

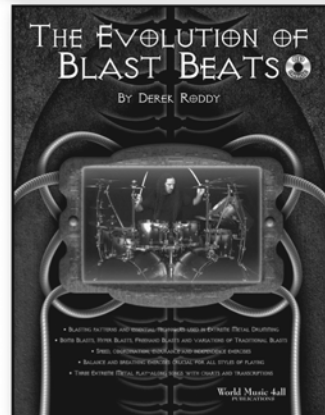
# Percussive Notes

The journal of the Percussive Arts Society • Vol. 45, No. 3 • June 2007



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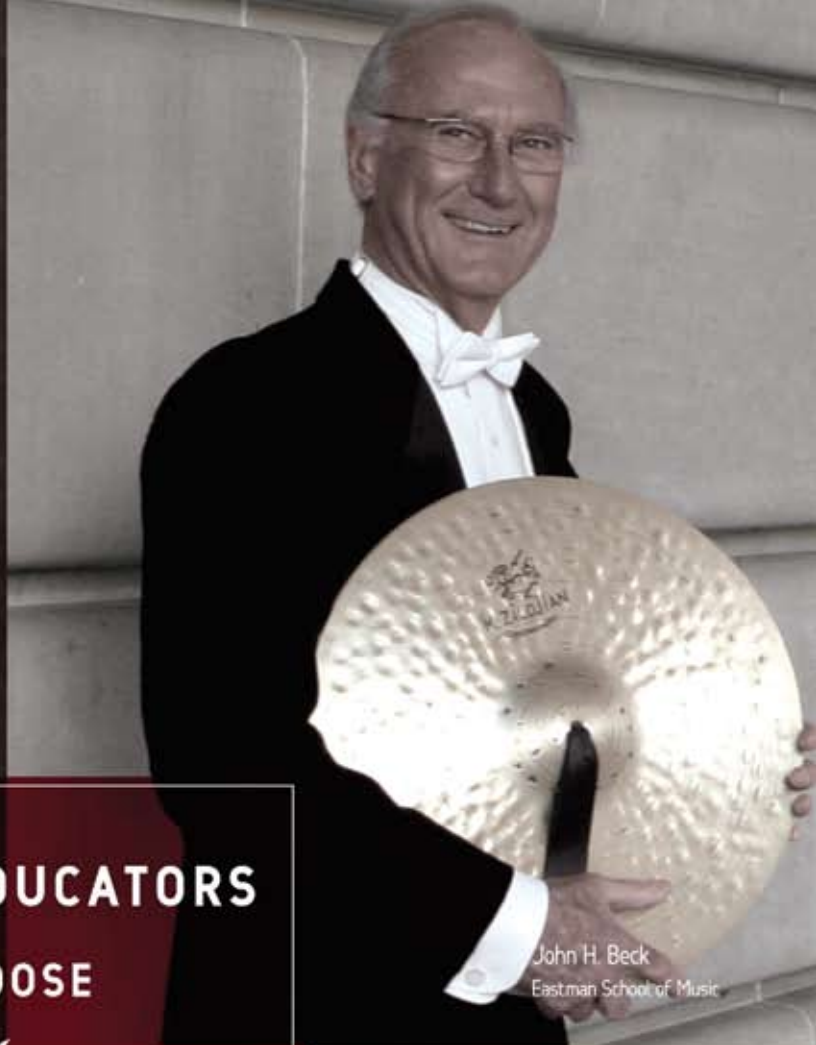
## The Arrival of Steel Pan in the United States



CARIBBEAN MARCHING MUSIC • DENNIS CHAMBERS' INFLUENCES • PERCUSSION ON THE INTERNET



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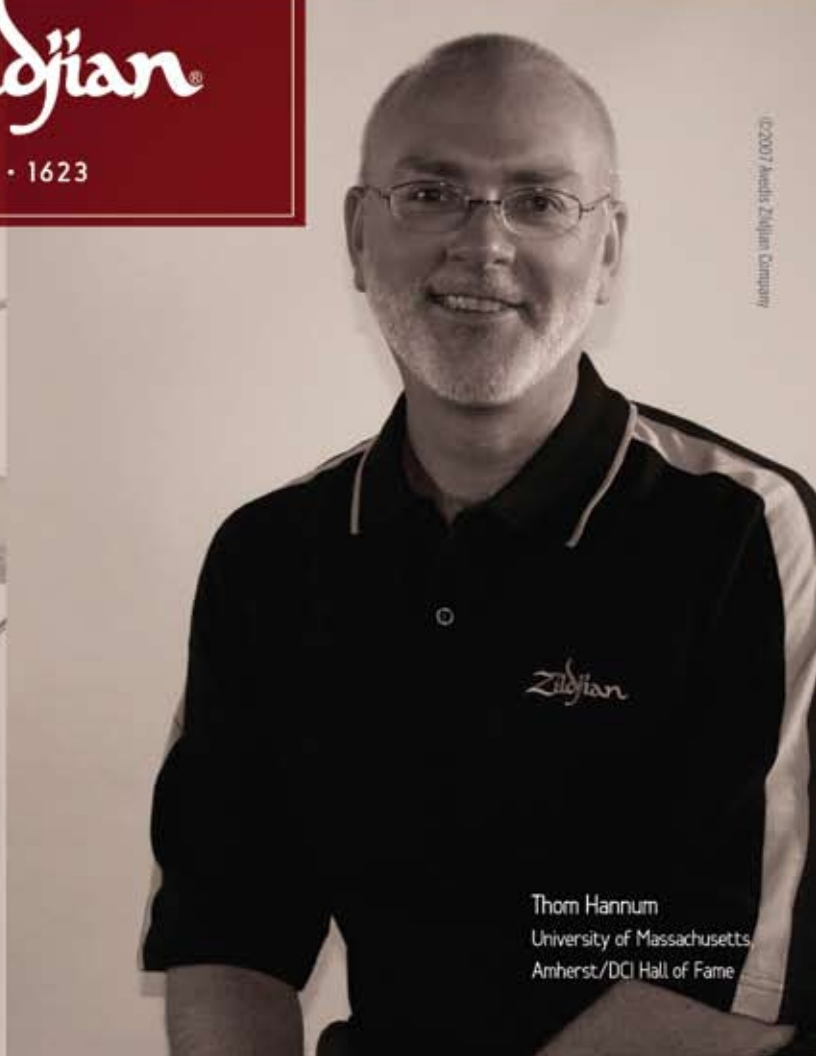
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# Percussive Notes

The journal of the Percussive Arts Society • Vol. 45, No. 3 • June 2007

**On the Cover:** Circa 1965. Jeff Narell on lead pan left side and Andy Narell on lead pan in front. Grace Line was the Steel Bandits' "corporate sponsor" perhaps the first sponsorship of a USA steel band. The band would play down at the pier (Manhattan) every Friday as the cruise ships would embark for Caribbean cruises. They did make one voyage.



PercaDu A Decade of Percussion Duo Music, page 52



Greg Ellis and RhythmPharm, page 60

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## The Community of PAS... and Beyond

BY GARY COOK

As we examine our circles in our *Good to Great* model (as presented in my April message) one area of *Passion* and what we believe PAS is *Best At* is the creation of *community*. Indeed, PASIC is a unique annual gathering of 6,000 to 7,000 members and enthusiasts to experience the community of PAS. PAS Chapter sponsored Days of Percussion and festivals around the world offer—in addition to performances, clinics, and educational experiences, like PASIC—unique opportunities to experience the collegiality of being drummers and percussionists. Our Website offers numerous opportunities to engage in discussions through the Members Forums. PAS is revered as a model for these collaborative gatherings, and we all seize these opportunities with enthusiasm.

One new initiative in our efforts to promote further community in PAS that is beginning to come to fruition is to provide our international non-English reading audience with greater access to translated foreign language material at [www.pas.org](http://www.pas.org). In the December *Notes*, Homero Ceron's article, "Starting a Private Teaching Business," was offered with a Spanish translation easily downloadable at our Website. Recently, with the volunteer assistance of Fernando Hachimoto and his colleagues, we were able to acquire Spanish and Portuguese translations of all front matter Webpage material at [www.pas.org](http://www.pas.org). Fernando is former President of the Brazil PAS chapter and a doctoral student at Yale.

A special thanks to Fernando and his colleagues, Elizabeth Carrascosa Martinez, two proof-reader scholars from Yale, and one proof-reader from City University of New York, for their hours of fine work on these translations. These, along with the Spanish version of the Ceron article and "El Triángulo – El Buin Sordino" ("The Triangle – The Good Sound"), an article written by Dr. Stuart Marrs originally published in the April 1991 *Percussive Notes*, are now available at [www.pas.org](http://www.pas.org) in Spanish.

We are working with other PAS members and volunteers on translations of the PAS Webpage front matter into French and German. Our intention is to eventually add article translations in these and other languages with the generous assistance of other members and volunteers. Any readers who would like to assist with translation are urged to contact me at [percarts@pas.org](mailto:percarts@pas.org).

This past April, PAS Executive Director Michael Kenyon, Past-President Rich Holly and I attended the conference DigitalNow—Association Leaders in the Digital Age. This is a meeting of 300 executives and officers of organizations ranging from PAS to the American Cancer Society, AARP, and the March of Dimes to associations whose membership are physicians, CPAs, lawyers, librarians, and nurses. At this conference last year we heard keynote speaker Jim Collins expound his *Good to Great* concepts that have so guided our work as the PAS Executive Committee. The theme of this

year's conference was Web 2.0 and Associations 2.0. For those who may not be familiar with Web 2.0, the term was coined in 2004 (alluding to the version numbers that commonly designate software upgrades, hence Web 2.0), and it is basically the extension of the Internet as a "second generation" platform of World Wide Web services for online consumer generated sharing and collaboration. Wikipedia is good example of Web 2.0 technology.

One of the most interesting and exciting aspects of this conference was the growing use of new technologies on the Internet by these and similar organizations to create virtual opportunities for members and public engagement in these associations by using the tools of Web 2.0 to build a global community of user-generated input.

The opportunities for PAS to expand on its current Members Forums message board capabilities and our present podcasts and video downloads, and initiate new educational offerings through these new technologies that have the potential to eventually allow members to publish and take online courses and offer unimaginable—at this time—input into the percussive arts is truly exciting. I invite those who wish to share in this excitement to go to the DigitalNow Website and view any of the session presentations, videos and notes, all of which, in the spirit of Web 2.0, are available free to the world: ([www.fusionproductions.com/digitalnow/contents](http://www.fusionproductions.com/digitalnow/contents)).

