

PERCUSSIVE NOTES

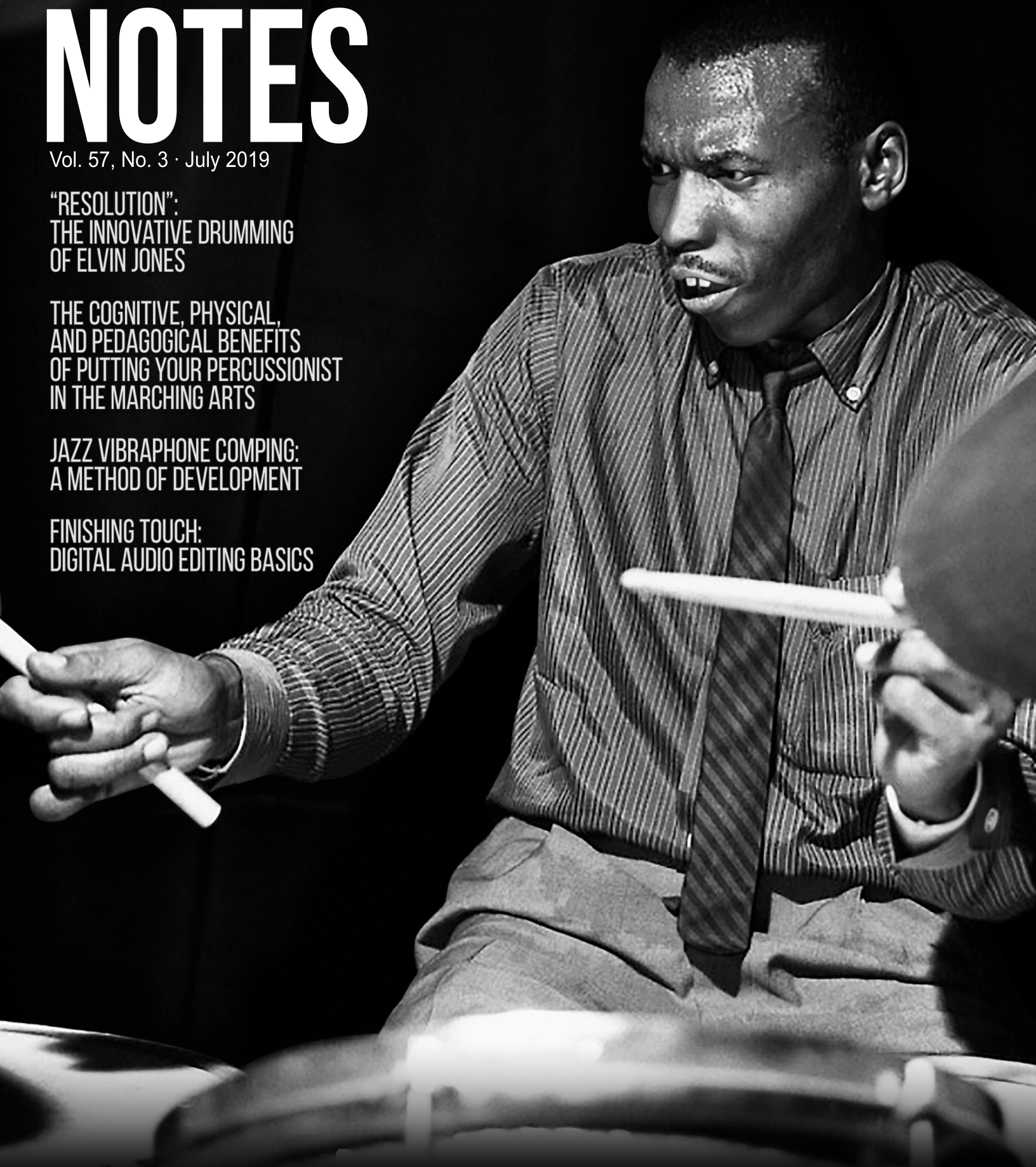
Vol. 57, No. 3 · July 2019

**"RESOLUTION":
THE INNOVATIVE DRUMMING
OF ELVIN JONES**

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AND PEDAGOGICAL BENEFITS
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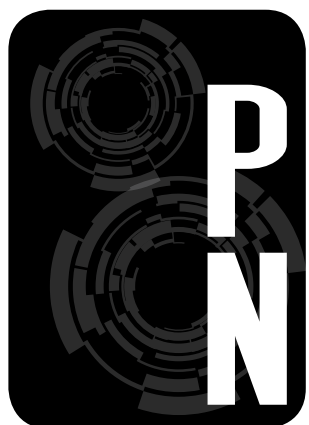


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The PAS International Experience

By Dr. Chris Hanning, President, Percussive Arts Society

I have learned a great deal about PAS in my four years on the Board of Directors. The work of our Board, Executive Director, and staff continues to inspire and educate me as a percussionist and administrator six months into my PAS presidency. Recently I had the honor of representing PAS at two international percussion festivals, the 10th Taiwan International Percussion Convention (TIPC) in Taipei, Taiwan, and the 6th International Percussion Ensemble Festival in San Jose, Costa Rica. This experience highlighted one of the aspects of being a percussionist that I have always enjoyed: lifelong learning. We never get bored or complacent because there is too much to learn and only 24 hours a day to learn it! The incredible groups I saw last month represented a variety of musical styles from 15 countries. Hearing these inspirational performances reminded me of the rich and diverse musical culture that exists in our field.

For ten days in late May, I attended the TIPC in Taipei, Taiwan. Host Tzong-Ching Ju founded the Ju Percussion Group (JPG) in 1986 and the TIPC in 1993. He has had an illustrious career that you can read about on the PAS website announcing Mr. Ju's induction into the PAS Hall of Fame in 2016. The TIPC featured 12 groups from 12 different countries outside of Taiwan: JPG and the National Taiwan Symphony Orchestra, Taiwan; Yufuin Genryu Taiko, Japan; Hands Percussion Malaysia, Malaysia; GongMyoung, Korea; Third Coast Percussion, USA; Percossa, Holland; Marimba Nandayapa, Mexico; Post-Millennial Percussion, Taiwan; Murat Coskun, Germany; Vassilena Serfimova and Thomas Enhco, Bulgaria and France; Dizu Plaatjies and Ibuyambo Percussion Ensemble, South Africa; and Thomas Lang, Austria. The National Concert Hall was packed every night for these stellar performances.

During my stay in Taipei, I was able to visit one of the 24 Ju Percussion Schools. Over 130,000 percussionists throughout Taiwan have been educated in Mr. Ju's program, and in recent years he has opened schools in China. Children from ages three to eighteen experience an innovative curriculum that teaches students and their parents the joy of making music through percussion.

During the second week of June, I attended the International Percussion Festival of Costa Rica hosted by Bismarck Fernandez and the Percussion Ensemble of Costa Rica. Bismarck is the timpanist of the National Symphony and is the director and founder of the Percussion Ensemble of Costa Rica.



Mr. Ju, from the opening ceremony of the 2019 TIPC

This percussion festival is unique and focuses on outreach through the Universidad Estatal a Distancia, roughly translated as the Distance State University of Costa Rica. Groups perform in San Jose and then travel to remote areas of Costa Rica to perform concerts. As you may have deduced, the logistics of this festival are significant! Clinics happen every day for students in San Jose culminating in a concert featuring all of the guest ensembles on the final evening of the festival. The groups that per-



Ju Percussion School Taipei

formed this year included Tamborimba, Columbia; NIU Steelpan Ensemble, USA/Trinidad; Juan Alamo, Puerto Rico; Yilmer Vivas, Venezuela, Robert Chappell, USA, and Alejandro Ruiz and Evelyn Soto, Columbia.

At each of these festivals, I was provided the opportunity to talk about PAS, our mission, our priorities, and our chapters across the globe. Our leadership has been spending a significant portion of our meetings talking about how we can be more intentional in our efforts to support chapters. Having the opportunity to talk to musicians from 15 different countries in the last month has been invaluable to our work and will undoubtedly shape our future discussions. There is amazing work being done by our chapters across the globe, and I am grateful to have had the opportunity to view first-hand the performing and teaching happening in Taiwan and Costa Rica.

I would like to mention one last thing before closing. Providing opportunities for our international members to attend PASIC is extremely important to our mission. Please consider donating to the PASIC International Scholarship and tell all of your international students and friends that they should apply. Although the deadline to apply has passed for this year, please keep this scholarship in mind for PASIC20. International students can apply for all of our scholarships, but this particular scholarship is specifically designed to help bring international students ages 18–26 to PASIC.

Thank you for being a member of PAS, and I hope you will have the opportunity to have a PAS international experience like mine. For our international members, I hope your international experience will be joining us for PASIC19!



Percussion Ensemble of Costa Rica (Bismarck Fernandez second from left)



Tamborimba from Columbia with Robert Chappell

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Expanding the Team

By Rick Mattingly

Several months ago, I suggested to PAS Executive Director Joshua Simonds that we add one or two people to the *Percussive Notes* editorial team. I've enjoyed being the primary editor of the publication for the past 25 years, and I have no immediate plans to retire from that position. But I felt that the publication could use some fresh input, and given the wide range of topics the magazine covers and the ever-changing world of music, PAS members would benefit from having additional editors overseeing the direction of the publication.

To fill such a position, we needed people who were not only involved with percussion performance and teaching at a high level, but also people who were very much in tune with the goals of the Percussive Arts Society, which *Percussive Notes* has always strived to reflect. And so, late in 2018, Dr. Julie Hill and Dr. Paul Buyer were named Editorial Directors of *Percussive Notes*, and my title was changed to Executive Editor. Essentially, I will continue doing the hands-on work I've been doing. Julie and Paul will devote their attention to overseeing the content of the magazine—doing long-range planning to ensure that the publication has a good balance of topics of interest to PAS members. They will also help coordinate the content between *Percussive Notes* and *Rhythm! Scene*.

Both are extremely qualified for their new responsibilities. Julie is a Past-President of PAS, and she serves as Chair, Department of Music and Faculty Evaluation Coordinator at the University of Tennessee–Martin. She has presented workshops, concerts, and lectures throughout the United States on Brazilian music and on music and social transformation for black women and at-risk children in Northeastern Brazil. She is a member of the award-winning Caixa Trio and X4 quartet, and she is principal percussionist with the Paducah (Ky.) Symphony Orchestra. Hill is co-author of the audition method book *All Inclusive Etudes* (Row-Loff Productions) and a collection of solos/duets titled *Music for Multi Percussion: A World View* (Alfred Publications), and she has numerous percussion ensemble publications with Innovative Percussion and Row-Loff. Her scholarly research has been published in *Percussive Notes* and the *Garland World Music Encyclopedias*.

Paul is a former member of the PAS Executive Committee, and he is Director of Percussion, Director of Music, and Professor of Music at Clemson University. Paul is a sought-after keynote speaker, clinician, and the author of *Working Toward Excel-*

lence (Morgan James Publishing), *Marching Bands and Drumlines* (Meredith Music), and co-author of *The Art of Vibraphone Playing* (Meredith Music). He is a contributing author to the second edition of *Teaching Percussion* by Gary Cook, and his articles have appeared in *American Music Teacher*, *Teaching Music*, *Jazz Education Network*, *Percussive Notes*, *Rhythm! Scene*, and *The PAS Educators' Companion*. He was a member of the Star of Indiana Drum and Bugle Corps and a percussion staff member with the Dutch Boy Drum and Bugle Corps.

I've enjoyed working with both of them over the past few months, and I am excited about the new ideas they are bringing to *Percussive Notes*.

NEW SECTION EDITORS

One of the joys I've experienced as a PAS editor over the past several years is the opportunity to work with all of the talented and knowledgeable people who have served as editors of the various sections of the magazine. We are happy to welcome some new members of the team.

Our new Drumset editor is David Stanoch, who has drummed professionally with artists in jazz, rock, R&B, Broadway, motion pictures, and television, including Hiram Bullock, George Clinton, Sheryl Crow, Richard Davis, Stanley Jordan, Keb' Mo, New Kids on the Block, Bonnie Raitt, Doc Severinsen, Ben Sidran, Timbuk 3, Butch Vig, and Mary Wilson of the Supremes. He is currently musical director for Emmy-winner Shaun Johnson's Big Band Experience. David served on the faculty of McNally Smith College of Music for 27 years, and is a member of the PAS Drumset Committee and the *Modern Drummer*, Remo, and Vic Firth Educational Teams. In 2018 he opened his own school of drumming. David has authored *Mastering the Tables of Time*, co-authored *The 2 in 1 Drummer* (both published by Alfred Music), and has written for *Modern Drummer* and contributed to Jim Berkenstadt's book, *The Beatle Who Vanished*.

Dr. Shane Jones took over as World Percussion editor when Julie Hill became an Editorial Director. He is Director of Percussion Studies at the University of Tennessee at Martin, where he was appointed as Assistant Professor of Percussion in 2017. He has studied and performed in Brazil, China, Trinidad/Tobago, Puerto Rico, West Africa, and across the United States. Shane is percussionist and logistics coordinator for Khemia Ensemble, a mixed chamber group that has performed and held residencies

across the United States and internationally. Shane has performed on Broadway as drummer/percussionist for the musical *1776*. He was the percussionist for the off-Broadway premiere of the Tony Award and Pulitzer Prize winning show *Next to Normal* and the 2013 regional tour of *Cabaret*. Shane's research interests are in the music of the African Diaspora, specifically West Africa, Brazil, and Trinidad/Tobago.

Dr. Dan Piccolo took over the Professional Development section when Paul became an Editorial Director. Dan is Assistant Professor of Percussion in Bowling Green State University's College of Musical Arts. Dan's performance credits include a wide range of musical settings. He is active as a member of the X4 Percussion Quartet, Ensemble Duniya, Mirabai Women's Choir, Big Fun, and others. Previously, Dan recorded and toured internationally as the drummer with groups including Nomo and The Ragbirds. He has presented workshops and masterclasses at universities throughout the United States, and has twice been selected as a clinician at PASIC.

These new editors have already made significant contributions to *Percussive Notes*, and I am honored to work with all of them. **PN**

“Resolution”: The Innovative Drumming of Elvin Jones

Article by David Stanoch

Transcription and performance notes by Stephen Bigelow

To say that 1964 was a significant year in the musical arts would be an understatement. It was the year the Beatles first came to America and performed on *The Ed Sullivan Show*, which started the garage band craze and sold a lot of Ludwig drumsets! *Meet the Beatles* was released in the USA in January, quickly shooting to number-one on the *Billboard* charts for almost three months before being replaced there by *The Beatles Second Album*. Miles Davis performed a landmark concert at Philharmonic Hall in New York City, with an 18-year-old Tony Williams on drums, which produced the pivotal recording *Four and More*, featuring some of the fastest tempos ever played in jazz music at that time. The Rolling Stones released their first recording, Keith Moon joined The Who, and Pete Townshend smashed his first guitar. The T.A.M.I. Show concert, perhaps best remembered for its electrifying performance by James Brown, was filmed. Classic recordings including Bob Dylan's *The Times They Are a-Changin'*, Eric Dolphy's *Out to Lunch*, Wayne Shorter's *Juju*, and Horace Silver's *Song for My Father* were all released that same year.

Late in 1964, on December 9, in Englewood Cliffs, New Jersey, saxophonist/composer John Coltrane, pianist McCoy Tyner, bassist Jimmy Garrison, and drummer Elvin Jones met in engineer Rudy Van Gelder's recording studio, with producer Bob Thiele, and together captured one of the most iconic recordings in music history, *A Love Supreme*.

A lot of factors came together at this moment in time to produce such an iconic recording. Coltrane, personally, presented the recording as a spiritual rebirth after years of battling addictions that, among other problems, had cost him his spot in Miles Davis's landmark group in the 1950s. This expression of spiritual faith, in and of itself—although ever-present in the gospel and blues roots of the music—opened new doors for jazz to be taken more seriously as an art form by the general public and was expanded on by Duke Ellington through his series of *Sacred Concerts*, also beginning in 1965, the year the recording of *A Love Supreme* was released.

Furthermore, the talent of Coltrane's quartet—individually and collectively—was fresh, with Coltrane alternately improvising through 12 keys with ease in

one section of the music and exploring pentatonic scales in another. Tyner offered quartal tonality of stacked fourths in his chords and used open chord voicings that defied a tonal center, while Garrison added vigorously played triadic chords to his pedal points, and Jones propelled the rhythm forward with free-flowing polyrhythmic phrasing anchored with innovative four-way coordination. The collective sound was a brilliant culmination of the direction the group had been heading up to this point.

Our focus is on Elvin Jones's performance on the track “A Love Supreme Part Two: Resolution,” which, from the direction of Coltrane's intent, suggests this movement in the piece is based around the idea that when one is weary of making mistakes and acknowledges there is something better out there for one's self that can be guided spiritually, it's time to get up and get it together. I believe the urgency present in the recording of this track reflects that mood and feeling.

Before diving headlong into the transcription, it's important to reflect on the drumming phenomenon that was Elvin Ray Jones.

REFLECTIONS ON ELVIN JONES

Elvin Jones was born in Pontiac, Michigan, in 1927. Although his parents were not musical, they were supportive of his interest and, as is widely known, the family produced three of the most revered musicians in jazz history in Elvin and his older brothers, renowned pianist Hank, and trumpeter/composer Thad, who also led the celebrated Thad Jones/Mel Lewis Orchestra.

Elvin's love for drumming was influenced initially by the parade bands he saw in the streets as a child. He was also strongly influenced by the character of his junior high school band director, Fred N. Weist. Something not commonly known about Elvin is that, early on, he had aspirations to become a symphonic musician—an avenue unfortunately not widely open as a profession to African-American musicians in that day and age. It is notable that Elvin can be heard playing timpani on “A Love Supreme Part Four: Psalm,” and he loved playing his drumset with timpani mallets perhaps more than any drummer before or since.

His love for the symphony orchestra likely figured into the groundbreaking approach to drumming he pioneered through his use of four-way coordination. In a 1982 interview with Rick Mattingly in *Modern Drummer* magazine, they discussed Elvin's approach to projecting the various instruments that make up the drumset as a single voice. Elvin remarked that “a good comparison would be the way some arrangers can blend everything together so that no matter how many instruments are in the orchestra, you will find yourself hearing everything without consciously trying to do so. This, of course, is one of the beauties of classical music. It's a phenomenon how the great masters applied their skill. The music was written so completely and thoroughly that when it was played, people came away having experienced the whole composition. This is the same principal that drummers have to use in their concept of the instrument. No matter how many components, it can certainly be played as a single instrument and blended with other instruments.”

It is no understatement to say that, although influenced by greats such as Jo Jones, Gene Krupa, Buddy Rich, Shadow Wilson, and Max Roach, Elvin heard things differently and elevated the possibilities available within the drumset to a higher ground than had previously been reached. He cut his teeth backing many of the greatest musicians in jazz on an extended houseband gig in Detroit, beginning after his release from military service in 1949, and from there it was on to New York City and the world, but not without some difficulties, early on, as he was developing his approach.

“I had a lot of severe criticism,” Elvin explained in the 1979 documentary film, *A Different Drummer*. “The word was out that nobody could play with me because I played too... nobody could understand it, or something.” It's probably harder today for anyone whom, as Buddy Rich once put it, is “highly attuned to the most intricate nuances of drumming,” to imagine why that was the case back then, but Elvin's sophisticated approach was truly ahead of its time.

It is universally agreed that in John Coltrane and his music, Elvin Jones found his muse—and vice versa. They were perfect for each other, with Coltrane's increasingly open harmonic forms and blis-

tering improvisations providing the space and fuel for Elvin's propulsive rhythmic coordination and phrasing, which swung hard, yet offered great elasticity in his timekeeping.

The title of the aforementioned documentary, *A Different Drummer*, was perfect for Elvin because his playing has a quality that often sounded and felt otherworldly.

Let us consider that the rhythmically overlapping frequencies coming from the electro-magnetic rays of the sun (which cause the planets to orbit around it, and create day and night by turning them on their own axis), accelerate to produce sound (including rhythm, harmony, melody), light, and then colors (which Elvin often said that he could see when he played), likely made him a conduit for those vibrations—so intensely so that the description of Elvin as “Mother Earth coming alive with syncopation,” by great double-bass drumming pioneer Louie Bellson, does not at all feel like an exaggeration!

It is said that “talking about music is like dancing about architecture.” That is certainly true regarding the impact of Elvin's influence on drumming and music as a whole. It must be heard to be appreciated and is indeed so profound that legendary bassist Ron Carter, perhaps described it best: “The only way to illustrate or accurately define Elvin's contribution is to play a recording of a pre-Elvin Jones drummer, play a recording of Elvin Jones, and then play a recording of a post-Elvin Jones drummer. I think these three examples would best illustrate all of Elvin's contributions to the drums better than words could ever say.” Recommended listening, indeed.

TRANSCRIPTIONS AS TOOLS

It is with this reverence for Elvin Jones that I'm proud to present Stephen Bigelow's remarkable transcription of Elvin's recorded performance on “A Love Supreme Part Two: Resolution.” I consider this transcription remarkable and special for three reasons:

1. Elvin is a difficult drummer to transcribe. His sound communicates clearly but is unusually complex and challenging to accurately capture on paper. The fact that this is a transcription of an entire performance by Elvin as an accompanist in an ensemble setting is particularly impressive. By the time of this recording, Coltrane's music focused much less on standards and show tunes with standard forms and more on original compositions with open, modal forms that created space for Elvin to move more into the “front lines” of the improvisations, to help create more of a dialog with the soloist. The result here is a fluid approach to timekeeping, more stream-of-consciousness in expression—non-static but hard-swinging.

2. Because of the great opportunity they provide to see inside Elvin's imagination, I am a collector of Elvin Jones transcriptions, and I have never seen a transcription of this recording! I'm thankful to Stephen to be able to present it here to all of you.

3. There is a singularly historic musical moment contained here, inside the larger historic importance of *A Love Supreme* as a whole. From the performance notes by Stephen Bigelow: “Jones' playing in measures 153–168 are particularly notable. Tyner, Garri-

son, and Jones set up a compelling hemiola. Tyner, for the most part, plays chords on the dotted eighth, while Garrison plays eighth-note phrases that emphasize both the dotted eighth and the dotted quarter. Jones' playing accents both the dotted eighth and the dotted quarter with a nearly continuous string of triplets. The figures played here are an excellent example of how Jones' dense playing takes the musical intensity to the next level.”

This passage marked a true watershed moment in music history. Of course, over-the-bar phrasing has been part of the jazz vocabulary in composition, arrangements, improvisation, and comping from the beginning, but here was the first time on record you had all of the musicians jump into playing a 3/4 motif inside a 4/4 phrase and hold it down for 16 bars. It is a truly incredible moment to hear and behold. It is made even more impressive by the understanding that it's one thing to get *in* to playing a cycle like that and quite another to get *out* of it, landing safely and securely on the desired resolution point, so as not to lose or turn the beat around! It set a standard as a musical device that would be widely imitated—particularly by the young jazz-rock “fusion” musicians who would come into prominence about five or six years after this recording was released, who likely grew up studying it.

But the thing that most impressed me about this passage—that reading Stephen's transcription taught me—is that most drummers, when playing a passage like this, will “catch” the dotted-quarter accents in a repetitive manner, like comping on the snare inside the ride cymbal beat, or cycling and recycling a pattern (like a paradiddle-diddle for example) from the first note to the resolution point of the cycle. But Elvin didn't do that! Instead, he brilliantly alters his phrasing while catching every note in the dotted-quarter pulse—constantly moving the attack of

the accents between snare drum, bass drum, ride cymbal, and different combinations thereof, in a non-repetitive swell of development that is positively breathtaking to see in the transcription as you listen to the recording! For me, it's a moment of pure genius.

Transcriptions are wonderful tools for learning. To be able to learn from a transcription offers many advantages to our development as players. I first experienced their value in my studies with Elliot Fine, co-author of *4-Way Coordination* and past-Minnesota Orchestra percussionist. Our studies together over many years focused primarily on the drumset. At one point, early on, we worked on some pieces from *Modern Rudimental Swing Solos for the Advanced Drummer* by Charles Wilcoxon to help me develop more facility in my snare drumming. We segued from that directly into transcriptions of Philly Joe Jones drumset solos by Bill Douglas from his collection *Philly Drums*. The impact it made on me was huge. I could see the direct connection between Wilcoxon's arrangements of the rudiments and Philly Joe's application of them to the drumset.

This approach also helped me immediately better understand both jazz rhythmic vocabulary, particularly the use of hemiola and playing 3/4-type phrases over-the-bar in 4/4 time. Furthermore, I could apply the transcriptions to better understand 8-bar solo phrases related to 32-bar AABA forms, 12-bar forms as they related to blues, and break these longer solos up into shorter breaks as vocabulary for “trading fours.” It was only the beginning of a process and inspiration that is still ongoing in my studies to this day.

Transcribing music is a dedicated process. It requires patience and involves a great deal of repetition. If you do not read music, I recommend study with someone who can teach you to develop the ba-



Elvin Jones with John Coltrane

sics and make this approach a part of it. We all must, and should, pick up musical ideas up by ear, but the ability to write out a transcription or any musical idea is a wonderful means to document and preserve it—not only for ourselves but to share with others.

You most certainly will strengthen your ear-training, awareness, and ability to analyze music rhythmically, melodically and harmonically. In the case of this transcription, the drumming of Elvin Jones offers a crack at all three. Yes, you read that right. Melody and harmony, along (obviously) with rhythm are all present here. I may or may not be preaching to the choir here, but I will go on record in stating that while there is a Western standard for melody and harmony that does not include what Max Roach described as instruments of “indeterminate pitch,” I disagree with the assessment of that standard. I believe the melody and harmony that comes from the drums alone should not only be universally acknowledged but also taught as such.

As you absorb this transcription, allow me suggest a couple of ways to enhance the experience.

First, listen to the performance without looking at the transcription. It’s readily available on YouTube or Spotify, but is also a recording I believe any serious student of drumming should purchase. Close your eyes and soak it in.

Next, read through the transcription by itself—without musical accompaniment. Slowly. Try *singing* what you see. Remember, reading music is the art of being able to *hear* what you *see*, and being able to sing your part is the best way to internalize what you want to play from the *inside out* (vs. the *outside in*).

Now, put the recording and the transcription together. Listen and follow along. I think you’ll find this to be a very exciting and inspiring experience. Keep the context in mind. In other words, try to imagine the mindset of Elvin Jones as he was performing with the group and recording this piece. Listen for what *he* was hearing and study how he responds interactively—both pro-actively and reactively. It’s amazing! I don’t doubt you’ll find something you want to revisit, study, and practice!

Finally, keep in mind that to take on learning the transcription as a full performance is an admirable goal but certainly not the only way to benefit from the opportunity you have been given through the transcription. Start with one idea that inspires you. If you learn it verbatim, as presented on the page, don’t stop there. Experiment with that idea. Revoice it around the drumset, change the sticking, turn single-strokes into buzz or double-strokes; take something Elvin gave you and make it your own! Keep in mind, *he* did a lot of that based off the playing of the drummers who inspired him. Keep it moving forward!

As stated before, Elvin is a difficult drummer to transcribe because of the density of his harmonic approach, the non-repetitive flow of his melodic approach, and the elasticity of his rhythmic expression. However, today’s technology is making it easier than ever to vary the speed of a recording and control its playback. Therefore, I’d like to throw a challenge out there to anyone and everyone interested: “A Love Supreme Part Three: Pursuance” begins with a brilliant

and compelling open drum solo, and it’s also something else I’ve not seen a transcription of before.

Who’s up for the challenge? I’d love to hear from you here at *Percussive Notes* if you choose to take it on!

And now, here are the notes from “A Love Supreme Part Two: Resolution” by Stephen Bigelow. Enjoy, and thank you again to Stephen!

“RESOLUTION” TRANSCRIPTION

The following transcription is of Elvin Jones’s performance on “Resolution” from John Coltrane’s 1965 album, *A Love Supreme*. The track begins with a 16-measure unaccompanied bass solo by Jimmy Garrison. This is followed by the head of the tune, which is 24 measures in length. Coltrane plays a 16-measure solo, which is followed by a second repetition of the head. McCoy Tyner then takes a solo. I have included double bars every 24 measures to reflect the phrases that I hear in Jones’s playing. Coltrane follows with his solo; there I have included double bars every 16 measures. The track ends with a final restatement of the head.

Elvin Jones’s accompaniment on “Resolution” is often extremely dense and prominent. This piece is representative of how he brings the drums into direct dialogue with the soloist, in contrast to the more subdued support that many of his predecessors used. Jones’ comping on this tune is based heavily on evenly spaced eighth-note triplets and often involves rolling triplet patterns between the snare drum, bass drum, and ride cymbal. These phrases often accent the third triplet partial, either with the snare or the bass drum, and often occur in tandem with ride cymbal accents. Jones will also play quarter-note-triplet figures on the snare, starting on the second triplet partial, often with an accent on the third snare in the figure. This creates a syncopated triplet pattern, which is highly effective in creating forward momentum in the music. Jones uses these dense triplet comping figures to create tension in the music.

Density is an integral in Elvin Jones’ accompaniment; it allows him to push the music forward in a way that no drummer before him had done. Look at measures 41–56, Coltrane’s solo in between the first two statements of the head. The first eight measures are relatively sparse. Jones uses a few rolling triplets with the ride, snare, and bass drum in measure 48 leading into the next set of eight measures, where he cuts loose with a combination of highly syncopated patterns and rolling triplet phrases. This culminates with a sixteenth-note fill on the snare drum, which leads the band into the second statement of the head.

Also notice how at the beginning of McCoy Tyner’s solo, Jones’ accompaniment is sparse, largely based on swung eighth notes. As the solo builds, he uses more of the rolling triplet figures discussed above. This is especially true towards the end of each set of eight measures, and even moreso as the band approaches the end of each 24 measures. His playing under Coltrane’s solo is more dense overall, but still follows the principles of density seen earlier in the piece, this time building towards the end of every 16 measures.

PERFORMANCE NOTES

• **Cymbal Phrasing:** Jones’s cymbal playing follows the triplet swing phrasing almost exclusively. This is in contrast to the dotted-eighth swing heard from such players as Philly Joe Jones, or the flattened swing phrasing commonly found in Tony Williams’s playing. Jones also accents the third triplet partial when playing swing patterns, such that these notes are often louder than the notes on the numbered counts immediately following.

• Pay careful attention to the varying snare drum volumes. I have used three dynamic levels in the notation: ghost, normal, and accent. These internal dynamics create a melodic effect on the snare drum.

• I find the written stickings to be the easiest way of achieving the desired phrasing. They are suggestions, and do not necessarily indicate the sticking that Elvin Jones used to play the figures.

• I have, for the most part, excluded dynamic markings and crescendos/decrescendos, because the dynamics often vary significantly from measure to measure and note to note.

• Buzzed notation applies to the snare drum only.

• The final fills and rolls are labeled as an approximation, because they are rubato in nature.

Stephen Bigelow holds a Bachelor of Music degree in Jazz Performance from the University of Utah. He is currently based out of Salt Lake City and performs regularly with Mountain Boogaloo and other local groups. This transcription heavily influenced his performance on “Lonely (At Last)” from Green River Blues’ album *Locomotive*.

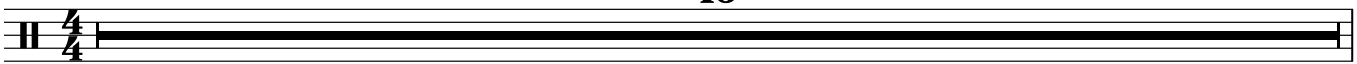
Drum Set

Resolution

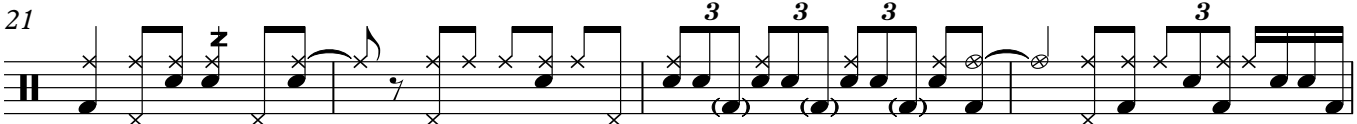
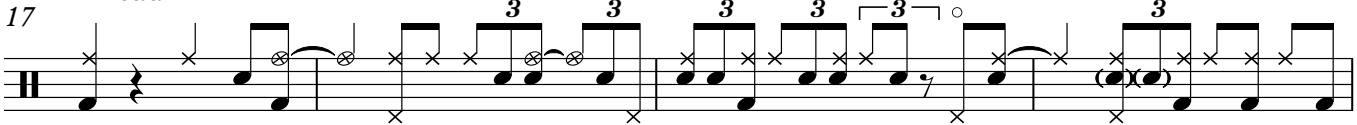
Elvin Jones' Performance

Bass Solo

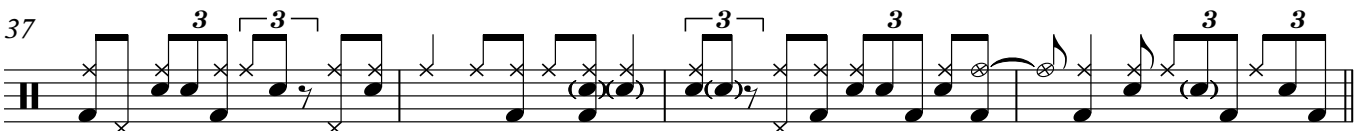
16



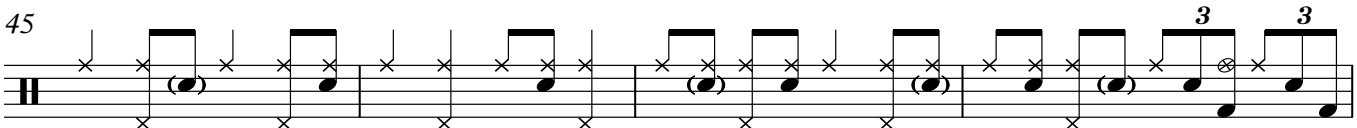
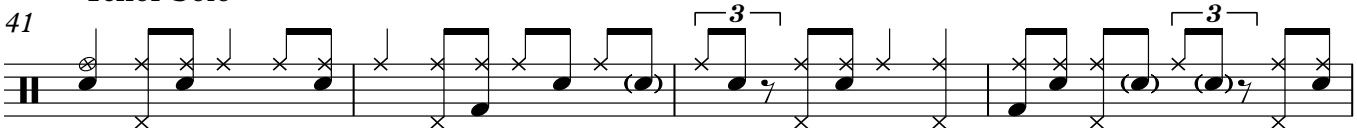
Head



LLRLRLRRLB



Tenor Solo



V.S.

Transcription by Stephen Bigelow

RESOLUTION
PART II OF A LOVE SUPREME
BY JOHN COLTRANE
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Resolution cont.

49

Musical staff 49: Percussion notation on a five-line staff. It begins with a series of eighth notes, some marked with 'x' (cross) and others with a circled 'o' (open circle). There are several triplet markings (a '3' above a bracket) over groups of three notes. Some notes have an accent (>) above them. The staff ends with a double bar line.

53

Musical staff 53: Percussion notation on a five-line staff. It continues with eighth notes, some marked with 'x' and others with a circled 'o'. There are several triplet markings (a '3' above a bracket) over groups of three notes. Some notes have an accent (>) above them. The staff ends with a double bar line.

Head

LLRLRLRLRL

57

Musical staff 57: Percussion notation on a five-line staff. It continues with eighth notes, some marked with 'x' and others with a circled 'o'. There are several triplet markings (a '3' above a bracket) over groups of three notes. Some notes have an accent (>) above them. The staff ends with a double bar line.

61

Musical staff 61: Percussion notation on a five-line staff. It continues with eighth notes, some marked with 'x' and others with a circled 'o'. There are several triplet markings (a '3' above a bracket) over groups of three notes. Some notes have an accent (>) above them. The staff ends with a double bar line.

65

Musical staff 65: Percussion notation on a five-line staff. It continues with eighth notes, some marked with 'x' and others with a circled 'o'. There are several triplet markings (a '3' above a bracket) over groups of three notes. Some notes have an accent (>) above them. The staff ends with a double bar line.

69

Musical staff 69: Percussion notation on a five-line staff. It continues with eighth notes, some marked with 'x' and others with a circled 'o'. There are several triplet markings (a '3' above a bracket) over groups of three notes. Some notes have an accent (>) above them. The staff ends with a double bar line.

LLRLRLRLRLB

73

Musical staff 73: Percussion notation on a five-line staff. It continues with eighth notes, some marked with 'x' and others with a circled 'o'. There are several triplet markings (a '3' above a bracket) over groups of three notes. Some notes have an accent (>) above them. The staff ends with a double bar line.

77

Musical staff 77: Percussion notation on a five-line staff. It continues with eighth notes, some marked with 'x' and others with a circled 'o'. There are several triplet markings (a '3' above a bracket) over groups of three notes. Some notes have an accent (>) above them. The staff ends with a double bar line.

Piano Solo

81

Musical staff 81: Percussion notation on a five-line staff. It continues with eighth notes, some marked with 'x' and others with a circled 'o'. There are several triplet markings (a '3' above a bracket) over groups of three notes. Some notes have an accent (>) above them. The staff ends with a double bar line.

85

Musical staff 85: Percussion notation on a five-line staff. It continues with eighth notes, some marked with 'x' and others with a circled 'o'. There are several triplet markings (a '3' above a bracket) over groups of three notes. Some notes have an accent (>) above them. The staff ends with a double bar line.

Transcription by Stephen Bigelow

Resolution cont.

89

Musical staff 89: Percussion notation on a five-line staff. It begins with a series of eighth notes, followed by a triplet of eighth notes, and ends with another triplet of eighth notes. The notes are marked with 'x' for the upper part of the staff and 'o' for the lower part.

93

Musical staff 93: Percussion notation on a five-line staff. It features a sequence of eighth notes with several triplet markings over groups of three notes.

97

Musical staff 97: Percussion notation on a five-line staff. It includes eighth notes with accents and several triplet markings.

101

Musical staff 101: Percussion notation on a five-line staff. It shows eighth notes with accents and triplet markings.

105

Musical staff 105: Percussion notation on a five-line staff. It features eighth notes with accents and triplet markings.

109

Musical staff 109: Percussion notation on a five-line staff. It includes eighth notes with accents and multiple triplet markings.

113

Musical staff 113: Percussion notation on a five-line staff. It shows eighth notes with accents and triplet markings.

