists playing their MIDI controllers.)

• Toggle Mode: the clip is launched by pad pressure and continues after pad pressure is released, and stops upon subsequent pad pressure.

• Repeat Mode: based on quantization setting, the clip's first note value of material (e.g., first eighth note) plays repeatedly until pad pressure is released, whereupon the entire clip is played.

By default, Live launches clips in trigger mode, but this may be changed within the software's preferences menu. While your project may not require you to edit the launch modes of your clips within Live, you may note and use similar launch mode concepts within the GrandVJ application.

MORE ABOUT GRANDVJ

GrandVJ operates in two application modes: mixer mode, which acts like a video mixer, and synth mode, which is a visual instrument or performance tool. In synth mode, images, video clips, and effects are placed into cells of a grid that appears like a DJ/VJ's control surface, such as Novation's Launchpad Pro and/or a set of MIDI notes (represented generically by a horizontally scrollable keyboard). Like Ableton Live, GrandVJ allows mapping of MIDI notes and CC messages to trigger images and movies placed into the grids and to control the program's many functions.

Groups of GrandVJ cells are organized into banks, multiplying the number of image and video files that may be launched within a project. In addition to cell triggering by a MIDI controller, GrandVJ also responds to computer keyboard or mouse, OSC (Open Sound Control) or CC messages, or ideally for the purpose of this article, by MIDI sequencer (e.g., Ableton Live). To automate cell triggering of GrandVJ by Live, you map image or movie files to MIDI notes within GrandVJ and create a MIDI clip of corresponding MIDI note numbers within a given scene in Live.

You can record this MIDI clip in real time via MIDI controller or step sequence it by entering notes manually using a mouse. Relative to measures, beats, and subdivisions of the clip, you can edit each note's placement and duration. There are a few important, additional steps to complete to establish a handshake between Live and GrandVJ:

• Open Live first, then GrandVJ. This will establish the DAW as the host application for the VJ software.

• Select your Live MIDI track that contains the MIDI note and/or CC messages to be sent to GrandVJ.

A MIDI track within Live. Note the piano-roll view of the MIDI notes at the bottom of the window. Each of these notes will trigger an image or movie mapped to corresponding GrandVJ MIDI notes.

• Plan your MIDI mapping to software and controller programming to avoid the possibility of accidental scene/image triggering, or sounding a note not intended to be heard. This could happen if a stroke to one pad was programmed to send a MIDI note on message to both malletKAT controllers. One simple way to avoid this problem would be to set a split point or velocity switch point that would effectively isolate the malletKAT's two controllers.

• Insert ArKaos Connect (a VST plugin) into an open audio track in Live. This track is used for routing purposes and won't contain any audio clip material of its own.

• Route the output of your selected MIDI track to the audio track with the ArKaos Connect plugin.

• In GrandVJ preferences, click the ArKaos Connect tab and select the name of the host.

GrandVJ interface in synth mode, with image files mapped to MIDI notes.

If you select the ArKaos Connect audio track within Live, the connection between the two applications will be indicated by a green light on the ArKaos Connect popup window within Live. Another light on this small window will indicate any point at which MIDI data are being received.

View of Live with active connection to GrandVJ via ArKaos Connect.

Thus, when you've launched a scene within Live, it will tell GrandVJ when to start and stop displaying each still image or video. Note that in session mode, Live will continue to play a scene over and over by default until you stop it or launch a different scene. The video material projected by GrandVJ will loop similarly.

Alternatively, you may enable GrandVJ's latch option. If latch is activated, GrandVJ's cell triggering function behaves in a fashion similar to Live's toggle mode. To automate GrandVJ cell triggering via Live in this manner, you would need to create two MIDI notes for each cell triggered—one to launch it and one to stop it. Personally, I prefer not to use GrandVJ's latch mode if I'm automating via Live, as it's easier for me to track the duration of a cell's active state by observing a single note length in Live's piano scroll view. That is, you only see one MIDI note per GrandVJ cell activation.

YOUR TURN

This article is merely a tease, giving you the basic interactive capabilities of DAW and VJ software, and the steps needed to get a handshake between the two. The many additional features of each type of software open many additional creative possibilities in both the audio and visual aspects of your performance. Adding text strings, visual effects, transitions, and sound-driven visual generators to imported and original visual material will "animate" performer and audience alike!

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Hybrid Rudiments in Rudimental Drumming

By Brad Halls

In recent years, DCI, WGI, college, and high school drumlines have all been dramatically expanding the rudimental literature in new and creative ways, and the interest in the marching arts has never been higher. One merely needs to attend a DCI or WGI show to witness this explosion of creativity first-hand. One of the results of all this positive energy has been to rethink how we approach the rudiments, and hybrid rudiments in particular. In this article, I will attempt to explain some of the history and motivation behind the hybrid rudiments, where they come from, and where they are taking us.

I will do my best to use "standard" names, but since the hybrids continue to change and evolve every day, establishing official names can be difficult. Also, many have more than one commonly used name, and some obvious ones have no common name at all (yet).

Including a "complete" list of hybrids would not be practical, even if we could get a consensus on what that list would entail. So, rather than attempting to list every hybrid, I will propose a framework to categorize them, and I'll show some examples to illustrate each category. It is my hope that this will inspire some readers to create new hybrids of their own and expand the rudimental literature even further.

WHAT IS A HYBRID RUDIMENT?

It's always good to start with a definition. But before we can define a hybrid rudiment, I think it helps to answer the question "what is a rudiment?" (other than just referencing the standard list). Let me put forth an attempt at a definition: a rudiment is *a combination of one or more rudimental primitives.* But what is a primitive?

A "primitive" (also sometimes called an "atom") is the smallest indivisible building block of any system. For example, the primitives of the English language are the 26 letters of the alphabet, and the primitives of mathematics are the numerals 0–9. These primitives can be combined in all sorts of ways to represent any book that has ever been written or any number you can imagine. I claim that rudimental drumming also has a set of primitives that, when combined, can represent any piece of drumming music that has ever been written.

Okay, so what is a hybrid? The dictionary definition of a "hybrid" is *anything derived from heterogeneous sources, or composed of elements of different or incongruous kinds.* So I would define a rudimental hybrid as *a combination of two or more (different) rudimental primitives.*

Just to muddy the waters a bit, a second definition of hybrids has become popular in recent years, which is *any rudiment that is not one of the standard 40 rudiments* (in other words, any "new" rudiment). As you can imagine, this has caused some confusion because many of the official 40 rudiments are also hybrids, and many of the newer rudiments that people are calling hybrids really are not. I will address both in this article.

HISTORY

Drummers have been combining existing patterns to create new ones since the beginning of our art form. It is a part of our tradition. In fact, 12 of the standard PAS 40 rudiments are hybrids (below), and

Figure 2: Many of the standard 40 rudiments are hybrids, and many of the newer "unofficial" rudiments are not.

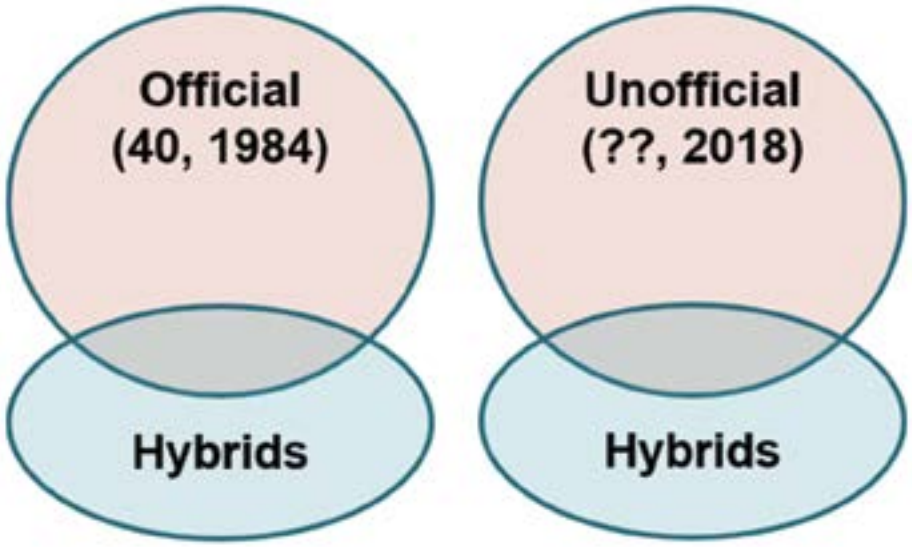


Figure 1: Primitives in language, mathematics, and drumming.

English language primitives:	Mathematical Primitives:	Drumming Primitives:
a b c d e f g …	0 1 2 3 4 5 6 7 8 9	

8 of those were in the original list of 26 published by the NARD (National Association of Rudimental Drummers) in 1933. So, people have been experimenting with hybrids for a very long time and hopefully will continue to do so.

CATEGORIZING THE HYBRIDS

In order to understand any complex system, it generally helps to break down the system into smaller, logical groups in which the members of each group share something in common. We have already done this with the rudiments, organizing them into categories like flam, drag, roll, and so on. But this is only for the standard (so far) 40 rudiments. And what about the combinations? For example, should the "flam drag" be placed in the flam group or the drag group? And what about combinations of more than two primitives? So it would appear that we need a more complete model to organize the growing world of rudiments.

The table in Figure 4 provides an overview of all the rudimental combinations of what I call "degree 1 and 2" rudiments. The degree just means the number of different primitives being combined to create the hybrid (not counting taps). So flam drags would be a second-degree rudiment, flam ratamacues would be a third-degree rudiment (flam + drag + single four), and so on. Note that the first six categories (represented by letters) are all degree one, since they all are composed of a single type. There are 15 categories of degree 2, and 225 categories of degree 3 (not shown in this diagram due to space limitations). Keep in mind that these numbers are for *categories* of rudiments, not the rudiments themselves. So you start to get a feel for how many combinations there are!

As our art form continues to grow, it seems increasingly clear that there are not 13, or 26, or 40 rudiments, but hundreds or thousands of them. So where are all these new rudiments coming from? Well, lots of places. Below is a short list, keeping in mind that when I say "new," I really mean "newer," since many of these have been around for 30+ years!

1. The introduction of new primitives
2. New combinations of single primitives
3. New combinations of multiple primitives
4. Grid variations
5. "N choose M" variations

Let's look at each of these in more detail.

THE INTRODUCTION OF NEW PRIMITIVE TYPES

I think most would agree that tap, accent, flam, and drag are "standard" primitives. But since the current "official" list of 40 rudiments was established in 1984, some new ones have become commonplace. Those would include the "cheese" (a drag with a grace note) and the "herta" (a single-stroke drag). Other candidates, which I will not include here (since we have to stop somewhere), are press/buzz, cherta (a herta with a grace note), malf (backwards flam), fake flam, etc. I should take note that the diddle is not technically a primitive, but a combination of two consecutive notes played on the same hand. But since there are so many rudimental combinations that work well with diddles, we generally give it "honorable primitive status."

Cheese variations

A "cheese" is a drag with a grace note. It can be used in most situations in which a flam would normally be used. Like a flam, it is usually, but not always, accented. The cheese categories are represented by the fifth column of the table in Figure 4.

Figure 3: Hybrid rudiments in the official PAS 40. Rudiments with an asterisk (*) were also a part of the original 26 published by the NARD.

First	Second	Hybrid
Flam	Drag	Flam Drag
Flam	Diddle	Flam Paradiddle*
		Flam Paradiddle-diddle*
		Flam Tap*
		Flammed Mill
		Swiss Army Triplet
Drag	Diddle	Drag Paradiddle
		Drag Paradiddle #1*
		Drag Paradiddle #2*
Drag	Single 4	Single Ratamacue*
		Double Ratamacue*
		Triple Ratamacue*

Figure 4: All categories of degree 1 (A–F) and degree 2 (1–15) rudiments, assuming six primitives. Note that the diddle is a special case of primitive.

	Accent	Flam	Drag	Diddle*	Cheese	Herta
Accent	A	1	2	3	4	5
Flam		B	6	7	8	9
Drag			C	10	11	12
Diddle*				D	13	14
Cheese					E	15
Herta						F

Cheese

Cheese 5

Cheese Chuchadda

Cheese Paradiddle

Cheese Paraflddle (1 flam)

Cheese Paraflddle (2 flams)

Herta variations

A "herta" is a single stroke drag (RL). It can be used in most situations that a drag would normally be used, but note that the sticking gets reversed because of the single strokes. If you string multiple hertas together, you get different combinations of single stroke 5's, 7's, 9's, etc. A good way to practice hertas (and single strokes in general) is to play your favorite drag/diddle exercise and single stroke all of the drags. The herta categories are represented by the sixth column of the table in Figure 4.

Herta (single-stroke drag)

Single 5

Single Backs

Herta diddle

Cheesy Poofs

Single 5 (flammed)

NEW COMBINATIONS OF SINGLE PRIMITIVES

As we have seen, there are six categories of "degree 1" rudiments (one for each type of primitive). But how many ways can you combine multiple instances of the same primitive? Well, as it turns out, quite a few. To illustrate that point, here are some creative ways to combine flam rudiments (and this is by no means a complete list)!

