Percussive Notes

The journal of the Percussive Arts Society • Vol. 44, No. 3 • June 2006

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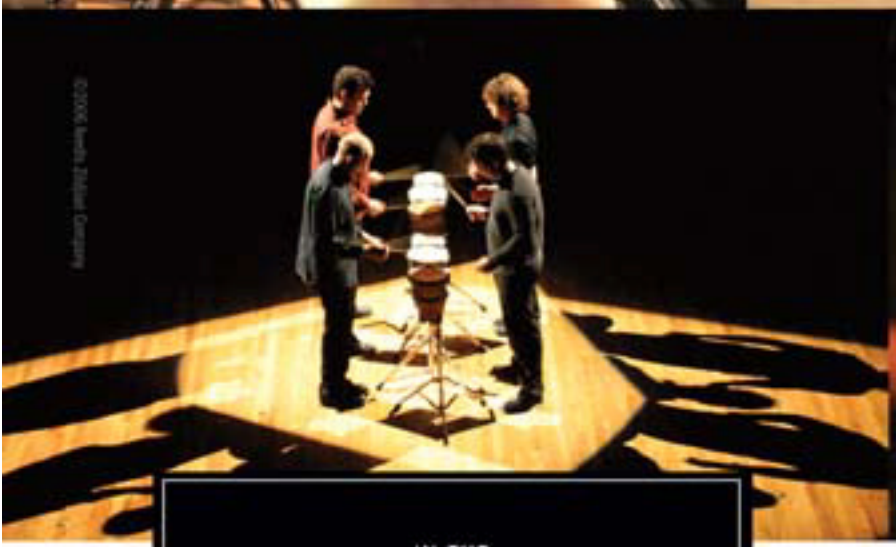
20 Years of the Rosauro Marimba Concerto

Melodic Improvisation on Drumset

Pulse Control on the Marching Field

The Noble Snare Collection



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Percussive Notes

PERCUSSIVE ARTS SOCIETY

Mission Statement

The Percussive Arts Society® (PAS®) is a music service organization promoting percussion education, research, performance and appreciation throughout the world.

FROM THE PRESIDENT

A Society of Givers

BY RICH HOLLY

Within a few days of the massive destruction caused by Hurricane Katrina I was engaged in ongoing discussions with several percussion industry leaders in regards to what we could and should do for the victims. The result was a campaign entitled "We're All Drummers."

It became very clear that rather than begin our relief efforts by providing instruments and music supplies, we would better serve the victims' needs by providing life necessities or monetary donations. As the fall of 2005 progressed, we moved the relief efforts into a second stage in which we urged PAS members to donate instruments, music, and accessories to any of several organizations that would make sure they were put into the hands of deserving musicians.

In speaking with and hearing from several of you over the fall and early winter, I know that PAS members gave a great deal of money and donated many instruments and music supplies. Some of you, in fact, seem to have an ongoing desire to continue to do even more, and for that I applaud you. To the many who provided money, necessities, and/or music items to the victims, I am humbled by your generosity and giving spirit.

It has now been nine months since Hurricane Katrina (followed shortly after by Hurricane Rita) caused so much devastation. I'm sure you have been following reports provided by the major news outlets regarding what has been and will be taking place in terms of rebuilding the Gulf Coast.

This past March, my daughter went to New Orleans as part of an organized effort to assist in rebuilding the city. Additionally, one of my students went to

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Slidell, Louisiana, as part of a similar program. Their stories are heartbreaking. Certainly there are sections that are open for business and hoping that tourism returns. But more often little or nothing is being done for the victims. Crime continues to be a problem, and lack of an organized method of rebuilding is hampering most efforts to help these people get their lives back on track.

The photos you see here were taken just two months ago. They look as though they could have been taken August 31. The people of the Gulf Coast of the United States continue to need our help.

I urge you to consider donating money to relief efforts, even if you have already done so. From what my daughter and student tell me, one of the most pressing needs is to have more people "on the ground" there to assist in the cleanup efforts. If you have the time and means, I hope you will consider spending a few days or longer in an affected area to help the residents secure more hope for their future.

For information about donating money or life-necessity supplies, visit www.give.org/news/katrina.asp for a list of organizations that are accepting relief funds. For information about donating musical instruments and the like, visit www.namm.com/hk/donation.html. **PN**

Rich Holly

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LIFETIME ACHIEVEMENT IN EDUCATION AWARD

Established in 2002, this award was created to recognize outstanding educators in the area of percussion who have dedicated their careers to teaching percussion students and advancing the art of percussion. Any PAS member may make a nomination; the criteria as well as the nominating procedure details are available on page 57. The list of previous winners can be found on the PAS website at www.pas.org/About/Awards.cfm.

OUTSTANDING CHAPTER PRESIDENT AWARDS

Each year the Percussive Arts Society recognizes a chapter president for his or her outstanding service and achievement. If your chapter president has done an outstanding job this year, please take the time to nominate that person for this recognition of his or her hard work to bring quality percussion events and activities to your state or country.

PASIC UPDATE

PAS will continue its Sunday Drum Circle Facilitation Workshop at PASIC in Austin. The presenter this will year will be Bob Bloom. Bob is a leader in the drum circle field and is an experienced clinician presenting not only at previous PASICs but at American Music Therapy Association, Orff Schulwerk, and Parks and Recreation Directors national conventions. He has extensive experience presenting rhythm based events in a variety of settings and also presents workshops on how to build and maintain your business as a drum circle facilitator. If you are active or just interested in the rapidly expanding and evolving field of drum circles and rhythm based events, plan now to attend this valuable five-hour session.

PASIC SCHOLARSHIPS

Through the generosity of many companies and individuals, PAS is proud to award 14 PASIC Scholarships. These endowed scholarships provide each winner with a $500 stipend to offset the costs of attending PASIC. To accompany this cash award, PAS provides complimentary registration to the convention, a ticket to the Hall of Fame Awards Banquet, and a one year PAS membership. Applications must be received by June 15. Applications can be downloaded from the PAS website at www.pas.org/About/GrantSchol.cfm.

PASIC REGISTRATION

Registration is open for PASIC 2006. Plan to register early and reserve your hotel rooms to get the hotel of your choice. You can go online and register at www.pasic.org/Registration.cfm or by calling Adventure Travel at 800-540-9030. Visit www.pasic.org to get all the latest information and updates regarding PASIC 2006 in Austin.

COMMITTEE CHAIR VACANCIES

After serving a three-year term, Anthony Cirone is stepping down as chair of the Symphonic Committee later this year. Applications are now being accepted from individuals interested in serving as chair of the committee. For further information, please see the announcement on page 77 of this issue. Deadline for the receipt of applications is August 1, 2006.

Michael Gould is completing his term as chair of the College Pedagogy Committee, and applications for this position are also being accepted until August 1, 2006. The announcement is listed on page 15.

PAS/YAMAHA TERRY GIBBS SCHOLARSHIP

Deadline for the first annual PAS/Yamaha Terry Gibbs Scholarship is June 15. This scholarship, in honor of jazz legend Terry Gibbs, is an award of $1,000 for a collegiate jazz vibraphone student. Application information is available on page 76 and the application can be downloaded at http://www.pas.org/About/GrantSchol.cfm **PN**

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Strengthening Left-Hand Marimba Grip

Following are excerpts from a recent discussion in the Marimba topic of the PAS Members Forums, posted under the title "I need to work on my left hand." To view the entire discussion (and participate if you like) visit the Members Only section of the PAS website (www.pas.org).

Zach Oostema

I'm a freshman in college, and am currently learning four mallets with the Stevens grip. I keep finding that in my left hand my outer mallet is very loose. In my right hand my pinkie is wrapped firmly around the outer mallet and it is somewhat perched on the outer part of my palm, but my left hand is either just not strong enough, or I've also been told that it may be from playing traditional grip. I was wondering if anyone had any ideas of something I could do to strengthen my left pinkie.

Ted Rounds

It isn't about strength as much as it is muscle tone and coordination. Those fingers just haven't done much of this kind of work. If most of the exercise they get is while you're trying to play pieces, etudes, or even exercises, they'll always lag behind your right hand's natural coordination (that is, its learned coordination).

Try this away from the instrument: sticks about a fifth or sixth apart, try raising and lowering the #1 stick vertically. You can just wag it around using your wrist and arm if you can't do it with just your fingers. You can also do this with the sticks pointing straight up in the air so gravity helps to pull the stick toward the floor. Anything to get those fingers moving through their range of motion until they have enough coordination to lift the stick and lower it on their own. Then try moving the stick laterally. This works better if the sticks are parallel to the floor.

One of the other things you can do is try to overcome the mental blocks you have with making your left hand do anything. Half of the reason there is a lack of coordination is that your brain prefers to send all activity to your right hand. So do everything left handed. Anything you reach for with your right hand has to be a left handed job now. About the only thing I can't do left handed is write and throw a ball.

Be patient. Your left hand is a totally different piece of equipment than your right hand. It's been hanging around in your pocket knowing it can do whatever that other guy is doing but never getting the chance.

Jeff Brown

Quote: Be patient.

This one deserves reinforcement. Patience is a must.

Also, somewhere in Stevens' "Method of Movement" I read something to the effect that one must be willing to temporarily sacrifice security for flexibility. I don't remember the exact quote because I don't have the book in front of me, but given enough time spent working on your left hand will show improvement.

If memory serves me well, I think there is also an exercise in the Stevens book to help strengthen the ring finger and pinkie. The exercise is one where you try to scratch your left palm with your left ring finger and pinkie—the "scratch it 'till it doesn't itch anymore" exercise. Somebody out there may know where that exercise is in the book.

The more you use your left hand the better it will get.

Ian Rosenbaum

The quote you are referring to is on the last paragraph of page 9, "Finger Control."

Quote: All of these comparisons which point to the superior agility of the Musser grip are moot if the student is not convinced that potential dexterity is more important than initial security.

The exercise, with a handy picture, is located on page 14, figure 15.

Lamon Lawhorn

I have a problem also with my left hand. I feel that my left hand is less "musical" than my right hand. It seems that it's kinda "dead." I'm playing the pieces correctly, but I can tell that my left hand is more stiff than the right. What can I do about this?

Ian Rosenbaum

For starters, you might try isolating your left hand in the piece that you are playing, putting all your focus on it, and making it sound as musical as possible. Once that is comfortable, you can slowly add your other hand, trying to keep that feeling you had with your left hand by itself.

Eric Pancer

Make sure you are choking up enough on your outside mallets. I had a problem which took years to remedy of leaving the outside mallets too far into my palm. I think using a bit of Musser grip helps gain more security, especially with louder volumes.

I saw Leigh play Saturday and it seems he does choke up a rather good amount on the outside mallets.

Jeffrey Szekely

In addition to musical ways to increase your left-hand abilities you might try to start using your left hand more in day-to-day activities. Move your mouse to the left side of the computer, eat with your left hand, open doors with your left hand, maybe even try to take notes with your left hand in class (you're the only one who really has to read them anyway). Some members of the percussion studio here at CMU have been doing it for a few years and it can help a little bit, but mostly keep working on the musical techniques and exercises already discussed.

Brady Spitz

Also, its been my experience that the only way for the music to leave your body is if you're relaxed. The left hand is especially hard to get this concept on because it lags behind the right hand in development. Try doing some really basic exercises each day (e.g., block chords, permutations) and see if you can get your left hand to the point where the mallet shaft almost pulls out of your hand from the momentum. This isn't necessarily the point at which you should play music, but a medium area that is somewhere between this total relaxation and stiffness is generally where you'll find it easiest to express yourself. And then, above all that, practice until you can't make a mistake technically!

As for the outer mallet problem, the scratching exercise really helped me. I also made sure to scratch both ways (as opposed to only pulling your fingers upward); that way you are working muscles that will control bringing the wider intervals back in. **PN**

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PERCUSSION

20 Years of the Rosauro Marimba Concerto

BY JEFF MOORE

This year marks the 20th anniversary of Ney Rosauro's "Concerto for Marimba." In the first twenty years of its existence, it has been performed with orchestra over one thousand times[1]. In the past ten years, the concerto has received, on average, well over one hundred performances per year with orchestra and wind ensemble. Although the number of performances includes high school, community, and university ensembles, the number also reflects performances with professional orchestras from all over the world.


NEY ROSAURO

Dieses Konzert wurde komponiert für die "Meisterklasse" an der Hochschule für Musik Düsseldorf (bei Prof. S. Fink) (1987)

KONZERT FÜR MARIMBA

UND STREICHER

I - SAUDAÇÃO - (Begrüßung)
II - LAMENTO - (Klage)
III - DANÇA - (Tanz)
IV - DESPEDIDA - (Abschied)

Original Cover of the Marimba Concerto

While some students choose to perform the concerto in various music competitions, many of the world's premier marimba soloists have performed this work in professional engagements. The list of performers includes Evelyn Glennie, Michael Burritt, Katarzyna Mycka, Mark Ford, Mamoko Kamiya, Shee Wu, Li Biao, Naoka Takada, Babette Haag, Andy Harnsberger, and many others. Although over a thousand official performances with orchestras worldwide is impressive, imagine how many more times the piece has been performed with piano or percussion ensemble. Rosauro's "Concerto for Marimba" is arguably the most popular percussion concerto in history.

The popularity of Rosauro's concerto contributed to a wider acceptance of the marimba as a legitimate solo instrument with orchestra. Ensembles at all levels began to program the Rosauro concerto, encouraging and giving more percussionists the opportunity to perform with orchestras for the first time.

The number of marimba concerti has grown significantly since the 1990s. The popularity of the "Concerto for Marimba" and the programming opportunities may have influenced some composers to become more interested in writing for marimba. There were certainly many factors involved in the explosion of the marimba concerto genre, but it's possible that the number of performances that the Rosauro concerto received worldwide was one of those factors.

HOW POPULAR?

It is interesting to compare the number of performances the Rosauro concerto has received relative to other percussion concerti. Prior to Rosauro's work, the Creston "Concertino" and the Basta and Kurka concerti were considered by some to be the most popular[2]. Although exact performance figures on all the pieces are difficult to obtain, some publishers have provided partial data so we may begin to compare the performance numbers. This performance data can be deceiving. Simply considering the number of performances a work receives leaves out many other important analytical factors. Here are some things to keep in mind when considering the data shown on the accompanying chart:

1. This chart is not comparing the composition quality or making any other determinations regarding the level of difficulty in the solo or ensemble parts.

2. This chart is based on numbers provided by the publishers and some additional sources. They are not all-inclusive and probably contain some unintentional omissions.

3. The list does not distinguish between the type of performance (school, community, professional, etc.). All performances have been combined together, as the separation by levels for all the works was not available from the publishers.

4. The list is intended to provide a context, admittedly an imperfect one, by which to judge the relative popularity of the Rosauro concerto compared to other compositions in the genre.

Title	Composer	Date	Available Years of Performance Totals	# of Performances w/Orchestra	Annual Avg.
Concertino for Marimba and Orchestra	Paul Creston	1940	2002–03	48	24
Concerto for Marimba	James Basta	1956	2004–05	7	3.5
Veni, Veni, Emmanuel	James MacMillan	1992	1992–2004	350	27
Marimba Concerto #1, op. 25	Nebojsa Zivkovic	1986	1986–2006	15	1.25
Marimba Concerto #2, op. 25	Nebojsa Zivkovic	1997	1997–2006	35	3.5
Concerto for Marimba	Eckhard Kopetzki	1999	1999–2006	33	4
Concerto for Marimba	Ney Rosauro	1986	1991–2006	1068	71

The following works were also considered, but no data was provided: "Concerto for Percussion and Small Orchestra" by Darius Milhaud, "Concerto for Marimba and Orchestra, op. 34" by Robert Kurka, "Prism Rhapsody" by Keiko Abe, "UFO" by Michael Daugherty and "Percussion Concerto" by Joseph Schwantner.

5. This list does not take into consideration the multiple programming of a single artist. In other words, a single performer could perform one particular work many times.

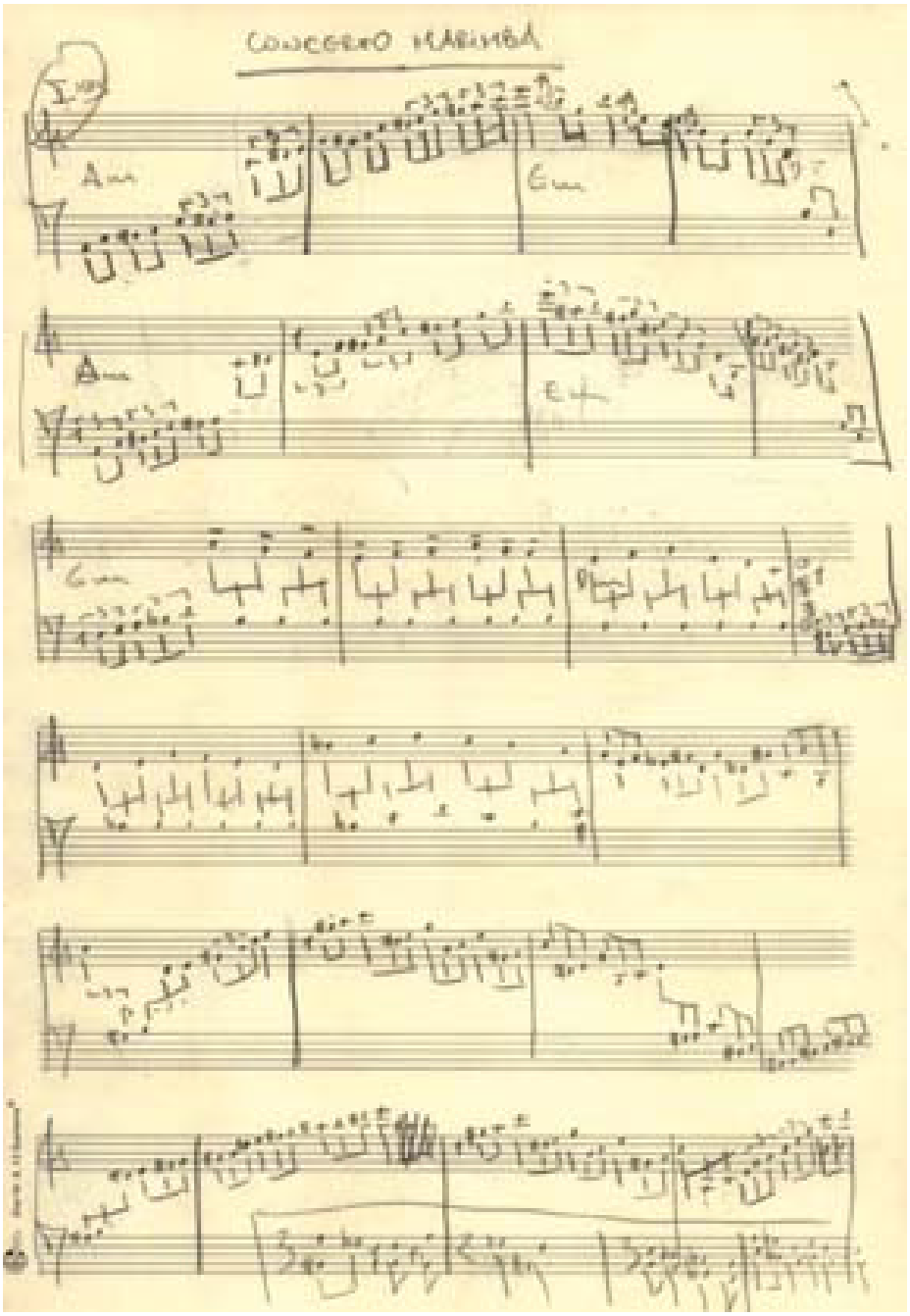
INNOVATIVE ASPECTS

One important innovation with Rosauro's "Concerto for Marimba" is that it was the first to have a percussion ensemble version in addition to the standard piano reduction. When the wind ensemble version was added, it provided performers with many different options and many more potential performance opportunities from this one piece. Another innovative aspect is that it was self-published at a time when most concerti were released by commercial publishers. With advancements in technology and print-music distribution capabilities, we are seeing more composers, especially for percussion instruments, following the self-publication model.

BACKGROUND

The concerto was written between June and July of 1986 while Rosauro had a broken left wrist. The main marimba solos were finished later when his wrist had healed, so that the solos would be idiomatic to the instrument. The premiere (with piano reduction) occurred in September 1986 at the Teatro Nacional de Brasilia, performed by the composer and pianist Ana Amelia Gomide. This work was originally written for marimba and string orchestra and was premiered in this format by Rosauro and the Manitowoc Symphony Orchestra (USA) in November of 1986. The concerto is dedicated to Rosauro's son, Marcelo, who was born around the time of the composition.

Because Rosauro could not find a suitable concerto that he liked, he wrote this concerto with the intention of programming it on the final recital for his master's degree in music at the Hochschule fur Musik Wurzburg in Germany under the direction of Professor Siegfried Fink**.** The initial title was "Serenata" for Marimba and String Orchestra. The eighteen-minute lyrical work uses classical, jazz, and Brazilian motifs and consists of four movements instead of the traditional three-movement concerto form. The movement titles are "Saudaçao" ("Greetings"), "Lamento" ("Lament"), "Danca" ("Dance") and "Despedida" ("Farewell"). Although no folkloric or popular Brazilian theme is directly applied in the work, a Brazilian musical atmosphere still permeates the entire piece as evidenced by the use of syncopated rhythms and charming melodies in its texture.[3]

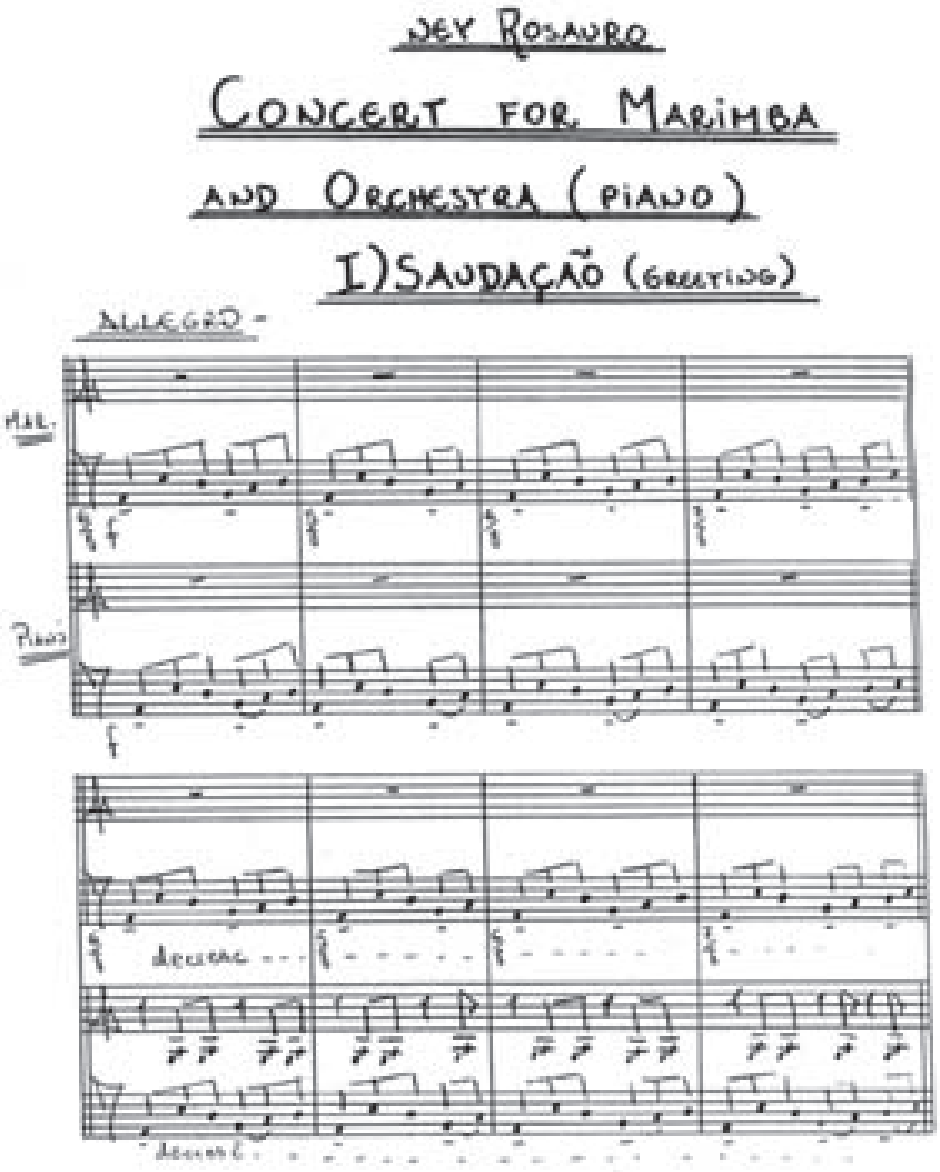


Manuscript from the Marimba Concerto

OVERVIEW

Rosauro's "Concerto for Marimba" is an important addition to solo marimba repertoire for several reasons. First, he composed it in response to the lack of true marimba works requiring the use of extensive four-mallet techniques.[4] Most of the early marimba concerti were written for an "extended xylophone" and focused on two-mallet technique. By contrast, Rosauro's concerto not only explores the many possibilities of modern four-mallet techniques (thus presenting the marimba's range of possibilities to a larger audience), but also represents the most essential aspects of musical expression on the marimba.[5]

In addition, this is the first marimba con-



First Edtition from the Marimba Concerto

certo written by a performing percussionist who also composes and teaches. He wrote the concerto with performers and educators in mind. As the result, this work is very idiomatic and lends itself equally well as both an educational tool for the teacher and concert/recital piece for the performer—not to mention, it is quite enjoyable for an audience.[6] This concerto has become a frequently performed marimba piece for entrance auditions, concerto competitions, recitals, orchestras, and courses of study at colleges and universities worldwide.

Though it is occasionally criticized for its simplicity, the music is technically challenging and weaves its way through beautiful harmonies and melodic themes while conveying compositional and cultural ideas unique to the composer. This endeavor to create original concepts and establish a genre brought new creations and styles of marimba writing into the orchestral and compositional realm.[7]

Rosauro's intention was to create a concerto in which the marimba is the primary focus and presents most of the thematic material. Much of the marimba part can also be performed as a solo work without the orchestral accompaniment. In 2003, Rosauro wrote the "Marimba Concerto Suite" for solo marimba using most of the important themes in the "Concerto for Marimba."

A review from *Percussive Notes* states that "the concerto is superbly written for the unique timbre, virtuosity, and technical qualities of the marimba."[8] Rosauro initially wrote the concerto with the idea of improving his own technique, resulting in one of the first idiomatically composed concerti for marimba. But while the work showcases the marimba's unique qualities and potentials, it is also recognized for its artistic compositional approach.

In 1992, Rosauro's "Concerto for Marimba and Orchestra" received worldwide recognition when it was recorded by Evelyn Glennie and the London Symphony Orchestra.[9] In 1989, Rosauro arranged movements I, II, and IV for marimba with percussion ensemble, and in 1995 he completed this version by adding the third movement. In 1997, Dr. Thomas (Tony) McCutchen arranged it for marimba and wind ensemble. The availability of these versions has lead to even more performances of the "Concerto for Marimba."

Rosauro's Reflections on "Concerto for Marimba"

JEFF MOORE: *What were your initial experiences with the concerto after you finished it?*

NEY ROSAURO: Initially, I did not have good luck with this concerto. After I finished writing it, I presented it to the Orchestra Director at the Music School in Wurzburg, Germany. He told me that the manuscript was unacceptable and that if I wanted the orchestra to play it, I had to re-write it using a ruler. I spent every evening for three months recopying the score with a ruler and paid a guy to copy out the parts. Before the concert, I presented the newly copied score and parts to the director and he said, 'No, we are not going to play it.' So I did my final concert with piano instead of orchestra.

I also entered an orchestra competition with it and I did not win. In 1987, I presented the concerto to five different publishing companies; all were focused on percussion music, and all five turned me down. One publisher told me, 'You are from Brazil. Why don't you write a nice samba? Nobody is interested in a Brazilian marimba concerto.' Later, when the concerto got popular, some of those same publishers asked me to write a concerto for them to publish. I reminded them that they rejected my first one ten years ago, and they were quite surprised when they remembered our earlier meeting.

MOORE: *Was self publishing such a bad thing?*

ROSAURO: No, it turned out to be the best deal for me. Because of the rejection, I started my own publishing company, Pro Percussao. It was great because I owned my own music and I was in charge. When I started, I think I was one of the first people to self-publish, but today it is such a popular thing for composers to do. To distribute it, I sold to Steve Weiss and Herbert Brandt in Germany. That was it. Weiss covered the American market and Brandt the European market. In the beginning of the 1990s, MalletWorks Music became my worldwide distributor.

MOORE: *When and why did you decide to rent the parts to the concerto? Was there a time when you could buy the score and parts?*

ROSAURO: Yes, there was a time when you could buy the parts very early on. Maybe it was available for one year. As soon as I learned from other composers that it was better to rent the parts to maintain control of the music, I switched my approach.

MOORE: *I have an old copy called "Concert for Marimba." Why did you change the title?*

ROSAURO: Originally I was going to call it "Serenata" for marimba and orchestra. A "Serenata" is a serenade, like you go to the window of a loved one and you make a greeting, then a lament, when you sing something sad, then to show off you do a dance—something lively—and finally a farewell. This is where the ideas for the movement titles came from. I changed it from "Serenata" because I thought people would not take the piece seriously. I called it "Concert" because my English was not so good. I did not know it was wrong, and someone asked me about it and I corrected it to "Concerto." The first edition is called "Concert" because nobody had told me I had the wrong name.

MOORE: *After it was written, how long before you noticed it was getting very popular?*

ROSAURO: In 1989, after a publisher in Germany had rejected the concerto, I received a letter from Evelyn Glennie stating she was going to be in Brazil for the Carnival and wanted to play music by Brazilian composers. She said she was starting her career as a solo percussionist and the letter requested that I submit any pieces I would like considered. I submitted the "Concerto for Marimba" and "Cenas Amerindas." I never heard back from her, but then almost a year later I got a letter from the BBC saying they were going to do a video with Evelyn in Brazil and they wanted to buy

the rights to the music. They offered, I think 1,000 pounds, which was about 3,000 dollars. I thought, 'Man, I was never paid so much money for my music in my life!' I got a contract and signed it right away. But it turned out to be a bad deal for me commercially because that video is still played all over the world and I receive no royalties.

I have absolutely no regrets, though. At the time it was great for me because it was the first time I had seen money from the music I had written, but most importantly it got my music and the concerto out to everybody. After Evelyn's recording, I noticed a great deal of interest in my music and especially the concerto. By the time I finished my DMA and left the United States for Brazil in 1992, I felt there was an awareness of my music and the concerto in particular within the American market.

MOORE: *These experiences had to say something about perseverance.*

ROSAURO: I learned you have to believe in what you are doing. The only reason for doing something is because you believe in it. Much of the music in the 1980s was avant-garde and atonal; I got the feeling that nobody cared for melodies and harmony anymore. Some of the criticisms I have heard about the concerto is that it is "not good because it is too tonal." I could have said, "I am a loser, I am a failure," but instead I thought, "I like the music, it sounds good to me, so I will keep writing." I write my music primarily for me. It has to please me. I am happy when other people enjoy the music, and sometimes when they do not, they tell me. I hear their feelings and I understand, but the music pleased me and that it was what I did it for.

MOORE: *Do you consider the concerto more tonal or modal?*

ROSAURO: I consider it tonal. Much of my music is modal, like my "Rhapsody" percussion concerto. So much of my music is influenced by Brazilian music, so, for example, you will hear Mixolydian or Lydian modes coming from the music of the *baiao* from Northeast Brazil, and those modes find their way into some of my melodies.

The concerto is interesting because it is harmonically so simple. That might be one of the reasons it is so popular. It is a very percussive concerto and the harmonies are simple. It is very rhythmic and marimbistic. I feel that my "Vibraphone Concerto" and my "Marimba Concerto #2" are much more mature musically, but the first is the one that most people know me by.

MOORE: *Do you think the arrangement of the concerto with percussion ensemble and your "Suite from the Marimba Concerto" for solo marimba has helped the popularity of the "Concerto for Marimba"?*

ROSAURO: I think if you work on the "Concerto for Marimba" and learn all of it, the more opportunities you have to perform it the better. Perhaps the different settings provide more opportunity for performance, but I am not sure if it has impacted the popularity one way or another.

MOORE: *Have you heard any criticisms about the concerto that bother you?*

ROSAURO: Because I write for myself, criticisms do not really bother me. You cannot please everyone, and I am not trying to. Pablo Casalls said something that really means a lot to me. He said, "The simplest things in music are the ones that count. The simplest things are, of course, the most difficult to achieve and take years of work." My concept is that I want to hear music that relaxes and soothes me. I am a simple man with simple tastes. I feel my music is a reflection of me personally; it is honest. I write only when I have something to say, something to get it out of my imagination. I am looking forward to having more time to dedicate to composition in the future, but I still will only write when I feel I have something to say.

For further reading: "An Interview with Brazilian Percussionist and Composer Ney Rosauro" by James Lambert. *Percussive Notes*, February 1997, Volume 35, No. 1 (available online in the Research Archives of the PAS website at www.pas.org).

ENDNOTES

1. MalletWorks Music Rental Material Department.
2. Kevin R. Lucas, "A Study of Selected Works for Marimba and Large Ensemble" (Masters of Music Research Document, Southern Illinois University, 2003).
3. Wan-Chun Liao, "Ney Rosauro's Two Concerti for Marimba and Orchestra: Analysis, Pedagogy, and Artistic Considerations" (Doctoral Essay, University of Miami, 2005).
4. Dometico Equilio Zarro, "Ney Rosauro: A Comprehensive Instructional Video and Reference Study Guide on the Composer and His Concerto for Marimba and Orchestra" (DMA essay, Columbia University Teachers College, 2000).
5. Ney Rosauro, Personal Interview with Wan-Chun Liao, April 12, 2004.
6. Wan-Chun Liao, "Ney Rosauro's Two Concerti for Marimba and Orchestra: Analysis, Pedagogy, and Artistic Considerations" (Doctoral Essay, University of Miami, 2005)
7. Ibid.
8. Ney Rosauro, Ney Rosauro—Percussionist, Composer and Educator, 2000 [on-line] available from http://www.neyrosauro.com; Internet, accessed 22 April 2004.
9. *Evelyn Glennie in Rio* (1992). Program notes for Ney Rosauro's "Concerto for Marimba and Orchestra," Evelyn Glennie, percussion; London Symphony Orchestra; Barry Wordworth, conductor, Decca, CD.

Jeff Moore is an Associate Professor of Music and the Director of Percussion Studies at the University of Central Florida in Orlando. He received his Bachelor of Music Education Degree from the University of North Texas and his Master's Degree in Percussion Performance from the University of Wisconsin-Madison. Jeff is an associate editor of *Percussive Notes* and a member of the PAS College Pedagogy and Marching Percussion Committees. **PN**

COLLEGE PEDAGOGY COMMITTEE CHAIR SEARCH

Applications are being accepted for the chair position of the PAS College Pedagogy Committee. Among the many responsibilities, the chair will facilitate and coordinate the activities of the committee by examining and addressing topics and issues related to the committee and the Percussive Arts Society.

Deadline for applications: August 1, 2006.

Applicants should send a letter of interest and a current vita to Michael Kenyon, Executive Director, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507.

The Rosauro Marimba Concerto: A Formal Analysis

BY WAN-CHUN LIAO

MOVEMENT I. SAUDAÇAO (GREETING)

"Saudacao" is a lively movement with highly contrasting characteristics, dynamics, and rhythms. It has a ternary form with large A, B, and A' sections. Traditional concertos begin with a sonata form as first movement. One can see traces for that plan here, since sonata forms are complex ternary forms anyway. But Rosauro's movement has all new material in its B section, in place of a standard development section. The movement also has an introduction and coda. Figure 1 is a map of the movement's form.

The opening theme establishes a strong rhythmic ostinato played by the solo marimba and lower strings. The repetition of the ostinato allows listeners to comprehend the complex meter changes before the melody is introduced. By alternating the time signatures of 6/8, 5/8, 6/8, and 7/8, Rosauro creates a restless character in the movement. The violins in fourths and fifths reinforce this continuous change of meter. The orchestra, in alternating meters of 3/4 and 4/4, introduces theme B, mm. 25–28 with ritornello, based on the whole-tone scale. The transitional materials feature a dialogue of rhythmic fragments between the soloist and the orchestra.

Section B (mm. 55–113) is written in a linear style that contrasts with the polyphonic style presented in the A section. In this section, the marimba imitates an improvisation similar to a jazz solo as the double bass plays a walking pizzicato line to reinforce the jazz atmosphere.