117

Musical staff 117: Percussion notation on a five-line staff. It features eighth notes with accents and several triplet markings.

121

Musical staff 121: Percussion notation on a five-line staff. It includes eighth notes with accents and triplet markings.

125

Musical staff 125: Percussion notation on a five-line staff. It shows eighth notes with accents and several triplet markings.

V.S.

Transcription by Stephen Bigelow

Resolution cont.

129

Musical staff 129: Percussion notation on a five-line staff. It begins with a circled 'x' on the first line. The staff contains a sequence of eighth notes, many of which are grouped in triplets (indicated by a '3' above a bracket). Accents (>) are placed above several notes. There are also some notes with a circled 'x' on the first line.

133

Musical staff 133: Percussion notation on a five-line staff. It features several triplet markings (3) and accents (>) above notes. Some notes are circled with an 'x' on the first line.

137

Musical staff 137: Percussion notation on a five-line staff. It includes triplet markings (3) and accents (>) above notes. Some notes are circled with an 'x' on the first line.

141

Musical staff 141: Percussion notation on a five-line staff. It features multiple triplet markings (3) and accents (>) above notes. Some notes are circled with an 'x' on the first line.

145

Musical staff 145: Percussion notation on a five-line staff. It includes triplet markings (3) and accents (>) above notes. Some notes are circled with an 'x' on the first line.

149

Musical staff 149: Percussion notation on a five-line staff. It features several triplet markings (3) and accents (>) above notes. Some notes are circled with an 'x' on the first line.

153

Musical staff 153: Percussion notation on a five-line staff. It includes triplet markings (3) and accents (>) above notes. Some notes are circled with an 'x' on the first line.

157

Musical staff 157: Percussion notation on a five-line staff. It features multiple triplet markings (3) and accents (>) above notes. Some notes are circled with an 'x' on the first line.

161

Musical staff 161: Percussion notation on a five-line staff. It includes triplet markings (3) and accents (>) above notes. Some notes are circled with an 'x' on the first line. The staff ends with a '2' above a note.

165

Musical staff 165: Percussion notation on a five-line staff. It features several triplet markings (3) and accents (>) above notes. Some notes are circled with an 'x' on the first line.

Transcription by Stephen Bigelow

Resolution cont.

209

Musical staff 209: Percussion notation on a five-line staff. It begins with a triplet of eighth notes, followed by a quarter note with an accent (>), and another triplet of eighth notes. The staff continues with various rhythmic patterns including triplets and accents.

213

Musical staff 213: Percussion notation on a five-line staff. It features a series of triplets of eighth notes throughout the staff.

217

Musical staff 217: Percussion notation on a five-line staff. It contains several triplets of eighth notes and accents (>) placed over various notes.

221

Musical staff 221: Percussion notation on a five-line staff. It features multiple triplets of eighth notes and accents (>) throughout the staff.

225

Musical staff 225: Percussion notation on a five-line staff. It includes several triplets of eighth notes and accents (>) over the notes.

229

Musical staff 229: Percussion notation on a five-line staff. It contains multiple triplets of eighth notes and accents (>) throughout the staff.

233

Musical staff 233: Percussion notation on a five-line staff. It features several triplets of eighth notes and accents (>) over the notes.

237

Musical staff 237: Percussion notation on a five-line staff. It includes multiple triplets of eighth notes and accents (>) throughout the staff.

LLRLRLRL

241

Musical staff 241: Percussion notation on a five-line staff. It features several triplets of eighth notes and accents (>) over the notes.

245

Musical staff 245: Percussion notation on a five-line staff. It includes multiple triplets of eighth notes and accents (>) throughout the staff.

Transcription by Stephen Bigelow

Resolution cont.

249

253

R L L R R L L B

257

261

265

269

273

277

L L R L

281

285

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Different Drums, Same Groove: Comparing Bodhrán and Jazz Drumset

By Tyler Stark

The role of the percussionist in a variety of mixed-instrumentation ensembles has followed a similar development, starting from functioning as “the timekeeper” and growing to have an independent voice within the ensemble. The path of change can be seen from percussion instruments in the orchestral genre with the timpani; in the jazz and rock genres via the drumset; and in traditional Irish music with the bodhrán. Even though these disparate styles have little cultural connection, the function of the percussion instruments within the ensemble share a common developmental model that has been affected by the growing acceptance of the instruments, how the music and the listener co-evolve, and an increasing demand for technicality and musicianship.

Such a process is especially highlighted by the similarity between the developments in the function of the drumset in American jazz and the function of the bodhrán in traditional Irish music. Both instruments went through four stages of development that have led to the current level, style, and function of their playing within their genres.

ORIGINS

Drumset and the bodhrán both grew out of militaristic and festive musical events. The bodhrán is a frame drum native to Ireland used in traditional folk music. The instrument is played with a beater or “tipper” in one hand and held with the other, and it was used in many festivals, marches, and house parties, including St. Stephen’s Day, May Day, and St. Brigid’s Day. The instrument shows evidence of developing in the twelfth century or earlier, but it underwent its functional development between the 1960s to the present.^{1,2}

The jazz drumset was born out of a marching band tradition brought to New Orleans by Confederate and U.S. military bands. Before these marching bands developed, the slaves in New Orleans held tribal dances and celebrations from 1817–1885, with drumming that would later inspire and become mixed in with the marching tradition.³ Between 1900 and 1917, the early bands in the dance halls of Sto-

ryville, New Orleans, hired a snare drummer and a bass drummer from the marching tradition. Eventually “Dee Dee” Chandler would add a bass pedal with more instruments, creating the drumset.

TIMEKEEPER

The first stage of development for both of these instruments is defined by their role as “timekeeper.” For the bodhrán, this took place in the 1960s. Traditional music in Ireland had waned in the early 1900s and was seen as a low-class activity with little legitimacy as a musical art form. The key person for the change of attitude toward bodhrán and tradition music in Ireland was undoubtedly Seán Ó Riada, who formed the group Ceoltóirí Chualann in the 1960s to perform arranged traditional tunes on a stage instead of the usual environment of house parties and dance halls.⁴ This group was broadcast throughout Ireland and helped the resurgence of traditional music. Ó Riada is also the reason that the bodhrán was legitimized in this genre. He introduced the bodhrán to the band Ceoltóirí Chualann, playing it himself in the ensemble. Peadar Mercier of The Chieftains once stated, “I think [Ó Riada] liked the rhythm of it; he liked the compelling attraction

of it, and he played it with tremendous skill... He led the group with the bodhrán, and that’s the one and only time the bodhrán took pride of place over the total ensemble.”

This legacy of traditional music and bodhrán was furthered by the group The Chieftains. In this early phase, the bodhrán was providing a rhythmic base for the melody instruments to play over, adding some variations and punctuations with the tune. The main goal was to drive the music forward and to aid in its execution with short fills or variations that would highlight the end of phrases and transitions. The tune “The Rights of Man” on the album *Pléaráca An Riadaigh* by Ceoltóirí Chualann showcases this early style of drumming with Sean Ó Riada playing the bodhrán.

The drumset in early Dixieland jazz had a similar function in the ensemble as the bodhrán did in Irish folk music. The Dixieland jazz drummer’s role was primarily accompaniment, providing the rhythmic base. The bass drum was key in providing the accents on one and three. Jazz drummer Zutty



Seán Ó Riada



Zutty Singleton

Singleton recalls, “We just kept the rhythm going and hardly ever took a solo.” The recording of Zutty Singleton and his orchestra playing the tune “Shim Me Sha Wabble” provides a great example of Dixieland jazz playing.

It was not until the jazz scene moved to Chicago in 1917 that drummers began to gain a stronger voice and added more fills and embellishments. This demand for attention was brought on by the aggressive styles of players like Chick Webb and Gene Krupa, whose soloing captured audiences’ attention and started creating the drummer’s voice in jazz. It is clear that in this phase, the bodhrán and the drumset were used to accompany the other musicians or the dancers, and were kept in the background because their voice had not yet been developed or accepted.

EXPERIMENTAL

The second stage of the development can be labeled as experimental. Experimentation with sound and style occurred earlier, but this is the time period where the voice of these two instruments starts to become prominent. This happened for the bodhrán around the mid 1970s to the mid 1980s. The players were known for their driving pulse that brought the drum’s sound to the forefront, much like what Webb and Krupa had done for jazz in Chicago. This style of bodhrán playing was defined by a definite backbeat on two and four while adding in more syncopated rhythms to highlight the tune. The use of hand pressure on the head to change pitch added some tonal variation to help the player follow the contour of the melody, as well as adding short fills and rim clicks. Overall this style was filled with a vibrant, fast-paced energy that allowed the drum to take its place in the ensemble, yet it remained primarily a rhythmic foundation. This can be heard on the track “Donegal Reels” on De Dannon’s album *Hibernian Rhapsody*, played with Colm Murphy on the bodhrán.

In the same manner, the jazz drumset was finding its voice in swing music during the 1930s. The drummers began to have a prominent role with fast and flashy solos and short, but intricate fills, while maintaining a backbeat with the newly developed hi-hat cymbals on beats two and four.⁵ During this



Colm Murphy

period, players like Webb and Krupa were moving stylistically to the swing style, while making the geographic move to New York City. Sidney “Big Sid” Catlett, and players like him, started to develop a triplet swing pattern that would drive the beat, using fills and solos to highlight phrases.⁶ One example of the swing era drumming is Catlett with his quartet playing “Just a Riff,” which was recorded in 1944.



“Big Sid” Catlett

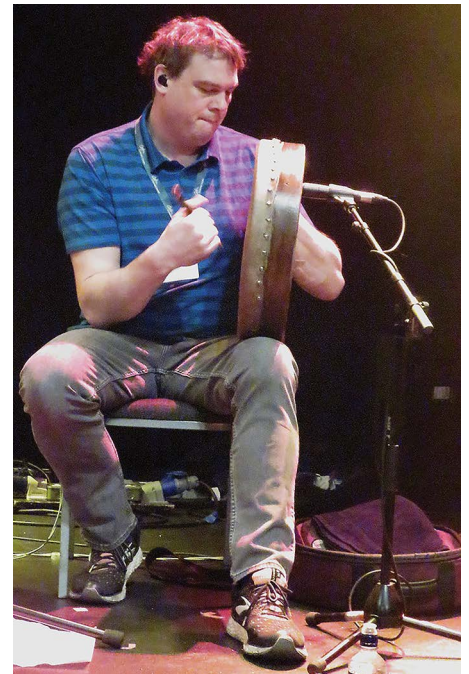
Buddy Rich, known for his fast hands and technical virtuosity, was the culmination and bridge between this stage and the next. Considered by many to have the fastest hands, he filled the musical space with notes, yet always followed the melody. His technical achievements created a new standard of playing. At this point in the development, these instruments did not have an independent voice, seeing as their goal was still to support the ensemble, but they were no longer just a constant rhythm with which the band could play. Their experimentation shows a creative burst that would be honed with an ever-increasing demand for technical and musical proficiency.

VIRTUOSIC/MELODIC

The third stage of this development is characterized by virtuosity and melodic exploration. In this stage of development both the bodhrán and drumset reached a point that many would describe as artistic. They are no longer just a rhythmic aid, but an independent voice that both complements and interacts with the other voices.

This stage took place for the bodhrán in the mid 1980s. This period is known for increasing tonal variation, with the player following the melody and playing fills much like drumset fills. Players in this time experimented by playing on many different parts of the drumhead, such as a “crack” near the rim or a resonate bass tone in the center of the head. There was a growing collaboration between Irish rock musicians and traditional musicians, creating a sound that was traditional, yet with groove that was generated from the combination of bodhrán and guitar.⁷ The players were still supporting the tune, but infusing the groove from the popular rock music of the day, using heavy backbeats, more syncopation, and complex time signatures.⁸ This indicated a desire

to create an instrument that had an individual voice and added another dimension to the ensemble’s sound. This can be heard in the playing of Donnchadh Gough playing the “Humours of Tullagh” with the band Danu on the album *Pure Bodhrán*.



Donnchadh Gough

This stage in jazz drumset is known as bebop, which occurred in the 1940s. Bebop incorporates fast tempos in four instead of two due to advancing technicality. Max Roach was one of the great players of this stage, using many melodic ideas on the drums to highlight the virtuosic playing of his fellow musicians. Shelly Manne loved the melodic aspects of the drums to the point that he tuned his toms to certain pitches. Hard bop in the late 1950s showed more syncopation and mixed time signatures, pushing the players to hone their technical skills more than previous jazz styles. A great example of this is on the track “Cherokee” from the album *Study in Brown* by Clifford Brown and Max Roach.



Max Roach

MULTI-CULTURAL FUSION

The fourth stage takes the virtuosity that arose in the third stage and looks outside of the genre for further inspiration. A growing interest in multi-cultural musical collaboration has been brought about by the increasing globalization of the twentieth and twenty-first centuries.

For the bodhrán, this change started in the mid 1990s and continues to the present. The style of playing is growing more similar to the style of rock drumset playing, with tonal fills, rimshots, rim clicks, and driving bass rhythms. These concepts are seen especially in the playing of John Joe Kelly of the band Flook, who completely emulates a drumset. The players were and are still experimenting with different beaters in order to find different sounds, creating rod, brush, and different shaped tipplers. The current stage has also witnessed the combination of bodhrán and other percussion instruments, like cymbals, with the collaboration of trumpet player Neil Yates and bodhrán player Cormac Byrne. The use of odd time signatures in traditional Irish music is growing as Irish musicians are pulling material from such cultures as Latin America, the Middle East, and Eastern Europe. This fusion stage is continuing as traditional musicians seek different and new sounds from around the world. A great example of cross cultural bodhran drumming can be heard in the track “Trip to Kareol” on the band Solas’ album *The Turning Tide*.

The jazz drumset took a similar path from the 1960s to the present. The products of the avant-garde and fusion styles show drummers looking for new ways to approach the instrument, using rock and traits from African, Latin American, and Indian music. Players are also using advanced independence and polyrhythms to create a multi-layered effect. Many different kinds of instruments are being added to setups so that a drummer has a plethora of tim-



John Joe Kelly

bre choices. Such choices can be heard on the track “Eurydice” on the album *Weather Report* by the band Weather Report.

CONCLUSION

The bodhrán and the jazz drumset underwent massive changes as musicians experimented. Colm Murphy and Mel Lewis, accomplished drummers in these genres, stated that the common belief is that the tune comes first and that drummers need to listen to their fellow musicians to know what to play.⁹ These artists use their creativity combined with intentional listening of their fellow musicians to highlight and support the music that is being made, driving development. The fact that both of these instruments followed a similar path shows a link in how we understand music and how the role of the percussionist develops. The cause may stem from a psychological or physical need in the culture and provides another avenue for future research.

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Tyler Stark is a band director at Central Cabarrus High School in Concord, North Carolina and a freelance percussionist and percussion arranger in Charlotte, N.C. He received his bachelor’s degree in instrumental music education at Appalachian State University with a certificate of performance in percussion. He is an avid participant, researcher, and lover of world percussion music with focuses in Celtic, Afro-Cuban, steel pan, and American folk music. **PN**

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Cognitive, Physical and Pedagogical Benefits of Marching Percussion

By Spencer Jones

A wide range of influences can attract young people to want to play percussion. Some may have seen a local high school or college marching band perform, or they saw their favorite band live and the drummer was an amazing player. Some have a strong background in church groups, and the drummer at their church gives them lessons. Many influences will get students into a music program at their school because they are curious to learn more about drumming. Regardless, at some point many of these students will likely become involved with marching band.

In general, there is a time limit for performers in the marching arts because students either graduate from college or “age out” of DCI or WGI. So, if after spending 10 to 12 years becoming invested in this activity, only to not be able to participate any more at a certain age, one has to ask, is it worth it?

Jeff Prosperie defines this issue as “transfer value” and says that the marching arts have value after your marching years, either as a percussionist or in a different field altogether. The marching arts can help you develop many things, both personally and musically. You can gain good habits with your health and exercise, learn how to diet correctly, develop your mental elasticity and self-discipline, and learn how to focus for long periods. In addition, you gain knowledge not available in a classroom setting, train your listening abilities, and improve your self-confidence. It is quite possible to develop many long-term beneficial habits through the marching arts.

PHYSICAL ENGAGEMENT

All musical activities require certain skill sets that may vary from each other. Marching percussion requires a different level of physical engagement than you would find in a traditional concert hall, and the biggest difference between being an orchestral percussionist and a marching percussionist is this physical demand. At the high school level, you will find students who rehearse five to six hours a week with the band, and then spend regular practice time at home. At the collegiate level, you will see seven to eight hours of ensemble rehearsal per week, possibly including outside sectionals, in addition to

individual practice time to work on music alone and reinforce good habits. In a drum corps setting, you will see 12- to 14-hour rehearsal days (with small breaks), which is a very demanding rehearsal schedule. All of these hours require increased physical conditioning, and over time you will see the benefits and have healthier students if they are prepared and trained correctly.

Educators can begin preparing their students for the demands of marching percussion by starting a conditioning routine. Light cardio and core workouts are standard exercises for young age groups so their bodies become adapted to the higher amount of stress. A marching snare drum can weigh between eight to ten pounds, a marching tenor can weigh 15 to 25 pounds, marching bass drums can weigh between eight and 40 pounds (depending on size), and most of this weight is on the shoulders and lower back. As students move into more engaging programs with increased demand, they will need more stretching and “total body” exercises. High-level competing high schools, colleges, and drum corps have daily stretching, cardio, and workout routines in place to help students remain healthy during the marching season. Some DCI groups even have a sports medicine specialist on staff for physical conditioning and to help with possible injuries.

Percussionists should also train with resistance bands if possible. Resistance training can play a key role in strengthening the musculoskeletal system, and it helps reduce the chances of developing osteoporosis, fractures, and other similar issues by enhancing bone mass. Enhanced bone mass has been known to help with correct posture, which means less stress on random points of the body. Most importantly, resistance training will help improve your range of motion. Joseph Merlino states in his research, “If certain areas of a percussionist’s body are not as well adapted to perform a task, other muscle groups have to overcompensate to achieve the desired result. For example, if the wrist is not developed enough to perform repetitive strokes on a snare drum, the muscles in the forearm will be activated.” This could also become an issue during marching drill; if a student has not developed enough leg mus-

cles or a strong center of balance, he or she could pull a muscle that is being activated due to overcompensation for another muscle group. Any program that provides a conditioning plan for its students is going to see positive results and have greater student enjoyment.

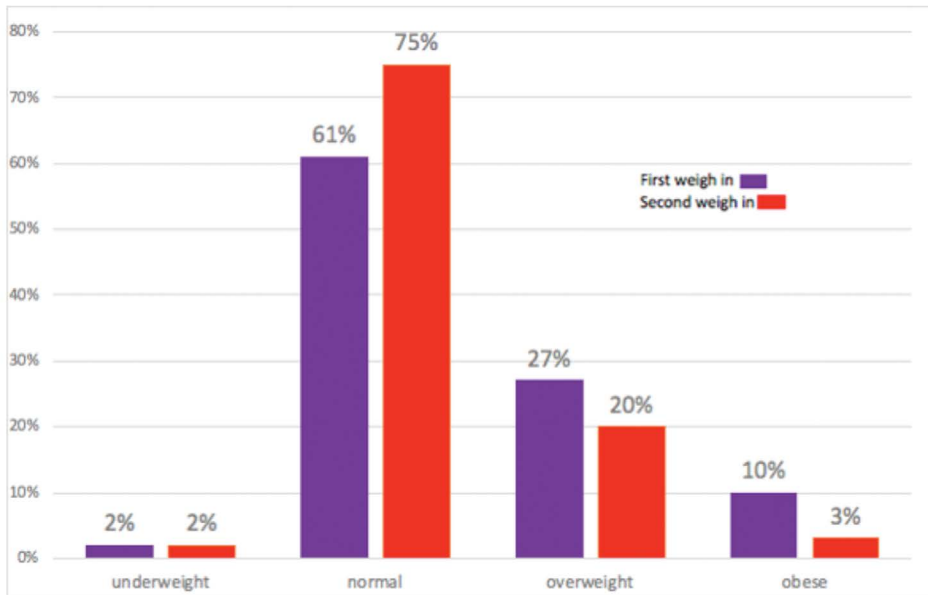
BODY MASS INDEX

Researchers at the University of Tennessee tested 501 members of Drum Corps International to study the changes of their Body Mass Index (BMI) over the course of two years. They documented each person’s BMI at the beginning of their first season, the end of that season, and the beginning of a second marching season. The goal was to document each person’s starting physical condition, then see the change over the course of one summer, and then to see how the changes were maintained over the following year. The findings of the study were documented and charted based off the World Health Organization’s classification of the healthy weight levels for each person’s height, age, and gender. The four categories of weight ranges are: underweight, normal, overweight, and obese. At the beginning of the first season 2% of the members were underweight, 61% were normal, 27% were overweight, and 10% were obese. At the end of the first season there was a drastic shift to a more positive BMI. At the second weigh-in, 2% were still underweight, 75% were normal, 20% were overweight, and only 3% were obese. Unfortunately, the researchers were not able to gather sufficient data for the third weigh-in due to outside factors. From this data however, they were able to gather positive BMI results from just one season of drum corps participation.

INJURY RATES

Although students can benefit physically in many ways, some injury rates need to be discussed. At the collegiate level, percussionists have the third highest injury rate among all the instrumentation in a marching band. These range from short-term injuries like sunburns, blisters, chronic pain from overuse, and lower back pain, to long-term injuries such as osteoarthritis and carpal tunnel syndrome.

Body Mass Index Study Results



Just like in any other activity, stretching routines and strengthening exercises can help prevent possible long-term damage.

MENTAL FOCUS

In addition to the physical engagement, the marching arts also require an extreme amount of

mental focus. A percussionist typically has multiple responsibilities in rehearsal and performance settings. First, you must listen to the section leader to establish the tempo and adjust yourself accordingly. Second, you must initiate the musical passage while also initiating the first step of a new drill set, and third, watch your step size to make sure you are trav-

eling correctly, while simultaneously thinking about the music. This is just 10 seconds worth of mental engagement that percussionists encounter in every rehearsal and performance. These combined activities have many benefits for long-term mental health, applied to both musical and non-musical activities.

This situation can also be thought of by categorizing the two physical responsibilities that are occurring. Playing the drum can be classified as an “ipsilateral” movement, which means the starting position of the hands corresponds to the position of the drum (with the exception of marching tenors). Marching drill is classified as a “contralateral” movement, which means the starting position of the feet are traveling to a different ending position. Snare drummers and bass drummers are doing both ipsilateral and contralateral movements, while tenor drummers are doing two contralateral movements. Musical rhythms help to orient attentional processes in time, which benefits the preparation and control of motor actions, and the honing of temporal processing of information. This may also benefit long-term brain plasticity and help to fight things such as early onset dementia and Alzheimer’s disease.

MUSICAL PERFORMANCE ANXIETY

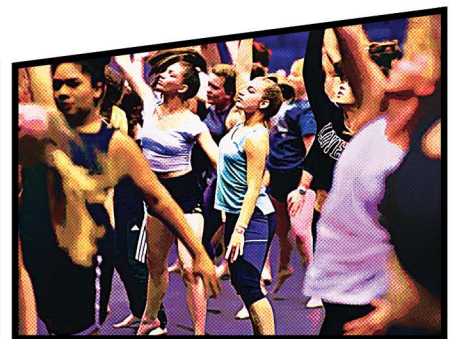
Another issue that is regular in many performers is musical performance anxiety (MPA). Multiple young performers report having high levels of MPA and do not know how to address it by themselves. Many students describe their anxiety as thinking

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The biggest difference between being an orchestral percussionist and a marching percussionist is the physical demand.

of all that could go wrong instead of focusing on what could go right. Over half of the students in one study done by Christopher Castille reported that they were being overly critical of themselves, while only a handful reported this as being performance inhibiting. One possible reason why so many students report having issues with MPA is because educators do not usually discuss how to deal with it in an educational setting. In the marching arts, this is something that is discussed regularly. Crystal Sieger describes MPA as “a social phobia defined as an excessive and persistent fear of being with unfamiliar people or in situations of possible scrutiny by others, which triggers fears of acting in ways that will be embarrassing.” The audience for any marching performance will generally be unknown to the performer. Drum corps play to new audiences every night in a different state, so being able to overcome anxiety is part of the activity. Percussionists have a very strong sense of comradery in the marching arts, and each person is held accountable for his or her responsibilities, since every person has to be identical in performance quality. Working for several hours and days on developing those skills with other people helps build the confidence that a performer needs to convey music correctly. Teachers who coach students in replacing negative and task-irrelevant thoughts with positive and realistic ideas will help create a better performance experience for their students.

Having a positive experience is the most important part of going through any marching arts program. Musically, students want to be challenged in ways that are new to them. Having well-written marching percussion arrangements for a high school or college band is crucial to the students being challenged in the right ways. Some instructors choose to write their own parts so they can “fine-tune” the parts to highlight group strengths and work on developing other skills accordingly. The skills can include how much rudimental writing is involved, advanced sticking combinations, split parts for the cymbals and bass drums, and polyrhythms in the ensemble writing. Split parts are defined as highly syncopated rhythms, such as two players alternating playing thirty-second notes. This takes trained percussionists who have spent time developing their timing and rhythmic abilities. Indoor drumlines and drum corps have arrangements of increasing difficulty year after year, since these activities are focused on high-level performing. In many cases during a high school and college marching season, the instructors

have to plan careful instruction to make sure that the music that is chosen is not too easy or too hard. If the music is too easy, your percussionists will become bored and stagnant in growth; if the music is too hard, they will become frustrated and feel defeated at the end of the season. The primary goal of this activity is to instill professionalism and musical growth into each student, so if the music is lacking, you will lose the ability to teach these traits.

HIGH-LEVEL FEEDBACK

Since the marching arts at the competitive level is very physically and musically demanding, it requires high levels of instruction to get the students performing at their best. Researchers from a number of conservatories decided to test high-level percussion students on quality of performance and growth based on how well they were given visual feedback from their instructors. They were provided video performances of their instructors or one-on-one feedback. The high-level feedback was based on physically expressing the musicality and the expressive style, while low-level feedback was just addressing dynamic and rhythm issues. At the end of the study, there was no clear difference in dynamic and rhythm changes, but the students who had the high-level feedback showed clear growth in musical expression. Many drum corps and indoor instructors take this teaching method very seriously in order for their students to succeed. What makes the difference between performance qualities of groups like drum corps is how well the instructors convey and demonstrate the concepts.

CONCLUSION

The marching arts can be a very difficult yet rewarding experience. Many people who went through college marching band or drum corps will tell you that they have not found anything that is as rewarding as performing. The transfer value of the activity can help with different aspects of your life in the present and long term. The research points to the marching arts being a beneficial experience even though it is short lived. In addition to developing your abilities as a musician, it can better your health after just three months of the activity and possibly prevent mental illnesses later in life.

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Spencer Jones is a Doctoral candidate studying Percussion Performance at Louisiana State University under Dr. Brett Dietz. He completed his Masters in Percussion Performance degree at Stephen F. Austin State University in 2019 under the direction of Dr. Brad Meyer and Dr. Ben Tomlinson. His undergraduate degree was completed in Music Education at Northwestern State University of Louisiana in 2017 under the direction of Ken Green and Oliver Molina. His marching percussion career includes DCI as a member of the Louisiana Star in 2015 and continued as a member of the percussion staff in the summers of 2016 and 2017. Spencer has worked in the Louisiana Indoor drumline program with Destrehan High School. He is an instructor for multiple high schools in Texas and Louisiana. **PN**

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Challenges of a Touring Musician

By Joel Rothman

I'm sure many young musicians are thinking what an exciting thing it would be to make a career of traveling on the road, seeing new places, and meeting new people. There are some things to consider before following through with the idea. For instance, do you tend to be a loner, or are you a fairly friendly and gregarious individual? It's one thing to play a one-night gig with other musicians, then return home to your family; it's another thing to be in close quarters with those musicians for extended periods of time, all of whom have their own individual personalities significantly different to yours. Let me share with you my first experience as a traveling musician.

My brother and I grew up in a single-parent house in Brooklyn, New York, and aside from visiting relatives in other boroughs, the only traveling outside the city I had done was when someone would drive me and my drums to the Catskill Mountain area (known as the "Borscht Belt," where many well-known entertainers got their first start) to play in various resort hotels during the summer vacations from high school.

I always imagined that traveling on the road with bands, seeing new and exciting places, would be a valuable experience and an adventure. So you might imagine how I felt when I received an unexpected phone call from a bandleader saying I was highly recommended by my teacher to sub for his regular drummer who contracted chickenpox. His band was due to begin a four-week stint at a nightclub in Kokomo, Indiana, the very next day.

The band leader explained that we would have to leave very early the next morning in order to arrive in time. Without hesitation, I said "Yes!" The timing was perfect. I had recently graduated from high school and was taking a year off to devote myself to practicing drums, mallets, and piano before entering university. I was told I would receive \$300 a week, more money than I had ever been paid before. In truth, I would have accepted the job without pay; such was my fantasy of life on the road with a band. Reality would soon prove to be far less an adventure than I imagined.

At 5 A.M. the next morning, the other three members showed up in front of my apartment house in a small black Ford that needed a thorough cleaning. There was a pretty, petite, female singer who played bass and was married to the pianist. The leader who phoned me was a trumpet player and an arranger.

They were in their thirties, and with my baby face, I must have appeared even younger than the 17-year-old kid I was. We would have to drive practically non-stop to the Hoosier state in order to start the gig at 9 P.M. My drums were hurriedly fastened to the roof of the car. I said my goodbyes to my mother and brother, then we were quickly on our way.

The pianist and his wife sat cuddled in the back seat, half acknowledging my presence, and after the obligatory hellos, they hardly said a word to me for the rest of the trip. The leader, who did most of the driving, filled me in on the particulars. Aside from playing dance music, the group would have to put on a 30-minute show each night. The pianist's wife was the featured jazz-style singer, while the rest of the band played solos and sang backup harmony. I was to play an extended drum solo.

The drive was long, tiring, and uneventful. When I wasn't sleeping, I enjoyed viewing the unfamiliar green countryside. When we finally arrived in Kokomo, we barely had time to check into our hotel, shower, change, eat, and get to the club to set up and begin playing. Luckily, the hotel was close to the nightclub. It was semi-clean, but with a very friendly staff. We had two rooms. The leader and myself slept in one room, while the pianist and his wife were in the other. After downing a quick dinner, we finally got to the club, where I rapidly assembled my drums. The leader was understandably nervous about how I would fit in without any prior rehearsal. Of course, I had some butterflies as well, but I had been playing drums semi-professionally from a rather young age, and I had plenty of experience playing.

We started the first set, and soon all were confident that I could handle the job. The band played the same standard tunes I had played numerous times with other musicians. The club was packed every night with customers. The band was excellent, and the singer would later work on Broadway in several musicals. The audience was highly appreciative of the band's performance. At the end of the first night, both the pianist and the leader congratulated me on my playing, which made me feel great.

I was young and passionate about playing, and the job was musically satisfying. It was during the day that I have "problems." I was used to practicing anywhere from four to eight hours a day. However, I wasn't permitted to practice on my drumset at the club. The "noise" bothered the boss. The piano could be used from 3–5 P.M., but the piano player used that

time for his own practice. I had a practice pad with me, but I found it difficult to get my head around practicing for long periods on a pad in my hotel room. Besides, the leader stayed in the room most of the day writing and arranging music, and my tapping on a pad proved distracting and irritating for him.

While I didn't have a special girlfriend at the time, it was always easy for me to meet girls my own age in New York and go out on dates. In Kokomo, I found it virtually impossible to meet anyone my age. In fact, unless you played pool or went bowling, there was next to nothing to do. There was little sightseeing other than some boring storefront windows. The pianist and his wife went off on their own every day, and most of the time I was left to do my own thing. So what was I expecting? I'm not sure, but I found myself asking: "Is that all there is?"

When the gig came to an end, I was happy to finally return home. In the intervening years, I married and had children. From time to time, I continued going on the road with larger bands as well as small groups. My enthusiasm for playing never diminished, and I always enjoyed the musical part of the gigs, often gaining some invaluable experience. While I also made some close associations with other members of the bands, the daytime reality hardly ever came up to my original expectations. No doubt other young drummers who have been on the road with bands may have found their experience quite different to mine—perhaps even surpassing what they hoped or imagined it would be like.

Regardless of how I feel and my own personal experience, I would still recommend that any musicians avail themselves of the opportunity to travel. As for myself, being far from home away from my wife, children, and close friends proved to be far less an adventure and more of a loneliness.

A FEW THINGS I LEARNED OVER THE YEARS

Try to find out what you're getting into before departing. Hopefully, you will have played with some of the other musicians beforehand, and even know them as friends. Having said that, there's always the chance you're called to play with musicians you've never met before, so it definitely helps to be warm and friendly. Most people think they are friendly, but you're not always viewed by others in the same way you perceive yourself.

I always imagined that traveling on the road with bands would be an adventure. Reality would prove to be far less an adventure than I imagined.

The leader of the band may be difficult to work with. For instance, as a drummer, I have a certain concept of how the music I'm playing should sound, dealing with the tempos as well as dynamics, which, in many instances could be totally different from what the leader wants. So it's absolutely imperative that you are able to adjust your playing to what the leader is asking for.

Another thing—working a gig late on a Saturday night, then sleeping until late Sunday morning may be fine for your body, but playing on the road is more often than not a job you have to do every evening. You may, in fact, have to play late-night gigs, then awake fairly early to get back on the road to head for your next late-night gig. Can you maintain that kind of schedule, which can make certain individuals not only very tired, but quite irritable?

And let's not forget that going on the road doesn't always mean traveling on the ground; it could mean flying. I absolutely hate and dread getting into those monster planes. For me, it's bad enough if the flight is smooth, but often you may be caught up in inclement weather, with significant turbulence during a flight. Moreover, if you are traveling long distances, there are time changes that can affect your body clock. Some people are able to handle jet lag better than others.

Try to keep a healthy diet by avoiding too much fat or overloading your body with refined sugar. If you need a special diet, it could be difficult, especially if you're playing in a relatively small town or city. Check out beforehand where you'll be staying so that you can Google places that cater to your dietary needs. Eating out is the norm when you're on the road.

Keep alcohol well within your limits. I have seen musicians who drink to excess on flights because they're nervous or bored—not to mention their drinking habits on the ground. Drinking to excess is one sure way of damaging your body and your prospects of being hired in the future.

Be prepared to be around people who smoke, and be sure you're able to cope with it. I have played alongside musicians who were into much harder drugs, which was definitely not my scene. Be sure you have a strong enough character to avoid being drawn into taking the hard stuff or you could find yourself in trouble mentally, emotionally, and physically.

During my touring days, I often had to sleep in

what I considered “dumps” on a bed with a mattress that gave me a backache when I awoke. Are you used to sleeping in a very clean and comfortable environment all the time, and can you handle different sleeping environments, which may not be up to the high standard you're used to?

My final piece of advice is to stay in touch with loved ones back home. Everyone owns a cell phone and computer, so it's easy-peasy to stay in touch regardless of where you happen to be. Being able to do that at any time helps you alleviate, to a degree, any boredom or loneliness you may feel while away from home.

Although I recommend that musicians avail themselves of the opportunity to travel, as for myself, being far from home away from my wife, children, and close friends proved to be far less an adventure and more of a loneliness.

Joel Rothman is the author/publisher of almost 100 method books for drums and percussion. His books have been used worldwide since the early 1960s in both college and university schools of music as well as private music studios. He has written numerous articles for *Percussive Notes* and *Modern Drummer* magazine. Aside from writing and publishing drum/percussion books, Joel continues to write humor books. He once did a stint as a standup comic, which he says is the hardest thing that anyone can do: “Trying to make an audience laugh is no laughing matter!” Although a New Yorker, Joel now resides in London. If you want contact Joel, email: infor@joel-rothman.com To view his publications, go to: www.joelrothman.com. **PN**

Bringing Scholarship to the Stage

Tips for presenting a lecture recital

By Matthew Witten

Lecture recitals are a common requirement for many graduate degree programs. The following guidelines are intended to aid those who are preparing for such a venture, but they could also be adaptable for an undergraduate student, a professional, or even an ambitious high school student.

TOPIC AND FORMAT

Choosing a Topic

The first and most important step is choosing your topic. Choose something that has real meaning for you. If it's a subject you feel passionate about, this will fuel your research and performance as both a percussionist and a lecturer. Since it is advisable to choose a topic that you can present more than once, a subject that you care about will help maintain a lasting interest. Your lecture recital could be the beginning of a larger research project—like a paper, dissertation, or book—and can later be altered into an article for publication in various journals. You can also get extra mileage out of the project by presenting your lecture recital in other venues, such as other academic institutions or professional conferences.

Something else to consider when selecting your topic is originality. This may seem difficult with the large body of accessible research in our field, but it is not impossible to find a subject that has not been previously covered, has not been covered extensively, or has not already been covered at your institution. If your genuine interest and passion drive you to choose a common subject, you then have an opportunity to see what you can bring to the table with your own perspective. Ask yourself, "What can I add to this subject?" Do not be deterred from choosing a subject that has already been addressed; if you are passionate about the topic, your passion will transmit into the project, which will give you a unique perspective on the subject and likely produce excellent results.

Some Examples of Topics or Topic Areas

- Analysis of a piece (either comprehensive or selective)
- Historical impact of a composition
- Performance practice considerations
- Development of technique(s)
- Instrument development
- Pedagogical development
- Transcriptions
- Composer contributions to percussion or to a

specific instrument (e.g., John Cage to percussion ensemble, Musser to marimba, or Pratt to rudimental snare drumming)

- Specific disciplines or types of performance (such as rudimental/military style drumming)
- Development of percussion in orchestral repertoire
- Percussion in non-Western musics; influence of non-Western musics on solo, chamber, or orchestral repertoire

Choosing a Format

Once you have chosen a topic, choose your format. Decide how much time you will devote to the lecture portion and how much to the performance portion. A common way to divide the event is in two halves, one for the lecture and one for the performance. However, it is possible that a complete performance of your work is not necessary to convey your research during the lecture component. Likewise, it is also possible that a short piece of ten minutes or less contains more than enough lecture content for one hour.

An alternative approach would be to demonstrate musical examples in small segments throughout the lecture. The utilization of short performance segments at relevant moments in the lecture could enhance the presentation, even if you have completed the performance segment of your lecture recital at the beginning, or if you end the event with a complete performance.