Inverted flam accents

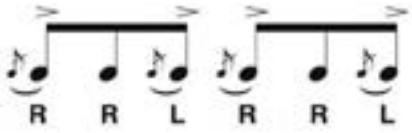
Same-hand flam accents

Fubars

Same-hand pattis

Inverted inverteds

Swiss pattis



NEW COMBINATIONS OF MULTIPLE PRIMITIVES

As we have shown, there are 15 categories of degree 2 hybrids, so there is a lot of material to cover here. Let's take a look at some of the common combinations in more detail.

Flam + Drag combinations

Flam double drag

Flam drag pattis (alt. & SH)

Flam drag 6

Book Reports

Book Marks

Flam + Diddle combinations
Flamafliddle

Parafliddle (choo choo)

Swiss a diddle

Tu-Charles

SCV Walt diddles

Diddle + Accent combinations
Huck-a-dicks

Grandmas

Grandpas

Grid variations

Many of the official 40 rudiments are really single variations of larger grids. For example, the flam accent is the first variation in the flam-accent grid (flam on one, move the accent) within a group of 3. The flamacue is the second variation in the flam-accent grid within a group of 4, and the pataflafla is the fourth variation in 2 flam grid within a group of 4. As you can see, it's not difficult to come up with new rudiments by creating some simple grids walking through each variation of the grid. Many of the hybrids fall into this category, and I show some examples below.

1 flam, 1 accent grid (1)

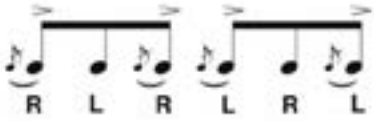
1 flam, 1 accent grid (2)

1 flam, 1 accent grid (3)

2 flam grid (1): Chuchada

2 flam grid (2): Duchacha

2 flam grid (3): Chudacha



"N choose M" variations

Did you ever wonder why a paradiddle (RLRR) is a rudiment, but the reverse (RRLR) is not? Or, why don't we have any rudiments that include 3 consecutive notes on the same hand (thriddles) instead of just 2, or other group sizes like 3, 5, 6, 7, 9, etc.? All of these are examples of what I call "N choose M" combinations. With these rudiments there are no ornamentations like flams or drags to worry about, and there are no rhythms—just simple sticking combinations within different-sized note groupings.

Using this nomenclature, a paradiddle would be "4 choose 2." Note that this would also include our RRLR example, and all other combinations of 2 consecutive notes within a group of 4. A double paradiddle (RLRLRR) would be "6 choose 2." What about 3 choose 2? These are generally called "puddudahs." I show a few more common examples here for different-size groupings, but as you can imagine, these represent only a small percentage of the possible combinations. George Lawrence Stone dedicated an entire book called *Stick Control* to this family of rudiments.

Puddudahs

Thriddles

Egg Beaters

Shirley Murphy

Ripits

Raviolis

HOW MANY HYBRIDS ARE THERE?

This is an important question, but it is a bit complicated to answer and requires some math. So please bear with me while I walk through the steps to get the final answer.

Step 1: First, we need to decide what our group size is going to be. Let's start with an easy one (3). I call this number "g." How many different combinations are there for a single primitive type within a group of 3? The answer is 8 (2 to the power of g). See figure 5. If you are familiar with combinatorics, another way to count this is (3 choose 0) + (3 choose 1) + (3 choose 2) + (3 choose 3).

Step 2: But we are interested in *combinations* of different primitive types, not just a single type. For our example, let's use two types and call them "A" and "B." I call the total number of primitive types being combined "p," so our p in this case is 2. Calculating the number of combinations of p types within a group of g notes is easy, it's just ([2 to the power of g] to the power of p). So for our example, that is ([2 cubed] squared) = 64.

Step 3: Now, our table from Step 2 will include some combinations where the number of A's or B's is zero (basically, the first row and the first column of the table in figure 6). Those combinations aren't hybrids, so we need to subtract them from our total. Note that the upper left corner is shared by the first row and the first column, so that means we need to subtract one less ([row size + column size] – 1). So in our example this is (64 – [8 * 2 – 1]) = 49.

Step 4: So, we have 49 different combinations of 2 primitive types within a group of 3. But that is for 2 *specific types only* (for example, accent and drag). We still need to include all the other primitive combinations (accent and flam, drag and flam, etc). We can see from the table in figure 4 that there are (6 choose 2) = 15 of these for combinations of 2 primitives (there are 20 for combinations of 3). That gives us a grand total of 735 combinations (or hybrids) for our example. This is shown in the first row in the table in figure 7.

Step 5: The final formula that summarizes all of our steps (representing a single row in our figure 7 table) is shown in Figure 8. When you add up all the rows, we get a grand total of 6,051,560 combinations of 2 or 3 primitive types within groups of 3, 4, 5, and 6. That should leave plenty of hybrids left to discover and name if you are feeling motivated!

Figure 5: All possible combinations of a single primitive (accent, in this case) within a group of 3 notes.

Figure 6: All possible combinations of 2 primitive types within a group of 3 notes. Note that the combinations in the first row and the first column are not hybrids.

0A, 0B (1)	1A, 0B (3)	2A, 0B (3)	3A, 0B (1)	
0A, 1B (3)	1A, 1B (9)	2A, 1B (9)	3A, 1B (3)	21
0A, 2B (3)	1A, 2B (9)	2A, 2B (9)	3A, 2B (3)	21
0A, 3B (1)	1A, 3B (3)	2A, 3B (3)	3A, 3B (1)	7

Figure 7: All possible combinations of 2 and 3 primitive types within a group of 3, 4, 5, and 6 notes. Plenty of hybrids left to claim!

Size of group (g)	Number of different primitive types (p)	Step 1: # of possible combinations of one type in a group of (g)	Step 2: # of possible combinations of (p) types in a group of (g)	Step 3: minus the singletons (first row & column in table)	Step 4: times the number of primitive combinations (6 choose (p))
3	2	8	64	49	735
4	2	16	256	225	3,375
4	3	16	4,096	4,049	80,980
5	2	32	1,024	961	14,415
5	3	32	32,768	32,673	653,460
6	2	64	4,096	3,969	59,535
6	3	64	262,144	261,953	5,239,060
					6,051,560

Figure 8: The formula for calculating the number of hybrids (h) using (p) primitive types within a group size of (g), assuming 6 total primitive types. This corresponds to a single row in the table in Figure 7.

$$h = (2^g)^p - ((2^g \bullet p) - 1) \bullet \binom{6}{p}$$

IS THERE AN "OFFICIAL LIST" OF HYBRID RUDIMENTS?

No. But, one of the cool things about hybrids is that there is no official list. So no one "owns" the hybrids, and anyone can create one and call it anything you like. Having said that, there are some really nice sources of information about hybrid rudiments on the Internet. Both Vic Firth and Row-Loff have great hybrid content, and Lewis Partridge has a list of over 500 hybrids that are regularly updated on his website, ninjadrummist.com.
http://vicfirth.com/hybrid-rudiments/
https://www.rowloff.com/BooksFolder/LLHRB.html
www.ninjadrummist.com/drum-rudiments/hybrid-rudiments/

CONCLUSION

Experimenting with hybrids is a great way to expand your rudimental vocabulary and have fun at the same time. Many of them are quite challenging and require a solid rudimental foundation before you can master them. But there are also lots of relatively simple ones. So regardless of your experience level, I encourage everyone to sit down and start inventing some new rudiments today.

Brad Halls has over 30 years of experience teaching percussion in private and group settings. He performed in the snare lines of the Blue Devils (1985) and Phantom Regiment (1983–84) Drum and Bugle Corps, and the Michigan State University Marching Band (1981–86). He was on the percussion staff of the Cavaliers Drum and Bugle Corps from 1988–92, and is the recipient of three DCI "high percussion" awards (1 marching and 2 teaching). Halls has been teaching, arranging, and consulting in and around Michigan since 1987. He is a member of the PAS Marching Committee and has had many articles published in *Percussive Notes* and *Rhythm! Scene*. By day, Halls is a software development manager with Siemens PLM Software in Troy, Michigan. **PN**

A Brief History of Four-mallet Tenor Steelpan Technique

By Joseph C. Galvin

Invented in the mid-20th century, the steelpan is one of the newest acoustic instruments to gain international acclaim. From humble beginnings, the steelpan has grown from a traditional Trinidadian instrument to a virtuosic voice capable of playing nearly any genre of music. Pan players worldwide continue to develop novel approaches to the instrument, including innovative technical methods such as four-mallet technique.

Four-mallet steelpan technique refers to a way of playing the pan in which the pannist holds two mallets in each hand; this method stands in contrast to the more traditional method in which the pannist holds only one mallet in each hand. This style of playing has developed in Trinidad and the United States over the past several decades. Scholars and performers have not been able to trace the origin or a starting date to this technique. The steelpan itself is less than eighty years old, thus making four-mallet steelpan technique significantly younger. The oral histories surrounding the birth and development of the steelpan are varied, complex, and often conflicting, as evidenced by the writings of Stephen Stuempfle[1] and A. Myrna Nurse.[2] The same uncertainty exists regarding the early use of four-mallet technique, but it is readily apparent that four-mallet technique has become more common in recent years. Pan players in Trinidad refer to this technique as "four-stick," while United States pan players typically refer to it as "four-mallet" playing. This way of playing a steelpan opens new musical possibilities for pan players in a variety of musical settings. This article examines the development of four-mallet pan playing and includes a discussion of the individuals and groups who helped create this technique (see Figure 1).

Figure 1

Today, musicians utilize four-mallet playing on many of the steelpan's voices.[3] Often, pannists may utilize four-mallet playing on middle and low-voiced pans, such as double seconds and cellos, as an added tool for accompaniment. However, this text looks at four-mallet technique specifically on the highest voice, which has several different names depending on the location or individual pan builder.[4] Employing four-mallet technique on the tenor pan, as opposed to lower voices, provides the pannist a wide array of musical possibilities. These possibilities include the ability to execute certain sonorities that are impossible on lower instruments comprised of multiple barrels, such as double seconds. In the case of pan voices comprised of multiple barrels, the physical arrangement of certain harmonies could have three notes on one pan face and one note on the other pan face, or a single note per pan face on instruments comprised of three or four separate barrels. These layouts make it impossible to play the pitches in these types of chords simultaneously, regardless of how many mallets the performer holds. On tenor pan this is not an issue, as all of the instrument's range is contained on one pan face. Some sonorities may be difficult to reach. However, with the correct technique and practice, it is possible to play nearly any four-note combination simultaneously on a tenor pan. This advantage, combined with the instrument's inherent melodic ability, makes the tenor pan the ideal vessel for incorporating four-mallet technique.

Certain musical environments are more appropriate for four-mallet pan playing than others. Traditional steelpan styles, such as ensemble playing for the carnival competition known as Panorama,[5] typically do not necessitate four-mallet playing, as they are comprised of larger ensembles of pannists, making the inclusion of four-mallet players a redundancy. The Panorama bands that compete each year have anywhere from 40 to 120 members in the small, medium, and large band categories. In the large bands, the tenor section may be comprised of 30 or more players. Due to the large number of pannists, four-mallet playing is impractical, as the dense

texture would clutter the sound, while the technique could potentially slow down the players. Instead, four-mallet technique on a tenor pan grew out of small ensemble settings, such as musical events with bands that only included one pannist. In these instances, the pan player takes on a more expansive role, needing to provide melodic lines as well as harmonic material. This is also true in solo tenor pan situations, where the soloist must provide all the melodic and harmonic content for music in innovative ways without aid from any other instrument.

EARLY DEVELOPERS

During a research trip in 2016 to Port of Spain, Trinidad and Tobago's capital city, the author was fortunate to be able to interview several prominent four-mallet tenor players that are active in Trinidad's many steelpan communities. The author's subjects span the musical scene from the traditional Panorama panyards,[6] university music schools, and jazz steelpan settings. Through these interviews, the subjects shared the oral histories surrounding the early development of four-mallet steelpan technique.

One of the many people interviewed, Dr. Jeannine Remy, provided an account of early four-mallet pan. Dr. Remy is a prominent pannist, one of the few non-native Panorama arrangers, and head of the steelpan program at the University of the West Indies (UWI). Natasha Joseph is one of Remy's most advanced pan students at the university and an accomplished pan soloist in Trinidad's calypso-jazz scene. The author sat down with both Remy and Joseph at UWI's music school campus on January 27, 2016. Both Remy and Joseph described the early developments of four-mallet playing on tenor pan.

Remy recalls that the Trinidad All Steel Percussion Orchestra (TASPO) members may have used three mallets as far back as the 1960s on single-pan instruments, precursors to modern steelpans.[7] In this style of steelpan playing, each performer only had one barrel, which limited the number of notes the lower voices could have, but made it possible for the ensemble to march while wearing the instruments. This practice was known (and still is today) as "pan 'round de neck," or "single pan," because the players would sling the single-barrel drums across their shoulders to march down the street. The limited range of these instruments required the players to find innovative ways to fill out the harmonic parts. Adding a third mallet helped this process of filling out parts and was possible because each pan voice contained all the notes for one instrument on one barrel. However, this practice fell away as pan 'round de neck was surpassed in popularity by modern multi-barrel instruments. Pan 'round de neck and single pan competitions still exist in Trinidad today, but they are generally considered an older style of music and not as popular as modern steelbands. Using more than two mallets on a tenor pan, or any voice, would need a revitalization by a later generation of pan players on modern instruments.