We quickly came to realize that PAS,

## 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.

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being the leader in music service organizations, must embrace Web 2.0 and move to integrate many aspects of it for our members as well as the public. For months now we have posted video and audio podcasts and links to PAS on MySpace, and for years we have provided information and discussion group forums to our members at [www.pas.org](http://www.pas.org). PAS is committed to look-

ing into integrating its Website with online collaborations such as MySpace, YouTube, Facebook, Second Life and others, and expanding on [www.pas.org](http://www.pas.org) to offer blogs (Weblogs), Wikis, Webinars and create emergent groups of community users.

Watch for these and other exciting additions in weeks and months to come as we refine our Website and Internet presence as

the leader in music service associations and provide added community and value for your PAS membership.

We invite and welcome any input you wish to contribute. I can always be reached at [percarts@pas.org](mailto:percarts@pas.org).

*Gary Cook*

Gary Cook  
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The Percussive Arts Society is now accepting grant applications for the Zildjian Family Opportunity Fund, which will provide funding for percussion-based presentations directed to underserved youth, ages pre-school through high school. Grant awards ranging from \$500-\$3,000. Application deadline is July 2, 2007.

The Zildjian Family Opportunity Fund, established by the Zildjian family in 2001, is a permanently endowed trust managed and administered through the Percussive Arts Society. This fund will be used to provide programs featuring outstanding percussion presenters to schools, community centers or other publicly accessible facilities at no charge to participants. Zildjian Family Opportunity Fund

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PAS awards 14 scholarships for students to attend PASIC. These scholarships, endowed through gifts from companies and individuals, are \$500 each to offset the cost of attending the convention. Along with the cash award, recipients also receive complimentary registration, a banquet ticket, a PASIC T-shirt and a one-year membership to PAS. For further information on the sponsors of these scholarships and to download an application, visit [www.pas.org/About/GrantSchol.cfm](http://www.pas.org/About/GrantSchol.cfm). The deadline for applications is June 15.

**LIFETIME ACHIEVEMENT IN EDUCATION AWARD**

Since 2002, the Percussive Arts Society has accepted nominations and presented the PAS Lifetime Achievement in Education Award to individuals who have a sustained history of exceptional contribution to percussion education. Each year nominations are accepted for this award, and recipients are recognized at the PAS Hall of Fame banquet at PASIC. You may submit a nomination by following the guidelines in the announcement on page 64. The deadline for submission of nominations is August 1.

**COMMITTEE CHAIRS**

Several committee chairs have recently been appointed for a three-year term. Bob Bloom will serve as chair of the Recreational Drumming Committee. Bob has extensive experience in drum circle facilitation as well as training in a variety of settings and environments. Kalani is the outgoing chair who, as a leader in this community, was instrumental in the establishment of the committee and served as its inaugural chair beginning in 2002.

The Music Technology Committee will be chaired by Michael Schulz. Michael is the Director of Percussion Studies at Longwood University and has served as chair for the Music Technology *Percussive Notes* sub-committee. Alan Molnar, the outgoing chair, made significant contributions in the evolution of the Music Technology Lab series at PASIC as well as many videoconferencing events with chapters.

The World Committee has also had a change in chairmanship with the appointment of Dr. Kenyon Williams. Kenyon is Associate Professor of Percussion at Minnesota State University Morehead and has served for several years on the World Committee. Dr. Paschal Yao Younge has served as chair of the World Committee for the

past three years, providing leadership in developing broader representation of world clinicians at the conventions and creating the world committee panel discussion as an offering at PASIC.

Michael Burritt has been reappointed as chair of the Keyboard Committee and Chris Hanning has been reappointed as chair of the Contest and Audition Procedures Committee.

PAS is indeed fortunate to have quality volunteer leaders who continue to move the society forward and create significant contributions to their field. On behalf of everyone at PAS, I wish to thank the outgoing chairs for their exemplary leadership and congratulate the new chairs as they continue the legacy of outstanding leadership that has become a tradition of the PAS committees.

**OUTSTANDING CHAPTER PRESIDENT AWARD**

Each year the Percussive Arts Society recognizes an outstanding chapter president

for his or her volunteer efforts and service in the operation of a state or international chapter. How is your chapter? Did you have a terrific Day of Percussion event this year? If your chapter president is doing a great job, take the time to let us know and nominate your president for this prestigious award. Nominations are due August 1, and details on submitting your nomination can be viewed on page 47. **PN**

**CORRECTION**

In an article titled "The Perfectionists" that ran in the April 2005 issue of *Percussive Notes*, a discussion of the 1893 CF&DA contest identifies Sidney Basney as a member of the Bolton Drum Corps. The correct name of the corps, which was based in Hartford, CT, was Bolden. We apologize for the error.

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## Flying with Percussion

Following are excerpts from a recent discussion in the PAS Members Forum, posted in "The Lounge" under the title "Mallets on a Plane?" To view the entire discussion, and contribute if you like, visit the Members Only section of the PAS Website ([www.pas.org](http://www.pas.org)).

### Mary Chuhay

I am going to be flying to New York City this summer for the NYU Broadway Percussion Summit. What kinds of precautions do you all have about flying with a mallet bag? I only have a soft case, but it's a decent size. Do you suggest taking it as a carry-on? Or should I pack it in a suitcase and have it stored under the plane?

Last year I was flying out of Chicago, and the security people didn't know what my torque key was. They let me keep it after I explained what it was and went through further questioning about it ("Do you roller skate?"—since the large drumkey looks like a roller skate key as well), but told me that I should switch to a different instrument. I was quite peeved at that comment.

### Alex Kim

In general you are allowed one carry-on and a personal item. I have taken my bag through and didn't have any problems at all. I don't think that packing them is worth the risk; who wants to land and find out their mallets are all broken?

### Joel Smales

If your suitcase is sturdy enough, pack your mallets in there. Will you be needing them on flight or in the airports? If not, it's just one more thing to carry and hassle with, both for you AND security. But do what makes you feel most comfortable!

I was questioned quite extensively after buying a woodblock at PASIC and having it in my carry-on. They couldn't grasp it was a musical instrument. I was also stopped for having a drumkey in my bag. Fortunately (eventually), another security guard knew what it was and they let me keep it.

### Jeremy Maytum

Mr. Smales, you must have had an earlier flight than me after PASIC because I bought two Black Swamp woodblocks, and

the security guy told me he had a guy come through earlier with one and nobody knew what it was! So I got off easy!

When coming back from New York after IAJE in 2004, I got pulled aside and searched because nobody knew what brushes were used for and I tried to explain. They finally let me go after I showed one guard a swing brush beat on a bench and it finally dawned on him.

### Scott Shinbara

The last time I traveled I accidentally brought a screwdriver along (I had one in my mallet bag for a repair). I thought it was a big deal, but it was less than six inches, so that was okay. Funny enough, a drumkey is suspicious but a five-inch screwdriver is okay.

### Ted Rounds

Since your sticks are going to show up on an x-ray in either a suitcase or a carry-on, I'd rather be the one opening the bag. Put any odd-shaped metal things in a small bag on top of everything else in checked baggage so they don't have to look around for it. A little note inside the bag that identifies everything helps; print in large letters and 4th-grade English. Have pictures of triangle beaters that include the triangle along with the beaters, a drumkey on a snare drum, etc. Those people are in a hurry and they're not paid to figure things out.

### Jeffrey Barudin

I was doing a bunch of flying a couple of months ago for auditions, and brought my mallet bag on the plane with me. The only thing that consistently was "beeped" was my triangle and the beaters. Apparently any dense metal requires a closer look.

### Ryder Shelley

According to the TSA site ([www.tsa.gov](http://www.tsa.gov)) you are allowed to carry on musical instruments in addition to your carry-on luggage and personal item. Something like, "at the discretion of the carrier." A bag full of sticks should certainly be acceptable as a musical instrument.

### Derek Tywoniuk

I put any mallets/equipment that could be considered dangerous and potentially confiscated into my checked baggage (things like brass mallets, triangle beaters, and tun-

ing forks), but I carry everything else on. I've done this 10–15 times now and have never had any problems.

### Christopher Clarino

When I went to audition at Northwestern for my undergrad, I took my mallets as my carry-on. I ran into this kid who was also auditioning; the airport lost his luggage and he didn't have any of his mallets/sticks for his auditions! I guess he had to borrow someone else's. Good thing I wasn't in that situation.

### Jeremy Epp

I've almost always carried on mallets and have never had a serious problem. My mentality is that if I absolutely need it to audition (or play the gig), I want it with me. I usually fly in clothes nice enough that I could play in them, and bring my sticks and music with me. If I'm bringing a stool or extra cymbals, those can get checked. I've had my luggage delayed by a day (or more) too many times to want to risk it.

### Joshua Caprell

You could ship it UPS or FedEx. It may not be worth it for you, but if I am going for an extended period of time, I ship my stuff.

### Robin Hirshberg

I've flown with sticks before with no problems, but what did give me trouble was my metronome. It's definitely a bad thing if your bag starts beeping.

### James W. Doyle III

I fly 4–6 times a month with cymbals and sticks/brushes/mallets. My experience has been even the same airport and airline differ in opinion regarding carrying on these items. I'd rather not purchase a heavy cymbal vault, and my 21" ride doesn't fit in a large Samsonite suitcase (while in a cymbal bag). Any suggestions on getting a cymbal bag (clearly out of carry-on regs) into checked baggage without having to pay for oversize?

### Daniel Kirkpatrick

As someone mentioned earlier, musical instruments do not count as carry-ons and you do not have to check them. I have taken cymbal bags on airplanes many times before and never had any problem. **PN**





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# The Arrival of Steel Pan in the United States

By Janine Tiffe

**T**he arrival and spread of pan in the United States arose from a handful of seeds. Rudolph Carter, better known as Rudy King or sometimes "Rock," most likely introduced steel pan to the United States from Trinidad. In 1949 he came to New York City as a knowledgeable pan builder, tuner, and performer.<sup>1</sup> King first performed for food and drink, and eventually for fees of approximately twenty-five dollars.