Depending on your subject matter, there could be many other factors to consider regarding the integration of the performance portion. For example, the piece might involve other instrumentalists, and your colleagues might find it tedious to wait for your entire lecture to be finished before they perform. You should also consider the mental and physical demands of performing your subject matter. If your piece is particularly demanding or logistically complicated, you might want to start with the performance while you are fresh and collected to get it out of the way. Changing from the role of lecturer to that of performer can be challenging, a factor many young performers often fail to consider. An arduous piece requires extreme concentration and is usually coupled with strenuous physicality. On the other hand, if you feel a complete performance at the end of the lecture recital will have the most integrity, then do it last. This can be especially effective for longer works, but performing a longer piece first and

having a post-concert lecture could also work well. Regardless of what you choose, if you have a strong reason for choosing your format, it will be supported by your conviction.

Concluding Remarks on Topic and Format

It is important to embrace the medium. A lecture recital is unique in that it is neither just a recital nor just a lecture, so it is advisable to choose a topic in which you are interested and proficient as a performer and scholar. A lecture recital is often a major requirement for a degree and will, at the very least, offer a culminating experience, so it is wise to put your best foot forward—or, in this case, to put both your best performance foot *and* your best academic foot forward!

ADVISEMENT, RESEARCH AND PRACTICE

Advisement

Usually, at least one advisor for your lecture recital will be your private studio teacher. It is possible that you will also have to choose an advisor for the academic portion. In this case, ask a professor with whom you have a good relationship and who has expertise on your subject.

Once you have a topic and format, check with your advisors, teachers, and administrators to make sure you follow the appropriate procedure for giving a lecture recital. (I learned this lesson the hard way!) For example, you may be required to submit a proposal and have your topic approved before scheduling your lecture recital. Whatever the specifics, it is likely that there are multiple rules and parameters, so consult your advisors. You might also find it helpful to consult with fellow students who have completed their lecture recitals.

Research and Practice

Conduct your research for a lecture recital as you would for any other research project. Exhaust all possible resources: libraries, reference books, other relevant texts, journals, program archives, scores, journals, recordings, videos, interviews, and internet searches. Be sure to cite your sources, just like you would for a research paper. Always include a bibliography.

You also need to practice at the same level you would for any big performance, so find a schedule that works well for you. For example, shed in the morning and research in the afternoon. It is possible

that your performance element is much harder than the research and could require much practice in advance of the event; conversely, your research could be much more involved and require a lot of advance preparation. The goal is to plan as far in advance as possible for both portions of your lecture recital.

OTHER CONSIDERATIONS

Supplemental Materials

What supplemental materials will you create and utilize? It is common to have handouts for your panel and audience. These could be photocopies of your musical examples, copies of the score, bullet points, outlines, or other materials. It is also common to use a PowerPoint presentation. You might want to use a physical copy of your slides as a handout in addition to the on-screen presentation convenience and reinforcement. Some people find reading on paper easier or more comfortable than viewing a computer screen or projection. Double and triple check for typos, and ensure that everything in your presentation looks perfect. Make sure that all of your photocopies printed correctly, without formatting issues, and that they are stapled or corralled in a convenient manner for both your audience and panel. If you utilize a slide show presentation, be sure to troubleshoot for any technical issues that could arise, and have contingency plans in place for anything that is integral to the success of your lecture. Know what equipment is provided by the venue and what equipment you need to provide yourself. Be prepared for possible complications. For example, have a backup of your presentation on the cloud, an external hard drive, a flash drive, and maybe even an old-fashioned digital media disk such as a DVD. Have all of these implements on hand, just in case.

Choosing a Venue

This might go without saying, but book a venue for your lecture recital that supports all of your needs. Percussion instruments must be provided on-site, or the venue must have adequate support for efficient load-in and load-out of instruments and equipment. The space should be acoustically suitable for you and your audience. Make sure there is enough room for your performance, the audience, and your panel, and that the room is compatible with whatever technology you are utilizing, such as screens, speakers, projectors, microphones, and so forth. Make sure there will be enough chairs, tables, desks, music stands, or whatever else is needed for your presentation.

Depending on the situation, there may be limitations as to where you can hold your lecture recital. Do your best to reserve or book your preferred space as far in advance as possible to assure that you have a venue that meets your needs. If the technology requires support from technicians or sound engineers, be sure to hire or book them in advance, and consult with them ahead of time about your specific requirements. Find out how early you can get in to the space to set up; this information will be critical if you are loading percussion instruments and/or technological equipment. Leave yourself extra time to get completely set up, solve problems, sound check, review

your materials, change into your recital attire, and, most importantly, to relax and collect your thoughts.

Know Your Audience

A degree requirement might not be the only occasion for you to give a lecture recital. You could have the opportunity to present at a professional conference or at another academic institution as a guest lecturer. In any situation, it is important to know your audience. If you are talking to a room full of music theorists about your analysis, they will obviously have a different understanding of your material than a room filled with young students. This awareness provides you with an opportunity to cater your presentation to your audience. If you are giving the recital as part of a degree requirement, then you will need to cater your lecture to the panel advising and evaluating you. If you have the chance to present for a percussion studio class, you can discuss more specific issues regarding percussion, whereas percussion-specific issues might be less relevant to a room full of music theorists.

Dress Rehearsal

You should hold a dress rehearsal, ideally in the same venue as the event and at least one to two weeks before the actual lecture recital. Set everything up and do a full dry run. Find a mock audience—friends, family, or teachers. Practice the lecture out loud, run the slide show, perform the examples, and give your handouts to your guests. This is the best way to iron out any kinks and to get a feel for the pacing of your presentation. It will likely expose issues you hadn't considered, and thus provide you with the opportunity to adjust and improve your presentation before the actual event.

CLOSING

My DMA lecture recital was titled “The Harmonic Language of Joseph Schwantner’s *Velocities, moto perpetuo*.” My research revealed that, while *Velocities* had been explored in a dissertation at another institution, there was no other comprehensive analysis of the harmonic language utilized in the piece. My lecture recital included a complete performance of the piece followed by a PowerPoint presentation of my analysis. I also performed additional musical examples throughout the lecture as necessary. I chose this topic simply because *Velocities* is one of my favorite marimba solos; I love playing it and hearing it! Beyond that, though, the piece is filled with great harmonic material that is intricately and thoroughly conceived. My opinion is that *Velocities* is among the best pieces in the solo marimba literature. I felt a sense of pride for making a substantial contribution to the field of percussion scholarship by completing the first comprehensive harmonic analysis of this landmark composition.

In summary, your lecture recital could be one of the biggest events in your degree program. It might be the only time you ever give a lecture recital, so embrace the format. Take advantage of this opportunity to not only hone your skills and display your research, but to dig in and relish the moment. If you are not presenting as part of your graduate work, I

still recommend considering all of the information above. Always, and most importantly, have fun!

Matthew Witten has been acting director of percussion at Rowan University for the past two years. He was previously director of the University of Rochester percussion ensemble. He holds a DMA, BM, and Performer’s Certificate from the Eastman School of Music, as well as an MM from Rowan University. He has performed internationally and domestically, including appearances at Philly Fringe, Rochester Fringe, and with numerous Broadway shows in New York City. Matt is the winner of multiple competitions, and he serves on the PAS Scholarly Research Committee. **PN**

A Survey of Steve Houghton's Pedagogical Materials for Drumset

By Dr. James Robert Pendell

Steve Houghton is an internationally renowned jazz drummer and percussionist, author, and educator. It is my aim to “shine a spotlight” on several of Houghton's pedagogical materials for drumset. Therefore, six of his published method books will be briefly presented below with insights regarding his teaching philosophy and methodology. As a jazz drumset educator and pedagogue, Houghton's contributions to percussion pedagogy, specifically drumset pedagogy, are unique.

According to Alfred Music Company Vice President and Editor-in-Chief of School and Church Publications Dave Black, “Houghton was one of the forerunners of jazz education. He was a huge proponent for jazz and drumming education. He's taught at the university level, privately, and has written good-selling educational books. He was a ‘player’ who was also an ‘educational guy.’ When Houghton and I were growing up, the two didn't really mix. You were either going to be a professional player or you were going to go on to academia and teach percussion. You didn't hold both careers at the same time. Houghton has played with a ton of people, but he has also been involved heavily in education and felt like that was a good thing to fall back on. He did exactly what he hoped to have done.”¹

In 1980, Houghton moved to Los Angeles, California to explore performance opportunities. During this time, Houghton's experience as a drumset artist led to the development of educational materials and subsequent publishing of these materials in the form of drumset method books. This development of educational materials came as result also of teaching in various settings, including the Percussion Institute of Technology (PIT) within the Musicians Institute (MI) and the Dick Grove School of Music. Drumset artist Jim Rupp said of Houghton's pedagogical materials, “Sometimes people write things that might be a rehash of other stuff, but Houghton never did that. He found niches that filled a big gap and were really practical. He made a huge impact.”² Additionally during this period, Houghton cultivated an important relationship with Dave Black and Alfred Music Company.

Some of Houghton's students at PIT included Cliff Almond, Kurt Viscera, Maria Martinez, and Enzo

Todesco. Almond went on to play drumset with Michel Camilo, and Viscera played drumset with Rod Stewart. According to an article in *Modern Drummer* magazine, “Many MI alumni know Steve Houghton as one of the most passionate and challenging instructors in PIT's history.”³

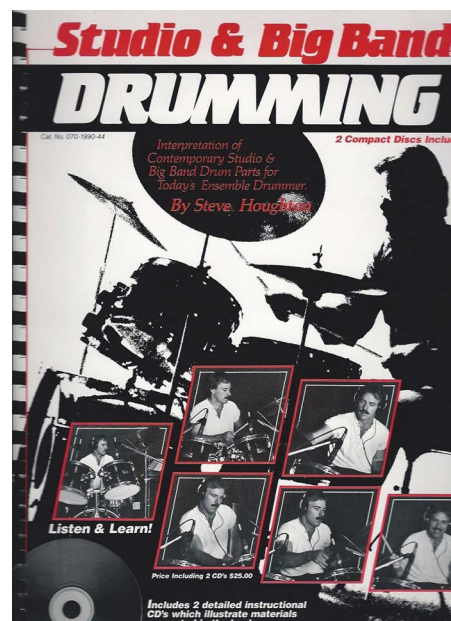
“I had a couple of students study with [Houghton] when he was at the Percussion Institute of Technology,” said Jim Rupp. “All of them really raved about his teaching. The students there used to call him the ‘colonel.’ I had an eighth-grade science teacher who was an ex-Marine drill sergeant, and he was a tough guy. At our 25th class reunion, he was the one teacher who everyone wanted to have back because he was so cool and demanded a lot, but you really loved him. I think it's the same thing with Houghton. He gets you to go from point A to point B quickly without sugarcoating anything and isn't mean about it. He gets you there.”⁴

STUDIO AND BIG BAND DRUMMING

Although Houghton had prior teaching experience at several junior colleges in Dallas, Texas, his time in Los Angeles from 1980 to 2001 provided him with a tremendous amount of practical teaching experience, leading to the design of subsequent drumset method books. One of the first method books that Houghton authored and then published was *Studio and Big Band Drumming: Interpretation of Contemporary Studio & Big Band Drum Parts for Today's Ensemble Drummer*.

“*Studio and Big Band Drumming* was written because I didn't have an instructional method book to use at PIT,” Houghton explained. “I wanted to use ‘right-hand lead’ ideas, but I didn't want the students to have to buy *Syncopation*. The students didn't know styles; therefore, I included stylistic concepts in this book. Additionally, I put a discography in the back to provide recordings for the students. The book also had play-along tracks in order for them to play along.”

The book was published through C.L. Barnhouse Company in 1985. Dave Black described *Studio and Big Band Drumming* as “one of the first of its kind to ever be on the market. Ron Fink had published a book with Alfred in the early 1980s called *Drumset*



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Reading, but it didn't have any recordings with it. *Studio and Big Band Drumming* had recordings and play alongs, which were ‘door openers’ for the industry.”⁵

According to page iv in *Studio and Big Band Drumming*: “This book provides a drummer with the fundamental skills to perform in a studio orchestra, big band, show band, or small combo. It includes ideas and philosophies concerning how to play musically with any type of ensemble. The book covers different musical styles, fills/setups, jazz phrasing, chart reading, and several other concepts that are invaluable to the gigging drummer.”⁶

Studio and Big Band Drumming is broken down into eight sections with multiple subsections. These sections include:

1. “Definition of Terms” (A representation of the more common terms or phrases found in contemporary music.)
2. “Styles” (A representation of some of the more popular styles in today's music. Each style is briefly analyzed, including its various components.)

3. "Interpretation" (An in-depth presentation about a drummer's musical role, articulation around the drumset, fill set-ups, singing of figures, "eighth-note rule," and jazz phrasing.)
4. "Common Figures" (A presentation of common, rhythmic figures that would be encountered in contemporary music.)
5. "Ensemble Passages" (A collection of ensemble passages or shout choruses.)
6. "Studio Chart Reading" (Illustrations of the most common formats in studio work. Each chart is discussed with major points emphasized. The charts were written and arranged by Phil Kelly and Les Hooper.)
7. "Bibliography" (A list of method books suggested for further study.)
8. "Discography" (A wide variety of music with the titles of the songs, artists, record labels, and names of drummers on the recordings listed.)

"Fatback, Jones & Smith" is a big band rock chart located in the "Studio Chart Reading" section, which prepares a drummer for playing in a big band setting. This chart also includes an audio recording of Houghton's interpretation of the chart. A drumset player can listen to and play along with Houghton while also experimenting with his or her own musical ideas. Several other charts included in the book provide audio recording examples of Houghton playing through the piece.

ESSENTIAL STYLES FOR THE DRUMMER AND BASSIST, BOOK 1

In 1990, Houghton believed there was a need for a book regarding the essential drumset styles. "At that time there were little to no books that addressed styles for drumset students," Houghton said, "so that's when I came out with *Essential Styles for the Drummer and Bassist, Book 1*." This marks an important time in Houghton's authorship and publishing career due to his collaboration with Alfred Music and Dave Black. Houghton recalls: "I went to them with my book idea regarding essential drumset

styles. The editor for that book was Julia Frasier, but it had to go through Dave Black, who was Alfred Music's Editor-in-Chief. The publication of *Essential Styles* marked the beginning of my relationship with Black, who was also an excellent jazz drumset player."⁸

"I thought it was a great concept," Black said. "At the time, there wasn't anything like that, which is why the book did so incredibly well. It was the first book that had bass and drums with different styles, and it discussed how they lock-in. The book started a trend."⁹

The co-author of *Essential Styles for the Drummer and Bassist, Book 1* was bassist Tom Warrington, who Houghton performed with often in the Los Angeles music scene. Houghton and Warrington were playing with the Bob Florence Big Band around this time and can be heard together on Florence's 1993 album *Funupmanship*. The trio of Houghton, Black, and Warrington made *Essential Styles for the Drummer and Bassist, Book 1* so special.

An ad for the book/CD package explained that, "The book includes written-out charts of each selection and performance tips for both drums and bass. All of the grooves have been recorded with a rhythm section and woodwinds, with drums mixed on the left channel and bass on the right, so either instrument may be dialed out. In addition, many of the tracks contain open choruses of comping so any instrument can practice playing solos! *Essential Styles* emphasizes the most important aspects of solid group playing—locking-in between the drummer and bassist—providing a strong rhythmic foundation and creating an authentic feel for whatever the style demands."¹⁰

Additionally, *Essential Styles* provides a drumset player the chance to work on popular genres that he or she will be asked to play such as rock, funk, R&B, fusion, Latin, and jazz. Chair of Percussion Studies and Professor of Percussion at Indiana University Jacobs School of Music John Tafoya said, "*Essential Styles* is considered the primary book for drummers who are working on various styles, and they can play along to the many tracks provided in the book."¹¹

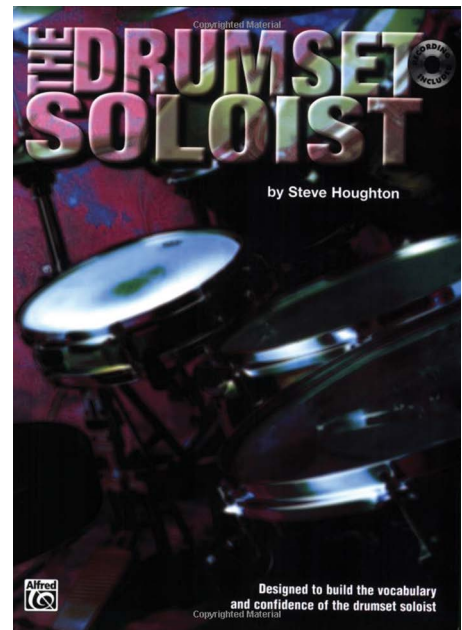
"*Essential Styles* will always be the soft spot for me because that was the start of a working relationship with Houghton, Alfred Music, and myself," said Dave Black. "The book was probably one of the best if not the best of all of them because it came at the right time when there weren't a lot of publications flooding the market, digital copying, or downloads. It became a standard book that everyone used. I remember other drummers saying, 'I wish I had written that book' or 'Why didn't I think of that type of thing?'"¹²

Essential Styles contains 30 tracks: 1. "Medium Funk"; 2. "Pop Funk #1"; 3. "Pop Funk #2"; 4. "Fusion-Funk"; 5. "Funk-Shuffle"; 6. "Funk-Rock"; 7. "R&B #1"; 8. "R&B #2"; 9. "Rock & Roll"; 10. "Bright Cross-Stick Fusion"; 11. "Slow Fusion Vamp"; 12. "7/4 Vamp"; 13. "Reggae-Funk"; 14. "Bossa Nova"; 15. "Fast Samba"; 16. "Medium Samba"; 17. "Slow Samba"; 18. "Baion"; 19. "3/4 Samba"; 20. "Cha-Cha"; 21. "Mambo"; 22. "Songo"; 23. "6/8 Afro-Cuban"; 24. "Medium-Shuffle"; 25. "Medium-Bright Swing"; 26.

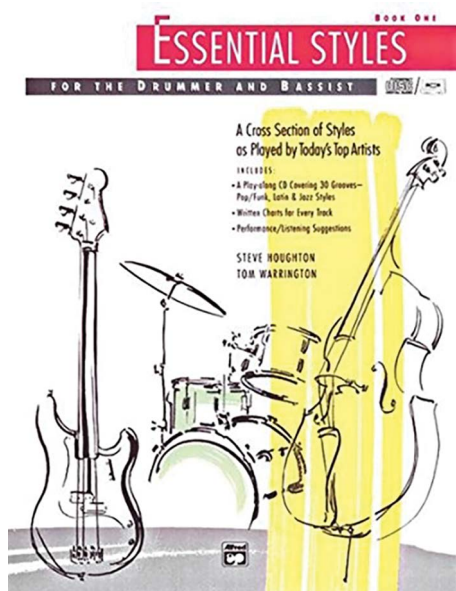
"Basie Groove"; 27. "3/4 Swing"; 28. "Broken Swing Feel"; 29. "Ballad"; 30. "Up-Tempo Blues."

THE DRUMSET SOLOIST

After working with students for several years on soloing, Houghton believed that a method book developing one's drumset soloing skills was a necessity. In 1996, he published *The Drumset Soloist* through Warner Bros. Publications (now published by Alfred Music). The book's introduction stated that "*The Drumset Soloist* was written to provide drummers with the practice material to approach any solo, in any style, with ease. Techniques such as trading, playing over vamps, and playing over kicks (or figures) are examined, demonstrated, and made available in a CD play-along format."¹³



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Much of the value of this book is in the audio of Houghton playing over the tracks. In some cases, a full transcription is provided in order for a student to experience exactly what Houghton is playing. A total of 31 tracks in the book are as follows:

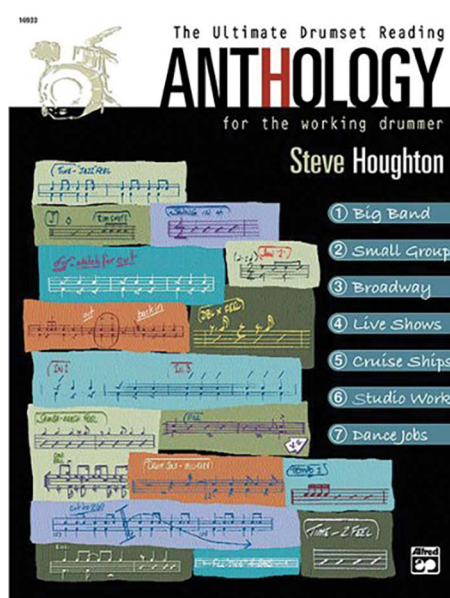
1. "Slow Blues" (This track is based on a 12-bar blues form as well as the trading of solos with the pianist every two measures.)
2. "Medium Blues"
3. "Rhythm Changes Demo" (This track is based on "Rhythm Changes," and the trading of 8-bar solos. This particular track has a written transcription of Houghton's playing.)
4. "Rhythm Changes" (This track provides assistance with understanding the AABA form.)
5. "3/4 Swing"
6. "Up Tempo Blues" (This track emphasizes eighth-note oriented ideas due to the faster tempo.)
7. "32-Bar Tune"
8. "Fast Modal" (This track presents a common modal form, AABA over 32 measures. It also emphasizes rhythmic motifs that can be heard in melodies or solos in modal music.)

9. "Medium Latin Demo" (This track has a written transcription of Houghton's playing.)
10. "Medium Latin"
11. "Bright Samba" (This track describes form and how the band trades 8 measures with the drummer.)
12. "ECM Demo" (This track provides a solo chart based on ECM, a record label featuring primarily straight, eighth-note jazz. This chart has a written transcription of Houghton's playing.)
13. "ECM Vamp"
14. "Jazz Latin Vamp"
15. "Salsa Vamp"
16. "Vamp in 5" (This track has a Brazilian flavor with suggestions of incorporating elements of Brazilian surdo playing.)
17. "Vamp in 7"
18. "Fusion Samba Demo" (This track utilizes agogo bells playing a repetitive rhythm. The chart has a written transcription of Houghton playing.)
19. "Fusion Samba Vamp"
20. "Montuno Vamp"
21. "Hip Hop w/Kicks" (This track incorporates more of a contemporary rock or pop groove. It is based on kicks with a swing feel.)
22. "Songo Demo" (This particular chart has a written transcription of Houghton's playing.)
23. "Songo w/Kicks"
24. "3/4 Fusion Demo"
25. "3/4 Fusion w/Kicks"
26. "Weather Report Fusion Demo" (This track is based on a kick sequence providing the drummer with creative license. The chart has a written transcription of Houghton's playing.)
27. "Weather Report Fusion w/Kicks"
28. "Chick Fusion w/Kicks" (This track provides music stylistically similar to the music of Chick Corea.)
29. "Fusion Swing Demo" (This chart has a written transcription of Houghton's playing.)
30. "Fusion Swing w/Kicks"
31. "Mambo w/Kicks"

Track 4 of *The Drumset Soloist*, "Rhythm Changes" is worthy of note as it provides the drumset player with music that would be likely found on a jazz gig. There is plenty of time to groove and lock-in with the bass player while trading solos with a professional sounding pianist. Several other tracks in this book include similar transcriptions, which can help ignite a drummer's musical creativity.

THE ULTIMATE DRUMSET CHART READING ANTHOLOGY

Two years after the release of *The Drumset Soloist*, Houghton published *The Ultimate Drumset Chart Reading Anthology* with Alfred Music Company. An advertisement for the book stated: "*The Ultimate Drumset Reading Anthology* includes a diverse collection of drum charts that comes with a CD of accompaniments recorded both with drums for demonstration and without drums for play-along purposes, and includes analyses and performance suggestions. Performance settings like big band, small group, live shows, Broadway, studio work, dance jobs, and cruise ships are presented in terms



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of responsibilities, challenges, expectations, awareness, and problem areas.¹⁴

The sections of *The Ultimate Drumset Reading Anthology* include:

1. "Big Band" (This section includes performance notes/suggestions and six charts: "Basie-Straight Ahead," "Ya' Gotta Try," "I've Got You Under My Skin," "I'll Never Smile Again," "Magic Flea," and "Mambo de Memo.")
2. "Small Group" (This section includes performance notes/suggestions and six charts: "Bogus Blues," "Rio Rhythm," "The Audition," "Fall Leaves," "Funk," and "Voyage Home.")
3. "Broadway Shows" (This section includes four charts: "Act II, Scene 13," "Bubbles," "Vaudeville Chase," and "The Coup.")
4. "Live Shows" (This section includes performance notes/suggestions and nine charts: "Pops Singer," "Circus March," "Play-On 1," "Play-On 2," "Play-On 3," "Play-Off 1," "Play-Off 2," "Show Medley," and "Another Opener.")
5. "Cruise Ships" (This section includes five charts: "Nagila Bows," "Zardos the Violinist," "España Carni-Escape Artist," "The Carlsons-Juggling Act," and "Bernie's Magic Act [cue sheet].")
6. "Studio Work" (This section includes 13 charts: "TV Sports Promo," "M11-Movie Underscore," "Toon No. 1," "Toon No. 2," "Bank Commercial," "TV/Radio ID 1," "TV/Radio ID 2," "TV/Radio ID 3," "TV/Radio ID 4," "TV/Radio ID 5," "TV/Radio ID 6," "TV/Radio ID 7," and "TV/Radio ID 8.")
7. "Dance Jobs" (This section includes performance notes/suggestions and six charts: "Slow Fox Trot," "Samba," "One O'Clock Bump," "Cha-Cha Fuego," "String of Diamonds," and "In a Mood.")

"The Audition," located in the "Small Group" section, is a drum chart preparing a drummer for a "real-world" drumset audition. It incorporates several styles of drumming such as medium-swing, up-tempo swing, samba, and rock/funk. "The Audition" chart also utilizes audio of Houghton interpret-

ing and playing the chart. Most of the charts in the book contain audio tracks with examples of Houghton playing along. A drumset player can incorporate these ideas and/or create his or her own ideas.

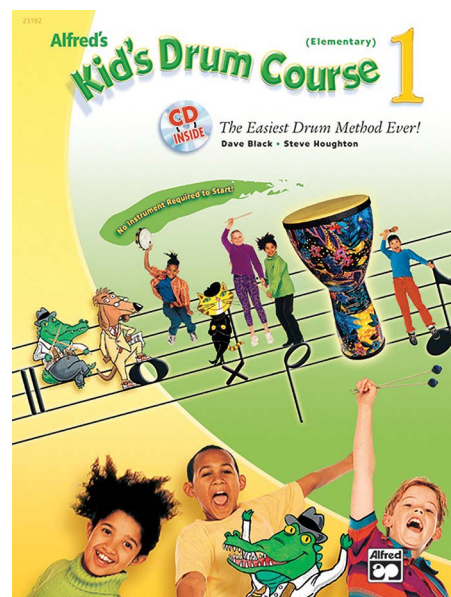
As Houghton's time at PIT came to an end, other teaching opportunities became available at the Dick Grove School of Music. Houghton said, "I taught drumset, chart reading, small group combos, and led a percussion ensemble. The percussion chairman at Grove was Peter Donald, who I knew, so everything came full circle."¹⁵ Through the 1990s to approximately 2001, Houghton also held positions at the University of California at Los Angeles (guest jazz lecturer), University of Nevada at Las Vegas (visiting faculty), California State University at Northridge (adjunct instructor), and Henry Mancini Institute (faculty).

KID'S DRUM COURSE

Houghton co-authored two books in the 2000s. First was *Kid's Drum Course*, published through Alfred Music Company and co-authored by Houghton and Dave Black. "*Kid's Drum Course* was a lot of fun because it included objects from around the house," Black said. "A Disney artist designed the characters, book interior, and some really neat graphics. It dealt with kids and a different way of thinking. The book has continued to do pretty well, and we followed up with *Kid's Drum Course Book 2*."¹⁶

Kid's Drum Course is compartmentalized into 27 sections with music-reading concepts addressed throughout. The sections of the book include:

1. "Selecting Your Sound Source" (This section addresses non-traditional and traditional instruments as well as presents information on the care of the instruments.)
2. "Sticks, Mallets and Beaters" (This section includes information on how to hold the sticks, mallets, and beaters with matched grip.)
3. "Beats" (This section includes information on body drumming and a song titled "Time to Clap and Stomp.")

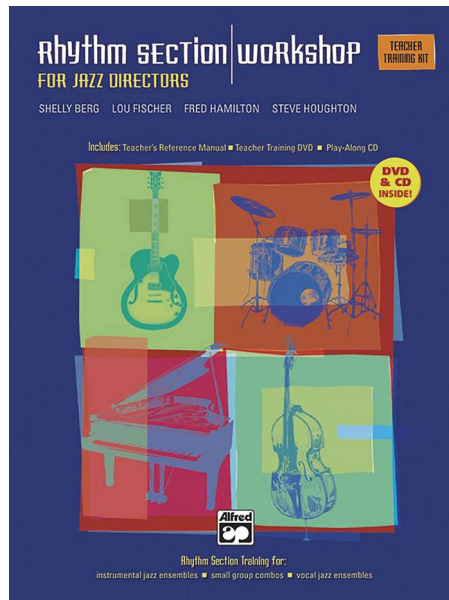


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4. "Getting Acquainted with Music Notation" (This section emphasizes music-reading skills.)
5. "My First Rhythm" (This section includes general practice tips.)
6. "Introducing the Quarter Rest" (This section includes two songs utilizing the quarter rest: "Three Blind Mice" and "Troubadour Song.")
7. "Introducing Two Sound Sources."
8. "Single Beats, Then Improvise."
9. "Introducing the Quarter-Note Slash."
10. "Introducing the Half Note."
11. "Introducing the Whole Note."
12. "Introducing the Eighth Note" (This section includes a song utilizing the eighth note: "Skip to My Lou.")
13. "Introducing Repeat Dots" (This section includes two songs employing dotted rhythms: "Merrily We Roll Along" and "London Bridge.")
14. "Introducing 2/4 Time."
15. "The Double Stroke."
16. "Three Rhythms in One Song" (This section includes one song, "Rain Comes Down," and improvisation on a sound source.)
17. "Introducing Coordination" (This section includes one song, "Love Somebody," along with more advanced coordination concepts.)
18. "Introducing Dotted Notes."
19. "A Brief History of Dixieland."
20. "Introducing the Accent" (This section includes three songs employing accents: "When the Saints go Marching In," "Jumping Around," and "Yankee Doodle.")
21. "Introducing Singles and Doubles" (This section includes two songs: "Elizabeth" and the "Elephant and Brave in the Cave," as well as paradiddle exercises.)
22. "Introducing the Sixteenth Note" (This section includes a song titled "Up-Down-Up.")
23. "Introducing 6/8 Time" (This section includes six songs utilizing 6/8 meter: "La Rapa," "The Mountain Climber," "Itsy Bitsy Spider," "Mary Had a Little Lamb," "Ping Pong Song," and "Soccer Game.")
24. "Introducing Two New Rhythms" (This section includes five songs: "Pumpkin Song," "Ode to Joy," "A-Chool," "Jingle Bells," and "Alouette.")
25. "Introducing Jazz" (This section includes two songs: "Taking a Walk" and "Little Steps and Big Steps.")
26. "Introducing Syncopation" (This section includes three songs employing syncopation: "Swing, Taiko, Tango," "Aura Lee," and "She'll Be Comin' Round the Mountain.")
27. "Certificate of Promotion" (This section includes a certificate promoting mastery of the book.)

RHYTHM SECTION WORKSHOP FOR JAZZ DIRECTORS

Rhythm Section Workshop for Jazz Directors was co-authored by several people from Houghton's musical network including pianist Shelly Berg, guitarist Fred Hamilton, and bassist Lou Fischer. "This is another 'favorite' project with Houghton!" said Fischer. "Shelly Berg, Fred Hamilton, Houghton, and I were all sitting around having a relaxed conversation in



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Toronto, Canada in 2008. I said, 'Hey guys, we've all been performing and presenting clinics on our own instruments for years. As the rhythm section is traditionally the weakest link in the jazz ensembles we hear around the world, why don't we pull something together that can teach directors how to teach the rhythm section?' The idea morphed over the next two years into a real project and it became a reality. We presented the project to Alfred Music, and they immediately were on board with the entire project. There is a director's manual, DVD for the students to watch, play-along CD, and workbooks for the directors to take into the classroom to teach their rhythm sections how to play the basic styles presented.

"Houghton was in charge of the production end, Berg handled the music notation, Hamilton provided the reference material, and I took care of the word processing component of the project. It was truly a labor of love that has become a mainstay in the industry today. I use it as the textbook for my masterclass on rhythm section pedagogy."¹⁷

CONCLUSION

Drummers are similar to ship captains. They point the way and define the course. If the drummer is off course, the whole ship sinks. Steve Houghton has always been the commander of the ship in his life, tirelessly committing to excellence in every facet of his career. I believe he has been a positive influence on all members of his percussion and jazz communities by demonstrating integrity, fairness, and professionalism. Houghton has questioned what is right and what is best, not accepting what has always been done. He has navigated ways to achieve success and helped guide others to their own professional and personal achievements. His career path as an artist and pedagogue has produced many "milestone" moments, including authoring and publishing several successful drumset method books. Additionally, Houghton has been a leading advocate in international music organizations such as the Percussive Arts Society. I believe his achievements, as an artist,

pedagogue, and leader are three pillars in a career in which each pillar, equal in stature, combines to tell the story of Steve Houghton.

This article is an excerpt from Dr. James Robert Pendell's research document, "Steve Houghton: Percussion Artist, Pedagogue, and Leader."

ENDNOTES

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15. Steve Houghton, interview by author, Lubbock, Texas, October 1, 2016 and October 3, 2016.
16. Dave Black, interview by author, 2017.
17. Lou Fischer, email interview by author, Lubbock, Texas, December 9, 2017.

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A Survey of Orchestral Percussion Excerpts on Audition Repertoire Lists

By Rick Puzzo

After devoting so much time to practicing for an audition, I was disappointed and wondered why I, or anyone else, would go through this experience. It was always a goal, however remote it might seem, to win an audition into a mid-sized city orchestra. I won several part-time positions in small orchestras—two of them as principal percussionist—but I still desired to be a member of a better ensemble.

Recently, I played an audition that I was very prepared to play. During the actual audition, I felt my playing was very strong. I remember thinking to myself that I was really playing this music! However, I was excused before I finished all the pieces on the first round. I know that there is only one winner and 25 or more losers. But then, after thinking about it and talking with teachers and peers, I was resolved that winning auditions isn't the only purpose for studying orchestral excerpts. This survey is a result of my belief that orchestral excerpts are an important part of music study for many students, and that there are educational and personal growth benefits in its pursuit.

BACKGROUND

Many respected teachers and performers have written articles and presented sessions on the importance of studying orchestral excerpts. An examination of the articles archived by the Percussive Arts Society shows that since 1966, performers and teachers have promoted the benefits of studying orchestral excerpts, which excerpts to study, how to practice the excerpts, and how to build skills in taking auditions.

According to Michael Rosen, the study of orchestral excerpts “can be an efficient way to study technique, memorization, concentration, taste, mallet choice, and perhaps the most important thing: how to learn, which differs with each student.”¹ He extends this idea to recommend that orchestral-excerpt study should be approached as music and not just “licks to be perfected and played in a mechanical way.”² Anthony Cirone, in an interview with Jon Wacker, stated that the study of excerpts has long been recognized as a valid method of teaching musical sensitivity, performance techniques, and an awareness of standard orchestral literature.³

Auditions are required for several types of performance positions, such as obtaining an orchestral job, entrance into a college/university music school, and interview/recital auditions for teaching jobs. Many players win positions through being hired as substitute or extra; their playing during rehearsal and ultimate performance becomes their *de facto* audition. John Beck noted that formal auditions are not the only way to pursue music performance possibilities and added that players should assume they are being evaluated even if there is no formal audition.⁴ Practicing orchestral excerpts can help players hired as a substitute because they may already know the music that they are being hired to play. This can boost confidence during the rehearsals, help you play “beyond the notes,” and make you stand out in good way.

The study of orchestral excerpts can seem daunting—especially for percussionists who are expected to perform on all instruments in the percussion family.

The requirement to perform on multiple instruments is an important difference between percussionists and most other orchestra members. It is expected that percussionists (both performer and professor) are well-rounded and can play a variety of percussion instruments at a high and very similar level. For most people, this requires many years of practice and study.

In 1984, Donald Bick shared his reflections on auditioning experiences and provided helpful advice on audition preparation in his article, “So You Want to be an Orchestral Percussionist.” He believed “thorough preparation and a broad knowledge of the orchestral repertoire are essential for winning a symphony orchestra audition.” He offered realistic practice goals, such as tempo and dynamic control, pitch and rhythmic accuracy, and performance control under the pressure of the audition. Bick’s article also included an appendix that lists the most common excerpts.⁵

In February 1986, Stacy Loggins shared his auditioning experience. His article was broad in that it discussed the auditioning process and practicing the music on the audition list. Loggins explained the nuances between an ensemble audition and a college entrance audition. He also advised players to obtain recordings of the excerpts and the ensemble for which you are auditioning when possible. Loggins includes good advice for handling or coping with nerves during the audition.

Sam Denov (1999), Eric Hollenbeck (2002), and Lee Vinson (2012) published articles that addressed auditioning skills and developing musicianship through excerpts. Denov’s article added an interesting history of the development of orchestral auditions. In 1967, Gordon Peters published the audition list for an upcoming Chicago Symphony audition. The article included the advertised excerpt list, the excerpts that were actually requested of the players during each round of the audition, and a performance-evaluation rubric for the auditioners.⁶

In 1979, Robert Snider published a guide that listed method and repertoire books that included the actual percussion parts for orchestral excerpts. Snider’s guide cross references the data by listing the excerpts identified with the page number of the method or repertoire book. Many of the repertoire and method books included in Snider’s list are still commonly used today, but, as discussed earlier, many new method books and repertoire books have been developed.⁷

In 1999, Richard Weiner published a list of the orchestral excerpts on the audition repertoire for auditions from 1988 to 1999 for the following orchestras: Boston, 1990; Chicago, 1997; Cleveland, 1988 and 1991; Los Angeles, 1993; Minnesota, 1997 and 1999; New York, 1991 and 1997; Philadelphia, 1998–99; Pittsburgh, 1989 and 1997; and San Francisco, 1991. In his article, Weiner advised, “Identifying the probable repertoire for an audition is the first of many steps necessary to accomplish the goal of engagement in a symphony orchestra.” He cautioned readers that these lists should not be considered fixed and that audition repertoire can change over time.⁸

Even with these guides, students desiring to obtain an orchestral position, or teachers wishing to use orchestral excerpts as part of a curriculum, still have a large task to maintain a comprehensive list of percussion orchestral excerpts

and to collect all the actual percussion music for these orchestral excerpts. One approach could include obtaining audition lists and then collecting the music for study.