According to Remy, some of the earliest pannists to go beyond two mallets on the modern tenor pan were Trinidadians Jason Baptiste and Earl Rodney.[8] Baptiste began using four mallets as a method to accompany himself in small ensemble settings; using extra mallets gave him more harmonic options and flexibility. Rodney switched from using three mallets to four after witnessing Baptiste playing with four mallets. In the interview at UWI, Natasha Joseph continued to explain that Baptiste developed the concept and demonstrated it to Rodney, who introduced this technique to Joseph and another well-known jazz pannist in Trinidad, Kyle Noel.[9]

The author interviewed Kyle Noel at a calypso-jazz performance in the Woodbrook neighborhood of Port of Spain, Trinidad on January 29, 2016. Noel is an accomplished jazz pan performer and gigs regularly in Port of Spain with other prominent musicians, including Joseph and well-known Panorama arrangers, such as the famous Panorama band Renegades' Duvone Stewart. In fact, this performance was a combination of Noel and Joseph with Stewart as a special guest soloist with a band called Kaisoca, a portmanteau that refers to the contemporary blending of old style "kaiso"[10] songs with modern "soca"[11] rhythms. During the interview before the performance, Noel corroborated the information from Remy and Joseph as well as described his own steelpan and four-mallet philosophies.

Noel concurred that Earl Rodney introduced him to four-mallet playing, and he applied the concept to his calypso-jazz style. He said he had been experimenting with four mallets for approximately five years and preferred always to play with four sticks in his hands. Noel went on to describe that he believed that tenor pan players should approach the instrument much like a saxophone player would in a typical jazz combo setting: by having different instruments with different ranges available for a variety of musical settings.[12] For example, a tenor pan tuned to low A would be the equivalent to a tenor saxophone, a middle-C tuned pan would be the equivalent of an alto saxophone, and a high-D tenor would be a soprano saxophone. In any of these instances, Noel would still maintain his four-mallet technique. Along with Jason Baptiste and Early Rodney's dissemination of four-mallet technique to Dr. Remy, Natasha Joseph, and Kyle Noel, the author found several other contemporary Trinidadian pannists utilizing four-mallet technique in a wide range of musical settings.

CONTEMPORARY THREE-MALLET AND FOUR-MALLET PAN COMPOSITIONS

Pannist Liam Teague has pushed the boundaries of what musicians believe is possible on tenor pan with his virtuosic ability and impeccable technique. Teague is an international steelpan soloist and an accomplished Panorama arranger for large bands, most recently arranging for the band Silver Stars in Woodbrook, Port of Spain. He also is a professor of music at Northern Illinois University (NIU), which is home to one of the only existing exclusive steelpan programs in the United States, where students can receive a degree in pan. Along with advocating for expanding the world of pan through his playing and teaching, Teague also occasionally utilizes extra mallets in his improvisatory playing and his compositions. He includes a third mallet in his right hand to fill out triads in an accompaniment role while playing melodic lines with the inside mallets (see Figure 2 for a visual example of Teague's three-mallet technique).

Several of Teague's solo tenor pan compositions include passages that require a third mallet, such as "A Visit to Hell,"[13] "Impressions,"[14] and "The Honey Bee."[15] These published compositions demonstrate that Teague intends for this technique to disseminate to the next generation of pan players. During an interview with Mr. Teague, the author learned that

Figure 2

"A Visit to Hell" was written during Teague's teenage years and was his first foray into using more than two mallets at a time. These early experiments set a path for Teague to use multiple mallets in composed situations as well as improvisatory settings to provide harmonic accompaniment for himself. Teague has instilled these concepts in his students at NIU. During the author's interview, Teague stated that he believes that four-mallet technique will continue to grow, particularly with younger academic players outside of Trinidad.[16]

One of Teague's American students in his NIU steelpan program demonstrates this projected growth. Aaron Marsala is a student of Teague's at NIU and has begun to incorporate four mallets into his playing. The author interviewed Marsala in the Silver Stars panyard in January of 2016 during Panorama rehearsals with the band, directed by Teague.[17] Marsala explained that he primarily uses four-mallet technique for composed pieces that specifically call for extra mallets. Occasionally he will use them for small group performances to provide three-note or four-note accompaniment, but only rarely.[18] More often, Marsala says he adds extra mallets to his standard two-mallet technique for four-mallet pieces written by contemporary composers, such as the aforementioned pieces by Teague or another prominent steelpan composer, Andy Akiho. These pieces have provided Marsala the impetus to begin to experiment with four-mallet technique. For the most part, he keeps the mallets in a natural closed position, as most of the pieces do not require an expanded grip.

Akiho's compositions further demonstrate how four-mallet technique is expanding into contemporary art music written for steelpan. Akiho has composed a wide range of music for pan, primarily in the context of contemporary Western art music. Many of Akiho's pieces include extended playing techniques, such as playing the skirt or rim of the instrument, playing with non-traditional mallets, and using more than two mallets at a time. His works "Aka" ("Red"),[19] "Hanba-Iro" ("Beige"),[20] and "Momo-Iro" ("Pink")[21] are examples of Akiho's inclusion of four-mallet technique and extended playing techniques. Akiho explained to the author in a questionnaire that he prefers to play with four mallets any time he plays tenor pan, as it now feels natural for him always to have extra mallets for added harmonic possibilities.[22]

Akiho and Teague are at the forefront of this budding genre calling for four-mallet technique in composed works. The use of these advanced techniques is growing in popularity in music academies in Trinidad and the United States as composers write more works that require extra mallets. The growth of compositions that require four-mallet technique is paralleled by percussion students in traditional Western university settings gaining exposure to steelpan through school pan ensembles. Many of these percussion students come to pan after already having significant experience using four mallets on marimba and vibraphone. The combination of a growing four-mallet pan repertoire with the availability of steelpan ensembles at the university level has led to a larger trend of incorporating four-mallet pan playing within North American academies.

A person exemplifying this trend is Marcus Ash, whose experiences show how the academic environment and new compositions influence his own development of four-mallet technique. Marcus Ash is the drill instructor for Silver Stars in Trinidad and a former UWI student. During an interview with Ash, he described that he first began using four mallets through his work at UWI with Remy. Ash recounted that his experience on keyboard percussion through the university helped his transition to four-mallet pan.[23] Since including four-mallet playing into his repertoire, Ash uses it exclusively for compositions that require the technique. He, along with the previously mentioned pannists, believes that four-mallet technique will continue to grow in the university setting and in steelpan compositions.[24]

FOUR-MALLET PAN AS AN IMPROVISATORY ELEMENT

Art music is only one genre in which pannists can employ four mallets. Improvised playing with extra mallets is equally as influential as composed works for pan. Beginning with Jason Baptiste and his contemporaries, modern pannists have sought to expand their harmonic abilities in jazz and improvisatory settings by playing multi-note chords. As such, three-mallet and four-mallet techniques are a natural fit for a pannist in a solo capacity or in a small jazz combo. As explained earlier, the tenor pan is ideal for four-mallet playing because all the notes within the instrument's range are on one pan face, making it possible to play a wide variety of extended harmonies with ease. This is particularly true on a "4ths/5ths-tuned tenor pan"[25] as many 7th chords and suspended chords lay in natural positions around the instrument. Standard calypso chord progressions and jazz turnarounds, such as "ii–7 V7 Imaj7,"[26] also fit well on a 4ths/5ths tenor pan, following comfortable hand movements and positions.

Early Rodney, Liam Teague, and Kyle Noel all utilize three-mallet and four-mallet technique in their improvisatory playing. Several other pan players outside of Trinidad have also begun to incorporate four-mallet technique into their jazz and calypso solo styles. American pannist Kristian Paradis, steelpan director at the University of Delaware, has included four-mallet playing in his pan performances to accompany himself on solos and as a form of replacing the typical strumming parts of a double seconds pan player in small ensemble situations.

In an interview with Paradis, he explained that he first encountered the concept of using extra mallets by watching online videos on social media websites, such as YouTube, and by coming across a London-based pan player who goes by the stage name "the Mighty Jamma."[27] As Paradis described, the Mighty Jamma has several video clips available in which he instructs pan players how to incorporate a third mallet on a 4ths/5ths tenor pan purely for accompaniment purposes.[28] His method entails placing the third mallet in the left hand and leaving the dominant right hand with one mallet (this is opposite Teague's three-mallet technique). In this configuration, the left hand solely "comps" on the 4ths and 5ths adjacent intervals, and the right hand is free to play melodies and solos above the left-hand notes. This technique has some limitations and can require some unusual hand positions, as the left hand must switch places often with the right, depending on the chord. Therefore, Paradis expanded this concept to four mallets, allowing both hands to play either accompaniment or melody as needed.

CONCLUSION

The use of four-mallet pan technique is growing in both Trinidad and the United States, regardless of whether the influence comes from academia and art music compositions, or a need for solo and improvisatory playing. Pan players are finding more musical possibilities and opportunities afforded by the inclusion of four mallets, expanding beyond the limitations of holding two mallets. New four-mallet pan players seemingly arrive on the international scene daily. Among the various pannists the author interviewed for this study, there was a consensus that four-mallet technique, although young, will continue to grow and disseminate to new players around the globe. Because this is such a new phenomenon, most players who begin experimenting with extra mallets must do so on their own, creating their own methodology by trial and error.

As four-mallet playing becomes more common the question remains: Will four-mallet technique continue to produce more individualized styles and further fracture this novel way of approaching the instrument, or will a codified methodology slowly emerge as pannists share concepts and ideas?

ENDNOTES

1. Stephen Stuempfle, *The Steelband Movement: The Forging of a National Art in Trinidad and Tobago* (Philadelphia: University of Pennsylvania, 1995).
2. A. Myrna Nurse, *Unheard Voices: The Rise of Steelband and Calypso in the Caribbean and North America* (New York: iUniverse, Inc., 2007).
3. The term "voices" refers to the different pan tunings and ranges, colloquially referred to as "voices" (equating the pans to the parts in a choir). Voices can vary from ensemble and builder, but typical voices include the tenor (or soprano), double tenor, double seconds, guitars, three or four cellos, quadrophonics, tenor bass, and a variety of bass pans.
4. Among different pannists, there are several different practices for naming the instrument; some call the highest voice a "tenor pan," "soprano pan," or "lead pan"; for the purposes of this text the author will refer to the highest voice as "tenor pan." The author will also utilize the term "four-mallet" to refer to playing with extra mallets, as well as refer to the instrument as either "steelpan" or simply "pan."
5. The Trinidadian pre-Lent carnival celebration where steelbands from across the islands of Trinidad and Tobago compete in various band size categories. There are also single pan and youth categories associated with the main competition. The tradition of parading musical groups in

Trinidad dates back centuries, but the modern Panorama competition officially began in 1963.

6. An open rehearsal spaces for steelbands in Trinidad and Tobago. Many panyards are converted industrial lots that are financed and maintained by corporate sponsors. Steelbands rehearse in these spaces nightly for several months leading up to Panorama, and the yards double as community social hubs.
7. Kim Johnson, *From Tin Pan to TASPO: Steelband in Trinidad, 1939–1951* (Jamaica, Barbados, and Trinidad and Tobago: University of the West Indies Press, 2011).
8. Jeannine Remy, interview by author, St. Augustine, Trinidad and Tobago, January 27, 2016.
9. Natasha Joseph, interview by author, St. Augustine, Trinidad and Tobago, January 27, 2016.
10. An older style of Trinidadian vocal music preceding calypso.
11. A modern form of calypso blended with soul and other forms of popular music. Soca is a contraction of "soul-calypso."
12. Kyle Noel, interview by author, Port of Spain, Trinidad and Tobago, January 29, 2016.
13. Liam Teague, "A Visit to Hell" (Elgin, Ill.: Pan Press, 1993).
14. Liam Teague, "Impressions" (Elgin, Ill.: Pan Press, 1998).
15. Liam Teague, "The Honey Bee" (Elgin, Ill.: Pan Press, 2000).
16. Liam Teague, interview by author, Port of Spain, Trinidad and Tobago, February 4, 2016.
17. The Silver Stars are a large Panorama band located in the Woodbrook neighborhood in Port of Spain.
18. Aaron Marsala, interview by author, Port of Spain, Trinidad and Tobago, January 28, 2016.
19. Andy Akiho, "Aka" ("Red") (Columbus, Oh.: Bachovich Music, 2008).
20. Andy Akiho, "Hanba-Iro" ("Beige") (Columbus, Oh.: Bachovich Music, 2008).
21. Andy Akiho, "Momo-Iro" ("Pink") (Columbus, Oh.: Bachovich Music, 2008).
22. Andy Akiho, internet questionnaire by author, July 12, 2017.
23. Marcus Ash, interview by author, Port of Spain, Trinidad and Tobago, February 5, 2016.
24. Ibid.
25. Also historically referred to as the spider-web layout: A tuning structure for the tenor pan where the notes following the circle of 5ths sequence. The spider-web layout is the name the creator Anthony Williams initially gave the instrument due to its physical appearance.
26. A common harmonic cadence found in jazz standards utilizing the natural harmonic progression of the circle of 5ths.
27. Kristian Paradis, interview by author, Port of Spain, Trinidad and Tobago, January 29, 2016.
28. Mighty Jamma, "4th and 5ths Tenor Pan Solo Exercise Using Simple Chords and Melodys" [sic], *Youtube*, accessed July 10, 2017, https://www.youtube.com/watch?v=CF1kY6ByiRA&index=5&list=PLA6D8F8C760172EEF.