His individual contribution to the expansion of pan in the United States reached the Midwest when producer Sam Manning invited him to play at the Blue Angels club in Chicago for a four-week engagement. Because of the success of this booking, his engagement extended to four months. During this time, King formed a group known as the Trinidad Steelband that continued entertaining throughout the country.<sup>2</sup> He also achieved significant milestones by competing and performing at Harlem's Apollo theatre, performing at Columbia University, and touring Texas, Oklahoma, the Carolinas, and Canada.

By the 1960s, his steel orchestra consisted of approximately twenty players who decided at that time to change their name from the Trinidad Steelband to the Tropicans. Today the band goes by the name Moods Pan Groove. This group won both the first and second annual Panorama competitions held behind the Brooklyn Museum in New York, beating six to seven other steel bands.<sup>3</sup>





## UNITED STATES NAVY STEEL BAND

The United States Navy also influenced the development of pan both in Trinidad and the United States. In 1941 the United States signed a 99-year lease agreement with Britain for a large tract of land in Chaguaramas,<sup>4</sup> on the northwest point of Trinidad. During World War II, the United States Navy used the land for a military base. Ships brought gasoline and lubricating oil for U.S. military aircrafts to the base. They stored the gas and oil in 55-gallon oil barrels, and by the 1950s thousands of empty barrels were stored in giant stacks. Many of the barrels used to make early drums came from Chaguaramas.

Puerto Rico also had a U.S. Navy Base where members of the U.S. Navy Band were stationed. A 1956 inspection tour of military bases in the Caribbean supervised by Admiral Dan Gallery<sup>5</sup> took place on Trinidad during Carnival. After hearing the steel band music at Carnival, Gallery asked his bandmaster, Chief Musician Charlie Roeper, if they could reproduce the music on their base in Puerto Rico. Roeper said he did not think it probable, but in spring 1956, Roeper and his men went to Trinidad to learn pan.

The U.S. Navy Band stayed on the Chaguaramas base while on their learning trip, but spent most of the day lounging in Ellie Mannette's backyard. Mannette built the first pans for the band, and in exchange received barrels from the U.S. Navy Base. Mannette and his band, the Esso Steel Band,<sup>6</sup> gave the U.S. Navy Steel Band members their first lessons. Ellie was a generous host to the Navy panmen and traveled to Puerto Rico on several occasions to build instruments and teach.

After a few months, the U.S. Navy Steel Band played engagements with a repertory that included Trinidadian and American popular songs, Western art music, American "standards," and traditional Puerto Rican, South American, and Caribbean songs. Some patriotic favorites, such as "Stars and Stripes Forever," were arranged in various Caribbean styles, including meringues, calypsos, and cha-chas. Within a year, the band learned enough tunes to record their first album, *Pandemonia*, and had played for thousands at the 1957 World Fair in Brussels, Belgium.

The U.S. Navy Steel Band's major contribution to the early years of pan was through notable television appearances (*Ed Sullivan Show*, *Bob Hope Show*, and *Today*) and performances at many major military bases attended by both military and non-military public. The band started playing in the U.S. in 1956, with first engagements for the *Ed Sullivan Show*, St. Albans Hospital in New York, and the White House.<sup>7</sup>

Over the years, the U.S. Navy Steel Band has performed for presidents, heads of state, admirals, generals, senators, on television, and at world fairs. On U.S. tours, the performances sometimes included singers, a pennywhistle player, dancing, and comedians. During the New York World's Fair in 1964, Roeper met Murray Narell, who had brought his children, Jeff and Andy, to hear the U.S. Navy Steel Band play. Later, members of the band traveled to Queens to listen to Narell's group.

When Roeper became ill, the Navy discharged him, and he moved to Charleston, South Carolina, where he and his son taught pan in local schools until he passed away a few years later. Franz Grissom succeeded Roeper in August of 1957, after interim leader Ollie Knight. Grissom, Knight, and other band members assembled a repertory book that contained fifty to sixty arrangements for performance, with a hundred more in reserve. Every year they attended Carnival to record the top calypsos and steel bands, enabling them to later transcribe the music back in Puerto Rico. They developed a "lead sheet" system whereby lead and double second pans would alternate the melody, while others provided chord accompaniment and a bass line.

The steel band was based in San Juan, Puerto Rico, from its creation until 1972 when it moved to its permanent location in New Orleans, Louisiana.

Reportedly, the U.S. Navy Steel Band was the first steel band to write, read, and perform arrangements made specifically for steel band. The band also toured South America, used electronic tuning devices, and engaged Mannette in building instruments outside of Trinidad.

## MANNETTE COMES TO AMERICA

Through his work with the U.S. Navy Steel Band, Ellie Mannette became involved with the steel band movement in the United States, but his most significant contribution to American pan began when Murray Narell brought Mannette to New York City in 1967.<sup>8</sup> Narell went to Trinidad to find a steel drum builder, leading to Mannette and his outstanding reputation in the pan art form. Although the image of panmen began to improve with the involvement of the Mannette band in the Little Carib theater in Trinidad,<sup>9</sup> Mannette experienced negative backlash from his government after refusing an academic scholarship to England offered by the governor of Trinidad.<sup>10</sup>



Ellie Mannette



When Mannette arrived in the United States, there were only a few steel band programs in some of the larger cities on the East Coast. Kim Loy Wong and Pete Seeger had steel band programs involving New York City youth at the time.

Mannette and Wong, along with Vincent Taylor, Ansell Joseph, Vincent Hernandez, Rudy King, and Rudolph Charles<sup>11</sup> comprised an early 1970s group of Trinidadian entrepreneurs known as the University Settlement.<sup>12</sup> This group consisted of roughly seven to ten panmen who worked in the same location in New York City, building instruments and teaching musicians. They utilized the basement of a community center, which consisted of a large room in the center with several adjoining rooms that functioned as individual workstations. Although ideas flowed freely, none of the craftsmen could agree on patterns, tuning techniques, or ranges. Furthermore, most of them cared more about making money than producing quality instruments. Mannette believed the strong concentration of pan activity taking place in the northeast region of the United States in the 1960s and 1970s, specifically New York City, was a result of the significant West Indian population already residing there.

Mannette continue to work with several inner city community groups for about five years and founded approximately twelve to fifteen bands at that time. Although none of these bands exist today, he expanded in other directions. One of his community groups, the Blandettes, performed at Queen's College, where officials from the New York City Board of Education asked him to attain certification to work with them. He started several school bands throughout New York City, which influenced the Trinidadian government to look inward and question why they did not foster and support pan education in their own schools.<sup>13</sup>

Mannette began working with collegiate "off-shoots" in 1968 such as at Howard University in Washington, D.C. As students graduated from all of these programs, public schools, and universities, they began programs of their own at other colleges, universities, schools, and within communities.

Today, Mannette feels colleges have aided in the legitimization of pan in the world of conventional instruments. When asked, "Do you feel there is a particular reason or reasons for this surge of interest?" Mannette responded,

Well, I can't speak for every college program, but from the programs I know about and work with, I feel three things have at least significantly contributed to this growth. I believe Andy Narell has helped through his extensive touring of the colleges. He exposed them to the versatility of the pan through his unique style of music. Then the college music community began to appreciate more and more the capabilities of the instrument—not only as a tool for promotion and revenue, but as an effective teaching tool for ear training, understanding orchestration, and the like. And finally, often times, I ask students directly why they enjoy playing pan. The overwhelming response is that the instruments excite them. They can't always put it into words, but they feel almost compelled to express themselves musically on the instrument.<sup>14</sup>

### **NARELL FAMILY CONTRIBUTIONS**

Murray Narell was a social worker

with the Educational Alliance of Manhattan's Lower East Side, and wanted to begin a program of steel drum instruction to keep area teenagers out of street gangs.<sup>15</sup> Initially, Narell hired an Antiguan exchange student to make a set of steel drums and teach one of his groups. The youths eventually performed for audiences and membership steadily increased.

When Narell brought Mannette in 1967 to build pans for his program serving inner city children and teenagers, Mannette also crafted instruments for the Narell family band. Mannette did not want to leave Trinidad at first, but Narell persisted. This eventually developed into twenty groups in other community centers.<sup>16</sup>

Because of his wife's health, Narell eventually moved his family to California, where he continued social work activities in the Oakland area. His son Andy Narell has made significant contributions to the United States pan movement. Today he is the best-known American pannist worldwide. Both Andy and his brother Jeff wanted to play pan "just like all the other kids."<sup>17</sup> Once they got pans of their own, they started their own group called the Steel Bandits and began performing at



Andy Narell. Photo by Martin Cohen



Pan American Day New York City, 1963—Hunter College. On left with straw hat is Narell's original teacher.

schools and hospitals. Without a regular teacher, the boys experimented and developed their own ideas.

When Murray Narell moved the family to California, Jeff and Andy were in their teens. They attended the University of California in Berkeley and started a band there. As an adult, Andy Narell pioneered the use of steel drums in contemporary jazz and as a solo instrument. His popularity in Trinidad and abroad exceeds his reputation in the United States. He has composed and arranged for the Trinidadian Panorama competition, recorded in South Africa, and worked with the Parisian steel band Calypsociation.

Many university percussion programs have steel pan as a serious part of their curriculum in part due to Andy Narell visiting their campuses. He has spent a large part of his career touring college campuses of his own accord, working with bands on playing techniques and arranging. Throughout the early 1980s, pan playing, building techniques, and musical arrangements greatly improved. The Narells expressed in an interview that even without financial support from an academic institution, "College kids can be self-sufficient and know enough about music that they can get involved with arranging and making transcriptions of music...Groups

can go out and play some gigs and make enough money to keep the program going."<sup>18</sup> The Narells and Mannette anticipate the day when "every school will have a steel band, as they do an orchestra, chorus or football teams."<sup>19</sup>

### CONTRIBUTIONS OF JIMMY LEYDEN

The Narells and Mannette have all worked with music educator Jimmy Leyden, another individual who contributed to pan development in U.S. school systems. He was in the music business in New York City after World War II, mostly involved with recordings, television, and writing jingles. As the entire New York, Los Angeles, and Chicago music business changed, he decided to take up teaching in his hometown, Chappaqua, New York. Leyden's first exposure to steel drums came during a 1957 vacation in Tobago by coming in contact with a band of five or six men playing a limited repertory.