The part from measure 59 to 62 is an arpeggiated section. The two most important notes in the ascending arpeggios are the root (A) and fifth (E). The notes in the A minor arpeggio are root (A), minor third (C), augmented fourth (D-sharp) resolving to the fifth (E), minor seventh (G), and major seventh (G-sharp) resolving to the tonic (A). The use of this sequence of notes indicates the presence of the blues scale, which gives the jazz flavor to the passage. Rosauro's use of jazz concepts in the section is very clear. This is technically the most difficult section in the movement for the marimbist, because he or she not only needs to keep the accuracy and musical contour of the phrase, but also needs to keep the tempo in line with the basic rhythm presented by the orchestra. At theme E (mm. 83–98), Rosauro creates dialogues between string instruments based on the pentatonic scale, while the marimba plays an ostinato utilizing the "dead stroke" technique.

There is an optional section from mm. 91–98. This section is difficult for the orchestra, and some orchestras may not be able to perform it at an acceptable level. To mantain the quality of the performance this section (which is marked on the score as VI-DE) can be omited.

At theme A' (mm. 131–146), the orchestra restates the primary theme with marimba. The climax of this movement is followed by a small coda containing elements of the transitional theme, finishing with a unison statement.

MOVEMENT II. LAMENTO (LAMENT)

The second movement depicts a romantic atmosphere in a typical "lament mood," as the title suggests. The movement is in ternary form with an expressive and ro-

FIGURE 1. FORMAL STRUCTURE OF MOVEMENT I: TERNARY (ABA) FORM

Introduction (mm. 1–8)

Theme:	Rhythmic Motive
Key:	A Minor
Measures:	1–8

Section A (mm. 9–54)

Theme:	A	B	A	C
Key:	A minor	Whole-Tone Scale	A minor	Whole-Tone Scale
Measures:	9–24	25–28	29–44	45–54

Section B (mm. 55–113)

Theme:	D	E	D'
Key:	Arpeggios	Pentatonic Scale	Arpeggios
Measures:	55–82	83–98	99–113

Section A' (mm. 114–146)

Theme:	A	C	B	A
Key:	A minor	Whole-Tone Scale	Whole-Tone Scale	A minor
Measures:	114–121	122–126	127–130	131–146

Coda (mm. 147–153)

Theme:	A
Key:	Whole-Tone Scale/A Minor
Measures:	147–153

mantic character. It is mostly in A minor and 6/4 meter. Figure 2 presents a diagram of the movement.

The orchestra starts the movement with a sustained *pianissimo* tremolo to create a pedal tone throughout the first section (theme A, mm. 1–11). With the orchestra, the marimbist is required to play a one-handed roll in the left hand while the right hand plays the melodic theme.

At theme B (mm. 12–21), the soloist's part consists of constant sextuplets. The lyrical sixteenth-note melodic line contains frequent altered notes, demanding the utmost accuracy. The main melodic line is introduced by the soloist's left hand in the lower register, requiring some challenging hand-crossing motions while the right hand plays a sextuplet accompaniment.

Theme C (mm. 22–45) is an Andante Molto Expressivo section. The theme is based on the symmetrical shape of the diatonic scale on the keyboard. The melody is presented on the solo marimba by rolling all the notes. The upper and lower voices move in contrary motion while the inner voices remain on the notes G and A throughout the section. At theme C1 (mm. 46–67), the orchestra plays the theme from letter C while the marimba plays a countermelody in octaves. The accuracy of the octaves is crucial for the marimbist in this section. In mm. 68–70, the marimba plays a solo descending diatonic scale to serve as a transition to the return of the first and second themes.

The last three bars of this movement form a coda. The marimba and the orchestra fade out with the same ostinato pattern and effects used in the first section of the movement. After the sentimental and relaxed atmosphere created by this movement, the tension rises during the next two movements, leading the concerto to a powerful finale.

FIGURE 2. FORMAL STRUCTURE OF MOVEMENT II: ABCAB FORM

Section A (mm. 1–11) and Section B (mm. 12–21)			
Theme:	A	B	
Key:	A minor	A minor	
Measures:	1–11	12–21	
Section C (mm. 22–69)			
Theme:	C	C1 (Variation of C)	Transition
Key:	A minor	A minor	A minor
Measures:	22–45	46–67	68–69
Section A (mm. 70–70) and Section B (mm. 80–90)			
Theme:	A	B	
Key:	A minor	A minor	
Measures:	70–70	80–90	

MOVEMENT III. DANCA (DANCE)

The characteristic of this movement is as the title suggests: "Danca" is not only an invitation to dance, but a testament to the beauty of life as well. The melody is lyrical and beautiful, and an inspiration to the imagination of listeners. Figure 3 shows the movement's form.

This movement is in ternary form, beginning with an introduction (mm. 1–12) using the C suspended chord. While the orchestra introduces the opening motive, the solo marimba plays the outside lateral stroke, one of the stylistic features of Rosauro's technique. Section A begins at bar 13 and the marimba continues the use of the outside lateral stroke in playing the melody. The melodic material of this section is developed starting in bar 18, and the ascending chord progression serves as a transition to A1 with a deceptive cadence. A1 begins quietly at bar 26 in A minor, and the right hand changes to double strokes while the left hand maintains outside lateral strokes. During the next twelve bars, the musical tension keeps building, finally resolving back to C major in bar 34. This entire section has technical issues that need to be addressed such as hand position and mallet placement.

Section B begins at bar 42 immediately after section A and with no transition. In contrast to section A, the tempo is slightly slower and has a more grounded feel, unlike section A's light and flowing character. The key is C minor. The orchestra and soloist play the canon material in a tutti, four-bar statement. The material is passed around the orchestra in canon while the soloist finally plays the melody in octaves, leading into an ascending sixteenth-note transition at bar 57 into theme C. Theme C starts at bar 61 in C Dorian and 3/4 time. The marimba establishes the main melody by playing energetic sixteenth-note passages in octaves while the strings support with eighth-note and quarter-note patterns over a C Dorian chord. Following Theme C is a transition section (mm. 73–80), which consists of the marimbist playing a descending chromatic scale in double strokes while the strings accompany on a diminished seventh chord.

Theme C and its subsequent transition section are repeated again from mm. 81–104. However, this time theme C's main melody is presented an octave higher and the transition section is expanded to include a chromatic scale and a diminished chord.

At bar 93 the marimba plays rising thirds outlining a diminished chord, followed by a descending sixteenth-note passage very similar to the transition material found at bar 57. This leads to a brief return of the canon material at bar 105 to function as a transition to the recapitulation of section A at bar 111. This is followed by a reprise of the introduction material at 142 as a coda. The movement as a whole with its placement of themes and sections is almost symmetrical.

FIGURE 3. FORMAL STRUCTURE OF MOVEMENT III: TERNARY FORM (ABA' FORM)

Introduction (mm. 1–12)

Theme:	Intro. Material
Key:	C Suspended
Measures:	1–12

Section A (mm. 13–41)

Theme:	A	A1
Key:	C Major	A minor
Measures:	13–25	26–41

Section B (mm. 42–110)

Theme:	B (Canon)	Transition	C	Transition
Key:	C minor	C minor	C Dorian	Chromatic Scale/ Dim. Chord
Measures:	42–56	57–60	61–72	73–80

Theme:	C	Transition	B (Canon)
Key:	C Dorian	Chromatic Scale/Dim. Chord	C minor
Measures:	81–88	89–94	105–110

Section A' (mm. 111–141)

Theme:	A	A1
Key:	C Major	A minor
Measures:	111–125	126–141

Coda (mm. 142–153)

Theme:	Intro. Material
Key:	C Suspended
Measures:	142–153

MOVEMENT IV. DESPEDIDA (FAREWELL)

The driving fourth movement is in variation form. It features a *prestissimo* ostinato pattern, which is metrically punctuated by the marimbist's left hand throughout the whole movement. The constructive ele-

ment of this movement is similar to the basso ostinato variation because the short bass line repeats essentially unchanged in each variation, resulting in a continuous variation form.[1] Figure 4 is a map of the movement's form.

This relentless variation movement is the most rhythmic movement of the concerto, as well as the most challenging for most marimba players because of the left hand's fast and ceaseless ostinato pattern.

The introduction sets up the meter change pattern of 6/8, 2/4, 6/8, 3/4 with the marimba's ascending line of quarter notes and dotted quarter notes in rising fourths (the circle of fourths). A short marimba cadenza follows, based on the diminished scale.

The primary theme begins at bar 16 in C minor. The marimba plays the ostinato and melodic material while the strings accompany with quarter-note figures to keep time. The marimbist's left hand plays the eighth-note pattern, and the right hand plays the melody first in octaves then in fourths at bar 32.

Variation 1 begins at bar 52, wherein the left hand continues its pattern while the right hand plays a syncopated variation of the melody. At bar 84, the marimba melody ends and the left hand's pattern continues, transitioning to variation 2. Variation 2 begins at bar 88, and is an ensemble solo with the marimba keeping the ostinato pattern to accompany. The ensemble plays the melodic material in the format of a dialogue between the upper and lower strings. Variation 3 follows at bar 116, and the marimba rests while the ensemble plays the melody in its original format. The marimba reenters at bar 132 to begin variation 3's closing material, playing very fast sixteenth notes that outline a melody similar to the original. The marimba line descends to a low C, where the sixteenths transform to a roll that fades into the cadenza. The cadenza is a reprise of the important themes from all the movements of the concerto. It transitions to the recapitulation with the canon theme from Movement III.

At bar 157, the introduction and primary theme are repeated. The closing material begins at 185 with the marimba playing another fast, sixteenth-note based, descending melody. A grand pause precedes the final statement starting at bar 201, which is a sixteenth-note based descent along the C minor scale. The intensity continues to rise until the marimba plays a descending chromatic scale ending strongly on the low C to finish the concerto.

FIGURE 4. FORMAL STRUCTURE OF MOVEMENT IV: VARIATION FORM

Introduction and Cadenza (mm. 1–15)

Theme:	Intro.	Cadenza
Key:	C Minor (Circle of 4ths)	Diminished Seventh Chord
Measures:	1–12	13–15

Primary Theme (mm. 16–51)

Theme:	A	A1	Transition
Key:	C Minor	C minor	C Minor
Measures:	16–31	32–47	48–51

Variation 1 (mm. 52–87)

Theme:	B	Transition
Key:	C Minor	C Minor
Measures:	52–84	84–87

Variation 2 (mm. 88–115)

Theme:	C (Ensemble Solo)
Key:	C Pedal
Measures:	88–115

Variation 3 (mm. 116–155)

Theme:	A (Ensemble Solo)	A' (Closing Material)
Key:	C Pedal	C Minor
Measures:	88–115	132–155

Cadenza ----------

Introduction and Primary Theme (mm. 157–200)

Theme:	Introduction	A	A' (Closing Material)	G.P.
Key:	C minor	C minor	C Minor	
Measures:	157–168	169–184	185–199	200

Coda (mm. 201–209)

Theme:	Descending C Minor Scale
Key:	C Minor
Measures:	201–209

ENDNOTE

1. Herbert Viecenz, "Concerto." *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Massachusetts: The Belknap Press of Harvard University Press, 1996), 902–906.

Wan-Chun Liao is a member of the faculty of the University of Miami and the New World School of the Arts. She holds a bachelors degree in Music Performance and Education from the National Taiwan Normal University and a master's and doctoral degree in Percussion Performance from the Ohio University and University of Miami. She has toured and recorded extensively through Asia, Europe and United States as a member of the Taipei Ju Percussion Ensemble and featured marimba concert soloist. In addition, she has taught percussion at University of Miami, Ohio University, National Taipei University of Arts, and the Tai-Chung Normal University. PN

Melodic Improvisation on Drumset

BY DANIEL ROSS

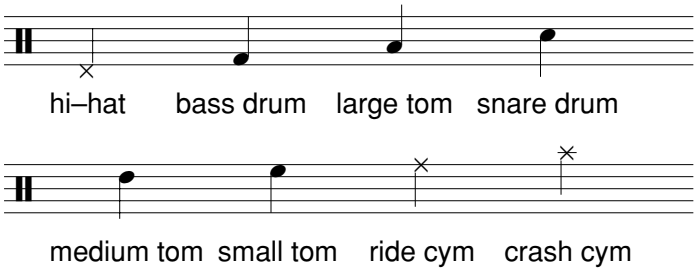
While drummers should always concentrate on playing good time behind the drums, learning to improvise serves to expand their control of the drumset (thereby improving their ability to play time and support other soloists), helps teach form and melody, and teaches students how to phrase coherently while soloing. Students who spend the extra time learning to phrase melodic ideas on the drums are better able to improvise meaningful jazz drum solos that are based on the actual language of jazz.

I cannot state emphatically enough that a student will not learn to perform and improvise jazz properly without regularly listening to recordings and attending live performances. It is not enough to view videos and play examples from books without also listening to the context in which the examples should be applied. This would be similar to learning words but not being able to assemble them into sentences. In other words, an aspiring improviser who does not *listen* to jazz will never learn the actual language of jazz.

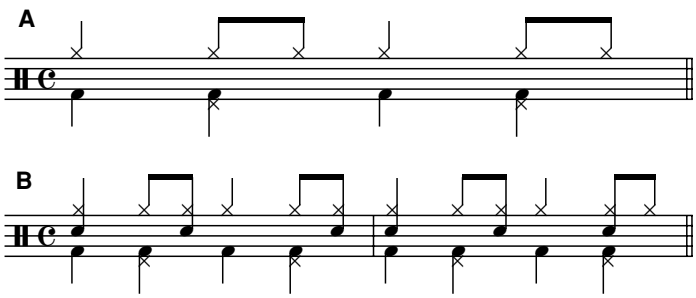
TECHNICAL PREPARATION

Students should have good control of drumset coordination before beginning studies in improvisation. The ability to read music (as it pertains to snare and drumset) is essential. A student should be able to play good jazz "time" on the drumset (see Example 1A) and be able to play "comping" (accompaniment) figures on the snare drum while playing time (e.g., Example 1B). Note: All examples should be played in swing style.

Notation Key

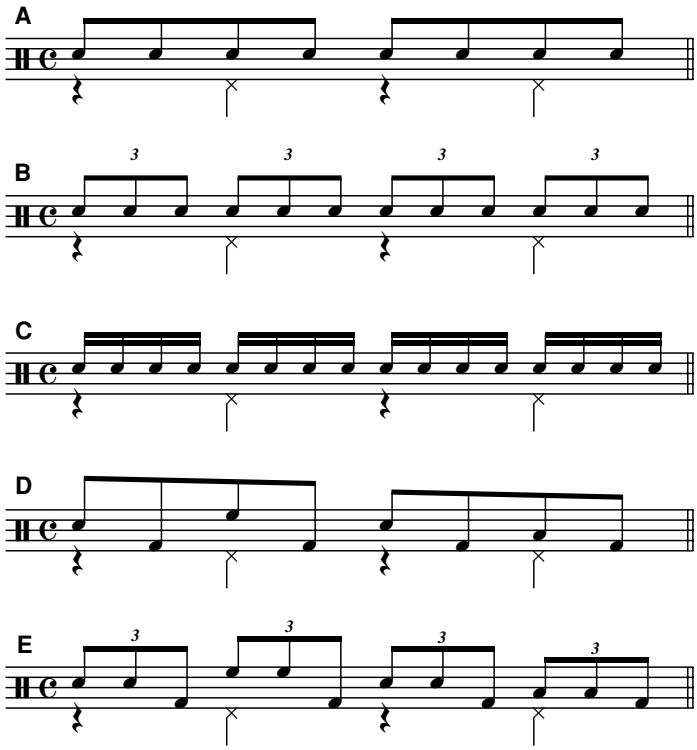


Example 1



Once students have gained basic control of the instrument, they should begin working on figures that will help coordinate the hands and feet for improvisation, such as the ones shown in Example 2. It is important early on for students to play improvisational figures while keeping the hi-hat going on beats 2 and 4, as this helps them keep the time steady. I do not necessarily recommend that the bass drum be maintained on all four beats of a measure while improvising, since the bass drum is often used as a "third hand" (see Example 2E). Some basic figures are shown below:

Example 2

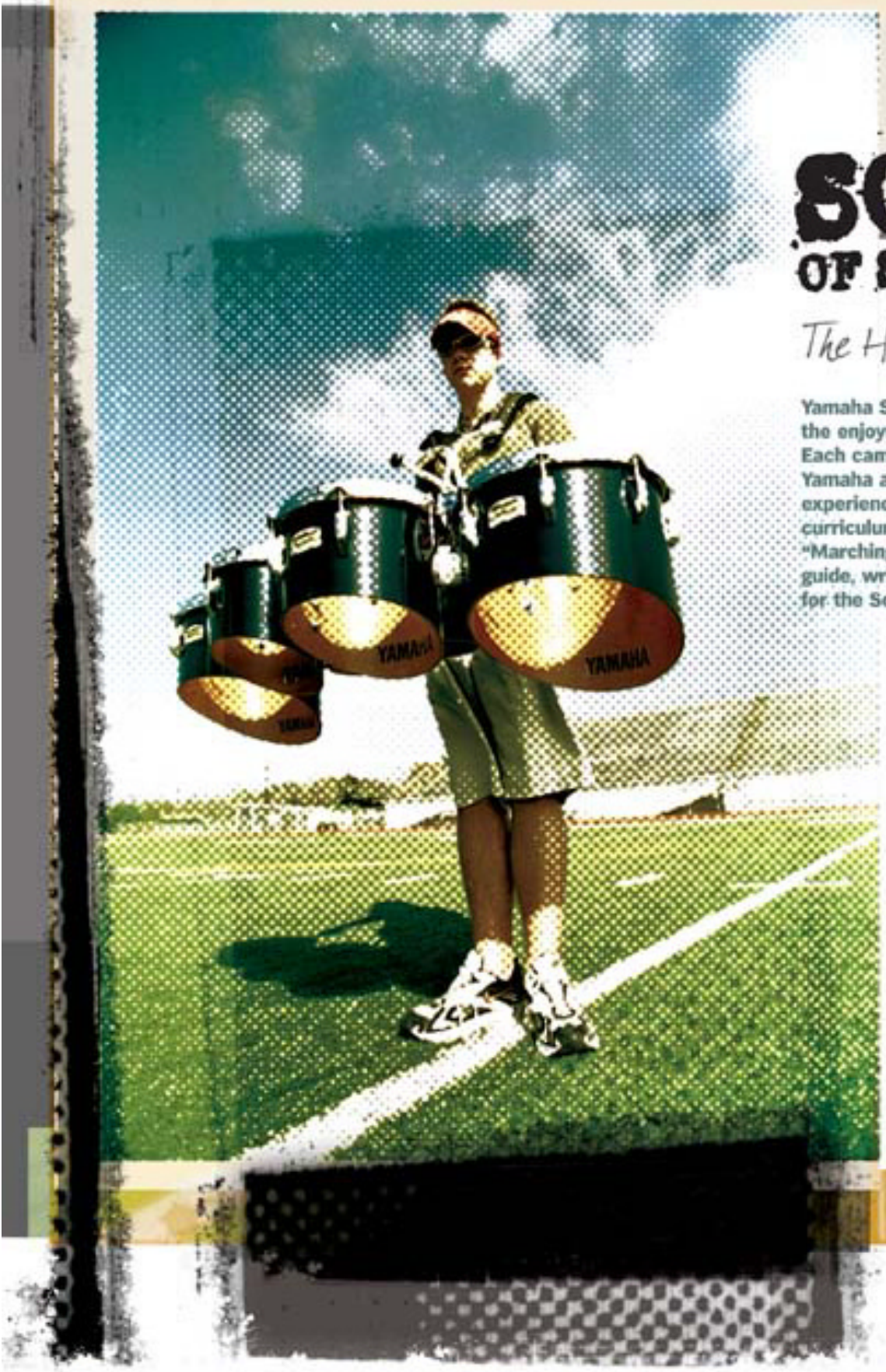


LEARNING TO OUTLINE THE MELODY AND FORM

It is extremely important that students memorize the melody and form of the song in which they will be improvising. The melody and form provide the framework from which the improvisation will be realized. Many jazz soloists on other instruments quote parts of a song's melody during their improvisations; improvising on the drums should be no different.

By learning to play melodies on the drums, students become more acquainted with song form, melodic contour, use of accents and dynamics, and pacing. They get their first introduction to the creative process of jazz improvisation and gain more facility on the drumset.

To begin, select a composition for a student's first improvisa-



SOUNDS OF SUMMER '06

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tion. Make sure that the student has access to a recorded version of the song and a lead sheet. Make sure the first song is not too long; I usually select a blues tune as a first song. Avoid songs with too many or too few notes, as it may be difficult for beginning students to keep track of their place in the song or count numerous rests. The melody should be very memorable. Songs such as "Birk's Works," "Now's the Time," and "Tenor Madness" are good choices to begin with.

After listening to the melody a number of times, the student should play the melody's rhythm on the snare drum while playing 2 and 4 on the hi-hat with the left foot. (See Example 3 for a melodic fragment, and Example 3A for the corresponding interpretation.) This may take a few tries. If possible, play along with the student on another instrument.

Once the student has played the melody several times, remove the notated music and have the student work on memorizing the melody. The student should play along with the recording a number of times to get a feel for the articulation used in the melody.

Once the melody has been memorized, have the student outline the contour of the melody using the other drums and cymbals, still playing beats 2 and 4 on the hi-hat. Example 3B is the same melodic fragment interpreted for the drums using the entire drumset.

Here are a few ideas for interpreting melody using the full drumset:

• Be aware of the direction of the melody and use the low and high sounds of the drumset accordingly.

• Notes having a duration of a dotted-quarter note and greater can be played on the cymbals (particularly at the ends of phrases). Play a note on the bass drum each time a cymbal crash is used (see Example 3B).

• Melody notes that are anticipated or delayed can be "set up" in big band drumming style (see measure 4 of Example 3B).

• Include accents and dynamics in your interpretation. Listen to how horn players articulate melodies and improvisations, and try to emulate their phrasing on the drums.

• In playing ascending and descending eighth-notes lines, use the bass drum on off-beats to help vary the rhythm (see measures 2 and 3 of Example 3B).

Students should not move on to another song until they are able to interpret the first song in more than one way, using different combinations of the points I outlined above. Learning multiple interpretations will allow them more latitude in approaching new songs and will enable them to learn new songs much faster.

When the student has a good grasp of interpreting melodies on the drumset, the instructor should begin playing short melodies for the student in a call-and-response fashion. This can be done using any instrument. Have the student try to play back the same musical phrase that the instructor played, using the entire kit to highlight the contour of the phrase. This type of practice is excellent for developing improvisational concepts like trading fours and "handing off" ideas to the next soloist.

USING MAX ROACH AS AN IMPROVISATIONAL MODEL

After students can successfully interpret melodies on the drums, begin introducing them to the playing styles of the great jazz drummers. I often start with Max Roach, whose melodic soloing style and logical progression of ideas provide excellent examples for beginning improvisers.

Before I assign a complete solo transcription, I provide examples of Roach's time playing and some common fills he uses, as well as copies of the recordings they come from. These aspects of performance provide excellent insight into an artist's concept of improvisation. Many beginning drummers are not able to discern all that is being played on a recording, so I provide transcriptions at the initial stages of learning to improvise.

After a student is familiar with the time playing and sound of the assigned drummer, I then show them motives that the drummer (in this case Max Roach) typically employs while soloing. I refer to these as the "building blocks" of that drummer's soloing style. I tell students that they cannot build a car (the complete solo) without understanding how the nuts and bolts (motives) go together.

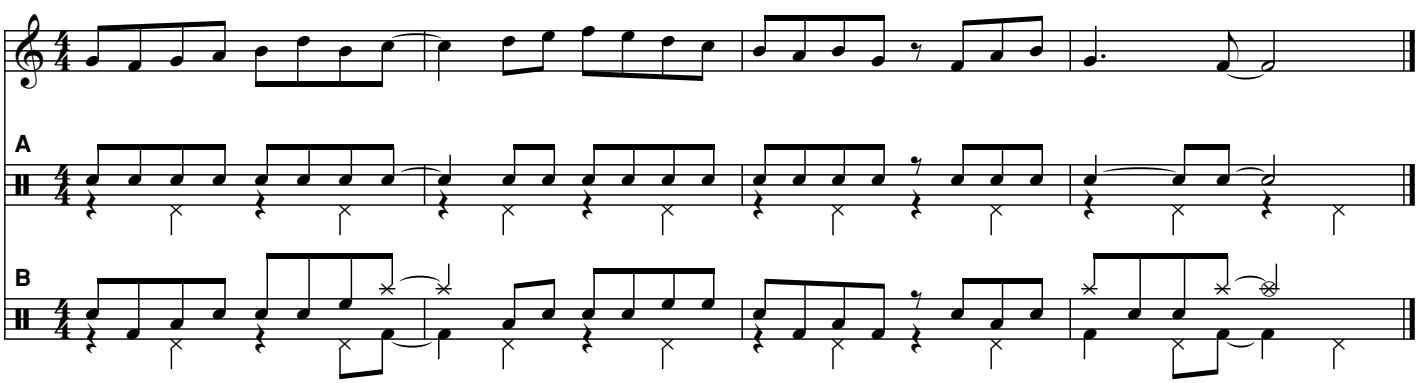
Example 4 shows a few of Roach's typical phrases. These motifs are either exact transcriptions from Roach's solos or are ideas that Roach used in a slightly different context, arranged differently here for simplicity's sake.

Following is the progression I use with students in learning these ideas:

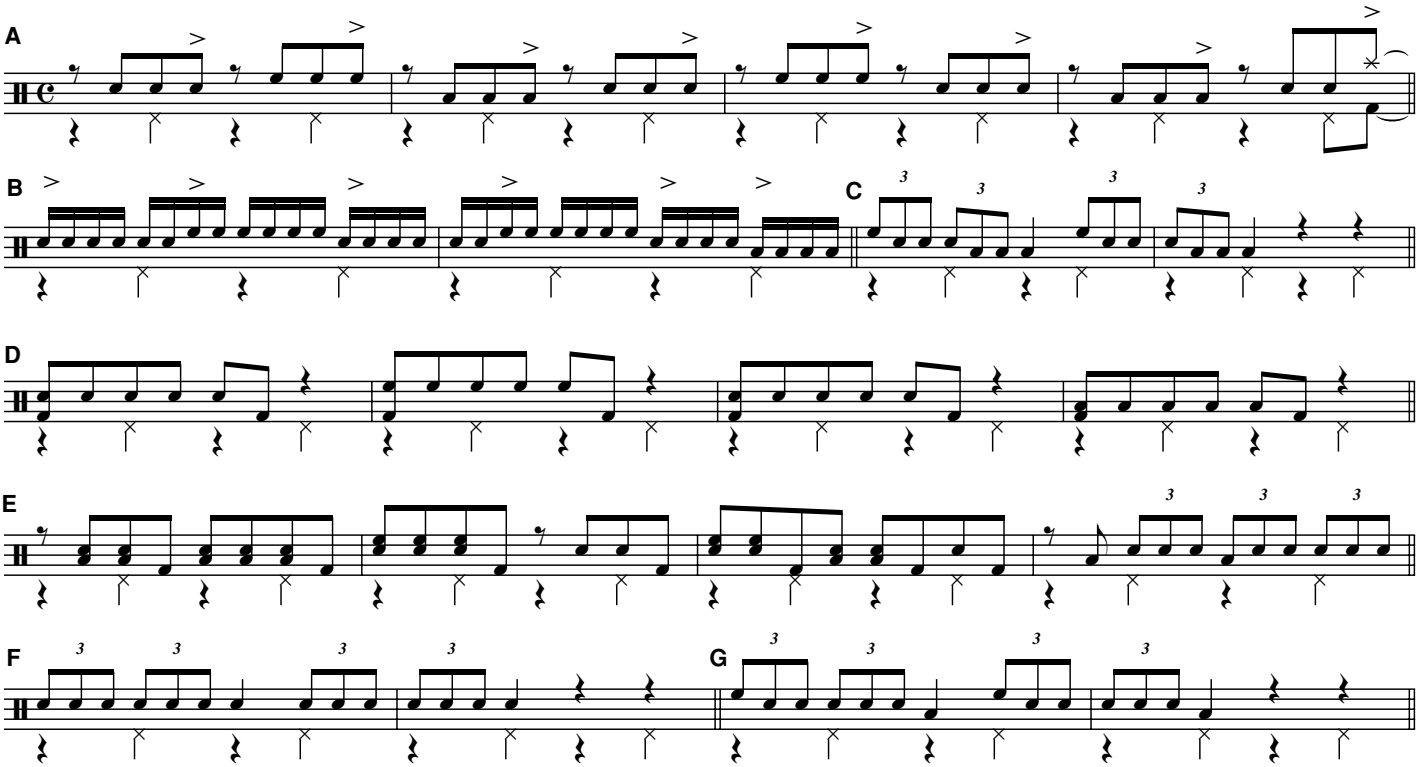
1. Isolate the rhythmic denominator of each phrase. Is the phrase based on eighth notes, eighth-note triplets, or sixteenth notes? Sing or count through the phrase to ingrain the underlying rhythmic value.

2. Play the rhythm of the phrase on the snare drum alone

Example 3



Example 4



(see Example 4F, which is a stripped down version of Example 4C).

3. Add the hi-hat on beats 2 and 4 while continuing to play the solo's rhythm on snare drum.

4. Begin slowly adding notes to make the rhythm start to adhere to the actual transcription until the entire phrase is realized (see Example 4G, then 4C for the complete phrase).

5. Remove the notated music and play the phrase from memory.

6. Repeat these steps for the other phrases.

You may find that, before long, the students will not need written transcriptions. Some may prefer to take solos from the

records without using notation. Committing ideas to memory is an essential part of learning to improvise. Any phrases a student cannot play from memory should be considered "unlearned."

PHRASE DEVELOPMENT

After learning several phrases, a student should then learn how to apply these ideas to playing an actual solo. Begin by having the student develop four- and eight-measure phrases. I tell students that they can use one of their learned phrases for the first four bars, but for the second four bars they must rephrase their idea into a slightly different statement. This is where learning to rephrase melodies comes into play. Students who have become proficient in playing melodies from songs and then restating them in a different context will have a good foundation for learning how to elaborate on phrases.

Here are a few ideas to consider when rephrasing solo material:

1. Keep the basic rhythm the same, but revoice the actual notes (see Example 5A for a revoicing of Example 4A).

2. Substitute cymbal crashes for notes that were originally accents on drums (see Example 5B). This is ideal for building tension during the solo.

3. If possible, double-time the phrase the second time through. If double-time is not technically possible, try using triplets (see Example 5C).

4. Begin the phrase on a different beat (see Example 5D for a permutation of Example 4C).

5. Apply ornamentation (see Example 5E).

Gradually add more measures to the space a student has in which to solo. By rephrasing solo material, students should eventually be able to sustain a full 32-measure solo by developing just four, four-measure phrases. Whatever phrases the students choose to use in their solo should suggest a logical progression of ideas. A solo should unfold like a good story.

At this point, students may draw solo ideas from the melody, from a solo taken from a fellow bandmate, or from material they have learned in studying a well-known drummer. They may even decide to come up with a few ideas of their own based on what they have heard and apply them to their solos.

Daniel Ross received his Bachelor of Music degree in jazz studies from the University of Maine at Augusta and his Master of Music degree in jazz performance from Florida State University. Daniel has performed with Chuck Winfield and Brad Terry and teaches music in the Maine public school system and as an adjunct instructor at the University of Maine at Presque Isle.

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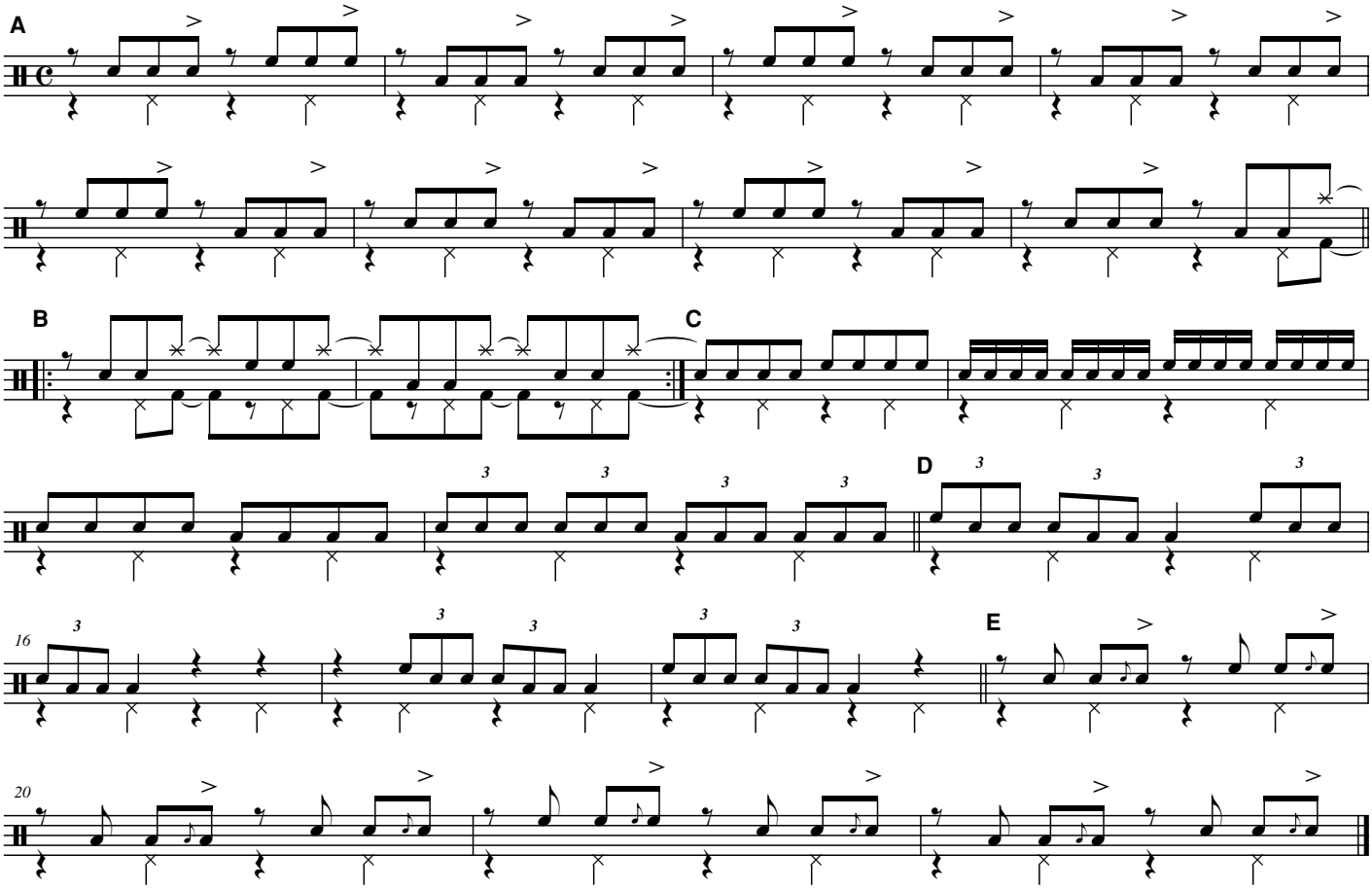
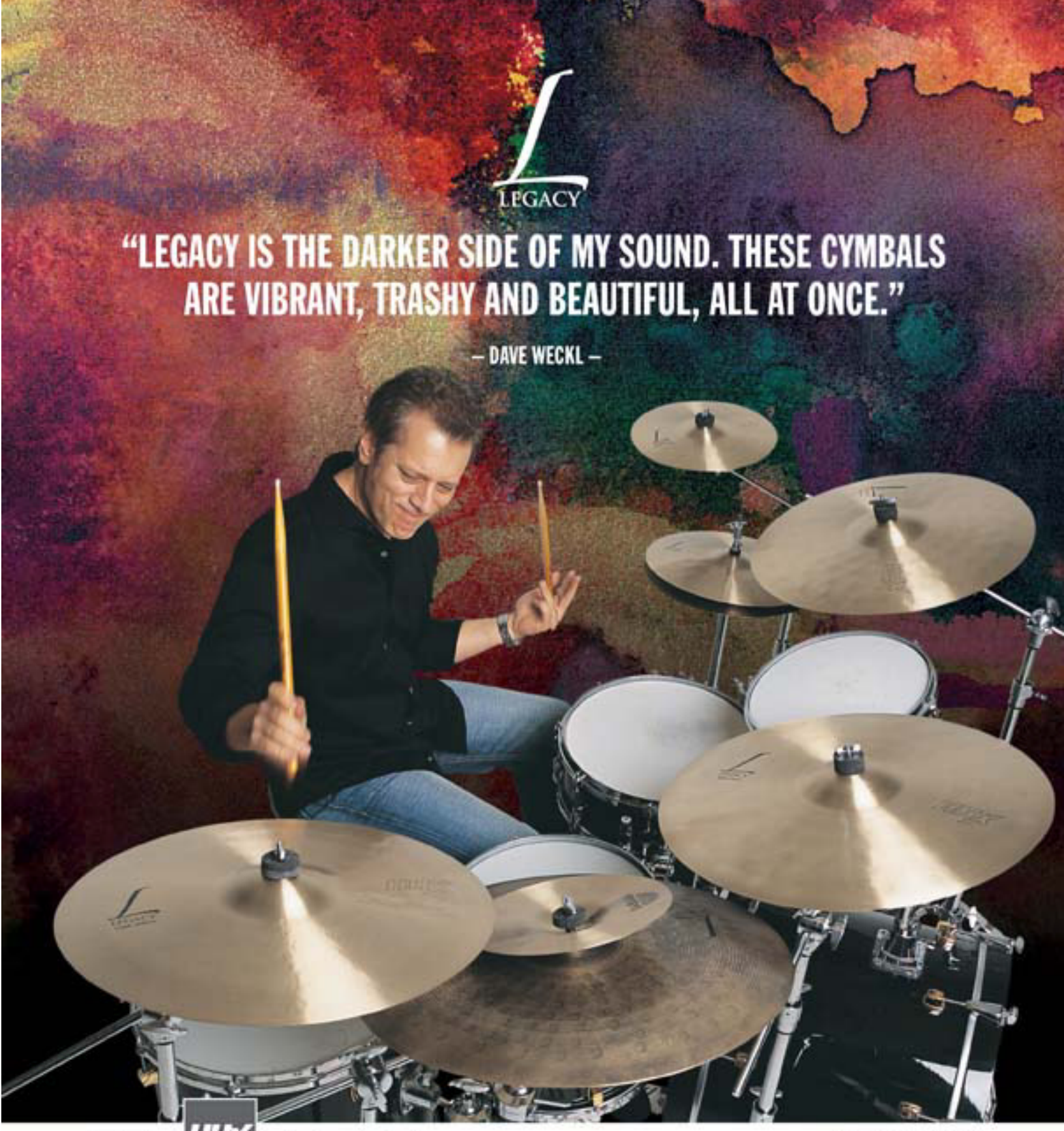
Example 5





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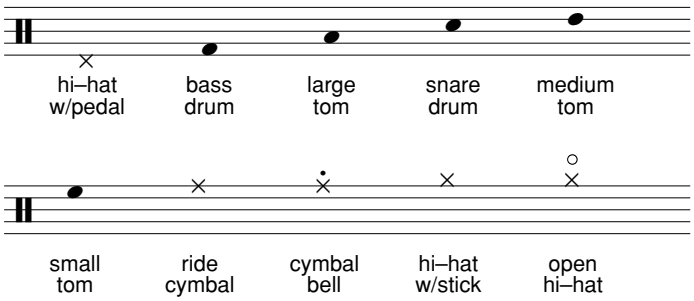
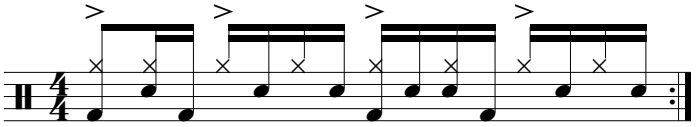
Pseudo-Songo

BY ALBE BONACCI

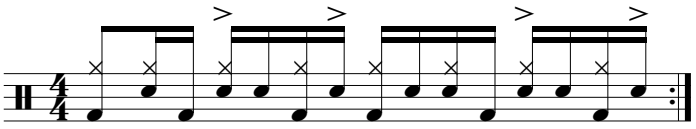
These are Latin-inspired patterns with an eighth-note cymbal pattern and songo-type snare and bass variation. They are useful for dressing up an eighth-note rock, pop, or funk feel, or when a Latin feel is not needed for the entire tune.