Dr. Joseph C. Galvin is a multi-instrumentalist who received his degrees, including a doctoral degree in percussion performance, from the Jacobs School of Music – Indiana University (IU). Galvin's areas of focused study during his collegiate years included steelpan and Afro-Cuban music traditions. He is director of the Latin American Ensemble through the Latin American Music Center at IU. Galvin has performed on several noteworthy recordings including the Grammy-nominated *Intercambio* featuring the Wayne Wallace Quintet as well as the Grammy-nominated *Canto América* with La Orquesta Sinfonietta, Michael Spiro, and Wayne Wallace. His most recent album, released in 2017, is a collaboration with Michael Spiro titled *BÁKINI – En el Nuevo Mundo*, combining the folkloric musics. **PN**

New Percussion Literature and Recordings

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

GENERAL METHOD BOOKS

Nine Minute Drill **II–III**
Ralph Hicks and Eric Rath
Tapspace Publications
$18.00
Instrumentation: practice pad and keyboard percussion
Web: score sample, audio and video recordings

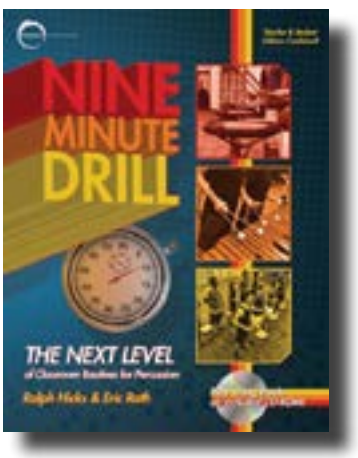
It is rare to come across a classroom method book that so clearly, concisely, and thoroughly covers the basics of what a student needs to know. *Nine Minute Drill* doesn't just cover technique, rhythm, and reading skills for practice pad and mallet percussion, it also covers musicality, listening skills, body placement, and some music theory.

The book begins with an explanation on how to use the book to best effect and a breakdown description of the practice-pad exercises. Each drill has three accompanying play-along tracks at slow, medium, and fast tempos. The audio intro and count-in is written into the notation, which also includes what students should listen for in the track, when they should switch sticking, and what each hand should be doing—right down to if one hand should be resting at the student's side. The lessons are preceded by "Quick Tips" that describe the purpose of the exercises and some basic technique guidance.

The mallet-percussion section focuses mainly on two mallets, but does include a few pages of four-mallet study at the end. The scales and arpeggio section not only includes the scale and arpeggio for each key, but also the dominant 7th, minor, and diminished 7th arpeggios for each key. While not exhaustive in terms of mallet exercises, *Nine Minute Drill* includes interval, double stop, and chromatic motion, and has the "Green" scale patterns written out for each key.

In terms of usability, *Nine Minute Drill* is brilliant and useful for percussion-specific teachers and non-percussionist band teachers alike. Though intended for the classroom, this book could easily be used for private lessons or even by a more advanced player who wants to get in some "back to basics" style practice. The book is laid out so smoothly that a motivated student with some prior training would be able to use it on his or her own with some effectiveness.

—*Marilyn K. Clark Silva*



KEYBOARD PERCUSSION SOLO

Concert Etudes for Marimba Vol I: Leaps and Extensions **V–VI**
Various Composers
Ed. Miquel Bernat
€24.20
Tritó Edicions
Instrumentation: 5-octave marimba

The first thing one notices about *Concert Etudes for Marimba Vol. I* is the absolutely beautiful publishing and engraving by the Spanish company Tritó. The quality is equal to that of Bärenreiter in Germany. *Concert Etudes* is a collection of 10 marimba solos by various composers that editor Miquel Bernat has gotten to know throughout his career.

If one were to boil down all modern solo marimba repertoire styles into a single collection, this book has pretty much everything. There are pieces ranging from a moto-perpetuo, to a divertimento, to a piece with bowed marimba, to a wonderfully composed marimba-with-spoken-word piece titled "I Don't Belong to Your World" by François Sarhan. All pieces but one require four mallets.

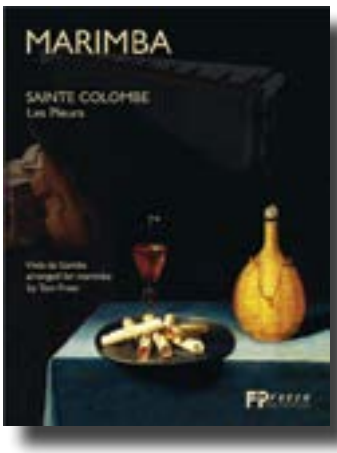
The book comes with a CD that has exquisite performances of each work by Bernat. The collection also offers click-track software developed by Living Scores Learn. The software requires Max Runtime but is not exactly the most intuitive to use and requires some time dedication.

Overall, *Concert Etudes for Marimba Vol. I* should be in every serious marimba player's library. I highly recommend it!

—*Joe Millea*

Les Pleurs **III+**
Saint Colombe
Trans. Tom Freer
$12.00
Freer Percussion Publications
Instrumentation: 5-octave marimba
Web: score sample

Originally composed in the Baroque period for the viola da gamba, this solo transcription is not for the casual marimba player, nor is it written for casual preparation and performance.



"Les Pleurs" translates to "the cries" or "tears" and seeks to translate that narrative through 29 measures of simple harmonies (mostly in G minor), patiently-paced cadences, and ornamented melodic lines.

While it would be tempting for a percussionist to quickly learn the notes and crank out a performance, this piece is capable of translating sincere sentiment if the performer is in the correct frame of mind during the learning phase, as well as while on stage. This solo can be learned by marimbists who have had at least one year of four-mallet instruction. However, the real challenge comes when the performer must draw out the feelings and passions that are buried just under the surface of the notes.

Lasting around 2½ minutes, this solo can serve as a percussionist's first attempt at preparing a transcription that is light on technical flash and heavy on emotional intent.

—*Joshua D. Smith*

Rondeau **IV**
Marin Marais
Arr. Tom Freer
$12.00
Freer Percussion Publications
Instrumentation: 5-octave marimba
Web: score sample

Tom Freer has arranged this work, originally composed for viola da gamba, by Baroque composer Marin Marais. It is short, only taking roughly three minutes to perform. As can be expected in music from this era, it is comprised of tonal melodies with a significant amount of ornamentation, including mordents, grace notes, and trill figures.

The arrangement is scored for four mallets, making use of a main melodic voice in the top mallet and chordal accompaniment in the remaining three. This requires independent motion and the dexterity to perform the ornamental figures with the right hand only, such as triple-laterals for the mordents and an independent roll for the trill. The intervals also present a challenge, in that the left hand needs to spread as wide as a tenth to perform the appropriate harmonies. One measure in the work notates five-note block chords. It is assumed that these are rolled chords, which were customary in this era of music, despite the lack of such notation.

This would be best for an intermediate to advanced marimbist due to the dexterity required as well as the knowledge to interpret the music in the Baroque style.

—Kyle Cherwinski

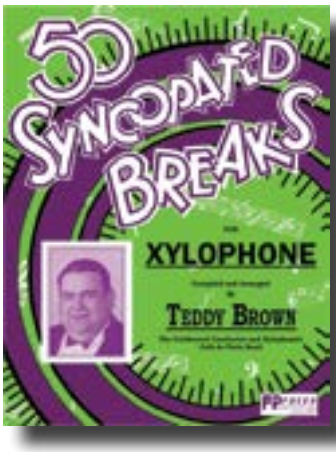
Teddy Brown's 50 Syncopated Breaks III–IV
Teddy Brown
$15.00
Freer Percussion Publications
Web: score sample

Teddy Brown was one of the great virtuosos from the "Golden Age" of ragtime xylophone, living from 1900 to 1946. Perusal of online videos shows lightning-fast hands, dead-on accuracy, and a colorful stage presence, as he was involved in radio, film, and live performance throughout the era. Only six pages in length, this book was obviously published during his lifetime and has since been resurrected by Freer Percussion Publications. The engraving appears to be maintained from the original, and the coloring on the front cover is impressive—like that of an old-timey comic book. In addition, several pictures of Brown are included inside the cover.

The book is divided into several short sections: two titled Ten Breaks in C Major, Five Breaks in D Major, Three Breaks in A Major, Three Breaks in E Major, F Breaks in F Major, Nine Breaks in B-flat Major, and Seven Breaks in E-flat Major. Each "break" is between two and four measures long and fits in the ragtime style as a "lick" to be used at the end of a phrase. Brown's tactics include arpeggios, chromatic neighboring tones, triplets, syncopated eighth notes, and double stops. No other instruction is include; however, Brown includes hints as to the use of several breaks, such as, "Four Bar Break after the finish of a Dance, in Double Stops" and "Very Useful."

While Brown has divided his breaks by key signature, I believe that the student or performer would benefit most by analyzing each in regard to how scale degrees and chromaticism are used in relation to the harmony, making each break transposable and applicable in any key and providing an arsenal of licks that can applied anytime an improvised ragtime sound is desired. Regardless, Freer Publications has done a fine job of providing contemporary percussionists with an interesting and entertaining historical document.

—Jason Baker



KEYBOARD PERCUSSION SOLO WITH ACCOMPANIMENT

Boomerang V
Harry Breuer
Arr. Tom Freer
$22.00
Freer Percussion Publications
Instrumentation: xylophone with piano accompaniment
Web: video recording

This is a great new addition to the xylophone repertory! Tom Freer has managed to remind us with this transcription that the golden age of the xylophone didn't stop with G.H. Green; it continued with many great xylophone virtuosos who performed hard-hitting show pieces that, while novel, were both technically and musically interesting.

For this piece, Freer has transcribed a recording of Harry Breuer and his quartet playing "Boomerang." The piece blisters by at a tempo of half-note equals 144 beats per minute. Opening with a brief piano introduction, the solo part begins with a chromatic lick that races up and down the keyboard before finally settling into a tuneful melody during the following section. Embellished throughout, "Boomerang" features several fun licks, making Breuer's original four-mallet solo a beacon of virtuosity and showmanship.

Freer Publications has done an admirable job with this transcription. The xylophone solo comes with a separate part for the accompanist as well as editorial notes for mallet changes and ossia that make several tricky spots more manageable. While most of the editorial decisions are excellent, I would have liked to have seen chord changes listed above the notes during measures 79–86 to encourage improvisation. This is because the written transcription features light passagework in the xylophone, where in the transcribed recording Breuer's quartet features an eight-measure guitar solo. The aesthetic difference between these two is noticeable but does not blemish the immense benefit that this welcome solo provides. As with similar xylophone solos, "Boomerang" has a repetitive form that makes it easy to memorize, and ideal for inclusion as a brief showpiece or encore on an advanced high school or college recital.

—Quintin Mallette

Ida/Some of These Days Medley V–IV
Billy Gladstone
Trans. Tom Freer
Freer Percussion Publications
$22.00
Instrumentation: xylophone with piano accompaniment
Web: score sample, audio recording

With a resurgence of interest in ragtime and xylophone solos in the past few years, it is nice to see an expansion of the repertoire beyond the iconic George Hamilton Green rags. Tom Freer's transcription of Billy Gladstone's "Ida/Some of These Days" medley from a live broadcast recording fits nicely in the repertoire with a satisfying dose of nostalgia and nod to our mallet percussion predecessors.

Though this piece is short, it is not for the faint of heart and is intended for the advanced player. The burningly fast tempo is paired with changing styles alternating between swing and straight time. The piece makes full use of the range of the xylophone and runs the gamut of two-mallet technique with double stops, chromatic scales, glissandi, and tremolos. The piece uses changing tempos (all of them fast), modulating keys, complex rhythms, and varying dynamics.

"Ida/Some of These Days" fills significant voids in percussion repertoire—those of virtuosic solo pieces that are meant to be performed with an accompanist, and advanced two-mallet showpieces. Outside of concertos, very few percussion pieces are written with piano accompaniment, and it is nice that advanced students would be able to have the experience of working with an accompanist if they programmed this piece on a recital.

This piece is meant for a very serious xylophone player and would be an exciting addition to an advanced graduate student recital or professional performance.

—Marilyn K. Clark Silva

Dixie Music House Xylophone Solos III–V
Arr. George Hamilton Green
$44.00
Freer Percussion Publications
Instrumentation: xylophone with piano accompaniment
Web: score sample

Dixie Music House Xylophone Solos is not your typical collection of George Hamilton Green rags, making it all the more exciting to peruse. This book of six arrangements for solo xylophone and piano accompaniment includes a variety of popular waltzes and overtures from Romantic and early 20th-Century French and German composers. The package includes separate books for the xylophonist and pianist, along with the note that each solo can be performed with any of the standard published instrumentations, from piano alone to full orchestra. The music is very detailed, not only including multiple articulations and phrase markings, but also sticking suggestions for nearly every passage.