Several sources exist for locating music. Some orchestras provide copies of the audition music. The website for the International Music Score Library Project⁹ is a good resource for music that is no longer copyright protected. Raynor Carroll (2000 revised) published a seven-volume series of orchestral percussion music for the various percussion instruments. Some performers and teachers published newly composed audition-style music drawn from orchestral excerpts.

In 2006, Nathan Daughtry and Cort McClaren published a 35-page volume of newly composed audition music. Targeted to high school-level players, a CD accompanies the book and can provide a progression-tracking guide. It also can be used as audition material for high school regional and all-state auditions. Keith Aleo (2012) published *Complementary Percussion*, and used all newly-composed etudes for the accessory or complementary percussion instruments. Aleo's intent was to provide students with a solid, more specific technical foundation that can be applied to playing orchestral excerpts.

No new lists of the most common excerpts have been produced since 1999, which prompted this author to provide an updated list. Collecting audition list information can help satisfy a need to provide students and teachers with a starting point in the study of percussion excerpts. The benefits of this study include the following:

1. Promoting the study of orchestral excerpts as an important component of playing and knowledge growth.
2. Assisting teachers and students in structuring and prioritizing excerpt study within each percussion instrument family (snare drum, keyboard percussion, cymbals, bass drum, etc.).
3. Assisting teachers and students in creating realistic mock audition excerpt lists.

SURVEY PROCEDURE

Using internet searching, I selected 35 auditions between 2001 and 2014 from midsize, part-time and/or semi-professional orchestras to full-time large city orchestras (see Appendix 1 at end of article). I found over 100 auditions during my search and selected 35 as a sample. I attempted to select from a wide enough range of orchestras that the resulting audition lists could provide a good representation of common excerpts found on audition lists. My primary source for the excerpts was www.thepercussionroom.com. I also found audition lists using www.musicalchairs.info and www.johntafoya.com.

I then developed a list of 129 symphonic works found on the audition repertoire lists and ordered them according to frequency or occurrence from highest to lowest (see Appendix 2 at end of article).

To manage the data collected, I designed a database using Microsoft Access that included three tables:

1. Table of Excerpts containing the fields: ID, instrument, composer, main title, movement, measure/rehearsal number.
2. Table of Auditions containing the fields: ID, orchestra, audition date, position.
3. Table of Excerpt Frequency containing the fields: ID, excerpt ID, auditions ID.

Since many excerpts often referred to the specific movement, measure number or rehearsal number/letter listed on the audition list, each entrance was considered as a distinct excerpt. For example, snare drum excerpts for "Scheherazade" are listed as eleven distinct excerpts at the measure level in this study. In addition, there are other instrument entrances for the same piece (cymbals, tambourine, snare drum, and triangle), increasing the frequency of "Scheherazade" as a main title.

"Scheherazade" is listed once at the main title level, but is also recorded once for each instrument (cymbals, snare drum, triangle, and tambourine) for a total of four. At movement/measure level it is listed eighteen times in this study.

RESULTS

From the 35 audition lists, I entered the data into the three data tables. Microsoft Access allows users to combine fields from different tables to create new views of the data. It allows for structuring the data using mathematical computa-

tions such as programmatically computing the frequency something occurs, or a count. With this feature, I was able to create many specialized views of the data. Many of the views presented interesting trends about audition repertoire lists outside of the scope of this survey. The lists below tend to pertain more directly to helping teachers and players prepare collections of orchestral excerpts to play.

1. List of 129 orchestral works (main titles) reflected on audition repertoire lists for the 35 auditions (Appendix 2).
2. List of the main titles by instrument and number of entrances on the audition lists Appendix 3, at end of article).
3. List of entrances by instrument ordered by number of entrances Appendix 4, available online at pas.org/publications/percussive-notes-appendices).
4. List of 1171 entrances counted from all 35 audition lists. (Appendix 5, available online at pas.org/publications/percussive-notes-appendices).

CONCLUSION

I had hypothesized that at a certain point in the data entry process, the number of orchestral pieces used would stop increasing, and the number of distinct excerpts would likely continue to increase as different orchestras would ask for different specific entrances (measure numbers and rehearsal numbers). The 35 auditions used in the current discussion disproved my hypothesis, as the number of new pieces increased as the data from audition lists was being entered into the database.

For those wishing to learn more about orchestral music with respect to its use of percussion, Appendix 1 provides a wealth of great and historically important music. Balanced with the difficulty of the excerpt, the list in Appendix 3 at the end of the article can provide students and teachers with a priority with which to begin practicing excerpts. Appendix 3 could also be used to create more realistic mock auditions by selecting those excerpts that are requested more frequently. Future research could involve using the list in Appendix 3 to conduct a survey of a variety of performances to ascertain the average tempo for a given excerpt.

There are educational reasons to continue this study. Even though I haven't been able to win a major audition so far, it is possible I could help a future student win an audition, and the study of this great music is an enriching experience in terms of both playing and listening. This survey has reinforced for me the importance of studying orchestral excerpts and motivated me to continue practicing excerpts and possibly taking more auditions. It is my hope that the information presented here will also motivate players and teachers to either start using orchestral excerpts in their practice and curriculum or to not give up and continue their study. The study of orchestral excerpts has been overall an enjoyable experience for me and one that I believe has helped me grow in my playing. I encourage all teachers and students of any instrument to use orchestral music in their music study and practice.

ENDNOTES

1. Rosen, M. "An Innovative Approach to the Study of Orchestral Excerpts." *Percussive Notes*, April 2003, 66–71.
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4. Beck, J.R. "Non-orchestral auditions." *Percussive Notes*, August 1999, 10–12.
5. Bick, D. "So You Want to be an Orchestral Percussionist." *Percussive Notes*, January 1984, 28–32
6. Peters, G. "Chicago Symphony Orchestra Percussion Auditions." *Percussionist*, May 1967, 202–204.
7. Snider, R. "A Guide to Percussion Excerpts." *Percussionist*, Summer 1979, 153–176.
8. Weiner, R. "Symphony Audition Repertoire." *Percussive Notes*, August 1999, 17–19.
9. International Music Score Library Project, www.imspl.org

APPENDIX 1: LIST OF 35 AUDITIONS

Orchestra	Audition Date	Position
Boston Symphony Orchestra	1/2012	Section Percussion
Canton Symphony Orchestra	9/17/2012	Section Percussion
Cape Cod Symphony Orchestra	3/2010	Permanent and Substitute Percussion
Charleston Symphony Orchestra	2007	Percussion 2
Colorado Springs Philharmonic		Percussion 2
Des Moines Metro Opera	3/15/2012	Percussion
Detroit Symphony Orchestra	5/2006	Section Percussion
Detroit Symphony Orchestra	6/18/2012	Principal and Asst Principal Percussion
Evansville Philharmonic Orchestra	2012	Consortium Percussion
Ft Wayne Philharmonic	5/19/2008	Principal Percussion
Helena Symphony Orchestra	2005	Section Percussion
Jacksonville Symphony Orchestra	11/14/2011	Principal Percussion
Kansas City Symphony	4/27/2009	Associate Principal Percussion
Kwazulu-Natal Philharmonic Orchestra—Durbin, S.A.	11/3/2013	Principal Percussion
Louisiana Philharmonic Orchestra	4/5/2008	Section Percussion
Milwaukee Symphony Orchestra	2007	substitute percussion
Nashville Symphony	3/26/2011	Section Percussion
National Symphony Orchestra	1/2012	Principal Percussion
North Carolina Symphony	3/2014	Asst Principal Percussion
Orchestre Philharmonique de Radio France	2/2013	Second Percussion
Oregon Symphony	2010	Percussion
Pittsburgh Symphony Orchestra	7/2008	Associate Principal Percussion
San Diego Symphony	10/19/2008	Principal Percussion
Santa Rosa Symphony	5/3/2011	Percussion 3
Sarasota Orchestra	4/2012	Principal Percussion
Seoul Philharmonic Orchestra	2007	Associate Principal Percussion
Syracuse Symphony	10/26/2009	Section Percussion
Teatro Massimo, Italy	2015	Percussion
Tucson Symphony Orchestra	9/22/2014	Percussion 3
Tucson Symphony Orchestra	10/2012	Percussion 2
Victoria Symphony, Canada	2001	Principal Percussion
Washington Metropolitan Philharmonic Orchestra	9/10/2006	Principal Percussion
West Australian Symphony Orchestra	2/2013	Principal Percussion
Winston-Salem Symphony Orchestra	1/28/2007	Extra percussion
Youngstown Symphony	9/15/2007	Principal Percussion

APPENDIX 2: LIST OF 129 MAIN TITLES

Composer	Main Title
Adams	Harmonielehre
Barber	Medea's Meditation and Dance of Vengeance
Barber	Prayers of Kierkegaard
Bartok	Concerto for Orchestra
Bartok	Music for Strings, Percussion and Celeste
Berg	Lulu
Berg	Wozzeck
Berlioz	Benvenuto Cellini Overture
Berlioz	Roman Carnival
Berlioz	Symphony Fantastique
Bernstein	Age of Anxiety
Bernstein	Chichester Psalms
Bernstein	Overture to Candide
Bernstein	Symphonic Dances from West Side Story
Bernstein	West Side Story
Bizet	Carmen
Borodin	Polovetsian Dances
Boulez	le Marteau sans Maitre
Brahms	Symphony 4
Britten	A Midsummer Night's Dream
Britten	Billy Budd
Britten	Peter Grimes
Britten	Young Person's Guide
Carter	Boston Concerto
Chabrier	Espana
Copland	Appalachian Spring
Dean	Kormarov's Fall
Debussy	Fetes from Nocturnes
Debussy	Iberia
Debussy	Le Mer
Delibes	Lakme
Dukas	Sorcerer's Apprentice
Dvorak	Carnival Overture
Dvorak	Scherzo Capriccioso
Dvorak	Symphony 9
Gershwin	An American in Paris
Gershwin	Cuban Overture
Gershwin	Porgy and Bess
Gershwin	Porgy and Bess (Complete opera)
Gershwin	Porgy and Bess (selections)
Gershwin	Rhapsody in Blue
Gershwin/ Bennett	Porgy and Bess: A Symphonic Picture
Ginastera	Estancia Dances
Glazunov	Concerto for Violin and Orchestra
Grainger	The Warrior's

Composer	Main Title
Green	Log Cabin Blues
Harbison	Symphony 3
Higdon	Peachtree Street
Hindemith	Kammermusik
Honegger	Pacific 231
Humperdinck	Hansel and Gretel
Kabalevsky	Colas Breugnon
Khachaturian	Gayne Ballet
Khachaturian	Sabre Dance
Khachaturian	Gayne Ballet
Kodaly	Hary Janos Suite
Korngold	The Adventures of Robin Hood: Symphonic Portrait
L. Anderson	Chicken Reel
Liszt	Piano Concerto 1
Mahler	Symphony 1
Mahler	Symphony 3
Melozzi	Pinocchio
Messiaen	Chronochromie
Messiaen	le Reveil des Oiseaux
Messiaen	L'Oiseau de feu
Messiaen	no 6 Les Oiseaux de Karuizawa (Sept Haikai)
Messiaen	Oiseaux exotiques
Mozart	Abduction from the Seraglio overture
Mozart	Magic Flute
Mussorgsky	Night on Bald Mountain
Nielsen	Clarinet Concerto
Nielsen	Symphony 5
Prokofiev	Alexander Nevsky
Prokofiev	Lt Kyjie
Prokofiev	Peter and the Wolf
Prokofiev	Piano Concerto 3
Prokofiev	Romeo and Juliet Suite No 1
Prokofiev	Symphony 3
Prokofiev	Symphony 5
Rachmaninoff	Piano Concerto 2
Ravel	Alborada del gracioso
Ravel	Bolero
Ravel	Mother Goose
Respighi	Feste Romane
Respighi	Pines of Rome
Rimsky-Korsakov	Capriccio Espagnole
Rimsky-Korsakov	Russian Easter Overture
Rimsky-Korsakov	Scheherazade
Rossini	The Thieving Magpie Overture
Rossini	William Tell Overture
Rouse	Phaethon

APPENDIX 2: LIST OF 129 MAIN TITLES (continued)

Composer	Main Title
Schuller	Seven Studies on Themes of Paul Klee
Schwantner	Chasing Light
Schwantner	Concerto for Percussion
Shostakovich	Cello Concerto 2
Shostakovich	Lady Macbeth of Mtsensk
Shostakovich	Symphony 10
Shostakovich	Symphony 11
Shostakovich	Symphony 15
Shostakovich	Symphony 2
Shostakovich	Symphony 7
Shostakovich	The Golden Age
Sousa	Finlandia
Sousa	Stars and Stripes Forever
Strauss	Don Juan
Strauss	Salome (complete opera)
Stravinsky	Firebird
Stravinsky	Le Noces
Stravinsky	Petrouchka
Stravinsky	Rite of Spring

Composer	Main Title
Suppe	Pique Dame Overture
Tschaikovsky	Nutcracker Ballet
Tschaikovsky	Romeo and Juliet Overture
Tschaikovsky	Sleeping Beauty Ballet
Tschaikovsky	Suite 3
Tschaikovsky	Swan Lake
Tschaikovsky	Symphony 4
Vaughn Williams	Sinfonia Antartica
W. Schuman	New England Triptych
W. Schuman	On Freedom's Ground
W. Schuman	Symphony 3
Wagner	Siefried (Goldenberg book)
Wagner	Waldweben
Williams	Catch Me If You Can
Williams	Close Encounters of the 3rd Kind Suite
Williams	Cowboy Overture
Williams	Escapades for also sax and orchestra
Williams	Star Wars: Suite for Orchestra

APPENDIX 3: MAIN TITLES BY INSTRUMENT AND FREQUENCY*

Instrument	Count	Composer	Main Title
Bass Drum	35	Stravinsky	Rite of Spring
	23	Mahler	Symphony 3
	9	Tschaikovsky	Symphony 4
Bass Drum w/Cym Atch	13	Stravinsky P	etrouchka-1947 version
	3	Mahler	Symphony 1
Castanets	3	Debussy	Iberia
	3	Rimsky-Korsakov	Capriccio Espagnole
Cymbals	34	Tschaikovsky	Symphony 4
	30	Tschaikovsky	Romeo and Juliet Overture
	26	Rachmaninoff	Piano Concerto 2
Cymbals (sus)	1	Chabrier	Espana
Glock	31	Dukas	Sorcerer's Apprentice
	26	Respighi	Pines of Rome
	24	Debussy	Le Mer
	23	Mozart	Magic Flute
	11	Tschaikovsky	Sleeping Beauty Ballet
Maracas and Guiro	1	Gershwin	Cuban Overture
Snare Drum	67	Rimsky-Korsakov	Scheherazade
	46	Rimsky-Korsakov	Capriccio Espagnole
	36	Prokofiev	Lt Kyjie
	24	Shostakovich	Symphony 10
Tambourine	44	Dvorak	Carnival Overture
	23	Stravinsky	Petrouchka-1947 version
	15	Tschaikovsky	Nutcracker Ballet

APPENDIX 3: MAIN TITLES BY INSTRUMENT AND FREQUENCY* (continued)

Instrument	Count	Composer	Main Title
Triangle	15	Liszt	Piano Concerto 1
	12	Brahms	Symphony 4
Vibraphone	31	Bernstein	Symphonic Dances from West Side Story
	4	Schuller	Seven Studies on Themes of Paul Klee
Xylo	25	Gershwin	An American in Paris
	25	Gershwin	Porgy and Bess
	21	Messiaen	Oiseaux exotiques
	19	Copland	Appalachian Spring
Tambourine	44	Dvorak	Carnival Overture
	23	Stravinsky	Petrouchka-1947 version
	15	Tschaikovsky	Nutcracker Ballet
	13	Bizet	Carmen Suite 1
	11	Chabrier	Espana
	9	Bizet	Carmen Suite 2
Tenor Drum	1	Ginastera	Estancia Dances
Triangle	15	Liszt	Piano Concerto 1
	12	Brahms	Symphony 4
	7	Rimsky-Korsakov	Capriccio Espagnole
Vibraphone	31	Bernstein	Symphonic Dances from West Side Story
	4	Schuller	Seven Studies on Themes of Paul Klee
	4	Williams	Catch Me if You Can
Xylo	25	Gershwin	An American in Paris
	25	Gershwin	Porgy and Bess
	21	Messiaen	Oiseaux exotiques
	19	Copland	Appalachian Spring
	17	Shostakovich	The Golden Age
	15	Kabalevsky	Colas Breugnon
	15	Kodaly	Hary Janos Suite
	9	Bartok	Music for Strings, Percussion and Celeste
	8	Stravinsky	Firebird-1911 version
	8	W. Schuman	Symphony 3

* This list includes only the top 3 or 4 main titles.

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Keyboard Glockenspiel: An Old Orchestral Instrument Continues to Get Rediscovered

By Abby Savell

It looks like an upright piano, but what's inside is much different. Inside, it has glockenspiel bars, not strings, with the movement originating from a piano-style keyboard, and hard beaters, often made with metal or plastic. It is often referred to as a “keyboard glockenspiel” or “key glock,” but it has many other names as well, including: *Glockenspiel a Clavier*, *Jeu de Timbres*, *Jeu de Timbres a Clavier*, *Jeux de Timbres à Marteaux*, *Lira de Teclado*, *Glockenspiel de Teclado*, *Glock de Teclado*, *Campanelli a Tastièra*, *Klavierglockenspiel*, *Klavierturglockenspiel*, *Glockenspiel mit Tasten*, *Campanelli*, *Sticcato Pastorale*, and *Tubalcain*.

Below is a close-up of the interior of a Schiedmayer keyboard glockenspiel (notably, this company has been in business since the mid-1700s):



Many confuse the key glock with a celesta. The celesta has softer felt hammers, which changes the sound quite a bit to a more glossy, round timbre. Below is a close-up of the interior of a Schiedmayer celesta:



A key glock has a music-box quality, with pointier, delicate, and more shimmering overtones than celesta. And compared to a mallet glock, the key glock is often drier but more cutting. However, the use of the pedal in the key glock allows for longer, swooping passages of notes without the sonic soup from ringing bars—especially in close, consecutive passages. Although some mallet glocks

have damper pedals, they dampen the whole instrument at one time. The keyboard glock has individual dampeners, which allows for more precise and complicated articulations.



Celesta (left) and keyed glockenspiel (right) at LA Percussion & Backline Rentals

The Handbook of Percussion Instruments (Peinkofer and Tannigel) elaborates, “The modern version of the instrument has an action comparable to that of the piano so that the tone is damped whenever the corresponding key is released.” You’re probably familiar with Mozart’s *The Magic Flute* (*Die Zauberflöte*); even though celesta is most often used for that iconic work, it’s believed that the key glock was actually meant to be the sound of Papageno’s magic bells (see Example 1).

But that *Magic Flute* part says “glockenspiel”! Well, it’s not all straightforward. Some pieces do list just “glockenspiel” (or one of the dozens of alternate names or translations for it), but it’s not always known what the composer intended—the keyboard version or the mallet version. Much of deciphering the original intention has to do with context of the time, our best guess as to what was available when the composer was alive, and sometimes the knowledge of specific composers’ preferences; further assumptions can be made based on the part itself, like if it uses two staves and if it seems to be more idiomatic for fingers or mallets (see Example 2).

For *The Magic Flute*, once we recognize that it’s supposed to be a piano-keyboard instrument, we can look back and realize that celesta was not intended, as celesta wasn’t invented until the late 1800s, a century after *The Magic Flute* premiered in 1791. Yet, most orchestras play this part with either celesta or mallet

Example 1

„Die Zauberflöte“ GLOCKENSPIEL.
Ouverture tacet.
ACT I.
Nº 1-7 tacet. W. A. Mozart, Werk 620

Nº 8. Finale.
Larghetto. 35 Reclt. 120 Andante.
Presto.
Adagio. Presto. Andante. 37 Allegro. Viol. 1. 16 17 18 19 9

Example 2

Glockenspiel
das
Erstemal.

Glockenspiel
das
Zweitmal.

Glockenspiel
das
Drittemal.

glock—and the part ends up sounding pretty different depending on this choice. An article in *The Sydney Morning Herald* by Louise Schwartzkoff about the Australian Brandenburg Orchestra’s performance of *The Magic Flute* reveals some of the sleuthing into the composer’s real intention:

Mozart’s original score for the 1791 opera *The Magic Flute* called for a glass harmonica or keyed glockenspiel to represent a set of magic bells... his search led to the British organ maker Robin Jennings. Like a detective, Jennings had hunted through instrument museums and pored over Mozart’s scores and letters for clues about the keyed glockenspiel. A note on the original score called it a *stromento dacciaio* or “instrument of steel.” The complexity of the music indicated it must have been played with a keyboard, rather than a percussionist striking the notes with hammers. Through trial and error, Jennings discovered the only way to create the tinkling, magical sound of Mozart’s vision was with a keyboard manipulating metal hammers on steel bars.

Saul, by Handel, is believed to be the first piece that used key glock (“carillons”) in 1739 (see Example 3).

Example 3

76 Saul SINFONIA.
Andante allegro.

Carillons.

Violini.

Organo
tasto solo.

Pianoforte.

Andante allegro.

Again, we have an instance where our modern interpretation of the listed instrument, “carillons,” is unlike the original intention. The keyed glock of the 1700s was meant to emulate a carillon—an instrument fitted with actual tuned bells, which could span multiple octaves. They were often found in the bell tower of churches. Key glock was dubbed “carillons,” as it was inspired by the higher range of this instrument. (There are other instruments that have been developed over time for orchestras to simulate lower bells, such as tubular bells and bell plates.) *Percussion Instruments and Their History* (Blades) explains the thought behind the real instrument called “carillons” in *Saul*, and how actual carillons wouldn’t have been feasible: “The part written by the composer gives every evidence that it is a question of a *jeu de timbres* [keyboard glockenspiel] embracing the compass of two octaves and a fourth, and provided with a chromatic keyboard which can be played with two hands (although the music is written on a single staff)... On a carillon of real bells, the lowest (sounding C3) would have a weight of 2,862 kg! One can imagine the construction of the instrument, but can you imagine such a musical Leviathan installed in a concert hall or theatre!” A bell that big just wouldn’t work inside a building where *Saul* would likely be performed.

Furthermore, Blades reveals that, “Charles Jennens, with whom Handel collaborated, refers to this instrument in a letter written to his cousin... Jennens speaks of a visit to the composer whilst the libretto of *Saul* was in progress. He says: ‘Mr. Handel’s head is more full of maggots than ever. I found yesterday in his room a very queer instrument which he calls carillon (*Anglice*, a bell) and says some call a *Tubalcain*, I suppose because it is both in the make and tone like a set of hammers striking upon anvils. ‘Tis played upon with keys like a Harpsichord...’

(I didn’t think I’d be using the word *maggots* in this article, but so goes the art of music and writing.)

Later in time, we still have the inconsistencies of naming the instrument. *Daphnis et Chloe*, by Maurice Ravel, calls for “*jeu de timbres*.” This word in common percussion language can refer to either mallet glock or keyboard glock. (In case you’re trying to translate “*jeu de timbres*,” it means “play of colors.”) (See Example 4.)

Example 4

Maurice Ravel
Daphnis et Chloé, Suite No. 2

2

JEU DE TIMBRES

155 Lent Violon.

If the name listed was expanded into “*jeu de timbres a clavier*,” it would be more indicative of the keyboard version, as “*clavier*” means keyboard. But, for Ravel, this is his shorthand, or perhaps his default name for this instrument that he doesn’t know any differently. We know this through the context of the time, and Ravel’s fondness for keyboard glock, due to its brilliance and fantastical timbre with the ability to bring out these qualities even at *fortissimo* levels.

“Ravel preferred the keyboard *jeu de timbre*... to play really *ff*, to preserve, along with the triangle and two harps, the full brilliant, scintillating, iridescent effect of this climax” (*The Complete Conductor*, Schuller).

Here, again, the context and history come into play for orchestration interpretation. There’s also the part shown in Example 5, at rehearsal 130, which would be less likely to be split between two treble staves if it were meant for a mallet instrument.

Percussion Instruments and Their History notes that, “The glockenspiel in Wagner’s orchestra would, in all probability, be keyboard operated. It is mentioned by Berlioz, and was probably used in *If I were King, Adam* (1852).” In reference to England, it is mentioned that, “in England at this period, we also find the glockenspiel much as it today,” so, both mallet and key glock instruments were in use in England at the time.

There are other examples to draw from, such as Ravel’s *Mother Goose*,

Example 5

TOUPE ALPHONCELY
PAR PHOTOGRAPHIE COLLE
DANS TOUTES LES BIBLIOTHÈQUES
MUSIQUES

DAPHNIS et CHLOË
FRAGMENTS SYMPHONIQUES
NOCTURNE. INTERLUDE. DANSE GUERRIÈRE
MAURICE RAVEL

JEU DE TIMBRES

TACTET Jusqu'à [115] *pp* TIMBRES
4 [116] 5 [117] *p* TIMBRES
3 [118] 5 [119] *f* TIMBRES
Antez peu à peu [120] 3 *mf* TIMBRES 1 [121] TACTET Jusqu'à
[122] *pp* 1 2 3 4 5 6 7 8
[130] Très animé
TIMBRES

Debussy's *La Mer*, or Scriabin's *Symphony No. 5* ("Prometheus of Fire"), which omit an exact specification of the keyboard version of the instrument, and where the known context of the composers in history—including their time, location, and their musical instrument contemporaries—point toward the use of the keyboard glockenspiel. Even without substantial historical knowledge, in many instances one can see that the writing just doesn't appear to be for a mallet instrument. In the following part, "campanelli" refers simply to "bells," but take a look at the writing, with this more particular phrasing over two staves: (see Example 6).

Example 6

Scriabin Symphony No. 5 **Campanelli.**

Lento. Tacet al [24] *pp* *Très all. orageux* *plus animé* *déclirant, comme un cri*
subitement *de plus en plus animé* [26] [25] *Camp. p orrec.*
très doux *très doux* *avec une vive émotion et ravisse- joye éleinte ment, puis voile mystérieux. Suave, charmé* [32] [33] *Ob. 1.*
[28] [29] [30] [31] [32] [33] [34] *de plus en plus animé*
étincelant *pp* [35] [36] *pp*
[37] *victorieux* *sublime* [39] *très animé* [40] [41]

Following is an excerpt from *Mother Goose*, and at the bottom is shown the unspecific name "jeu de timbres" (abbreviated), but also notated with two staves: (see Example 7).

Example 7

56 MA MÈRE LOYE (PRÉLUDE)

pt. Fl.
of. Fl.
Hr.
Cor. A.
Cl.
Bass.
Cor.
Timb.
Cymb.
Xylo.
J. de T.

Those of us who have jumped deeper into the waters of percussion orchestration and instrumentation know that although sometimes the keyboard glockenspiel was the intention, the mallet glock is the commonly accepted substitute. Truth is, there's very little standardization when it comes to (a) the name of the instrument, even in the same language, and (b) the actual application of the keyboard glockenspiel in the breadth of orchestral repertoire.

Mahler's *Seventh Symphony* is a good example of a piece in which the mallet glock is commonly substituted for the keyboard glock, even when it is spelled out on the score as such ("glockenspiel claviatur"; see Example 8).

Example 8

Gustav Mahler
Symphony No. 7 in E Minor
Glockenspiel (Claviatur) u. Glocke (mf). u. Glockengeläute.
1. Satz.

Glockenspiel
Långsamt (Adagio).
1 Tenorhorn. 2 5

Following is a list of pieces that the composers intended for keyboard glockenspiel. (Admittedly, this list is incomplete.)

- Alleluja II – Berio
- Anthony and Cleopatra: Suite No. 2 – Schmitt
- The Apostles – Elgar
- Ascanio: Ballet – Saint-Saëns
- Bal Costume: Suite No. 2 – Rubinstein
- Christmas Eve: Suite – Rimsky-Korsakov (or celesta)
- The Cloud Messenger – Rush (and celesta)
- Concerto No. 1 in Db Major for Piano & Orchestra – Prokofiev
- Daphnis et Chloé (Ballet Suite No. 1, Suite No. 2) – Ravel (and celesta)
- Don Juan – R. Strauss
- Danses, Trois, op. 6 – Duruflé
- Féerique – Ibert
- The Firebird (full ballet) – Stravinsky (1st of 3 revisions, 47 min version)
- Fountains of Rome – Respighi (and celesta)
- Gémeaux – Takemitsu
- Gruppen – Stockhausen
- In a Nutshell – Grainger (and celesta)
- Ionisation – Varese

▶ Tap to play Video



Keyboard Glockenspiel Demonstration

▶ Tap to play Video



Combining Celeste and Keyboard Glock

- Julietta, Suite from the Opera* – Martinu
- L'Africaine* – Meyerbeer
- Lakmé* – Delibes
- La Mer* – Debussy
- La Tragedie de Salome: Ballet* – Schmitt
- La Vierge* – Massenet
- The Legend of the Invisible City of Kitezh: Suite* – Rimsky-Korsakov
- The Magic Flute* – Mozart
- Mother Goose (suite and ballet)* – Ravel (and celesta)
- The Nose* – Shostakovich
- Nusch-Nuschi* – Hindemith
- Oiseaux Exotiques* – Messiaen (opt. sub for mallet glock)
- Overture* – Senem
- Pictures at an Exhibition* – Mussorgsky
- Pines of Rome* – Respighi (and celesta)
- The Protagonist* – Weill
- Psalm 47* – Schmitt
- The Quest: Ballet Suite* – Walton
- Russian Easter Overture* – Rimsky-Korsakov
- Saul* – Handel
- Scherzo, op. 8* – Duruflé
- Shakh* – Gliere
- Sombrero de tres picos (The Tricorn) Ballet* – Falla
- Symphonic Dances* – Hindemith
- Symphony No. 4 "Poem of Ecstasy"* – Scriabin
- Symphony No. 4* – Honegger

- Symphony No. 5 "Prometheus, the Poem of Fire"* – Scriabin
- Symphony No. 7* – Mahler
- The Sorcerer's Apprentice* – Dukas
- Textures* – Takemitsu
- Turangalila Symphony* – Messiaen (and celesta)
- Valse Nobles et Sentimentales* – Ravel

As you probably noticed, a handful of pieces use celesta *and* key glock. As time marched on, mallet glockenspiel (what we just call "glockenspiel" or "orchestra bells") became more prevalent and part of the percussion section, likely due to portability, cost, and little demand for maintenance. And, undoubtedly, manufacturing a key glock is a much more involved and lengthy process, because the action of the keyboard, striking, and dampening of the bars has to be constructed as well. However, it's worth noting that the substitute and the original have differences in what is idiomatic for the musician, which can affect phrasing and other elements of performance; the timbres of each have their own qualities; the natural sustain and ease of dampening differ widely; and the degree of projection through the ensemble can vary, subject to orchestration of the ensemble. Also, the range of a keyboard glockenspiel is usually larger than a mallet glock, depending on the model.

Despite the near absence of key glock in the U.S. for most of its existence, there's been an increasing number of them available in recent years. In a time where exploration of the antique-authentic seems to be greeted with more enthusiasm (like it was with the new discovery of the *American in Paris* taxi horn pitches), the existence of the modern, albeit rare, keyboard glockenspiel fits into this quest for the original. There are definitely differences between mallet glock, celesta, and keyboard glock, in timbre, cutting through the ensemble, and how idiomatic the passages are for the musician.

Dare I say that the use of something new (albeit old)—while still being in the space of legitimacy, as it is likely closer to the original—may even help breathe more life into these well-played works? Ultimately, music directors will make a decision of what is right for them and their ensemble, and some percussionists relish the challenge of playing parts originally composed for a piano keyboard setup, but the consideration of the options is beneficial to the art.

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Jazz Vibraphone Comping: A Method of Development

By Lucas Bernier

A firm foundation in harmony and knowledge of chords are essential to performing in a jazz style. While many resources provide examples of basic chord voicings and progressions, there is often a lack of a prescribed method to develop these skills. The following approach and subsequent exercises provide an avenue in navigating the development of chord voicings and jazz harmony.

Starting simple is key. Numerous resources, instructional guides, and methods will almost instantly drop the root (scale degree 1) from any voicing. While I agree that the eventual goal is to execute rootless voicings with upper extensions (and their alterations), these complex chord voicings are not necessarily the most effective place for students to begin. Rootless voicings are also not the most appropriate choice for every situation. They are well-suited for playing in a jazz combo with a bass player, but not so much for duo situations without bass, such as marimba/vibes or vibes/sax. I have witnessed many a student confused by jumping right into these complicated voicings with nothing gained but frustration. I am a firm believer in learning voicings with the root first, and then expanding to rootless concepts after a firm understanding of harmony has been achieved.

Another reason for initially including the root is ear training. For example, a C minor-seventh chord with a rootless voicing of scale degrees 3, 7, 9, 5, or E-flat, B-flat, D, G, contains the exact same notes as an E-flat-major seventh chord with a voicing of scale degrees 1, 5, 7, 3, or E-flat, B-flat, D, G. Without the mental idea of what these chords sound like, one could be mistaken for the other.

These voicings can be practiced in multiple ways including daily warm-ups, developing technical facility, and practicing tunes. The following exercises will help create the foundational knowledge for chords of all types in terms of performance, theory, and ear training for mallet players and beginning piano students.

BASIC ROOT VOICING

Left Hand 1, 5; Right Hand 7, 3

The third and seventh of the chord, or guide tones, are essential in determining harmony. Depending on the level of the student, you may begin with 3- or 4-note voicings. You can choose to leave out the fifth of the chord until the student reaches that level. The basic root-based chord voicing puts the root and fifth in the left hand and the seventh and third in the right hand. By moving these voicings around the circle of fourths, proper voice leading is ensured along with moving minimal notes for each chord.

Since a significant part of the jazz repertoire is based on the ii-V-I progression (root movement by fourths), we get in the habit of this motion by way of these exercises. Again, including the root is a step in the process in order to get comfortable hearing the actual harmonic motion. Eventually, of course, the method will move away from including the root.

In Example 1, we apply this concept to the major seventh chord. Notice that the seventh of the first chord shifts to become the third of the next chord. Meanwhile, the third of the first chord stays in place to become the seventh of the next chord. Likewise, the fifth of the first chord shifts down to become the root of the next chord, while the root of the first chord stays in place and becomes the fifth of the next chord. Take note of the chord shape. The scale degrees invert for each successive chord: 1, 5, 7, 3 adjusts to 5, 1, 3, 7 and then back to 1, 5, 7, 3 and so on.

Example 1. Major Sevenths – Root

Now apply this same concept with minor-seventh chord voicings. The concept remains the same, just with a different chord quality.

Example 2. Minor Sevenths – Root

Handwritten chord symbols above the first staff: C-7, F-7, B^b-7, E^b-7, A^b-7, D^b-7.

Handwritten chord symbols above the second staff: G^b-7, B-7, E-7, A-7, D-7, G-7.

Next, take the dominant-seventh chord voicing around the circle of fourths. There is a slight exception to the rule with this type of chord. Both notes of the right hand will shift down by a half-step. The root and fifth motion remain the same as the previous exercises.

Example 3. Dominant Sevenths – Root

Handwritten chord symbols above the first staff: C7, F7, B^b7, E^b7, A^b7, D^b7.

Handwritten chord symbols above the second staff: G^b7, B7, E7, A7, D7, G7.

ROOTLESS VOICING

Left Hand 3, 7; Right Hand 9, 5

The same concept of shifting two notes applies with a rootless voicing when moving around the circle of fourths for major- and minor-seventh chords. The seventh shifts to become the third of the next chord while the third of the first chord becomes the seventh of the next chord. Likewise, the ninth of the first chord becomes the fifth, while the fifth becomes the ninth of the next chord.

Example 4. Major Sevenths – Rootless

Example 4. Major Sevenths – Rootless

Example 5. Minor Sevenths – Rootless

Example 5. Minor Sevenths – Rootless

The dominant-seventh chord quality is the exception again by moving three notes, similar to the previous voicings.

Example 6. Dominant Sevenths – Rootless

Example 6. Dominant Sevenths – Rootless

EXERCISE VARIATIONS

Once these basic exercises are mastered and can be performed in-time with a metronome or play-along track, I would encourage creativity in expanding these exercises. Take each voicing and move it chromatically up and down the keyboard. Split the hands and play a variety of rudiments. Example 7 shows a basic minor-seventh chord voicing utilizing paradiddles moving up chromatically.

Example 7. Minor Seventh Paradiddles

You can also practice these chords by using your favorite four-mallet sticking permutations. Here is an example using a 123432 permutation with a major-seventh chord quality moving around the circle of fourths.

Example 8. Major Seventh Permutation 123432

Finally, it's always great to put real-world applications into your exercises. Example 9 is an example of a typical comping rhythm with dominant seventh chords.

Example 9. Dominant Seventh Comp Rhythm

Be patient and take your time. A deeper understanding of each chord quality will only serve you better in the long run. There is no need to rush the process. Have fun and be creative with this approach!

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Contemporary Improvisation and Interdisciplinary Collaboration: A Case Study

By Dr. James W. Doyle

A survey of applied lesson syllabi from universities throughout the United States, particularly studios focused on classical study, shows that improvisation is rarely included as a component in curriculum. The National Association of Schools of Music (NASM), an organization that serves as an accrediting agency for schools of music throughout the United States, addresses improvisation in its standards. In the “All Professional Baccalaureate Degrees in Music and All Undergraduate Degrees Leading to Teacher Certification” section of the NASM Handbook, the organization suggests that students should develop the ability to create “original or derivative music,” including the ability to create original improvisations, create improvisations on existing materials, experiment with “various sound sources,” and manipulate musical elements in “non-traditional ways.”¹ This standard serves to encourage students to develop a deeper understanding of how music works and to use this knowledge to achieve greater proficiency on their voice or instrument.²

There has never been a better time to develop skillsets in collaboration. There is a proliferation of new music ensembles such as Eighth Blackbird, Alarm Will Sound, and Bang on a Can, who utilize interdisciplinary collaboration. There are many examples of such collaboration throughout the history of the arts. Dance, theatre, set design (visual art), and film are frequently paired with music in operas, musical theatre, and movie scores, and less typical but no less interesting are multi-media collaborations featuring sculpture, architecture, light design, sound/spatial design, and live performance art.