Here is a basic example. It's not much different from a stock songo except for the 1 and 3 on the kick, and the eighth-note cymbal pattern, which should be accented on the quarter-note pulse. Later, you can explore accenting on the "ands."

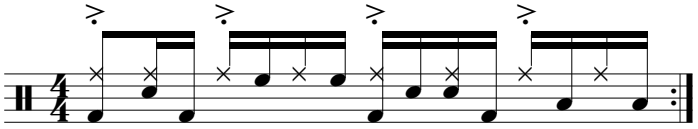


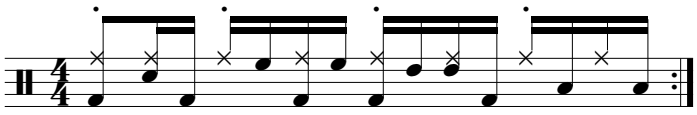


Example 2 has snare on 2 and 4. Accent on the "a" of 2 and 4 and play a *baiao*-style bass drum.

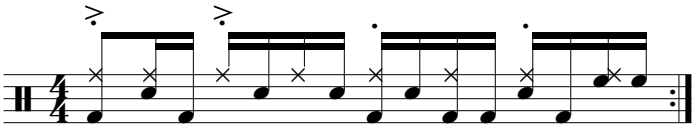


On the next three patterns we'll alternate between the bell and the body of the ride cymbal and include toms.

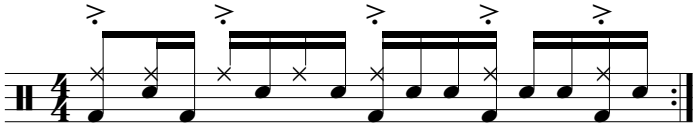




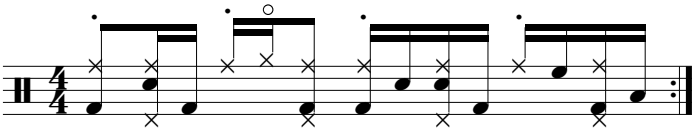
You can really take the second half of this next pattern into a linear funk or sixteenth-note fill pattern direction.



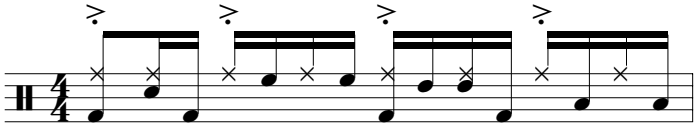
Toms can be substituted for snare drum in the second half of this next pattern.

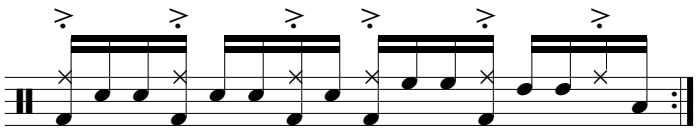


This next pattern uses a *baiao*-type foot pattern with open hi-hat (played by the left hand) on the "e" of 2.



Finally, here's a two-bar pattern that is songo style in the first bar (with lots of toms) and *baiao* style in the second bar, with toms in the second half.





Experiment with off-beat eighths on the ride, and use the hi-hat pedal when riding on the ride cymbal, including playing on all four beats, playing on the "ands," and splashing on the 1 and closing on the "and." Adhere to the written accents initially, but feel free to move them when needed or wanted. It's almost impossible not to have fun with these patterns, so do have fun with them, indeed!

Albe Bonacci is a studio and performing drummer and clinician in Los Angeles. He has worked with a variety of artists, performed on the former ABC-TV sitcom *Ellen*, played for stage productions, performed on live radio for Los Angeles TheatreWorks, and played on the soundtrack of the forthcoming 20th Century Fox film *First Daughter*. Albe has also recorded with such studio legends as Desmond Child ("Livin' La Vida Loca") and Diane Warren ("How Do I Live," "I Don't Want To Miss a Thing"), Jack Segal ("When Sunny Gets Blue"), and David Grahame ("To Be With You"). PN

Techniques for Achieving Pulse Control on the Marching Field

BY ELLIS HAMPTON

With the demands placed on the contemporary competitive marching ensemble, the traditional role of the drum major/field commander as timekeeper has transformed to accommodate the eclectic environment of live performance. The complexity of modern field show design places more demands than ever on the performers in regards to drill, choreography, and music. The correct approach to successfully directing the field musicians involves implementing a system of shared responsibility between the drum major(s) and designated members on the field.

A modern field show can be described as "music in motion," because spatial relationships between performers, adjudicators, and the audience are constantly changing. Sound on the marching field moves in an omni-directional pattern, with the majority of volume projected in the direction a performer faces. The challenge is getting all sounds to the audience at the same time. Although each moment can contain unique demands, there are a few guidelines for approaching the pulse coordination of all musical elements. These guidelines help to establish and maintain pulse control throughout a performance.

LEADERS AND FOLLOWERS

The primary goal (from the performers' perspective) is to reduce the number of variables in the performance environment, which promotes pulse consistency throughout the full ensemble. Limit the number of individuals who make decisions regarding pulse and tempo control by designating key performers to hold the responsibility of maintaining and transmitting the pulse to others. The majority of members in the ensemble follow these designated leaders, rather than making their own interpretation of the pulse at any given point in the show. The performers must be aware of those who hold the responsibility for controlling pulse, and continually adapt their focus to reflect these changes.

SECTION MEMBERS

Snares/Tenors

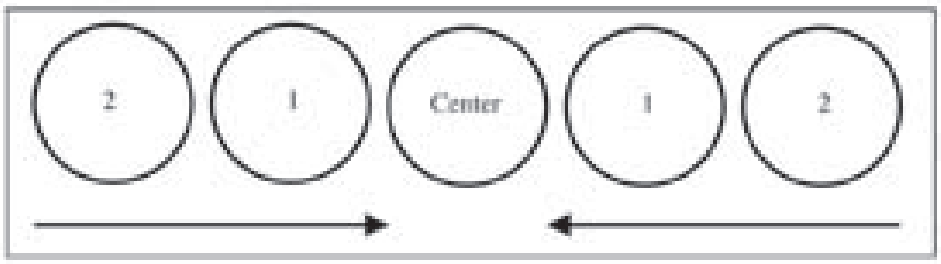
In each section (snares, tenors, basses, cymbals, pit) there should be a designated leader who is a pulse "center"—the person who is responsible for establishing the pulse. On the field, this person will likely be the section leader. In the snare and tenor sections, each member has but one responsibility: to play uniformly with the person standing directly "inside" of him or her (see Figure 1). In this example, the #1 players are inside the #2 players; the center is inside the #1 players.

The responsibility to follow the inside person applies to all aspects of playing (dynamics, blend, interpretation of rhythmic figures, and tempo). "Your hands should match the hands inside of you," is a phrase commonly used by drumline instructors. This refers to the idea that the hands and feet are a "carbon copy" of what the inside person is doing. Other than the center (who has pulse interpretation responsibilities), the section players' sole responsibilities are to play perfectly in unison (clean) with the person directly inside of them and to march their drill correctly.

Bass Drums

Unique challenges face the bass drum section because their parts are usually scored in "hocket" or "split" style and they have no clear field of vision from player to player. For timing and pulse, the section leader can cue the section by the use

Figure 1



of subtle vocalization (*duts*). Once playing, the bass drummers must be aware of the aggregate rhythm and flow within the context of their own phrase. Depending on staging, the actual pulse center could reside with the bass section or in the lead voice (which the basses are supporting). The lead voice could be the snares, tenors, or wind section. Their challenge lies in thinking and playing as one individual without the advantage of visual cues and a designated inside player.

Pit/Front Ensemble

The pit section leader is a designated pulse center and is fully responsible for maintaining the pulse, as he or she perceives it from the field behind. Like the snares and tenors, the pit has the opportunity to use all available senses to play in sync with the inside player. However, like the bass drums, the section members in the pit are not always playing unison parts. If the pulse center is not playing during a particular phrase, reassign the pulse center as needed.

The more intricate the music, the more complex the listening/visual assignments become. For instance, as in a professional orchestra, the concert bass drum player might get a visual cue from the cymbal player, while the marimba players focus on the xylophone player for their pulse. You must approach each musical situation independently and assign a pulse center as it relates to the backfield pulse to the others in the pit.

With good staging, there will be a primary melodic or harmonic section directly behind the pit on the field. As a general rule, the pit members should play in sync with the sound they hear as it passes by, from behind them toward the direction of the audience. This usually requires them to ignore visual and audio cues from any drum major or field conductor.

The Role of Section Leaders

Section leaders (pulse centers) have the responsibility to maintain a hierarchy of ensemble awareness: snares, tenors, basses, cymbals, pit. The pre-show warmup arc is a perfect situation for the performers to model the format of basic ensemble awareness and the organization of the hierarchy. The center snare begins each warmup exercise by sounding eight beats of "duts" (vocal cues of 4 + 4). The center tenor, bass, and cymbal section leaders sound the second grouping of four duts to cue their sections. The pit members, due to their instrument spacing, use visual "preps" (ghosted strokes) in place of audible cues to communicate their entrance.

In using this system, the snare section leader transmits the pulse to the other section leaders, and the section members have the sole responsibility to listen inside and follow the pulse of their desig-

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nated section leader. Like any competitive team sport, the members of the drumline all have to do their specific jobs in order for the entire group to be successful.

The hierarchy of awareness that is modeled in the warmup should be brought to the field. On the performance field, the section leaders must determine whether to receive the pulse from an audio or visual source. These decisions are often made by the instructional staff, who have a broad perspective on design, staging, and orchestration.

In this standard drill formation (Figure 2), tenors and basses must use both audio and visual cues. The tenor section leader can either listen to the snares or get a visual cue from the movement of their sticks. On the other hand, each member of the bass section must watch the feet of the snares or tenors to receive their pulse. On the front sideline, the pit must totally rely on cueing their entrance by listening to the pulse of the drumline. This system ensures a cohesive sound when perceived by the audience and maintains the ensemble hierarchy. As the distance between the sections increases, pulse communication shifts primarily to visual cues.

Drill design and orchestration create ever-changing ensemble environments in which the hierarchy must be adjusted. For instance, the snare section may not always have the lead voice or prime staging on the field. Throughout the performance, each section may have changing responsibilities to establish or maintain the pulse for the other sections.

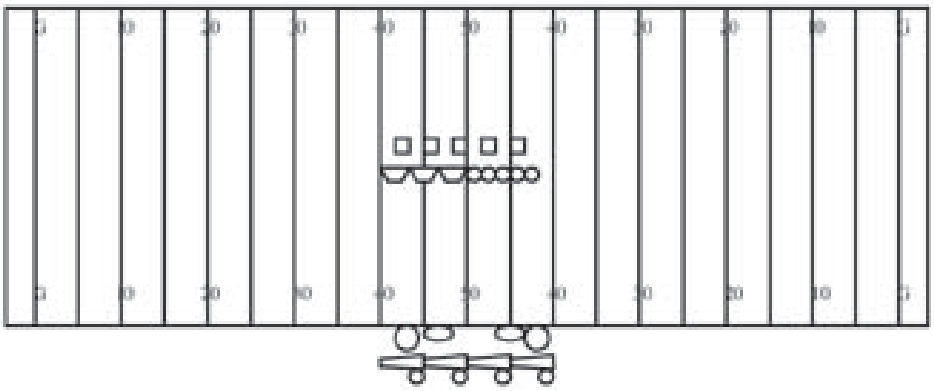
As different combinations of instruments are playing, each section leader must be instructed to follow a specific section or field conductor, or they themselves may act as the time center. Typically, as the show unfolds, the pulse center will shift between different section leaders. For example, in a drum solo, there are passages of alternating solo breaks. The section with the solo holds the pulse, while the sections entering after follow that section's tempo. The same applies to sections with accompanying parts to the lead melodic or solo voice. As always, the pit listens back to the lead battery voice or a specific section of the wind ensemble.

Sophisticated drill design calls for the drumline to be staged in formations where audio cues are not always reliable; therefore one must rely on visual cues. Sound travels at a fixed rate of speed, and simultaneous sounds produced in different areas of the field will reach the audience at different points in time. Section leaders must determine where to place their pulse in a way that puts their sound at the audience in unison with other sections. At times, sections could be as much as 10, 20, 30, or more yards apart. When using audio cues in these situations, the sections often must anticipate one another to make the full ensemble sound in unison from the front of the field.

Another way to address this timing issue is to have the pulse centers play from a visual cue given by the drum major, as long as they are relatively equidistant from him or her. In any situation, all the section leaders need to be aware of which section is designated as the pulse center for that moment of the show. There are times when the ensemble responsibility might change rapidly, but that is why you give section leaders that responsibility, rather than the entire group.

Figure 3 shows a hypothetical drill formation where each of the drum sections

Figure 2



is separated in clusters while playing with wind sections staged close by. In this example, these three sections are going to trade off solo figures. For this situation, each section leader must place his or her entrance by anticipating the drum major's hands. The amount of anticipation will vary depending on the distance from the front sideline, and the relationship to the beat will vary with tempo.

An amplified metronome is an excellent tool for determining the amount of anticipation required for a solid entrance. Place the metronome where the drumline is staged on the field and sound the desired tempo. Ask someone to strike a single note on the downbeat in the pit near the drum major. The audible composite rhythm created by the delay marks the amount of anticipation required. For example, if you hear the response one eighth note after the downbeat, you know to anticipate exactly one eighth note in that tempo. This method is accurate when taking an audio cue from the pit location. To determine the proper anticipation from a visual cue, follow the same method, but create the composite rhythm from a conducted downbeat.

Another way to solve the timing problem of Figure 3 depends on the order of entrances. In a perfect production scenario, the section furthest backfield (tenors) would play first, then the midfield section (snares), and finally the section closest to the front sideline. If the production was organized in this way, each section should follow the sound coming from behind for their respective entrances. Of course, that is not always the case. If the music were written differently, each section leader would utilize anticipation and/or visual cues.

There are situations in which difficult drill design will call for a more individualized responsibility. "Scatter sets" and other intricate drill forms are examples of situations where members of the sections may be watching each other from behind, listening to the sound coming toward them from behind, or following a "moving target." It is important to note that there are many ways of solving and defining each ensemble problem.

In Figure 4, arrows illustrate the listening/watching assignments in a complex drill formation. Arrows pointing toward the front sideline indicate visual

Figure 3

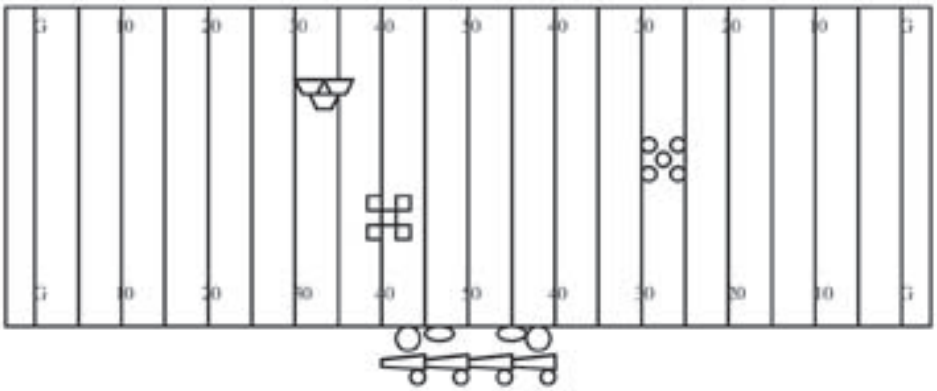
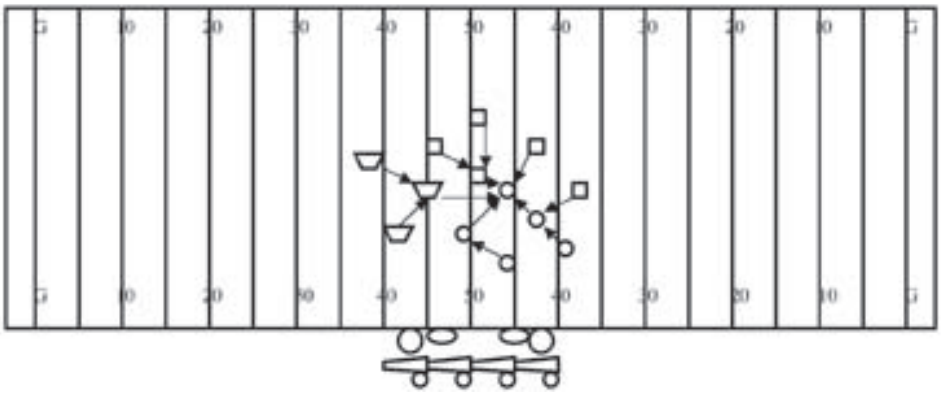


Figure 4



cues, while the others indicate audio cues. The arrows point to the performer's point of reference.

THE ROLE OF THE DRUM MAJOR

The drum major plays a very important role in the ensemble performance. In most situations, the drum major should conduct the tempo of the primary pulse center and transmit it to the members of the ensemble, who use the conducted pulse for reference. In this way, the drum major plays a similar role to that of the section leaders in the drumline. At some points in the show the drum major will be the primary pulse center, and at others he or she will be following the drumline (sometimes based on the feet instead of sound if the battery is staged far backfield) and conveying their pulse to the rest of the ensemble. At the beginning of major divisions of the show (movements), the drum major is the primary pulse center, and the drumline section leader has the responsibility to follow/anticipate the directed pulse.

Generally speaking, when in somewhat symmetrical drill formations such as company fronts, a cohesive ensemble sound is securely attained by utilizing the visual cue established by the drum major. When the drill design deviates from this style of formation, it is best to rely on audio cues from section leaders. These formations include those covering more depth from the front sideline to the back sideline. Asymmetric drill will utilize a combination of audio and visual cues, giving the staff the job of assigning the required technique for uniformity in pulse control for each segment of the show.

Keep an open mind when organizing and assigning responsibilities to the ensemble, and remember that there are no rules, only degrees of efficiency and consistency. As the drill design and musical aspects of the show become more complicated, the responsibility of pulse control must be shared between the drum major and section leaders within the percussion section.

Special thanks to Jim Campbell for his assistance in preparing this article.

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"Rhythms of Life": The Experience of Candomblé Religion and Music in Salvador, Bahia, Brazil

BY CLARENCE BERNARD HENRY

Salvador, Bahia, Brazil, is a city that continues to be influenced by African music and culture. Since the sixteenth century, people of African descent have practiced Candomblé—a monotheistic religion based on the worship of a supreme being known as Olódùmarè who rules through spiritual beings (e.g., Yemanjá and Oxalá) known as *orixás* that act as intercessors for humans and the spiritual world. Practitioners who seek blessings from Olódùmarè must first appease the pantheon of *orixás*. Appeasing the *orixás* is expressed with elaborate ceremonies, vibrant musical repertoire consisting of polyrhythmic drumming and singing, dancing, and heightened states of trance.

Seeking consultation, good fortune, or prosperity from the *orixás* is deemed as a solemn experience. For many practitioners, Candomblé continues to determine the details of daily existence. Each day of the week is associated with a specific *orixá*, whose colors are apparent in the clothes people wear or the foods they eat or certain types of altars they may construct in honor of the *orixás*. The association of days with particular *orixás* may even determine whether people have intimate relations, in that individuals must abstain from sex on the day their guardian *orixá* is celebrated so as not to provoke the *orixá*'s wrath. In essence, individual behaviors and social relations are understood in terms of the *orixás*' myths and their interrelationships with other deities.

METHODOLOGY

My field research for this article was conducted between 1996 and 2002. The research involved interviewing musicians from approximately 14 different Candomblé houses of worship that included Casa Branca, Tira Jima, Gantois, and Ilê Oxum, some of the oldest houses in Salvador. All the interviews were conducted in Portuguese and covered a variety of topics—musical repertoire, recruitment, training, and personal background. Because there was camaraderie among many of the musicians, I was able to conduct a few interviews with musicians from several houses at once. These interviews were informative and beneficial for comparing responses and also useful for observing the musicians as they interacted with their peers from other houses.

A major aspect of my research was studying drumming with Arisvaldo "Ary" Marques, a local Candomblé musician. The lessons aided my comprehension of professional roles and the importance that musicians placed on Candomblé musical repertoire. Furthermore, by actually studying drumming I was able to experience firsthand the intricacies of performance and musicianship that the musicians continually described during our interview sessions. The lessons also provided opportunities for interaction with some of the musicians who performed with popular music groups outside of Candomblé religion proper.

Although I was able to study drumming with a Candomblé musician, as a non-member of the religion I was not allowed to perform music during actual ceremonies. But on many occasions, as part of my orientation and training, I was invited to sit in specially designated areas with musicians from several Candomblé houses of worship to observe musical performances.

MUSIC IN CANDOMBLÉ

In Candomblé religion, music has a functional role that enlivens the spiritual world of the *orixás*. The participants sing and dance to special rhythms until they communicate with the *orixás* through heightened states of trance. Also through music, the participants can express various moods and act out personalities of the *orixás* such as happiness, sadness, love, and admiration. In Candomblé worship, a music performance mainly consists of special songs sung in African dialects such as Yoruba or Kimbundu, drum rhythms, and musical instruments.[1] It should be noted that the music in a performance varies with each celebration held in the Candomblé house. But normally the actual ceremony begins with a set of rhythms that can be referred to as a "call/summons" basically used to invite the *orixás* and the practitioners to partake in the ceremony. A bell player begins by playing the basic tempo. When this is done, a core of drummers joins in by playing special rhythms. Part of the music includes handclapping, cheering, and sounds from fireworks.

In the first part of the ceremony, ap-

proximately seven songs are sung and dedicated to the *orixá* Exú, the trickster, performed as a *despacho* (a special offering to Exú) requesting permission to begin the actual ceremony. After this is done, singing and dancing commence. Songs are then sung for each *orixá* beginning with Ogum and ending with Oxalá**.** Once the ceremony has begun, music making is continuous; pauses are only taken when there is a change from one song or drum rhythm to the next. In a ceremony as many as seven to twenty-one songs may be sung for each *orixá*.

Most of the songs are in unison and, similar to West African music, they are composed with simple phrases based on pentatonic (five notes) or heptatonic (seven notes) scales. Each song begins with a verse sung by a leader, bell player, or a special soloist. The leader often ornaments the verse with what sounds like "semi-spoken dialogue" incorporated in the melody. When the verse is sung, the leader sometimes makes symbolic gestures to the audience with movements of his hands and arms, placing his hands on or near his heart or on top of his head. The verse is normally answered by the practitioners who are dancing and by other members of the audience.

The drum rhythms highlight the singing with a heavy pulsation that portrays the movements of the *orixás*. In a ceremony there is much repetitiveness in the song repertoire and drum rhythms. But this repetitiveness is what evokes trance. As the music is constantly being repeated, there is also a gradual increase in tempo. During this increase in the intensity of the music, initiates normally begin to go into trance. Once they have reached trance the singing ceases.

The only music that can be heard are vibrant sounds of the drums and bell rhythms, the prominent instruments used in Candomblé ceremonies. Instead of singing, those who are not in trance often continue to clap and cheer the participants who are possessed. When trance has ended, the tempo of the drum rhythms is often decreased and the singing of the vocal repertoire commences.

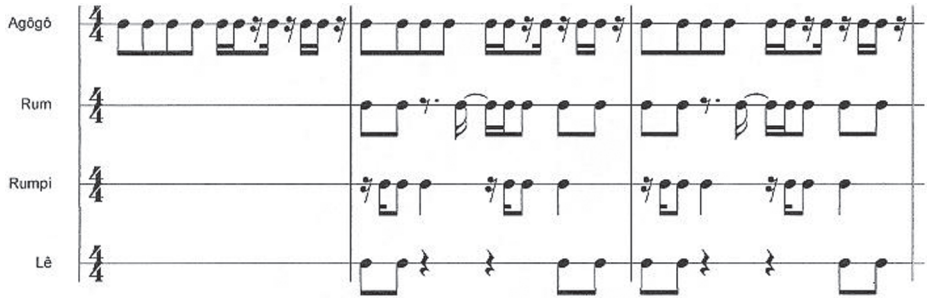
Candomblé music can be described as the "voices" of the *orixás*. In terms of performance etiquette this involves drumming techniques known as the "Open (O) and Slap (S)" technique. For the open technique the fingers of both hands are held tightly together as the drum is struck in the lower portion so that the sound produced is vibrant and sustaining. After the drum is struck, the hands are held in the same position until the next sound is produced. The slap is a brisk sound that is similar to a staccato and loud as gunfire. This technique is basically executed by striking the drum in the middle area. What makes the technique difficult is that intricate sounds are also produced with certain touches of the fingers. Playing the drums with sticks also offers musicians challenges because the rapidity and playing action comes from suppleness of the wrists (see Figure 1).

Figure 1. Candomblé musician playing with open palms

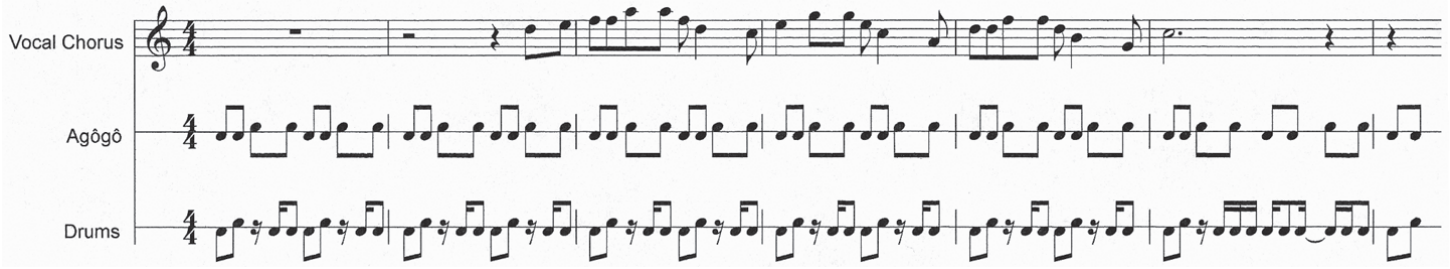
I have diagramed a few rhythms that I learned with Ary Marques, my drumming instructor, that employ the Open and Slap technique. The first example is a rhythm called *Jexá*, which is often performed in ceremonies for several *orixás* such as Oxum and Yemanjá. The rhythm is based on a four-beat ostinato timeline pattern played by the *agôgô* (bell). Although the drums (*rum*, *rumpi*, *lê*) play a recurring rhythmic structure, there are moments in the music where musicians improvise on their drum parts. The polyrhythmic structure of the *Jexá* rhythm is made even more complex when singers incorporate specific songs that are performed in a call-and-response (leader and chorus) style.

The second example is from the Candomblé musical repertoire that celebrates the *caboclo*, Native American spirits. The technique for playing this rhythm is similar to the *Jexá* and in-

Music Example 1. *Jexá* rhythm



Music Example 2. *Caboclo* rhythm



volves a similar use of the Open and Slap technique, tempo, and meter. Since the drums parts are very similar I have notated the parts on a single staff line. The notation of the bell part is representative of the high and low sounds that are produced on the instrument. I have also included the melodic line of the vocal chorus. In some houses additional musical instruments, such as guitars and rattles, may be used.

MUSICAL INSTRUMENTS

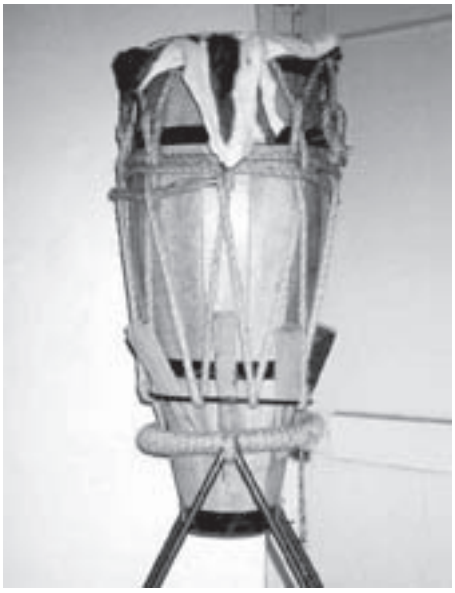
The musical instruments used in Candomblé ceremonies are considered to be sacred "living beings." Instruments can be male or female, happy or sad, hungry, dressed or undressed, and evoke good or bad spirits. In many of the Candomblé houses I visited, certain foods, clothing, liquids, and powders were prepared for the instruments but were only used in the context of special rituals such as purification, feeding, and baptism. During ceremonies, musical instruments are normally dressed and encircled with a cloth called *ojá*, which is equivalent to the cloth that is tied around the breast of Candomblé participants (see Figure 2).

A musical ensemble in Candomblé normally consists of three male drummers who play a set of drums known as *atabaques* of different sizes called *rum* (large), *rumpi* (medium), and *lê* (small) (see Figure 3). The largest *atabaque,* called *rum*, may be constructed with as many as seven pegs. Also, *atabaques* are held together with a special type of rope called *corda de linha* (see Figure 4). I should also note that the names of *atabaques* vary within different Candomblé houses. In houses where there is a strong Yoruba influence, the *atabaques* are named *rum* (large), *rumpi* (medium), and *lê* (small). In houses where there is a strong Angolan influence, the *atabaques* are named *rumpi* (small), *contra-rum* (medium), and *rum* (large). When asked why it is done this way, most musicians did not really know the answer. They only stated that this tradition of naming instruments has existed for many centuries (Valde 1998).

Figure 2. Drum encircled with special cloth

Figure 3. Candomblé musicians

Figure 4. Drums covered with special skins and rope



In addition to playing with the hands (open palms) the *atabaques* can also be played with sticks called *agidavis* (see Figure 5). The *agidavis* are ordinarily made of *pitanga* or *ingá* wood and rubbed with fat. They are then left in the sun for several days, smoked in fire, placed in a shrine "at the feet of the *orixás*" where they remain until the next ceremony requiring drums (Pain 1998; De Souza 2002). *Agidavis* are provided by each Candomblé house; a visiting drummer who brings his own sticks to a Candomblé house is regarded suspiciously.

The bell, which may be single or double headed, is called *agôgô* and is an additional instrument that is used in Candomblé ceremonies. This instruments is also played by a male musician (see Figure 6).

CANDOMBLÉ MUSICIANS

The musicians who participated in this research ranged in age from 17 to 75 and came from various backgrounds. Some had been members of Candomblé for most of their lives, while others were recruited first as musicians and eventually became members of their houses. Of this group, some were initially encouraged at a young age by their parents and other family members to perform music in Candomblé, while others were discouraged from doing so. Despite the differences in their backgrounds, all the musicians believed in what can be described as "mastery of Candomblé musicianship," which involved extensive training and dedication to the spiritual world.

This was demonstrated by their concern for passing the tradition on to future generations of aspiring musicians. For example, on one occasion during a ceremony, one of the musicians performed with his three-year-old son. As he played the drums, this musician placed the child's hands above his so that the child could feel the rhythmic sensations and drumming patterns. This was done repeatedly as a way of internalizing the rhythmic patterns in the child at an early age. An experience such as this may seem mundane but is part of the generational legacy of Candomblé musicianship.

Figure 5. Sticks used in playing the drums

Figure 6. Bells

In a similar fashion the musicians often desired to extend the generational legacy of musicianship outside of the Candomblé house as they attempted to recruit young boys from several neighborhoods as potential musical trainees

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(see Figure 7). Because extensive training is required, houses attempted to recruit boys who ranged from 11 to 13 years of age as future musicians. In actual ceremonies there were often numerous young boys in the audience observing as the musicians performed. These boys would mimic performing Candomblé rhythms by using sticks and what appeared to be the cardboard cores of paper towel rolls. Also in some houses young musicians were allowed to play in an ensemble format before actual ceremonies commenced while more matured musicians observed their performance techniques for later commentary.

Figure 7. Young male musicians in Salvador

In every Candomblé house is a chief drummer known as *alabê*, who has a high social status. The *alabê* is most often a mature individual who is more experienced than the other musicians. Older musicians (50 years and older) in Candomblé houses prefer to hold on to the more traditional ways of playing music. Not only have these musicians had long periods of training and apprenticeship, they have vast knowledge of the musical repertoire, and they tend to be more technically proficient.

The musicians believed that performance in Candomblé was not only symbolic of spiritual deification but also presented a form of community involvement and a rite of passage for perspective musical trainees. The ceremonies were joyous occasions where musicians could share music with the community, bringing it closer to the presence of divine spirits. Musical performances also provided opportunities for interaction, dialogue and critique, and creating social relationships and bonds with musicians and peers when musicians performed as guests in different houses. In addition, some of the younger musicians often used performance opportunities as a way to interact with the opposite sex during rest periods when they congregated outside of the house and were greeted and surrounded by young girls from the community.

The musicians also believed that mastery in musical performance was not based solely on proper training but also on the technical ability to perform Candomblé rhythms with great precision. Demonstration of this ability symbolized a rite of passage for musicians in their role of communicating with the spiritual world. Thus, much emphasis was placed on early training and proficiency. To develop proper performance etiquette, the musicians utilized various methods of teaching rhythmic skills to younger musicians. For example, a musi-

cian who was teaching a ten-year-old boy stated that he required young musicians to first learn how to integrate rhythmic patterns of the *agôgô* (bell) before they were allowed to begin drum lessons. Several of the younger musicians indicated that their initial training was intensive, beginning with scheduled lessons for approximately three to four hours per week that were geared to help the student acquire rhythmic and musical ability, as well as stamina and concentration. The mature musicians explained that intensive training was important because musicians would perform for many hours continuously while the *orixás* are being evoked and, depending on the levels of trance, which may vary in length, musicians would be required to play continually and with great force until trance was ended.