The thing I really love about this collection is the variety, not only in musical influences, but also in difficulty and style. The first and last arrangements are much simpler than the other four, providing opportunities for younger players to experiment with xylophone solo concepts and playing with accompanists, while the others provide a mixture of challenges for the performer, depending on the solo. The two overtures by Ambroise Thomas require the most from the performer

purely due to the nature and design of on overture. The quick stylistic shifts and multiple thematic expositions force the soloist to perform with a delicate touch as well as an aggressive flair and all the areas in between.

Most of the arrangements fit within the standard xylophone range, with the small exception that the "Overture to 'Mignon'" requires an extended low range down to a D a few times, but that could easily be altered to fit on a low-F xylophone.

In a percussion community that seems to be fixated on playing the newest and coolest, it is ironically refreshing to see older arrangements from an iconic ragtime composer. For the incredible variety and unique arrangements, this collection is worth investigating.

—Matthew Geiger

St. Louis Blues **V–VI**
W.C. Handy
Trans. Tom Freer
Freer Publications Publications
$22.00
Instrumentation: xylophone with piano accompaniment
Web: audio recording

Bravo to Tom Freer for bringing this delightful xylophone tune back to light! "St. Louis Blues" is an advanced piece for xylophone and piano. Freer provides accurate and stylistically appropriate transcriptions of both parts from the original recording, featuring George Hamilton Green on xylophone and Frank Banta on piano.

Both parts are best suited for advanced high school or early college players. The xylophone part requires a high level of technical facility and familiarity with the instrument. Past experience with xylophone rags will be beneficial. Both players will have to study the original recording closely in order grasp the slight swing feel that makes "St. Louis Blues" so appealing. Any students (or teachers) looking to further their experience with xylophone repertoire would enjoy studying this fun and challenging piece.

—Rebecca McDaniel

Tico Tico **V+**
Zequinha Abreu
Arr. Sammy Herman
Trans. Tom Freer
Freer Percussion Publications
$22.00
Instrumentation: xylophone with piano accompaniment
Web: score sample, audio recording

"Tico Tico" is a short, exciting, and challenging work for an advanced xylophonist. Tom Freer transcribed the solo from the 1959 recording made by the Sammy Herman Sextet, which is available to hear on the Freer Percussion website. Even if you aren't looking for a xylophone solo, it's worth the two minutes it takes to listen; Sammy's playing on the recording is stellar.

This piece requires quick hands and plenty of experience behind the xylophone to pull off the blisteringly fast passages that are found throughout the work. If you're looking for a spicy closer or encore piece, this will work nicely. Near the end, there are three measures of continuous double-stop eighth notes, where each hand plays two octaves of a descending chromatic scale a fourth apart from one another. These three measures alone could make a convincing argument for listing the difficulty as Grade VI when played at the marked tempo (Sammy's tempo), which is half note = 144 bpm. Serious chops required.

—Brian Elizondo

Yellow Dog Blues **III–IV**
W.C. Handy
$22.00
Freer Percussion Publications
Instrumentation: xylophone with piano accompaniment
Web: score sample

From the Xylophone Players Archival Collection by Freer Publications comes a meticulously transcribed rendition of W.C. Handy's "Yellow Dog Blues." As performed by George Hamilton Green on xylophone and Frank Banta on piano, this solo is feasible for an undergraduate student, yet challenging enough to captivate more advanced players.

Before studying the piece, I was struck by the visual appeal of the product. The cover is made of glossy card stock in full color and includes photographs of Green and Banta, as well as an image of the album from which this version was derived. Though seemingly a small detail in comparison to the music itself, I find including historical context helpful to performance preparation. Tom Freer maintains this level of quality throughout both the solo part and piano accompaniment. Straight versus swing eighths sections are clearly notated, along with courtesy accidentals when necessary. Furthermore, there is significant attention given to articulation and note length indications for the pianist, assisting in ensemble homogeneity and musical style. The lack of dynamic and phrase markings allows performers the freedom to make personalized musical decisions.

It is worth noting that there is a discrepancy between the solo part and piano accompaniment regarding the correct tempo of the piece. An attempt is made to rectify the mistake by changing the marking in the xylophone part and should be considered a minor issue. Only a few minutes in length, Tom Freer has crafted an exceptional transcription of "Yellow Dog Blues" that is perfect for a variety of performance situations.

—Danielle Moreau

KEYBOARD PERCUSSION DUO

55 Bells **IV+**
Brian Nozny
$30.00
Self-Published
Instrumentation: 2 vibraphones
Web: audio recording

Written in the tradition of piano duos of Schubert and Shostakovich, this eight-minute duet bears the stamp of Brian Nozny's compositional voice; syncopated but not disjunct, through-composed yet cohesive, and possessing a harmonic trajectory that is familiar and fresh at the same time. While originally written for a doctoral recital, this piece would be appropriate for a multitude of performance situations, whether they be for a student assignment or a professional outing.

From a technical standpoint, both performers need to be comfortable playing with four mallets across the range of the instrument, as well as aligning syncopated rhythms with a partner. Throughout the work, both performance parts share equal weight in terms of the melodic vs. harmonic spotlight, and both parts take turns driving the forward momentum of the piece. Consisting primarily of sixteenth-note figures at quarter equaling 104, both parts dance around intervals of thirds, fourths, and fifths while still sprinkling in outlines of major- and minor-seventh chords reminiscent of popular works by the group Double Image (David Friedman and Dave Samuels). Also, in typical Nozny fashion, melodic and harmonic lines on the instrument are treated with idiomatic care as chord tones are dispersed throughout the four mallets, written in double-stroke presentation, or broken up across energetic rhythmic lines. Nozny truly understands percussion instruments and writes works that exploit all the best parts of our field.

—Joshua D. Smith

Xylo-Kid **I–II**
Frérédric Macarez
€22.95
Gérard Billaudot
Instrumentation (2 players): xylophone, 4.6-octave marimba, vibraphone
Web: audio recordings

Xylo-Kid is a collection of 12 short and progressive pieces for xylophone and keyboard percussion accompaniment intended for beginners. Each piece focuses on a particular concept (e.g., intervals, cross-grip shifting) and is introduced by preparatory exercises. The included accompaniment is intended for the teacher or more advanced student.

Frérédric Macarez has created a much-needed addition to the beginning mallet percussion repertoire. One of the difficulties with beginning mallet percussion is creating pieces that are easy

and also interesting to listen to. These sequential xylophone solos start out very easy and allow the student to work on playing with quality sound and technique as well as establish good sight-reading habits and skills. The techniques that are included are intervals, shifts and hand-crossing, swing feel, scales, velocity, double stops, syncopation, dynamics, chromaticism, and compound meter.

The included accompaniment allows the teacher to help guide the students without directly looking over their shoulder. Downloadable recordings are also available from the publisher's website. Overall *Xylo-Kid* is a must for any beginning percussion instructor. For those who have struggled to get their early percussionists to read notation and play mallets this may be the answer.

—Joe Millea

KEYBOARD PERCUSSION ENSEMBLE

Five on Five **IV**
Stephen Primatic
$35.00
Tapspace Publications
Instrumentation (5 players): one 5-octave marimba
Web: audio recording

Stephen Primatic, a composer who has contributed many excellent pieces to the percussion repertory, has given us another unique and exciting piece for five players all performing on one 5-octave low-C marimba. Each player is to stand on the "playing side" of the instrument, and so the range of each part is relatively small.

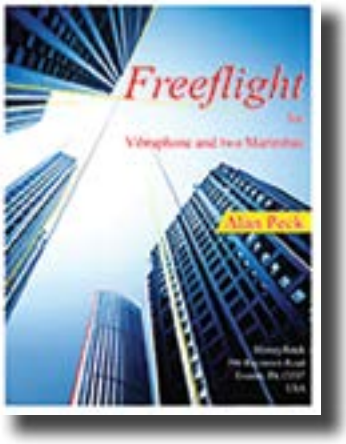
The piece explodes out of the starting gate with a fast (quarter note = 132) sixteenth-note rhythmic theme with accents performed by Players 2–4. Soon, all five players are involved, with Player 5 providing a bass part made up of eighth-note and quarter-note figures. This moves to a transition where Player 5 plays the sixteenth-note theme as a pedal, with the

other players playing chords over the top. The harmonies are very dramatic at first but gradually wind down to the middle section, which is a little slower. The middle section is in half notes, creating a hocket effect between the voices. Eventually the more dramatic poly chords return and bring us back to the original tempo and material, ending with a D.C. al Fine

This would be a perfect opener to any percussion ensemble concert. The individual parts are challenging but are repetitive enough to make them accessible to most intermediate/advanced players. Audiences will also enjoy watching five people play the same instrument.

—Tom Morgan

Freeflight **IV**
Alan Peck
$25.95
HoneyRock
Instrumentation (3 players): vibraphone and two 4.3-octave marimbas
Web: score sample



This lighthearted trio for vibraphone and two marimbas is certain to appeal to three keyboard percussionists with its jazz-rock/calypso style. The overall simplicity of the ostinato rhythmic groove provides ample opportunity for intermediate-level improvisation in the Vibraphone and Marimba 1 parts. Although the repetition (with only a few changes) of the same harmony (D-flat-sus2) may make this six-minute composition a little "bland," the overall benefit of developing a sense of improvisational melodic shape will permit the intermediate vibist with the opportunity for musical growth.

Of great benefit is the included CD, which contains seven tracks of the composition including the following permutations: 1. a full performance; 2. only marimbas 1 and 2; 3. only marimba 2 and vibraphone; 4. only marimba 1 and vibraphone; 5. only Marimba 2; 6. Marimba 1 and 2 pattern loop; 7. marimba 2 and vibraphone pattern loop. This CD will permit the three performers to rehearse their individual parts in preparation for the live trio performance. Composed in D-flat major throughout, facile four-mallet technique is a requirement for a successful performance.

"Freeflight" would be suitable for an advanced high school trio or for younger undergraduate performers.

—Jim Lambert

PERCUSSION ENSEMBLE

Beyond the Clouds **IV**
Jim Casella
Tapspace Publications
$55.00
Instrumentation (12 players): 4 marimbas (two 4.6-octave), 2 vibraphones, 2 glockenspiels, xylophone, chimes, crotales, timpani, bass drum, kick drum, 4 toms, bongos, conga, woodblocks, temple blocks, 2 Mark Trees, tam-tam, triangles, Chinese gong, 3 suspended cymbals, China cymbal, splash cymbal, hi-hat, ride cymbal, rain stick, Himalayan yak bells, Himalayan singing bowl, various accessories
Web: score sample and audio recording

This piece offers an auditory experience for audiences, as Jim Casella takes them to the Himalayan Mountains in Nepal. The piece is inspired by a trip taken there during the monsoon season and reflects the adventure of hiking through the rainy mountain region.

The work calls for some unusual instruments such as Himalayan Yak bells, a pod rattle, ankle bells, and singing bowls. Casella offers insight on where to obtain these instruments or how to find reasonable substitutes. The mallet players will need to be rather adept and agile with two mallets, playing fast scalar passages up and down the instruments. Syncopations between the instruments create a consistent rhythm amongst the mallets.

The fast opening is highlighted by the melody in the vibraphone part. In the middle section the mallet instruments are to be played with "shaft slaps" and with the butt of the mallet. This helps to create a unique wooden sound that recalls the sound of rain in the mountains. As the piece builds back up we return to the opening material, that then slowly fades back down leaving only the marimba scale passages as the sounds of the yak bells and bamboo wind chimes ring in the distance.

This piece would be an excellent addition to the repertoire of an advanced high school or collegiate percussion ensemble. If a big enough stage is used, spreading the ensemble out would allow for some very interesting antiphonal effects for the audience. Casella has done an excellent job of capturing the rainy hikes he describes in the program notes.

—Josh Armstrong

Close Your Eyes and Dream **II**
John Herndon
$30.00
Tapspace Publications
Instrumentation (6–8+ players): glockenspiel, chimes, xylophone, vibraphone, 4.3-octave marimba, 29-inch timpani, various small percussion instruments
Web: score sample and audio recording

"Close Your Eyes and Dream" is a simple lullaby written in honor of the composer's twin children. The sound of the piece is exactly what you'd expect, but the variety of ways the piece can be performed is the attraction of this work.

The core instrumentation for this piece is a traditional mallet ensemble (including two marimba parts that can be performed on a single 4.3-octave marimba). From there, ensemble directors can add two optional percussion parts, double the marimba, vibraphone, or xylophone parts, or even add a vocal part that is provided for one or more singers. This level of versatility makes this piece useful for different programs of middle-school level percussionists.

Regarding technique, there is nothing here that a middle school percussionist couldn't do, though some parts are more demanding than others (such as the two marimba parts that carry a bulk of the melodic and harmonic material). The percussion parts are also easily manageable. One thing to note is the performance notes recommendation for the percussion parts are reversed, so Percussion 2 should have the double-sided sticks, and Percussion 1 should mount the triangle on a stand.

Middle school directors looking for a simple melodic work for their program would find a good candidate in "Close Your Eyes and Dream." The possible addition of vocals also makes it a great opportunity to collaborate with choral directors, and the option to augment the forces with flexible instrumentation makes this a good piece to have in your library.