One such interesting and significant example for multi-media collaboration took place in Brussels, Belgium for *Expo '58*, the 1958 World's Fair. The Dutch-based electronics company Philips commissioned the French architectural firm Le Corbusier to build a multi-media celebration of technology. The resulting project was the *Philips Pavilion*, a structure primarily managed by architect/composer Iannis Xenakis who used his work “*Metastaseis*” as inspiration for the building.³ The building was a cluster of hyperbolic paraboloids, a mathematical design similar to a saddle in appearance.⁴ Edgar Varèse composed

▶ Tap to play Video



Delaney Armstrong, a percussion major at Adams State University, improvising music inspired by the sculpture created by an art student from junk and scrap materials. Click here to see a video of Armstrong's improvisation.

“*Poème électronique*” for the pavilion, where it was broadcast over hundreds of “spatially-designed” speakers.⁵ A slideshow of black-and-white photos was projected in the space, synchronized to “*Poème électronique*,” and both the entrance and exit of the pavilion featured Xenakis' electronic composition, “*Concret PH*.”⁶ This early example of large-scale interdisciplinary multi-media collaboration serves as inspiration for musicians and artists on a smaller scale.

There are numerous opportunities for interdisciplinary collaborations in the university setting. I instituted such a project between the percussion studio and visual art and design class at Adams State University to foster creativity and improvisation through a multi-stage project.

PHASE 1

The first phase of the project begins with the art professor selecting random “junk” and “scrap” materials, such as reel-to-reel film, vinyl records, fishing

line, multicolored cloth material, or rope for the students to use as sculpting material. This first phase involves an abstract set of instructions to the students, such as to “sculpt the sound of glass breaking” or “sculpt the sound and feeling of a cymbal crash.”⁷ Using limited materials and a limited amount of time, students create a sculpture that is abstract in nature and reflects their initial instructions. Once completed, the students deliver the projects to the percussion studio. Depending on the number of students in the art class, eight to ten sculptures are typically created.

As part of the percussion curriculum and in preparation for the second phase of the collaboration, percussion students develop skills in contemporary improvisation. I ask students to experiment with percussion instruments and found objects played with their hands, different sticks and mallets, brushes, and other actuators to discover the variety of tone colors available. After this experimentation, I combine students into small ensembles to create free

Dance, theatre, set design, and film are frequently paired with music; no less interesting are multi-media collaborations featuring sculpture, architecture, light design, sound/spatial design, and live performance art.

improvisations. Taking advice from William Cahn's book, *Creative Music Making*, students follow two rules⁸:

1. Play (or don't play) anything they want with the knowledge there are no mistakes.
2. Listen deeply to themselves and to others with no penalty for breaking this rule.

We then record these improvisations and listen to them for group discussion. Through this guided discussion and group feedback, students make determinations as to how they might improve their improvisation skills.

Typically, a sense of form is missing in this early phase. The students often struggle to organize the direction of their improvisations when they cannot pre-plan their approach. Inspired by a *Percussive Notes* article by Tim Feeney, "Exercises for Free Improvisation," students work to develop an aural memory through exercises that help develop a sense of form: they attempt to create, without prior discussion, an A-B-A form improvisation while viewing a timer counting a fixed amount of time.⁹ The students repeat this process until they are satisfied with their ability to create form within a free improvisation. The project then proceeds to the next phase.

PHASE 2

We place the visual artists' sculptures on a table in a room full of percussion instruments. One by one or in groups, percussion students, unaware of the inspiration behind a given sculpture, observe it with the intention of creating a 90-second improvisation as a reaction to the art. Students then select the instrument(s) for their work and openly discuss their ideas with the percussion studio. Next, each student or group records a 90-second improvisation with a digital timer to keep track of the time. Once the improvisation is complete, the student(s) and I discuss the live improvisation and review the audio. Discussion points include form, dynamic contrast, technique, tone color variation, and mental and emotional reactions to the work. When the recording is finished, this phase of the collaboration is complete, and eight to ten recordings go to the art department for phase three.

PHASE 3

Upon receiving the recordings, each visual art student chooses one and creates a 90-second short film based on the "soundtrack." Students utilize their preferred video techniques and post-production software to create a film that is inspired by and edited to coexist with the music without any changes to the original recording. This reversed process of adding film to pre-existing audio creates unique challenges in both the screenplay and editing. These short films have included Claymation, animation, large and small casts, no human subjects whatsoever, nature subjects, multiple camera angle shots, and both spoken scripts and non-scripted productions. Once the students complete these productions, they send them to the percussion studio for the fourth phase of the process.

PHASE 4

For this phase, students utilize the university's experimental "black box" for performances on two consecutive nights. We divide the videos created in phase three in half, in order to use new videos each night. The videos are projected above the stage without any accompanying sound, and the percussion students perform a live, improvised soundtrack. Unlike phase two in which students selected any instrument or found object of their choice, they are limited to the instruments already on stage, and we organize and assign chamber groups in advance.

Performance instructions for the percussionists are different each night. For the first night, students pre-screen the videos and discuss a plan of action before the performance. This is valuable because the students have the opportunity to develop ideas and make musical choices before the audience arrives. The second night, the percussionists take the stage and improvise the soundtrack as they are seeing the videos for the first time, allowing their learned and intuitive musical senses to guide the performance. This process is valuable for students and instructor alike as it provides insight into what musical skills they have cultivated and are now inherent within the performers and what areas of musicianship they need to continue to develop.

Often, this live performance is the conclusion of

the process, but in some cases, students return to the project by making a recording of an improvisation for the film in the university recording studio. This opportunity benefits both percussionist and visual artist alike. The percussionists must devise a soundtrack, often moving beyond improvisation to a written composition/transcription of musical ideas and synchronize their playing with the film. The visual artist has the opportunity to work with audio/video editing software while also acquiring a professional-quality recording.

Instructors document the entire process with photographs and several data fields, including which sculpture related to which prompt and which students performed each improvisation. Instructors and students keep journals with reflections. After the completion of the project, the artists and percussionists meet for the unveiling of data fields and then reflect on each phase of the project.

This multi-phase collaboration provides a unique opportunity for the development of improvisation skills within the percussion curriculum and addresses NASM improvisation standards. Through active practice, discussion, reflection, and live performance, percussion students learn the value and skillsets of contemporary improvisation, develop their abilities to work in interdisciplinary settings, and cultivate an interest in other art forms.

ENDNOTES

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PN

Finishing Touches: Mixing and Mastering Basics

By Kurt Gartner

Within the span of roughly a generation, percussionists' access to affordable, high-quality recording equipment has surged. Gone are many barriers of the past, including gear that was fragile, cumbersome to transport, difficult to operate, bound to noise-inducing media such as the magnetic tape, limited in its capacity to multitrack, and cost. Computers and DAWs (Digital Audio Workstations) have revolutionized the recording, editing, and mastering of projects. Quality mics, preamps, interfaces, and other types of hardware have become more affordable in consumer-grade and even professional-grade equipment. Computer processing power and data storage capacity have increased as the physical size of recording equipment has decreased. In fact, you may now hold a powerful, professional-grade multitrack recorder in the palm of your hand! Still, having a great recording session is not the end of the project.

Depending on the variables of your recording project—genre, physical characteristics of the room(s) in which you record, instrumentation, mics placement, and recording hardware or software used, there are several techniques to ensure the quality of your finished product before it's reproduced and distributed. Initially, there's the process of mixing—correcting inconsistencies in dynamics, placing instruments/tracks within the stereo field through panning, carving out sonic spaces for individual tracks through equalization, or adding other effects such as reverb. Once the tracks are mixed to your satisfaction, several additional finishing touches may be made. These subtle but important effects are applied universally to the mixed tracks. Typically, the mixed tracks are exported from your DAW as a new, uncompressed stereo audio file back into the DAW or dedicated mastering software. These effects include linear equalization, compression, and a brick wall limiter. Collectively, these finishing touches are called “mastering.”

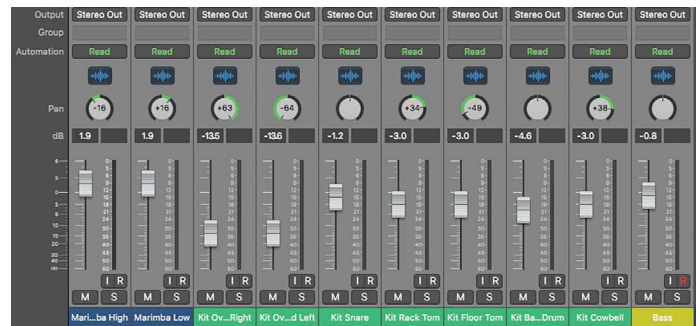
This article is not intended as a “how-to” or step-by-step guide to mixing and mastering your recording. Rather, this is a primer on some of the techniques and terms used in these important steps of your production.

In the end, you may choose to learn more by doing—mixing and mastering projects of your own or those of others. However, if the stakes of your project are high, or you lack experience, you would be well served to hire a professional engineer. Like musical proficiency on one's instrument, success in mixing and mastering comes with practice and experience. While you may own high-quality hardware and software, it takes knowledge, and ideally, guidance to become proficient at the engineering process. Furthermore, you may not have the fresh, objective ears needed to alter recorded material to achieve your own musical vision, since you may have already invested a great deal of time and energy just to get the takes and initial mix to your liking! Finally, you also must be (or know) an audiophile with high-end monitoring equipment in an acoustical space specifically tuned for this task.

EQUALIZATION FOR PRESENCE

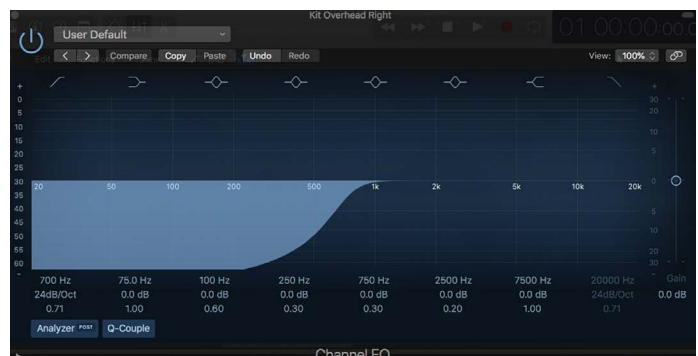
Ideally, you optimized the variables under your control during the tracking process, minimizing the need to tweak your way to your desired sound. Fortunately, there are several processes through which you may be able to compensate for shortcomings that do exist. You might begin by correcting the relative volume levels of your recorded tracks as assigned to individual channels. While setting up for recording, one adjusts the trim (mic preamp) level to record the maximum signal possible without distortion. Still, variables can and will arise in perfor-

mance. Within a DAW such as Apple Logic, these volume adjustments are made with individual channel faders. For example, if you've set up an array of mics on a drumkit and your initial mix doesn't have enough snare drum, you may bring up the snare drum channel's fader. While such adjustments may be made in real time in mixing, it's highly effective and convenient to automate fader adjustments. Also, it's possible to group multiple channels (such as the entire array of mics on a drumset) to respond uniformly to fader changes. By grouping channels in this way (think shift/select), you're inserting what is called a bus send. This technique is also useful for applying effects such as reverb to groups of channels.



Channel strips showing fader levels and pan adjustments

In order to focus the sonic qualities of the individual channels and achieve a cleaner sound, it's often helpful to equalize (EQ) individual channels. In analog recording, this would mean using a discreet piece of hardware for each channel being equalized differently. In a DAW, it's much easier to apply individualized EQ via plug-in—enhancing the frequency ranges primarily occupied by the instrument of each channel and reducing the presence of sounds outside those frequency ranges.



EQ of overhead drumkit channel

DAWs such as Logic have simplified the process of applying EQ by offering countless EQ presets that you may use as-is or adjust to your needs. In Logic, you can view a graphic representation of the amplitude of a channel across frequen-

cies, and you can adjust the frequency range of each band to fully customize the EQ. Each customized EQ configuration may be saved under a new file name for later retrieval within any project.

PANNING, COMPRESSION AND REVERB

While EQ allows you to sonically place the audio content of individual channels in terms of frequency bands, panning allows you to control the placement of channel audio in the stereo field. Within your DAW, each channel strip has a pan knob, which allows you to place the audio of each channel at any point between hard left and hard right. It's important to experiment in panning channels, and not to get too carried away with extreme panning, as it may sound unrealistic. (Would the components of a single drumkit really be placed on opposite ends of a stage?) An exception to this rule may be those of the overhead pair of mics—due, in part, to the greater distance between these mics and their audio source. However, if an instrument is present in two distinct mics and channels, it's wise to try to pan the instrument to the same place in each channel. Headphones may be a useful tool in precision panning.

Used carefully, compression can improve a channel's presence in a mix, narrowing the dynamic range of recorded material by attenuating louder sounds. This effect may be applied to individual channels during mixing, and globally during mastering. Again, DAWs include preset compression plug-ins. Still, you should understand and may experiment with these variables, understanding that excessive compression may limit the expressive (dynamic) quality of your performance:

- **Threshold:** the signal level at which the compressor is engaged. A higher threshold yields less compression.
- **Ratio:** the amount of compression applied. A higher ratio yields greater attenuation of signals above the threshold.
- **Make Up Gain:** increased output level to compensate for the compression effect.
- **Knee:** determines the rate at which compression is applied as signals surpass the threshold. A higher knee yields more gradual introduction of compression as signal levels increase.
- **Attack:** the amount of time it takes for the compression to fully engage. A slower attack time yields a more punchy sound, as more of the waveform occurs before compression begins.
- **Release:** the amount of time it takes the compressor to disengage, returning the channel's audio to its original level.



Compression of drumkit bass drum channel

Adding reverb can sweeten the sound of a channel, but use caution—the ear is very good at identifying artificial sweeteners, and a channel with reverb that is deeper or more saturated may sound as though it was recorded in a completely different environment. One way to keep reverb subtle is to control the wet/dry mix. Simply put, the wet signal is the amount of signal with effect (e.g., reverb),

while the dry signal is without effect. Generally, each of these signals is individually adjustable within a plug-in. Using a wetter signal results in that channel's audio sounding farther back in the mix, while a dryer signal brings a channel's audio forward.

COMPRESSION, LINEAR-PHASE EQ, STEREO EXPANDERS AND BRICK WALL LIMITER FOR MASTERING

The final four techniques discussed here relate to the mastering process, which should happen to the stereo mix-down of your material in the form of a new, uncompressed, *undithered* file. In digital audio, dithering is the process of retaining the quality of audio when reducing its audio resolution in export/conversion. Typically, this only occurs at the very end of the process, when you're exporting your mastered audio to CD-quality files. Dithering in the final export to CD-quality may be executed via DAW plug-in, standalone software, or through some hardware. Bottom line: assuming your original recordings are 24-bit quality, your export of mixed tracks to a new mastering file should remain at 24-bit.

Compression in mastering can sonically unify the sound of the instruments in your mix. This effect should be applied judiciously, with a high threshold, mild make-up gain, small ratio, slow attack time, and moderate release. Equalization in the mastering process should also be applied sparingly—enhancing your mix, not correcting problems of individual channels. Mastering engineers use linear-phase EQ because it allows control over the harmonic spectrum without altering amplitude in the way that non-linear-phase equalizers do. Another effect that may enhance your project is a stereo expander. This effect uses very subtle delay that differs slightly in duration from one stereo channel to the other, adding auditory depth of field.

With a brick wall limiter, you can make your finished tracks louder in a unified way. The limiter allows you to raise the volume of your master track without digital clipping. Any signals that reach a designated level—a good starting point is -0.3dBFS (decibels Full Scale)—will be attenuated to remain below that ceiling. Like effects applied in the analog/hardware realm, signals within your software pass through applied effects in a sequence and order of your choosing. Whatever effects you may apply in mastering, it's important that the limiter is last in the chain.



Limiter of stereo signal

Most of us listen to recordings of music and come away with an appreciation for the musical qualities of the performance recorded. If you strive to advance your mixing and/or mastering skills as well, you might listen to recordings with fresh ears—discovering aspects of the engineering techniques that allowed the music to come through so clearly.

For me, the best companions of experimentation while mixing are the concept of non-destructive editing, the many layers of “undo” possible in DAWs, and the option to “save as” in order to try different creative paths.

Kurt Gartner serves as Professor of Music and Associate Director of the School of Music, Theatre, and Dance at Kansas State University. He is the technology editor for *Percussive Notes*. **PN**

New Percussion Literature and Recordings

SELECTED
REVIEWS

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Difficulty Rating Scale

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

KEYBOARD PERCUSSION METHOD

Marimba for Four: An Introduction to Four-Mallet Technique III

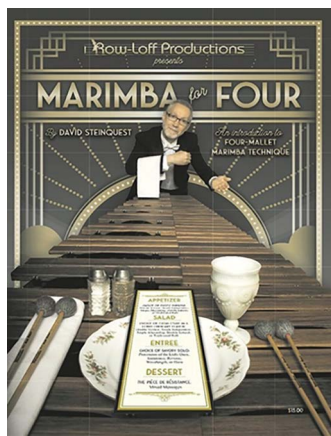
David Steinquest

\$15.00

Row-Loff Productions

Web: [tutorial videos](#)

This new method book introduces the fundamentals for four-mallet study. David Steinquest begins with photographs of grips and stroke-type descriptions, then moves on to exercises and etudes for each fundamental skill, and concludes with solos focused on each skill area. One particularly noteworthy inclusion: Steinquest clearly states which exercises and etudes focus on each skill, and



provides notes, tips, and specific instructions for each one. It's as if your teacher is in the room!

Steinquest recommends this book as a stepping stone to Leigh Howard Stevens's *Method of Movement for Marimba*, and he is correct: it is a good introduction to Stevens's material, yet more approachable and less dense. Perhaps modeled after *Method of Movement*, Steinquest only covers Musser/Steinquest grip. *Marimba for Four* is a wonderful starting place for young players and young minds.

—Rebecca McDaniel

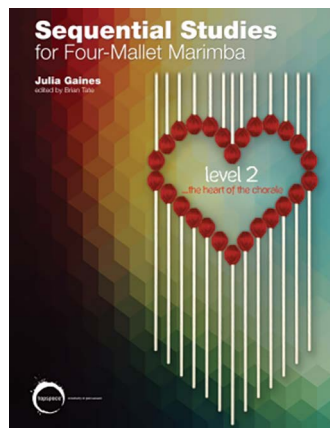
Sequential Studies for Four-Mallet Marimba (Book 2) II–III

Julia Gaines

\$19.95

Tapspace Publications

Web: [sample pages](#), [audio recordings](#)



This is an incredible follow-up to the first book in Julia Gaines's *Sequential Studies* series. The series aims to separate broad categories of literature difficulty (e.g., beginner, intermediate, advanced) into 10 levels, each with clearly defined characteristics. This is called the Performance Level System. This book covers Level Two of the system and focuses on “the heart of the chorale,” which Gaines defines as “the last two strokes of the chord you’re coming from and the first two strokes of the chord you are going to.”

The book is split into an introduction and two main parts. The introduction covers topics like proper beating spots, the piston stroke, correct arm position, and more. Parts one and two each have 10 lessons with four solos interspersed. The lessons start by covering such topics as double vertical rolls, single

alternating strokes, and single independent strokes. Then carefully chosen combinations of different stroke types and motions are introduced in new lessons to build mastery of movement around the instrument.

The solos are appropriately placed throughout the book, utilizing aspects from each of the preceding lessons. Performance notes discussing technical and musical considerations follow each solo. Useful appendices at the end of the book list characteristics and published examples of level-two literature, as defined by the Performance Level System, along with a glossary.

This book is an excellent pedagogical tool to use with beginning students, but it also works well for seasoned players by offering plenty of good material for warm-ups. Although the book focuses on chorales, its lessons help build the foundation of good technique necessary to progress to more difficult literature of all types.

—Brian Elizondo

KEYBOARD PERCUSSION SOLO

Beyond the Sequestered Grove IV

Zachary Cairns

\$15.00

C. Alan Publications

Instrumentation: 5-octave marimba

Web: [score sample](#), [audio recording](#)

Zachary Cairns' four-mallet marimba solo, “Beyond the Sequestered Grove,” is a cadenza from a larger work, “Concert(in)o for Marimba and Wind Quintet” (reviewed elsewhere in this issue). In “Beyond the Sequestered Grove,” Cairns explores the conflict between diatonicism and chromaticism—consonance and dissonance. Cairns frequently uses octatonic scales and alternating dominant and fully diminished seventh chords.

“Beyond the Sequestered Grove” opens with its main theme, which returns throughout the piece as it moves through sixteenth-note ostinati and chorale sections. Technically, the piece uses double stops in both hands, various types of rolls (including one-handed and ripple), frequent rotation strokes, and several sticking permutations.

Cairns has composed a challenging work that requires an experienced performer to bring expression and cohesion to the disparate sections. I recommend this piece for an undergraduate recital or higher.

—Joseph Van Hassel

The Fairview Hymns V–VI

Gustav Holst and Ralph Vaughn Williams

Arr. Brian Mueller

\$18.00

Tapspace Publications

Instrumentation: 5-octave marimba

Web: [score sample](#), [audio and video recordings](#)

Two well-known hymns, “In the Bleak Midwinter” by Holst and “Come Down O Love Devine” by Vaughn Williams, are combined to create a wonderful solo for marimba. The writing features numerous contrasts of block chords and arpeggios, creating a free rubato feel throughout the work.

After the completion of the “Midwinter” section, which is in F major, the arranger presents some rhythmic ostinato patterns that serve as a bridge to the second tune, “Devine.” This material takes on a dance-like feeling in which the melodic motives and rhythmic patterns are mixed, and could even be developed into some improvisation if desired.

This is an excellent publication, and each solo could be performed alone or together, as the publication suggests. This work is excellent for recitals, or even in church, which is where the composer presented the premiere performance.

—George Frock

Groundhog Blues IV

Yurika Kimura

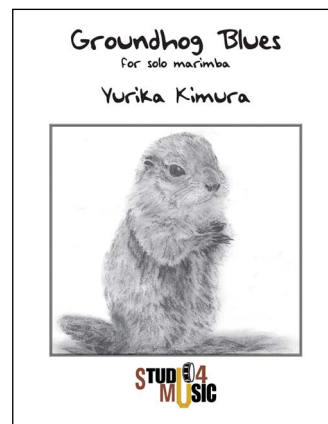
\$18.00

Studio4 Music

Instrumentation: 5-octave marimba

Web: [score sample](#)

Inspired by a friend who had a fascination with groundhogs, Yurika Kimura composed this marimba solo with his encouragement, trying to encapsulate the character of the animal, which did not exist in her native Japan.



The playful character of the piece can be seen throughout and works well capturing the nature of her inspiration.

Divided into three sections (plus a short introduction and coda), Kimura states that each area “is my imagination of the animal’s movement.” The character of each section is a diverse musical offering, with style indicators such as “whimsically” and “gently” guiding the performer. Phrasing and dynamic indicators are all clearly shown, and program notes also assist players in their interpretation.

Technically, the piece will require some experience with four-mallet technique, but nothing beyond the undergraduate level. Given the character of the piece, accessible nature of the music, and technical demands, this piece would work well for an undergraduate junior or senior recital.

—Brian Nozny

Homecoming

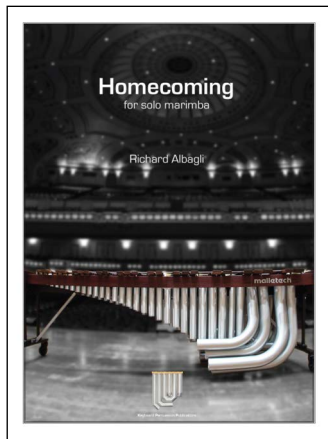
Richard Albagli

\$12.00

Keyboard Percussion Publications

Instrumentation: 4-octave marimba

Web: [score sample](#)



“Homecoming” is a challenging chorale, written to stir emotion in both performer and listener. As with most chorales, the piece may appear easy but will require stamina and advanced technique, as well as mature musicianship; composer Richard Albagli specifies that “the musical content and the emotion are paramount.” Though he has specified dynamics and phrasing, Albagli emphasizes that a personal emotional connection to the music is imperative for a successful performance. He provides descriptive notes, outlining the musical form and feelings therein.

—Rebecca McDaniel

Inmersión

Jorge Hoyos

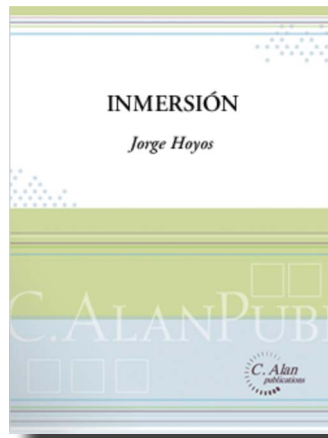
\$15.00

C. Alan Publications

Instrumentation: vibraphone

Web: [audio recording](#), [score sample](#)

Jorge Hoyos is a Colombian composer, classical guitarist, and music theory professor. This exploration of the sonic possibilities of the vibraphone is a technically-challenging



and beautifully composed addition to the repertoire. The program notes included in the score explain that “it is precisely the aim of the work to take advantage of the deep and beautiful sounds of this instrument.” The piece was commissioned and premiered by Carlos Areiza in 2015.

The score also includes information about the composer and performance notes explaining various notational markings for specific techniques. These include “x’s” for mallet dampening, a squiggly line for altering motor speed, a tapered bar for decreasing attack to match sound decay, and an upward arrow for balancing attack with the decay.

The piece begins quasi rubato with melodic figures and arpeggiations rapidly ranging over two octaves. The complex rhythmic figures give this section a somewhat frenetic feel. The next section is characterized by groovy, rhythmic combinations of chords and melodic runs. It has somewhat of an improvised solo quality. The middle section is where experimentation with the motor and use of mallet dampening and decay take place. It is marked “mystical and flexible.” The piece closes with an eerie, yet groovy, section in compound meter combining rhythmic figures with the still-running motor.

I would recommend this piece to an advanced undergraduate student, graduate student, or professional looking for a vibraphone solo that is not one of the more-played pieces in the repertoire.

—Justin Bunting

A Light at the End

Chad Floyd

\$20.00

Self-published

Instrumentation: vibraphone

Web: [audio recording](#)

This unaccompanied, two-mallet vibraphone solo is a unique, contemporary sounding six-minute composition that starts on A-flat (above middle C) and ends on that same pitch. Effectual control of striking the vibraphone over the nodal point and the bars over the middle with a “groove” like repetitive rhythm (which is notated in 7/8 with subtle changes in tonal/harmonic content) are an absolute performance skill for this unusual solo to be effective. This composition almost

has the sound of being a written-out improvised solo.

The composer provides prefatory instructions to practice the techniques used in the solo. The associated website for Chad Floyd provides an audio performance and insight into Floyd’s clever melody, which has three components: the repetitive, subtle 7/8 groove with one of the two-part counterpoint melodies in an octave above that groove, and the second counterpoint being in an octave below the groove.

Composed structurally in a modified “arch” form, “A Light at the End” is a wonderful addition to the two-mallet unaccompanied vibraphone repertoire. It would be appropriate for the advanced vibraphonist at the college or professional level.

—Jim Lambert

The Lord’s Prayer

Albert Hay Malotte

Arr. Julia Gaines

\$12.00

Tapspace Publications

Instrumentation: 4,3-octave marimba

Web: [score sample](#), [audio recording](#)

The more famous settings of this work are normally performed by vocalists, with the texts taken from “The Lord’s Prayer,” which is a major text in the Christian faith. This setting is a creative presentation of this well-known piece. The publication offers a fresh approach to the solo by inserting another common church hymn, “Amazing Grace,” which occurs after the initial phrase of the work.

The arrangement presents several fresh ideas that add color to the work. These include rolling on all notes, and rolling on the notes to describe whispering. Two measures are notated as optional. If they are performed, then a five-octave marimba will be needed.

The scoring is warm and rich with color and balance. This piece should be performed often, as it will be appropriate for recital programs and church settings.

—George Frock

Mind Blow...

Josh Oxford

\$20.00

C. Alan Publications

Instrumentation: 5-octave marimba

Web: [audio recording](#), [score sample](#)

“Mind Blow...” for solo marimba is a technically and musically challenging work in three movements: “Hockey in the Winter,” “So Romantic,” and “Moonshadows.” The piece, composed for Marco Schirripa, is unrelenting throughout the three movements and requires a high level of virtuosity to perform.

Josh Oxford describes the first movement as reminding him of “ice skating and, therefore, the lyrics to the Frank Zappa song ‘Honey Don’t You Want a Man Like Me.’” The performer must execute a constant stream of sixteenth notes in various odd meters throughout the movement, which lasts about two minutes. Despite the technical challenges, the melody and groove are quite enchanting.

The second movement is described as “the

‘love song’ portion of the piece, and the title refers to a song of the same name by Sean Star.” Serial in its composition, the tone row for the piece is introduced in this movement. Despite the texture still being primarily constant sixteenth notes in odd meters, the character is strikingly different than the first. As titled by the composer, there is a certain romance and passion in the melodic content and relaxed nature of the music.

The final movement is reminiscent of the composer’s band in Ithaca, New York called the OXtet. Oxford describes the movement as being “similar to the OXtet dance contest tune ‘Electronic Rondo.’ Moonshadows, also known as Moonies, is also a popular dance club in Ithaca.” This movement is based on a 7/8 ostinato in the left hand with melodic content in the right hand. What I really enjoy about this movement is that the various forms of the tone row are labelled in the score. As a percussion and theory professor with a book connecting marimba to music theory, I really appreciate this detail and the implications it can have for the performer understanding the compositional process behind the music.

I would recommend this solo (or any of its individual movements) to a graduate student or professional looking to program a challenging solo that is also very accessible to most audiences. This piece is a strong addition to the advanced marimba repertoire.

—Justin Bunting

Suite V

J.S. Bach

Arr. Andrea Venet

\$25.00

Keyboard Percussion Publications

Instrumentation: 5-octave marimba

Web: [score sample](#)

There are numerous interpretations on how ornamentations in Baroque music are to be performed. This publication comes with a full page of written examples that have clear notations on how the ornaments in this suite are to be performed. The suite, which originally was written for solo cello and for cello and lute, includes six movements: “Prelude,” “Allemande,” “Courante,” “Sarabande,” “Gavotte 1,” and “Gavotte II.”

The original suite is written in G minor, and this arranged version is in C minor. As expected in this type of publication, there are no dynamic markings, mallet suggestions, or tempo markings. The musical expression is thus performed by the soloist’s experience and maturity. This is an excellent setting of the Suite, and it could be performed with each movement standing alone or as a total work.

—George Frock

Suspended in a Sunbeam (The Pale Blue Dot)

Mike Roe

\$18.00

C. Alan Publications

Instrumentation: 5-octave marimba

Web: [score sample](#), [audio recording](#)

Inspired by a photograph of the Earth taken from the Voyager I spacecraft as it

passed by Pluto, this six-minute marimba solo is dripping with sweetness and sincerity, and offers plenty of room for listeners to reflect as they experience the sonic nature of a solo that is lush and deliberate without sounding harsh. While experienced marimbists will be able to exploit the many moments of rubato and expression that are “built into” the work, aspiring percussionists will also learn from the variety of techniques that are required to convey the narrative.

Overall, this solo hints at works by several other composers, but in all the best ways. After a short chorale section in the beginning, the opening permutations are reminiscent of patterns (and chord tones) found in the four “Rotations” by Eric Sammut, broken up with odd-numbered sticking patterns and melodic material that floats above the surface of it all. Chorale material returns several times and is treated as lovingly as one would expect from works by Michael Burritt and Emmanuel Séjourné. Stretches of legato ideas resolve in a concise and pleasing manner, wonderfully making use of strategic suspensions and open fifths to convey ideas.

The real strength of this piece is the cohesiveness achieved through the use of recurring chord progressions and recasting of familiar harmonic material. Chords are primarily major in tonality, colored with added seconds/ninths on top and suspensions within the voices. The chords work well with each other, whether they are in a chorale, found in broken permutations, or cast in soft, sporadic block chords at the upper or lower end of the instrument.

From a pedagogical standpoint, this would be a truly wonderful piece to assign to a student who is ready to tackle upper-level techniques and literature without committing to a 10-minute work that is limited in scope or too complicated.

—Joshua D. Smith

Two Rivers III–IV

Peter Naughton

\$16.00

Tapspace Publications

Instrumentation: 5-octave marimba

Web: [score sample](#), [audio recording](#)

This is a well-written, lyrical marimba solo in the style of a gentle Americana hymnal. Peter Naughton originally conceived it of while teaching at the Birch Creek Performance Center in Door County, Wisconsin. “Two Rivers” clearly reflects the imagery of Door County’s vast farmlands and rustic architecture.

This is a wonderful piece for anyone looking for something that is both lyrical and

expressive while remaining calm and serene. For players looking to work on their melodic phrasing and overall musicality, this is the perfect piece. It has a very clear melody and harmony that offers a lot in how the piece is balanced and voiced.

While the technical demands are not overly difficult, a good handle on interval changes and shifting positions is required. A good sense of pacing from phrase to phrase is also essential. Overall “Two Rivers” is a worthy addition to any high school and collegiate marimba library. It would also be a lovely piece for a junior or senior recital.

—Joe Millea

Where Thou Art – That – Is Home – III

Gene Fambrough

\$15.00

C. Alan Publications

Instrumentation: 5-octave marimba

Web: [score sample](#), [audio recording](#)

“Where Thou Art – That – Is Home –” by Gene Fambrough is inspired by the poem of the same title by Emily Dickinson. This piece is a beautiful, lush chorale for solo marimba. Fambrough has done a wonderful job evoking Dickinson’s poem and each of the three stanzas.

The first section is a traditional chorale that allows the player a degree of expression and interpretation. The second section is more rhythmic and places the moving line in the left hand. The final section is another chorale that is a variation of the first section.

Pedagogically speaking, this would be a great piece for players looking to develop both their rolls (hand-to-hand and one-handed) and their musicality—specifically, their phrasing over large section. Middle school and high school percussion directors should have this solo in their libraries, and this would be a great piece for anyone looking to showcase the marimba’s sustain qualities.

—Joe Millea

Ziu IV

Daiki Kato

\$18.00

C. Alan Publications

Instrumentation (1 player): 4.5-octave marimba, digital delay, background track

Web: [score sample](#), [audio recording](#)

If the current trend of originally-composed pop music for marimba were a passenger train, “Ziu” would be the serene older gentleman in the back row: still very much along for the ride, but calmly sitting in the back of the car doing a crossword puzzle, rather than clamoring towards the window to glimpse the next station before it arrives.

At around seven minutes in length, “Ziu” is a pleasant bit of ambience that places composer Daiki Kato somewhere between Ivan Trevino and Keiko Abe on the spectrum of marimba performer/composers. After a couple listenings, the piece seems best suited as background music, or perhaps a palate-cleansing sorbet between larger works, rather than the centerpiece of a serious recital.

My chief criticism of the work (aesthetic

differences aside) is that the composer has left out crucial information in the score needed to perform the piece as intended. With the level of specificity given in regards to the digital delay (450 milliseconds with 40% feedback) and performance tempi (the quarter note equals 66.66 beats per minute in the final section), the composer clearly has an idea of the rhythmic relationship between the performer’s notes and the material produced by the digital delay, yet that rhythmic relationship is missing from the score. Performers should consult the recording provided on the publisher’s website to get a sense of the desired effect.

The publisher lists the work as “Medium Difficult,” but aside from reading thirty-second notes at slow speeds, the most challenging part of this project will be coordinating with the electronics; it isn’t much more technically demanding than most other permutation-centric etudes, and similarly checks the box of “music your grandparents will enjoy.” Giving the performer the option to pre-record his or her own backing track of rain sounds is a nice touch, and there are several quasi-cadenza opportunities for the performer to further make the piece his or her own. As such, “Ziu” would be a fine option for a college sophomore or junior recital, or perhaps even a public recital in need of an audience-friendly breather.

—Brian Graiser

KEYBOARD PERCUSSION SOLO WITH ACCOMPANIMENT

Coming of Age IV

Chad Heiny

\$35.00

Tapspace Publications

Instrumentation (5 players): solo 4.3-octave marimba, 2 vibraphones, cajón, large djembe, kick drum, 2 shakers, 3 cymbals (ride, sizzle, and crash), 3 graduated wood-blocks, Mark tree, a “trashy metal sounding” instrument, crotales or glockenspiel.

Web: [score sample](#), [audio recording](#)

There is not a lot of accompanied marimba repertoire directed to the intermediate performer. Chad Heiny helps fill that void with this piece for featured marimbist and percussion quartet. “Coming of Age” uses idiomatic material and tasteful accompaniment to make a minimalist composition that is pleasant to listen to and enjoyable to perform.

The piece is segmented into an introduction, a large A section, a transitional drum-break, a large B section, and an outro. The introduction is focused on a perpetual C-sharp pedal while hints of the upcoming melodies are played on the high end of the marimba and the bowed vibraphones. The A section is based on an eight-measure motif presented by the soloist, which is composed of a consistent low C-sharp in the left hand and a simple melody in the right. The vibraphone accompaniment is comprised of “dry-to-wet” gestures, in which either a short line is played while gradually lowering the pedal,

or the first notes are played with mallets and the last are bowed. These techniques Heiny has made use of are both quite inventive. The forward motion is created simply by lowering the bass note by a step at the repeat of the eight-measure motif while keeping the melody exactly the same. This is a classic minimalist technique that looks simple on paper but is incredibly compelling in performance.

After a drum break where the cajón and djembe are introduced, we arrive at the B section. Here, the accompaniment is groove based, being focused on the hand drums, and the soloist is given different motivic material that gradually changes centrality to A-natural, taking the piece to the relative major of where it began. The outro combines the melodic material of the B section with the dry-to-wet vibraphone accompaniment from the A section.

Although it is up to the performer, it is possible for the marimbist to play the entire first half of the piece with two mallets. The second half must be played with four mallets to accomplish the necessary double verticals and play the idiomatic permutation-based motif. The vibraphone players only ever need a pair of mallets or a bow, but they do occasionally need to play from the opposite side of the instrument, so either memorization or strategically placed music will be necessary. All these parts are based on simple patterns, so memorization is not implausible.