Another reason for the intensive training was that during performances musicians exert much energy and use various muscles in their upper and lower bodies that require physical stamina. Furthermore, musicians must also be mentally alert, sensitive to nuances of the music, and must master technical skills of playing reiteration of notes, creating sounds similar to drum rolls or trills while the hands remain supple and arms relaxed. Proficiency in these skills must be demonstrated individually by tapping out or beating basic rhythms as well as performing adequately within the musical ensemble format, following the rhythms of the other players.

The goal of this training is to ensure rhythmic accuracy. If rhythms were not performed accurately, the entire ensemble's performance would be affected. I clearly understood this concern after attending ceremonies at a variety of houses. On a few occasions, I observed that some rhythms were not performed accurately. In these cases, the lead drummer (*alabê*) would stop playing his instrument and clap out the rhythm for the other musicians.

SECULARIZATION OF CANDOMBLÉ RHYTHMS

The older musicians were concerned about the integrity of experience, dedication, and seniority in Candomblé. In the past, musicians secluded themselves and dedicated their lives to the spiritual world. But a few musicians have assumed leadership responsibilities at a much younger age, some as young as 21. This was often problematic because, according to older musicians, younger musicians took too many liberties in music performances by "playing too fast and improvising excessively" (Ramos 1998). Another concern was that younger musicians were beginning to show a lack of regard for the sanctity of Candomblé religion by choosing to play the sacred rhythms outside the confines of the Candomblé sanctum, as well as giving private instruction in Candomblé rhythms to local groups for popular music consumption. Not only have these young musicians quickly learned how to play the music, many continue to develop systematic methods for teaching the rhythms. In this way, the rhythms have become secularized (De Souza 2002).

The younger musicians defended the performance of Candomblé rhythms outside of the sanctum by stating that Salvador had experienced rapid growth, as had other urban Brazilian cities, and this has caused more social and economic demands, and has forced them to explore other interests and financial alternatives. Family responsibilities often required additional and more substantial income. In order to prosper and be professionally competitive, many musicians sought employment opportunities in different venues. Some had other jobs and skills; some were teachers, policemen, professional popular musicians, classical musicians, cab drivers, barbers, physical trainers, and dancers. Others followed the trends of popular culture on both local and global levels, adorning themselves with dreadlocks, pierced ears and noses, tattoos, and boots, and sought musical engagements outside of Salvador.

One of the musicians who had no problems teaching and performing Candomblé rhythms in public spaces of Salvador was 39-year-old Antonio Carlos, originally from Cachoeira, a city located approximately 120 miles from Salvador. Carlos was a musician with the Ogun Ja Tuluyaê house and had been associated with the religion since he was 13 years old. As a child, Carlos was discouraged by his family from going to Candomblé ceremonies, but he continued to visit them nonetheless. He became more and more involved in Candomblé when his sister, now deceased, eventually became a practitioner in the religion.

Carlos was basically a self-taught musician. He stated that he would go to Candomblé houses, listen carefully to the rhythms, and return home and practice the rhythms until he could play them perfectly. He later relocated from Cachoeira to Salvador and was invited by a friend to play in a folklore show. That experience allowed him to develop artistically and become more proficient on the drums. Carlos became deeply involved with Candomblé during a ceremony when people were going into trance. He was seated in the middle of the floor and four practitioners lifted his chair and suspended it in the air by command of the *orixá* Ogun. Because of this, he was chosen to be a musician of his Candomblé house. Since that time he had continued in this role for approximately 20 years.

Carlos taught African music and dance at the Escola de Dança da Fundação, a cultural institution located in the Pelourinho, a historical district in Salvador. He also played various types of per-

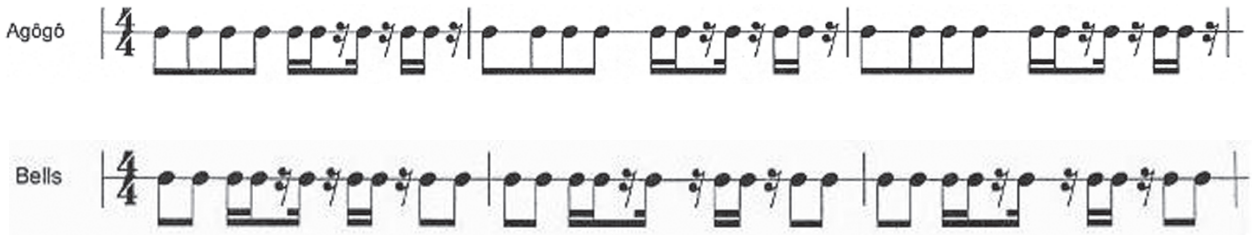
cussion instruments in a popular group with a German guitarist and a Brazilian vocalist. The group mainly performed blues; when asked why this style, Carlos responded that blues, reggae, and rock were all derived from African music. Moreover, Candomblé was African influenced. Since all the music that he performed was derived from a similar heritage, the music was easy for him to perform.

Carlos was also a member of Filhos de Gandhi (Sons of Gandhi), one of the largest male fraternal organizations in Salvador. During the interview Carlos demonstrated how similar groups had incorporated music from Candomblé in their repertoire. He made an example of the *Jexá* rhythm and noted that many local groups have appropriated aspects of the rhythm in popular music throughout the city. He then performed his version of a timeline that he believed was appropriated from the *Jexá* rhythm.

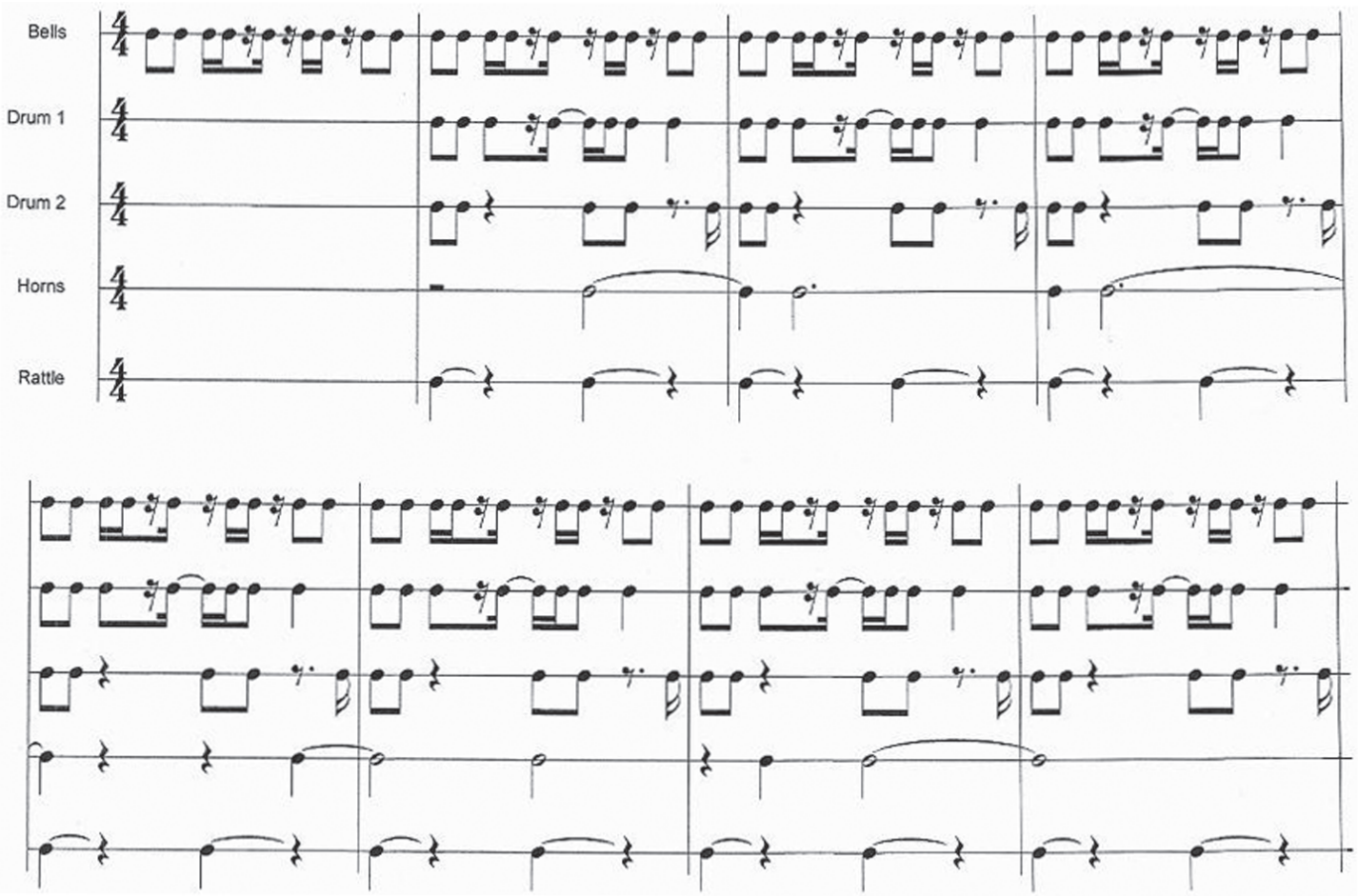
For comparative purposes, Music Example 3 presents a version of Carlos' rhythmic scheme, notated as "Bells," and a similar version that I learned in my drumming lessons with Marques, which I have labeled "Agôgô." As the example shows, Carlos' rhythmic scheme displaces the pattern, with shorter note values on the second and third beats, rather than the third and fourth beats.

Music Example 4 illustrates how Carlos integrated his rhythmic scheme

Music Example 3. Time Lines



Music Example 4. Filhos de Gandhi Rhythmic scheme



with a variety of musical instruments such as drums, trumpets, and rattles during a performance with Filhos de Gandhi. Musical and stylistic variations lie in the interpretation of the performers.

Other younger musicians such as Arnoldo Junior, 18 years old, and Marcel Rios, 17, were among the younger musicians who believed no one should be offended by teaching the rhythms to local groups. Also Edmilson Lemos, 44 years old, had been associated with Candomblé religion for over 30 years. In order to compete in the commercial world, he felt it necessary to adopt what he described as the "new look" by adorning himself with dreadlocks, boots, and tattoos. Lemos was the leader of a female percussion group whose members ranged from 14 to 23 years of age. With this group Lemos was able to experiment with new sounds by including instruments like electric piano, bass, and various drums. Like other groups, they incorporated Candomblé rhythms in their music. Lemos stated that Candomblé rhythms are important to all music in Salvador. If someone wanted to be a good musician in the city, then they must know how to play the Candomblé rhythms. Lemos also explained that with his group there is a lot of mixing of Candomblé rhythms with other styles of music. The sound that the group creates is different and people really enjoy the music (Lemos 1998).

In post-modernity, Candomblé religion and music continue to be ever-present in Salvador. The pantheon of *orixás* now have iconographic significance as guardians and protectors of mankind. At the same time, Candomblé musicians themselves have in a sense become "iconic" figures in their communities and among local musicians who often emulate Candomblé musicianship.

Today in Salvador the profitability of Candomblé is realized in many ways, especially when one hears local groups in the city performing Candomblé drum rhythmic patterns combined with styles such as samba, *axé*, *forró*, jazz, and rap music in all types of social gatherings. Candomblé rhythms continue to be "sources of life" not only for the spiritual world of the *orixás* but also for the greater community of Salvador. Thus, the legacy of Candomblé is that the African spirit continues to be a vibrant force that informs the culture.

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ENDNOTE

1. Yoruba is a language spoken by ethnic groups in Nigeria and in Benin. Kimbundu is a language spoken by ethnic groups in Angola.

Clarence Bernard Henry is an Assistant Professor of Ethnomusicology at the University of Kansas. He received his doctorate in 2000 from UCLA after extensive study at the University of Houston and Columbia University. His areas of specialization are music of African Americans in the United States, music of Africa and the African Diaspora, music of Latin America, and cross-cultural music aesthetics. Henry's dissertation was on Candomblé (an Afro-Brazilian religion) and how musicians have begun to incorporate elements of its music with jazz, samba, reggae, and rap. His publications include an examination of musical instruments and musicians in Candomblé, published in *Musical Cultures of Latin America*, *Selected Reports in Ethnomusicology* (University of California Press, 2003), *Journal of Caribbean Studies*, *Turn Up the Volume! A Celebration of African Music* (University of California Press, 1999), and several articles on the music of African American women that appear in *Women and Music in America Since 1900* (Oryx Press). Henry has recently completed a book titled *Exploring the Roots of Axé in Brazilian Popular Music*. **PN**

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Collegiate Percussion Clubs

BY LYNN FRANCIS, MIKE SAMMONS AND THAD ANDERSON

Financial support is an important piece of the puzzle when running a diverse and successful collegiate percussion program. While the majority of studio funding typically comes from steel bands, rag groups, and percussion ensembles playing at community events, other sources of funding can be found right under your nose.

One of these sources can be available to those who start percussion clubs at their schools. Every university has a student government agency that provides support to groups of students that have similar interests. This money is pooled from student tuition fees (typically called an Activity and Service fee) and then redistributed to qualified student organizations. A typical percussion studio already meets the necessary criteria and, once registered, will be able to benefit from this type of funding.

The access to money from student activity fees allows percussion clubs to bring in more guest artists and clinicians, which benefits not only the students but also the professional clinicians. It puts money that students are required to pay directly back into our field. Guest clinicians can also be combined with instrument purchases to start new performance groups such as steel bands and African drumming ensembles.

The other main advantages of starting a percussion club are that such a club gives students an opportunity for leadership experience and exposes them to different aspects of the music profession. When bringing in a clinician, for example, students go through the process of contacting an artist, submitting funding requests, and planning events. These experiences are beneficial to both future teachers, who learn how to organize a guest artist clinic, and future performers, who are able to observe and benefit from the experience of their guests.

Having a registered student organization can have other benefits as well. At some schools, they are allowed to reserve concert halls and other buildings on campus free of charge. Sometimes there are also opportunities for office space and other administrative advantages. Often, the funding can provide opportunities for students to travel to conferences. Transportation, hotel, and registration expenses can typically be covered by the university.

HOW TO START A PERCUSSION CLUB

The first step to starting a percussion club is to get the interested students together to discuss what they want the club to focus on—whether it will be an umbrella group for all percussion activities on campus or whether it will be for one specific performance ensemble.

A variety of funding solutions for a diverse percussion studio can be uncovered within the university student government association. By taking advantage of these sources, the university-based percussion club becomes a central part of financial input into the percussion field.

Another important foundational element is a core set of officers—usually a president, vice president, secretary, and treasurer. These students must then contact their student government association to find out what steps need to be taken to register the club with the university. Usually, the student government will require a list of officers and members, a constitution, and a faculty advisor. The student government officers should be willing to assist with the writing of the constitution or be able to provide a sample. The constitution should contain such information as officer terms, dues amounts, and requirements for membership.

After registering the percussion club, the next step is figuring out how the funding system and other organizational requirements actually work. It may be helpful to contact the student government treasurer personally to ask questions and find out about funding proposals. Every student government is different, but the more active and concerned a club seems to be, the more likely it is to receive funding and support.

It may take time for your group to be considered for funding. If you don't receive funding, e-mail the treasurer and ask him or her to explain why the school chose not to support your group. Generally, someone who is respectfully persistent will be remembered the next time around.

Also, be sure that you are creative with your club activities. Use guest artists and clinicians to promote percussion at your university. Find ways to incorporate activities and concerts that non-musicians will enjoy. This not only builds recognition for your organization on campus, it helps build a new audience for percussion performances in the community.

POSSIBLE OUTLETS FOR PERCUSSION CLUBS

Many percussion programs around the country have a variety of ensembles that make up their total department. Each one of these ensembles has different goals and functions within the percussion department as a whole. These various groups also attract a variety of students who may or may not overlap in participation for each ensemble. This being said, it can be a great advantage to have clubs for each performing group. The following are a few points in support of this idea:

More Money. More clubs can mean more funding available from student government. Instead of a single club searching for funding to cover the activities and needs of several performing groups, each

ensemble can seek money for its own individual needs. Student government associations are less likely to support multiple requests for funding from one student club. Also, in most colleges and university situations, newly formed student clubs are automatically given what can be generically labeled "start-up" money. This ensures that each club, and thus performing ensemble, will be initially funded. Most likely, each group will receive more money through this strategy than a "catch-all" percussion club dividing funds among the various ensembles.

Better Representation. Individual groups can represent their mission, their members, and their interests better than the "catch-all" percussion club. Individual ensemble clubs can create a more cohesive purpose and focus. Their autonomy and needs can be lost within a larger encompassing group. This also ensures that the leadership of the various clubs will actually be members of the performing ensemble the club represents, whereas in a larger encompassing percussion club the student leadership may not participate in all of the ensembles they are representing.

More Student Involvement. Simply put, individual ensembles, each with their own club, creates more leadership opportunities for more students. The more students are involved and more ownership of the club they take, the more successful the club and ensemble will become.

Just as there are advantages to having multiple clubs representing multiple performing ensembles within a total percussion department, there are also some precautions to be aware of. Having multiple clubs creates more work of overseeing and supervising for the sponsors of these clubs, often the director of percussion studies. Professors must be able to rely more on the student leadership or teaching assistants who may be in charge of these performing groups.

It is also imperative that clubs do not compete with or against one another. This may arise in the form of competing fundraisers, funding, or general attitude and perception towards one another. Percussion departments should celebrate and encourage their diversity while working together for the common good and perpetuation of the percussive arts.

The advantages of having multiple clubs reflecting the true diversity of a percussion program far outweigh the possible disadvantages. Generally, the precautions offered in this article can be avoided through careful planning.

A variety of funding solutions for a diverse percussion studio can be uncovered within the university student government association. By taking advantage of these sources, the university-based percussion club becomes a central part of financial input into the percussion field. Greater monetary support creates more opportunities and expands the visibility of the percussive arts.

The final advantage is the relationship that can be created between the various communities that are associated within a university. Not only are students able to directly benefit, but a percussion club also allows alumni and the local community to become more involved on campus, which directly promotes the percussive arts.

Lynn Francis, **Mike Sammons**, and **Thad Anderson** are members of the PAS Collegiate Committee. PN

OUTSTANDING CHAPTER PRESIDENT AWARD

Nominations are now being accepted for the 2006 Outstanding Chapter President Award. The winner of this annual award, now in its sixteenth year, will receive an engraved plaque and a $1,000 grant for his or her chapter.

The Outstanding PAS Chapter President Award recognizes individuals who have increased chapter membership and provided percussion events, newsletters and experiences that are beneficial for the continued music education of chapter members.

Nominations should include supportive information and must be received by August 1.

Self nominations are acceptable. Send nominations to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442 or E-mail: percarts@pas.org

Solving Your Student's Time Problems

BY JOHN MARK PIPER

While teaching an improv class, I noticed the drummer slowing down incrementally to the point that I estimated his time for coming to a complete stop was just less than two minutes away. When I brought this to his attention I could see that it went completely unnoticed by him.

Thinking back to my own struggles with time, I remember trying everything to keep it steady. The members of my band could hear me gradually speeding up even though I was oblivious to it. I remember thinking that maybe time is subjective (which it is not) or that maybe it was just their opinion that I was speeding up. In other words, maybe they were *wrong*.

A simple recording cleared that illusion right up. It seemed that I just couldn't keep the music from gradually speeding up. I remember subdividing the beat and concentrating on the time to the point that I was ready to be institutionalized. It also seemed that the harder I worked on it, the more confused I became and the worse my time got. So, I took to the practice room with my metronome and scrutinized my playing until I found a solution—almost by accident.

I realized that good timing comprises a few simple elements that depend on each other in order to be steady and accurate. Some people do it naturally, or perhaps fall into a good habit accidentally, while others have to develop good time through long practice and coaching. After a lot of hard work, I solved my timing problems by acknowledging three basic elements: 1. the inner dance feel, 2. subdivisions, and 3. intellectual comprehension.

THE INNER DANCE FEEL

Steady timing begins with the inner dance feel**.** This part of the rhythm is the division of time within a piece of music that you would most likely tap your foot to—usually a quarter-note or half-note pulse. In more subtle music, where the "toe tapping" isn't as obvious, it may be necessary for the musician to create a broader-pulse relationship within the music that is less obvious but equally relevant to developing steady time.

The inner dance must be "felt" and its existence must be allowed to express itself. It needs to be strong enough to survive being divided up into smaller, more complicated rhythms existing within its space. The fact that the inner dance feel is comprised of larger pulse components, and are spaced further apart from one another, makes variations in tempo more abrupt and easier to spot. Therefore, it is this inner dance feature of time that one should focus on when struggling with or trying to improve one's consistency with steady meter.

I have found that when students are unintentionally speeding up or slowing down it is often because they have lost touch with, or have not yet developed, their inner dance feel. Many times it's even a simple matter of a restrained musician who is reluctant to express the "inner dance feeling" through the music. As a result they suppress their acceptance of the time and the expression that feeling creates.

RHYTHMIC SUBDIVISIONS

Being able to switch from eighths, sixteenths, triplets, or other divisions accurately within the confines of the beat requires good skills in subdividing. This can best be accomplished by literally handing over control of the tempo to the "inner dance feel" and making the subdivisions secondary in power but equal in importance. Students learning to subdivide can become overly preoccupied with the process and lose touch with their inner dance feel as a result. This can lead to dysfunctional time in music.

In my own teaching I've observed that when students' attention becomes so focused on the subdivisions that the connection with their inner dance feel is lost, the music gradually changes speed without their detection. This is because the space between subdivisions is so small that the pulse can surreptitiously change and the difference goes undetected until it's too late. The inner dance feel, however (not to be confused with the actual physical motion that can result from the inner dance feel), is comprised of larger increments and therefore inconsistencies in tempo are more noticeable.

INTELLECTUAL COMPREHENSION

By adding intellectual understanding to our intuitive beginnings, we can pinpoint problems and correct them more efficiently. For most players, the intuitive part is only a rough beginning that usually goes through a lot of fine tuning in practice. Understanding and realizing what we are doing rhythmically begins with counting. After years of practice, counting also becomes intuitive, but in the beginning it is a skill that students need to practice with the same commitment they would apply to independence exercises, stickings, or general technique.

For example, the simple figure of a dotted quarter note followed by an eighth note is found in just about every piece of music. I've found that many musicians play it not realizing that they have played it inaccurately. This figure is one of the most misplayed rhythmic figures of all time. It has one attack on the beat and one on the off-beat. When new intermediate-level students sign on for lessons with me, I often ask them to play eight bars of this figure at a medium to medium-fast tempo. In a very short time I will have a firm understanding of how developed their timing skills are.

Though they have been playing this figure for almost as long as they've been playing music, they've probably not examined it closely. By intellectualizing it, they may discover that the off-beat portion caused a large part of their timing problems and the rest of their playing fell like dominos.

Further intellectual processing can reveal more specific problems such as not

preparing enough in advance of the attack, not acknowledging their inner dance feel for tempo, or not subdividing for accuracy. Musicians can go many years and possibly a lifetime not ever realizing that their constant "off the mark" results could have been cleared up in a couple of practices if they had only known what to focus on. For this reason, I consider "intellectual comprehension" an equally important part of the process for developing good rhythmic time.

In summation, to a teacher, a timing problem sticks out like a sore thumb, but a solution is not always as clear. After determining students' strengths and weaknesses, try to guide them through the above three elements toward a better understanding of recognizing and sharpening their concept of time.

For instance, if you have some strong musical students whose intellectual comprehension is limited, you can spend extra time and energy on learning to count and enforcing that issue with them. I would choose pieces that will challenge their intuitive ability so that they are forced to spend more time using their intellect to figure out the parts. Once they have a clear grasp on the intellectual aspects of how the piece is put together, they can then apply their intuitive creativeness more efficiently without losing the beat.

If a student has a high intellect but relatively medium musical talent you can spend more time nurturing the "inner dance feel" with tunes that range from Aerosmith's "Walk This Way," which clearly forces your foot to tap and your insides to dance, to a Keith Jarrett tune that requires concentration just to keep up. When they lose the "feeling," start over and look for detailed clues that reveal where and why they lost the pulse.

When applying this method I've found that the first step is to determine the "inner dance feel" of the piece of music you are working on. Is it a quarter-note pulse, half note, or something else? Then make a mental note to respect that force and not allow it to be whittled away as you begin subdividing for rhythmic accuracy. Next, identify the smallest common subdivision that is pertinent to the overall rhythmic feel of the song. Make sure you have a useable method for counting, or at least acknowledging the necessary subdivisions both intellectually (mathematically) and intuitively. When a mistake occurs, make a mental note of it and practice it in an isolated exercise until you can do it with ease.

John Mark Piper is a professional vibraphonist, drummer, composer, and teacher residing in the Dallas, Texas area. **PN**

Management and the Artist: Developing a Solo Career

Part I: Professional Management vs. Self-Management

BY LINDA MAXEY

Having a successful performing career takes more than playing your instrument well. There are also business aspects that must be handled. Some artists prefer to let professional managers take care of the business side so they can concentrate on the artistry. But others choose to handle both the music and the business themselves. Each strategy has its pros and cons.

In the first part of this two-part series on developing a solo career, we will compare professional management with self-management.

PROFESSIONAL MANAGEMENT

Managers are in the business of managing artists and making money. A manager who takes a personal interest in you will work hard to connect you with presenters, festivals, and recording contracts. However, the roster of large management firms is so extensive that they have very little time available to devote to one individual. One major New York manager told a violinist that he expects his artists to generate 75% of their own contracts.

Some smaller companies limit the number of people on their roster in order to have more time to work for each of their artists. A concert pianist I know who has had several big-name New York managers has chosen to go with a small, Midwest manager and has been pleased with the results. He found that this manager is working harder to book him, and he is playing more concerts per year.

Some artists with major management will also hire a publicity director to work for them. Publicity agencies are connected with the media world and know how to get their clients in the news. That's their job. They are ambassadors for their clients with the media, and they charge a substantial fee for this service, which the artist pays.

What a manager will do for you

An advantage of having a manager is that managers know the business; they know the protocol. They are connected with presenters, conductors, recording companies, and the media. Furthermore, there is a certain prestige for an artist to be on the roster of a major company, which makes it easier to get bookings.

If a manager chooses to work for you, his or her team will act as your booking agent. They will find engagements, negotiate fees, and represent you at trade shows and showcases. A good manager will coordinate publicity for the concert and send your program and biographical material in a timely fashion. The agency will also make travel arrangements and hotel reservations for you.

> "Managers are looking for talent that is marketable—people who will draw an audience and sell tickets."

Presenters like dealing with managers, and some will not even consider an artist who does not have management. The presenter develops a comfortable working relationship with certain managers and trusts them to screen the talent for them. One presenter of a major concert series told me that she prefers to work with managers rather than directly with the artist because she is uncomfortable dealing personally with artists to negotiate fees. She doesn't like to be in the position of putting a monetary value on someone's life and work.

Commissions and fees

Managers charge a commission on every contract they write, usually 15 to 20 percent. However, if they make you available to tour on a specialized concert circuit, that presenter can also add an additional 10 to 15 percent commission. Some smaller managers require the artist to pay a retainer of several thousand dollars per year. In spite of this fee, the manager does not guarantee any bookings. So be very careful before committing to this type of arrangement. If you have a manager, you still will pay for all publicity material, photos, flyers, storage for flyers, postage and shipping costs, phone calls, and tour expenses. Emerging artists may start out at $3,000 or less per concert, while superstars can make tens of thousands of dollars per concert.

Getting a manager

Getting a manager is not an easy task. You can't walk into an office and ask for an audition. Even a phone call will probably not get you in the door. It helps if you know someone the management knows: an artist on their roster, a conductor, a presenter who likes what you do. Winners of international competitions may attract the attention of a manager. Today the trend is for presenters to book ensembles and ethnic groups rather than soloists. They are looking for something new, something different. If you have a unique program, this may give you a "hook" that will be just the thing you need to talk your way into an audition.

Managers are looking for talent that is marketable—people who will draw an audience and sell tickets. They offer their artists to presenters who are looking for programs that will be entertaining, at a high artistic level, and that will make the audience want to renew their subscription to next year's series. A management firm will want to know why they should

hire you. What do you have to offer? How does what you do differ from what is already "out there"?

If you feel that you have established a strong career on your own and are now ready for major management, the next step is to find a way to connect with a management firm that would be good for you.

1. *The Musical America International Directory of the Performing Arts* is the bible of the booking business. Study the rosters of the various managers to see which ones might be interested in your program. If they offer, say, only voice or organ, then they would not be interested in percussion. Decide if a manager in Chicago or Los Angeles would be better for you than one in New York. Do your homework before approaching a company.

2. Try to arrange for a personal recommendation to the agency you would like to contact.

• Is there someone you know who is already on their roster?

• Does your concert director work directly with this particular agency?

• Can you get a conductor to recommend you?

• Does your teacher have connections that would help?

3. If you must contact the agency yourself without a referral, call, don't write. What accomplishments can you mention that would attract their attention?

• Have you just won a major competition or returned from a successful European tour with impressive reviews?

• Have you already established a successful career on your own, which proves that you have the artistic potential to be marketable and can earn money for them?

4. If you have a recommendation and a particular manager is expecting to hear from you, then a friendly letter is okay. Refer to the recommendation immediately. Include your press kit. Offer to send a demo CD and mention that you would like to arrange for an audition.

5. If you have not heard anything after a few weeks, make a follow-up call.

6. If this doesn't result in an audition but you still feel that the manager may be sympathetic, ask if he can recommend another agency that might be interested in what you have to offer. If he does, then you can use his name as an introduction when calling the second agency, saying that so-and-so suggested that you contact them.

7. Meanwhile, don't give up on the first agency. You can try to cultivate their interest by sending concert flyers and reviews from successful concerts from time to time. If you are performing in their area, offer them free tickets to the concert.

SELF-MANAGEMENT

Self-management is a viable option that will result in bookings if you have the time to devote to the business of booking yourself or your ensemble. But it will take a lot of time, organizational skills, a certain amount of money to invest, and a "thick skin" to face rejection.

"Some presenters like the personal contact of dealing directly with the artist and bypassing the middle person."

Disadvantages to self-management

1. Image: You're not good enough; otherwise, you would have a manager. But this is not necessarily true. There are so many people "out there" doing what you would like to be doing, and the job market is really not that big.

2. Self-image: It's not easy to withstand the amount of rejection you will face in trying to book yourself. One duo interprets a "No" answer as meaning: "They need to have more information."

3. It's uncomfortable to be in the position of telling people how good you are and why they should book you. However, self-management is sales, and you can learn effective techniques that will help to promote what you have to offer.

4. Self-management takes a *lot* of time, which takes away from practicing.

Advantages to self-management

1. Smaller concert organizations prefer to work directly with the artist. Some presenters do block bookings with other towns and can help you get additional concerts.

2. Many presenters are looking for new performers, new ideas, and unique events to offer their patrons. If you can attract the attention of smaller concert associations, your fee will be more affordable to them than that of a bigger name, thereby giving you an advantage.

3. Some presenters like the personal contact of dealing directly with the artist and bypassing the middle person. This saves time and money, and avoids miscommunication.

State and Regional Arts Councils

You may want to apply to be on your state arts council, which can later recommend you for the regional arts council. If accepted, they will pay a percentage of your fee to the local presenter, which reduces the cost to present you. They will promote you with their publicity booklets and/or websites, and you may be able to play on an area showcase concert for presenters, which could result in bookings. If you are part of a chamber ensemble with members from different states, you can apply to each of the state arts councils represented by your group.

Concert Artist Guild Tips

The Concert Artist Guild offers three tips to consider in self-management:

1. Keep in mind a clear idea of what you have to offer to each potential sponsor.

2. Be interested in others. Listen to them carefully. Ask advice when you can.

3. Assume a limited success rate, which is the norm in any business.

Identity

Know who you are, what you do, and identify the type of audience you want to play for. Be able to describe your work—how you are similar or different from other artists in your field. Create a one-sentence description of your group that is imaginative and informative.

Know the market. What do people who understand and like what you do have in common? Can you develop a program that will please a wider audience? How can you balance what they want to hear with what you want to play? Consider the musical sophistication of the audience as you program. If you rely on concerts for your primary income, you may want to offer different types of programs to fit a broader spectrum of listeners.

Stanford University undertook a research project to find out why people go to concerts and discovered that the number-one reason people attend concerts is to have fun. The second reason is to be entertained. Numbers 23, 24, and 25 were: To be enriched, to learn, and to be inspired.

If you want to play all contemporary repertoire that is a challenge for the uninitiated listener, then find presenters who like to book this type of program. This may not necessarily be appropriate for a family concert series or for certain community series. Many presenters have told me that they want their audience to enjoy the concerts, and one of the things they look for is a program that includes some repertoire the audience will recognize. However, you can successfully introduce new music to a general audience. Program a hard-to-listen-to piece between two pieces the audience will love. Give a brief talk about what they can listen for and what to expect.

One presenter of a contemporary music series wants the performers to program in a way that will not lose the audience—to reduce the intimidation factor and eliminate a response of "What was that?" She gave an example of one ensemble on her series that helped the audience to like what she called "the strange music." This group spoke about the music before playing and said, "You're not going to cringe—no, no, no!" And afterwards the musicians commented, "Wasn't that fun!" And indeed, the audience had enjoyed the music.

DEALING WITH PRESENTERS

Presenters are in the business of selling tickets and building a clientele to support their series. They hope that your performance will make their audience want to return to the next concert and buy next year's season tickets.

Many concert series are now booking theme-related programs. If you are aware of this, you can choose a program to offer that will be appropriate for the theme, thereby attracting the attention of the presenter.

Presenters are also interested in performers who offer additional options beyond the concert, such as:

- workshops with children
- public school events
- master classes
- pre-concert talks
- concerts for senior citizens
- lectures to music students
- a panel discussion on performance anxiety
- ethnic drumming demonstrations

Many presenters will ask you, "What else can you do?" Presenters who involve the performers in community activities often have more community support, higher attendance, and may find that it's easier to get grants to support their programs. One group offered an instrument-building workshop for high school woodshop classes. An ethnic ensemble included a cooking class as part of their residency. Artists who offer additional services may find it easier to get bookings.

As the time approaches to present the concert, there are details to attend to. Develop a schedule for contacting the presenter prior to the event. Confirm that everything on the contract has been covered, and if not, how you will adapt to local conditions. Confirm arrival time, concert time, and local time zone. Be available for interviews by the media. Ask to be given a copy of the review.

Avoid changing the program if possible. Meeting expectations is extremely important. If the audience expects to hear a certain piece and it has been removed from the program, they may be disappointed. This could cause problems for the presenter and affect future bookings for you.

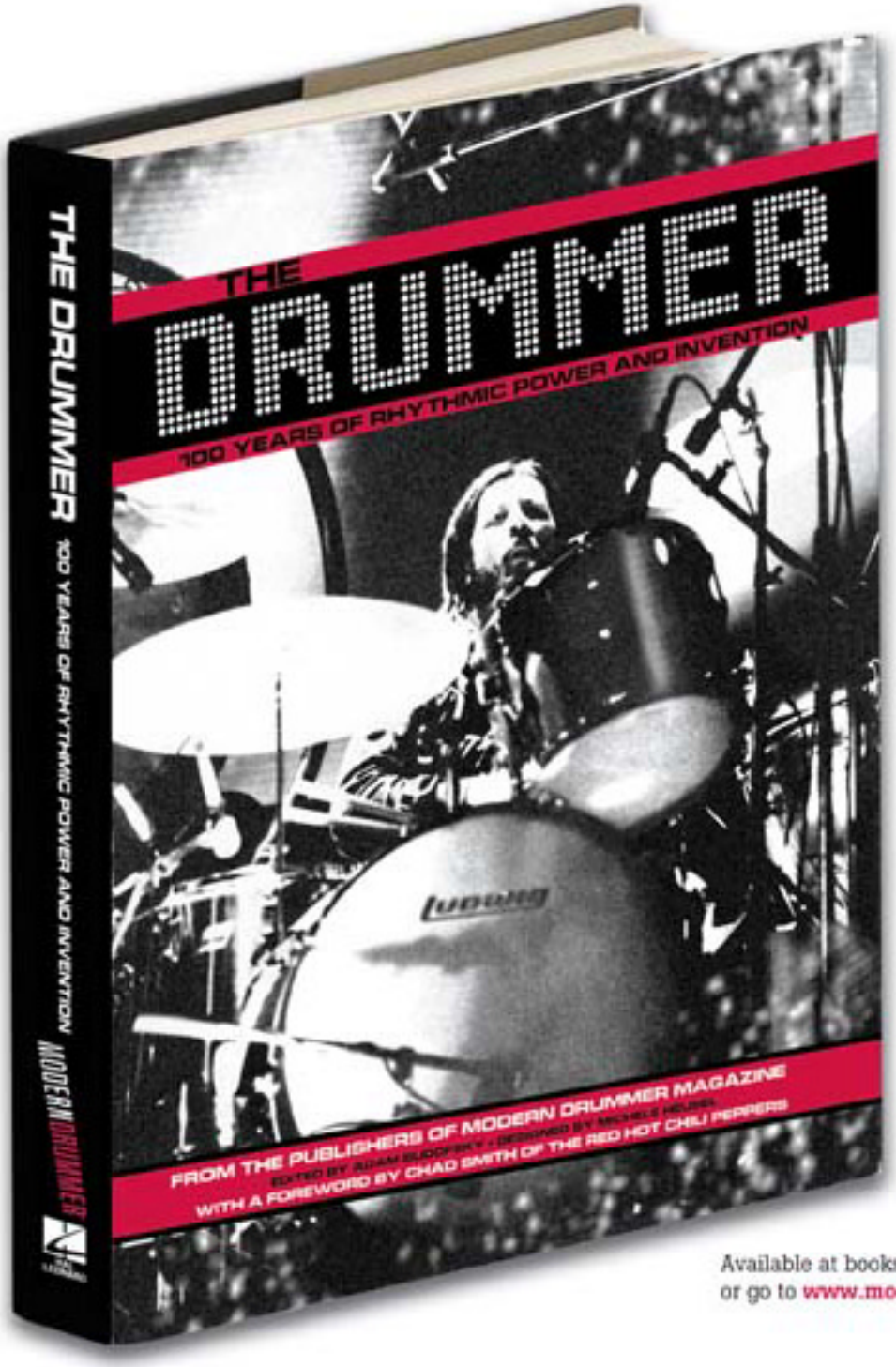
Be professional in working with the presenter. Send publicity material in a timely manner. Professional managers are quick to respond, and so should you.