When Leyden started teaching in 1971, he heard a National Geographic album of music from Trinidad. At that point, he approached his principal and asked for five hundred dollars to purchase steel drums. Although Leyden did not know anything about steel drums, the principal trusted him and gave him the money. At first the

students were not interested, until one of them, who normally played vibraphone, became attached to the idea.<sup>20</sup> He played pan at a band concert, and from that point onward the idea began to take form. At the next concert, six students played in an ensemble by themselves, and it later became a freestanding ensemble.

Leyden bought pans from a drum supplier, Carrol Drum Service, in New York. When the pans arrived, he noticed that they were nowhere near A-440.<sup>21</sup> He taught music at Horace Greeley High School in Chappaqua and wanted to use the pans with the concert band. After complaining to the Carrol Drum Service, he was put in touch with a gentleman on Long Island who knew Mannette. Leyden brought his pans to a garage on Long Island in 1971, and Mannette came to meet Leyden.

As Mannette went to tune the instruments by ear, Leyden diplomatically informed Mannette that while the drums sounded better, they were not in concert pitch. Mannette did not understand because tuners of steel drums used the chromatic pitch pipe. Leyden then introduced Mannette to the stroboscopic tuner and convinced him to use the tuner to obtain concert pitch; he also taught Mannette about using harmonics to achieve a more perfect sounding note. In Trinidad, builders worried more about putting octaves on the notes than harmonic relationships in the tuning process.<sup>22</sup>

Leyden invited Mannette to his school where they worked closely for several years, and all the while Mannette continued making pans. When the University Settlement sponsorship fell apart the remainder of the funds were stolen, but Mannette and Leyden received some of the beat-up pans that were no longer in use.

After a year of teaching steel band at Horace Greeley High School, Leyden traveled to California and visited with Murray Narell. Knowing that Leyden worked with Mannette, Narell said he would pass the torch to Leyden for the purpose of promoting pan with young people. Murray Narell died a few years later. When Leyden's steel band performed at the Music Educators National Conference held in

New York during the mid 1970s, other educators saw the Horace Greeley High School Steel Band (Calliope's Children). They approached their respective school boards, sending orders in from other cities in New York, Connecticut, and New Jersey. Leyden and his wife moved to Portland, Oregon, in 1977, brought some pans along with them, and purchased more pans from Patrick Arnold.<sup>23</sup>

## THE MIDWEST

The region of the United States commonly referred to as the Midwest, consists of twelve states: Kansas, Nebraska, North Dakota, South Dakota, Minnesota, Iowa, Missouri, Wisconsin, Illinois, Indiana, Michigan, and Ohio. It is interesting to examine how well pan has been woven into the fabric of the Midwest knowing the common "negative" stereotypes of Midwesterners being close minded and conservative to the point of having no interest in expanding or broadening their boundaries and horizons. These individuals supposedly dislike new experiences; yet, they supported the establishment of the first university steel band. Now hundreds of steel bands exist in the Midwest.

Steel drums were possibly first introduced to the Midwest when Sam Manning invited Rudy King to play a four-week engagement at his Blue Angels club in Chicago. Roughly sixty-five miles due west of Chicago in DeKalb, Illinois, is the home of the first university supported steel band program. In 1973 at Northern Illinois University, G. Allan O'Connor founded the first actively performing steel band at an American university.<sup>24</sup>

The first instruments came from Aruba through a private student. After assuming the duties of Assistant Chair of the School of Music, O'Connor hired Trinidadian Clifford Alexis as an on-staff builder, tuner, arranger, and co-director for the band.<sup>25</sup> In 1987, he established a curriculum at NIU in music with pan as the major instrument.

In 1989, O'Connor and Alexis received an invitation from Pan Trinbago to observe and critique the School Children's Pan Festival (National Schools Steelband Festival). O'Connor wrote several documents to compare their competition process

with some of the United States public school competitions and drum corps competitions.

The Northern Illinois University Steel Band influenced many colleges and university pan programs. Pan virtuoso Liam Teague has claimed that "Al [O'Connor] is responsible for beginning the steel band movement in American universities."<sup>26</sup> The majority of these NIU influenced bands use drums that were manufactured by Alexis.

As an internationally recognized figure in the pan movement, O'Connor assisted in starting ensembles in New Zealand and Taiwan, adjudicated Trinidad's Steel Band Festival, "Pan is Beautiful IV," in 1992, received seven grants from the National Endowment for the Arts (showing that steel drums have become established enough in the United States to receive direct government funding), and contributed many original compositions and arrangements, including Aaron Copland's "Appalachian Spring" for the Our Boys Steel Orchestra. His band received 2nd place at the World Steelband Music Festival in Trinidad in October 2000.

A few students of Jimmy Leyden started one of the first collegiate steel bands in Ohio at Oberlin College in 1980 through the Experimental College. The Experimental College, or Ex-Co, allows students to teach other students in credited courses. Students Peter Mayer, Mike Geller, and Toby Gordon brought pans from their high school band, Calliope's Children, and Leyden sent a set of charts from the Chappaqua high school group.<sup>27</sup> With "CC" already painted on the instruments from Calliope's Children and no money to repaint them, they named the band the Can Consortium.<sup>28</sup> Initially, the group remained unrecognized by the university as a legitimate performance group, although conservatory percussion professor Michael Rosen gave them permission to store instruments and rehearse at the conservatory until they acquired another space on campus.

American ethnomusicologist Shannon Dudley became a part of the original band, which he cited as his most important college experience by opening up a whole world of

music that he was missing.<sup>29</sup> The steel band gave him a chance to arrange, improvise, play, and appreciate a new repertoire of Afro-Caribbean music. After graduation, Dudley moved to St. Paul in 1984 to learn to sink drums<sup>30</sup> from Cliff Alexis, whom he met at a pan-tuning workshop at the University of Akron around 1981 or 1982.

## GARY GIBSON AND THE EFFECTS OF PAN IN WICHITA, KANSAS

Kansas native Gary Gibson, also a well-known pan artist, was affected by the U.S. Navy Steel Band at a young age and later by Andy Narell, who came to Wichita State University around 1979 when Gibson was an undergraduate. Gibson recounted how the U.S. Navy Steel Band influenced him as a youth in Wichita.

When I was eight years old, I went to a parade in downtown Wichita. At the time (1968), the U.S. Navy had a steel drum band that toured around the country playing for parades and school assembly concerts and so forth (recruitment tool, I guess). I saw them at the parade, and was so awed by the instrument. Back then, we had round "disk" type snow sleds made out of steel... When we got home from the parade, I grabbed my steel sled and took my dad's hammer to it. I got four notes: C, F, A, and the octave C. With these four notes, I could play "Taps" and "Reveille" and so forth. I had a little rope tied to the straps so that I could wear it around my neck like the Navy band guys did. I distinctly remember being out on my back porch, drumsticks in hand, proudly banging out these tunes. I had completely blacked this event out in my memory until only about four years ago, when I was filling out a bio questionnaire for a press release. The realization that I had been interested in pan at the age of 8 was a revelation for me, and really helped complete the whole picture of my relationship with the instrument, which I had previously thought only existed since college.<sup>31</sup>

During the early 1980s, Gibson attended a pan building and tuning workshop held at the University of Akron. Here, he cultivated relationships with Cliff Alexis, Al O'Connor,





The Pan America Steel Orchestra, 1985 (Gary Gibson, second from right)

and Shannon Dudley. Gibson later attended the Haystack Summer Workshop in 1985 in Oregon, taught by Ellie Mannette. Additionally, Gibson met Tom Miller, a student at the University of Akron and now well-known American pannist, at the workshop.<sup>32</sup>

Steel drums came to Wichita State University thanks to a wealthy golf associate of percussion instructor J.C. Combs, who saw a steel band in the Caribbean and wanted to buy instruments for his percussion program. Combs contacted Al O'Connor

about getting instruments. O'Connor had a visiting tuner build a four-piece set of pans (double seconds, double tenors, cello, and bass) for Wichita State. Andy Narell spent months on the road traveling the Midwest, lingering in places like Wichita State for a week at a time (on his own time and money), hanging out with students, and preaching the pan gospel.<sup>33</sup> Gibson believes the Midwest embraced pan willingly for several reasons: the availability of instruments, arrangements, and other supplies; the geographic location of Alexis and Mannette<sup>34</sup> as tuners and cultural figures; and the foundation of Panyard, Inc.<sup>35</sup>

#### ENDNOTES

1. On November 21, 2002, City Lore, a non-profit organization, inducted Rudy King into the People's Hall of Fame for his 1949 introduction of the steel pan.
2. Kaethe George, "Interview with Ellie Mannette," *Percussive Notes*, 28, no. 3 (1990): 34.

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3. When Steel Talks, "Rudy King – the man who brought the Steel Pan to America," <http://www.basementrecordings.com/news/cparticles/rdykg.htm>.
4. Franz Grissom, "Navy Steel Band: The Early Years," *U.S. Navy Music Program Publication* 14 (2000): 10.
5. "Admiral Dan" Gallery (Admiral D.V. Gallery) was the man who introduced Little League baseball to Puerto Rico. He also fostered a friendship with Harry Belafonte.
6. Sponsored by the Esso Oil Company. During the 1960s, corporations sponsored many steel bands with money, although organizational and behavioral restrictions were sometimes imposed.
7. "Navy Steel Band: The Early Years," 12.
8. George, "Interview with Ellie Mannette," 34.
9. [www.strumon.com/masters/Ellie.htm](http://www.strumon.com/masters/Ellie.htm). This theater had a ballet and tap group that Mannette's band provided accompaniment for as well as other concerts and ballroom dances.
10. Gary Gibson, "Ellie Mannette on the Beginnings of Pan in Trinidad," *Percussive Notes* 24, no. 4, (1986): 37.
11. Leader of the Trinidadian Desperadoes Steel Orchestra who invented the quadrophonics and four-barrel cello pans.
12. Kaethe George, "Ellie Mannette: Training Tomorrow's Steel Band Tuners," *Percussive Notes*, 32, no. 5 (1994): 31–34.
13. Gary Gibson, "Ellie Mannette on the Beginnings of Pan in Trinidad," *Percussive Notes* 24, no. 4, (1986): 37.
14. George, "Interview with Ellie Mannette," 36.
15. Susan Jette, "A Conversation with Andy Narell," *Percussive Notes* 29, no. 6 (1991) 14.
16. Ibid.
17. Larry Snider, "Pan in the US – Looking Back and Ahead: Andy Narell and Jeff Narell Share Their Views," *Percussive Notes*, 24, no. 4, (1986): 40.
18. Ibid, 43.
19. Ibid, 43.
20. Personal Interview via e-mail with James Leyden, September 24, 2002.
21. The musical tone "A" vibrating at the frequency of 440 Hertz, which is considered standard Western tuning.
22. Bertie Marshall credited with developing harmonics in pan tuning.
23. Kaethe George, "Creating Steel Band's Newest Voice," *Percussive Notes*, 35, no. 3, (1997): 12. Arnold toured the West Coast during the 1970s playing with the Our Boys Steel Orchestra from Tobago. He is currently President of Pan Trinbago.
24. Jeannine Remy, "An Interview with G. Allan O'Connor," *Percussive Notes*, 32, no. 1 (1994): 29.
25. Ibid.
26. Rich Holly, "Clifford Alexis and Liam Teague: The State of the Art of Pan." *Percussive Notes*, 33, no. 1 (1995): 38.
27. Shannon Dudley, e-mail interview by author, September 5, 2002.
28. Recently the name of the band was changed to Oberlin Steel as associating the instruments with "cans" seemed derogatory.
29. Shannon Dudley, e-mail interview by author, September 26, 2002.
30. The first step in building a steel drum.
31. Personal Interview via e-mail with Gary Gibson on September 26, 2002.
32. Ibid.
33. Personal Interview via e-mail with Gary Gibson on September 16, 2005.
34. Adjacent to the State of Ohio, Mannette has been an Artist-in-Residence at West Virginia University, where he has expanded multicultural music offerings and substantially supported the steel band program.
35. A steel pan instrument and supply company located in Akron, Ohio.