This piece comes highly recommended for an advanced high school ensemble or an undergraduate college group. It is a well-composed piece that uses unique sound gestures, contemporary minimalist techniques, and fun grooves that will make it popular among its performers.

—Kyle Cherwinski

Concert(in)o for Marimba and Wind Quintet VI

Zachary Cairns

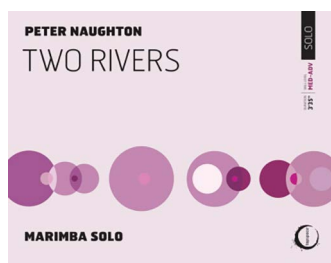
\$60.00

C. Alan Publications

Instrumentation (6 players): solo 5-octave marimba, flute, oboe, B-flat clarinet, horn in F, bassoon

Web: [score sample](#), [audio recording](#)

Despite the assumptions one may draw from its cute name, “Concert(in)o for Marimba and Wind Quintet” is an effective and sophisticated work. Composer Zachary Cairns puts his music theory training to good use, weaving motivic through lines between varying degrees of extended tonality (at times reminiscent of Milhaud), interesting ensemble textures, and meaningful moments of development, transformation, and arrival. The piece is sure to impress from a marimba performance standpoint as well, with a large number of technical passages and virtuosic opportunities to garner praise from audiences and performers alike. In particular, I found myself appreciating the composer’s use of one-handed rolls in the second movement as an effective means to convey melodic lyricism, rather than a gratuitous technical display.



I should warn any marimbist interested in playing this piece that he or she will be required to do a *lot* of heavy lifting, as nearly 12 of the work's 23 minutes are dedicated to solo cadenzas, which are found in every movement (including the entire seven-minute middle movement). During these cadenzas the piece occasionally flirts with the harmonically conservative, repetitive minimalism so often found in much of the marimba repertoire, but fortunately the composer paces the piece well and it never overstays its welcome in these areas.

The piece really shines when the marimba is joined by the full wind quintet in a churning, roiling mix of color and timbre that is far superior to most concerto piano reductions (which is, indeed, the very point of this piece's existence). This concerto is not a by-the-numbers product of matching mallet permutations to harmonic progressions, but is in fact a mature and satisfying piece, and a very welcome addition to the repertoire. I would gladly recommend it to anyone searching for a substantial concerto around which to build a solo recital.

—Brian Graiser

Concertpiece for Marimba and Percussion Ensemble IV–V

Clifton Taylor
Arr. Jason Baker

\$45.00

Tapspace Publications

Instrumentation (6 players): solo 5-octave marimba, 4 and 4.3-octave marimbas (or shared 4.3-octave instrument), glockenspiel, vibraphone, drumset, suspended cymbal, cabasa, claves, triangle

Web: [score sample](#), [audio recording](#)

Jason Baker has created a deft adaptation of Clifton Taylor's groovy, joyful concerto for marimba and wind ensemble. Because he commissioned the original, I imagine he knows it well! Inspired by the music of Pat Metheny and by the composer's experience performing with jazz ensembles, "Concertpiece" is a fun ride through mixed-meter grooves, a rock ballad, and Latin jazz.

The solo marimba part in Baker's percussion ensemble version is identical to the original. Baker provides helpful suggestions for adapting the solo part from 5-octave to 4.3-octave marimba, in case the larger instrument is not available. The solo part is suitable for an experienced undergraduate student or perhaps an advanced high schooler, if he or she has the stamina to perform this ten-minute work with no breaks. The ensemble parts are not very technically challenging; the most unusual aspect for most players will likely be the alternating mixed meters, so characteristic of Metheny's music and likely a great way to develop this skill in an ensemble context. Beginning to intermediate students could perform this piece with their teacher or with a more advanced student.

I'm glad to see this work as a chamber piece; it can feel silly to perform such groovy music with a conductor, and with a strong and communicative drumset player and solo-

ist, no other leadership should be necessary. In "Concertpiece," Taylor and Baker create a perfect opportunity to practice solo and accompaniment skills with a substantial yet approachable work.

—Rebecca McDaniel

Cricket I–II

Brian Slawson

\$10.00

Tapspace Publications

Instrumentation (2 players): xylophone, optional piano

Web: [score sample](#), [audio recording](#)

As with all of Brian Slawson's pieces and arrangements, "Cricket" is written with idiomatic sensitivity for the instrument, utilizes creative simplicity when establishing chordal areas, and contains an appropriate amount of whimsy within the style and character of the piece. This two-minute solo for xylophone is simple (and effective) enough for a beginner to pick up quickly, yet contains enough depth that it would easily work on bells, vibraphone, or marimba.

This piece is primarily built around chords that are broken up into arpeggiated eighth-note figures (think 1-5-3-5 repeated) or played with doubled-notes on the tonic and third. Rhythms are primarily quarter notes and eighth notes with minimal syncopation. While the compositional formula is simple and straightforward, the end result is a piece that is technically easy to grasp and harmonically effective on the instrument without sounding "elementary" in its approach.

The provided piano part is described by Slawson as "optional," but it would be hard to get the maximum effect from the solo without the solid harmonic foundation added by the piano. Slawson even suggests that "your percussion buddies give it a shot," regarding performing the piano part, which is doable, seeing as how the chords are revisited several times throughout the work and rhythms are never more complicated than syncopated eighth notes.

In terms of solo works for beginning band students that challenge without being overwhelming, this two-minute piece fits the bill, and will please not only the students and band directors, but also the audience.

—Joshua D. Smith

Occam's Razor IV

Gene Fambrough

\$42.00

C. Alan Publications

Instrumentation (5 players): solo 5-octave marimba, pin chimes, tam-tam, crotales, piccolo snare drum, brake drum, suspended cymbal, finger cymbals, vibraphone, bongos, bells, echo tree, 2 medium concert toms, ribbon crasher, China cymbal, 2 triangles, concert bass drum, hi-hat

Web: [score sample](#), [audio recording](#)

The title "Occam's Razor" refers to a problem-solving principle involving the simplest solution as typically the best solution. Fambrough uses this principle as inspiration to incorporate simple musical ideas into his

work. The performance instructions for this engaging and accessible piece for solo marimba and percussion quartet are quite clear.

Similar to a number of solo marimba with percussion ensemble works, "Occam's Razor" opens with a slow opening involving improvisation and indeterminacy in the percussion parts, while utilizing rolled phrases in the marimba part. Following this short introduction, the piece moves to a faster, rhythmically driving section with repetitive sixteenth-note figures in the accompaniment and solo parts, and the melody occurring as accents. The piece transitions through syncopated rhythms and triplets in the marimba to a marimba chorale accompanied with sparse, somewhat improvisatory phrases in the percussion parts. Following this is a Moderato section containing left-hand octaves in the marimba, with a broken sixteenth-note-based accompaniment. The next section is an Allegro percussion solo, giving the marimbist a break. It contains unison accents and interlocking rhythms that lead back to a return of the opening material.

The marimba soloist uses four mallets throughout, with frequent use of rotation strokes and sticking permutations, as well as hand-to-hand playing with both single mallets and double stops. The work contains changing time signatures that move among three, four, seven, and six beats per measure.

While challenging, my opinion is that "Occam's Razor" would be a great undergraduate recital piece, and an appropriate entryway to more challenging works for solo marimba and percussion ensemble, such as Miki's "Marimba Spiritual" or Burritt's "Shadow Chasers."

—Joseph Van Hassel

plusFIVE: 7 Intermediate Pieces for Solo Marimba & Percussion Quintet III–IV

Josh Gottry

\$40.00

C. Alan Publications

Instrumentation (5 players): solo 4.3-octave marimba, bells, xylophone, vibraphone, timpani, triangle, cajon, tambourine, congas, 4 concert toms, djembe, shaker, drumset, snare drum, splash cymbal, suspended cymbal

Web: [score sample](#), [audio recording](#)

"plusFIVE" is a brilliantly constructed, customizable resource for music educators that gives new meaning to the phrase "value-added." Composer Josh Gottry, at the behest of a number of commissioning educators, has revisited his collection of seven intermediate pieces for four-mallet marimba ("forFOUR") by adding an accompanimental percussion quintet, transforming an otherwise effective set of educational marimba etudes into a series of ensemble miniatures worthy of a high school spring concert.

At just 11 minutes in length, this collection would be the perfect project for high school freshmen and sophomores (or perhaps talented eighth-grade students). The obvious strategy would be to give each student in the sextet one of the solo marimba parts and to have them rotate through the ensemble in



the other pieces (the composer also includes suggestions for trio and quartet versions of each piece), providing the chance to perform in front of an ensemble as a soloist at an early stage in their musical career. The ensemble parts are nothing to sneeze at either, and teachers will find plenty of opportunity to explore hand drum techniques, tambourine thumb rolls, triangle muting, and more.

This is not a collection that would be appropriate for advanced high school students (except perhaps if one were to take on all the solo parts in front of a younger, less experienced ensemble), but it is an excellent concert vehicle for younger students who are ready to move on from beginner four-mallet marimba etudes. The pieces are written in a friendly and low-risk manner sure to boost students' confidence, and band booster parents will adore seeing their children in the spotlight, even if for only a minute or two. As such, I would strongly recommend that "plusFIVE" belongs in any high school percussion ensemble library.

—Brian Graiser

KEYBOARD PERCUSSION DUO

Gigue and Double V

J.S. Bach
Arr. Andrea Venet

\$18.00

Keyboard Percussion Publications

Instrumentation: 5-octave marimba, vibraphone

Web: [score sample](#)

It is very exciting to see the Escape X repertoire available for purchase through Keyboard Percussion Publications. The duo has been very active in the past few years commissioning and performing new works at an incredibly high level, and this Bach lute arrangement is a good example. Taken from Bach's Lute Suite in C minor, BWV 997, the "Gigue and Double" are the final two movements from the collection. Andrea Venet has effectively transferred a solo work into a keyboard duet, utilizing Bach's frequent internal dialogues and registral transfers as opposed to simply using the marimba as the bass voice and giving the vibraphone everything else.

Venet's arrangement began as a marimba solo before being realized as a duet with vibraphone. This is apparent in the noticeable difference in textures between the two parts. The marimba is constantly coordinating bass motion with frequent melodic fragments, while the vibraphone is frequently playing singular melodic lines, often with ornamentations.

As a side note, Venet includes a helpful Baroque ornamentation key and tips for playing this music appropriately. Venet recommends four mallets for both players, but the vibraphone part could be performed using two; however, that may limit fluidity across the keyboard, given the nature of the work.

Of the two movements, the "Double" works exceptionally well as a duet with the vibraphone, although significantly more difficult from an ensemble perspective. Venet successfully uses the timbral differences to enhance the dialogue and harmonic motion of the work. The double instrumentation also helps to intensify the changing feels within the movement between a fast double-time and a more traditional 6/8.

Both movements together combine to form an effective, exciting pair that fits within any senior recital or graduate recital looking to include some Bach on marimba and vibraphone. I look forward to seeing more music written or commissioned by Escape X as they continue to publish and expand the repertoire for percussion duets.

—Matthew Geiger

My Beautiful Chaos

V–VI

Thomas R. Marceau

\$29.00

Tapspace Publications

Instrumentation: two 5-octave marimbas

Web: [score sample](#), [audio recording](#)

Written to portray the relationship between his two sons, Thomas R. Marceau's "My Beautiful Chaos" is an advanced work for marimba duo originally commissioned by Gordon Stout. There is also a solo version published by Tapspace.

In "My Beautiful Chaos," Marceau juxtaposes several different motives between the two marimba parts, creating a fluid and undulating sonority. Despite the inherent conflict between the two marimba parts, the overall effect of the piece (much like the version for solo marimba) is tender and charming, which is exactly how Marceau describes his two boys.

There is a really nice spatial or stereo element with the way the two parts are arranged, with a lot of parts being traded back and forth. There is also a lot of room for musicality and interpretation. The rubato required for this piece is extensive, but a contrary sense of rhythm and time will make this piece very successful.

Duos wishing to undertake this piece will find it technically challenging, requiring the highest command of four-mallet technique, as well as musically edifying. I highly recommend it for any advanced duo (graduate to professional).

—Joe Millea

Sweet Dreams and Time Machines

V

Michael Burritt

\$37.00

Keyboard Percussion Publications

Instrumentation: two 5-octave marimbas, 2-octave set of crotales

Web: [score sample](#)



In this tour-de-force, Michael Burritt offers a piece that justifies the subtle ambiguity of its title. While paying homage to a memorable colleague, Burritt manages to offer a work that is both highly virtuosic and musically moving.

Throughout this ten-minute work, there are many virtuosic moments, but as the piece evolves, this virtuosity gives way to simplicity in a way that is both inviting and worthy of revisiting. As it begins, the second marimba part requires rapid thirty-second-note permutations that lay well on the instrument, but due to their speed require a mature player with a strong facility in order to make musical sense of this barrage of notes. Subsequently, this rapid texture leads to the introduction of the crotales in the first marimba part that requires quick, but manageable, shifting back and forth between marimba and crotales.

Additionally, despite the technical challenges initially appearing in the second marimba part, both parts consistently are written with technically challenging music for four mallets that range from fast permutations to quick syncopated chord progressions. Throughout the work, both marimbists share prominent features, making for a balanced piece in which both performers are allowed a spotlight.

It would be a mistake to brand "Sweet Dreams and Time Machines" as simply a tour-de-force. This would dismiss the noticeable moments of simplicity, such as the textural change in measure 88, when Burritt reveals a simple hocket, reminiscent of Frederik Andersson's "The Loneliness of Santa Claus," without entirely sacrificing its virtuosic character. Another such moment can be found in the codetta in measure 208, where a simple arpeggiated bass line is embellished just enough to reveal a subtle groove perfectly chosen to bring the piece to a close.

"Sweet Dreams and Time Machines" would be a great piece for any advanced marimba duo that is looking for a show-stopping piece that will provide the audience with moments of repose with which to make sense of the previous music. It would certainly be at home amongst performers looking to add a chamber piece that will showcase both virtuosity and musicianship.

—Quintin Mallette

Technobabble

Caleb Pickering

\$28.00

C. Alan Publications

Instrumentation (2 players): 5-octave marimba and vibraphone

Web: [score sample](#), [audio and video recordings](#)

At the title implies, this piece creates a sense of controlled chaos that is full of energy and "explores sections of intense grooving and dissonance contrasted with tonal relief." The tonal vocabulary includes "many color tones, octatonic scales, and whole tone scales contrasted to C-sharp minor to create a feeling of uneasy stability throughout."

The piece requires four-mallet technique from both players and begins with an essentially homophonic syncopated rhythmic statement that returns several times to punctuate different sections. After a rollicking development of this opening idea, the texture suddenly changes to the marimba playing an almost rudimental pattern on mostly one note (C-sharp). After five bars, the vibes join in with a very syncopated pattern creating two layers of sound. This basic idea is then developed further, finally coming to a decrescendo and a fermata.

A relatively calmer section follows, even though the tempo does not change nor do the rhythms become any less complex. The use of dynamic contrast contributes to the less frantic feel. This section builds gradually to a *forte-piano* crescendo roll on both instruments and another fermata, this time silent, however. Then the opening rhythmic figure returns, leading to a short recap that brings the piece to a finish.

This is a very effective "encore-like" piece that will especially appeal to younger audiences.

—Tom Morgan

V–VI

Blume arranges the work as a theme-and-variations, with the melody moving amongst the instruments, primarily the vibraphone, marimba 1, and glockenspiel. The accompaniment changes as well, adding additional variety to the melodic timbre changes.

I recommend this piece for advanced middle school students and above. Not only does it make a great selection for a holiday concert, but from a pedagogical standpoint, "Coventry Carol" allows students to work on, among other things, single-stroke rolls, shaping melody and accompaniment figures, changing meters and tempi, balance, and expression. If it seems appropriate for the student's needs, this work is also conducive to an uncondemned chamber music setting. Regarding the parts, everything is playable with two mallets, although it's possible that some parts could be simplified by using four mallets.

—Joseph Van Hassel

Le Jardin de Monet

IV

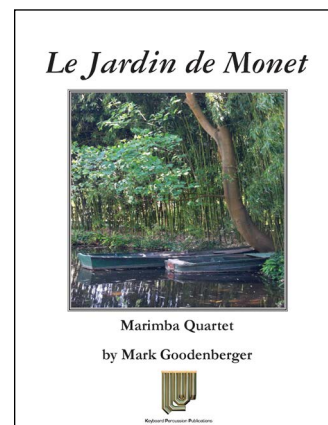
Mark Goodenberger

\$48.00

Keyboard Percussion Publications

Instrumentation (4 players): two 5-octave marimbas, one 4.5-octave marimba, one 4.3-octave marimba

Web: [score sample](#)



KEYBOARD PERCUSSION ENSEMBLE

Coventry Carol

III

Traditional

Arr. Brian Blume

\$36.00

Tapspace Publications

Instrumentation (6 Players): glockenspiel, vibraphone, two 4-octave marimbas, 4.3-octave marimba, 5-octave marimba

Web: [score sample](#), [audio recording](#)

Tapspace has produced a professional, clear, and well laid out product that includes a disc with a recording and parts, a setup diagram, and clear instructions regarding pedaling and roll interpretation. Therefore, directors and performers should have no trouble approaching this lovely arrangement of the traditional English "Coventry Carol." Premiered by the Southeastern University Percussion Ensemble, Brian Blume's arrangement would work well for a Christmas concert. In fact, I plan to perform "Coventry Carol" at our school's Holiday Extravaganza concert this year.

When I opened "Le Jardin de Monet" I was pleasantly surprised. This piece seeks to represent the experience of viewing a Monet from various perspectives, and as an observer, this is immediately clear. Although the music may appear to be complicated at first glance, Mark Goodenberger has crafted an approachable marimba quartet. Several aspects, such as the indication of mallet changes, while not difficult to execute, appear complex in their notation. This piece is exactly what is needed for percussion instructors and professors to introduce variety and depth of musical choice to students without alienating them.

"Le Jardin de Monet" does present some tricky syncopations in a few spots, such as the thirty-second note passages at the end of rehearsal M into rehearsal N; however, this section is isolated to the fourth marimba part, making it worthy of consideration for the undergraduate or advanced high school per-

cussion ensemble. At around eight minutes this work will fit perfectly on most percussion ensemble or band programs, and due to the repetition of similar shapes and melodic ideas, it should be manageable for the intermediate level four-mallet student.

While I feel this work is perfect for this niche, the instrumentation may be difficult for some smaller percussion programs, which may not have access to two 5-octave marimbas. However, the programmatic nature would make this piece appealing to performers and audience members alike.

—Quintin Mallette

Marimba Quartet #1 – Samsara IV–V

Tetsuya Takeno

\$45.00

Self-published

Instrumentation (4 players): three 4.5-octave marimbas, one 5-octave marimba - or two shared marimbas

Web: [score sample](#), [audio recording](#)

“Samsara” utilizes the dark resonance of the low end of the marimba in a wonderfully simple way. As the score states, it “features a steady and simple catchy pattern that departs from that symmetry, gradually transforming into complex polyrhythmic ensembles. It ends dramatically, frantically reprising materials from previous sections...because at least one part always keeps a repetitive rhythmic pattern in common time, the music is always polyrhythmic. Each part may appear simple, while ensemble coordination is always challenging.” Takeno certainly accomplishes this goal; the parts are two-mallet and not terribly challenging for a competent player, but they fit together like a puzzle, and if one part is off the whole thing won’t come together.

There is a clear jazz influence in “Samsara,” which lends itself well to the marimba quartet ensemble. There are almost always long rolled notes happening in at least one of the parts, which fill in the space nicely between the crisp articulation of the other parts. The technique needed for this piece is standard traditional two-mallet playing, with the exception of some notated ghost notes, which emphasize the syncopation of the theme.

The fact that this marimba quartet can be played on just two marimbas, and that even then it only needs one 5-octave instrument, greatly increases the accessibility of this piece for percussion programs and ensembles that do not have a large mallet instrument inventory. The engraving and printing of the score is lovely and easy to read, but the score I received for review did not come with individual parts; however, the website says that it does come with parts. While “Samsara” does not reinvent the wheel of marimba quartets, it is a lovely and well thought-out piece that would be a nice addition to any percussion ensemble concert.

—Marilyn K. Clark Silva

Nimrod

Edward Elgar

Arr. Michael Charles Smith

\$30.00

Tapspace Publications

Instrumentation (4 players): two 4-octave marimbas, 4.3-octave marimba, 5-octave marimba

Web: [score sample](#), [audio and video recordings](#)

Arranged with great sensitivity for marimba quartet, Michael Charles Smith’s arrangement of Elgar’s “Nimrod” (from *Enigma Variations*) provides aesthetic elegance in Smith’s transfer of timbres from orchestra to marimba quartet. Elgar’s introspective chorale is often performed at funerals, memorial services, and even Olympic games, and this pensive 43-measure arrangement epitomizes its stoic beauty. A primary challenge for the four marimbists will be the selection of appropriate mallets (two-mallet technique required from each player) that will blend and balance the warmth of this beautiful transcription.

The audio recording included by Tapspace provides the performers with the stylistic traits of this timeless Elgar masterpiece. This arrangement is deceptively challenging and would be appropriate for a mature set of marimbists—probably at the university undergraduate level.

—Jim Lambert

PERCUSSION ENSEMBLE

Angelic Voices V

David R. Gillingham

\$36.00

C. Alan Publications

Instrumentation (5 Players): bells, 2 vibraphones, 4-octave marimba, 4.3-octave marimba

Web: [score sample](#), [audio recording](#)

David Gillingham has offered an excellent addition to the percussion ensemble repertoire with this new work. The piece was commissioned for a high school ensemble; therefore, the instrumentation is very straightforward, only requiring a 4.3-octave marimba for the lowest notes. Only the second marimba player is required to play with four mallets, and that is for a short chorale in the middle section.

The piece alternates between the metals having arpeggios while the woods have the melody, and then the woods playing arpeggios while the metals have the melody. The melody for the metals is an ethereal tripletized syncopation, requiring excellent rhythmic ability among those players. The chorale sections will require some communication on phrasing amongst the players so that it comes off seamlessly in the performance. The harmonic language of the work is what really creates the feel. The harmonies fluctuate throughout, creating the ethereal effect Gillingham is going for.

This is a wonderful work by Gillingham, given the attention to harmonies and the

IV

interaction of the metallics with the wooden instruments. The piece would work well on any percussion ensemble concert, particularly an advanced high school or undergraduate group. With the attention to detail needed, any performing group would have a wonderful time working on this piece.

—Josh Armstrong

Angels in the Moonlight III–IV

Brian Slawson

\$36.00

Tapspace Publications

Instrumentation (10 players): glockenspiel, chimes, xylophone, vibraphone, 4.3-octave marimba, 2 timpani, 3 temple blocks or woodblocks, triangle, tam-tam, sleighbells, bell tree, concert bass drum with crash cymbal, Vibraslap, finger cymbals

Web: [score sample](#), [audio recording](#)

“Angels in the Moonlight” is a nice intermediate percussion ensemble piece reminiscent of a drum corps ballade. While it calls for a large number of players, the instruments used are those common to a school’s standard percussion inventory. The themes are simple and catchy, and the texture is well balanced.

The parts are often repetitive, but they require a good sense of time and rhythmic steadiness, particularly from the timpanist. The rhythms alternate between duple and triple, sometimes creating polyrhythms between the parts. It’s possible that an ensemble with excellent listening and ensemble playing skills could do this piece without a conductor, but taking into account tempo changes, it will likely need to be conducted. The non-melodic instruments are used effectively for color and emphasis and would be a good assignment for newer players who aren’t ready for the harder mallet and timpani parts yet.

At 4½ minutes, this piece would be a good addition to an advanced middle school or intermediate high school percussion ensemble concert.

—Marilyn K. Clark Silva

Asante III

Brandon Dittgen

\$29.00

C. Alan Publications

Instrumentation (7 Players): 3 mallet instruments, timpani (optional), sheker/shekere, double bell, conga

Web: [score sample](#), [audio sample](#)

This wonderful little work is an excellent way to introduce younger students to African music and instruments. The score calls for only three mallet instruments, allowing the performers to use what they have at their disposal. However, one of the instruments should be a 4.3-octave marimba. Other than that, vibraphone or xylophone may be used. The instruments required are not too obscure and could be easily obtained by a public school ensemble.

The piece is in traditional form. The mallet parts layer on top of each other to create the overall harmony and rhythm. The percussionists function as a traditional accompaniment, with each part written out to be accessible



for younger groups. The players are only required to utilize two mallets, and the melody is repetitive enough to be learned fairly quickly. If this was done with an older, more experienced, group, there are places that solos could be added to create more interest for that crowd.

This piece is a fun way to introduce young students to mallet playing and to African instruments. The piece is easy enough that players would even be able to switch around, giving everyone a chance to experience the different instruments in this setting. Brandon Dittgen has given us a fun piece to use in educational settings that will be sure to keep young students interested and excited about percussion playing!

—Josh Armstrong

Avalanche Lake II

Patrick Speranza

\$35.00

Tapspace Publications

Instrumentation (11+ players): glockenspiel, vibraphone, xylophone, 2 marimbas (one 4-octave, one 4.3-octave, or both can share one 4.3-octave instrument), 4 timpani, snare drum, bass drum, tambourine, crash cymbals, triangle, suspended cymbal, Mark Tree

Web: [score sample](#), [audio recording](#)

This cheerful sounding, 2-minute work for beginning percussion ensemble offers many pedagogical benefits as well as being engaging for the audience. Inspired by a visit to the Glacier National Park in Montana, the piece begins with a brief section of quiet, slow-tempo reflection before launching into an energetic faster tempo that portrays a sense of excitement and joy. The writing captures a distinct “movie music” or even drum corps-type sound that will be enjoyable for the students to perform.

The keyboard percussion parts take prominence throughout, with timpani and percussion instruments providing rhythmic reinforcement. All keyboard parts are written for two mallets, with most rhythms staying within quarter and eighth notes. Accessory parts are all intuitively written and do not require any advanced or extended techniques. Patrick Speranza’s orchestration for this level group is quite intelligent, as keyboard

rhythms are often doubled in a non-melodic part, and there is always a solid quarter or eighth note rhythm somewhere in the scoring. This allows for a higher level of confidence for less experienced players, allowing the music to sound more difficult than it actually is!

In addition to its use on a beginning percussion ensemble concert, “Avalanche Lake” would be ideal for an honor band festival or guest conducting experience. Parts can also be doubled, allowing for greater student participation or pairing younger and older students on a combined ensemble concert.

—Jason Baker

Cabasas!

Mark Ford

\$30.00

Musicon Publications

Instrumentation (5 players): 5 cabasas of graduated sizes

Web: [score sample](#), [video recording](#)

II–IV

skills, attention to articulation, and, of course, playing the cabasa. The portability and ease of setup add to the appeal.

“Cabasa!” might be a little tricky for middle school students, but it would work for a high school or early undergrad percussion ensemble looking to add a little melodrama to their concert.

—Marilyn K. Clark Silva

Chasing Infinity

Nathan Daughtrey

\$75.00

C. Alan Publications

Instrumentation (13 players): glockenspiel, vibraphone, chimes, xylophone, 4-octave marimba, 4.3-octave marimba, 5-octave marimba, 4 timpani, claves, 2 snare drums, 2 triangles, small suspended cymbal, medium suspended cymbal, large suspended cymbal, finger cymbals, bongos, 2 congas, bell tree, ocean drum, wind chimes, 2 woodblocks, 4 concert toms, China cymbal, hi-hat, concert bass drum, multi-bass drum, tam-tam

Web: [score sample](#), [audio and video recordings](#)

Nathan Daughtrey has created a work that is full of color, groove, and serious demand for the intermediate to early advanced percussion ensemble. At 12 minutes in length, this piece could easily serve as the centerpiece of an undergraduate percussion concert. Commissioned as a required piece for the 2018 Open Nederlandse Slagwerk Kampioenschap in The Netherlands, the work is inspired by a quote from French novelist Gustave Flaubert.

The piece is set in a single movement, but it contains three distinct sections: “the sky in the stars,” “the sea in its drops of water,” and “the heart in its tears.” The first utilizes a brisk tempo, frequent running sixteenth notes in the keyboards, and recurring statements by two antiphonal snare drums. The second is more spacious, before settling into a groove locked in by muffled bass drum and triangles, over which the keyboard instruments provide overlapping sixteenth, thirty-second, and sextuplet figures. The final section creates a fitting “bookend” to the work by revisiting the entry and many of the figures used in first.

Keyboard percussion parts are all written for two mallets but require a high level of confidence with scales and arpeggios. The scoring usually occurs in families where a given rhythm is being performed in at least two parts, allowing for a bit of comfort and help with projection. This is also true at times in the non-pitched parts.

While “Chasing Infinity” is obviously intended to be a conducted “percussion orchestra” piece, all players must possess chamber musician-like skills in order to navigate the technical, rhythmic, and metric challenges with the confidence required for a successful performance.

—Jason Baker

Curious Surroundings

Clif Walker

\$48.00

Tapspace Publications

Instrumentation (14 players): bells, chimes, 2 vibraphones, xylophone, 4 marimbas (one 4-octave, two 4.3-octave, one 5-octave), timpani, piano, concert bass drum, Mark Tree, Spoxe, claves, two brake drums, glass bowl (for piano strings), crotales (high octave), tam tam, finger cymbals, small triangle, Vibraslap, 2 splash cymbals, suspended cymbal, snare drum, temple blocks, 10 whistling tubes, 5 shakers, slapstick, lion’s roar, and varied small resonant metals (e.g., triangles, finger cymbals, single bells from a bell tree, small singing bowls, etc.) for five off-stage percussionists

Web: [score sample](#), [audio recording](#)

As you can see from the instrumentation list, this piece requires a large number of players, instruments, and space, which works well in a university or professional setting. The piece is composed in three sections, inspired by ghost stories that surround the mountains of North Carolina.

The first movement is moderately paced at quarter note equals 134. The mood for the piece is very ethereal and sparked by an undulating five eighth-note groove providing a “bass line” in the bottom two marimba parts with a “counter bass line” in one of the top marimbas. The second movement becomes denser instrumentally, and the off-stage percussion plays a much bigger part in the early part of this movement. As the movement progresses, however, the offstage percussion is used much more sparsely and, quite honestly, probably won’t be heard much anyway, as shakers are scored under seven keyboards plus timpani and piano. The second movement is also where many of the sound “effects” (glass bowl on piano strings, raking of the chime tubes, etc.) are included to create an eerie musical effect. These effects are well thought out and provide depth to the composition.

The transition into the third movement is an accelerando of quarter notes into unison sixteenth-note passages in the marimbas and, unfortunately, this is where this piece, in my opinion, diverts from being a percussion ensemble work and turns into a drum corps-style piece where the speed of the notes being played usurps the music that is written. Marimbas play ostinati figures (again, in unison) that add to that feeling. Rhythmic figures on single notes also pervade the marimba/xylophone parts. I think there were many missed musical opportunities here.

A university or college, perhaps, would have a lot of fun playing this composition, with its many twists and turns. There are parts, however, that I believe are way too densely scored for percussion ensemble. Being scored for so many melodic percussion instruments (4 marimbas, 2 vibes, xylophone, chimes, and glockenspiel), I believe the composer missed many opportunities to create a more melodic composition. That being said, I think this piece is well written overall,

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and an ensemble with the personnel (and equipment) to pull it off would glean a lot of musical fulfillment by performing it.

—Marcus D. Reddick

El Toro

Ray Flores

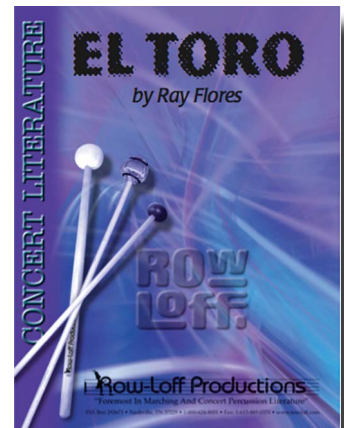
\$40.00

Row-Loff Productions

Instrumentation: 11 players: bells, xylophone, two 4-octave marimbas, vibraphone, 4 timpani, snare drum, bass drum, tambourine, 3 suspended cymbals, 2 tom-toms, wood-block, shaker

Web: [score sample](#), [audio recording](#)

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“El Toro” is a short percussion ensemble piece that would not be out of place on a winter drumline floor. The parts themselves are not very difficult, but they are fast enough to require some dedicated practice time from the players. The ensemble is large, but the instrumentation is common to a standard percussion inventory.

The parts are straightforward with clear notation. The vibraphone and marimba parts call for four-mallet playing, and the second marimba part is written in grand staff. The timpani part involves continuous playing between all four drums and retuning a drum once. The Percussion I part, which consists of two tom-toms and a snare drum, needs the player to be able to move between the three drums quickly and fluidly, and play on the rim. The other percussion parts are fairly simple and could easily be given to newer players who are still working on their reading skills.

The melody is simple and easy to follow, and the parts are involved enough to be an engaging project for early intermediate players. There isn’t a lot of dynamic change written in the score, but the piece is short, and when played at tempo, the dynamics that are there could be played very effectively. For a large middle school or high school ensemble, particularly one that wanted to feature a timpanist, this piece would make a nice addition to a concert.

—Marilyn K. Clark Silva

Cabasas!

BY MARK FORD

Percussion Ensemble for 5 Cabasas!



There has been a divergence in percussion ensemble literature in the past few years where we are seeing both gigantic winter drumline style ensembles that call for every instrument in the inventory, and tiny pocket ensembles that seek to create a robust piece with as few instruments as possible. “Cabasa!” by Mark Ford is firmly in the second category. It is a theatrical percussion ensemble piece that utilizes five handheld cabasas of different sizes played with both traditional and extended techniques. The parts contain playing instructions, stage cues, a little body percussion, and vocalization.

The actual rhythms of this piece are fairly straight forward, and mostly consist of sixteenth notes; however, the tempo is quick and there are syncopated accents, so that along with the extended techniques, the parts require some work from the performers. “Cabasa!” wrings all of the potential timbres and articulations out of the simple instrument.

The piece is gimmicky, but would likely appeal to younger players looking for an out-of-the-box ensemble piece. Pedagogically, it would serve well to teach ensemble-playing

Flesh and Bone

Rick Dior

\$48.00

Tapspace Publications

Instrumentation: (8 players [2 soloists]):

4 marimbas (two 5-octave, one 4.5-octave, one 4-octave), vibraphone, glockenspiel, high-octave crotales, finger cymbals, temple blocks, suspended cymbal, woodblock, shekere, 2 djembes (one pedaled), pedal cabasa, congas, shaker, pipe drum (or marching snare drum), drumset bass drum with pedal

Web: [score sample](#), [audio and video recordings](#)

The title of this piece comes from the implements utilized by the two soloists. One soloist plays with hands (flesh), while the other soloist plays with sticks (bones). Reminiscent of a WGI-sounding piece combining rudimental drumming with a dash of world music flare, “Flesh and Bone” calls for one of the soloists to have good command of contemporary rudimental techniques while having the coordination to play pedal bass drum “hits” with some of the rhythmic figures (many times syncopated)—and that’s just the first 16 bars!

The second soloist will have to have fairly advanced conga/hand percussion technique: the ability to perform open vs. closed strokes, open hand slaps, heel/toe technique, muted slaps—they are all included. Coupled with that are the pedaled djembe and the pedaled cabasa, which adds a drumset element to the soloist’s arsenal.

The written mallet parts are quite tricky and create layered grooves that, oftentimes, make the pulse of the music feel like it’s floating. Shifting back and forth between simple, compound, and asymmetric meters is relatively common throughout the composition, so identifying those areas and working through them to seamlessly perform the composition will be an area on which to focus. Four-mallet technique is required of all but the bass marimba player (Mallet 4), though none of the passages for four mallets are very difficult. Counting and rhythmic precision will be of the utmost importance to successfully perform this piece.

I would recommend this piece for a college/professional ensemble whose members have extensive experience in playing together with a soloist. The grooves are solid throughout, and the melody is catchy enough to listen to, even for the novice listener.

—*Marcus D. Reddick*

Harry’s Final Journey

Richard Albagli

\$38.00

Keyboard Percussion Publications

Instrumentation (9 players): two 4.3-octave marimbas, vibraphone, glockenspiel, 2 high crotales, snare drum, 4 toms, bass drum, 4 timpani, tam tam, thunder sheet, 3 sets of maracas, guiro, Mark Tree, 2 fire bells, brake drum, small pipe, other small accessory instruments

First performed in the heyday of the Harry Potter books, “Harry’s Final Journey” by

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Richard Albagli is a programmatic work that takes its story straight from J.K. Rowling’s final chapter in the Harry Potter saga. “Harry’s Final Journey” is a musical adaptation of Harry Potter’s final steps toward fighting Lord Voldemort after Harry learns he must die to defeat the evil wizard.

Musically speaking, Albagli’s composition is reminiscent of Berlioz’s “Symphonie Fantastique,” not only for fixating on melodic motives and including a narrative, but also for effectively using his instrumentation sparsely at times, holding the full forces for the most dramatic moments. The work is written in a ternary (ABA) form, bookended with an exciting theme featuring sextuplet figures in the snare drum, toms, and marimba. The opening material is driven by timpani, playing the half-note pulse that eventually builds in excitement as instruments enter and combine together. The middle section is an elongated chorale, led by the marimba voices with color added by the glockenspiel, vibraphone, and Mark Tree. The return of the A theme leads quickly to the coda of the work, where the players in the ensemble all shout in unison the killing curse, “Avada Kedavra.” The piece ends with a shrill roll on all high instruments, leading into a strong *fortissimo* release with drums.

“Harry’s Final Journey” has all the elements to make a strong concert work: an exciting buildup that uses additive instrumentation and rhythms to increase tension, a lyrical ballad section that helps to bring a more emotional connection to the piece, a forceful finale brought about through a vocalized killing curse, and a nostalgic connection for those readers and viewers who hung by every word of J.K. Rowling’s beloved books.

At around seven minutes, Albagli’s work is great for a high school ensemble, especially given the connection with the new movies that are still upcoming in the “Fantastic Beasts” prequels.