—Brian Nozny

Din **IV**
Andy Harnsberger
$28.00
Keyboard Percussion Publications
Instrumentation (3 players): 3 pedal bass drums, 3 low toms, 3 snare drums, 3 bongos, temple blocks, opera gongs, 2 cymbals
Web: score samples

"Din" is a trio inspired by the legendary performance by Steve Gadd, Vinnie Colaiuta, and Dave Weckl at the 1989 Buddy Rich Memorial Concert. Each player utilizes an abbreviated drumset that can be played either seated or standing.

The piece kicks off with a riff on Gadd's groove from the performance. There's a good blend of featured solos and ensemble playing, complete with a fake-sticking section that audiences may enjoy. There are a few quintuplets and mixed/odd meter sections throughout the piece, but it remains approachable for high school students and young college students. If you have students who like playing drumset, check this one out.

—Brian Elizondo

Jalopy **II–III**
John Herndon
Tapspace Publications
$36.00
Instrumentation (8 players): xylophone, glockenspiel, 4 timpani, snare drum, 4 concert toms, concert bass drum, hi-hat, splash cymbal, suspended cymbal, tambourine, triangle, temple blocks, three cowbells, ratchet, police whistle, Acme siren, Mark Tree, flexatone, brake drum, cabasa, slide whistle, bike horn, vibraslap
Web: audio recording

Described by the composer as modeled after ragtime and march music, this 3½-minute piece for a young percussion ensemble quickly settles into a moderate tempo 4/4 groove with a jaunty melody. While two percussionists share the responsibility of executing the melodies and counter melodies on the xylophone and glockenspiel, the rest of the ensemble plays on a wide variety of auxiliary percussion instruments, as well as cymbals, concert toms, timpani, and a concert bass drum.

In addition to being a fun piece to play and program on a concert, it is also a great way to introduce young students to multiple-percussion score reading and basic extended playing techniques and notation. Some of these techniques include open and closed hi-hat, dampening or muting of instruments, striking various playing areas on a single instrument, and utilizing striking implements

in a variety of ways. There are no tuning changes for the four timpani, but the part requires staccato and legato strokes, dampening, and playing on the bowls with the back of the mallets.

Printable parts and an audio recording are available on a CD-ROM that accompanies the score.

—Julie Licata

Triple Decker Groovewich **III**
Sherrie Maricle
Kendor Music
$17.50
Instrumentation (7 players): 3 djembes, snare drum, toms, cymbals, woodblock, cowbell, bass drum
Web: score sample

This groove piece from Sherrie Maricle is based around a 3:4 hemiola pattern that is developed over the piece. The work features three djembe players with traditional battery accompaniment helping with interjections and emphasis throughout. In addition, the players are required to vocalize occasionally through the work.

The work features some great trading of rhythms among the djembe players; however, the main sections have a unison groove. In the middle, the texture thins out and all the players are required to click sticks together, with directions given on where to click, such as chest level, eye level, and above the head, creating a fun visual for the audience. As the groove builds back up, there is a solo section for the djembes, although it seems that the other instruments could also take a solo if they would like to. As the groove builds once again, interjections of foot stomping help to accentuate the accent pattern, and the piece culminates with a loud chant and unison sixteenth notes to the end.

This piece would be excellent for a high school or undergrad college percussion ensemble. It would be a great way to introduce students to the djembe and to soloing on the drum. Maricle has provided the percussion repertoire with a great groove-based ensemble that intermediate or advanced-intermediate groups could use to begin or end a concert.

—Josh Armstrong

SNARE DRUM METHOD

Essential Snare Drum Exercises **II–IV**
Mat Marucci
$17.99
Mel Bay
Web: sample pages

Mat Marucci, while playing through George Lawrence Stone's classic book *Stick Control*, noticed that Stone omitted a number of potential stickings and rhythms. Marucci compiled many of the missing combinations to form the

basis for "Essential Snare Drum Studies." To keep *Stick Control* from being an extremely lengthy work, Stone did not exhaust all the rhythmic and sticking permutations. Of course, Marucci does not add all remaining permutations either. However, he does try to pick up where Stone left off, adding the next logical steps and expanding upon Stone's framework.

Marucci changed some of *Stick Control's* framework by utilizing common time instead of cut time. He also changed the structure of Stone's 6/8 ideas, utilizing 2/4 rhythms phrased as eighth- and sixteenth-note triplets. The 3/8 ideas from *Stick Control* are reworked as 3/4 in this text. While this book follows some of the framework of *Stick Control*, it also adds some original ideas. For example, it also includes the shuffle rhythm, as well as eighth-note triplets with rests on the first or third triplet partial. Like *Stick Control*, this book includes flams and rolls, but does not include any accents.

Many drummers have thought about expanding *Stick Control*, often sharing thoughts or writing out some of the "missing" exercises. Marucci took it a step further and created a work that does not copy, but can accompany, Stone's classic work.

—Jeff W. Johnson

SNARE DRUM SOLO

The Solo Snare Drummer **II–III**
Murray Houllif
$6.50
Kendor Music
Web: sample page

This collection of solos will challenge, but not overwhelm, the developing snare drummer. The solos feature a wide variety of styles including jazz, Latin, classical, and marches (in common time and 6/8). The pieces are written in a musical fashion, utilizing dynamics, accents, and expression marks. The first three pieces contain flams, but no rolls. The remainder of the solos utilize rolls. Stickings are included only when necessary to aid in the execution of the rhythms, or to convey a specific feeling. The stick shot, cross-stick, and stick-on-rim techniques are examples of textural variations found within the solos.

The pieces include both tempo descriptions and metronome markings, and are approachable for those who have a working knowledge of basic note values, including triplets and dotted notes. Solos such as "The Syncopated Waltz" and "On the Avenue" allow the novice drummer to perform pieces that are rhythmically and musically pleasing to the ear, while utilizing only quarter, eighth, and sixteenth notes. Drummers comfortable with eighth-note triplets will be intrigued by the jazz feel of "Snazzy" and the Latin feel of "Island Dance." "Paradiddle Patter" challenges the drummer with sixteenth-note triplets.

The solos in this collection would work well for a student's first recital. They can also be used as supplemental private lesson material.

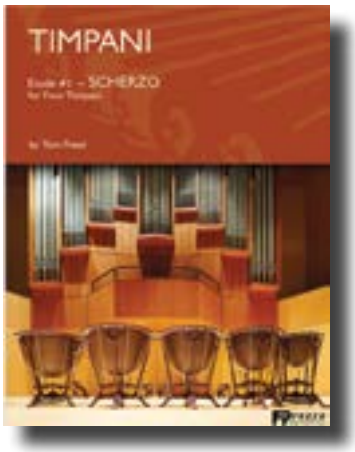
—Jeff W. Johnson

TIMPANI SOLO

Etude #1 – Scherzo **III**
Tom Freer
$12.00
Freer Percussion Publications
Instrumentation: 4 timpani
Web: score sample

This is the first in an upcoming series of melodic etudes for timpani. The motives in this etude are loosely based on the scherzo from Bruckner's "Symphony No. 9" and Strauss's "An Alpine Symphony." According to composer Tom Freer, the impetus of these etudes was to "provide more choices for timpanists taking professional auditions where a 'solo of choice' is one of the requirements, as well as graduate school auditions and recitals."

This etude includes extensive pedaling. However, as Freer notes, most of the pedaling is done on the 26-inch and 29-inch drums. This creates a challenge for the performer without raising the overall difficulty level of the piece beyond the capability of less-experienced timpanists.



The piece begins with a driving opening that is marked, with the exception of just a handful of measures, at *mezzo forte* and above. This section ends with a "ritardando et diminuendo," slowing the tempo from 168 to 120 and bringing the dynamic down to *mezzo piano*. The next section, marked "dolce et leggiero," features slightly less pedaling and two short glissandi on the 26-inch drum. A short interlude in the style of the opening section accelerates back to the initial tempo for a reprise of the first section to close the etude.

Freer gives suggestions and tips for specific moments in the etude that could present particular issues to the performer. Also, the score is very clearly marked with specific dynamics, accents, and articulations that help the performer properly convey the stylistic intent. Considering Freer's motivation for this etude, he presents an excellent example of a piece that would serve a timpanist well for a recital, graduate school audition, or professional audition.

—Justin Bunting

MULTIPLE PERCUSSION SOLO

Festival Pieces for Multiple Percussion **II–III**
Joel Smales
Kendor Music
$8.50
Instrumentation: various
Web: score sample

This collection contains six multiple-percussion solos, each approximately three minutes in length. The solos are presented in a pedagogically progressive order, similar to Ney Rosauro's *Ten Beginning Studies for Multiple Percussion*,

though more homogenous in style. In its entirety, this collection can be used for a beginning multiple-percussionist to develop the coordination to read and play multiple lines, to determine optimal instrument placement, and to choregraph physical movements around a variety of instrument setups.

Rhythms are fairly simple throughout—mostly quarter notes, eighth notes, and sixteenth notes with minimal syncopation, and only one solo incorporating triplets. Time signatures are all duple-based, with tempos ranging from 108–138 bpm. Only two solos (in the second half of the book) contain drags or rolls, and the final two solos require the percussionist to execute double-stops to play overlapping linear patterns in the two hands.

As the book progresses, complexity in instrumentation is the primary element contributing to the difficulty level. The first in this collection is a rudimentary solo for two drums of different pitches, followed by pair of slightly more challenging solos, one in 3/4 for cymbal, woodblock, snare drum, and tom-tom, and one in 4/4 for snare drum, and high and low tom-toms. The final three solos are written for five or more instruments, as follows: 1. bongos, snare drum, and three tom-toms, 2. two tom-toms, metal instrument (non-cymbal), wood instrument, splash cymbal, and bongos, and 3. cowbell, triangle, cymbal, two tom-toms, and bass drum or deep tom-tom.

The book does not contain diagrams indicating how to position the instruments or a notation key for each of the solos. For each solo, though, instruments, playing areas, and techniques are clearly identified in the score as they come up.

—*Julie Licata*

MULTIPLE PERCUSSION DUO

Drum-E Piece No. 2 **IV**
Ian McClaflin
$25.00
C. Alan Publications
Instrumentation: Player 1: splash cymbal, bongos, cowbell, snare drum, kick drum. Player 2: splash cymbal, 2 toms, Jam Block, snare drum, kick drum
Web: score sample and audio recording

This is a non-pitched multiple-percussion duet, with each setup being what amounts to a standup drumset. The composer recommends that the players set up on opposite sides of the stage, which will give the audience "an engaging experience by watching the lines move between the two players." There is no key or setup diagram, but each instrument is labeled in the part the first time it enters.

The tempo is fairly fast, moving at quarter note = 142. The rhythms are

made up of sixteenth-note and sixteenth-note-triplet patterns. The opening section has a dense texture with the performers either playing the same rhythms or trading short, one-beat rhythms back and forth. In measure 25 the texture becomes somewhat less complex with more space between figures. Another feature of the work is a section requiring four measures of improvisation, again trading back and forth between the players. While one player is improvising, the other is providing a buzz roll or a simple rock beat.

Soon the more complex texture returns with the players again alternating between unison and contrasting rhythms. The piece comes to an end with an unexpected ritardando leading to a fermata. After this pause, the piece ends with a two-measure flourish with the performers playing a sixteenth-note-triplet figure followed by three unison notes.

As this duet has the potential to be very loud and brash if the players do not observe the dynamic markings, a good performance will require sensitive listening and very precise rhythmic accuracy. With this approach, this will be an exciting and interesting piece.

—*Tom Morgan*

MIXED INSTRUMENTATION

Belly Buttons **V**
Gordon Stout
$30.00
Keyboard Percussion Publications
Instrumentation (2 players): 5-octave marimba, drumset
Web: score samples

"Belly Buttons" is an energetic piece for marimba and drumset written for Marco Schirripa and Anthony DiBartolo, who premiered it at Zeltsman Marimba Festival 2015.

The piece features some great, quirky grooves with mixed meters and mild rhythmic dissonance, where triplets can

be heard having a tug-of-war with some sixteenth-note rhythms. The rhythmic dissonance can be found in individual parts at times, but also with the marimba and drumset working against each other. There are marked areas for short improvised sections in the drumset part while the marimba maintains the groove. The second half of the piece introduces an exciting quasi-samba groove into the mix that keeps getting interrupted with fragments introduced in the first half.

The drumset part calls for a standard four-piece setup with the addition of a splash cymbal, China cymbal, woodblock, and cowbell. The drumset notation is uncommon, with everything except the bass drum notated at or above the third space. This includes both toms, where the floor/low tom is notated on the fourth space—above the snare. There's no perfect way to notate drumset music, but those who read it often may find that this part strays far enough from some norms that it could take some extra time to get used to.

While its name may make it sound like a silly work for young students, "Belly Buttons" requires mature musicians with solid chops. Definitely worth checking out!

—*Brian Elizondo*

Echo Falls **IV+**
Michael Lorio
$36.00
C. Alan Publications
Instrumentation (4 players): two flutes, two 5-octave marimbas
Web: score sample and audio recording

The program notes state that this piece "features cascades of rhythms and exciting counterpoint to depict an underground waterfall," which is an excellent description. The texture is light and airy throughout with much independence between the four voices.