Part II of "Management and the Artist" will deal with strategies for self-promotion, including press kits, contracts, and negotiating a fee.

Linda Maxey was the first marimbist on the roster of Columbia Artists Management in New York and has performed hundreds of concerts throughout the United States, Europe, and Canada. She received Fulbright Senior Scholar Awards in 1998 and 2003 and an ArtsLink Award in 1999. She earned degrees from the University of North Texas and the Eastman School of Music and was awarded an honorary doctorate by the Lithuanian Academy of Music in 2002.

PN

100 YEARS
500 DRUMMERS
THOUSANDS OF TIMELESS STORIES



The Drummer
100 Years Of Rhythmic Power And Invention

is the first book to tell the *complete* tale of the modern drumset master. From the founding fathers of America's greatest cultural achievement, jazz, to today's athletic, mind-altering rhythm wizards, **The Drummer** celebrates THE most vital musician onstage.

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My Playing and Teaching Careers

BY GEORGE GABER

Following is a transcript of an oral history recorded by PAS Hall of Fame member George Gaber. It was recorded by Arnie Lang, who supplied the questions that served as a framework. It was edited by Richard Weiner and Michael Rosen.

Gaber recently celebrated his 90th birthday. In his autobiographical interview, Gaber describes his long, illustrious, and varied career. He has performed in such symphony orchestras as The Pittsburgh Symphony, L.A. Philharmonic, Minnesota Orchestra, New York Philharmonic, Israel Philharmonic, and the NBC Symphony. Gaber has appeared on hundreds of recordings, radio and TV, and several Paramount cartoons. He has worked with many of the most famous composers and conductors of our time, including Fritz Reiner, Antal Dorati, Leopold Stokowski, Vladimir Golshmann, Robert Shaw, Morton Gould, Igor Stravinsky, Paul Hindemith, James Levine, Eric Leinsdorf, Walter Susskind and Claudio Abbado. He also taught at the Aspen Music Festival for many years as well as the Banff School. He completed a long and impressive tenure as Distinguished Professor of Percussion and Timpani at Indiana University, sending many former students out into the world of performance and education.

I. EARLY EDUCATION AND INFLUENCES

I was born in New York City in the Lower East Side and had my elementary schooling in Manhattan. Eventually the family moved to the Bronx. My parents were not musicians but they nurtured my interest in the arts and appreciated the music of me and my siblings. I was also lucky to come from a home where my sisters had a wind-up Victrola record player. We would listen to Liszt, Rachmaninoff, Kreisler, and many other artists of the time as well as ragtime pianist Zez Confrey and early Dixieland jazz groups. On the radio I heard the Tuskegee Choir many times. The music in my home was fairly diverse. I believe this had a profound effect on my later life.

I graduated from Cooper Union where I took a course in architectural design. I intended to continue, but a scholarship to Juilliard changed my life. I also attended Queens University and the New School of Social Research in Manhattan. That is the extent of my formal education.

Conducting a percussion ensemble rehearsal in 1973

I became interested in the drums as a kid. I had a brother who played violin and two sisters who played piano. My siblings often brought their friends to our house to play music together, and I would join them playing on pots and pans when I was very young. At about five or six years of age my parents insisted that I study piano, and then I switched to the violin. I went pretty far with that, but all along I insisted that I wanted to study the drums. Drums did not have much status in the immigrant families at that time. They felt that these instruments were street-parade instruments used on the Fourth of July and certain holidays. Violin was the instrument of choice. However, I persisted and when I was about 13 years of age I took my first lessons on the drums.

My brother had already worked in some of the important theaters in New York and by this time was contractor and manager at Radio City and knew some of the outstanding musicians. So he asked the famous drummer David Gusikoff if he would teach me. I was a poor kid and could not afford lessons. Gusikoff gave me free lessons. I used to go down to the Roxy Theater in New York to take my lessons. He was a contemporary of Billy Gladstone, who, of course, was a world-famous drummer. Gladstone had such high regard for David Gusikoff that he was the only snare drummer that he would play bass drum and cymbals with. I was very lucky to have had a very fine teacher. These musicians were a great source of inspiration to me, as was Gus Helmecke.

My parents took me to the Capitol Theater in New York and places where I heard full-size orchestras. I liked practically all music that I heard. I heard Rudy Weidoff, a very famous saxophonist from the '20s, and remember hearing Harry Breuer and Sammy Herman play the xylophone on radio also. These were all strong influences on my later development.

In addition to studying with David Gusikoff, I took mallet lessons from Joe Castka, who was a fabulous musician and drummer. Later on I studied timpani with Karl Glassman, who played with the New York Symphony and later with the NBC Orchestra under Toscanini. I started playing snare drum in the elementary school orchestra and then later I began to play the drumset. One of the first groups I played drumset with in the Bronx was called the Bronx Jamborees. The saxophone player was the nephew of a famous writer, Samuel Ornitz, who wrote "Haunch, Paunch and Jowel."

Playing in bands at that time was tough, because we had to travel on buses and subways—even with a drumset, bass drums, or accessories. I remember once that I was even asked to bring a set of bells because we played some Polish or Russian music. I played a chorus on bells to relieve the poor trumpet player on some choruses.

Every human soul who walks the earth has something to give to you, and you in turn have something to give back. I was very lucky to have come from a home with musical influences, which included my sibling's friends. Musically, the biggest influence started in my childhood. Although I was not conscious of it at the time, since I grew up in the lower East Side of New York, seeping into my brain was the music of Ireland, Bulgaria, Hungary, Romania, Russia, Italy, Yiddish music, and Latin music. It was the melting pot of cultures from newly arrived immigrants. It all trickled into my ears. I didn't realize until later in life what an influence that had been to me. I can appreciate Chinese music, Japanese music, and Russian music. I heard Hungarian, Russian, and Gypsy violin players, Brazilian tambourine players, and Turkish bagpipe players. What great influences! What wonderful music came from these people from all over the world.

Of course, many of our great composers' music came from their roots, whether from Hungary, Russia, Germany, or other countries. Those were my major influences, as well as my teachers, parents and siblings. Because of my parents and siblings I developed a very keen, loving sense of what family is all about. That was my support system.

Phil Kraus and I went to the same high school—Dewitt Clinton in the Bronx. The famous first bassoonist of the NBC Symphony, Leonard Sharrow, also went to that high school, as did trumpet player Murray Karpilovsky. We had quite an orchestra at that time. Among my friends at Juilliard were Moe Goldenberg, Benny Silvers, Gene Hershaft, and Willy Schneiderman. Some of my early training included the 92nd Street "Y" orchestra, the Roerich Museum orchestra, conducted by Isadore Strassner, who was a violinist with the New York Philharmonic and the National Orchestra Association under the direction of Leon Barzin. That experience helped me considerably when I broke into the professional world.

I have also had many interests outside of music. I mentioned that I went to the illustrious school Cooper Union, one of the most famous engineering and architectural schools, where I was taught to draw and learned about color and balance. There was casting, design, sculpture, and carving. Another interest of mine was photography. I worked in a darkroom and took photography lessons with a master, a contemporary of Steichen and Steiglitz, whose name was Fassbender. I took a lot of photographs, and in fact, won a number of prizes in exhibitions.

As far as my own tastes in music, I love it all. I can listen to Mahler, the Beatles, or a Gypsy violinist. In my career, I have had the best of all possible worlds and I would change nothing! My eyes and head had been opened up to the art world and I appreciate architecture and sculpture, and have had the opportunity to listen to all kinds of music. As far as I am concerned there is only good art and bad art; good music and bad music. If you hear good jazz, good rock, or good Russian music, you'll know what I'm talking about.

II. PLAYING CAREER

I played dance bands, weddings and even Irish wakes—everything from Chinese restaurants to the NBC Symphony. Eventually, because of my Juilliard education, I received a call to sub for Moe Goldenberg for the Ballet Russe de Monte Carlo. They had some terrific conductors and we traveled the entire country by train. Moe had an audition set at the Mutual Broadcasting Co. and he asked me to sub for him on the road with the ballet company. He passed his audition and became staff percussionist for the Mutual Broadcasting Company. I finished that tour with the ballet company, and they asked me back for a second year. They had some fine conductors like Antal Dorati, Efrem Kurtz, Anitol Fistoulari and others. That's how I broke

George Gaber with Luigi Torrebruno who was timpanist of the La Scala Orchestra in Milan. (1971)

into the business. That was the first major concert work of my career.

When I got back from the tour I played in many dance bands, and I was invited to be a member of the Official Worlds' Fair Band in New York in 1939. It was one of the finest bands ever. It was named The Hospitality Band for the City of New York when Grover Whelan was the Host for New York City. During that summer I received a call from Fritz Reiner asking if I would be interested in auditioning for the timpani position with the Pittsburgh Symphony. I auditioned and Reiner hired me right on the spot for the next season.

I went to Pittsburgh for the next few years, and even though I was in the symphony orchestra, I still did some jazz. We had a little jazz group called the Long Haired Four that played locally and was made up of members of the orchestra. Arnold Jacobs, the tubist, played stand-up bass. Neil DiBiase, who played wonderful jazz and later became first trombone in the NBC symphony, played also, along with Phil Grant on vibes and me on drums.

With an array of exotic instruments in 1965

When I left Pittsburgh it was a gamble coming back to New York. I had no offers, I had no work, and so I really took a chance. It looked very dark until I got my first call to play a Broadway show. It was called "Tropical Holiday." Catherine Dunham, the famous dancer, folklorist, musicologist, and choreographer was the director. It was a wonderful experience. They had a dance band on stage and another in the pit. I played with the pit band. That's when I started playing conga and bongos and percussion. We had a Venezuelan drummer alongside and that's where I picked up a lot of Latin percussion ideas and techniques. When I was still doing the show, I received a call from ABC. That's how opportunities occur. After that I was playing at NBC, CBS, and on recordings and transcriptions all over town. I remember a session that I did with Mitch Miller called "Marimba Rock." I recorded with André Kostalanetz and recorded the opera "Carmen" with Eric Leinsdorf. I worked with many famous conductors and was very busy in many studios.

When the Second World War started, we were all being registered for the draft. I received a call from Arthur Rodzinsky, who was the conductor of the New York Philharmonic at the time, asking if I would play timpani for Saul Goodman if he got drafted. I was already at ABC, so I turned it down, because when Goodman came back I'd be out of a job. Nevertheless, I took it as a compliment that Saul and Rodzinsky would ask me to play with the Philharmonic. I also wrote some music for the networks. I did the background music for a CBS series, "Look Up and Live," and at ABC I did a percussion interlude for a show called "Opera vs. Jazz."

I played with Brad Spinney on the Bell Telephone Hour and I also did recordings with Harry Breuer and Walter Rosenberger, who played percussion when I was timpanist in the Pittsburgh Symphony and had just gotten the New York Philharmonic job when I got back to the city. One of the greatest mallet players I ever worked with was Sammy Hermann. He was truly a great artist and I have always had the highest respect for him. We played a show together called the "Ted Mack Family Hour." He played vibraphone and I played drumset.

The Latin experience that I had was special. I played a show called "Saludos Amigos" for six years on the radio. Paul Lavalle was the music director. I played marimba, bongos, and all the Latin and Brazilian instruments. My sidekick was José Morahan. He was on staff at CBS and played conga drums. We had quite a duo on that show, and that's where I picked up additional Latin skills. We played music from Puerto Rico, Venezuela, Brazil, Ecuador, etc. As far as drumset, I played with people like Bobby Hackett and Paul Whiteman. I also played recordings with Stan Kenton. As a free-lancer in New York City I covered all kinds of music, which became a great asset in my teaching later on. I could hold forth with a student on many aspects of percussion playing, whether it was jazz, concert, or ethnic.

I guess I do have a reputation as a timpani player, although I thought of myself as a good snare drummer. What I learned from Gusikoff and Gladstone cannot be measured. I remember doing a snare drum solo in the theme song to a radio show called "This is Your FBI" where the theme opened with a snare drum solo. I did a lot of work on snare drum. I also did a number of cartoons for Paramount Pictures where I played xylophone. I played mallets at ABC and CBS. Some recordings had some really wicked mallet

parts. I remember a recording at CBS for bells and strings. The bells were in unison with the first violin section; your work is really cut out for you in this kind of a piece. One show that I particularly enjoyed was the Willis Kelley Dixieland Band. There were a number of great jazz musicians, and I really got my baptism by fire playing with those guys. I even played in the Billy Butterfield Sextet with Murray Feld on drums and me on vibes.

I recorded with Bobby Rosengarden and played for William Ravelli, who conducted the Michigan University Band and also did some sessions using the "Who's Who" of the recording musicians in New York. I also played in the Goldman Band with Gus Helmecke, who was an incredible bass drum and cymbal artist. Other great cymbal players were Joe Castka and Ben Podemski with the Philadelphia Orchestra. I worked with jazz drummers George Wettling and Murray Feld at ABC as well as Don Lamond and Louis Bellson.

On radio they used to have live studio music. I played the "Henry Morgan Show," "Mister Peepers," and "US Steel Hour." I recorded a lot of Latin music in the Arthur Murray dance series and with an Uruguayan composer, Terig Tucci. These were very special skills I developed that I was able to pass on to my students. I am very lucky to have had such a rich and varied experience in the percussion arts.

One of the biggest challenges is walking into a studio and having to sight-read what they throw at you. Some movie scores are often harder than legitimate timpani or drum parts. In fact, even when I did symphony dates or jazz band dates, I wouldn't look at the music until the first downbeat. I could judge immediately what the problems were, and by the second rehearsal I had it all together.

Although I was very busy doing radio, recording, concerts and transcriptions, I was also teaching a scholarship class at the New York Philharmonic and at Columbia University Teacher's College, at Hofstra University, and even had a few private students. However, my teaching then was minimal.

Some time in the early 1950s I did a recording of the Chavez "Toccata." Saul Goodman was the producer and he asked me to play timpani on the date. I remember that Arnie Lang, Buster Bailey,

PAS LIFETIME ACHIEVEMENT IN EDUCATION AWARD

The Percussive Arts Society Lifetime Achievement Award in Education was established in 2002 and recognizes the contributions of the most highly regarded leaders in percussion education.

Nominees must have demonstrated the highest ideals and professional integrity in percussion education, and have a significant history of exceptional and/or innovative teaching practices. Nominees will have strong reputations in areas such as (but not limited to) private teaching, ensemble directing, presentation of workshops, and pedagogical publications.

A nominee must have a record of sustained (though not necessarily continuous) contributions to the field and supportive of the philosophy and objectives of the Percussive Arts Society. Nominations may also be made posthumously. Additionally, self-nominations are accepted.

Those who submit nominations will be expected to provide biographical data including date of birth; current address of the nominee or, if deceased, name and address of a surviving family member; and a brief description of the nominee's achievement(s) which qualify the nominee as a recipient of the Lifetime Achievement in Education Award. All nominations must be accompanied by a curriculum vitae or summary career history of the nominee; otherwise, the candidate will not be considered.

Nominations will be accepted from any PAS member, while nominees need not be PAS members. Names of those nominated will be given consideration for 5 years from the time of their last letter of nomination.

Nominations should include the name and address of the nominator and be sent to Lifetime Achievement in Education Award, PAS, 701 NW Ferris Avenue, Lawton, OK 73507-5442. Deadline for nominations is August 1 of each year. The complete list of Lifetime Achievement in Education Award recipients appears on the PAS Web site www.pas.org.

Criteria for Selection for the PAS Lifetime Achievement in Education Award

All nominees will be judged according to the following criteria:

Contribution: Has the nominee made an outstanding contribution to the field of percussion education?
Eminence: Have the nominee's achievements in teaching and/or other areas of education distinguished the nominee from his or her contemporaries?
Influence: Has the nominee's influence been of major significance to the profession even though contributions may have been confined largely to a single area of interest (e.g., symphonic, drum set, mallets, world, publications, etc.)?
Permanence: Is it probable that the nominee's accomplishments will continue to be valued by percussion professionals of the future?

Walter Rosenberger, and Carroll Bratman were also playing. I wish I had that recording today; I'm curious to hear what it sounded like. Harold Farberman, former composer and percussionist in the Boston Symphony, invited me to Boston to record a piece he wrote for soprano and percussion group and French horn. On that same recording he decided to add the Chavez "Toccata," which I sight-read.

I have had a happy, diverse and fulfilling performance life.

III. TEACHING CAREER

Some people think I left New York because of the decline in the recording business. No, I didn't anticipate a decline or know anything about the decline. What I did know, or began to feel, having played everything from a Chinese restaurant to the NBC Symphony, and having taught minimally at Columbia University, Juilliard, Hofstra, and the Manhattan School of Music, was that percussion education in the U.S. was not everything that it ought to be. Some schools had good teachers, but their programs were mainly on an *ad hoc* basis or limited only to private lessons. There were places like Juilliard, New England, Baltimore, and Chicago conservatories that had teachers, but they mostly taught only one percussion instrument. It was rare to teach more than one instrument in the late '50s.

I felt true percussion education should expose the student to a full palette of percussion education including concert, opera, ballet, jazz, ethnic, African, and Brazilian music. I kept thinking that if I ever had the opportunity to bring my thinking and philosophy to a good school I would like to do it. I typed up a detailed curriculum and offered it to Juilliard and Manhattan, but they didn't even know what I was talking about. I felt that they were not pioneers or experimentalists and they were not interested in new adventures in percussion education.

I noticed that some of the most interesting percussion education was happening out of New York, in Texas, Illinois, and Indiana. Then one day I received a call from Wilfred Bain, the Dean of the School of Music at Indiana University, that changed my life. He asked me to come to Indiana to look at the program and to meet with the faculty and administration. I still don't know how he got my name. I went to Indiana and after a bit of negotiating (after all, I was leaving New York City at the top of my field), I accepted the position. I was invited because the dean wanted to expand the department.

A lot of musicians, conductors, and composers thought that I had lost my marbles to leave the "Big Apple" to go to a little hinky-dinky town in Indiana to teach. But there were one or two wise men who said, "George, it is one of the best decisions that you have ever made in your life." Many New Yorkers can't see farther west than the Hudson River. They don't know that there is a country out here. I admit that [Bloomington] was a hayseed town when I arrived. It certainly wasn't the city that it is today. The first year I was in culture shock, but after one year I realized that it was one of the best moves that I had ever made. It was a good place for my children to grow up and get a good education. We have really enjoyed it very much.

I came to I.U. in 1960 with a vision and a dream to build a department of which I could be proud. It is second to none in the world. My early years at I.U. were the "golden years." It was a situation where we were growing, pioneering, and building. Not to be a name dropper, but I was really impressed to hear that people like Joe Gingold, Bill Primrose, Phil Farkis, Janos Starker, Margaret Harshaw, and others were joining the faculty, too. People around the world were saying, "What's going on in Indiana?" Now it is historical and common knowledge about the reputation and image that Indiana had.

When I arrived there was another teacher named Richard Johnson, who had studied in Paris and was a graduate of the department. The main reason I left New York was that I was given the opportunity to build a percussion department and develop a curriculum, including recital requirements. At I.U. the Dean of Music gave me the chance to develop a program. He said, "You've got the ball, now run with it."

The school had a minimum of instruments—enough to teach on, but not much else. They had two or three sets of timpani, two bass drums, a handful of cymbals, tom-toms, some moth-eaten castanets, and a few tambourines. It was barely adequate. In five or six years, with the dean's support, we acquired the finest commercial instruments, and designed and built 27 special projects. We built many of our own contraptions including stick trays, bass drum stands, snare drum stands, chime covers, bell plates, and supports for woodblocks and tambourines. I even designed an antique cymbal case and imported the taxi horns for Gershwin's "American in Paris" from France. I got some very old crotales from France, from Debussy's time, and some lali-logs from Fiji. Eventually, we had some 12 sets of bongos, eight sets of congas, and I even built a "thunder drum." I believe that it was the first of its kind. It was built right here at the university. It took a long time to find a head, as it was about 48" by 60" in diameter. I produced bells out of steel for "Symphonie Fantastique," "Parsifal," and many other operas and ballets. We also imported gongs. The dean supported these endeavors, although he expressed concern about the return on the financial investment. Eventually the bells that we made were borrowed by the New York City Opera, Chicago Opera, Boston Opera, and the Chattanooga Opera, so the dean got his investment back ten-fold.

I started building equipment and acquiring practice studios so that the students could practice. One studio had mallet instruments, one had timpani, and a third had a drumset. A separate studio enabled a student to keep a multiple percussion setup in place until his recital. I even had a separate studio to repair the percussion instruments that even included a big tub to soak calf heads for mounting.

In a few years the school had all of the equipment needed. It was quite a challenge because there were 18 ensembles: jazz bands, a ballet orchestra, symphony orchestras, an opera orchestra, a concert band, a chamber music orchestra, an avant-garde group, modern music group, and choral groups that occasionally needed brass and percussion. The students gained numerous and varied playing experiences. And, of course, the students could also go on to the graduate level.

I must say that in the first years I must have given the school seventy hours a week. A lot of "blood, sweat and tears" went into developing the department, and I'm very proud of it.

IV. TEACHING METHOD

I never really had a "Gaber" teaching

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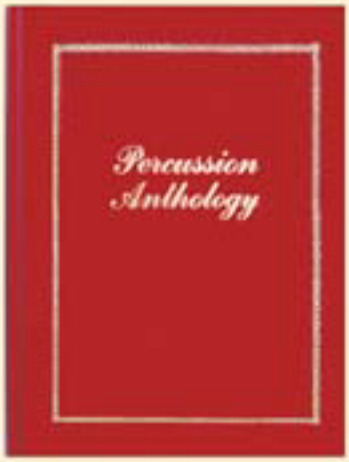

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method, although I was very particular in choosing students for the department. They had to show unusual skill on at least one percussion instrument. If they came in as rudimental state champions and could read music and passed a hearing test, they were accepted into the school. They didn't have to know all of the instruments; after all, they were coming to school to study a broad range of percussion. If I had an unusual snare drummer, then I'd put him to work on mallets, Latin instruments or drumset.

I based all of my teaching on my professional experience and my own instincts and creativity. Remember that at one time I played violin and piano, and that influenced my teaching. I've never written any books. Writing a book has always frightened me. I'm not really sure what has kept me from writing. So many well-known musicians have asked me to write a book, including Paul Creston, Igor Stravinsky, and some conductors. I know I could write a book because of all the experience I've had and information that I have. I did write various articles for drum magazines and for school magazines. I even took photographs for the school magazines, did some pieces on the role of the jazz drummer and what it means to play timpani. Many articles have been written about me and about my pedaling technique on timpani.

I often wrote original compositions, tailor-made for each student to help improve their weaknesses. It didn't matter what instrument, but I was very careful watching their hands and body movements in the approach to the instrument. That included playing bass drum and cymbals together. All of my previous experience went into my teaching.

All of the students were required to study all of the percussion instruments, although there may have been one or two exceptions. I was glad if they developed good technique on snare drum, keyboards, Latin instruments, and multiple-percussion. If they were specialists on drumset, they could play drumset at their recital along with other instruments. They also had to play a mallet piece, a timpani piece, and so on.

I don't feel that you can teach timpani to freshmen. I tried it, but their ears were not developed enough for acute tuning. Ear training is very important to me, so after the student got a year of training in the theory and sight-singing department they had a better sense of pitch and were ready learn how to adjust the timpani.

I used hand-screw timpani as a fundamental in teaching how to tune, hear pitch, and clear the head, so that it had a good balance in sound. The same principles can be applied in tuning congas, bongos, snare drum, and bass drums, so I felt that it was a very fundamental experience. If it were possible, I also required the students to play on calf heads. Plastic heads are another matter, but I made sure that they understood how to tune even a goatskin on a bongo, which many people don't know about. Every student who studied timpani with me, even though they eventually played pieces for four to six pedal timpani, all started on hand-screw drums.

As far as my method on other instruments is concerned, I used every book written by anybody. I also tailor-made exercises on timpani, mallets, bongos, whatever. I even used violin, tuba, double bass, and trumpet books. I used any book that could be applied to rhythmic studies or keyboard. I also used old method books that came from Poland, France, Russia, or Germany. Some of my students played Bach unaccompanied cello suites and violin sonatas and partitas. Some won high honors in the School of Music playing a Bach work. I had one doctoral student who, for his thesis and recital, transcribed the Chopin etudes for vibraphone. It was quite an accomplishment.

I introduced a lot of avant-garde music using timbales, bongos, and conga drums. Students played pieces using drumset at recitals, which was unheard of at that time. When I came to I.U., "jazz" was a forbidden word. They referred to these groups as "stage bands."

Having had a broad range of professional experience in New York, I had manuscripts of radio, recordings, and TV shows. The students were really impressed when they saw original manuscripts of new works. I started them on the Carter timpani pieces and the Creston marimba concerto. I had the original copies of these pieces.

As a free-lancer in New York, no style of music was foreign to me. I remember, for the first time in the history of I.U., I mounted a Brazilian Carnival. I had all my students learn Brazilian percussion. Some girls in the School of Education who were Brazilian came and sang with us. It was quite an occasion. Another time I invited some dancers who knew Capoeira, an ankle knife dance, done on the beaches in Brazil.

Louis Bellson came to I.U. to "rap" with the students once, in addition to many other players. While the New York Philharmonic was on tour the percussion section came to talk to the class. I had the advantage of knowing so many players and they came, gratis, to talk to the students. Other artists included Keiko Abe and Alla Rakka. David Friedman, a wonderful marimba player, and I played duets for the students.

While I was teaching at I.U. I had a very special relationship with Dave Baker, head of the jazz department. He wrote a piece for Janus Starker for cello and percussion, which we recorded. He appreciated that I had a jazz background. I was very supportive of the jazz program and even the academic Latin program at the college. Most musicians who come from the concert world don't have an understanding and appreciation of what a good Latin or jazz band can do for your musicianship. Improvisation is a skill and art form that goes back centuries. Even here in America, it is only recently that people are opening up to the art form called "jazz," which we gave to the whole world. For so long it suffered an ignominious life here. So many of the famous jazz musicians had to go to Europe to make a living. I'm happy to say that there are finally legitimate jazz clubs in America and jazz musicians are finally recognized for the artists they are.

The percussion ensemble is an important component in percussion education. I treated the I.U. ensemble with an emphasis on playing chamber music. The students were not playing drums in a band, where they were concentrating on playing time, rhythm and color alone, or in an orchestra where they play in a large ensemble. The percussion ensemble served as a tool for me to make the players sensitive to each other from the standpoint of ensemble, color, balance, intensity, and tempo. By listening to each other, they could apply these principles to larger ensembles such as chamber ensembles, full orchestras, or even a large jazz band. They picked up these subtleties in the ensemble, to better enable them to apply the lessons later on. I'm

happy to say that in the years that I taught in I.U. I premiered at least 127 new percussion ensemble works.

I was very lucky to have had many outstanding students. They are top professionals and stars in every kind of music around the world. They play in symphony orchestras, rock groups, jazz bands and in opera houses. Some are professors, having received their doctorate here, and are teaching in some of the leading universities in the country.

As for the many talented and inspiring students I've had over the years, I'm sure I cannot name them all and I hope I'll be forgiven for any I've omitted, but some of them are: Kenny Aronoff, Mike Berkowitz, John Crocken, Paula Culp, Peter Erskine, Jack Gilfoy, Jeff Hamilton, Bill Hill, Andy Kazden, Peter Kogan, Rebecca Kite, Stuart Marrs, Bill Molenhoff, Judy Moonert, Vic Olsen, Dale Rauschberg, Luther Rix, Kay Stonefelt, John Tafoya, Ron Vaughn, Norm Weinberg, and Richard Weiner.

V. THOUGHTS AND OPINIONS

I am very upbeat about possibilities in music. I would be remiss as a teacher to deny students an education because I think that there would be no job waiting for them when they completed their education. On the contrary, one never knows the influence that you will have on a student in the future. I have had many students who didn't want to learn certain instruments. I can give some classic examples. The school honored very fine musicians by a special diploma or special honor they called a Performance Certificate. When I first got to I.U., the only certificates were given to violinists, singers, pianists, or harpsichordists. It was unknown to give a performance certificate to a brass player or percussionist. In the years that I taught at I.U. I'm proud to say that 27 of my students received Performance Certificates and six of them won concerto competitions. It recognized the level that percussion playing has attained.

So many of my students have had successful careers. They are producers, symphony and recording musicians, or own recording companies. They are teaching all over the world. As for those that fell by the wayside? It happens to engineers, doctors, architects, too. Not everyone makes a success. It has a lot to do with the culture and economic conditions of the country. I know of a lot of talented musicians who have gone into other fields. They have driven taxis, they opened up hardware stores, they ran insurance companies, and they have stationary stores. That's something that a teacher cannot predict. A good teacher, a sincere teacher, is only there to teach the qualities and techniques of becoming good and excellent in your field. You may never reach a final goal, but the journey to excellence has its own reward.

I've had the opportunity to travel, playing and giving master classes all over the world. I think I was the first person in China to do the Bartok "Sonata for Two Pianos and Percussion." The other percussionist was Chinese and the two pianists were Chinese, too. I coached the two pianists for about three weeks. The percussionist was excellent, but the pianists struggled with the part. But we got through it and gave a big percussion concert, which was the first in the history of China.

At one time I was invited to be a participant and adviser in Iran when the Shah was in power. The queen ran a festival every August called "Percussion of the World." Whatever I suggested, they followed to the letter. It was very impressive, with drummers from Indonesia, Africa, and Brazil, and Max Roach. We played Western music and they, in turn, had their finest musicians from radio and TV play for us. It was very impressive in that they did the concert at a poet's tomb. Singers and drummers sat on blue pillows all in candlelight. Their drum is called a Tombak, a hand drum that the Arabs call a Darabuka. The Tombak player, whose name was Tehrani, played a duet with one of his students. I heard something done with 20 fingers that I never even heard with a jazz drummer with two bass drums and 19 tom-toms. There was incredible rhythmic drive, color and intensity.

While at I.U. I wrote a Brazilian samba piece for the director of the Minnesota band, Ben Criscutto. I premiered a new percussion work with the Minneapolis Orchestra with Stanislaw Skrowacewski conducting. I was also offered a number of very prestigious timpani jobs around the country over the years like the Boston Symphony, Chicago, San Francisco, and a few others. We never seemed to agree on conditions or salary, so I never took the position. Chances are, if I took the job, I'd be standing behind some hot timpani in Chicago or Boston to this day. But, I guess it wasn't in the cards. I think that my educational work at I.U. was far more significant. The results with my students have proven its significance.

If I could do it over again I would not change anything. I have no complaints or regrets about my life as a musician. It may have been difficult at times for my wife and children or had an impact on our social life, but if you have a creative life there's a lot of fulfillment. Even though that life might have a lot of stress and difficulty, like getting to a recording on time and playing every note perfectly in a concert or a tape. So you develop the discipline that when you are required to show up for a date starting at nine or ten a.m., you build that into your nature. Sometimes we find it intolerable that other people are a few minutes late or have excuses for being unprepared. As a professional, that is your obligation.

I am absolutely fascinated with hand drums, tambourines, Persian drums, and Arabic drums. It is amazing what you can do with 10 fingers. So actually, if I had it to do over again, that is an instrument I would concentrate on. I can see that it could be a lot of crossover, enabling you to play Brazilian, Indian, and other hand drum techniques.

There are some players who I especially admire. Saul Goodman was one of the supreme artists on the timpani. He was an inspiration, and I am proud to have known him. I sent him as a substitute on a few engagements and I never had to worry about him doing a good job. I also became very friendly with the timpanist in the Cleveland Orchestra, Cloyd Duff. We became friends when we went to South America with the All American Youth Orchestra under the direction of Leopold Stokowski in the '40s. I was the timpanist; Cloyd Duff played percussion, even though he was already timpanist with Cleveland at the time. We maintained a strong friendship, and whenever he came to New York we had a dinner date, and when I went to Cleveland for concerts or clinics, I stayed with him. I think that Cloyd and Saul, although of different styles, were the most musical timpanists that we had in the country.

Although I am nominally "retired," I am still very active. When I was in New York I was tied down to studio work.

When I got to the university I thought it would be the end of my performing career, but when I got here I got a wide variety of performing opportunities. Even after I retired I was called by Carnegie Mellon University to teach for a year. I commuted to Pittsburgh and was able to visit some of my old haunts. Years ago there was a young conductor down there named Lorin Maazel, who is now the Music Director of the New York Philharmonic. His teacher was Vladamir Bakalienakov, who played first viola for Reiner. It's a small world. Right now I don't teach very much, but I'm sure that if I had a studio, I would have quite a roster of students. I am still pretty busy with contacts with students, meeting them around the world.

In summing up the career I've had, I feel very fortunate to have had the opportunities and support from many great musicians, colleagues and teachers. Moreover, I'm most grateful to have had such an array of talented students and the loving support of my wife and family.

PN

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Computer-Based Video Conferencing: Nuts and Bolts

BY ALLAN MOLNAR

This article may have a bit of a bias built into it, but I'll simply be commenting on my experiences to date with computer-based video conferencing. I have been living in the Apple environment for some time, and my video conferencing tool of choice is the combination of Apple's iSight firewire web cam and iChat software. My choice is dictated by ease of use, affordability, and quality of transmission.

Although using this technology over an IP Internet connection does not produce a broadcast-quality transmission, it has been more than sufficient for the dozens of workshops and performances we have given through the ALIVE Project (Accessible Live Internet Video Education; the accompanying photos are from recent ALIVE events). I expect this to improve significantly, as all things technological continue to get faster, better, and cheaper.

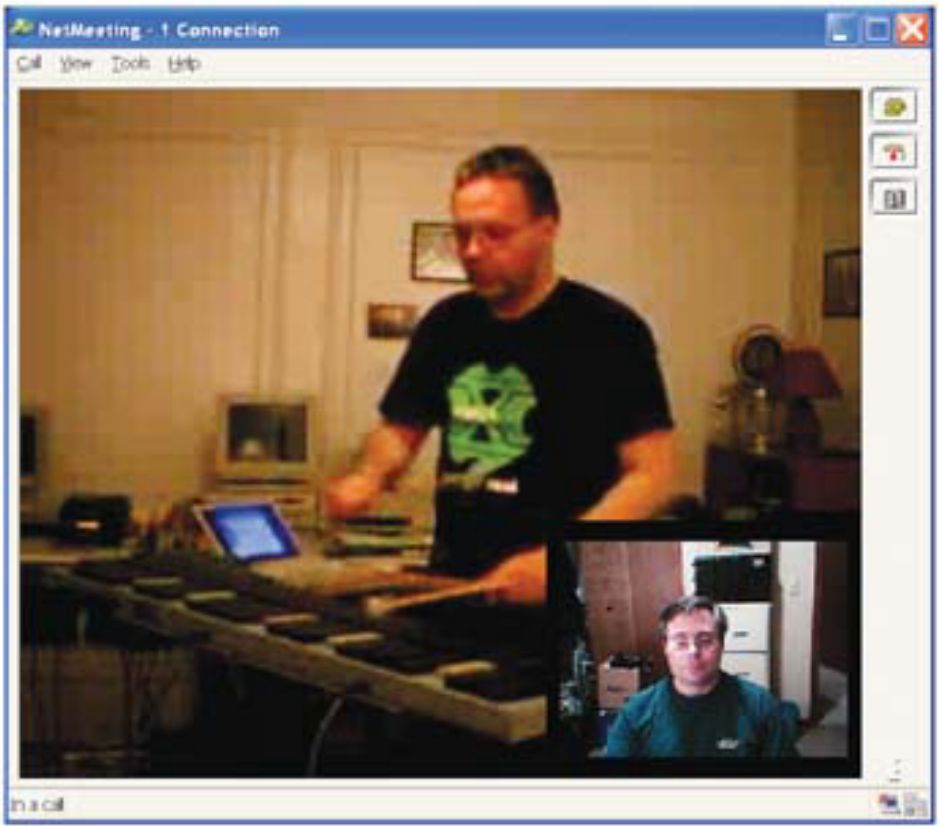
I am constantly asked if this technology works with Windows-based PC systems. The answer is yes. We have been working diligently to make this work as a cross-platform exploration. Initial explorations in connecting iChat (Apple) with AIM 5.9 (on PC) were successful but disappointing. The look and feel on the PC side of the conference was of poor quality, unstable, and unusable. The Apple side of the video conference was better, but nowhere near the quality of connecting iChat to iChat on a couple of Macs.