—*Matthew Geiger*

Innerludes

Dave Hall

\$60.00

C. Alan Publications

Instrumentation (7–9 players): 3 vibraphones, 2 melodicas

Web: [audio recording](#), [score sample](#)

“Innerludes” is composed for three vibraphones (5 players) and two melodicas (2 players, 4 if parts are doubled). The score includes extensive program notes for the piece as well as each of its five movements. It also includes a setup diagram and performance notes explaining musical considerations, programming, and implements needed. Implements required include mallets, bass bows, chopsticks with one end covered in moleskin, and manila file folders.

As Dave Hall explains, “I was inspired by (and attempted to recreate with acoustic instruments) the lush, granular sound of electronic vocoders and other synthesized effects... Each movement draws on a concept from mathematics or symbolic logic... Fi-

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nally, each movement is made from a deeply personal connection or nostalgic memory of mine.” Though each movement is distinct, these factors help unify the work as a whole. Hall explains that the piece can be performed as a whole or partial set, but it should be performed in order if the whole piece is programmed.

The first movement, “res(pi)t,” features solo struck vibraphone chords intermingled with swells from bowed vibraphone and melodica using pi (the mathematical constant) as the driving force behind their relationship. It is meditative and quite beautiful. The second movement, “palindromic waltz,” is an adaptation of the Australian folk tune “Waltzing Matilda.” In the opening section, vibraphone sounds are heard in reverse (resonance growing into attacks) and the folk tune is also presented in reverse with the chorus first and the verse second.

The third movement, “double pendulum,” is brief, yet effective with muted bars, scraped resonators, and bars prepared with tinfoil for a buzzing effect. The title comes from chaos theory, and the stark contrast between this movement the preceding two makes this idea quite fitting. The fourth movement, “lullVby,” was written by Hall for the occasion of the birth of two friends’ daughter. In many ways, the texture is reminiscent of the first movement with the combination of struck vibraphone chords with bowed vibraphone and melodica. The final movement, “sara(∞)bande,” is dedicated to Hall’s father, a cellist. Hall recalls hearing his father play the Bach cello suites at home and uses the first moments of the G Major Sarabande as inspiration for what he describes as an “infinite sarabande” in which Bach’s music is “stretched, warped, and arranged to last much longer.”

I recommend this piece with the greatest enthusiasm to any experienced percussion ensemble that is looking for a creative, challenging, and unique piece that is sure to please audiences. The timbral combinations are intriguing, haunting, and beautiful. Dave Hall has truly created something fantastic!

—*Justin Bunting*

Luminescence

Nathan Daughtrey

\$40.00

C. Alan Publications

Instrumentation (10–12 players): bells, xylophone, vibraphone, 2 marimbas (one 4.3-octave, one 4-octave), chimes, xylophone, 4 timpani, concert bass drum, tam-tam, 4 tom-toms, snare drum, 2 crash cymbals, suspended cymbal, hi-hat, triangle, wind chimes, optional small percussion instruments

Web: [score sample](#), [audio and video recordings](#)

This new piece from Nathan Daughtrey is driving, exuberant, and exciting for both performers and listeners. “Luminescence” was commissioned by a middle school percussion ensemble and is certainly approachable by intermediate players; they will feel challenged yet will be able to succeed with individual

practice and dedication to the ensemble. The high-energy atmosphere will require commitment from each performer, but the individual parts are simple enough that the players can dedicate themselves to the overall feeling and experience of performing.

The most challenging technical aspects will be the quick tempo and the alternating 4/4 + 3/4 (and sometimes 7/8) time signatures. Musically, performers will need to practice varying dynamics, syncopated rhythms, and many different accent patterns. Daughtrey provides guidance for moving between instruments (even noting “quickly” when necessary!), choosing and changing implements, and sharing instruments when necessary. His clear instructions, clean notation, and “standard” instrumentation make this piece teachable by non-percussionists, perhaps a band director who teaches the percussion ensemble class, or a student teacher learning to conduct small ensembles.

About 4½-minutes long, “Luminescence” is the perfect length for a percussion ensemble who is growing toward more advanced repertoire, and is sure to keep intermediate players excited and motivated to perform.

—*Rebecca McDaniel*

Nola-Béla-Sowega

James M. David

\$36.00

C. Alan Publications

Instrumentation (4 players): 5-octave marimba, 4-octave marimba, vibraphone, glockenspiel, 4 large concert toms, medium concert tom, bongos, opera gong, kick drum, 2 ice bells, ribbon crasher, various cymbals, and other small accessory instruments

Web: [score sample](#), [audio recording](#)

Graduate-level and professional percussion quartets searching for a challenging yet funky concert opener should consider “Nola-Béla-Sowega.” Commissioned by and dedicated to the blueSHIFT Percussion Quartet, this monster work is inspired by traditional New Orleans brass band music and the compositional style of Béla Bartók. The structural basis follows his signature ABCBA arch form and references a motive from “Concerto for Orchestra” during the middle portion of the piece. This, combined with the energetic rhythms found in second-line traditions, makes for truly unique composition.

One of the greatest challenges presented in “Nola-Béla-Sowega” is maintaining rhythmic clarity as an ensemble. James M. David uses a generous amount of complex rhythms from start to finish, many of which transition from one gesture to the next. For example, measure 75 uses overlapping dotted-quarter, eighth-note quintuplet, and quarter-note figures by all four players, while measures 94–97 explore the relationship between offbeat eighth notes and quarter-note triplets. These types of rhythmic motives are scattered throughout the entirety of the piece and create a very impressive effect.

Extensive four-mallet technique is required from Players 1, 2, and 3, with an emphasis on double vertical strokes at an in-

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terval of a sixth or larger. Another important consideration is the instrumentation, which calls for over 25 instruments.

I appreciate all the detail in the score and parts. Tempo indications and stylistic concepts are clearly marked, and mallet changes are notated well in advance. Furthermore, individual parts are formatted to allow easy, yet quick, page turns. This is vital for compositions of this length, especially for players who choose not to memorize their music. Certainly a virtuosic showcase for percussion quartet, “Nola-Béla-Sowega” would fit a vast number of performance situations and be pleasing to any audience.

—Danielle Moreau

Perpetuo

Thomas Marceau

\$35.00

TapSPACE Publications

Instrumentation (4 players): xylophone, vibraphone, 4.3-octave marimba (optional 4.5), 4-octave marimba, 4 graduated toms, 8 boomwhackers (C-major scale)

Web: [score sample](#), [audio and video recordings](#)

This is a welcome addition to the repertoire in that it's an interesting blend of keyboard and drumming skills, along with the extra excitement of the boomwhackers. It would work very well for a high school or young college quartet. There is some syncopation that younger players would have to work out to stay “in the groove” of this piece but, rhythmically, there is enough to stabilize the tempo even if some of the syncopation goes awry.

A multi-percussion element to this work will challenge younger players—moving from a keyboard instrument to a drum, and back to the keyboard—but more advanced players should be able to tackle this fairly easily. The tricky part is to create and maintain the groove throughout while balancing the sounds of the keyboards and drums with the boomwhackers.

Harmonically, “Perpetuo” is relatively stagnant, so younger players will have a much easier time in learning the keyboard parts, which are all written for two mallets. Dynamically, the piece builds throughout, so it would be a great opener to a concert, or, since the footprint of the piece is small enough, it could be included on a fine-arts-night program where multiple disciplines (art, band, choir, brass quartet, etc.) could be showcased.

—Marcus D. Reddick

Pharaoh's Pursuit

Brian Bailey

\$35.00

Row-Loff Productions

Instrumentation (10 players): bells, xylophone, vibraphone, 4-octave marimba, chimes, snare drum, concert bass drum, crash cymbals, 4 concert tom-toms, tambourine

Web: [score sample](#), [audio recording](#)

This percussion ensemble is scored for ten performers—five on keyboard percussion instruments and five on standard concert band

percussion instruments—and it would be suitable for younger high school percussion performers. Lasting about three minutes and 45 seconds, several changes of meters provide just enough challenge for the average high school percussionist. Composer Brian Bailey starts this ensemble work at a fast tempo of 156 beats per minute, with the snare drum and four tom-toms providing the rhythmic energy.

Effectual dynamics are achieved with the keyboard percussion instruments starting at a *piano* marking and building over seven measures to *fortissimo*. After this introductory passage, the snare drum and tom-toms provide a secondary opening passage in 5/4—alternating between 4/4, 5/4, and 6/4 before settling into a repetitive 6/4 and 5/4 groove.

The keyboard percussion parts are quite accessible, with the bells doubling the vibraphone, and the xylophone doubling the marimba. Only two-mallet technique is required of the keyboard performers. The concluding eight measures are in 3/4 and again build dynamically from a *subito piano* level to a concluding *fortissimo*.

Overall, with the repetitive rhythms, accessible keyboard parts, and contrasting meter shifts, “Pharaoh's Pursuit” would be appropriate as an entry-level percussion ensemble for young high school percussionists.

—Jim Lambert

Prevernal

Parker Fritz

\$48.00

C. Alan Publications

Instrumentation: (9 players): crotales (two octaves), shaker, concert bass drum, 2 glockenspiels, 2–3 vibraphones, 4-octave marimba, 5-octave marimba, xylophone, wind chimes, claves, suspended cymbal, triangle, hi-hat, piano

Web: [score sample](#), [audio recording](#)

“Prevernal” is a piece that effectively captures the cinematic nature of a film score during an uplifting scene or the happy ending in a Hallmark-type holiday movie. There's a stillness to this piece. It presents a texture and lingers on it with a sense of restraint throughout most of the work, like it's trying to stay out of the way of something else.

The individual parts vary in difficulty quite a bit, which could be useful for ensembles with a few younger or inexperienced players, although some of the easier parts will get pretty boring for the performers during rehearsals. For example, Player One has 83 measures (nearly half the piece) of nonstop sixteenth notes on a shaker. There's a similar situation for the person playing the hi-hat part.

The mallet parts are arranged in a similarly stratified manner. A few parts require four-mallet playing, but due to some fast runs, difficult rhythms, and the sheer volume of notes in a marimba part and a vibraphone part, you will likely need your most advanced players on some of the parts that don't require four mallets at all. The part with the most four-mallet material is the one students might

find boring compared to the other parts, seeing as it has 143 measures of continuous rolls. The other mallet parts are much more interesting.

Check out the recording on the publisher's website to see if this is something you'd like to program on your next concert.

—Brian Elizondo

Prism

Ray Flores

\$60.00

Row-Loff Productions

Instrumentation (13–15 players): bells, 2 xylophones, vibraphone, 3 marimbas (one 5-octave, others treble clef only), chimes, 5 timpani, snare drum, concert bass drum, 4 concert toms, woodblock, triangle, shaker, crash cymbals, 2 suspended cymbals

Web: [score sample](#), [audio recording](#)

“Prism” is a high-energy tour-de-force appropriate for an advanced high school through undergraduate college percussion ensemble. Through its use of an incessantly recurring theme in 7/8 and overlapping multi-rhythmic textures, this piece will keep audiences on the edge of their seats for its entire five-minute duration.

Set in a “percussion orchestra” scoring, players are divided into groups of keyboard instruments, non-pitched percussion, and timpani. Only two of the keyboard parts, vibraphone and marimba 3, use four mallets, and the writing is primarily chordal. The other keyboard parts utilize fast, scalar sixteenth notes that make me nostalgic for my days in drum corps front ensembles. These passages, while requiring quick hands, all appear to be idiomatic and often occur in unison pitch across several instruments. While the timpani part is highly rhythmic and provides much underpinning in the ensemble, it does not change pitches at all. The non-pitched percussion parts accommodate varying ability levels of players with some being less rhythmically dense (or “drummy”) than others. However, all players must be comfortable navigating time signature changes and shifting between simple and compound meters.

—Jason Baker

Punch List

Chris Crockarell

\$35.00

Row-Loff Productions

Instrumentation (7 players): plastic 5-gallon bucket, 5-rung ladder, large push broom, large plastic trash can, 30–40 gallon metal trashcan, shaker paint can, crash lids, samba whistle

Web: [score sample](#), [audio and video recordings](#)

For those familiar with the Row-Loff novelty literature, “Punch List” will not be anything particularly new. Scored for seven players, it involves the typical “found” percussion instruments that have been used in so many of these kinds of pieces. The style is highly influenced by drum corps, and the intricacies are clearly needed to make this piece work.

It begins with a single player (plastic bucket) performing an opening “show off” solo, after which a rock groove is established. This is soon joined by the broom, followed by the plastic can, the ladder, the shaker can, the metal can, and finally the crash trashcan lids, one at a time in that order. A composite rhythm continues to the next section, which features solos by several of the players, punctuated by full ensemble sections and vocal chants like “What you lookin' at?” A third section begins with another ensemble passage that alternates four-measure ensemble sections with four-measure sections featuring a soloist. The tempo increases moving into the final section, and the piece ends with two measures of 5/4 followed by a sixteenth-note flourish.

The score comes with extensive directions for acting out the visuals for the piece and an online video, available on the Row-Loff site, will be very helpful in putting the piece together for the stage. Any group of “hambone” percussionists with reasonable snare drum technique should be able to perform this piece. While this type of piece has become pretty predictable, Row-Loff seems to put out the best of these novelty pieces.

—Tom Morgan

Quadrinomial

Brandon Dittgen

\$29.00

C. Alan Publications

Instrumentation (4 players): high drum, medium-high drum, medium-low drum, low drum

Web: [score sample](#), [audio recording](#)

“Quadrinomial” is a groovy drum ensemble designed to fit around the instruments available to the players. Each player has a single drum, four mallets, and four wire brushes. The drums can be of any type as long as they are of a similar style.

The parts are quick, hocketed, and highly syncopated. While the actual rhythms are not too difficult, the various techniques and beaters used require some facility and finesse from the players. The notation is very clear and easy to understand with space left in the printed parts for page turns. Each part has a three-line staff with different lines, spaces, and styles of noteheads used to indicate when the player should play on the head with a mallet, the shell with a mallet, the rim with a mallet, or the head with a brush using a regular stroke, a “brush stir,” or a dead stroke. The parts also call for moving the shaft of the mallet while playing to create different pitches.

At around 7½ minutes, “Quadrinomial” is a little long, but the content is engaging. The parts require that the players be well versed in sixteenth-note rhythms, but the piece would also be a good project for a younger ensemble wanting to improve this skill. The flexibility of instrument choice makes this piece doable for almost any ensemble. It would be a good choice for a high school or undergraduate percussion ensemble wanting to add a rhythmic piece with a small setup to their concert.

—Marilyn K. Clark Silva

Scare-A-Diddle

Lorianne Keeney

\$35.00

Row-Loff Productions

Instrumentation (12–14 players): bells, chimes, xylophone, 2 vibraphones, two 4-octave marimbas, snare drum, floor tom, wind chimes, concert bass drum, suspended cymbal, flexatone, whip, chains, marching machine, crash cymbals, 4 timpani

Web: [score sample](#), [audio recording](#)

Subtitled “Don’t Be Afraid of the Parádiddle,” “Scare-A-Diddle” is an engaging and accessible piece that would be appropriate for a Halloween concert. Lorianne Keeney uses the key of A-minor to evoke a spooky sound, and paradiddle sticking permeates the entire piece, hence the title. The score and parts are clear and professional—the only additional information that may have been helpful is pedaling instructions for the vibraphone.

The paradiddle sticking passes around to different instruments throughout the piece through additive layering of instruments. The mallet parts are repetitive and written for two mallets, and therefore appropriate for less experienced players. The snare drum, floor tom, and timpani parts are the most rhythmically challenging non-mallet parts, but still appropriate for less experienced players. The timpani part does not have tuning changes.

“Scare-A-Diddle” also provides a great opportunity for students to work on dynamics and shaping. I recommend this piece for middle school performers and above.

—Joseph Van Hassel

Slide

Dave Hall

\$75.00

C. Alan Publications

Instrumentation (16 players): piano, 4 vibraphones, six 5-octave marimbas, 7 timpani (2 players), rainstick, marble gong, crotales (2 octave), bass drum, additional metals and accessory instruments

Web: [score sample](#), [audio and video recordings](#)

Dave Hall continues to champion the percussion orchestra concept while directing the percussion program at the University of Nebraska. “Slide” was premiered at PASIC16 during their showcase concert. Constantly shifting and changing, with new ideas intertwined with old, “Slide” takes the listener on an exciting journey, through uplifting moments and deceiving lulls to finally arriving at a culminating sense of content release. Not for the faint of heart, “Slide” will challenge performers to think individually to fit within the overarching waves of the piece in order to come together to form the big picture.

Perpetual motion is constant throughout the work. After a brief introduction using ocean drums, sizzle cymbals, a rainstick, and an upside-down gong filled with marbles (a neat idea for a metal ocean drum), the piece races off and never looks back. Waves of eighth notes are undermined by quarter notes in the low marimbas, and as the quarter notes

take over, sixteenth-note flourishes emerge over that, leading into a high-flying triplet passage that acts as a chorus to return later. Following the triplets and a very challenging sixteenth-note accented passage, the piece shifts gears, emphasizing a three-against-two idea that helps create a sense of slowing down, although the piece picks right back up again with the eighth-note waves like the beginning. Hall uses the three-against-two idea later to help connect the dots on this long and winding piece.

The instrumentation could frighten away some, but it can be managed within a large ensemble if you have the gear. The marimba parts carry the most challenging passages, with some vibraphone licks included during the most dramatic moments. If you do not have six 5-octave marimbas, it is possible to substitute the top three parts and omit or alter one run at the end of the piece to fit on a low-A instrument, although this is not recommended in the score. Moments of excitement are built in with the use of interspersed highly-chromatic runs from the keyboards and the help of massive chords on the piano. Hall does an incredible job of providing points of arrival using resonator scrapes and effectively-spaced-out crotales chords.

As a companion piece to the well-received ensemble work “Surfacing,” Dave Hall’s new addition, “Slide,” is worth checking out.

—Matthew Geiger

Song Without Words

Gustav Holst

Arr. John Herndon

\$35.00

Tapspace Publications

Instrumentation (7–9 players): glockenspiel, 2 vibraphones, 2–4 marimbas (4.3-octave can be shared, 4-octave can be shared, 5-octave part optional), 2 timpani (optional), piano

Web: [score sample](#), [audio recording](#)

“Song Without Words,” the second movement from Gustav Holst’s *Second Suite in F*, is a true standard in the wind band repertoire. John Herndon takes this dark, haunting music and sets it beautifully for keyboard ensemble with timpani. The provided materials include program notes, a very clear setup diagram, a nicely engraved score, and all parts on a CD. The timpani and marimba 4 parts are listed as optional, though they provide the foundation of the sound and should be included if possible, in my opinion.

I do not necessarily need to describe the musical content, as this work is so well-known. From a technical perspective, many parts are often doubled (or even tripled), which could benefit weaker players in the ensemble. The marimba parts include single-note rolls throughout much of the piece. The glockenspiel and vibraphone players carry the melody along with the right hand of the piano. It may be helpful, if you do not have a strong piano player, to have the director play the piano part and act as a performer/conductor. Though no single part is terribly challenging, the F-minor key signature may

cause issues for younger players. Dynamics are very clearly marked in the parts and create the proper balance when performed as written.

I highly recommend this piece for an early percussion ensemble looking for something lyrical and expressive, but not too incredibly technical. It would work great for a percussion ensemble that has played the *Second Suite in F* in band and wants the opportunity to recreate this movement.

—Justin Bunting

Sprockets (Euro Dance Mix)

Kevin Lepper

\$40.00

Row-Loff Productions

Instrumentation (8 players): 2 jam blocks, flexatone, guiro, 4 concert toms, tambourine, 2 cowbells, bongos, police whistle, 2 brake drums, siren whistle, slide whistle, floor tom, drumset, concert bass drum, ribbon crasher, sleighbells, tam tam, congas

Web: [score sample](#), [audio recording](#)

As percussion repertoire continues to intertwine with technology, it is refreshing to see an acoustic take on electronic dance music without the addition of expensive equipment. Kevin Lepper’s “Sprockets (Euro Dance Mix)” takes familiar, interlocking motives and layers them in a fast-faced, 5-minute concert opener for a high school or college ensemble.

Without the use of keyboards or electronics, Lepper relies heavily on interlocking and syncopated rhythms to maintain the dance feel, as well as quick changing layers of importance and colors—similar to a DJ changing beats within one track. All eight parts are relatively similar in terms of difficulty, often moving from a solo voice to a secondary or tertiary layer throughout the piece. Lepper indicates in the score and parts where to find the primary voice of each phrase, providing an educational experience for students to understand relativity in dynamics. The difficulty in this piece for the ensemble lies in identifying the primary voices in the texture as well as execution of a variety of syncopated, upbeat-driven passages.

Lepper includes a few humorous interruptions to keep the piece light as well as to provide additional focal points. For example, players are often asked to vocalize “dub!” at times providing rhythmic stability against up-

beat figures. Lepper also includes a variety of whistles that help shift the musical landscape from one phrase to another.

The majority of the other instruments in this piece would be found in a high school band room. With the inclusion of more difficult syncopated rhythms as well as constantly shifting motives and grooves, “Sprockets” avoids a potential novelty approach and moves into a fun, educational experience that will entertain both students and audiences.

—Matthew Geiger

Syncoshift

Angela Kepley

\$32.00

C. Alan Publications

Instrumentation (4 Players): vibraphone

Web: [score sample](#), [audio recording](#)

This quartet features four players performing on one vibraphone. The piece is in three movements and utilizes a few different techniques. Each performer uses two mallets, and is required to play on the frame, click the mallets, and bow the vibraphone bars.

The first movement is groove-oriented with the players establishing a groove in the beginning that is maintained for the rest of the movement. The melody is shared throughout, but mainly the movement focuses on harmonic language and groove, switching from 4/4 to 7/8 in the middle. The second movement is slow and marked “Melancholy.” This movement focuses on the resonance of the vibraphone and has all four players alternating between bows and mallets. The composer indicates that mallets are acceptable if bows are not available. The last movement begins with a groove between striking notes and stick clicks. This helps the driving nature of the movement, creating an underlying beat for the upper voices to perform over.

Angela Kepley provides an excellent work for younger players to explore different sounds of the vibraphone. Through the use of a single vibraphone, she makes the piece accessible to schools of varying sizes. The groove-like nature allows it to be audience and performer friendly. Overall, she has created an excellent piece for younger ensembles that helps fill a void in the vibraphone ensemble literature. The work would go well on a high school, or younger college percussion ensemble concert.

—Josh Armstrong

Tocatta in D Minor

J. S. Bach

Arr. David Steinquest

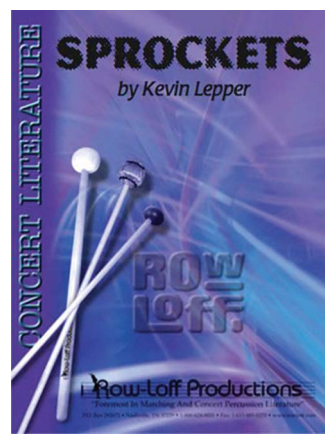
\$45.00

Row-Loff Productions

Instrumentation (14 players): bells, chimes, xylophone, 2 vibraphones, 4 marimbas (two 4-octave, one 4.5-octave, one 5-octave), 4 timpani, snare drum, bass drum, suspended cymbal, crash cymbals

Web: [score sample](#), [audio recording](#)

In this arrangement of Bach’s “Tocatta in D Minor,” David Steinquest has done a good job of taking a work with a liberal sense of time and interpretation and solidifying it



into an ensemble arrangement that is very approachable for high school-level players. He has created idiomatic parts for sections of the original that might have not been as approachable for percussion ensemble. Steinquest also does well utilizing the instrumental tendencies of the percussion instruments to help represent the original organ part. His addition of the Picardy third at the end gives the piece some resolution, allowing the Tocata portion to stand alone and not feel like the ending is waiting for the original fugue to begin.

This is not exactly a one-to-one representation of the original, especially given the addition of non-pitched percussion instruments. The arranger does a good job of using the additional percussion sparingly, and only injecting it in areas that don't feel forced, but rather contribute well to the overall goal of that section of the work. Given the somewhat fluid nature of the original, performers will need to deal with multiple tempo changes as well as a number of unison lines within the piece. All the mallet parts seem to flow well, and only require two-mallet technique. The other challenge of this arrangement will be the dynamic range, which performers will need to be sensitive to in order to pull off a successful performance.

This arrangement would be perfect for a high school or possibly advanced middle school ensemble. The identifiable nature of the work combined with the technical demands make it an enjoyable addition to a program for both audiences and performers.

—Brian Nozny

Unclear Faces

Kyle Strunk

\$25.00

C. Alan Publications

Instrumentation (2 players): 5-octave marimba, bongos, splash cymbal, ride cymbal, hi-hat, snare drum, kick drum, glockenspiel
Web: [score sample](#), [audio sample](#)

This duet for a marimbist and a multi-percussionist has a relaxed groove feel. The work is built upon the three-over four-polyrhythm, which is performed by each player, and sometimes split between the players. This feel, along with the soothing marimba melody, creates the relaxed groove. The piece is a true duet, with each performer being equally important; it does not come off as a marimba solo with percussion accompaniment, which can often happen with this setup.

The performers need to be very groove oriented and in synch with each other to pull this work off. It would almost be advisable to have good friends perform this work together. The marimba part only requires double vertical, double lateral, and single independent strokes. The challenge for the marimba lies in moving around the instrument and maintaining the rhythm for the group. The percussionist will need to be aware of the ensemble sound, as it could be easy to overpower the marimba with this setup. The composer suggests sticks or rutes for that player; how-

ever, rutes might be better depending on the performance situation. One very nice aspect of this work is the glockenspiel writing with the marimba. That part combines well in the work, and does not become overpowering, as it often can.

This duet would go well on a junior or senior recital, especially if there are two students combining their performances. The smooth, groove-like nature would lend itself well to being in the middle of a recital as a way to relax slightly. Kyle Strunk has done an excellent job of blending marimba and percussion into one cohesive work.

—Josh Armstrong

Under Attack!

Matt Moore

\$32.00

C. Alan Publications

Instrumentation (4 players): opera gong, 2 concert toms, 2 snare drums, two Zil-Bels, crash cymbal, ocean drum, 2 brake drums, hi-hat, 2 sets of bongos, concert bass drum, kick/marching bass drum, conga, metal chain
Web: [score sample](#), [audio recording](#)

A snowy battle on the frozen planet of Hoth; can the Rebels get out alive? This is the scene painted by "Under Attack!," a 5-minute percussion quartet that is full of energy and excitement. Set in three sections meant to represent scenes from *Star Wars Episode V: The Empire Strikes Back*, this through-composed piece contains all "the usual suspects" one expects from a high-octane quartet: odd-meter phrases, unison endings of phrases, and contrasts between metals (usually brake drums and cymbals) and membranes (usually bongos, congas, snare, and bass.)

The first section ("Rebel Base") resembles "Sharpened Stick" by Brett Dietz, from the instrumentation pairings (conga motor underneath sharp punctuations) to the thirty-second-note rhythmic cadences in unison fashion. The middle section ("Snowspeeders") is driven by sixteenth-note pulses from brushes on a snare drum while eighth-note ebbs and flows are coupled with syncopated interjections and soloistic phrases on snare and toms. The energy (and tempo) ramps up in the final section ("Battle"), which portrays the musical character in almost a half-time feel, meant to represent the cinematic mechanical goliaths (AT-AT walkers) that loom towards our heroes.

While this piece sonically delivers what a listener might expect, from a programming standpoint, it is contained within a more economical instrument setup than its distant relatives ("Sharpened Stick" or even its old-school influencer "Ogoun Badagris" by Christopher Rouse). This streamlined instrumentation will certainly lead to rehearsals and performances being less of a logistical headache. Another plus for this work is that the rhythmic complexities and ideas tend to be "recycled" in a sense, making it easier on younger players who might be new to this genre of quartet literature.

—Joshua D. Smith

SNARE DRUM SOLO

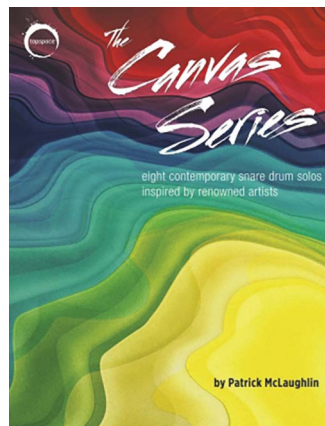
The Canvas Series

Patrick McLaughlin

\$19.00

Tapspace Publications

Web: [score sample](#), [audio and video recordings](#)



The Canvas Series is a collection of contemporary snare drum solos inspired by some of the most celebrated artists in history. The motivation for this series came from the composer's desire to expand his creative perspective by examining the works, characteristics, and legacies of such artists as Vincent van Gogh, Andy Warhol, Salvador Dalí, and Jackson Pollock. Pleasing to both rudimental and orchestral players, these solos are ideal for advanced high school to undergraduate-level students.

Patrick McLaughlin provides a plethora of information throughout the book. He discusses each notational concept in great detail, including technical execution and musical interpretation of articulations, rolls, and embellishments. Each solo comes with individualized performance notes and historical context on the particular artist to assist players as they prepare the work, including several references to specific pieces. For example, the solo "Pablo Picasso" reflects the styles of his Cubist art by introducing the theme in the first six measures and altering it throughout to represent various angles of observation. The sixth solo, "Claude Monet," requires the use of brushes to capture the blurry characteristic of his "Haystack" series. This background is one of my favorite attributes of the collection.

From an educational standpoint, there are numerous musical benefits. While some solos are rhythmically difficult, others explore nuanced dynamic control and variations in roll speed. Most of the solos are no more than two pages, making them a great addition to the collegiate curriculum as etudes or jury material. Furthermore, I am delighted that this series is written for solo snare drum, as it strongly encourages players to focus on the instrument's timbre through the lens of renowned artists' use of color. A worthwhile investment, I recommend students and in-

structors add this series to their snare drum library.

—Danielle Moreau

Heavy Binary

Caleb Pickering

\$25.00

C. Alan Publications

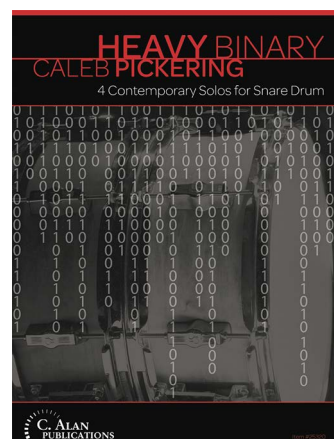
Web: [score sample](#), [audio recording](#)

"Heavy Binary" is a four-movement snare drum solo inspired by heavy metal music. The "binary" portion of the title refers to the performer utilizing a different implement in each hand. For the first movement, "Impulse," the performer uses a nylon brush in the right hand while using his or her left fingers to strike the drum. The bare hand performs brush-like motions and strikes both the top and bottom head of the drum. The brush hand utilizes standard brush strokes as well as one-handed rolls and Moeller strokes. The driving rhythms at quarter note equaling 160 are comprised of eighth and sixteenth notes. Eighth- and sixteenth-note triplets are also utilized. The time signatures in this movement include 4/4, 6/4, 5/8, 7/8, 11/8, and 12/8.

The second movement, "KC," is performed on an upside-down snare drum with a crotales placed on the head. A small drumstick is held in the right hand, while a timpani mallet is held in the left hand. The tempo is the same as the first movement, but the sonic quality is quite different. The snare wires are often scratched with the fingers to obtain a record-scratch effect. Cross-stick and rim sounds also add to the ambiance of the movement.

The third movement, "Post," is a bit faster than the first two movements. The feel is much different due to Pickering's creative use of sonic variety. The right hand holds a drumstick while the left hand holds a finger cymbal. At times, both hands strike the rim, creating a tap dance effect. At other times, both hands execute snare drum rhythms that would usually be played with two drumsticks, creating quite a challenge for the left hand.

The final movement, "Breakdown," is a bit slower at quarter note equaling 108. The right hand holds a drumstick while the left hand holds a brush. The rhythmic interplay between the two hands creates a very unique effect.



This challenging work can be performed as a full suite or as separate solos. It would work very well as a recital piece. “Heavy Binary” is sure to capture the attention of both performer and audience.

—Jeff W. Johnson

Oculus

IV+

Korry Friend

\$18.00

C. Alan Publications

Instrumentation: snare drum and audio accompaniment

Web: [score sample](#), [audio recordings](#)

This 6½-minute solo for snare drum and electronic accompaniment is challenging without being overwhelming and yet is subtle in its presentation of “hard licks.” Fans of the marching arts will appreciate the intent of the piece, as it is similar to a majority of concert snare works that are emerging today—solos that emesh advanced technical facility within a through-composed work accompanied by an electronic soundscape.

Amid a growing body of pieces written in this vein, “Oculus” stands out for its sonic uniqueness and pedagogical value. While the backing track does not particularly capture the narrative of the inspiration of the piece (e.g., sunlight shifting through the Oculus of the Pantheon in Rome), it is nevertheless intriguing in its nod to 1980s electronic pulsing chords that slowly and methodically shift from one set of chord tones and timbres to another, serving as the backdrop to the snare sounds.

From a technical standpoint, the performer is required to have a firm grasp on syncopated rhythms, hemiolas, flam rudiments, and shifts from double-stroke rolls to concert rolls overtop a changing rhythmic base. Any performer who has spent time “chopping out” to DCI videos should have no problem getting through the “meat” of this solo. One challenge for those types of players, however, might be making the transition to a concert snare solo that requires several moments of concert sensitivity and subtlety during transitions and ends of musical phrases.

While many moments of moderate rhythmic and rudimental challenges are present in this piece, overall it is not insurmountable for players who want to dip their toe into the pool of snare-with-accompaniment works. With a tempo that is a relaxed quarter note equals 110, and musical phrases that are built off of primarily sixteenth-note based gestures, this piece can function well on a performance stage, as well as within a semester of snare drum repertoire curriculum.

—Joshua D. Smith

TIMPANI SOLO

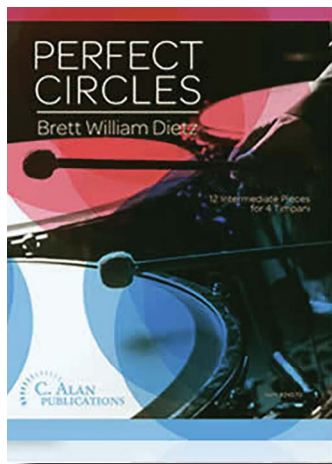
Perfect Circles

Brett Dietz

\$25.00

C. Alan Publications

Web: [score sample](#)



Perfect Circles is a set of 12 pieces for four timpani, each moving through the circle of fifths. The titles of the pieces are shapes and forms found in Sacred Geometry. This collection was masterfully assembled by someone who has clearly thought about filling a desperate need in the timpani pedagogical repertoire by the craft of composition. Each piece is both rhythmically and tonally interesting. For example, the obvious choice in piece number six, “Spirals,” would’ve been to have the player move around the timpani in a spiral fashion. Instead, Brett Dietz elegantly uses the pitches and changing time signatures to create a spiraling texture that is both interesting to play and listen to.

Pedagogically speaking, a huge advantage to this collection is that the compositions are short and can be learned within a week’s time. This way, a student can progress through the pieces within a semester. They are simple enough for jury and/or studio class performance pieces and complex enough to work wonderfully on an undergraduate recital. They would also be a great option for a high school percussion director who is looking to fill in the sorely needed gap in timpani development.

—Joe Millea

COLLECTIONS OF SOLOS AND DUETS FOR VARIOUS PERCUSSION INSTRUMENTS

The Blue Book, Volume 2

III–VI

Various

\$29.00

Tapspace Publications

Instrumentation: snare drum, marching tenor drums, drumset, multiple percussion

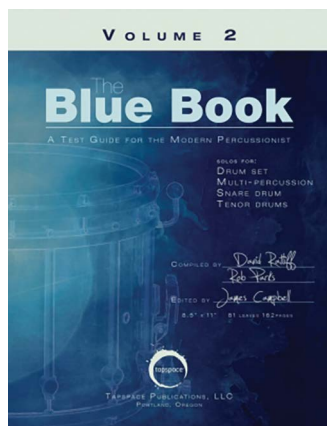
Web: [score sample](#), [video recording](#), [supplemental downloads](#)

If you enjoy *The Blue Book – Volume 1*, you are going to love the second installment! This 162-page collection includes over 50 compositions by students, alumni, and faculty of the percussion program at the University of Kentucky. Much like its predecessor, these pieces are ideal for auditions, contests, juries, and technical development, and they are most

suitable for advanced high school to professional players.

While the first collection in the series contains snare drum solos, tenor solos, and bass drum ensemble pieces, *Volume 2* is comprised of solo works written for snare drum, tenors, multiple percussion, and drumset. The inclusion of pieces for drumset and multiple percussion makes this volume widely appealing, especially to those with less interest in marching percussion. However, it is important to note that the entire book caters to a modern rudimental style of drumming. Biographical information on the composers and a short paragraph detailing their work is included for all pieces, as well as notation legends and suggested setups when needed.

My favorite segment by far is the solos for drumset. Though most are written for a four-piece kit, some require extended sizes, effect cymbals, or a double bass drum pedal. Furthermore, the influence behind many of the drumset solos include a range of styles such as James Brown funk, the solo vocabulary of Max Roach and Art Blakey, Brazilian, and second-line drumming. This makes these compositions both educational and enjoyable for any player.



The segment of multiple percussion solos is also quite impressive, varying in instrumentation, setup size, and difficulty to meet the needs of many students. Finally, though the solos for snare drum and tenors are well written, they do not provide much beyond those found in the first volume.

I would recommend the collection mostly for its contributions to drumset and multiple percussion literature. Overall, *The Blue Book – Volume 2* should quickly become a staple in the modern-day percussion curriculum, and for the price, it is one of the better collections of its kind released in recent years.

—Danielle Moreau

First Solos & Duets

Edward Freytag

\$12.00

Row-Loff Productions

Instrumentation: snare drum, keyboard, timpani, concert toms, tambourine, cowbell

Web: [score sample](#)

First Solos & Duets is a helpful addition to

the beginning percussionist’s solo repertoire. This compilation of solos and duets is written for a variety of instruments, allowing students to purchase just one book while working on all the main instruments in the percussion family. Similar to *Solo Expressions for the Beginning Percussionist* by James Campbell, Edward Freytag includes a variety of solos for each core percussion instrument. He even includes play-along tracks for three bonus solos and one bonus duet.