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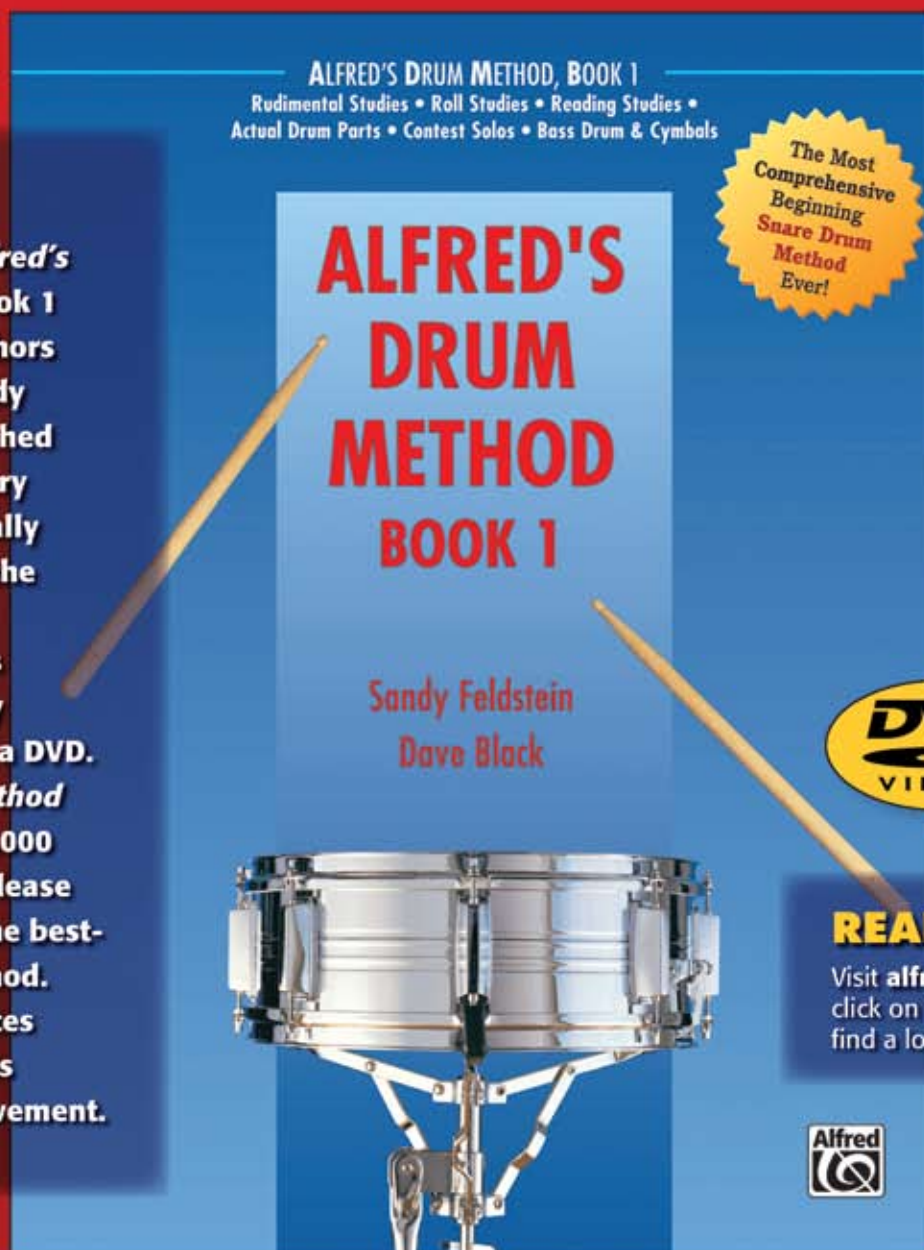
**Janine Tiffe** is a graduate assistant at Florida State University, pursuing a PhD in ethnomusicology. She directs the university steel band and teaches courses in world music, popular music, and American roots music. As a pannist, Tiffe has performed and competed with Women in Steel in Brooklyn, New York and the Invaders Steel Orchestra in Port-of-Spain, Trinidad. With the African drumming and dance ensemble Azaguno, she performed at the 2002 Seoul International Drum Festival. This article is taken from the second chapter of her graduate thesis, "Trinidadian Steel Drum (Pan) Bands in Three Great Lakes States: A Study of Musical Migration." This thesis is available in its entirety on the PAS Website's Online Research Journal.

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# Getting Around the Double-Seconds

BY DAN SAVELL

The inspiration for this article stems from the recent surge in popularity of steel pan programs and the subsequent generation of new pan players worldwide. While I celebrate the proliferation of the pan, I believe close attention to detail with regard to the fundamentals can be lost in the excitement of embarking on a new instrument. As percussionists we have to be mindful of this tendency and avoid being caught up in the novelty of the pan. This is particularly dangerous when playing in a group, where there is less individual attention. Steel pan requires the same concentration on fundamentals as one would have when beginning to learn vibraphone or marimba.

I choose to focus on the double-seconds because the range of the instrument lends itself well to both melodic and supportive roles. This aspect manifests several technical issues, especially when performing melody and accompaniment simultaneously.

Before we pick up the mallets, let's look at the drums themselves. The most common way I have seen players position their drums is straight across and hanging almost parallel to the ground. Traditionally, this is how steelbands in Trinidad have hung their drums from giant carts, for it is the easiest way to have different combinations of tenors and doubles positioned together.

But keeping the two drums in a straight line maintains the largest distance possible from the end of one drum to the end of the other. Additionally, keeping them parallel to the ground forces the inner rim of the drums to be higher and more intrusive to the player's hands, which can hinder quick movement from drum to drum.

The idea for changing the horizontal and vertical angle of my doubles is attributed to "Boogsie" Sharpe, with whom I spent much time in 1997 and '98, both in Trinidad and in Los Angeles. The solution was to have new holes drilled lower on the skirt in both of my pans so that the middle stand posts between the two pans are positioned lower, out of the way of the hands. Creating a new hole a little farther up on the pan increases

the angle at which it will sit. My recommendation for doubles is an angle of about 45 degrees.

Figure 1



Another suggestion is to hang the pans from the skirt on the inner sides allowing the player to lower the posts so they will be below the rim of the pans, affording the player the ability to cross from pan to pan without hitting the post in the center.

Figure 2



In terms of height, the bottom rim of the drums should be at the pelvis, while the angle of the drums in relation to each other should be a wide "V".

Figure 3



Now the instrument is closer to the body, the inner rims are low enough to easily pass over, and the distance is shorter from end to end. (To drill new holes in your pans, seek a professional with experience; e.g., a pan maker or pan tuner. There's no way to "un-drill" your pan.)

The common goal for performance on many percussion instruments is dexterity, and double-seconds are no exception. One should recognize the inherent complications of motion due to the concave, double drum layout, and thus use techniques that yield the greatest advantage in movement.

One of the most challenging aspects of pan, no matter which range you are playing, is applying dynamic technique; that is, it must constantly change from one note to the next. Many percussionists have studied instruments that utilize a far more consistent technique, with similar movements that can be applied throughout the range of the instrument. Pan technique changes not only because of the location of the note one is playing, but even more so depending on where that note lies in the context of a melodic line. This is why you must practice scales, arpeggios, and other basics to allow your hands, wrists, and arms the agility to go wherever your mind takes you while improvising. One great idea I've seen is to use materials that you may have for other mallet instruments such as Morris Goldenberg's *Modern School for Xylophone* or George Hamilton Green's xylophone books.

Now let's consider the mallets and the grip. I prefer shorter mallets than most,

about eight inches in length. I have found that longer mallets become clumsy, especially with the large notes on the upper part of the pan. The basic concept for gripping the mallets should be with thumb on top (French grip), as it is much more suited to the angle of the notes and the drums themselves. One of the most compelling reasons to use this grip is for getting the best sound out of the notes bordering the top rim of the pan; the hand is naturally more able to release the back fingers in this position in order to get “under” the note.

Figure 4



Using a German-style grip (with the palm flat) ties the wrist into the movement and is clumsy and ineffective in its restrictiveness. Nonetheless, as stated previously, the grip is based on the French grip, but the position of the wrist will change while playing. By keeping the concept of French grip in mind, your wrists will transition smoother from different positions and allow your smaller fingers to provide more of the mallet movement with the wrist in concert together.

As with any mallet instrument, the arms should not be as responsible for the stroke. In general, the arms control the latitude and longitude (the horizontal movement) around the pan. This differs from the stroke, which is the vertical movement; it is ex-

tremely important that the stroke move in a clean, up-and-down direction. I have seen this error most often when the double-seconds player is “comping” chords; the arms move back and forth, creating a “pawing” motion. This results in very inarticulate playing. Be careful not to “freeze” your wrists when completing the stroke. This is not to say that the player should not dig into the instrument. Double-seconds are much like marimba in terms of technical considerations; fluidity, full motions, and graceful energy are vital.