There is a program for the Mac called OhphoneX. Kurt Gartner and I recently explored the possibilities of using this program to connect with Netmeeting on a PC. This provided the best Mac-to-PC connection I've been involved in so far. It does not, however, approach the quality of iChat to iChat. It is my understanding that Netmeeting is not based on the HD format (iChat is) and that Netmeeting has not been updated since 2001. I have been told that the quality of a PC-to-PC connection using Netmeeting is about as good as the connection we got with OhphoneX, but I have not yet explored this personally.

Memo Acevedo, Allan Molnar, Rich Holly and Winnipeg music teachers in an iChat (Apple) multi-point session.

Terry Silverlight, Allan Molnar, Rich Holly and Stewart Smith in an iChat (Apple) multi-point session.

As stated previously, I am writing this from my perspective as a dedicated Mac user. I am NOT experienced in using PCs beyond a basic level, so my experience level with PCs may indeed be part of the problem in getting this to work. Having said that, however, I've been asking my PC-user colleagues for input on this for almost three years now and I'm *still* waiting for someone to step up to the plate with a workable solution! I am most interested in a cross-platform solution,



Kurt Gartner (Netmeeting on a PC) and Allan Molnar (OhphoneX on a Mac) as seen on Kurt's PC.

but I would be willing to purchase a PC if that made the difference in making the connection for some of my projects!

I encourage any PC experts out there to contact me and join us in this effort. I am convinced that the growing distance education initiative needs to be cross-platform exploration and will be most efficiently led by the percussion community!

Allan Molnar resides in New York where he teaches at Lehman College and freelances in the music business. In 2003 Allan, along with his colleague Stewart Smith, founded The ALIVE Project (Accessible Live Internet Video Education). He continues to work as a resource teacher for the Canadian Teachers Federation through the Sharing Teaching Excellence program, is a faculty member of the KoSA International Percussion Workshops, and serves as Chair of the PAS Music Technology Committee. Allan's website is www.percussionstudio.com **PN**

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Lower Back Pain
Part 2: Strains And Sprains

BY DR. DARIN "DUTCH" WORKMAN

One of the most common injuries to percussionists and drummers is the strain (tears of the muscle fibers) or sprain (tears of the ligament fibers that surround the joint). These types of injuries most often occur as a result of trauma to an area (usually a joint)—some kind of unexpected force in a way that is not usual for the body. Very rarely does a tear occur to an area when the body is expecting it and prepared for it.

This type of injury comes less from playing and more from moving instruments and gear. Proper lifting techniques, like those mentioned in my previous article (*Percussive Notes*, April 2006) are the most effective in preventing strain and sprain injuries. The other factor in prevention is keeping your body in the level of condition that makes the lifting you regularly do seem easy.

Most times strains and sprains are mentioned together as one injury, because if you injure yourself badly enough to tear a muscle (strain), you most likely injure the ligaments (sprain) also. In this part of the lower back injury series, we are going to discuss how the strain and sprain occur, how to prevent them and how to care for them.

WHAT IS A STRAIN?

A muscle belly is made of many muscle fibers grouped together to perform various movements. When a muscle tries to pull a force that is beyond its ability, the fibers can (and often do) tear. Most of the time, only a small percent of them tear, while the others stay intact. However, the torn fibers usually pull away from each other causing a gap (see Figure 1) that the body fills with scar tissue.

The scar tissue binds the torn ends together by linking them with fibers that are similar to the original muscle fibers. They develop in a way that operates much like the original muscle fibers, but are not thought to have the same amount of blood supply or flexibility. For this reason, the injured muscle, when healed, is thought to have less flexibility, strength, and healing ability than muscle tissue that has never been injured.

A number of factors are known to increase the quality of healing in a strain injury. First, the initial healing is best when the fibers are closer together.

Second, when swelling is reduced, greater circulation can occur in order for the injured area to clear out the damaged tissue and bring in new building materials.

Third, it is very important to relax the muscle in order to prevent the fibers from pulling away from each other, causing them to have to reattach. In addition, the new scar tissue used in the reattachment is mixed in with old scar tissue already there from previous healings.

Each injury leaves its own share of scar tissue. The larger the tear is, the more scar tissue it will need in order to heal. Obviously, it is better to never have torn a muscle, because it will not have the handicaps of the scarred areas within the muscle belly. Each scar leaves the muscle with less flexibility, limited blood supply, and reduced strength.

Muscles are one of the fastest soft tissues to heal because they have a great amount of blood circulation. More blood circulation to an area generally means faster and better healing because there are more materials to work with. Greater amounts of damage mean a bigger repair job, requiring more materials and longer healing time.

Muscles usually heal completely within four to six weeks. You should begin to feel better in the first or second week, but remember that the area is still in a vulnerable state and may injure again with seemingly normal movements. The amount of damage done to the area, and the amount of time the injury has been there, play an important role in how fast and how well it will heal.

Fibrous tissue is shipped to the injured site and begins to patch the torn muscle fibers together. This happens best when the fibers are in close proximity and not moving. However, the fibrous tissue must be trained to act as muscle fibers. So, after the first few weeks, the injured site starts becoming stable and must begin movement. The first goal is to reach normal range of motion and then begin adding resistance in small increments until the area reaches its normal strength.

Once the scar tissue is able to hold the damaged muscle fibers together, it is important to begin putting resistance to the muscle. This means gentle stretching in

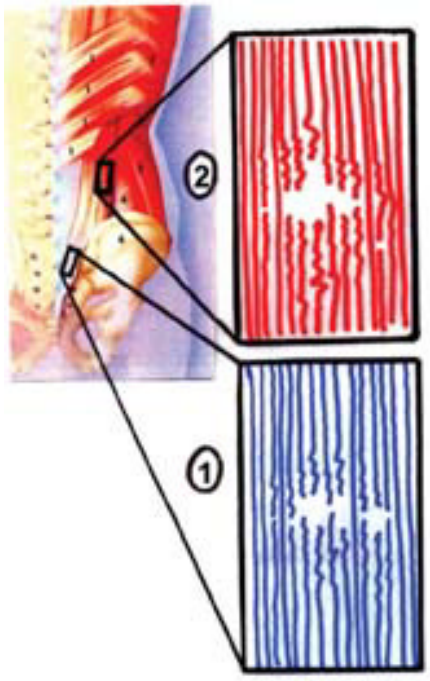


Figure 1: A strain involves tears in the muscle fibers (2); a sprain typically refers to tears in tendons or ligaments (1). Muscles typically heal quicker than tendons or ligaments because they have greater circulation (among other reasons). *(Ortho-McNeil Pharmaceutical, Inc. 2003; Dr. Darin "Dutch" Workman 2001.)*

order to move and lengthen the muscles in their normal way. Later, exercises should begin in order to add resistance to the muscle. This restores strength, but it must be done in a gradual way, increasing the resistance in small enough increments so as not to cause pain or re-injury.

Typically the rehabilitation process starts after about two to four weeks of rest. Begin by playing at about 50 percent of normal intensity and time. If the injury begins to hurt during the playing, back off and try it again the next day. Each day, you should be able to play longer and with more intensity. Gradually, you will reach your maximum level. It is important that you do not play with pain because healing will take longer and further damage may occur.

Rehabilitation conditions the muscle to once again take on forces that it was able to handle before being injured by training the scar tissue to form and perform much like the original muscle fibers. Remember that each injury is unique, and each human body is unique. Various injuries heal at different speeds, and different bodies heal at different speeds. Listen to your body and it will give you subtle hints of what to do.

The longer an injury has been there, the more difficult it is to reverse the damage. With time, scar tissue begins to form, and fibrous tissue develops between the muscle fibers, preventing movement. So it is important to address the injury and resolve it immediately.

WHAT IS A SPRAIN?

Ligaments surround joints that join one bone to another, allowing them to move in relation to each other. This allows body movement. In the lower back, there are typically five bones that move in relation to each other. Collectively, they are called the lumbar spine, but we refer to them as the lower back. Each of the five bones is joined to the others by three joints, and each of the joints is secured by ligaments to keep them in place.

Ligaments are strong, fibrous tissues that are pliable, and some believe that they are slightly elastic. They keep the joints snug in their movement rather than loose and shifting. Muscles are the first line of protection for the joint. They prevent the joint from going too far in its movement, and they tighten to secure it when moving or at rest.

Although very strong, ligaments are not strong enough to withstand the typical forces put on a joint. When muscles are overcome by a force on the joint, or when they are not prepared for the level of force, the ligaments will tear.

The ligaments play an important role in keeping the bones lined up at the joint. When a ligament is torn or weakened to any degree, the joint is more susceptible to injury.

Generally, ligaments take longer to heal than muscles. However, due to their location and function, they are less apt to get injured from overuse or improper use than muscles or tendons. They are usually injured when a joint is moved beyond its normal range, or when the muscles supporting the joint are weak and force the ligaments to do more than their share of securing the joint.

This happens in drummers and percussionists most when muscles are fatigued and the ligament takes the full force of the movement, causing small tears. You know when this happens because it hurts immediately.

Rarely does a drummer or percussionist encounter a playing situation that puts enough stress on a joint to force it further than its normal range. Injury is usually the result of a sudden, unexpected move, mostly encountered during moving equipment, marching, and such.

Tearing of ligament tissues sends an alert to the brain, and the body responds by causing the muscles around the area to contract in an effort to stop movement of the joint. Further movement of the joint could cause more stress on an already damaged ligament. Every damaged fiber is one less available to add stability and strength to the area, making the soft tissue more at risk for injury.

Ligaments typically take around 12 weeks to heal. During this process, the joint should be stabilized (usually with a brace of some sort) in order to keep the ligaments from being moved and further damaged.

It is necessary to see your doctor if you believe you have a ligament injury. Your doctor should oversee all care.

The player can help increase the circulation and restore strength to the muscles that protect the joint by trying some basic massage techniques as mentioned in Part 1 of this series. Rarely is a ligament injured without a surrounding muscle also being injured.

After the ligaments begin to heal in the first week or two, your doctor may have you begin using the joint (playing) at about 50 percent of normal intensity and time. If the injury begins to hurt during the playing, back off and try it again the next day. You should find that each

day you can play longer and with more intensity. The secret is to not play when it hurts.

It is important that you do not push the ligament to do more than it can, or further damage may occur. Gradually, you will reach your maximum playing level. If you push the playing when it hurts, the healing will take longer and your chances of full recovery will be greatly decreased. In order to get the best healing effect, you must be patient, even if it requires months or even years to completely heal.

One of the most effective ways of treating a sprain or strain injury is to ice it down in order to reduce the swelling and pain. It is also important to immobilize it for the initial few days or weeks. Following is information about how to properly apply ice. Later in this article series (Part 5), we will discuss the proper way to rehabilitate the injury through stretches and exercises.

HOME ICE PROGRAM

If applied correctly, ice is very effective at reducing swelling to an injured area. Pressure from too much blood flow to an injured area closes down the veins that drain the area, causing a decrease in the flow of the blood itself.

I have seen many occasions where such a simple and harmless therapy like ice can cause considerable damage when used incorrectly.

Figure 2: The correct way to apply ice is to elevate the injured area, apply the ice directly to the skin, and leave it there for a maximum of 15 minutes. You can alternate ice for 15 minutes, and no ice for 15 minutes, for up to two hours if needed.

The most common problem occurs when people apply the ice too long. Many seem to think that if a little is good, a lot is better. Remember that ice can cause damage to the skin if it is applied for too long a period of time. Frostbite is an example.

If you choose not to put the ice directly on the skin, then it will just cool the blood and carry it to the rest of the body. This will have no great effect on the injured area, but will make your body feel generally colder.

APPLYING THE ICE

Ice is used to cool the surface of the skin by applying it directly to the skin for 15 to 20 minutes. During this time it slows the circulation of fluids to the area and allows excess fluid to leave. With this decrease in fluid volume comes a decrease in both pressure and pain. If you stop the flow of blood to and from an area for too long, or put it into a deep, prolonged freeze, it will be damaged, and perhaps leave a scar.

The most effective way to reduce the swelling of an injury is to "RICE." This is an acronym for: Rest, Ice, Compression (mild to moderate pressure on the pain area), and Elevation (above the heart if possible). Together, these are much more effective in reducing swelling and promoting healing than applying just ice. Like any program, its effect is proportional to your accuracy in following it. You cannot cut corners and expect it to work as well.

R = rest: get in a comfortable position.

I = ice: use gel ice pack, ice (crushed), frozen vegetables, etc.

C = compression: apply gentle pressure to the area.

E = elevation: raise the injury above the heart if possible.

APPLYING ICE TO NECK AND BACK AREAS

Begin this program by lying on your back on the floor. Lie on top of a couple of layers of quilting in order to prevent irritation to the skin. It is best to be on a firm, comfortable surface that gives adequate support. I encourage patients to have the remote phone, TV remote control, and something to drink within reach so they can ice without being forced to get up.

It is important that you ice without interruption, so the remote phone is to answer or make calls without getting up, and the remote control is to watch a movie or television without having to move. You are going to be icing 15 min. on and 15 min. off for two hours, so I suggest a good relaxing movie. The drink should be water or any clear, pure fruit juice or sports drink. This helps flush out the garbage and bring nutrition to the injured area.

Lying on your back, apply the ice directly to the skin over the injured area. Drink and relax for 15 minutes. Instead of an ice pack, you can use a package of frozen vegetables; that is just as effective.

Figure 3: The correct application of ice to the spine areas is to lie in the position shown in the photo and apply the ice directly to the skin. Rotate ice and no ice to the painful area every 15 minutes as needed up to two hours.

IN A NUTSHELL

Symptom: Sudden onset of pain in the lower back area after some type of overexertion or trauma, causing a dull constant ache in the lower back with occasional sharp attacks on various movements.
Name of Injury: Lumbar sprain/strain
Description: Tearing of the muscles and/or tendon fibers with a sudden or deliberate movement.
Cause: Lifting heavy objects; straining to reach something while in an awkward position.
Treatment:
Immediate relief: Home ice program. Light soft massage to the muscles. Don't move the back any more than necessary.
Prevention:
Technique: Moving gear properly.
Stretches: Begin light stretching to the lower back and hamstrings as pain permits after at least 48 hours of rest and ice.
Exercises: When you can stretch without pain, begin mild exercises (walking, swimming, etc.), gradually increasing resistance as pain permits.
If No Relief: If you don't notice the pain decreasing in the first two or three days, see your doctor (chiropractic or medical).
Prognosis: You can expect full healing in most cases with little or no residual pain if the injury is treated quickly and properly.
Other Possibilities: Intervertebral disc herniation, muscle spasm, tumor, etc.

On first contact, the ice will feel cold, then it will feel tingly, then you'll feel a burning/dull throb, and finally you will feel numb (after about eight to ten minutes). The numbness means that the therapy is working. Do not leave the ice on for longer than 15 minutes regardless of the sensations you are feeling.

When time is up, return your ice to the freezer, get some more to drink, go to the restroom, and go lie down for 15 minutes without ice. Repeat the same routine with the ice, continuing 15 minutes ice, 15 minutes no ice, for up to two hours.

When you are finished it may be helpful to move the area lightly for a few minutes to loosen it up, then rest for a while without ice. It is best to ice at night to reduce the swelling of the day's activities.

KEY POINTS:

1. Ice should be used for up to three days following an injury.
2. Ice should be applied directly to the area of pain.
3. Serious injuries or constantly recurring pain should be reported to your doctor.

Darin "Dutch" Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports related injuries. He has also received his Bachelor of Human Biology degree and is a Certified Chiropractic Sports Practitioner. He has authored numerous injury and prevention articles and is releasing a book on prevention and treatment of drumming injuries. Workman is the chair of the PAS Health and Wellness committee, and is a member of the Performing Arts Medical Association (PAMA). As a drummer/percussionist of over 30 years, he continues to be active in performing and teaching. He can be reached by e-mail at docworkman@juno.com. PN

OUTSTANDING CHAPTER PRESIDENT AWARD

Nominations are now being accepted for the 2006 Outstanding Chapter President Award. The winner of this annual award, now in its fifteenth year, will receive an engraved plaque and a $1,000 grant for his or her chapter.

The Outstanding PAS Chapter President Award recognizes individuals who have increased chapter membership and provided percussion events, newsletters and experiences that are beneficial for the continued music education of chapter members.

Nominations should include supportive information and must be received by August 1.

Self nominations are acceptable. Send nominations to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442 or E-mail: percarts@pas.org

The History and Significance of *The Noble Snare*

BY JASON BAKER

A major advance in the creation of solo concert snare drum repertoire occurred from 1988–90 with the publication of four volumes of solos entitled *The Noble Snare*. These volumes were the result of commissioning efforts by Sylvia Smith, owner of Smith Publications/Sonic Art Editions.

While many collections of snare drum solos had previously existed, *The Noble Snare* is unique in three major ways. First, although many of the composers chosen for the project had experience in percussion scoring or performance, several of them were not actual performing percussionists. Virtually all collections of snare pieces that existed prior to these volumes were written by percussionists—often creating a highly-idiomatic, technically-concentrated approach to composition. Second, each volume addressed snare drum composition from an array of different approaches (e.g., the use of different striking implements, integration with other media, instrument preparation, and other extended techniques) in addition to the more "traditional" means of composing for the snare drum. Third, many previous collections of snare drum music had been originally conceived as educational etudes. Smith's goal was to "elevate" the snare drum to the status of other solo concert instruments through the creation of an actual body of performance literature. Smith states:

> I think of an etude as an exercise or piece centered around a particular technical challenge, and that their reason for existence is to assist the performer in making a series of technical advances. An etude begs the question: A technical advance *toward what*? The reason a performer works with etudes is for some reason other than the etude. A composition is complete in itself. Compositions move ahead of etudes. So if you want change in music, you start with composition. The rest will follow.[1]

The idea for a collection of snare drum solos was initiated by a relationship between Smith and the Noble & Cooley Drum Company. Founded in 1854, the Noble & Cooley Drum Company was responsible for manufacturing many of the drums used during the Civil War. Around 1985, the company decided to create a line of concert snare drums. While attending the Percussive Arts Society International Convention (PASIC) in 1986, Stuart Saunders Smith (composer, percussionist, and husband of Sylvia Smith) saw the new line of drums and approached the company regarding an endorsement. An endorsement did not materialize, but Noble & Cooley promised to make a drum for Dr. Smith.

Sylvia Smith

That summer the Smiths visited the Noble & Cooley factory in Granville, Massachusetts. Sylvia Smith states how the visit provided much of the inspiration for a commissioning effort for solo snare drum music:

> The idea for the *Noble Snare* commissions came from this visit. We first came into the front showroom where they displayed the toy drums, which was still their main product. Off to the side were display cases of the old Civil War drums they had made—drums that had been used in battle. They were silent there on the shelves, like guardians of an ancient knowledge. I had the very strong feeling that the drums wanted to speak, that they were asking to be played in a different way. So all the while we were being shown around the factory, I was thinking about making a collection of snare drum solos—real pieces that would allow the drums to speak as they had never been allowed to speak before. By the end of the tour I had it planned out in my mind. I would commission leading composers to write for solo snare drum and collect them into a book of snare drum solos.[2]

Since the commissioning and publishing would be costly and time consuming, Sylvia Smith approached Jay Jones, President of Noble & Cooley, for help to fund the books. In exchange, Smith Publications would promote Noble & Cooley drums by including a picture of one on the cover, as well as a written endorsement of the instruments in the introduction of the books. Part of the company's name was also used in the title of the project.

THE COMMISSIONING PROCESS

According to Sylvia Smith, the selec-

tion of composers for *The Noble Snare* was largely based on two criteria: 1. composers who could bring a new perspective to the snare drum as a serious solo concert instrument, and 2. composers who could contribute to the project through stylistic diversity. In order to lessen the idiomatic biases often seen when performers compose music for their own instrument, Smith made a point of asking several composers that had no performing experience as percussionists. "When you ask percussionists to compose for percussion," Smith said, "you usually get a piece full of drum 'licks' and gestures that are hardly different from their learning (educational) pieces."[3]

John Cage was the first composer to respond—his one-word reply: "Gladly." Some notable composers, however, declined the offer. Karlheinz Stockhausen was one. "I think he didn't really understand what it was," Smith said. "I didn't expect him to participate, since he had his own self-publishing company. But I asked anyway."[4] Elliot Carter also declined, although he was quite interested in the project. But he was unable to participate due to prior commissions and deadlines. At the completion of all four volumes, thirty-three composers had been commissioned. (See Figure 1.)

EDITORIAL ISSUES

After the pieces were submitted, Stuart Saunders Smith was brought in to edit and proofread the manuscripts. To emphasize the nature of each solo as an individual artistic work, a different copyist was hired to engrave each piece. In some cases, pieces were left in the composers' original hand. This was done, largely, to eliminate any semblance of the project to that of an etude book.

The original criteria for the project stated that each piece had to be no more than two-pages, written on 8 1/2" x 11" paper. Jean-Charles Francois responded with a piece ("Fragments II") consisting of thirteen large-sized pages. Although it did not meet the parameters for *The Noble Snare*, Sylvia Smith felt that it was an exceptional piece and decided to publish it separately.

Specific considerations were also taken when designing the covers of the books. Sylvia Smith states:

> I designed and made the covers by hand. I drew the black line around the photographs of the drum using a pen and ruler, to set off the photos. I did all the lettering with transfer lettering, not with a computer. If your eye is sensitized to such details you can see that the lettering is spaced slightly differently than how a computer would space them. My eye is trained to notice such details of publishing workmanship that are all but a thing of the past now. I look at my *Noble Snare* covers and I am happy with them. And I had the books printed on specially ordered acid-free paper so they will last and last and last.[5]

CONCERTS

The publication of *The Noble Snare* inspired the programming of two snare drum showcase concerts: a 1988 performance in New York City and a 1998 performance at the University of Akron. Both concerts presented premieres of

FIGURE 1. LIST OF COMPOSERS AND COMPOSITIONS BY VOLUME.

VOLUME 1	
Stuart Saunders Smith	"The Noble Snare"
Ben Johnston	"Palindromes"
Michael LaRosa	"Noble Endeavor"
Alexander Lepak	"Classically Snared"
Milton Babbitt	"Homily"
Charles Boone	"Red Snapper"
David Macbride	"Full Circle"
Udo Kasemets	"Vertical Taps for MORTY"
VOLUME 2	
Herbert Brun	"Just Seven for Drum"
Siegfried Fink	"Jongo"
William Brooks	"March Peace"
Michael Udow	"Inside Out with a Secret P.S."
Barney Childs	"Blazer"
John Welsh	"scraps of echos…"
John Cage	"Composed Improvisation for Snare Drum"
Allen Otte	"What the Snare Drum Tells Me"
Thomas DeLio	"Transparent Wave"
Dan Senn	"Peeping Tom"
VOLUME 3	
Sydney Hodkinson	"Kerberos"
Alvin Lucier	"Music for Snare Drum, Pure Wave Oscillator, and One or More Reflective Surfaces"
Christian Wolff	"Exercise 26 (Snare Drum Peace March)"
	"Exercise 27 (Snare Drum Peace March)"
Kyle Gann	"Laredo"
John Bergamo	"Different Strokes"
Annea Lockwood	"Amazonia Dreaming"
John Jeffery Gibbens	"Burst"
VOLUME 4	
Eugene Novotney	"A Minute of News"
Ralph Shapey	"2 for 1"
Tom Pierson	"Read Your Assoff"
Salvatore Martirano	"Scrape Rim Skin"
Larry Austin	"Snare Drum Cycles"
Robert Ashley	"Basic 10"
William Ortiz	"Rapeo"
Pauline Oliveros	"The Single Stroke Roll Meditation"

many of the works contained in *The Noble Snare* series. These concerts are significant in that they further promoted the pieces and composers of *The Noble Snare* and presented two unique programs that consisted of only concert snare drum solos.

THE 1988 CONCERT

The first concert was presented on October 3, 1988 at the Marymount Manhattan Theater in New York City. The title of the program was "GAGEEGO presents *The Noble Snare.*" GAGEEGO was a new music group based in New York, featuring members Tom Goldstein, Tasmin Fitzgerald, and David Macbride. Goldstein had been a percussion student of Stuart Saunders Smith at the Hartt School of Music in Hartford, Connecticut, and would often ask Smith for advice on concert programming. As *The Noble Snare* was in preparation, Smith recommended that the group put on a concert of snare drum pieces. Goldstein agreed and the concert was planned.

The performers included many percussionists from the New York and New England area, as well as several out-of-state friends of GAGEEGO. Each piece was performed on a different drum, giving each its own distinctive sound. In all, seventeen pieces (constituting the first two volumes of the series) received their premieres. (The program is shown in Figure 2.)

The concert was reviewed by Allan Kozinn in *The New York Times*. In his article, "An Evening of Drums," he gives an outsider's perspective on the event.

> For snare drum enthusiasts, this was the place to be, and there was much animated discussion of sound and technique during the intermission. For listeners who normally focus less sharply than snare drum fans on the ends of sticks and skins, the evening offered momentary bursts of illumination and stretches of tedium.[6]

THE 1998 CONCERT

The second concert connected with *The Noble Snare* took place during the SNARED festival, presented March 1–2, 1998 in Guzzetta Hall at the University of Akron, in Akron, Ohio. This was part of a larger festival of percussion concerts, lectures, and workshops, with the snare drum component taking place on the first day. The event was co-sponsored by the Sylvia Smith Archives, which are held at the university library. Established in 1992, one of the conditions of the agreement between Smith and the university stipulates that events will periodically be

FIGURE 2. GAGEEGO CONCERT PROGRAM

"Noble Endeavor" ..... Michael LaRosa
performed by Barry Centanni

"Just Seven for Drum" ..... Herbert Brun
performed by James Culley

"scraps of echo…" ..... John P. Welsh
performed by John Kennedy

"March Peace" ..... William Brooks
performed by Gordon Gottlieb

"Inside-Out with a Secret P.S." ..... Michael Udow
performed by Michael Udow

"What the Snare Drum Tells Me" ..... Allen Otte
performed by Allen Otte

"Classically Snared" ..... Alexander Lepak
performed by Thad Wheeler

"Composed Improvisation for Snare Drum" ..... John Cage
performed by Brian Johnson

"Palindromes" ..... Ben Johnston
performed by Michael Udow

INTERMISSION

"Transparent Wave" ..... Thomas DeLio
performed by Cliff Hardison

"Homily" ..... Milton Babbitt
performed by David Smith

"Jongo" ..... Siegfried Fink
performed by Kevin Norton

"Peeping Tom" ..... Dan Senn
performed by James Culley

"Red Snapper" ..... Charles Boone
performed by Jeff Kane

"Blazer" ..... Barney Childs
performed by Benjamin Toth

"Full Circle" ..... David Macbride
performed by Norm Freeman

"The Noble Snare" ..... Stuart Saunders Smith
performed by Tom Goldstein

held based on the holdings of the archive and the activities of Smith Publications/ Sonic Art Editions.

The third and fourth volumes of *The Noble Snare* had been published by the time the SNARED festival was held. Four compositions from the collection were premiered, as was one snare drum solo not included in the collection. The festival was coordinated by Dr. Larry Snider, Director of Percussion at the University of Akron. It attracted a large audience and several notable composers were in attendance, including Askell Masson from Iceland, Jean-Charles Francois from France, and David Macbride from Connecticut. Although names of specific performers were not included in the program, Sylvia Smith recalled that she performed "Amazonia Dreaming," Mark Maynor performed "Kerberos," and Jean-Charles Francois performed "Fragments II." She could not remember the other players, believing most of them to be university students. (The program is shown in Figure 3.)

FIGURE 3. SNARED CONCERT PROGRAM

"Amazonia Dreaming" ..... Annea Lockwood

"Vertical Taps for Morty" ..... Udo Kasements
world premiere

"Homily" ..... Milton Babbitt

"Different Strokes" ..... John Bergamo
world premiere

"Scrape Rim Skin" ..... Salvatore Martirano
world premiere

"Exercise 26" ..... Christian Wolff

"Kerberos" ..... Sydney Hodkinson

"What the Snare Drum Tells Me" ..... Allen Otte

INTERMISSION

"Fragments II" ..... Jean-Charles Francois

"Rhythm Strip" ..... Askell Masson
world premiere

"Basic 10" ..... Robert Ashley
world premiere

"Just Seven for Drum" ..... Herbert Brun

"March Peace" ..... William Brooks

"Blazer" ..... Barney Childs

"Alone or Together" ..... Eugene Novotney

"Quiet" ..... David Macbride

CONCLUSION

The four volumes of *The Noble Snare* have had a profound effect on the performance of solo concert snare drum music. Sylvia Smith states, "It is clear from watching the sales and performance logs that *The Noble Snare* has become the foundation of contemporary snare drum literature for the entire Western world. Orders repeatedly come from Japan, Australia, Sweden, Germany, England, the Netherlands, France, and now Eastern Europe, as well as the United States."[7]

Three of the pieces in *The Noble Snare* were used for the International Snare Drum Competition held in November 2004 in Paris. These included Senn's "Peeping Tom," Novotney's "A Minute of News," and Hodkinson's "Kerberos." At the PASIC 2005 Focus Day, Childs' "Blazer," Babbitt's "Homily," Lucier's "Music for Snare Drum, Pure Wave Oscillator, and One or More Reflective Surfaces," Francois' "Fragments II," and Senn's "Peeping Tom" were performed on the evening concert.

The works of the composers involved in *The Noble Snare* are significant in that they contribute many diverse pieces to the genre of solo snare drum music. Indeed, the efforts of Sylvia Smith are equally important in the commissioning of such literature. Through its publica-

PAS/Yamaha Terry Gibbs Vibraphone Scholarship

Legendary vibraphonist Terry Gibbs began his career at the age of 12 performing for many years as a drummer and percussionist until his affinity for bebop motivated him to return to the vibes and subsequently become recognized as one of the best ever to grace the genre of bop.

After World War II, Gibbs toured with Buddy Rich, Woody Herman, Louie Bellson and Benny Goodman. Gibbs led bands throughout the 50's and in 1957 formed the critically acclaimed big band "The Dream Band". As a world acclaimed vibist he has shared stages with Charlie Parker, Dizzie Gillespie, Horace Silver, Max Roach, Art Blakey, Elvin Jones and Tito Puente.

Terry Gibbs is a Percussive Arts Society Hall of Fame inductee with 65 albums to his credit and creator of over 300 compositions. This scholarship is in honor of the indelible mark Gibbs has left on the world of vibes.

Yamaha Corporation of America Band and Orchestral Division remains dedicated to music education devoting time and resources through artist support, creative programs, music advocacy, and strategic alliances. Funding of The PAS/Yamaha Terry Gibbs Scholarship furthers this dedication to future percussionists.

One $1,000 scholarship will be awarded.

Eligibility: The scholarship open to any full time student registered in an accredited college or university school of music during the 2006–2007 academic year. Applicant must be a current member of the Percussive Arts Society.

Application Materials: All applicants must submit a completed application, a letter of recommendation verifying age and school attendance, and a DVD/video.

Criteria: The DVD should be no longer than ten minutes in length. Additional time will not be considered and may negatively affect evaluation of the application.
The selection(s) within the DVD should represent live jazz vibraphone performance and not be edited.
The applicant must be visible throughout the submitted performance(s).
The ability of the applicant to perform on additional percussion or other instruments is not a consideration for this scholarship.

Download and application: www.pas.org/news/contests/index.cfm

Deadline: All materials must be received in the PAS offices no later than June 15, 2006
For More Information Contact Percussive Arts Society 580.353.1455

FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 580.353.1455

tion and subsequent performances, *The Noble Snare* has helped to illustrate and significantly further the potential of the concert snare drum as a solo recital instrument.

This article is taken from the dissertation "The Snare Drum as a Solo Concert Instrument" by Jason Baker, University of North Texas, 2004.

ENDNOTES

1. Sylvia Smith, interview by author, 28 June 2004, electronic mail.
2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
6. Allan Kozinn, "An Evening of Drums," *New York Times*, 6 October 1988.
7. Sylvia Smith, interview by the author, 28 June 2004, electronic mail.

DISCOGRAPHY

Commercially available recordings of *The Noble Snare* pieces are:

Language, Message, Drummage ("Just Seven for Drum"), 11 West Records
Soli e Duettini ("Homily"), Koch Intl. Classics
The Noble Snare ("The Noble Snare," "Homily," "Blazer," "A Minute of News," "Jongo," "Peeping Tom," "Inside Out with a Secret P.S.," "Just Seven for Drum," "2 for 1," "Composed Improvisation for Snare Drum," "Palindromes"), 11 West Records.
In addition, recordings of most of the pieces can be found in the library at the University of Akron.

Jason Baker is Instructor of Percussion at Mississippi State University. He completed a Doctor of Musical Arts at the University of North Texas, where he studied under Mark Ford and Christopher Deane. He holds a Master of Music degree from the New England Conservatory of Music and a Bachelor of Music degree (Magna cum Laude) from the University of Connecticut. Dr. Baker maintains an active schedule as a solo/chamber performer and clinician, having performed at three PASICs and the Texas Music Educators Association Convention. In November of 2005 Jason released his debut solo CD, *The Noble Snare*, with Smith Publications/11 West Records. Baker is the president of the Mississippi PAS Chapter. PN

SYMPHONIC COMMITTEE CHAIR SEARCH

Applications are being accepted for the chair position of the PAS Symphonic Committee. Among the many responsibilities, the chair will facilitate and coordinate the activities of the committee by examining and addressing topics and issues related to the committee and the Percussive Arts Society.

Deadline for applications: August 1, 2006.

Applicants should send a letter of interest and a current vita to Michael Kenyon, Executive Director, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507.

New Percussion Literature and Recordings

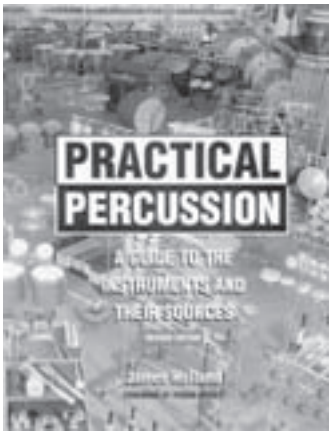
Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to:*
James Lambert
Percussive Arts Society
701 NW Ferris Avenue
Lawton OK 73507-5442 USA.
Note: *Please provide current address or e-mail, contact information and price with each item to be reviewed.* ***Whenever possible, please include a performance or rehearsal tape of ensemble music.*** *Also, if possible, include a translation if text and CD liner notes are not in English.*

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

REFERENCE TEXTS

Practical Percussion
Revised Edition (2005)
James Holland
$44.50
Scarecrow Press

This 2005, revised, hardbound 201-page tome has as its stated purpose "to show the world of percussion as it is today, at the dawn of the new millennium." There are six chapters: The Instruments (a 60-page illustrated percussion dictionary); The Orchestral Percussion Section (a five-page chapter reflecting Holland's philosophy of orchestral percussion performance); The Percussionist as Soloist and in Ensembles (four pages regarding Holland's survey of salient solo works for percussion); Writing and Publishing Music for Percussion Instruments (one page of suggestions



for percussion notation); Percussion in Education (a woefully-scarce two pages of information); and Percussion Manufacturers and Suppliers (a non-comprehensive listing of 60 international percussion manufacturers, their contact information and their individual specialties).

There are also appendices that deal with information regarding PAS, a listing of percussion instrumentation included in selected orchestral, ensemble, and solo repertoire (103 pages), a six-page index, and information regarding the author.