The book includes three concert snare solos, three keyboard solos, three timpani solos, and three multiple percussion solos as well as four duets—not including the bonus materials. The snare drum solos include a number of important musical concepts for young players as well as interesting timbral shifts to add variety, but they limit the difficulty for ease of playability. For example, Freytag only writes sixteenth notes in groups of four. The keyboard solos are written to be playable on any number of keyboard instruments, and he keeps the rhythms and motion simple to focus on note accuracy and learning. Two of the three timpani solos can be played using 29 and 26-inch timpani, and the third can be played using either 32-, 29-, and 26-inch or 29-, 26-, and 23-inch timpani. For each multi-percussion solo and duet, Freytag includes a suggested setup to assist the player while he or she navigates playing on multiple instruments for potentially the first time.

It is obvious that Freytag’s primary motive here is educational, and his foreword proves that. His compositional choices were clearly thought out to help beginning students learn material at an appropriate Grade I level, helping to provide additional materials for students and teachers outside of the fragmented and sometimes outdated band method books.

I recommend this book for teachers frequently working with beginning students because it does not attempt to cover several levels of difficulty in one book, but rather it stays on point to help all beginning percussionists.

—Matthew Geiger

MIXED INSTRUMENTATION

Avinu Malkeinu

V

Max Janowski

Arr. Neil Grover

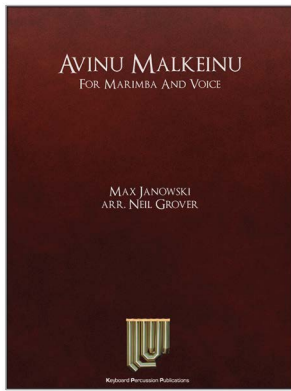
\$23.00

Keyboard Percussion Publications

Instrumentation (2 players): voice, 5-octave marimba

Web: [score sample](#)

Max Janowski’s version of “Avinu Malkeinu” is standard repertoire of the Jewish High Holidays. This arrangement of that setting by Neil Grover places the harmonic and melodic ideas from Janowski in a smaller chamber setting for marimba and voice. Written for marimbist Sylvie Zakarian, Grover states that his version “treats the marimba and voice as equal partners engaged in musical interplay.” This is clear in a marimba part that



both supports and contrasts the vocal line, and is “reflective of the emotive expressiveness found deep within the human spirit.”

The marimba part is technically demanding and requires a performer with established four-mallet experience. A variety of tuplet groupings appear in the work, but given the rubato nature of the piece, the rhythms seem to be somewhat flexible. The range of the vocal part spans 1.4 octaves, so while written in treble clef, it could be performed by either male or female vocalists using octave transposition.

The original Janowski piece is truly a beautiful work, and Grover’s arrangement gives percussionists access to a unique piece for voice and marimba that would be very engaging for both audiences and performers. It would work well in just about any setting, from undergraduate to graduate or professional performers.

—Brian Nozzy

Awaken the Peace Within

David R. Gillingham

\$28.00

C. Alan Publications

Instrumentation (3 players): B-flat trumpet, cello, 5-octave marimba

Web: [score sample](#), [audio recording](#)

This programmatic work effectively makes use of the possibilities provided by the starkly different instruments in the ensemble. Composer David Gillingham, best known for his works for band, displays his knowledge of each instrument by exploiting numerous techniques and effects, including multiple trumpet mutes, one-handed marimba rolls, and tremolo, pizzicato, and harmonics in the cello part. I’m not entirely convinced that the central artistic concept of the piece (“our quest for quietness and calmness in our life”) is best communicated by the combination of trumpet, cello, and marimba, but Gillingham states his case in a well-structured chamber work that paints with a wide variety of colors and textures.

I get the sense that it’s a precarious piece to perform, as the inherent challenges of intonation and balance are magnified by the difficulty of some of the musical material. There are mixed meters and changing textures throughout the work (a hallmark of Gillingham’s

writing), and the trumpet part is often either blisteringly fast or angular to the point of being unlyrical (a challenge exacerbated by the cello’s superior ability to play similar material with ease). The cello part puts the marimbist on notice as well, as any frogginess of tone in the lowest octave of a subpar marimba will be exposed whenever the cellist visits that part of the range. Although no mallet suggestions are given, I strongly recommend having several options available in order to meet the changing character of the piece and to accommodate the many long, low rolls in the marimba part.

Although the piece is listed as “Medium Difficult” by the publisher (in terms of the marimba part alone, I would agree), I would suggest that the ten-minute “Awaken the Peace Within” is a good option for a senior college recital or beyond, guiding the audience through a simple narrative and providing many interesting moments along the way.

—Brian Graiser

Burn3

Nathan Daughtrey

\$28.00

C. Alan Publications

Instrumentation (3 players): flute, B-flat clarinet, 5-octave marimba

Web: [score sample](#), [audio recording](#)

“Burn3” is a moto perpetuo-style piece that allows performers to impress audiences by demonstrating individual chops and ensemble cohesion, although in terms of musical content the product is somewhat static. Most of the under-6-minute piece consists of vaguely Coltrane-esque trading scalar licks that have been plugged into the composer’s larger, fairly accessible harmonic scheme, with an almost obligatory slow section in the middle that, for all the speediness of the surrounding licks, might actually be the most challenging part of the piece for the marimbist thanks to the oscillating 5:2, 3:2, and 6:2 polyrhythms. Were it not for that challenge, this piece might even be accomplished by standout high school students, but instead it is probably best suited for younger college students eager to bring their marching band chops onto the concert stage.

Except for a small number of woodwind techniques in the middle section (specifically, pitch bending, lip glisses, and trills), the woodwind parts feel generically interchangeable (which makes sense, given that the piece is actually an update of a duet for marimba and saxophone) and, frankly, *percussive*. With some creative problem-solving for the woodwind parts in the middle section, the piece would work just as well with two vibraphones, should the marimbist not be able to locate the right woodwind friends. Regardless of who plays it, “Burn3” is sure to put the performers’ technical abilities on full display.

—Brian Graiser

Catherine’s Wheel

Lansing D. McLoskey

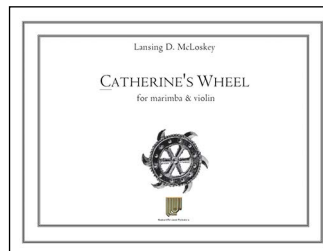
\$36.00

Keyboard Percussion Publications

Instrumentation (2 players): 5-octave

marimba, violin

Web: [score sample](#)



“Catherine’s Wheel” is a work that has many intriguing moments throughout its 15-minute length. Each moment feels like a snippet in time that exclusively calls your attention as if all the previous moments had never existed, making this piece an interesting addition to a repertoire steadily paved by the legacy of Marimolin.

“Catherine’s Wheel” is written for marimba and violin and requires considerable four-mallet technique as well as extended techniques for the violin. It is laid out as a through-composed work that explores timbre in drastic ways within the violin, but it is far more reserved in its timbral approaches to the marimba sticking to normal playing areas and sound production techniques.

Lansing D. McLoskey manages to integrate the violin and marimba quite successfully at the outset with the two instruments continuously at odds, often creating polyrhythmic and polytonal textures that are full of harmonic surprises. However, in measure 79 the piece shifts entirely in character to a haunting, modal, chant-like melody that contrasts significantly with the post-tonal introduction. While the latter half of the piece is attractive, the shift in complexity leaves the piece feeling slightly disjointed, which given its subject matter of St. Catherine—a 4th century Christian martyr who, according to legend, was ordered to death by Maxentius on the breaking wheel, only to be blessed with the wheel’s self-destruction—may have been the intention.

Despite its unique structure, “Catherine’s Wheel” is a promising work from an established composer whose works have received international renown, adding a needed work to the mixed-instrumentation repertoire for percussion. As a lengthy work for mixed instrumentation, this piece would be appropriate for a graduate student or professional performer as a unique complement to a recital or concert looking for a work that may push the audience, but at the same time leave them with a modal ending that is relatively accessible. There are many technical sections that would prove interesting to approach, including the abundance of polyphony within the marimba part, at times implied, but during the latter half of the piece there is

true polyphony with two simultaneous independent lines, which would prove a worthy challenge.

—Quintin Mallette

Numerologies

Louis Raymond-Kolker

\$30.00

C. Alan Publications

Instrumentation (2 players): violin, tenor steelpan (C4–D6)

Web: [score sample](#), [audio recording](#)

This new composition for the unlikely duo of steelpan and violin plays around with numerical-based structures and exclusively utilizes uncommon implements for both instruments: the pan player never picks up proper steel drum mallets and the violinist has no need for a bow. This combination of ideas makes a piece that is mathematically clever and audibly interesting.

The work is in three movements. The first, “Prelude (5x5),” is split into two halves. The first half is in 5/4 with the pan playing a synopated accompaniment line with cardboard “mallets” and the violin plucking the moving line in quarter notes. The second half switches to 2/4 with the pan now playing quintuplets and the violinist strumming full, open-position chords. The movement ends with a 5/8 solo measure from the violinist. Of the three movements, this is the least musically convincing. It seems to put more focus on playing with the numerical premise than the musical possibilities.

In the second movement, “Dance (Palindromic 7),” the music repeats the time-signature pattern 4/4, 3/4, 3/4, 4/4, creating the palindrome cited in the subtitle. The violinist, still pizzicato, accompanies in this movement, alternating between measures of dotted rhythms and measures of quarter notes. The pan player serves as both a second accompanying line and the melody here, playing off-beats with cardboard and the main line with a chopstick. With the exception of a four-measure phrase in which the violinist is given the foreground, this remains the voicing for the movement. The layering and overall use of the different sounds is quite fitting. Add the tastefully written melody, and the composer has created the most enjoyable movement of the piece.

The piece ends with “Scherzo (‘Why was 6 afraid of 7?’),” which largely sequences through measures of 7/8, 4/4, and 9/8. Here, both players are given a specific pattern of notes to play for each of the given time signatures. The pan patterns are entirely comprised of eighth notes to be played with chopsticks, while the violinist plays the big beats either pizzicato or bowed with a heavily rosined chopstick. In the middle portion, the two instruments trade eighth-note gestures while still maintaining the metric patterns, which makes for a well-written call and response.

Although the sound possibilities utilized in this piece are unique, they will present balance problems in the preparation of the work, especially where the pizzicato technique is employed. In several instances throughout the

piece, the plucked violin notes are in the high register and the pan is played in the low register. As can be heard in the recording offered on the publisher's website, even if the mallets are made of cardboard, the low notes on that instrument will speak very well, while the pizzicato notes will not. This is not to take away from the composition; rather it is to serve as a helpful note to those wishing to take on this work.

It is always pleasant to see new works that not only expand the sonic possibilities of our instruments, but also to do the same for another member of our musical family. If you play steelpan and have a violinist friend that you want to bring into our quirky little world of fun meters and odd sounds, check this piece out. Just be ready to work on balance a lot.

—Kyle Cherwinski

Salopettes!

Josh Oxford

\$25.00

C. Alan Publications

Instrumentation (2 players): flute, 5-octave marimba

Web: [score sample](#), [audio recording](#)

"Salopettes!" is a chamber work that came about as a challenge to the composer from Gordon Stout to write a piece for flute and marimba. The most striking thing about the piece is the skillful use of odd and mixed meters throughout. In addition, Josh Oxford uses odd note groupings such as 3's, 5's, and 7's to create interesting effects.

The piece begins (quarter note = 100) in 7/16 and 5/16, with groups of 2's and 3's setting up a very compelling, disjointed feel. The musical vocabulary is neo-tonal, but very lyrical. Most of the time, both instruments are quite active together, and at other times, the flute plays longer notes over the continued complex rhythms from the marimba. The flutist is asked to sing and play simultaneously at several points.

Eighth-note triplets moving to eighth-note quintuplets brings the piece to a slower tempo (quarter note = 90 and later quarter note = 60) for a middle section. Much of this is in 4/4 with some 7/16, but now the mood is much more lyrical and relaxed. Oxford brings this part of the piece to a close using

odd note groupings of greater length, giving the impression of slowing the tempo. After a caesura, things take off again at Tempo I, with a further development of the opening material. The piece closes after a driving ostinato in the marimba followed by unison rhythms creating a strong finish.

This is a well-written composition that will require great rhythmic control by both players. The odd meters sound natural, and audiences will find the work exciting.

—Tom Morgan

To Immortal Bloom

Bob Becker

\$65.00

Keyboard Percussion Publications

Instrumentation (4 players): soprano, vibraphone, cello, piano

Web: [score sample](#)

Inspired by Conrad Aiken's poem "XXI" from his book *Preludes for Memnon*, "To Immortal Bloom" is a mixed chamber ensemble composed by Bob Becker during the summer of 2017. The musical and technical trials of the work will challenge performers due to some tricky passages both individually and as an ensemble.

Becker states that the musical and numerical references in the poem, combined with the imagery, were the inspiration for the piece. The melodic and harmonic material was taken from a matrix of four nine-note scales that Becker has used in his music for the past 20 years.

Texturally, the piece begins very heterophonically, with the rhythms of the vocal line being reflected in most of, if not all, the ensemble. As the piece develops, the parts move to a much more homophonic style. Performers will be challenged by a number of rhythms throughout the piece that will make interpretation a challenge. The vibraphonist in particular will have the demand of playing some difficult quintuplet passages against the rest of the group, so the performers' sense of pulse will be key.

Overall this looks to be a piece that could work well as a chamber piece for a graduate recital or a professional engagement. By replacing the cello with marimba, this could even work well on a percussion ensemble concert featuring a guest vocalist.

—Brian Nozny

these pieces provide a concert application for basic hand drumming techniques. Gottry provides a notation key in both the score and front page of each part, indicating common sounds such as bass, open, and slap, as well as specialty sounds like fingertips, wire brushes, and knocking on the side (shell) of the instrument. While each of these techniques is described in the preface to the score, the performance videos available on the publisher's website truly bring the ideas to life and provide clear information to performers and instructors who might lack experience in hand drumming.

The most vital aspect of the collection is the flexibility with which the pieces can be combined and performed. Each can be performed as a stand-alone work or combined with others in a suite. Parts can be doubled and tripled (or more!) to increase security with less experienced players or engage a larger group of students.

Gottry does not specify which instruments are to be used, or in which combinations, but lists cajon, congas, and djembes as possibilities in the preface to the score; perhaps the imaginative or resource-limited teacher could incorporate others. All rhythms are based on eighth and sixteenth (at the most) notes, with the tone production being the most significant challenge for those playing these instruments for the first time. Despite these challenges, passages are repetitive and intuitive enough to ensure a positive experience that will hopefully spark a continued interest in hand drumming in younger students.

—Jason Baker

Orchestrations are also presented to include playing the accented notes on toms. Lawton also orchestrates the accents on cymbal and bass drum in unison. Another variation includes doubling the unaccented notes to form a roll-sounding pattern. The hand and foot combinations are often played against a jazz ride-cymbal pattern.

The book also presents ostinato patterns for the feet, which are to be played underneath the hand patterns in the book. The author stresses the importance of practicing with both a right- and left-hand lead. A link is included, allowing the reader to access audio files of the exercises. Those looking to get better acquainted with applying triplets to the drumset should find this book to be of value.

—Jeff W. Johnson

Triplets

Rick Lawton

\$14.95

Sticks and Skins

Rick Lawton is not teaching us anything new in his book *Triplets*, but he does present a new way to organize the learning of triplets on the drumset. His notation system is unique but easy to understand, and it is written for a 5-piece drumset. The introduction and most of the text in the book is a bit wordy and rather tedious to get through, but there is good advice here for practicing the exercises. Once the student gets to the exercises, the action really begins.

Forty different, one-measure, triplet accent patterns are presented first. The notation indicates right and left hands on different spaces on the staff. Each of the forty patterns is presented as triplets with accents, followed by the accent points alone over a bass drum on 1 and 3 and hi-hat on 2 and 4 pattern. The accent patterns seem to be in a progressive order from basic to more complex. The student is asked to master this section of the book first.

The second part of the book uses the same forty patterns, this time taken through a practice routine that consists of the basic pattern, accents only over the foot ostinato, the pattern on snare drum with standard swing ride pattern, the pattern on bass drum with the ride pattern, four different "mix" exercises that break the pattern up between the snare and bass with the ride pattern, the accents played with a shuffle ride pattern, the accent pattern using a different sticking, and finally, a version of the pattern using the toms to create a fill. The student is directed to play this in one flowing drill, with four measures of triplets on the snare drum or the jazz ride pattern between each exercise. All the patterns are demonstrated on the audio tracks that can be found on the author's website.

At the end of the book, Lawton presents bass drum and hi-hat ostinatos over which the student could practice all the patterns again. The possibilities would be endless, which is indicative of a good practice approach.

Of course, teachers and students have been working out these same kinds of ideas

DRUMSET

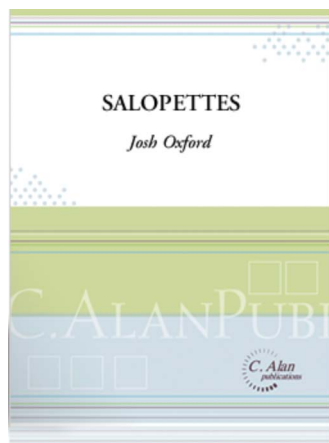
Independence with Triplets

Rick Lawton

\$14.95

Sticks & Skins

This book explores triplets through stickings, accents, and orchestrations. Sticking include single strokes, double strokes, and single/double-stroke combinations. The permutations are then split between the hand and foot. Accents are then applied to the triplet-based patterns. The accented patterns are first presented as single strokes, then as single- and double-stroke combinations.



WORLD PERCUSSION

All Hands on Deck

Josh Gottry

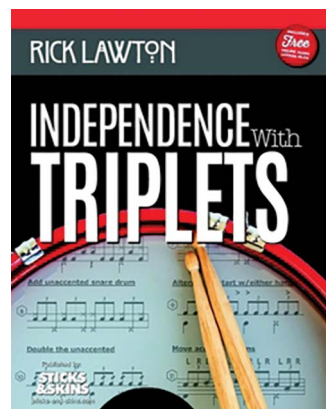
\$42.00

C. Alan Publications

Instrumentation (2-4+ players): cajons, congas, djembes

Web: [score samples](#), [audio and video recordings](#)

Josh Gottry has assembled a collection of nine short duets, trios, and quartets for a variety of hand drums. Appropriate for early high school through college students,



using Ted Reed's *Syncopation* for years, as originally championed by Alan Dawson and others. But Lawson's method will go a long way to help students internalize these triplet patterns and use them different ways. This will be especially helpful for younger students who have listened to straight-eighth-note oriented music all their lives and who want to begin playing in a jazz style.

—Tom Morgan

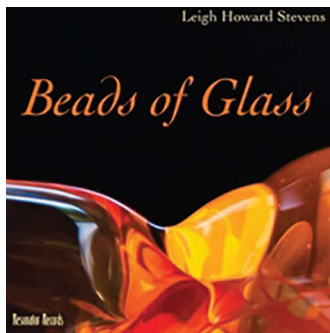
RECORDINGS

Beads of Glass

Leigh Howard Stevens

Resonator Records

Web: [single track download and audio sample](#)



This performance by Leigh Howard Stevens of Gordon Stout's "Beads of Glass" is available as a digital download at CD Baby. Composed for Stevens, this approximately 8-minute work is scored for 5-octave marimba and specifically focuses on the middle and low registers of the instrument. Regarding this, the recording quality beautifully brings out the resonant qualities of the marimba, although occasionally the louder notes sound a bit "slappy." The performance itself is very expressive and accurate, a significant feat based on the repetitive, quirkily tonal character of the piece. In some spots, "Beads of Glass" is reminiscent of Stout's earlier "Astral Dance," and like that piece, is well worth checking out.

—Joseph Van Hassel

Concertos on Marimba

Fumito Nunoya

Oehms Classics

This recording features virtuoso marimbist Fumito Nunoya along with the Kurpfälzisches Chamber Orchestra (Johannes Schlaefli, conductor), and Benjamin Nuss on piano. The recording quality of the marimba and orchestra is great, and Nunoya demonstrates mastery of the marimba throughout. One of my favorite aspects of this recording is the amount of stylistic contrast and expression that Nunoya brings to the table.

Nunoya is a Japanese marimbist currently based out of Germany and was the cover artist of the May 2012 issue of *Percussive Notes*. He performs three marimba concerti on this recording: Antonio Vivaldi's "Concerto in C

Major, RV 443," Emmanuel Séjourné's "Concerto for Marimba and Strings," and Takatomi Nobunaga's marimba concerto, "The Crossed Sonar of Dolphins." The Vivaldi concerto was originally written for flautino, a type of recorder, and this transcription for marimba works very well, providing the performer with an opportunity to play Baroque music by a composer other than J.S. Bach. French composer and percussionist Séjourné's popular marimba concerto is presented here in its revised three-movement version. I consider this work Neo-Romantic, with a sound reminiscent of Rachmaninoff. Nunoya commissioned the final work on the disc, Japanese composer Takatomi Nobunaga's "The Crossed Sonar of Dolphins." Of the three concerti, this is the least tonal. However, I still found it immediately engaging through its musical representations of dolphin sonar/squeals, water, and swimming. The work has a coloristic quality, as if the composer is painting sounds with brushstrokes on a canvas.

In summary, Nunoya's performance is fabulous throughout, and he clearly demonstrates his mastery of the marimba in a variety of musical styles. I highly recommend this CD.

—Joseph Van Hassel

Great Wall

Leigh Howard Stevens

Resonator Records

Web: [single track download and audio sample](#)

This recording of Leigh Howard Stevens performing one of his original compositions is a splendid addition to the marimba music playlist. The piece itself, published in 1995, is described as being a "wall of sound" throughout, utilizing mostly Musser rolls as it traverses through its variations. Performing this technique for the almost six-minute runtime while incorporating the necessary expression requires a great deal of dexterity, which Stevens demonstrates beautifully. Then again, what should we expect from the author of *Method of Movement*?

The combination of the phenomenal recording quality, done in association with Resonator Records, and the fact that most of the composition is performed in the low range of the 5-octave instrument creates full, lush, organ-like resonance that attributes the appropriate "wall of sound" characterization. This track is the best reference for someone interested in learning the piece, or for anybody who wants to sit back, relax, and listen to some superb marimba playing.

—Kyle Cherwinski

Invitation

Tony Miceli

Resonator Records

The liner notes invite the listener to a "private solo concert with internationally renowned vibraphonist Tony Miceli." This album does feel like Miceli is playing just for the listener. He performs classics by such legendary composers as Ornette Coleman, Thelonious Monk, Joe Henderson, and Chick

Corea.

Miceli has a knack for choosing just the right notes to communicate a wide array of emotions. From the hauntingly melancholy "But Beautiful" and "Easy Living" to the playful "When Will the Blues Leave" and "Recordame," his mastery of the instrument is clearly apparent. "Secret Love" has a swing feel that is so strong that listeners have to remind themselves that there is not a rhythm section propelling the pulse. The recording quality is excellent. Miceli performs on the OmegaVibe from Mallettech, which has a beautiful, full sound.

Miceli can be sparse without being boring, and busy without sounding hectic. His phrasing, interpretation, and voicings are well thought out. It is obvious that he selects each note just as carefully as a skilled author chooses words. This is not an album for percussionists only; it is a beautiful collection of ballads that will connect with any listener.

—Jeff W. Johnson

Jungle Music

Iowa Steel Band

Cricket City Music and Media

The Iowa Steel Band's newest CD features the steel pan virtuoso Andy Narell. The album has six tracks and includes works that Narell is well known for, including "Jungle Music," "Green Ballet," and "Izo's Mood." The album was co-produced by Narell, Dan Moore, and Ben Yancey.

The steel pan sound is very relaxed, and reminiscent of other Narell recordings that capture his style. Each track is performed with the utmost excellence. The balance is impeccable. This is one of the best steel pan albums produced in a while, in regard to sound, and the playing is excellent as well. Narell's solos soar over the ensemble and create the relaxed sound he creates so well. The tunes move together nicely, and overall, create a wonderful atmosphere.

This album should be on the shelf of any steel pan enthusiast. The playing and production are superb, and serve as an excellent example of not only how to record steel pans, but more importantly, how to play them.

—Josh Armstrong

Level 25

Dali Mraz

Self-released

Czech drummer Dali Mraz's *Level 25* is a combination of rock-fusion, jazz-rock, and progressive styles that is exciting to listen to for all 14 tracks. Aside from Mraz, the collection features the work of 20 other musicians from all around the world. They include five vocalists, four guitarists, seven bassists, three keyboardists, and percussionist Dano Šoltis, who is credited for playing vibraphone.

One interesting thing that Mraz did was pair tracks that are meant to go together. For example, "No Ego," which is largely a piano solo, is followed by "atoN," in which the electric instruments and drums return and develop the musical ideas presented in the piano solo track. This device is used again later

with the piano solo "Friend," followed by "You Know," which brings in drums and an upright bass for a jazz-funk take on the established music.

Much of the album utilizes similar styles and instrumentations, that of a progressive instrumental rock band. However, a couple of tracks stand out as unique. "You Know" is one of them, as it is more acoustic through its use of an upright bass, and Mraz is more subdued in his playing to account for the change in style. Another is the final track, "Ehm... Just..." which is more laid back and subdued when compared to the rest of the album.

Dali Mraz is an incredible drummer and, based on this album, a great collaborator and creator of exciting music. The performance choices he makes for his grooves and featured moments are always tasteful and musically appropriate. This is true whether he is laying back as in the tracks mentioned above, or playing heavy, loud, and very actively in the track aptly named "Attack" or testing his own dexterity in "32nd Notes to Mraz"; all are impressive to listen to. *Level 25* is a welcome addition to the playlists of any fan of progressive music.

—Kyle Cherwinski

New Jersey Percussion Ensemble at 50 – Volume 1

New Jersey Percussion Ensemble

Composers Concordance Records

Established in 1968, the New Jersey Percussion Ensemble celebrated its 50th anniversary with the release of *New Jersey Percussion Ensemble at 50 – Volume 1*. This CD is a compilation of concertos by composers Peter Jarvis and Payton MacDonald, both of whom are co-directors of the ensemble, and it features an incredible list of guest soloists including percussionist Glen Velez, accordion virtuoso William Schimmel, and John Clark on horn.

There is a great amount of diversity on the CD. The opening track, "Concerto for Frame Drums and Percussion Sextet" by Jarvis, is a wonderful work that sounds reminiscent of works by Cage and Harrison and features Velez on multiple frame drums. MacDonald's "Monolithics" is a beautifully lyrical composition that allows the stunning horn playing of John Clark to shine. The "Concerto for Vibraphone and Percussion Sextet" is a tour-de-force work with John Ferrari performing tremendously as soloist. Finally, "70" with William Schimmel on accordion creates such a perfect blending of the percussion ensemble with accordion that it's a wonder this combination hasn't been done more.

David Kerzner, who did the engineering and mastering, is to be commended for helping to create a beautiful sounding disc. The sound quality throughout the disc is stellar, and all the performances are well done. Anyone looking for repertoire to feature soloists with percussion ensemble should procure a copy of this CD. Then again, anyone looking to listen to good repertoire played well should have a copy.

—Brian Nozzy

Out of the Blue

Michael Burritt

Resonator Records

Web: [single track download and audio sample](#)

I have been a fan of Michael Burritt's solo and chamber music since I was an undergraduate student at Ohio State. *Out of the Blue* is no exception. The piece is composed for marimba and piano duo and does incredibly well blending the timbral properties of the two instruments. This recording features Burritt on marimba and his Eastman colleague Alan Chow on piano.

The piece begins with a solo marimba chorale. At its conclusion, Burritt begins a new section of rapid sixteenth notes, in some ways similar to the second movement of his "October Night." The pianist quickly joins, and a lyrical, yet percussive, section begins. Themes develop and styles change, but somewhat of a *moto perpetuo* continues throughout much of the piece. A brief return to the chorale is followed by a section of the marimbist playing with mallet shafts on the bars. Finally, a return to the primary theme ends the piece.

This recording is very well executed by the performers, is of pristine audio quality, and is mixed beautifully. I can imagine this pairing of instruments, which is not all that common in our repertoire, was chosen as an exploration of the sonic possibilities of the timbres. This recording displays that combination perfectly. My duo has been wanting to program this piece for a few years, and I think this recording definitely reignites that desire.

—Justin Bunting

Rodina

Tom Benko

Self-released

Rodina is the first solo album from Chicago-based percussionist Tom Benko. Divided into five tracks, the album is best listened to continuously, totaling just under 30 minutes of atmospheric music. Benko describes it as a "solo electro-acoustic percussion album exploring ambience and curated peculiarity," an apt assessment: he builds layers of sound that oscillate between dense and thin, between pulsing and floating. It's a captivating journey through grooves and melodies, intriguingly busy and pleasantly calm.

Benko performed all instruments on the album, exhibiting obvious skill with looping, layering, and maneuvering around a significant multiple percussion setup. He creates an otherworldly soundscape that is centered on the drumset and—perhaps a nod to "curated peculiarity"—the hammer dulcimer. Similar to the sound worlds of Glenn Kotche's solo music, Tom augments his drumset and dulcimer with resonant metals, glockenspiel, tambourine, and even the spoons. There is also a mysterious, fragmented voiceover in tracks 3 and 5, interrupting the soundscape with comments about thinking, being, and feeling. The album is masterfully mixed by Alex Sokol: well-balanced and clear.

Rodina seems to me to be a mixture of improvisation and planning: perhaps pre-com-

posed melodic and rhythmic motives served as the foundation for improvisation. I enjoyed the record and would like to know more about the process, but Benko provides very little album information beyond the description included above. There are some videos and a bit more information on the composer's website and Bandcamp page, but I'd still like to know more! The album is available digitally from Apple Music, Amazon Music, Spotify, and Bandcamp. You can learn more about Tom, including his performing and teaching with Blue Man Group, at his website.

—Rebecca McDaniel

Stuart Saunders Smith: New England

Berndt Thurner

Kairos

Stuart Saunders Smith's "New England" is a 52-minute work set in 11 movements for solo vibraphone. It is part of a larger collection of works by Smith titled "The Night Suite," meant to be a five-night concert event for the instrument, with "New England" being the second night. The CD is performed by Austrian percussionist Berndt Thurner. A native New Englander and Vermont resident, Smith states, "Since the formation of the country, [New England] has been a place of intellectual ferment: Thoreau, Emerson, Dickinson—all form some of the intellectual foundation of the American experiment. Charles Ives comes directly worldview. A worldview that holds that each detail of life, and of nature, expresses the whole."

Berndt Thurner's performance is clean and expressive throughout, capturing Smith's complexities in a manner that seems intuitive. Each movement is depicted by a Roman numeral and does not contain any title or programmatic description, hence inviting listeners to relate Smith's philosophical writings in the liner notes to their own listening experience in a unique and personal way. The most notable aspect of the music is the meditative quality produced throughout, as Smith's extreme rhythmic vocabulary is juxtaposed with the sustained dreaminess of the vibraphone. The movements move seamlessly into one another, with "VIII" containing a speaking part for the vibraphonist and "X" being more energetic and spry than the rest of the piece. As a composer who does not set out to write in specific forms and prefers to let his music unfold, note by note, Smith has created a work that invites the listener to create his or her own experience over multiple listenings.

—Jason Baker

Suite for Marimba

Leigh Howard Stevens

Resonator Records

Web: [downloadable tracks and audio samples](#)

Leigh Howard Stevens' masterful *Suite for Marimba* is a stunning recording of the four-movement composition by Alfred Fissinger, who composed this work in 1950. Each movement depicts a specific incident that the composer experienced while serving as an infantryman in Europe in World War II.

The first movement is titled "Mist." The lis-

tener can almost sense the "misty" conditions as serene anxiety from Fissinger's perspective. Stevens' virtuosity shines as each phrase is presented in a compelling fashion. "Rendezvous in Black" continues this portrayal of Fissinger's experiences with more anticipation of the day's unpredictable events expressed musically through straightforward rhythmic content. The third movement, "Esch S/Sure," portrays cautious anticipation of Fissinger's introspective thoughts through continual dissonance and consonance in its rolled chorale-like presentation. The fourth movement,

"Bastogne Convoy," is a faster, march-like concluding movement of this *Suite*. The quartal/quintal harmonic content portrays Fissinger's anxiety toward participating in his convoy's movements. Throughout the entire *Suite*, Stevens' impeccable musicianship sparkles and conveys the compositional intent of Fissinger.

This recording is a timeless tribute to the composer, Alfred Fissinger, as well as the performer, Leigh Howard Stevens. Congratulations to both!

—Jim Lambert

PUBLISHERS

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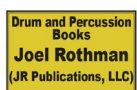
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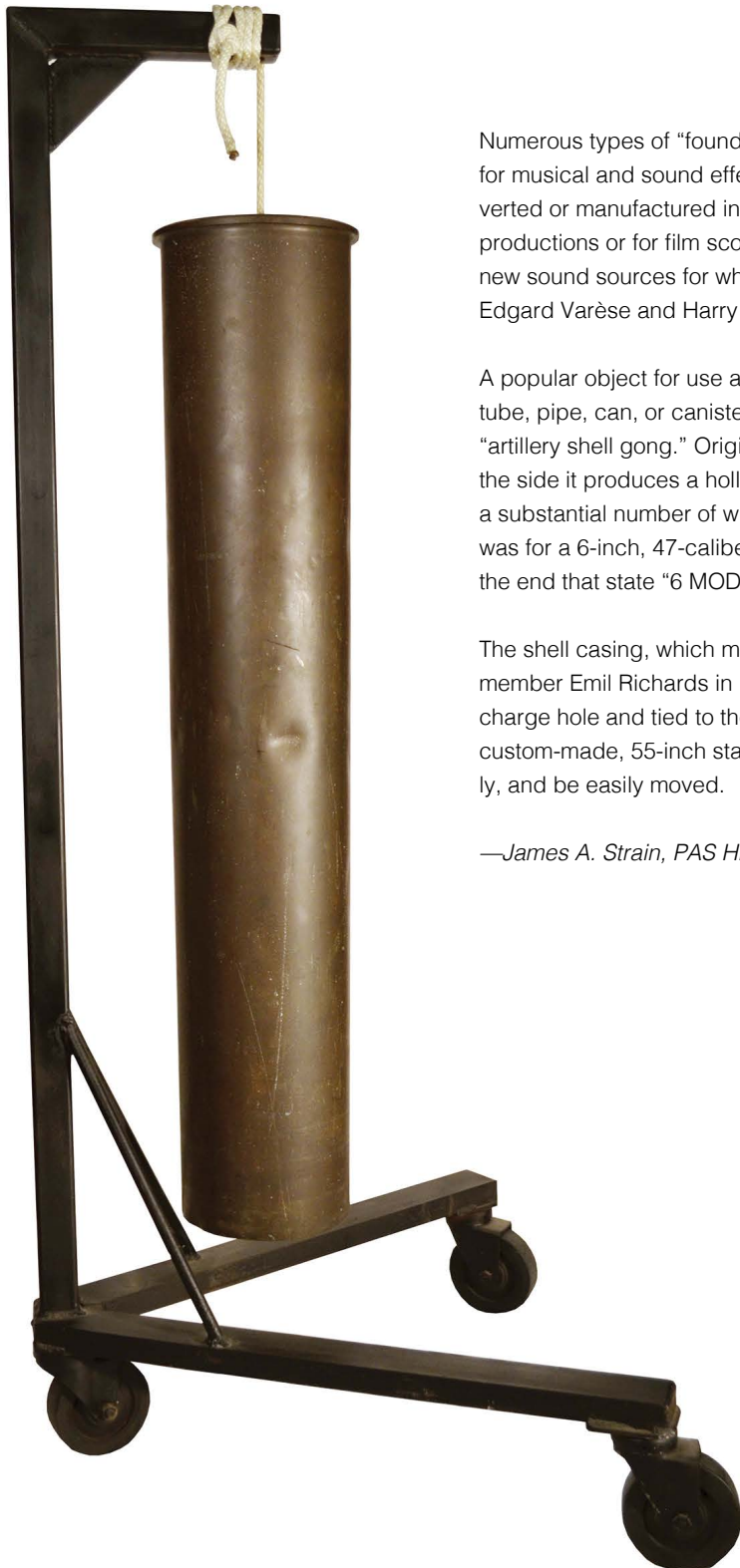
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From the Rhythm! Discovery Center Collection

Artillery Shell Gong

Donated by Emil Richards, 1993.06.05.01



Numerous types of “found” objects have been utilized by percussionists as sound sources for musical and sound effects for well over 150 years. Often, the objects have been converted or manufactured into practical instruments for use in accompanying live theatrical productions or for film scores. In new or contemporary music, these objects have become new sound sources for which composers, such as John Cage, Henry Cowell, Lou Harrison, Edgard Varèse and Harry Partch, have championed in unique and creative fashions.

A popular object for use as a sustaining, metallic, ringing sound is any type of cylindrical tube, pipe, can, or canister. This object, made from a spent artillery shell, is known as an “artillery shell gong.” Originally manufactured as a functional artillery shell, when struck on the side it produces a hollow, sustained ring that lacks a distinct fundamental pitch but has a substantial number of wide-ranging overtones. The shell, made for use by the U.S. Navy, was for a 6-inch, 47-caliber gun utilized from ca. 1930 to 1945 and bears naval markings on the end that state “6 MOD / 6-IN-47-CAL-MK-4 N.S-S 44-JRD [US naval anchor]-LOT-734.”

The shell casing, which measures 8 x 38-1/8 inches, was purchased by PAS Hall of Fame member Emil Richards in 1970. It is suspended by a rope that is knotted inside the primer charge hole and tied to the arm of a wheeled stand constructed of 3.8cm square pipe. The custom-made, 55-inch stand allows the instrument to be struck at an ideal height, ring freely, and be easily moved.

—James A. Strain, PAS Historian



Rear (top) end of the shell, showing stamped manufacturing information. Note the rope inserted into the threaded primer hole.



2019 COMPOSITION CONTEST

The Percussive Arts Society is pleased to announce the 2019 Composition Contest which encourages and rewards composers who write music for percussion instruments.

2019 CATEGORY: SOLO MARIMBA

Awards:

- \$3,000 grand prize (up to two honorable mentions – \$250 each)
- Winning composition and Honorable mention(s) will be listed on the PAS website with composer's picture and bio.
- Winning composition and Honorable mention(s) will be listed along with review of work(s) in Percussive Notes of March 2020.
- Winning composition and Honorable mention(s) will be further announced at PASIC.
- Winning composition will be performed in the USA during 2020. Other performances around the world may occur based around availability of performers.

Deadline: August 1st, 2019

VISIT: bit.ly/compositioncontest

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