Beginning with a *con brio* marking, the tempo is quarter note = 160. The melody contains much space, and the players will need to count the rests very accurately to maintain the consistent tempo. At one point the style is somewhat jazz-like, with the flutes using flutter tonguing. After a ritardando, the meter changes from 4/4 to 3/4 and the tempo drops to quarter note = 108. Here, Marimba 2 plays a continuous legato ostinato made up of a two-octave arpeggio, while the other instruments play staccato notes above it. Soon the ostinato patterns are added in the first marimba part and the flutes play a more legato melody in a very beautiful section.

An accelerando brings a transition that connects to the recap of first material. But this is not presented verbatim, but is developed further, finally bringing the piece to a close.

This is a delightful piece that will be musically satisfying for the flutists and marimbists. There is much dynamic contrast throughout the work, and careful observation of articulations and phrasing will be important for a good performance.

—*Tom Morgan*

Odyssey for Marimba, Percussion, Cello, and Narrator **V**
Caryn Block
Self-Published
Instrumentation (2–3 players): 4.5-octave marimba, crotales, 5 Roto-Toms, suspended cymbal, triangle, Mark Tree, tenor drum, snare drum, bongos, cello

Caryn Block's new theatre work, "Odyssey," is an expansion on the third movement of one of her previous works for percussion and cello. The two performers (percussion and cello) work in tandem with a narrator who reads several direct quotes from Homer's poem *The Odyssey*. According to the composer, the music is available through Steve Weiss Music; however, at the time of writing this review, "Odyssey" is only available as the 2015 four-movement composition for percussion and cello. This current 2017 edition, also titled "Odyssey," is a ten-movement theatre work similarly based on the Greek epic poem by Homer, describing Odysseus' journey home after fighting in the Trojan War; if you want to read more about the war, check out Homer's *Illiad*.

From a structural standpoint, each of the ten movements is meant to mirror the ten most dramatic sections of the poem. Block shifts the focus from cello and percussion duo movements to solo movements—either percussion or cello—to provide some variety. Fundamentally, the piece is a marimba and cello duo, with additional percussion sounds and effects to create timbral layers. Block's use of rhythmic variance enhances the overall progression of the work, as the cello and percussion parts often intertwine and build on each other.

The marimba part has several challenges. Along with negotiating additional percussion parts on top of a demanding marimba part, the performer must come

up with creative ways to coordinate all the changes in mallets and instruments. For example, in the first movement, the marimbist must have a triangle beater to strike a triangle and crotale, while also playing rolls and rhythmic figures on the marimba, and then one bar later the marimbist must play four-note chords. Block also writes several chords with five or six voices, but provides alternatives in the performance notes to playing all the pitches. Regardless of the challenges, "Odyssey," at 20 minutes, has the potential to be a monumental work on any senior, graduate, or professional recital.

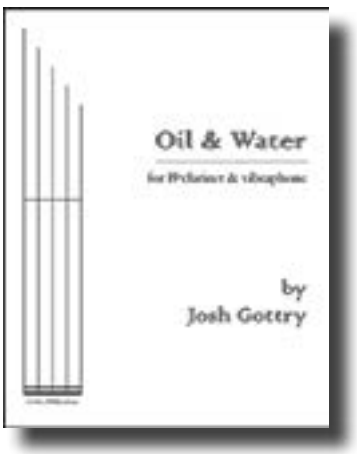
—Matthew Geiger

Oil & Water II
Josh Gottry
$12.00
Gottry Percussion Publications
Instrumentation (2 players): vibraphone and B-flat clarinet
Web: audio and video recordings with embedded score

"Oil & Water" was written for Duo Rodina (Jamie Wind Whitmarsh and Lisa Kachouee) as part of their desire to expand the repertoire of accessible works for percussion and clarinet. The title plays off the dichotomy between the materials (metal and wood) as well as the relative stylistic independence of each instrument's musical content. However, Gottry proves that perhaps oil and water can indeed mix, as this work blends the two beautifully.

The piece begins with a lyrical, rubato section featuring arpeggios in the vibraphone and melodic long tones in the clarinet. The first ostinato is presented in the vibraphone in compound meter, with a clarinet melody layering on top soon after. Following two phrases, the clarinet takes over the ostinato pattern while the vibraphone soars on top with the melody. After a short repetition of the vibraphone ostinato, the piece ends just like it began. This closing phrase is appropriately marked "reminiscent."

Gottry's score is thorough in addressing possible musical and technical problems that may arise. Not only are vibraphone pedaling and suggested stickings marked consistently and clearly, he even addresses a potential technical problem of an unwanted undertone in the clarinet by suggesting an alternate fingering.



Whether the desire of Duo Rodina was to commission works for percussion and clarinet that are accessible to the performers or to the listeners, Gottry succeeds on both fronts. This piece would be a great addition to any performance or recital as an introduction to playing chamber music with a non-percussionist.

—Justin Bunting

WORLD PERCUSSION

Brazilian Rhythms for Cajon IV
Vina Lacerda
$15.00
Self-Published

According to Vina Lacerda, *Brazilian Rhythms for Cajon* is designed to be "a guide for all diversity of Brazilian music." This instructional DVD contains 17 Brazilian rhythms adapted for the cajon, as well as five bonus rhythms and six performances featuring a live band. In addition to video demonstrations of these patterns, Lacerda provides an insert booklet that serves as a supplemental method book and includes a brief history of the instrument, description of the DVD content, detailed musical notation of each rhythm, and several pictures.

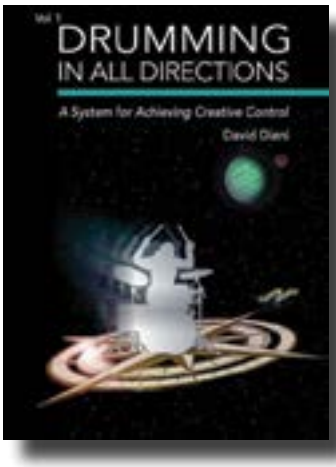
Some of Brazil's most prominent rhythms are showcased, as well as several with which I was less familiar. Examples include maracatu, partido alto, bossa nova, xote, and ijexá. The bonus rhythms (rock, funk, reggae, and blues), though well-known by many percussionists, are presented from a unique perspective. Each pattern is demonstrated at three different tempi utilizing two camera angles, clarifying some of the hand placement and sound production issues. The third and final example is shown in tandem with the band, providing musical context and stylistic understanding of the material. Lacerda incorporates the brush-style technique of Renato Martins in a few of the aforementioned rhythms, undoubtedly one of the more enticing aspects of the DVD.

While the contents of this package are very informative, no instruction is vocalized in the video demonstrations. An English translation is supplied in conjunction with the original text, and all chapters within the main menu are in Portuguese. This should not be a deterrent; on the contrary, I found it to be an intellectually stimulating component that brings the material to life. Finally, I believe that *Brazilian Rhythms for Cajon* cannot be used to its fullest potential unless the percussionist has a foundational understanding of cajon technique, including sound production and control in each of the customary playing areas.

—Danielle Moreau

DRUMSET

Drumming in All Directions III–V
David Dieni
$19.99
Hal Leonard
Web: sample pages



The goal of this method book is to develop greater control over all four limbs. This is obtained through practicing the "limb matrix," a progressive ordering of all possible limb motions. The author addresses three versions of the matrix. The first version utilizes four-limb motions. The other two versions utilize ostinatos (three-limb motions with a one-limb ostinato, and two limb motions with two-limb ostinatos).

The book uses upper case "R" and "L" to specify the hand motions and lower case "r" and "l" for the feet. The direction of the patterns is notated using arrows. For example, an arrow preceded by an "R" and followed by an "L" means that the right hand will initiate the motion, while the left hand follows. Limbs played in unison are notated with two letters. For example, "Rr" indicates the right hand and right foot played in unison.

The limb matrix is applied to the "control workouts," which are written using a one-line staff (with notes written above and below the staff). Each note could be assigned to a specific limb (or set of limbs when practicing unison strokes). The control workouts are notated using both duple- and triple- based rhythms. The control workouts are followed by "groove melodies" that are written using both the one-line and five-line staff. The one-line staff creates the foundation for the groove pattern, while the five-line staff allows the pattern to be orchestrated around the drumset.

This is an extensive study of four-limb coordination. Those who are looking for an analytical, methodical approach to independence will find this book especially interesting.

—Jeff W. Johnson

RECORDINGS

Canyon
Brian Baldauff
Self-Released

Canyon features the solo marimba/vibraphone artistry of Brian Baldauff as the featured performer on 12 tracks that include the following compositions: "Canyon" by Kevin Puts, "(Cycles) America" by Kojiro Umezaki, "Merlin" by Andrew Thomas, "Urban Sky Glow" by Jonah Elrod, "For Zero" by Kojiro Umezaki, and "Rumble Strips" by Gordon Stout.

Canyon is a clean, crisp CD that permits Baldauff to sparkle in his performance skills. Tremendously impressive is the title cut, "Canyon." Kevin Puts composed this five-movement work for marimba in arch form with the subtitles for the movements reflecting this technique: "Toccata," "Cadence," "Canyon," "Cadence," and "Toccata." Puts writes in the CD liner notes, "The symmetrical form of this suite, a central movement flanked by toccatas and 'cadences,' as well as the suite's symmetrical key-scheme, reminded me of calling into a great chasm and waiting for the echo to come back. In order to create slowly evolving harmonic progressions (a favorite musical device of mine) it was necessary to write intricate patterns for the marimbist to play on this virtually non-sustaining instrument. These patterns are like tiny details on the face of enormous geological formations, and for the most part each movement features only one such pattern. This likens the suite to a set of preludes similar to those of Bach and Chopin."

Additionally, the performance of Gordon Stout's two-movement "Rumble Strips" is very accessible and noteworthy. Overall, Brian Baldauff has provided a superb solo keyboard percussion CD.

—Jim Lambert

Contact
University of North Texas Wind Symphony
Mark Ford, Percussion
Eugene Migliaro Corporon, Conductor
GIA Publications

This wonderful recording contains some of the premier works for percussion and wind ensemble in our century. Who better than Eugene Corporon, Mark Ford, and the North Texas Wind Symphony to present these outstanding compositions? Needless to say, the playing is stellar throughout.

The music begins with a piece by Ford titled "Stubernic Fantasy." Most percussionists will be familiar with Ford's "Stubernic" and "Afta-Stuba." Upon hearing a performance of "Afta-Stuba," conductor Corporon reportedly said to Ford, "Now write me a piece like that." The result was "Stubernic Fantasy," which uses the marimba pieces as its foundation. With its powerful rhythms and harmonies, this is not only a fitting opening to this CD, but the next logical development of the "Stubernic" series. Joining Ford in this performance are Paul Rennick and Sandi Rennick, also playing marimba.

"Chamber Symphony No. 1 for Marimba" by Daniel McCarthy was commissioned by Cort McClaren. Its first and third movements were inspired by "the lush outdoors of northwestern Michigan's lower peninsula." The harmonic language alternates between non-tonal and neo-tonal passages. The light scoring is very effective and blends beautifully with the timbre of the marimba. The middle movement, "Harmonic Rhythms," is slow and haunting; a fitting contrast to the two outside movements, "Deer Hunting in Michigan" and "The Stuff of Adventure." Toward the middle of this movement, the marimba launches into an exotic, moving passage with shakers and hand drum accompaniment, culminating in a return to the slower, flowing chordal music. The last movement is an exploration of many moods, including pensive, moody passages along with more exciting and dynamic paths. Most notable is the long marimba cadenza that displays the player's technical skill and musical passion. Ford handles this section masterfully and leads the ensemble to an exciting finish that hints at Stravinsky.

"Prism Rhapsody II" features Ford and Keiko Abe as marimba soloists. This piece is related to earlier pieces by Abe: "Prism" for marimba, and "Prism Rhapsody" for marimba and orchestra. Abe "subsequently expanded the solo part to include a second marimba and scored the work for winds and percussion," resulting in "Prism Rhapsody II." The piece is delightful, floating along like light reflected through prisms. Much of the time the marimba parts are simply unison passages, but at other times they break apart with separate melodic material. Again, the marimba playing is spectacular in every respect, as Ford and Abe perform as one. Abe shows her skill is a composer/arranger, with lush voicings and perfect balance between the winds and the marimbists. The last three minutes of the piece are particularly exciting, with the marimbas playing non-stop triplets over the wind ensemble's fanfare statements.

The CD concludes with Jennifer Higdon's "Percussion Concerto." Originally written for solo percussion and orchestra, the wind transcription was commissioned by the President's Own Marine Band. Higdon received a 2010 Grammy Award for Best Contemporary Classical Composition for this work. Again, Ford is a master performer, this time on brake drum, woodblocks, Peking Opera gong, drums, cymbals, and other accessories and, of course, marimba and vibraphone. It is a veritable workout for the performer. In this concerto, the percussion section of the wind ensemble has much interaction with the soloist, with the winds playing a more secondary role at times. Not only is this piece a tour de force for the performer, it is also an inspiring exploration of percussion timbres as they are blended together with each other and with the wind instruments. Many new and unusual combinations of instruments occur, producing fresh sounds and textures.

This is a monumental recording that should be listened to and studied by every serious concert percussionist. The writing for percussion and winds is innovative and cutting edge, and there is much here for composers to learn about scoring for percussion and winds. The UNT Wind Symphony performs these works fabulously and flawlessly, and the baton of Maestro Corporon is evident throughout.