When playing fast passages on doubles, the “micro-movement”—the small intimations of movement that one would only see in slow motion—is much like those used in playing xylophone. The wrists move rapidly, side-to-side to strike notes in numerous locations on the instrument. Although the movement is quick, it must remain fluid and extremely loose.

Keep in mind that on pan, even a passage limited to the lower register of the instrument will require the arms and wrists to move great distances because of the geographical layout of the notes. This brings us to another fundamental: Keep the hands low, *in* the drums. When playing pan, keeping the hands inside the drums also promotes greater control of the sound. After all, the “sweet spot” of the notes is crafted from metal that has been hammered thin to be sympathetic to the touch. A good double-seconds player is sensitive to the different areas of the pan, with each pan having its own quirks; some notes may sing easier than others.

Start by playing something basic on doubles, such as the major scales. I like to teach these with two basic stickings. The first one is to keep each hand in its respective pan (see Example 1). This will force you to loosen your wrists and get accustomed to the concept of keeping the hands low inside the drums.

The second way is to avoid using no more than two notes per hand so that you’re playing single and double strokes (see Example 2). Although it is possible to play most of the major scales faster in this manner, it isn’t ideal for some lines, as it involves too much arm movement and is difficult to maintain a consistent tone quality.

These two concepts can be applied to most scale exercises. Many scales can use very similar stickings; others will have inherent difficulties due to the note layout of the pans. Standard exercises such as arpeggios, major and minor scales, and the chromatic scale can be used to achieve a smoothness of sounds when transitioning between the larger and smaller notes.

As you become more familiar with your scales, arpeggios, and other exercises, you will start to unlock the shapes on pan. They become ever more interesting when you graduate to more advanced chords and scales. You will find that some are more idiomatic to the instrument and you can have a lot of fun using them in your own way while improvising.

**Dan Savell** has been playing steel pan professionally in the Los Angeles area for over 12 years. He began playing pan at Fullerton College under the direction of Ray McNamara and later graduated from CalArts in 1998 with a BFA in percussion performance. Dan has been to Trinidad twice, performing with steelbands Phase II and Desperadoes. He has studied and performed with steel pan icons “Boogsie” Sharpe, Robert Greenidge, and “Professor” Ken Philmore. For more information visit [www.dansavell.com](http://www.dansavell.com).

PN

Example 1

R R R L L L R R R L L L R R L L L L R R R

Example 2

R L R L L R L R L R L L R L R R L R L L R L R L L R L R

# Magic Touch

BY ALBE BONACCI

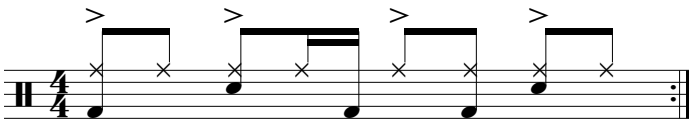
**A** word I've been hearing for some time to describe a drummer's technique is "touch," as in "nice touch." Another word is "feel." "Nice touch" and "good feel" are two descriptions I love hearing about my playing, even more than praise for a big fill or some razzle-dazzle lick. Touch and feel are what I focus on when playing and practicing. However, I think "touch" could include fill and lick ideas in a "tasty" way (another great word).

To me, the word "touch" means more than nice technique or smooth flow. I believe it means that a drummer has a comfortable and confident approach to his or her instrument including posture, stick position, and dynamics. Dynamics are essential to good touch—not only dynamics or volume within the beat itself, but dynamics as they pertain to the music, the room, the style you're playing, and the way you blend with other musicians and singers. Touch is that indescribable thing you hear or see when watching musicians do something that is completely instinctual. They not only make it look easy, they make it look like fun. That's what puts a big smile on your face when you see or hear it.

I have heard people say you can't teach feel, but there are certain things you can do to improve your grooves. When I'm teaching, I'll have a student play a simple beat and then I'll play it. The student will usually ask, "Why does it sound so much better when you do it?" Obviously, since I've been playing for a while, experience is a factor in touch along with your dedication to practice and listening to music.

Let's take a look at a simple beat and see if we can improve the "touch" on it.

Example 1



This is a simple eighth-note groove with a sixteenth note on the "a" of beat 2. Right off the bat I'll give 2 and 4 a rimshot: half drumhead, half rim. This really sets the volume tone for the rest of the notes. Now, let's give a push to each main beat on the hi-hat, the 1, 2, 3, and 4. Keep the "ands" down in volume. That will groove harder.

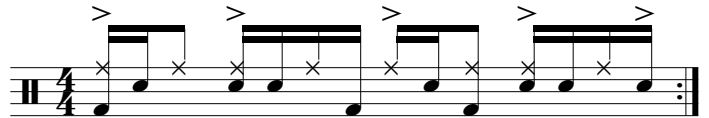
Now let's take it a step further with more sixteenth notes on the snare, keeping them low in volume. Sing, count, or "drum speak" sixteenths.

Example 2

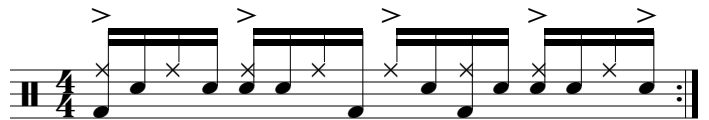


Notice the accented snare on the "a" of 4.

Example 3

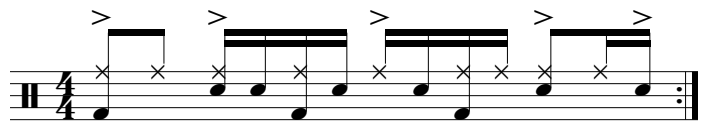


Example 4

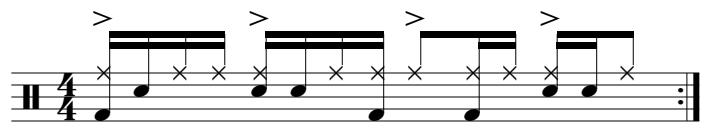


The hi-hat can also ghost in beat 3. Keep the "and a" down in volume.

Example 5

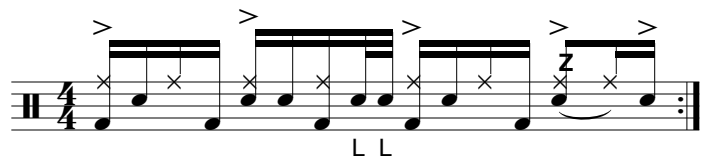


Example 6



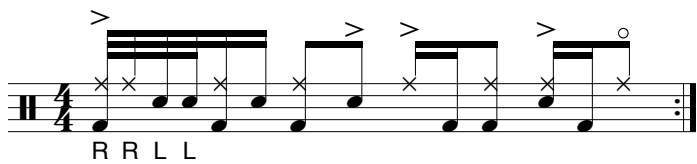
So far we have used the same kick pattern. The next two are a little "Gadd-ish."

Example 7





Example 8



The goal is not just to add notes or make it fancier. With these additions we hope to develop a better groove, as the additional notes give us more opportunities to enhance the dynamic levels.

For instance, if you are playing a show, using Example 4, people closer to the stage may hear all the small ghost notes, and that's great. Someone at the back of the room may not, but that person will hear a very locked and grooving Example 1 because of the sixteenth-note flow. If the sixteenths were all the same volume, however, it would sound like a locomotive.

Touch is tough to describe, but you know it when you hear it and see it. I know nothing about golf and have never golfed, but when I see Tiger Woods drive a ball down the fairway I can't help but say, "Nice touch."

**Albe Bonacci** is a full-time studio and performing drummer and clinician in Los Angeles. He studied orchestral snare drumming

and multi-percussion at the University of Utah, and is a graduate of Percussion Institute of Technology (PIT) in Los Angeles and The Drummer's Collective in New York. He is currently touring with ethereal pop-Christian artist Michelle Tumes. PN

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# Dennis Chambers: Influences

BY MARK GRIFFITH

In 1986, John Scofield's *Blue Matter* album put Dennis Chambers on the map for most of us. Sure, an enlightened few had already been checking him out playing with George Clinton and the P-Funk All Stars. But going from P-Funk to Scofield's classic Blue Matter band added to Dennis's growing legend.

Fast forward to Dennis's most recent solo recordings. *Outbreak* (2002) included salutes to Sly Stone and James Brown, and a reunion with his old boss Scofield. His most recent offering, *Planet Earth*, picks up where his last record left off, and is one of the best drummer-led recordings I have heard in a long while. The band covers everything from the free-form swing of Sun Ra to the super funky music of the Borneo Horns.

From his many recordings throughout the past 25 years, I thought I knew a good deal about Chambers. But when I first heard *Planet Earth*, I knew there was much more about Dennis's background that hadn't been said. To further pique my interest, I recently read a quote in which Dennis stated, "My real love is the jazz, bebop, straight ahead kind of thing. I grew up doing that...If I had a choice I would just play straight ahead." An interesting quote from a guy known for his funk and fusion pyrotechnics, and who is touring with Santana. For this interview, I wanted Dennis to delve into his varied influences at the drums.

**Griffith:** Let's start with the influence Billy Cobham had upon you.

**Chambers:** When I was "taught" the drums in the 1960s, I was first taught traditional grip. But then I heard Billy Cobham, first

swinging with Horace Silver, and then I saw Billy with Mahavishnu in 1972. Seeing Billy sent me back to the drawing board. Seeing him play lefty on a right-handed kit made me rethink the way I played drums. Then when I could identify the time signatures he was playing in, I realized I had a lot of work to do. His playing flowed through all of those odd time signatures the way that the rest of us play in 4/4. When I saw him playing with two bass drums, four ride toms, and three floor toms arranged in that triangle fash-



ion, it hit me: this guy is playing a different language from everyone else.

Before that I had been listening to the Tony Williams Lifetime, but that was really raw and a different approach all together. When I saw Billy doing the matched grip and left-hand lead stuff, I began thinking that that might be the correct way to do things.

**Griffith:** Explain what you mean by that.

**Chambers:** If you are leading with your left hand on a right-handed kit, your right hand is free to travel or move while your left hand is playing; it just makes more sense. Both Billy and Tony Williams went totally against the normal way of think-

ing, and that has stuck with me to this day. I have always thought that if you are playing more than two rack toms, double bass drums, or thirty-second notes, you are playing Billy Cobham.