Holland was the Principal Percussionist with the London Symphony and the BBC Symphony (under conductor Pierre Boulez), and has performed under numerous internationally famous conductors, composers and film composers.

—Jim Lambert

PEDAGOGICAL TEXTS

Rhythm: What It Is and How to Improve Your Sense of It
Andrew C. Lewis
$23.95
Eighseigh Press

In the foreword to this book, Gordon Gottleib makes the astute observation that "rhythm is a huge word and a huge subject." In regard to the former, for example, when used very broadly with terms such as "melody" and "harmony," "rhythm" refers to all manifestations of musical movement in time. On another level, it is used to reference a specific pattern of attacks. Musicians often indiscriminately apply "rhythm" to a broad spectrum of concepts, using it in place of more appropriate terms such as "time," "pulse," "inner pulse" or "beat." And, of course, rhythm is now "a huge subject" thanks to the important role it plays in 20th-century music.

Lewis states that the purpose of his text is "to look at rhythm as comprehensively as possible." To this end he has divided his 153-page volume into four sections. The first addresses rhythmic terms and concepts, examining his topic from a broad perspective that embraces both musical and extra musical worlds. The second section is focused on developing and strengthening rhythmic confidence and one's inner pulse. The third section examines advanced rhythms and polyrhythms, with the goals of developing fluency and improving reading. The final section is concerned with rhythm in performance and considers nervousness, attitude and performance habits, and offers suggestions for improvement. The book is intended for musicians at all levels, from neophytes to accomplished performers.

In addition to time, pulse, inner pulse and beat, the first section considers pattern, period, cycle, frequency, wave, pitch, tempo, groove, meter, polymeter, polyrhythm, hemiola, metric modulation, accent, phrasing, expression, rubato and nuance. The author's discussions on the relationships between pulse and pitch and between polyrhythm and harmony are new and interesting. Other topics, such as meter and time signatures, should be quite familiar to anyone who has completed a course in freshman theory.

In the second section, Lewis presents a creative approach for improving one's pulse and ability to play in time by using the metronome (in a series of 27 exercises played with a pair of claves, and 12 exercises using one's primary instrument) and recording equipment (eight exercises) that feature imaginative applications of those devices. Exercises also address subdivisions into quintuplets, sextuplets, septuplets and nanuplets. A number of excerpts, ranging from orchestral literature of Beethoven, Mendelssohn, Berlioz and Richard Strauss, to Elliott Carter's "String Quartet No. 2" and Frank Zappa's "The Black Page," illustrate topics discussed.

In one exercise involving recording equipment, the student uses claves to play rhythms from the bass part to "The Rite of Spring." In the third section, which deals with odd time signatures, mixed meter and rhythms in contemporary music such as advanced polyrhythms and polyrhythmic changes, Lewis provides a simple, direct explanation for figuring out polyrhythms and specifically addresses frequently encountered examples with exercises and suggestions for practice.

The text concludes with a consideration of rhythmic interpretation from the perspective of a musician coping with the demands of performance, and discusses issues such as relaxation, nerves, concentration, counting, rushing and dragging, and even "faking it!" Some might prefer that some topics had been given more space, such as the discussion concerning odd time signatures and mixed meter, and situations in which rhythms are treated additively; however, that would be hard to accomplish without a substantial increase in the length of the text. Lewis strikes a good balance between material devoted to definitions of terms, investigation of core concepts and consideration of factors influencing rhythm in performance on one hand, and a course of study involving a comprehensive series of exercises on the other.

One huge caveat: Those wishing to improve their rhythmic capabilities must be strongly motivated to

do so. The author observes, "If you want good rhythm…you will put in the time and attention to develop it." This will certainly be necessary when working with the exercises scattered throughout the text, which are not intended as "quick fixes." Lewis makes this perfectly clear: "Working on pulse is a lifelong process."

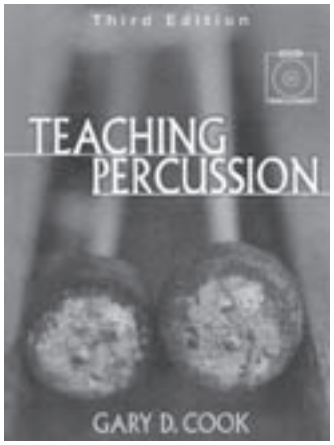
—John R. Raush

Teaching Percussion, Third Edition
Gary D. Cook
$69.95
Thomson/Schirmer
This spiral-bound, 496-page percussion pedagogy textbook contains some new material in its third edition, including two DVDs that contain over seven hours of footage. The first DVD contains six basic topics, including general considerations and prerequisites; basic percussion technique through the study of the snare drum; keyboard percussion; timpani; and bass drum, cymbals and accessories. The second DVD contains percussion instruments of the world; drumset; and marching percussion.

A primary addition to the "Cook Book" (as it is known by college percussion professors) is a superb segment on the DVD of how to teach marching percussion drumlines. Also, there is more emphasis on global and electronic percussion.

New contributors to *Teaching Percussion* include Robin Horn on drumset, Mike Vercelli and Todd Hammes on world percussion, Scott Deal on electronic percussion, and Joe Gallegos with Jeff Moore on marching percussion. This third edition of *Teaching Percussion* will not become out-of-date for many years to come.

—Jim Lambert



KEYBOARD PERCUSSION LITERATURE

Land **IV**
Takatsugu Muramatsu
$22.00
Beurskens Muziekuitgeverij
This marimba solo was written for and dedicated to Momoko Kamiya. This short, but beautiful work demonstrates the lyrical possibilities of the instrument by constantly transforming related melodic material.

"Land" opens with a brief free section that foreshadows the main theme. The main theme is then presented over a gently pulsating chordal accompaniment. The marimbist is challenged in this section to make phrases out of long, unrolled notes—a difficult task on the marimba. The inner section of the work uses similar melodic material in triplets, creating a rolling, effervescent effect. To close out the piece, the first section returns, now in a different key and with slight variations.

—Scott Herring

Pal Chaco **IV**
Daniela Cervetto
$16.00
Beurskens Muziekuitgeverij
"Pal Chaco" is a ca. four-minute unaccompanied marimba solo appearing in Beurskens Muziekuitgeverij's new marimba series. The solo unfolds in a number of sections, each featuring its own musical design, with the major portion of the piece set in F minor. The musical contents of these sections, which have a Latin flavor, display the characteristics of accompaniments, with bass lines played in the left hand joined by the right hand to realize the harmonies by playing arpeggiated chords or afterbeats in which frequent repetitions are the norm. Missing is an actual melodic line for this hypothetical accompaniment.

The musical design of each section is quite different, and sections have little in common except the key some of them share. This would be of no concern if they were presented as separate etudes, rather than strung together without integration into a musical whole that displays the coherence of an effective solo.

As an instructional tool, however, "Pal Chaco" provides the

young marimbist developing facility with all four mallets hands-on experiences with typical performance literature.

Notational signs for modes of attack such as the symbol added to repeated notes played in the right hand in one of the passages require a word of explanation. Other than this, the publication is well produced.

—John R. Raush

Bells of Remembrance **V**
David Macbride
$7.50
Media Press
Bells have long been of interest to composers, as evidenced in music such as "The Bells," a keyboard piece by 16th-century English composer William Byrd, and Berlioz's "Symphonie Fantastique," in which bells were brought into the orchestra. In "Bells of Remembrance," written for the piano/percussion duo Conundrum (David Macbride, piano, and Ben Toth, percussion), the composer exploits the natural bell-like qualities of glockenspiel, vibraphone and piano. The piano requires a modest amount of preparation by inserting a piece of foam and pencil eraser caps between strings at their nodal points to produce harmonics two octaves above fundamentals. Each player also contributes the sounds of at least two small bells.

This ca. 10-minute work, given its premiere at the third Annual New Music Festival in Las Vegas, was written to memorialize the casualties of wars—past, present and

future. Following a short introduction for solo vibraphone, which makes effective use of the pedal, mallet dampening and a number of implement changes, Macbride sets in motion a "gently flowing, quiet and serene" stream of sixteenth notes in the piano. (Pedaling and mallet dampening requirements for the opening solo are clearly marked.) The glockenspiel contributes to a contrapuntal texture in which diatonic patterns blend into consonant tonal sonorities. Note values are subtly manipulated by dotting consecutive sixteenth notes, producing rhythms not unlike those that occur randomly in wind chimes stirred by a gentle breeze.

An interesting technique is used that will be familiar to mallet percussionists who have played the Milhaud "Concerto for Vibraphone, Marimba, and Orchestra." The vibraphone pedal is held down at the end of a phrase while the glockenspiel is played over the lingering tones of the vibe. The work features a number of improvised glockenspiel solos, and an extended *ad lib* duet with piano as the original key of G returns and bells and piano bring the piece to a close with unison sixteenth-note patterns.

Throughout the course of the duet, volume plays a significant role. The prevailing dynamic level is *piano,* and, with the exception of the last measure, the maximum volume is only *mp,* which seems appropriate for music of "remembrance." In the last two bars, a *crescendo* to *forte* in the piano and *mezzo forte* in the glockenspiel triggers an emotional release to close a work that offers a unique performance opportunity.

—John R. Raush

Desert Wind **V**
Eldad Shiloah
$20.83
Beurskens Muziekuitgeverij
This four-mallet marimba solo for five-octave marimba lasts approximately six minutes if you take the written tempos. The piece incorporates a loose theme-and-variations structure. Beginning with a build of sixteenth-note energy, the piece moves into a rubato section filled with many fast arpeggios and long rolls. The melody is clearly stated in the third section with the left hand providing an arpeggiated triplet ostinato. The following section uses a driving rhythmic ostinato and changing chord progression in the outer mallets with the melody interspersed in the inner mallets. This challenge is superseded by the sixteenth-note single alternating strokes in the right hand played simultaneously with eighth-note-triplet single alternating strokes in the left hand. The left hand chords change every bar while mallet four is outlining a variation of the melody.

In the *Festivo* conclusion, the technical demands seem to overtake the emotional finale. The part calls for sixteenth notes in 7/8 time with three double vertical strokes in a row played by the left hand. The difficult part comes from shifting around both manuals while changing intervals between each motion.

—Brian Zator

Despanto **V**
J.C. Bonifaz Ordónez
$22.00
Beurskens Muziekuitgeverij
"Despanto" is a seven-minute marimba solo for five-octave marimba. Broken down into four sections with a short introduction and coda-like ending, the piece constantly utilizes ostinato grooves with melody lines over the top. After a quiet statement of the melody, the piece quickly accelerates into a fast, driving section with constant eighth-note double stops and accented motion outlining the melody. A short decay leads into the next section with a more lyrical melody, played in octaves over an ostinato bass line that shifts between D minor and E-flat major.

The expressive quality is suddenly interrupted by a shift to very rapid and chromatic lines that run up and down the keyboard. This section is played with two mallets, and for good reason because of the wide reaches, brisk tempo and angular lines. The piece makes a drastic change by combining several different sounds on the marimba, including holding the mallet vertically and dropping it on the bars. The other effect is created by putting the entire mallet over the accidentals to create a rhythmically in-time cluster effect. The piece then recalls the first section of the work and ends with a furious sixteenth-note climax.

—Brian Zator

Huellas de la lluvia **V**
J.C. Bonifaz Ordónez
$16.00
Beurskens Muziekuitgeverij
The English subtitle for this four-mallet marimba solo (for a five-octave instrument) is "Rain Tracks." The coolness of the rain comes from the C minor and A minor tonal areas, and the tracks are set through energized syncopations and fast moving melody lines.

A medium-tempo introduction with a constant eighth-note melody line dies away to leave room for a lively section. Consisting of double vertical strokes in both hands, with mallet four playing the melody, the left hand provides the bass part in fifths while both hands intertwine to create mildly syncopated cross rhythms. A peak is reached and a different groove is established with the melody line in the right hand stated through double vertical strokes at a third interval. This pattern is played continuously while the left hand provides a challenging, syncopated and non-repeating bass line that moves wildly around the bottom end of the marimba. After a final peak, the music dies away with the melody dissipating in the right hand through one-hand rolls and sparse recollections of the melody lines.

While there are some questionable tempo markings, the piece is fun to play and presents several challenges. Double vertical strokes are used constantly and performers are expected to make very fast interval changes, perform these double vertical strokes at break-neck speeds, and play for extended periods of time with no breaks.

—Brian Zator

Concerto for Marimba and String Orchestra **VI**
Robert Lombardo
$18.00
Self-Published
Robert Lombardo's "Concerto for Marimba and String Orchestra" is based off of his original composition "Orpheus and the Maenads" for mandolin and strings. An extremely delicate and expressive performer is needed to perform this work. Although adapted for marimba, the solo part still maintains a mandolin character with many embellishments, flourishes and parts that move in and out of time with the strings. To maintain this free character, Lombardo writes out much of this rhythmic motion using groups of four, five, six, seven and eight notes.

The piece lasts approximately 20 minutes with overall style characteristics including angular melody lines, timbre/color shifts in the strings, and dissonant chord palettes. Rarely does the marimba play in unison rhythm with the strings, but is mainly used for question-and-answer phrases or as a counterline to the strings. This piece requires a mature marimbist and string players to achieve the many timbre and rhythmic challenges.

—Brian Zator

KEYBOARD PERCUSSION ENSEMBLES

Allegro Sonata in F **IV**
G.F. Handel
arr. Walter Mertens
$26.96
Beurskens Muziekuitgeverij

In this quintet for five marimbas, the bass marimba part is listed as optional. Anyone who has taken beginning-level piano lessons will recognize the familiar allegro melody. The marimba one part is assigned as the solo instrument throughout, and the remaining parts are of equal difficulty. The marimba four part is written in bass clef and requires a low-F instrument. The marimba five part is written for a five-octave (low-C) marimba. All five players can perform their parts with one pair of mallets. Contrasts of dynamics occur often.

—George Frock

Fuga II in c **IV**
J.S. Bach
arr. Walter Mertens
$20.83
Beurskens Muziekuitgeverij
Arranged for vibraphone, two marimbas and a bass marimba, Walter Mertens' scoring of the Bach "Fuga in c minor" is a straight-forward rendering of this 31-measure masterpiece. The bass marimba's range is scored for a five-octave (low-C) marimba. The remaining two marimbas do not exceed a four-octave range. Excellent placement of Mertens' dynamic markings permit the intermediate keyboard percussion quartet to be able to perform this transcription with confidence.
—Jim Lambert

Andante, Largo and Presto **V**
G. P. Telemann
arr. Walter Mertens
$34.31
Beurskens Muziekuitgeverij
This mallet sextet arrangement of Telemann's "Sonata in G" for viola da gamba, which heretofore had only existed as a recorded track on the CD *Enjoy* by the Mol Percussion Orchestra, is now accessible in printed format. The arrangement includes three movements, but is only approximately five minutes in length.

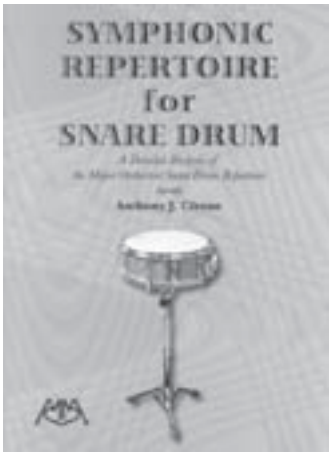
The sextet is arranged for three vibraphones and three marimbas. Players 5 and 6 perform on marimbas (one a five-octave instrument) and handle the bass notes in the baroque-style, thoroughbass texture. One vibraphone (player 3) realizes the harmonies using double stops and three-note chords. (In the second movement, both the second and third vibraphone parts contain three-note chords; all other parts in the entire arrangement require only two mallets.) Two of the vibraphone parts (players 1 and 2) are given melodic material with the part assigned to vibe 1 often doubled with a marimba (player 4). The use of three vibraphones in the orchestration is surprising. However, the three vibes enhance the sonority of the ensemble, adding a rich and resonant veneer to the drier, more staccato qualities of a marimba-dominated sound.

The baroque repertoire has long provided an excellent source of solo and ensemble literature that can assist student percussionists in developing their expertise on mallet-keyboard instruments. This Telemann work is no exception, providing an opportunity for mallet performance in an ensemble venue.
—John R. Raush

SNARE DRUM REPERTOIRE

Recital Pieces for Snare Drum No. V **V**
Walter Mertens and Dagmar Feyen
$22.00
Beurskens Muziekuitgeverij
This is the fifth in a series of snare drum/piano pieces created as recital works. This particular solo is a quick piece that contains changing meters, numerous dynamic changes and technical challenges. Common techniques are used, including single strokes, rolls, flams and drags. The middle section of the three-part form includes some independence, with the right and left hands playing counter-rhythms against each other—one on the rim and the other on the drumhead. There are also notated passages for playing in different areas of the head (center to edge). This piece is appropriate for recitals, as both the snare drum and piano parts will require mature players.
—George Frock

Symphonic Repertoire for Snare Drum
Anthony J. Cirone
$19.95
Meredith Music
Given Anthony Cirone's orchestral and instructional experience, the organization and ideas within the book, and the detailed suggestions, *Symphonic Repertoire for Snare Drum* is an outstanding resource



for all serious percussionists. Using 12 standard snare drum excerpts, Cirone gives his insights on the analysis and approach to each excerpt. He gives simple-to-understand explanations about interpreting rolls, articulations, stickings, dynamics and drum selection. In addition to explaining how he interprets these excerpts, Cirone also explains *why* he chose these methods and the relation to the orchestral parts.

This book will help prospective orchestral players understand how to analyze excerpts and be an invaluable resource for educators. The 12 excerpts include: "Concerto for Orchestra – Movement II" Bartok, "Nocturnes – Fetes" Debussy, "Lieutenant Kije – Movement I" Prokofieff, "Symphony No. 5 – Movements II & IV" Prokofieff, "Bolero" Ravel, "Cappriccio Espagnol – Movements II, IV & V" Rimsky-Korsakov, "Scheherazade – Movement III & IV" Rimsky-Korsakov, "La Gazza Ladra" Rossini, "Symphony No. 10 & 11" Shostakovich, and "Symphony No. III – Part 2" Schumann.

—Brian Zator

TIMPANI

Start for Timpani **II–III**
M. Mordant
$10.00
Beurskens Muziekuitgeverij
Introductory texts are always a challenge for an author. M. Mordant has taken on this challenge and successfully prepared a text that covers many of the musical experiences young students will face. His units of study include rhythmic counting, contrasting meters, tuning changes, sticking patterns, singing and musical terms. The book is just 19 pages, the material is easy to comprehend and well-organized.

One area that was omitted is a discussion of grip or hand position. Also there was no mention of what area of the head to strike to produce the best tone. These omissions may be intentional, since most teachers will want to introduce techniques that best work for them. Overall this text is quite positive, and many students will benefit from the material.

—George Frock

PERCUSSION ENSEMBLE

Accentomania **III**
Fabbian Bohez
$15.93
Beurskens Muziekuitgeverij
This percussion duo contrasts one player on reduced drumset (snare drum, bass drum and hi-hat) with one performing on two tom-toms. The title is certainly appropriate, since each player performs shifting accents over varied rhythmic patterns. Written in common time at *allegro*, the piece takes less than two minutes to perform. The structure is based on four-measure phrases, and the variety comes from changes between duple and triplet patterns.

The bass drum provides a pulse by playing every beat, and the hi-hat plays on beats two and four through most of the piece. The middle section includes some notated open and closed hi-hat patterns, and each performer has a notated glissando in measure 32. The composer supplies an alternate coda that can be used if desired. This should provide excellent ensemble training, and students of all levels can benefit from working on this piece.

—George Frock

Asian Trip **III**
Walter Mertens
$69.86
Beurskens Muziekuitgeverij
This work for a 10 to 14 member percussion ensemble, scored for mallet instruments and drums of varying indefinite pitch, draws its inspiration from the Japanese drumming tradition. It also includes optional parts for alto flute and/or flute. "Asian Trip" opens with evocative sounds of bamboo wind chimes underpinning a languid pentatonic melody in the marimbas and alto flute. Part II is much more lively at quarter note = 169, and features frequent unison rhythms in the low drums with long hemiolas in the higher drums.

Part III begins quietly on the rims of the drums with unison accents. Gradually rhythms are layered on top of one another until all players are back on the drums. To give a final push, the players yell the Japanese numbers one, two, three, four, five to transition into the final section. Part IV features the majority of the parts in unison driving to a cacophonous conclusion.

—Scott Herring

L'Expreso Brazil **III**
Leander Kaiser
$36.00
Beurskens Muziekuitgeverij
Scored for percussion quartet, "L'Expreso Brazil" is a six to seven minute work that is well suited for a group wanting an enjoyable chart for their next concert. Kaiser blends many Brazilian musical rhythms and styles into a formal setting that is both audience and player friendly.

Player one has four woodblocks, two bongos and claves, player two has two cowbells and two timbales, player three uses two timpani with no tuning changes, and player four is on drumset. There are opportunities for solos and improvisation, but there are also written out solos for each player. The drumset part is entirely notated.

The comfortable quarter-note = 88–92 groove maintains a steady pulse throughout. A rhythmically layered introduction leads to the main theme that is played on timbales. The theme is played throughout the piece while other parts support the melody with repeated Brazilian ostinato patterns.

After the energetic A section, a quiet transition leads into a canon using the primary eight-bar theme. The canon works its way to a medium samba that includes optional improvisation. The primary theme returns to bring the piece to an exciting close. The use of repetition, some eighth-note and sixteenth-note syncopations, and variety of styles help make this a fun and challenging piece for a high school group or young college ensemble.

—Brian Zator

Minor Innovation **III**
M. Mordant
$77.22
Beurskens Muziekuitgeverij
This percussion ensemble composition for ten players requires snare drum, woodblock, field drum, bongos, glockenspiel or vibraphone, xylophone or marimba, cabasa, triangle, maracas, beatring, guiro, cowbell, agogo bells, cymbals, tenor drum and bass drum. It begins in 4/4, moves to a 6/8 section, and then returns to 4/4.

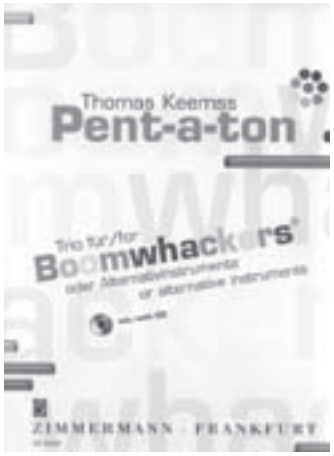
The piece is written in a straightforward style with the battery parts being slightly more challenging than those for the keyboard. The snare and field drum parts use rolls and accents but no flams or drags. Both keyboard parts use two-mallet technique and are quite repetitive. The melodic material is simple and very accessible to a relative beginner. Doubling keyboard parts is possible if more than ten players are involved.

—Tom Morgan

Die Sitzgruppe **IV**
Leander Kaiser
$40.00
Beurskens Muziekuitgeverij
This work is written for four percussionists, but the composer provides the option for the parts to be doubled, accommodating as many as eight players. The ensemble is full of creative sound textures as well as visual elements, including handclaps and foot stomps, notated stage entrances and directions for the players to perform on different parts of a wood chair from standing and seated positions. Striking objects include drumsticks and rolled up magazines. He also includes a part for a small cymbal on the seat of the chair. The ensemble is written in 4/4 at quarter note = 80. Although each part is not overly difficult, the interaction of the players requires concentration and maturity. Both players and audience should find this piece enjoyable.

—George Frock

Pent-a-thon **IV**
Thomas Keemss
$19.13
Zimmermann
"Pent-a-thon" is a concert piece for



three performers that features the colorful, tuned plastic tubes known as "Boomwhackers" (a registered trademark of Wacky Music, Inc.) held at one end like a large drumstick and slapped against the free hand or the thigh. Each member of the trio uses two tubes drawn from the pentatonic series of tones: C-D-E-G-A-C. The composer suggests the trio may also be performed using tom-toms, bongos, congas, RotoToms, mallet instruments, or with more exotic options such as stamping tubes and body percussion.

Each percussionist contributes two parts in a six-voice contrapuntal fabric that combines simple, repetitious rhythms to create a constantly changing rhythmic tapestry, resulting in complex and fascinating patterns reminiscent of those encountered in non-Western musical traditions. A precise performance requires that each member of the trio divides each beat into sixteenth-note subdivisions and plays the *sforzandi*, which are placed on the "&'s" and the "a's" with accuracy.

In addition to the extensive prefatory material (provided in German, French, and English) that covers performance tips including staging and alternative instrumentation, the publication includes a demo CD. The trio should prove entertaining to students and, though great fun to play, it requires concentration and provides an opportunity to develop rhythmic discipline.

—John R. Raush

Question Mark! Fragezeichen! **IV**
Michael Mordant
$31.86
Beurskens Muziekuitgeverij
This percussion quartet features each member performing on at least two instruments. The instrumentation is: marimba/drumset; vibraphone/bass drum; xylophone/bar chimes/suspended cymbal/gong; and glock/timpani.

The piece lasts about five minutes and is built on rather stagnant ostinato rhythmic patterns. The ensemble is written in a three-part form, the first and last sections being a medium tempo jazz or swing style, and the middle section a slow rock feel. Even though the rhythms are full of repeated patterns, the composer provides room for improvisation.

One challenging feature is that the keyboard parts are written in six flats. This should be a fun piece for each performer because of the drive and spirit.

—George Frock

The Rocky Mountaineer **IV**
Leander Kaiser
$31.86
Beurskens Muziekuitgeverij
Written for percussion quartet, "The Rocky Mountaineer" is scored for four woodblocks (graduated pitches) and bongos (player 1), two timbales and a pair of cowbells (player 2), two timpani (player 3) and drumset (player 4). The piece, notated in both 4/4 and 12/8, is built around the shuffle rhythm and features a progression of triplet patterns embellished with accents. One pattern that proves interesting for the drumset player involves a hemiola in which the bass drum plays every other eighth in a sequence of two eighth-note triplets while the hands are playing quarter notes on cymbals and snare, resulting in a "three against two" cross rhythm.

Players engage in a four-part contrapuntal dialogue, taking turns in the spotlight when they react to changes of dynamics that momentarily project their part above the rest of the ensemble. Several features provide opportunities for members of the quartet to expand their musical horizons. These include a bongo solo played with fingers, trading four-bar improvised solos by players 1 (on woodblocks) and 2 (on cowbells), an improvised drumset solo played with the hands, and an eight-bar timpani improvisation.

The piece provides an enjoyable way for students (particularly at advanced high school and younger college levels) to focus on one particular rhythmic scenario and master it within the context of ensemble performance.

—John R. Raush

Suite in One **IV**
Walter Mertens
$55.15
Beurskens Muziekuitgeverij
Written for 12 players, "Suite in One" is scored for bells, two vibraphones (one a four-octave instrument), two marimbas (or one marimba and a xylophone), piano, a part simply designated "keyboard," bass (optional), timpani, drumset, and parts for chimes, cabasa, temple blocks, tam tam, bell tree, cymbal, cowbell, bongos and triangle. This ca. four-minute, single-movement ensemble is entertaining by virtue of dramatic changes of tempo and style, effective writing

for the mallet-keyboard instruments, imaginative use of the auxiliary percussion, and a harmonic idiom inspired by jazz and popular music. Advanced four-mallet techniques are not necessary; in fact, with the exception of one three-mallet vibe passage, the keyboard parts can be played with two mallets.

A pedal point on G played by timpani and bass supports the slow, introspective opening material that

is followed by a radical tempo change to an uptempo Latin-style ensemble *tutti*, supported by cabasa and cowbell, and set up with an eight-bar timpani and drumset solo. The rapid tempo is interrupted with an *andante* section featuring lyrical melodic material in which all mallet instruments, including vibraphones, use rolls in legato passagework set over another pedal played by timpani, piano and bass. The rapid *allegro* returns and the work closes with a flourish.

Mertens writes effectively for the mallet instruments; the timpani part is cleverly devised to utilize all four drums without requiring tuning changes; and auxiliary percussion, which will keep two percussionists busy, is used tastefully. A good high school group or a college ensemble looking for popular-styled literature will find this piece deserving of their attention.

—John R. Raush

El Conde Espatula **V**
Gabriel Amadeo Videla
$26.96
Beurskens Muziekuitgeverij
The 20th century witnessed the expansion of the percussion instrument inventory with the addition of numerous common household items, from flowerpots to mixing bowls to tin cans. Now add a carpenter's tool used in "El Conde Espatula"—the putty knife. In fact, this duet requires four putty knives, with each player using two, one identified as a "high putty knife" and the other a "low putty knife."

Program notes provided in the publication, which have been translated into English, explain the modes of performance the composer has devised, which create a most unusual piece that has a strong visual component. These include striking and scraping the knives against the leg and shaking them in the air. One symbol indicates playing both knives by scraping the edges.

Videla notates his duet in 6/8, which lends itself to organizing six eighth notes into three groups of two or two groups of three. (In one instance, these two options are played simultaneously.) Players trade solos and confront ensemble situations such as the performance of rhythm patterns to which they both contribute, requiring precise coordination for an accurate rendition.

Students who enjoy exploring new territory will be anxious to get their hands on this duet. Audiences are sure to love every minute of it.

—John R. Raush

La Moroca **V**
Gabriel Amadeo Videla
$31.86
Beurskens Muziekuitgeverij
"La Moroca," for four percussionists playing vibraphone, marimba, snare drum/suspended cymbal, and four tom-toms, immediately engages one's attention with its dramatic opening and proceeds to intrigue the listener by virtue of exciting syncopated rhythms featuring sixteenth-note patterns embellished by shifting accents and the imaginative use of the mallet instruments. A recurring rhythmic ostinato based on the clave beat underpins much of the work. The clave rhythm, played initially on the rim of the snare drum and side of a tom-tom, is joined by the marimba playing sixteenth-note arpeggios in the bass clef, based on intervals of the fourth and fifth.

The mallet instruments are featured in a variety of configurations: vibe playing the melody with marimba accompaniment, both playing unison melodic statements, and both playing rhythm patterns using only two notes on each keyboard in the manner of agogo bells. Perhaps the most imaginative example of mallet writing is an extended passage fashioned in the style of a fugue. Devices such as rhythm "pyramids" (rhythms split up between several or all players) and passages where players trade patterns contribute to the excitement the work generates, and should keep four college players on their toes.

The word "candombe" appears over the opening measures of the quartet, with no definition or explanation given. "Candombe" is an African-derived rhythm deeply rooted in Uruguayan culture and performed with three drums: tambor piano, tambor chico and tambor repique. The connection (if any) and relevance of this to Videla's piece would be of vital interest to anyone playing it. Program notes are needed, as are translations into English of all performance directions (e.g., the term *costado*).

—John R. Raush

Triple **V**
Jacques Delécluse
$32.60
Alphonse Leduc
In this new trio for two percussionists and a pianist, each player has sections of solo and lead material as well as times of being in a secondary support role. The 15-minute work has several clearly separated sections, contrasting from very slow and free to bright and rhythmically driving.

Percussion I uses vibraphone, bongos, octobans, small bass drum, tam-tam, three temple blocks and suspended cymbals. Percussion II uses a five-octave marimba, snare drum, four toms, cymbal and three temple blocks. The piano player also plays castanets for several measures and two short rolls on suspended cymbal.

The work opens and concludes with a very slow free section. The percussion parts are light and gentle, supported by several accelerating 11-note arpeggios in the piano. A two-measure accelerando then leads to a new section primarily in 2/4 at eighth note = 120. Rhythms in this section are a bit challenging and the thick chords in the piano are combined with primarily single lines by vibraphone and marimba.

A new section marked quarter note = 80 employs non-pitched percussion with the piano being used to fill in some of the rests in the percussion lines. Another new section follows that features the marimba in a soloistic role with piano accompaniment. After this material repeats, a new section follows that stays in a steady 2/4 at a bright tempo. The next new section is the most challenging, with mixed meters, quintuplet and sextuplet groupings (often uneven patterns), coupled with rhythmic unison figures between the piano and marimba. The original opening material returns followed by a final codetta of 15 measures that gently fades and concludes with a "fermataed" open-fifth by all three players.

The percussion parts do not include all of the piano cues and many of the sections would be especially difficult to put together without knowing what the piano is doing. While there may be a lack of pretty, "listenable" melodic lines in this work, an accurate performance would be a very impressive accomplishment.

—F. Michael Combs

DRUMSET REPERTOIRE

Easy Duo for 2 Drumsets **II**
Leander Kaiser
$18.38
Beurskens Muziekuitgeverij
This duet is written for two four-piece drumsets that include a bass drum, large tom, snare drum, small tom, hi-hat, ride and crash cymbals. A key indicates the nomenclature including indications for effects such as stick shot, half open hi-hat, and cup of ride cymbal.

The piece is written in a rock style. Often, one player plays a "melody" part while the other accompanies. Dynamic markings help bring out this relationship. At other times, both players perform identical or nearly identical parts. The musical ideas are all written in four-measure phrases.

As the title implies, this would be a good piece for younger students who are relatively new to the drumset.

—Tom Morgan

Festival for Sticks **II–III**
Eckhard Kopetzki
$20.93
Zimmermann
Festival for Sticks is a collection of five short drumset duets for two four-piece drumsets. The pieces are primarily rock grooves with notated sixteenth- and eighth-note fills in common time (although one work is written in 3/4). With the exception of one bar, no improvisation is required and the parts are either antiphonal or in unison. A complete score and the two different parts are provided to allow a teacher to either coach two students or monitor a student while the teacher is playing.

—Terry O'Mahoney

DRUMSET INSTRUCTION

Groove Essentials—The Playalong Book **II–IV**
Tommy Igoe
$24.95
Hudson Music
This is the book/CD companion to Tommy Igoe's collection of essential rhythmic patterns for the contemporary drummer. The project started as an instructional poster (with 47 rhythms), which led to an instructional DVD, and now a book/CD package. The package contains over six hours of music in 88 play-along tracks, each with a sketch chart and chart interpretation advice. Many tracks are performed at slow and fast tempos, allowing beginners to make use of the book. The accompanying CD (in mp3 format) can be played from a computer or mp3 device.

The styles presented in the book include eighth-note-ride rock grooves, sixteenth-note grooves, half-time grooves, funk, R&B/hip-hop, jazz, shuffles, jazz waltz, disco, New Orleans second-line patterns, reggae, calypso, soca, bossa nova, samba, baiao, samba batucada, merengue, cha-cha, bolero, mambo, songo, nanigo, mozambique, salsa, tango beguine, and what Igoe describes as "global tours"—tunes that combine five or more different grooves in one lengthy work. The book also includes listening recommendations for each style, a personalized "talk down" of a chart (as if Igoe were "whispering in your ear" about what to play and how to think about the track), and a 21-minute practice track (with a jazz pianist and bassist) that slowly increases from 105 to 350 beats per minute.

With *Groove Essentials—The Play-along Book*, beginners can play along to rock grooves, intermediate players can experience sixteenth-note grooves and advanced players can learn new Afro-Cuban, Brazilian and jazz patterns. Chart reading experience certainly enhances the educational benefit from the book, but even less experienced readers could have fun just dropping on a track and grooving.

—Terry O'Mahoney

Jazz Combo Drumming **III–IV**
Danny Gottlieb
$24.95
Mel Bay Publications
This 70-minute instructional video introduces the intermediate drummer to small group jazz performance. Accompanied by guitar, piano and bass, Gottlieb explains the drummer's primary function in a traditional jazz quartet, the swing ride cymbal pattern and concept, different ways to utilize the metronome, the bass player/drummer relationship, "comping" on the snare drum, song forms, and blues at two different tempos. The group also

performs a tune with a straight eighth-note feel (an "ECM feel") and a swing tune in 6/4.

The performance clips would really benefit young viewers who may have been asked to play jazz and don't have much of a reference point. Seeing how Gottlieb approaches the "ECM tune" would go a long way toward explaining how one "implies" a time feel versus the use of repetitive timekeeping patterns. Band directors may also find this useful as a demonstration video for their entire rhythm sections, as the performances are excellent examples of how to work together as a rhythm section.

—Terry O'Mahoney

Pure Energy **II–III**
Tony Royster, Jr.
$39.95
Drum Workshop

Pure Energy is the latest instructional/performance video from Tony Royster, Jr., a former drumset "whiz kid" who's now in his twenties and fronting his own funk/fusion band. The video is divided into two categories: educational and performance. The educational portion consists of short interview segments in which Royster discusses his approach to warming up, examples of practicing with drum loops, technique, and other general information. The performance portions feature Royster performing five tunes with his progressive funk band. The video also features several solos, a duet with Nisan Stewart, and alternative camera angles that provide a different view of the action.