—Tom Morgan

Essence/Descent
Bill Shaltis
Self-Released

Bill Shaltis, Assistant Professor of Percussion at the Rudi E. Scheidt School of Music, University of Memphis and Principal Timpani of the New Hampshire Music Festival Orchestra, presents timpani solos and chamber works by living composers on his debut album, *Essence/Descent.* The variety of works showcases the instrument's strength as a solo and chamber instrument. Shaltis opens the album with a riveting performance of Andrew Beall's "Seven to Queens," displaying strong, solid timing, beautiful clarity across the instruments, and impressive facility around the drums. In Casey Cangelosi's "Ghoul Theater" for timpani and piano, Shaltis and Tom Drury use detectable changes in technique, style, and feel to create unique characters for each of the work's three movements. The pair have great chemistry and a very intentional blend of sound.

Ivan Trevino's "Three Riffs" for timpani and cello trio highlights the beautiful dark colors inherent in both instruments. Another driving and groovy performance, "Three Riffs" is reminiscent of Trevino's other work, and his choice of timpani and cello is a welcome addition to his collection and to current timpani repertoire. The title track, Chad Rehmann's "The Essence and the Descent," is a completely different style from Trevino's grooves and Cangelosi's characters. As Shaltis writes in the album notes, the piece "alternates between a muddled landscape and several variations," feeling much more spatial than the previous three linear pieces. Shaltis concludes the record with a triumphant performance of Jarryd Elias's "Hero's Journey" for timpani and tape.

This album is a helpful addition to the recorded repertoire for timpani and an impressive exhibition of both Shaltis's skill and the timpani's variety of strengths. The album's recording quality is good and provides impressive clarity of sound for the drums across their entire dynamic spectrum. The impressive balance between the timpani and other instruments is a testament to Shaltis's sense of nuance.

—Rebecca McDaniel

Mirage?
Evelyn Glennie and the Manitoba Chamber Orchestra
Manitoba Chamber Orchestra Records

As expected with an artist the caliber of Evelyn Glennie, *Mirage?* is well played and is truly representative of her high artistic quality. *Mirage?* is daring as it features Glennie with minimal instrumentation, largely performing on marimba or vibraphone backed by the unquestionable musicianship of the Manitoba Chamber Orchestra under the leadership of music director Anne Manson. This CD features two transcriptions, Antonio Vivaldi's "Piccolo Concerto in C Major" and Arcangelo Corelli's "Sonata in D minor" as well as two commissioned works, "Mirage?" by Christos Hatzis and "Kaluza Klein" by Michael Oesterle.

While Glennie's playing is unquestionably sensitive and a technical tour-de-force, some of the works are more successful than others. Specifically, the orchestration of the Vivaldi concerto for vibraphone proved less successful than that of the combination of vibraphone and marimba in the Corelli "Sonata." During the Vivaldi, the glassy shimmer of the vibraphone often left the faster passages sounding muddy and difficult to hear. Nevertheless, any questions raised in the faster movements with the transcriptions scoring for vibraphone are squelched by the stunning sonorities of the "Largo" middle movement, where Glennie's tone sings perfectly over the chamber orchestra. In contrast to the Vivaldi, the Corelli is a supremely successful transcription start to finish with its adept use of the subtleties in tone of the vibraphone as well as the articulative warmth of the marimba.

As the transcriptions are a welcome addition to a repertory long cornered by Bach, the true stand-out works on this recording are the commissions by Hatzis and Oesterle. "Mirage?" is a special concerto that integrates the soloist, featured with the distinct combination of vibraphone and cloud gongs, seamlessly into the fabric of the work. The performance is exquisitely authentic and instantly relatable, a notable feat given its modern harmonic language. Likewise, the pseudo-minimal soundscape of Kaluza Klein not only showcased the artistry of Glennie and the Manitoba Chamber Orchestra, it brought attention to the exquisite balance and high recording quality present throughout the album.

If you appreciate the music of living composers and have an interest in unique transcriptions for keyboard percussion, I recommend this recording.

—Quintin Mallette

Mountaineer: Fifes and Drums
Directed by George R. Willis
West Virginia University College of Creative Arts

The music history of America includes songs associated with the military, which often featured fifes and drums. Some of the repertoire has remained popular as folk tunes and are common in many contrasting styles.

This CD features 16 selections for fifes

and drums. A few of the more familiar titles include "The Girl I Left Behind Me," "Yankee Doodle," "Sailor's Hornpipe," and "Empty Pockets." Of particular note is a set of drum solos, and the way they handle the tempo changes is remarkable. The CD closes with "Take me Home, Country Roads" and "Simple Gifts."

A couple of areas take some time to accept. The fife recording at times seem to jump out on some upper register tones, which affects balance. This would probably not be present on a live performance. I also was hoping that the clarity of rolls would be more open. Even so, I think this is an excellent reference of this style of music.

—George Frock

Places & Times
Baljinder Sekhon
Innova Recordings

This album of works by Baljinder Sekhon features collaborations with instruments outside the traditional percussion ensemble family to craft unique sonic combinations. The first of these is "Passageways," played by the Los Angeles Percussion Quartet with Dave Gerhart on the featured steel pan. The work explores the extreme ends of both rhythmic playing and the legato capabilities of the pan with the support of the ensemble. "Musica Casera" follows, performed by guitarist Dieter Hennings and the McCormick Percussion Group. This piece features a series of sound experiments between the guitar and the ensemble, including bowing, note bending, and harmonics.

The next work is a six-movement piece for piano and percussion ensemble titled, "Death Is an Adviser," performed by Eunmi Ko on piano with the McCormick Percussion Group. This is the most contemporary and experimental sounding work of the collection due to Sekhon's use of different compositional techniques for in each movement, including random selection for pitches and durations, matrices, and sequencing. He also continues the experimentation of sound, which now includes the strings of the piano being played by foreign objects.

The next piece is "Sun," performed by the Line Upon Line percussion trio. Here, Sekhon blends a variety of musical ideas, some short, some long, some highly percussive, some lyrical and soothing to the ear, and crafts them into one work that will guarantee to keep an audience engaged. The final piece, performed by the McCormick Percussion Group, is "Refuge"—aptly named, as it is the most traditional percussion ensemble work on the album. It is audibly satisfying due to its use of a lovely melodies and harmonic progressions, easy to follow form, and just enough sound experimentation to keep a casual audience intrigued.

The album is well crafted, including works of great experimentation as well as traditional elements. Its inclusion of guest instrumentalists creates new sonic soundscapes that should motivate more of us to collaborate with those outside of our instrument family.

—Kyle Cherwinski

20 Years
Dan Cavanagh and Dave Hagedorn
UT Arlington Records

Many jazz recordings feature piano, bass, drums, and wind players. This recording is unique in that the ensemble is a duo of piano and vibraphone, but also because of the artistry of the two players. As the title indicates, the musicians have collaborated for over 20 years. According to the liner notes, the duo released their first album in 2010. With the variety of tunes, the recording is similar to a typical live show. There are 15 selections, some standard jazz compositions, and four cuts of free improvisation. A few of the standards include "Blues Connotation" by Ornette Coleman, "Maple Leaf Rag" by Scott Joplin, and "Aint Misbehavin," by Fats Waller.

The masterful technique and expression by each player is outstanding, and the interaction of the two is exceptional. Their sense of timing and rhythmic material shows their unified experience and creativity.

—George Frock

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From the Rhythm! Discovery Center Collection

Louie Bellson's Three Bass Drum Pedal Set

Close-up showing the model, company name, and location of the company.

Gift of Remo, Inc. — *2017.01.01*

Louie Bellson is famously known for pioneering the use of two bass drums in his drumsets, as well as for the use of additional drums, such as Roto-toms or a third bass drum, when needed for specific compositions or tonal elaboration. In a 1980 interview for *Modern Drummer* magazine, Bellson elaborated on his use of extended instruments for his symphonic composition "Bittersweet."

"The concept stemmed from the use of the two bass drums," Bellson explained, "and I went further because I felt that I wanted to utilize more sounds with the tom-toms and Roto-toms, and more snare drum sounds ranging from the piccolo to the bigger snare drum, and I wanted that same idea with the bass drums. In order to get those various sounds, I had to go with different size drums. I use that set only when I'm doing a thing I wrote called 'Bittersweet' with a symphony orchestra. I use two mallets in each hand as well as five pedals and three bass drums. I can operate all three bass drums with three pedals alongside of the middle bass drum, but I only use it for that particular piece. I would never use all of that with my big band; I don't need it."

In order to perform on three different-pitched bass drums, Bellson had a special set of pedals constructed. This custom-built triple pedal, which was formerly owned by Remo Belli, is set up with five foot pedals attached to a black metal base. The five pedals are all Slingerland model no. 944, with each bearing the label "YELLOW / JACKET / by Slingerland / NILES ILL USA" at the top center of the split footboards. This model pedal was sold by Slingerland between 1979 and 1983.

The set consists of three pedals in the center, and one each extended to the drums on the far right and left. The three center pedals operate one drum each, the outside drum pedals being remotely activated. Clamps to attach the pedals to the hoops of the three bass drums are mounted on the center, far right, and far left pedal. Each of the three striking pedals has a wooden beater with a slight bend in its shaft. The entire system measures 47.5 inches in length by 19 inches in width. The pedal frame is eight inches high with the beaters rising to a 15-inch height.

—James A. Strain, PAS Historian

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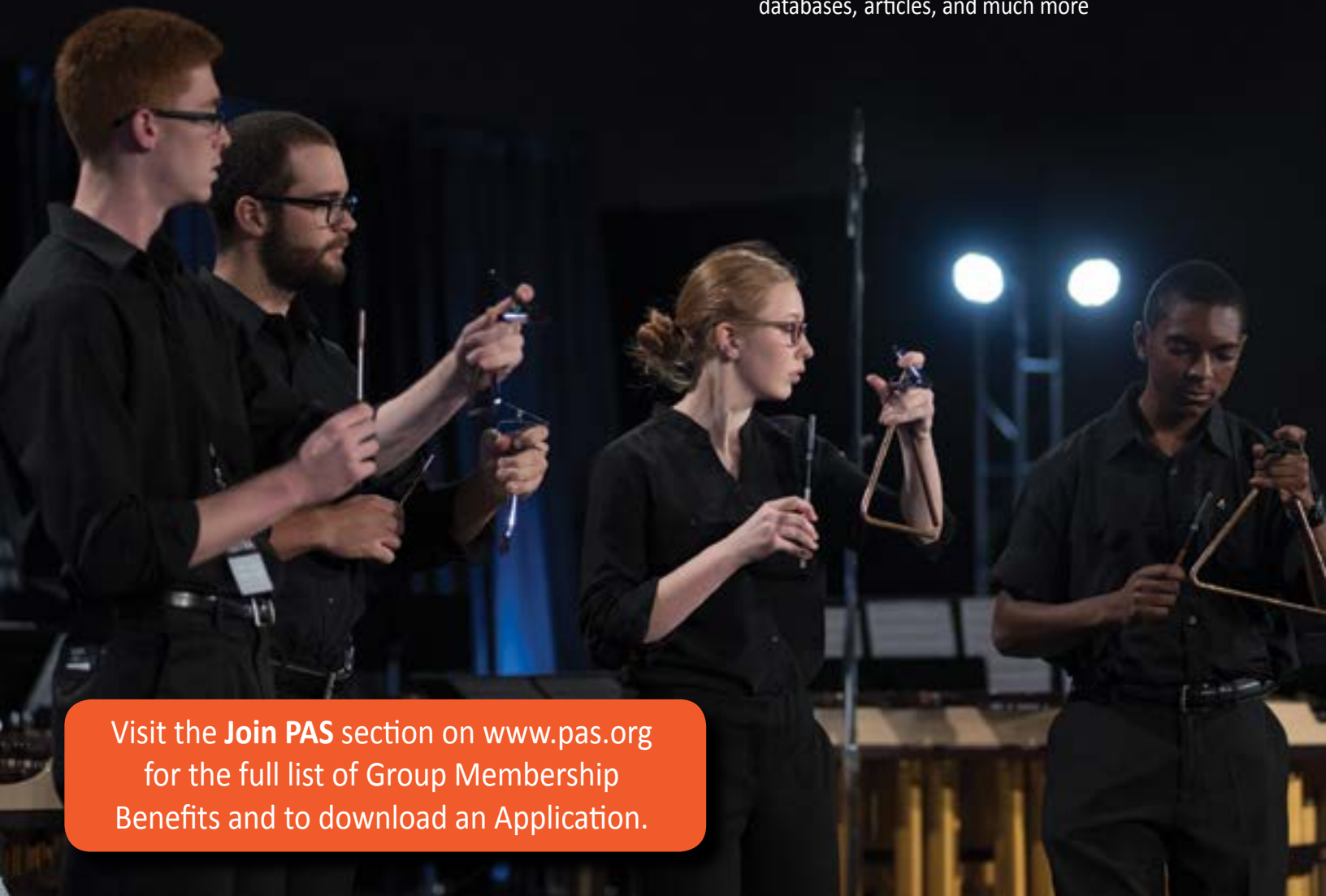

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