Early on, every record he released was really important to me—from Mahavishnu's *Birds of Fire* and the band that Billy co-led with George Duke, to *Life and Times*, the All-Star record he did at *Montreaux* and *Shabazz*. Every time he put a new record out I was first in line to hear what he could have possibly have done

next. I felt like a little kid every time he put something new out.

A lot of guys have made a living playing like Billy Cobham, and yet many of them won't own up to it. I have seen people ask Billy if he has been influenced, or took lessons from drummers who hit the scene years after he did, and he has remained calm and respectful and simply said "no." If that had happened to me, I would have hit the roof!

But there are also guys who have made a living playing like Steve Gadd, and younger drummers ask me what I think about them. My answer is that I don't even think about them. I would much rather listen to Steve Gadd. The guys who are copping Gadd's stuff can play for 84 straight bars and you feel nothing. But when you hear Steve play, you feel something after two bars.

**Griffith:** Or even two beats!

**Chambers:** Exactly. That's the difference between an original and a Xerox copy.

**Griffith:** What other important influences are in your past?



**Chambers:** My mother was a background singer for Motown, so because of that I was always hearing the Motown stuff around the house as a kid. My mom put together a band after she left Motown, when I was two, and I can remember always hearing that music around the house. It was the only thing that would keep me still as a kid. She had a drummer in her band whose first name was Boonie and he killed me.

I tried to emulate all of the Motown stuff and later the James Brown stuff without even knowing what I was doing, because I hadn't taken any drum lessons. Then later the Stax stuff with Sam and Dave really knocked me out. I had already begun playing with a group called the Fingertips when I was real young. We did all of that stuff: Motown, Stax, and James Brown.

After that, my Mom played me "Take Five" [Dave Brubeck with Joe Morello on drums] and some Buddy Rich stuff, and that was it. I actually got to talk to Buddy at a young age, and he gave me a run-down on the history of drumming from

Baby Dodds to Big Sid Catlett to Max Roach. He told me his favorite drummer was "Papa" Jo Jones; he even told me that he had taken a couple of lessons from "Papa" Jo. So then I began listening to all of the drummers Buddy told me about.

There have been three musical events that freaked me out so much that I couldn't sleep for like 48 hours straight: Seeing Tony with Miles, seeing Mahavishnu with Billy, and seeing Buddy Rich. At the time I saw each of them, I didn't understand any of it, but I knew that I was seeing something great.

**Griffith:** I just was reading the liner notes to the *Jazz Times Superband* recording you did, and in them, you say that you always wanted to



be a jazz drummer. So how did those aspirations evolve into what you are today?

**Chambers:** It's a weird world we live in now. At one point in my career, everyone knew me as a funk drummer because I was playing with P-Funk. Then I started playing with John Scofield and I became a "fusion" drummer in everyone's eyes. In fact, I remember when I was playing at the first Buddy Rich memorial concert;



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## DENNIS CHAMBERS SELECTED LISTENING

### Jazz

Gary Thomas: *While the Gate is Open*  
Bob Berg: *Enter the Spirit*  
John McLaughlin: *The Free Spirits, Tokyo Live*  
Jazz Times Superband: *Jazz Times Superband*

### Funk

P-Funk All Stars: *Live At The Beverley Theater*  
Don Blackman: *Blackman*

### Fusion

Gary Thomas: *By Any Means Necessary*  
Victor Bailey: *Low Blow*  
Dennis Chambers: *Front Page*

### Rock

Steely Dan: *Alive In America*  
Santana: *Shaman*

### DVD

Brecker Brothers: *Return of the Brecker Brothers*  
Mike Stern: *Live*

some of the other drummers were sort of concerned as to exactly what this "funk" drummer was going to sound like. They didn't think I could play with a big band.

Once you get a label attached to you, it becomes hard to shake it. People don't think you can do anything else. But getting back to your question, as a teenager I really wanted to be a jazz drummer. That was the music I wanted to play. I would find out later that it was difficult to make a living playing that music, so I began to branch out into other styles of music. But jazz music remains my main love in music!

The thing is, I grew up in the '70s, when all of the good musicians could play everything. There were no labels; you were a musician, PERIOD. Everyone was experimenting and mixing the different approaches to music. That's what I came up with. Now that I have been playing with Santana for a while, people are starting to think of me as a rock drummer, because this is a so-called "rock" band. But we end every night by playing Coltrane's "A Love Supreme." Carlos Santana's heart is in jazz, but somewhere along the line he began to be perceived as a rock musician.

Every now and then I stumble upon a session where I am asked to play a smaller kit, or play dotted-eighth notes on the ride cymbal, and I have the time of my life.

**Griffith:** *I wanted to ask you about go-go music. I have been listening to Chuck Brown and bands like Rare Essence and Trouble Funk for a long time, and I have even played some of it. That music calls Washington, DC and the Baltimore area home, and that's where you're from. Did that music influence the way you play funk?*

**Chambers:** Truth be told, the go-go music didn't have as much of an influence on me as I had on it. Chuck Brown and the Soul Searchers had a tune called "Money" that had an infectious groove on it. I played that same groove in 1982 on a Don Blackman record called "In A Family Tradition." That was a big record, and it has been sampled a bunch since. The go-go groove came out of that. There were a lot of drummers in the Baltimore area playing like that at the time, but we didn't have that many percussionists in Baltimore. So the go-go drummers in DC like JuJu House or Ricky Wellman had the idea of adding the percussion section that you hear in all of the go-go bands; that addition allowed the drummers to play around or through the go-go groove. And with the addition of the percussion to that groove, the go-go thing was born.

**Griffith:** *Was that your first record?*

**Chambers:** No, actually my first recording was a gospel hit called "God Gave Me a Song that Angels Could Not Sing"; I recorded that as a kid. But my first real gig was playing with P-Funk in 1977, and that predated Don Blackman and influenced the go-go stuff as well.

**Griffith:** *Who are some of the drummers around Baltimore that inspired you when you were younger?*

**Chambers:** I heard Larry Bright a lot around town, he lives in Las Vegas now, but I heard him a lot, and he always inspired me. Then there is a drummer named Scott Peaker, who is a serious funk player. He is phenomenal. There is a guy named Anthony Blunt who played with a band named Grand Jury. They were like the E.F. Hutton of bands; when they played all the musicians would show up and everybody listened! There were lots of guys: Ralph Fisher, Reuben Armstrong, and Bob Lawrence were total groove masters. I have learned a ton about groove and funk from those guys. When I started playing in clubs, those guys were already on the scene working around town. They took me under their wing and taught me everything they knew.

**Griffith:** *That is a real important process to the development of any musician.*

**Chambers:** Aside from the local guys, I am hugely into both David Garibaldi and Lenny White. It doesn't get any funkier than David and Lenny; they both still knock me out. And nobody swings like Jack DeJohnette.

**Mark Griffith:** is a recording artist, clinician, author, drumming historian, and sideman on the New York jazz scene. He has written for *Percussive Notes*, *Modern Drummer*, *Stick It*, *Batteur*, *Not So Modern Drummer*, and *Jazz Hot*. His most recent recording, *Drumatic*, features music written by the great jazz drummer/composers. He is presently working on a book entitled *The Complete Evolution of Jazz and Fusion Drumming*. PN



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# Porro de Banda

## Marching Band Music from the Caribbean Coast of Colombia

BY SERGIO BORRERO AND CHRIS MICHAEL

**P**orro is one of several musical genres from northern Colombia that, starting around 1920, was originally performed by Conjuntos de Gaitas (usually composed of gaita flutes, hand percussion, and maracas) during town celebrations. Around 1925, Bandas (German-style marching bands usually consisting of a bass drum with a woodblock on top, a snare drum, a small pair of hand cymbals, three or four trumpets, three or four clarinets, three euphoniums, three valve trombones, and a tuba) began to perform at some of these town celebrations playing European (waltz, polka, danza, and mazurka) and modified gaita music. Jazz style big bands appeared on the scene around 1940, at first playing swing music and later adding the Banda repertoire.

Today, porro is performed by these three types of bands, as well as accordion ensembles, acoustic guitar bands, and popular music groups. Each of these ensembles plays porro in a different manner. This article focuses on porro performed by Bandas and, for the sake of clarity, it is referred to as “porro de banda.”

There are two types of porros de banda. The *porro palitiao* is so named because of the use of the “palos,” referring to the bass drummer playing the woodblock during the Boz section. Porro palitiao may also be called *porro pelayero*, referring to the town of San Pelayo in the department of Crdoba, where it originated.

The other type of porro is the *porro tapao*, so named because the bass drum resonating head is covered (“tapado”) sometimes to create a muted effect with the hand. It may also be called *porro sabanero*, referring to its origins in the savanna of the department of Sucre. Both porros are usually purely instrumental, with “guapirreos” added by a person doing various forms of vocalizations. These vocalizations include dedications,

sound effects and cheers. While singing is used on occasion, this is rare and is typically confined to the porro tapao.

The porro palitiao, with an ABCBCA form, has more rhythmic and melodic improvisation than the porro tapao. The porro palitiao’s Section A, called Danzn, has the percussion playing in unison while the trumpets carry the melody. The Danzn ends with a snare drum roll leading into the B section, called Porro, where the trumpets

The porro tapao, using various forms, is performed with less improvisation. In the A or Porro section, the trumpets carry the melody, to which the euphoniums respond. The B section has another call and response between the euphoniums and the clarinets, with the euphoniums playing a short melodic ostinato. In the C section, the clarinets play the melody. There may also be a D section or “Mambo,” where the euphoniums and trumpets play contrapuntal parts with building intensity. The Tapao rhythm is played throughout except during the A sections.

Today, porro de banda is performed at town celebrations (corralejas), town dances, and national festivals, such as the Festival del Porro in San Pelayo, Crdoba; the Festival de Bandas in Planeta Rica, Crdoba; the Encuentro de Bandas in Sincelejo, Sucre; and the Festival del Porro Cantado in San Marcos, Sucre.

### SCORES

The following scores are transcriptions by Chris Michael of private workshops with Rafael Castro, who is from Ayapel, Crdoba, and has performed and recorded with many of the top folkloric and commercial bands in Colombia.