—Terry O'Mahoney

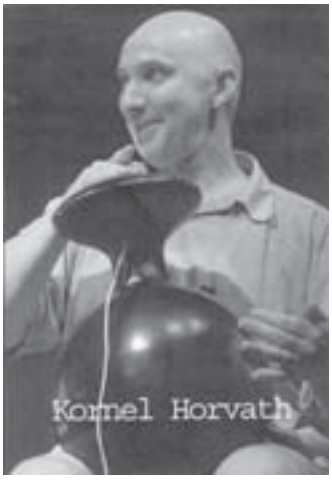
The Original Original
Stan Levey
$24.95
StanArt Productions
Called "the *original* original" by Dizzy Gillespie, Stan Levey is one of the founding fathers of be-bop drumming. He was working on 52nd Street in the 1940s alongside drummers like Max Roach, Roy Haynes and Art Blakey, and yet for some reason he has not received the recognition he deserves. This DVD will help to rectify this. Levey tells his story, beginning at age 16 in Philadelphia and continuing through an amazing career that includes associations with jazz giants like Charlie Parker, Miles Davis, Quincy Jones, Lee Koniz, Stan Kenton, Woody Herman and many others. Stan's commentary is enhanced with statements from many of these artists along with photos and film clips. Many of the photos were taken by Levey himself.

This important DVD not only chronicles the life and music of Levey, but in the process is a history of bebop, big bands and the West Coast cool jazz style. Whether or not one is familiar with Levey's work, this documentary will be both educational and entertaining.

—Tom Morgan

WORLD PERCUSSION

Kornel Horvath **III**
Kornel Horvath
$15.00
Steve Weiss Music
Hungarian hand percussionist Kornel Horvath demonstrates his abilities on bongos, log drum, shekere, Udu drum, congas, tambourine and hang (an instrument that resembles a wok with an air hole at the top). Horvath speaks only briefly during the video as he delivers one short speech (through a translator's voiceover) that explains the foundation of his personal style—a quick double stroke created by rapidly alternating between a backhanded stroke and traditional slap.



The remainder of the video contains extended footage of Horvath performing on each instrument. It is assumed that the viewer would play along with the video or glean technical and musical advice and inspiration visually, as Horvath does not explain other techniques or musical concepts. Hand drummers with some previous experience looking for some alternative approaches would probably find this video useful.

—Terry O'Mahoney

Riq **III–IV**
Yousif Sheronick
$34.99
Bribie Recordings
Basic sounds, traditional rhythms and embellishments, and technique exercises applicable to the *riq* (Middle Eastern tambourine) are all explained and demonstrated on this 50-minute instructional video disc by percussionist Yousif Sheronick. In a clear and concise manner, Sheronick shows the two different ways of holding the riq (cabaret style and soft position), different sounds (*dum* and *tek*), jingle striking techniques, shaking techniques, and several basic rhythms with common embellishments. His two extended solos highlight his marvelous technique and musicality.

The book includes notated examples of the many basic Middle Eastern rhythms and common embellishment patterns, including the *aqsaak*, *ayoub*, *wahdeh*, *dawr hindi*, *karachi*, *maksoum*, *malmouf*, *masmoudi*, *nawakht*, *sama'i-thaquil*, and *zaffe* rhythms. Understanding notation and being familiar with odd meters (e.g. 7/8, 6/8, 7/4, 10/8, 9/4, 11/4) will make implementation of the information much easier. This video is a great introduction to *riq* performance techniques and a testament to Sheronick's ability as an educator and performer.

—Terry O'Mahoney

You Can Ta Ka Di Mi This! **III–V**
Todd Isler
$24.95
Gerard & Sarzin

Drawing its title from the syllabic lexicon of Indian music, this 73-page book/CD package explains the rhythmic (and corresponding *solfege*) concepts behind the southern Indian musical tradition. It explains, through a well-organized series of exercises, the concepts of *tala* (the Indian rhythmic cycle), beat subdivision, phrasing in triplets, legato and staccato phrasing, odd-meter patterns and approaches, "reductions" (the use of rhythmic diminution around metric cadences), metric modulation, and the concept of rhythmic space (or rests).

Any instrumentalist or vocalist would benefit from this text, as its concepts are not instrument specific. Although it is a challenging work, anyone who works with this book would certainly strengthen their rhythmic foundation and have a more meaningful experience when listening to Indian music.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Argo, Emarcy and Verve Small Group Buddy Rich Sessions
Buddy Rich
Mosaic Records
Although best known as a big band drummer, Buddy Rich led several small groups during the 1950s and early '60s, and this boxed set collects all of the recordings he made with these groups on the Argo, Emarcy and Verve labels under such names as the Buddy Rich All-

Stars, the Buddy Rich Ensemble, The Buddy Rich Quintet, and Buddy Rich and His Buddies. Sidemen on various tracks include such notables as trumpeters Harry "Sweets" Edison and Thad Jones, saxophonists Benny Carter and Sonny Criss, pianists Jimmy Rowles and Oscar Peterson, and bassist Ray Brown.

Of special interest to percussionists are the tracks recorded in 1960 and '61 featuring a very young Mike Mainieri, whose vibraphone was a dominant voice in the group and who also contributed compositions and arrangements to the band. Mainieri's vibe chops are impressive, and it's no wonder Rich hired the 19-year-old on the spot after Mainieri sat in with Rich's band one night at a club.

Even in smaller settings, Rich often propels the band with the big-band drive he was famous for. Here and there he seems to be overdoing it, but there are also plenty of tracks on which Rich displays tasty brush playing and subtle accompaniment entirely befitting the small group setting. If you haven't heard that side of Rich, you don't know the whole story.

The set includes a 20-page booklet with informative liner notes by John McDonough, classic photos and complete discographical info.

—Rick Mattingly

Johan Bridger percussion
Johan Bridger
Caprice Records

This CD includes six major percussion solo works that set a new standard for quality and precision. Beginning with the first cut, Schwantner's "Velocities," Johan Bridger shows that he not only has unusually advanced technical control, but also has the innate musicianship to bring special personality to the music. "Velocities," which was once considered performable only by the most advanced professionals, is now getting performances by ambitions collegiate-level marimbists who can use this recording to hear the kind of special interpretation an accomplished performer can bring to this exciting work.

A high point of the CD is Brostrom's "Scene for Vibraphone." The performance takes vibraphone playing to another level by digging much deeper into the capabilities of the instrument and utilizing the additional colors of cymbal, wind chimes and Java gongs. Those instruments are cleverly intertwined into the lines of the vibraphone as if they were all a part of one. This is a piece one could listen to for hours and continually hear different nuances.

Bridger's performance of Maslanka's "Variations on Lost Love" is exemplary. There are few recordings where one would hear such masterful balance of the rolls and control of all voices. Storm's "Gloria," composed for, dedicated to and premiered by Bridger, is the most warm, mellow, lush, tonal, and listenable marimba solo you are likely to hear. Bridger's control of the voicing, especially at the softest levels, is just short of phenomenal.

The most monumental work on this CD, lasting over 26 minutes, is Tobias Brostrom's two-movement "Percussion Concerto, Arena." The work was written for Bridger, who gave the premiere in 2004, and calls for a large array of percussion instruments placed in three separate stations located around the orchestra so the soloists must move from one station to the other in an image of an "arena." Despite this major challenge for recording engineers, the recording comes off crystal clear, and the multitude of percussion instruments are distinct and in perfect balance with the orchestra.

The concerto has several distinct sections that are characterized by a particular array of instruments and colors. The first movement, which opens with a burst of extreme violence, presents the thematic material. The second movement includes a major and impressively creative cadenza.

This excellent CD should be in the library of any serious percussionist who enjoys and appreciates the highest standards of quality.

—F. Michael Combs

Collier and Dean Duets
Tom Collier and Dan Dean
Origin Records

This CD may take you back to Gary Burton and Steve Swallow, who probably made the only previous vibe-electric bass recording. Tom Collier, who started playing the marimba on *The Lawrence Welk Show* at age nine, teamed up with bassist Dan Dean some 40 years ago when their families both settled in the same neighborhood.

They have chosen some great tunes by Gerry Mulligan, Larry Coryell, John Coltrane, Miles Davis, Dave Holland and Mick Jagger. Plus they added four original pieces—two by each player.

The unison lines in the first chart, Coryell's "Line," show unusual technique on the part of both players. Collier also does some very impressive vibe work in Mulligan's "Five Brothers," where some passages recall "Flight of the Bumblebee." Although Dean's bass playing tends to be in a supportive role, there are moments when he steps

into the solo limelight, and his free-spirited and improvisational composition "Kill the Butler" is a good example. A truly beautiful and almost "singable" tune is Collier's "Pacific Aire," where Collier turns phrases and builds lines that set a new musical standard for the vibraphone.

—F. Michael Combs

Cover
Belinda Reynolds
Innova Recordings
In this era often referred to as "postminimalist" there is the feeling that a new musical style is afoot, no doubt influenced by minimalism, which uses energetic rhythms and a return to tonality. Kyle Gann, composer and critic for *The Village Voice*, has stated in an article appearing in *Chamber Music* magazine that San Francisco-based composer Belinda Reynolds "is one of the smoothest postminimalist composers around…whose work epitomizes the style with particular clarity."

This CD contains several of Reynolds' works for a variety of instruments. Percussionists will be especially interested in "Play," which features pianist Teresa McCullough and percussionists Thomas Burritt and Peggy Benkeser. ("Play" can also be heard on the CD *Music for Hammers and Sticks* with Benkeser and Burritt.) The piece evolved from a children's game in which melodies are created from the letters of words. For example, the marimba part is built on the word "cabbage," the piano chords on "bed" and "edge." The music is developed in a set of double variations, and is characterized by lively, syncopated, dance-like rhythms, and idiomatic writing for marimba including a spirited contrapuntal dialogue with the piano. The ending is sublime as the music slowly moves up the keyboards of marimba and piano to the highest registers of both instruments while getting softer and softer. The piece is impressively performed. Listening to "Play" should motivate student percussionists to consider it for a college chamber recital.

—John R. Raush

Drum Duets Volume 1
John Wackerman
Eyeperian Records/Drum Workshop
This hour-long compact disc features John Wackerman going toe-to-toe with Steve Gadd, Peter Erskine, Ron Tutt, Clayton Cameron, Adrian Young, Steve Smith, Josh Freese, John Ferraro, Brooks Wackerman, Ricky Lawson, Chuck Wackerman, Mark Atkinson, Chad Wackerman, Alex Acuna and Gary Novak.

Most of the "tunes" are Wackerman originals or arrangements of well-known tunes. Each drummer is showcased in slightly different styles—jazz, rock, funk or odd-meter tunes. Wackerman uses a number of different approaches to feature himself and his guests, including soloing over vamps, trading fours, etc. Be forewarned, this recording is musically dense and features each drummer "pulling out all the stops." At times, the sound is quite cacophonous, but one can usually identify each player (after a few listening sessions).

—Terry O'Mahoney

Enjoy
Mol Percussion Orchestra
VZW Percussieprojecten
Enjoy is a collection of Baroque works arranged for keyboard percussion ensemble. The composers include J.S. Bach, A. Corelli, G.P. Telemann, G.F. Handel, A. Scarlatti, A. Vivaldi and others. These works, which range from sonatas for organ and harpsichord to string chamber works, transfer to mallet percussion instruments exceptionally well, and the recording quality is absolutely first-rate. The timbral differences between the vibraphones and marimbas paired with various mallet choices allow the frequent imitation and contrapuntal lines to come to the forefront. The group provides interesting interpretations to each of the selections without over-romanticizing any of them. Each of the six performers is given the opportunity to serve as soloist on various tracks, and without exception, they handle these roles artfully.

—Scott Herring

Global Percussion
Joseph Gramley
Towerhill Recordings
Global Percussion aptly describes this CD with its varied musical influences from around the world. Regardless of the instrument or the style, Joseph Gramley excels. His ability to perform with hands, sticks or mallets always produces the correct sound. The compositions are: "Ganda Yina" by Kakraba Lobi, "A Minute of News" by Eugene Novotney, "Marimba Montuño" by William Susman, "1+1 (take 220)" by Philip Glass, "Danza del Fuego" by John La Barbera, "Prism" by Keiko Abe, "1+1 (take 218)" by Philip Glass, "Visitations" by Charles B. Griffin, and "Estudio #6" and "Estudio #17" by Fernando Sor. A basic thread of rhythmic interest and musicality prevails throughout the CD. Gramley captures each composition's ethnic flavor quite well.

—John H. Beck

Greasy Street
Richie Hart
Zoho Music
This CD is driven by the talented trio of Richie Hart (guitar), Rick Petrone (bass) and Joe Corsello (drums), assisted by Clifton Anderson (trombone), Pete Levin (keyboards), Dr. Lonnie Smith (Hammond B3 organ) and Jerry Weldon (tenor sax), who distinguish themselves in performances that validate their superb musical credentials.

The ten selections represent an eclectic assortment of music, including swing charts, originals, modern jazz and standards. The title track, "Greasy Street," by Petrone and Corsello, presents the musical offspring of a union between the "soul jazz idiom" and New Orleans second-line funk. Traveling back to 1946 for "Frim Fram Sauce," which was a hit for the King Cole trio, Hart and company kick up the tempo and proceed to swing. Smith and Hart deliver inspired solos in "Tyrone," a composition by organist Larry Young. Corsello uses a light bossa nova beat in a new reading of John Coltrane's "Naima." Following Hart's own "East Coast Blues" featuring outstanding solo work by Weldon and Smith, the remainder of the disc is devoted to tunes from years past: Ron Carter's "Third Plane," which showcases solos by Hart, Petrone, and Corsello; Joe Henderson's "Recorda Me" and Lalo Schifrin's "Down Here On The Ground" both provide showcases for Hart's impressive talents; Jimmy Smith's "Mellow Mood" set in a light bossa nova, highlighted by Levin's solo; and the standard "I'll See You In My Dreams."

Percussionists with any interest in drumset performance have here a superb opportunity to "go to school" on Corsello's drumming. He is a consummate musician and creates the impression that every note he plays is calculated for maximum effect.

—John R. Raush

The Green Field
Steve Kahn, John Patitucci and Jack DeJohnette
Shrapnel Records
For *The Green Field*, guitarist Steve Kahn is joined by bassist John Patitucci and drummer Jack DeJohnette. The disc is a collection of nine tunes ranging from standards by Ornette Coleman and Thelonious Monk to Latin-inspired originals by Kahn.

DeJohnette really shines on this album. His busy but tasteful comping on the skins provide the momentum for nearly all of the tunes. DeJohnette's creative cymbal work on "Congeniality" and his extended drum solo on "Riot" provide two of the highlights of the CD.

Joining the trio are conguerro Roberto Quintero and timbalero Ralph Irizarry, who add an authentic Latin flavor to "Riot," "Cosecha le que has sembrado" and "You Stepped Out of a Dream." *The Green Field* will give the jazz drummer a valuable lesson in how to function in a combo setting while retaining substantial creativity, and is a must for any jazz enthusiast.

—Scott Herring

Lewaa's Dream
Valerie Dee Naranjo
Mandara Music
Valerie Dee Naranjo's latest CD is

Do Your Homework...
Every Month.

DRUM!
www.drummagazine.com

an amalgamation of her many experiences but stays true to the ancient and contemporary music for the West African marimba. Both Naranjo and master performer Kakraba Lobi perform on the Ghanaian marimba called gyil. Other performers include Bernard Woma, Joni Haastrup, Obo Addy and Randy Crafton playing African instruments, and Benny Koonyevsky, Shawn Pelton and Barry Olsen playing drumset and trombone.

The use of hip-hop drums, trombone and bass box give the CD an eclectic quality. Every track has a unique sound due to the combinations of players and unique instruments. One of my favorites is "Kpar Kpo Naah," which combines gyil and piano. The similarities and differences between these instruments create an amazing color.

Traditional songs arranged for different ensembles include "Joro," which has a great groove with talking drum and bass box, "Kpanlogo – Dance of the South" and "Nanye Nuor Balkala – Your Husband's a Thief," which sets a haunting melody with subtle frame drum accompaniment and Naranjo's singing. Other traditional songs include "Pire – Warming the Air," "Darkpey – Men's Song," "Gunn – Ancient Music for Solo Marimba" and "Ganda Yina."

There are three contemporary pieces composed for the gyil: "Nuor Wongolo – You Dogface" creates a hard groove mixing electronic sounds and hip-hop drums, "Da Buo" includes trombone, and "Fopaa Mil Kobl – the Ornery Person's Child" combines several melodies to create a wash of sound. Almost all of the traditional songs have been adapted to solo marimba by Naranjo and can be found on her website at www.mandaramusic.com. The combination of styles and cultures in today's musical world is truly evident and celebrated with this recording.

—Brian Zator

Marassa Duo
Marassa Duo
The Marassa Duo consists of percussionists James Armstrong and Nicholas Papador. This recording combines the keyboard percussion talents of Papador with the world percussion interests of Armstrong. The tracks mix original compositions with arrangements of jazz tunes by John Coltrane, Pat Metheny and Dizzy Gillespie.

The opening track, Coltrane's "Africa," begins with Papador on marimba and Armstrong on steel drums. As the tune progresses, a traditional African chant breaks out, accompanied by bata drums and shekere. "Summer Evening Serenity," one of two of Armstrong's works, is a beautiful duet for vibraphone and marimba that explores the lush qualities of each instrument. Metheny's "Hermitage" features Armstrong's steel drum in a mellow setting. Papador's "Songroads" opens with an extended, somber chorale on the marimba, which gives way to a duet with Armstrong's bata drums. A fresh re-harmonization of Gillespie's "A Night in Tunisia" for vibes and marimba closes out the disc.

Papador and Armstrong have a performing chemistry that cuts through on this recording. Each of their talents is highlighted in this creative combination of ethnic drums and keyboard percussion. This is a percussion recording that can be appreciated both for its virtuosic contents and its listenability.

—Scott Herring

Marimba Virtuoso
Momoko Kamiya
Philips
Marimba Virtuoso is just that, a display of amazing musical and technical virtuosity on the marimba. Throughout the wide variety of repertoire presented, Momoko Kamiya continually achieves excellence and the highest standards of musical artistry.

In addition to her playing, educators will appreciate the inclusion of several "new (and not so new) classics" within our repertoire. Two pieces currently receiving many performances around the world include "Chain" by Kazunori Miyake and "Land" by Takatsugu Muramatsu—the latter of which was performed by Kamiya at PASIC 2004. Two works that are now repertoire standards include "The Source for Solo Marimba" by Toshi Ichiyanagi and "Tango Suite" by Astor Piazzolla with Hideki Ikegami. A more recent Ichiyanagi piece, "Inner-voice on the theme of Gagaku for Marimba solo," explores the serious side of marimba while John Thrower's work, "4132 (just one world)" for marimba duo and voice (optional) dives into a pop-culture atmosphere.

This outstanding CD should be a part of any serious marimbist's collection. It will inspire and awe you from the first note. However, the one unfortunate aspect about the CD is that the liner notes are in Japanese only.

—Brian Zator

Música Chilena
Grupo de Percusión UC
Instituto de Música PUC
The Percussion Group of Catholic University hails from Santiago, Chile, and *Música Chilena* features the works of five contemporary Chilean composers. Stylistically, the Grupo de Percusíon UC is a contemporary percussion ensemble and the bulk of their music reflects that.

The first track, Carlos Zamora's "Primer Estudio," for example, is an aggressive, six-minute Stravinsky-esque march, with intrusive rhythmic interjections. "Desde Joan Miro," by Fernando García, is a five-movement work that draws its inspiration from impressionist artist Joan Miro. It is a spirited, modern impressionistic work that sounds more European than Chilean.

The group's performance of "Cuarteto Antiguo" (Eduardo Cáceres), shifts the group's stylistic center. It is a musical "struggle" between folkloric rhythms and contemporary classical music approaches as dance rhythm sections are frequently disrupted by rubato improvisations on a variety of instruments. "El reencuentro," by Guillermo Rifo, uses Chile's indigenous peoples' melodic and rhythmic material as the basic for a "contemporary folkloric symphony" with angular lines and organic rhythms. Marcelo Espíndola's "Camino de este lugar a otro" is a beautiful Venezuelan *joropo* that features the keyboard players. Its playful melodies recreate the sound of Andean panpipe and harp music. "Suite Cuequera" by Guillermo Rifo, combines the Chilean *cueca* dance rhythm with elements of jazz improvisation. The result is a fusion of light classical and jazz music that dances across the ear.

The Grupo de Percusión UC is dedicated to promoting percussion music in Chile, and draws its inspiration from a wide spectrum of music, including jazz, indigenous music and contemporary classical music. Their strong performance on their latest CD should assist them in their endeavors.

—Terry O'Mahoney

The Noble Snare
Jason Baker
Smith Publications
Dr. Jason Baker has made an important contribution to percussion pedagogy by recording a number of works from *The Noble Snare*, the collection of 33 advanced solos for unaccompanied snare drum. Baker has included 11 of the technically (and musically) demanding works by such composers as Stuart Saunders Smith, Michael Udow, Eugene Novotney, John Cage and others. The works included on this compact disc include "The Noble Snare," "Homily," "Blazer," "A Minute of News," "Jongo," "Peeping Tom," "Inside-out With A Secret P.S.," "Just Seven for Drums: Movements 1–7," "2 For 1: Movement 1–2," "Composed Improvisation for Snare Drum" and "Palindromes."

Anyone familiar with the collection is aware of how challenging some of the works are. "The Noble Snare" and "Homily," for example, change meters, dynamics, subdivisions (often quintuplets or septuplets) and tempos frequently. The performer is also often required to employ unusual techniques (e.g., turning snares on and off, various types of rimshots, choreographed hand gestures, speaking while playing, etc.).

Many of the pieces include detailed performance instructions. Cage's "Composed Improvisation for Snare Drum," for example, is a two-page set of directions devoid of any notes. Such works may frighten performers who were previously unable to hear a performance, but this

recording should certainly make these pieces more accessible.

Baker took some artistic liberties (in a good way) by using different equipment for each piece. The liner notes include pertinent technical information about the drums used on each track, including the manufacturer, size, snares (wire, cable), and heads. Baker delivers excellent performances and should be commended for presenting the percussion world with such a valuable pedagogical tool.

—Terry O'Mahoney

Nothing If Not Something
John Bishop
Origin Records
This recording is the result of an over two-year association between drummer John Bishop, bassist Jeff Johnson and saxophonist Rick Mandyck. This piano-less trio, while somewhat reminiscent of Elvin Jones' groups, has developed an original sound and approach. Playing without a harmonic instrument requires a high level of communication and a strong harmonic foundation that is aptly provided by Johnson. His big, rich sound is always secure and complimentary to Mandyck's melodic motion and Bishop's swirling, inspiring drumming.

Whether it be a swing groove, a ballad, funk or free, Bishop plays with authority and great musical sensitivity. His brush playing is particularly tasty. One can hear many influences in his playing, including more than a touch of Elvin, but he is clearly an original voice who deserves higher recognition.

—Tom Morgan

The Palace of Nine Perfections
Texas Christian University Percussion Ensemble
Brian A. West, Conductor
TCU School of Music
This CD is performed extremely well by the Texas Christian University Percussion Ensemble. The works are "The Palace of Nine Perfections" by Eric Ewazen, "Surge" by Rob Smith, "The Doomsday Machine" by Michael Burritt, "A Fair to Remember" by Robert Garwell and "Jour Ouvert" by Andy Narell, arranged by Paul Rennick.

"Surge" is a rhythmic composition reminiscent of a samba. Smith employs interesting harmonies and varies the rhythmic patterns, which sustains the listener's interest from beginning to end. "The Palace of Nine Perfections" is a major work for percussion ensemble. Its three movements depict in music a regal vision of a painting by 17th-century Chinese painter Yuan Chiang. Ewazen has produced a percussion ensemble of rich harmonies, energetic rhythms and an unforgettable vision of a trip to the "nine perfections" (or ultimate perfection).

"The Doomsday Machine" is named for an episode from *Star Trek*. The "doomsday machine" was capable of destroying whole planets, but it was destroyed by Captain Kirk and the Enterprise. Burritt has captured—through excellent percussion scoring—this conflict in space. Energetic rhythms played by wood, metal and skin percussion instruments sustain the listener's attention throughout. "A Fair to Remember" is in three sections with the outer sections being playful and rhythmically intriguing and the middle section featuring the richness and mesmerizing quality of the mallet instruments.

"Jour Ouvert" has a Latin-rock style and really moves. Most of the work is by mallet instruments with a big part for pans. The rhythm section lays down a nice groove. Its title means "opening day" of *Carnival* in Trinidad and Tobago.

This is an excellent CD. Superb performances, composers, music and recorded sounds combine to produce an unforgettable music experience.

—John H. Beck

Pratt's Alchemy
Daryl Pratt
Tall Poppies Records
This is a compilation of recordings of Daryl Pratt's percussion music, varying from solo vibraphone to percussion quartet with jazz trio. Two of the works on this disc, "Fantasy" and "Alchemy," are results of commissioning projects by the Australian percussion group Synergy.

"Fantasy" is a 20-minute *tour de force* for percussion quartet. Each player is given a central keyboard percussion instrument along with several accessory instruments. Interlocking rhythmic and melodic lines are passed from voice to voice to create the overall texture. "Villa Montezuma" is a solo for vibraphone and various accessory instruments (woodblock, guiro, gong, claves, etc.). It blends fixed compositional material with elements of improvisation. Pratt's virtuosic rendition on this disc makes the listener aware of the various sonic possibilities of the vibraphone, as it is played with assorted implements, including claves!

"Bundanon Landscape" is performed by The Match Duo (Pratt and Alison Eddington). This work draws inspiration from the flora and fauna located in the Bundanon properties on the South Coast of Australia. The duo performs this work beautifully, creating an ever-changing sonic landscape as they move between the ten short sections.

Alison Eddington's performance of "Webspinners" effectively captures the improvisational quality of this work, which also explores various timbres of this instrument by using various parts of the mallets, rubbing the bars with the fingers and hands, glissandi and pitch-bending techniques.

The final work, "Alchemy," combines the jazz talents of saxophonist Dale Barlow, pianist Mike Nock and drummer Chad Wackerman with the sounds of the Synergy Percussion group. Pratt fuses elements of jazz improvisation with formal composition, which work well with this instrumentation. Wackerman's solos, which trade off with brief interludes of percussion ensemble, provide one of the highlights of this recording.

—Scott Herring

The Sacred Music of Louie Bellson
Louie Bellson
Percussion Power
The many fans of Louie Bellson will be moved by this very personal expression of his Christian faith. This CD includes 18 tracks of Bellson's original music. Featured is the trumpet playing of Bobby Shew along with the jazz ensemble, orchestra and choir from the University of Southern California at Thornton.

The recording presents a wide variety of music, from big band jazz to strings to choral selections with music and lyrics written by Bellson. Inspired by the sacred music of Duke Ellington, the first 14 tracks flow as movements of one composition. While some of this music is quite different from Bellson's previous recordings, there is still plenty of the kind of hard-driving drumming that one would expect. Of particular note is "Love," which begins with a choral prelude and moves to an exciting samba featuring Bellson along with USC drummer Chris Steele in a percussion duet. Another highlight is "New Lou," a high-energy swing tune that Louie describes as "an expression of himself as the 'new creature' of 2 Corinthians 5:17."

The final four tracks make up "The Jazz Ballet" premiered in 1962 and based on the vows of holy matrimony. These pieces include "Marriage Vows," "Dream Sequence," "Conflict" and "'Til Death Do Us Part."

Bellson is truly a jazz icon who has had an amazing career as a drummer and composer. This recording makes it clear how much his faith has empowered his life as he acknowledges "our Lord and Savior Jesus Christ for endowing me not only with the vision but also with the energy to complete this mission in the eighth decade of my life."

—Tom Morgan

Spanner
Rob Power; Paul Bendzsa
Self-published
"There are no stylistic boundaries: creative energy develops from within the players, as their hands, breath and ears guide them through endless musical choices and instrumental timbres." This quote from the liner notes is an apt description of the music on this CD from Spanner, an improvisation duo based in Newfoundland, Canada. Percussionist Rob Power and woodwind player Paul Bendzsa, both professors of music at Memorial University of Newfoundland, are master improvisers who have developed a rapport that must be heard to be believed.

Powers makes use of a wide va-

riety of instruments such as boobams, gongs and cymbals, log drums, steel drum, artillery shells, frame drums, temple bells and many others, including a quarter-tone microphone. Bendzsa's performance on clarinet, alto and soprano saxophones, bass clarinet, piano, and ARP 2600 is a perfect match with Power's menagerie of percussion textures.

Much of this music is programmatic in nature, with titles like "Carnivore," "Mr. Mumbles," "Rat Race," "Belly Dancer" and my personal favorite, "Nervous Breakdown." The communication level here is very high and it is clear these two master improviser/composers have spent years developing this music. One can hear elements of jazz, John Cage (they even make use of radios), African drumming, Middle Eastern melodies, and contemporary Western classical music blended together to produce a truly original and interesting musical experience.

—Tom Morgan

Speak
Paul Samuels
Doc City Music
This CD presents the drumming of New York drummer Paul Samuels in a wonderful group, featuring saxophonist Greg Osby, Dan Wall on organ and Jamey Haddad on percussion. Samuels has performed and recorded with the likes of James Moody, David "Fathead" Newman and Pat Martino. Here his drumming is showcased in musical settings that emphasize his sensitive musicianship rather than pyrotechnics.

The recording opens with a rousing rendition of Monk's "Trinkle Tinkle" that sets the pace in terms of the drums and soloists. Samuels consistently finds the balance between interactive accompanying and providing an excellent supporting groove. Other highlights include an inventive arrangement of Coltrane's "Naima" (featuring Haddad on percussion) and "The Blessing," by Ornette Coleman. Samuels' brushwork on "Ruby My Dear" is also very sensitive, always providing an appropriate level of energy to inspire the soloist.

Samuels' formidable chops come into play on "ESP," by Wayne Shorter, where he performs in a more conversational style throughout. His playing behind Osby's solo is particularly exciting. Paul Samuels has all bases covered when it comes to jazz drumming.

—Tom Morgan

Strictly Solid
Martin Breinschmid and the Radio Kings
City Park Records
Martin Breinschmid and the Radio Kings truly swing through this entire recording. Steeped in a classic jazz style, every member of the group is an outstanding player and they play well together. The balance, blend and communication between the players is very enjoyable.

Breinschmid's vibe playing is reminiscent of Lionel Hampton and Milt Jackson, while Herbert Swoboda's clarinet playing recalls Benny Goodman. The other players include Rossano Sportiello on piano, Pete Yorke on drums, and Martin Treml on bass. The standard charts include "Who's Sorry Now," "Undecided," "If I Had You," "Always," "Stardust," "China Boy," "Exactly Like You," "I Only Have Eyes For You" and "Avalon."

—Brian Zator

Triskaidekaphobia
Ben Thomas Group
Origin Records
On his third recording as a leader, vibraphonist Ben Thomas is joined by Eric Likkel, clarinet, Laura Caviani, piano, Clipper Anderson, bass and John Bishop, drums. All compositions, except "The Hat of the Bearded Lizzard," are by Thomas, yet there is sufficient variety of styles to hold the listener's interest. Thomas runs the gamut of styles from the Klezmer inspired "Daring to Find Meaning in Flight" to the bright samba "Patrolling the Perimeter."

The playing by the entire group is exceptionally tight, and there is an obvious chemistry between Thomas and Likkel, most evident on the intensely precise vibe/clarinet work on "Locksteps." To add an element of Latin flair, Thomas plays timbales on a few tunes and is joined by Tom Bergersen on congas. One of the most memorable tunes is the title track, "Triskaidekaphobia," composed in 13/4. The group handles this odd meter with such ease that it sounds like a common meter. Although he lets the chops fly in key places, Thomas' solo work has a lyrical, singing quality that gels with Likkel's clarinet work.

—Scott Herring

Water Settings
Match
Tall Poppies
At one time, when "match" and "Australia" were mentioned in the same sentence, one would have assumed it had something to do with tennis. Now, however, it may also refer to the musical collaboration of two talented percussionists, Daryl Pratt and Alison Eddington, who formed the duo Match Percussion in 2001, and to their mission to promote new Australian music for percussion. Mallet players will find the contents of this disc, which maintains the duo's emphasis on vibraphone and marimba literature, especially enlightening.

Pratt's "A Room in the House" was written in response to a call for works "exploring new techniques on a single percussion instrument" to be performed at PASIC 2005. In this piece for vibraphone (four hands), Pratt manipulates modes of attack through the use of rubbing, scraping, bowing, tapping and a variety of unusual implements, and blends the sound of the vibes with metallic percussion and voice. Similarly, Michael Smetanin's "Finger Funk" for a five-octave marimba with two players explores the expressive potential inherent in producing sounds on the instrument entirely with fingers and thumbs, with the addition of rubber pads on the thumbs for some *sforzandi* attacks.

Approximately one-third of this disc is devoted to Pratt's "Water Settings," a three-movement "musical landscape." A variety of effects are found, from the first movement's emphasis on timbre using metallic percussion sounds blended with the vibraphone, to the exploitation of overlapping *ostinati* in the second movement emulating the action of waves, and the use of drums in movement three to execute gradually accelerated rhythmic divisions leading to a frenetic close. Two of the tracks, Pratt's "Modern Dance" and "Tangos Nuevos II," are drawn from his jazz-influenced "Dance Suite."

Andrew Ford's "The Crantock Gulls" provides a fascinating diversion in the form of a drumming piece. Here the rhythmically exciting drum patterns also add a melodic dimension. The disc ends with Peter Sculthorpe's hauntingly beautiful "Djilile" originally written for piano, and based on indigenous Australian melodies, leaving the listener in a mellow mood. The performances of Match on this CD validate the credentials of Pratt and Eddington as excellent musicians and compatible partners who have mastered the technical demands of the instruments they use, particularly marimba and vibraphone. Their considerable talents should continue to inspire the efforts of Australia's best composers.

—John R. Raush

Yahboy!
Gary Gibson
SeaNote Productions/Two Trees Music
Steel pan player Gary Gibson's third CD, *Yahboy!*, features eight of his original compositions that blend invigorating Caribbean melodies and rhythms with hip jazz improvisation. The majority of the tunes are calypsos ("Pearls of Wisdom," "A Friday in Tunapuna," "Chippin on De Drag") but Gibson mixes it up with a Brazilian baião ("A Little Poem for You"), a funky tune entitled "Man With the Steel Head," a tender ballad, "Who's Askin'?," and two versions of Liszt's "Waltz in D-flat Major" (one classical and the other soca). "Amazing Grace" is a soulful pan/piano duet that is absolutely dripping with the blues.

Stylistically, Gibson might be most easily compared to Andy Narell, as both have modern, jazz-influenced compositions and solo styles. Gibson's soloing is melodic and self-assured, and his compositions are sophisticated and totally enjoyable. The rhythm section (which features the fluid, creative drumming of Mark Ivester) really cooks throughout the recording.

—Terry O'Mahoney

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The DVD repertoire list will be available July 1, 2006 to those who have submitted an application and resume. Applications and one page resume must be submitted by August 1, 2006. DVDs (include a .avi file if possible) are due August 15, 2006. Finalists will be chosen by September 15 and commitment to participate in the live audition in Austin, Texas must be made by October 1, 2006.

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KAT POLYPHONIC MALLET SYNTHESIZER

Donated by Dave Samuels 2005-03-01

According to Bill Katoski, inventor of the MalletKAT, "The PS1000 (mallet synthesizer) was created in 1983 by Katoski Engineering. It is a hybrid analog/digital percussion synthesizer designed to be played by mallets on a four-octave keyboard layout much like a xylophone. It is designed to be used as a live-performance instrument with the ability to control most functions by striking the upper control pads with mallets. The PS1000 is an eight-note polyphonic instrument with two separate voicings that can split the keyboard or double on each note.

"The types of sounds are created by adjusting the knobs and switches on the front control panel. It has 64 user presets for storing sounds. It has an additive synthesis voltage controlled oscillator (with de-tunable second oscillator), a full voltage controlled filter, and a voltage controlled amplifier. It includes a multi-bank sequencer and arranger that permits the performer to create complex patterns (bass lines, etc.) that can be started and stopped at will in order to play 'over the top of' the sequence. It even has a programmable foot pedal for live sound changing of any of the instrument's sound controls while you play."

This prototype instrument measures 59 1/2 inches in length, 23 3/4 inches in width, and 4 feet 3/8 inches in height. Each keyboard pad measures 5 inches by 1 3/4 inches by 7/16 inches. The sequencer pads are 3 inches in length and 1 3/4 inches in width. The instrument weighs 71 lbs. with the lid attached.

Detail of the control panel showing knobs for tuning, oscillator, LFO, filter, and amplifier

Detail of the control panel showing the instrument name and multi-bank sequencer for two voices.

This instrument predates MIDI and was used by Dave Samuels when he toured with Spryo Gyra. The sequencer function allowed him to improvise duets with the keyboard player, Tom Schuman, over different musical patterns at each night's performance.

—James A. Strain, PAS Historian, and Otice C. Sircy, PAS Museum Curator and Librarian, with assistance from Mario Deciutiis.

MalletKAT Keyboard Synthesizer

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