### SUGGESTED LISTENING

- Banda 19 de Marzo de Laguneta: *Antologa de Porros y Fandangos Vol. 1–8* (1995), Librera Domus Libri.
- Banda Ecos de la Candelaria: *Con Sabor a Costa* (1996), Colmsica CDC 5531.
- Banda Juvenil de Choch: *Rumor de Fiesta* (2001), Colmsica CDC.2012; *Bello Amanecer* (2004), Colmsica CDC 155260.
- Banda Nueva de Manguelito: *Haciendo Historia* (2003), Colmsica CDC 2068.
- Banda Ritmo de Crdoba de Salitral: *Banda Ritmo de Crdoba de Salitral* (1978), Discos Victoria LPV 15242.
- Banda Ritmos de Sucre: *Banda Ritmos de Sucre*



play the melody and the rest of the winds do a form of response to the trumpets. As the call and response continues, a solo trumpet improvises variations of the melody while a euphonium improvises in counterpoint to the solo trumpet. Towards the end of the Porro section, there’s a cue given by the trumpets to the clarinets, called the Puente. The Puente has an increased tempo and leads into the C section, called the Boz. The Boz is characterized by the clarinets playing a short melodic ostinato, the absence of the bass drum, and the improvised euphonium solo. At the end of this section, the tempo decreases and the bass drum re-enters for the following B or A section.



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# PORRO TAPAO

PLATILLOS (HAND CYMBALS) 0 = OPEN, . = CLOSED

**A PORRO (TRUMPET SECTION)**

**B CLARINET & BOMBARDINO SECTION**

**C CLARINET SECTION**

**PUENTE D MAMBO SECTION**

BOMBO (BASS DRUM)

**A PORRO (TRUMPET SECTION)**

LEFT-HAND MUTE

OPEN STICK MUTED STICK

**B CLARINET & BOMBARDINO SECTION**

**C CLARINET SECTION**

PUENTE

MAMBO SECTION

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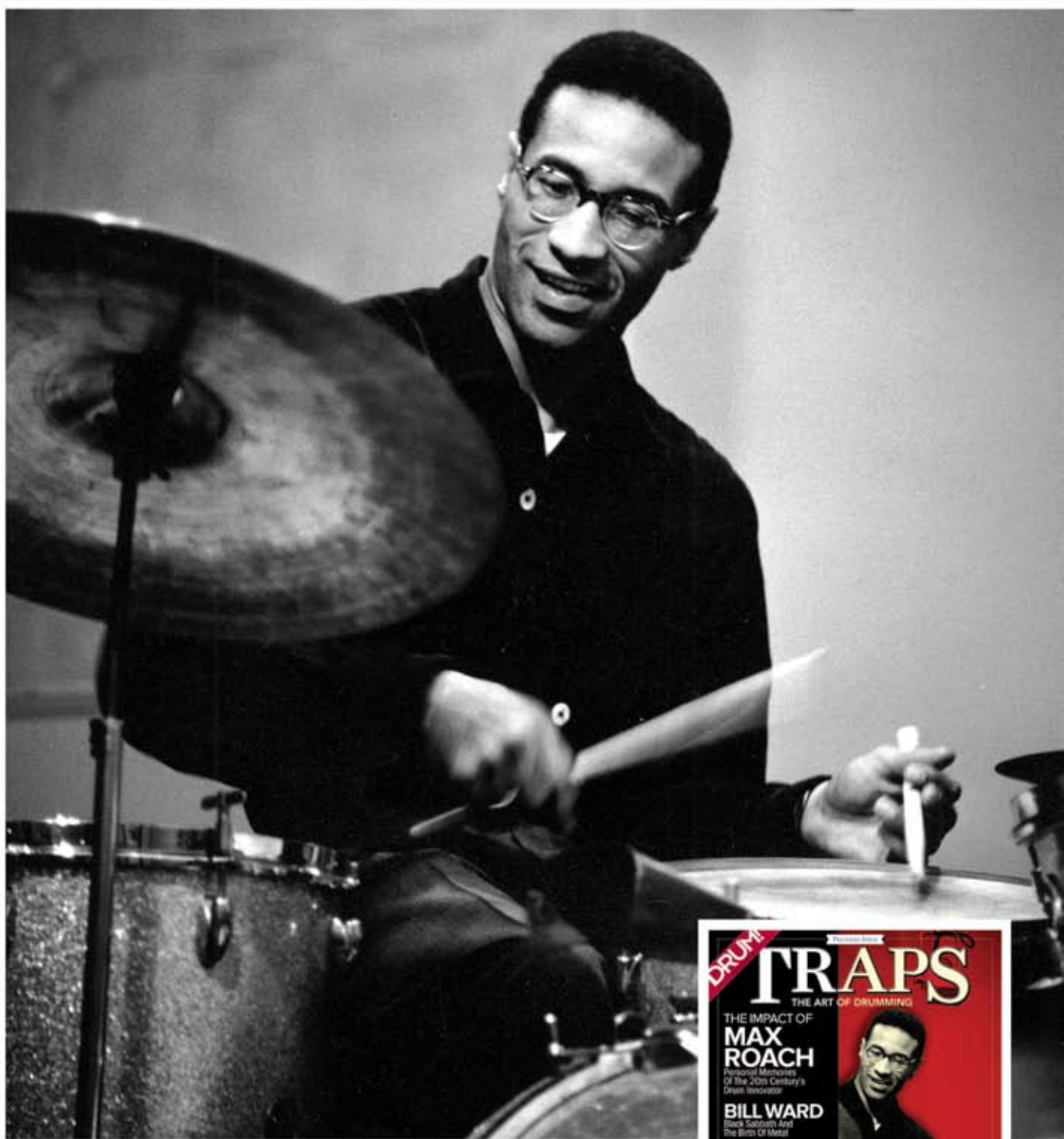


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REDOBLANTE (SNARE DRUM) X = STICK ON STICK, ⊗ = RIMSHOT

**A** POZZO (TRUMPET SECTION)

Musical notation for the Pozzo (Trumpet Section) in 4/4 time. The notation consists of four staves. The first staff begins with a 4/4 time signature. The notes are primarily eighth and sixteenth notes, often beamed together. The drum notation below the notes uses 'R' for right hand and 'L' for left hand. The first staff includes rimshots (⊗) on the final two notes. The second staff includes a section labeled 'SINGLES' with a single note on a higher pitch.

**B** CLARINET & BOMBARDINO SECTION

Musical notation for the Clarinet & Bombardino Section. The notation consists of one staff with notes and drum notation. The notes are eighth and sixteenth notes. The drum notation includes rimshots (⊗) on the first two notes of each measure.

**C** CLARINET SECTION

Musical notation for the Clarinet Section. The notation consists of one staff with notes and drum notation. The notes are eighth and sixteenth notes. The drum notation includes rimshots (⊗) on the first two notes of each measure.

PUENTE

**D** MAMBO SECTION

Musical notation for the Mambo Section. The notation consists of one staff with notes and drum notation. The notes are eighth and sixteenth notes. The drum notation includes rimshots (⊗) on the first two notes of each measure.

Musical notation for the Mambo Section (continued). The notation consists of one staff with notes and drum notation. The notes are eighth and sixteenth notes. The drum notation includes rimshots (⊗) on the first two notes of each measure.

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# PORRO PALITIAO

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**A DANZÓN**      **B DEVELOPMENT OF PORRO (IMPROVISED)**

**C PALITIAO (BOZÁ)**      **VARIATION 1**      **VARIATION 2**

BOMBO (BASS DRUM)

**A DANZÓN**      **B DEVELOPMENT OF PORRO (IMPROVISED)**

LEFT-HAND MUTE

OPEN STICK      MUTED STICK

R R R R

**C PALITIAO (BOZÁ)**      **VARIATION 1**      **VARIATION 2**

WOODBLOCK

R R R R R R R

BOMBO IMPROVISATION



REDOBLANTE (SNARE DRUM) X = STICK ON STICK, ⊗ = RIMSHOT

**A** DANZÓN

**B** DEVELOPMENT OF PORRO (IMPROVISED)

(2002), MTM 018230-2; *Corozal del Alma* (2003), Fundecor; *¡Viva el Porro!* (2004), Fundecor; *La Tierra e' José Babrié* (2005), Fundecor.  
 Super Banda de Colombioy: *Con Sabor a mi Tierra* (2002), Record Studio Sincelajo.

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**Chris Michael** is a drumset/percussion artist in the New York metropolitan area. He has performed and/or recorded Colombian music with Coba, Gachupín, Gabriel Guerrero, Pablo Mayor y Folklore Urbano, Ivan Benavides, Lucía Pulido, and La Cumbiamba Eneyé. He received his BM from Capital University and his MM from the University of North Texas. He has also studied in Colombia with members of Totó La Momposina, Banda Ritmos de Sucre, and Juancho Torres among others. **PN**

# Reading is Not Optional

BY PAUL BUYER

**A** colleague of mine recently guest conducted an All-County band. During the traditional three-hour rehearsal to begin the weekend, he discovered that several of the percussionists could not read music. Not only were they unable to read rhythms, they failed to come in after multi-measure rests. Even with exaggerated cues from the conductor, parts went by in silence. These were supposed to be the best players in the county—recommended and selected by their band directors.

During the band's first break, the percussionists took out practice pads and marching sticks from their backpacks. For the next few minutes, they started ramming notes from their fall marching show, chops galore. What they were playing was impressive, obviously memorized, and most likely learned by rote. When my colleague noticed how the students were spending their break, he decided to walk back there and have a talk with them. Imagine the discussion. What would you say?

As educators, we have the power to choose what we teach and how we teach it. For the most part, our teaching is directly connected to what we believe in, our values, and our philosophy. Sometimes, it is not what we teach that is the problem, but what we leave out. Too often, reading and counting are simply not taught. Why? Some never get around to it. Some do not have the time. Some say it is the student's responsibility. Some think it will happen by osmosis. Some deny it is even a problem. So when did reading become optional?

According to Robert Houchell, former Percussion Professor at Indiana State University: "The average musician's rhythmic training leaves much to be desired...the problem exists in every medium. Precisely why this is true is not easy to determine; however, if we became general enough, the answer is rather obvious: the average musician has not been sufficiently trained in the skill of rhythmic reading [and]...has not been adequately informed concerning the conventions of rhythmic notation."

Why are so many students falling through the cracks? How can a student be in band for four years, practice a musical instrument, perform concerts, win awards, and never learn one of the most basic skills of the art form? Why are the directors, parents, and students themselves content with accepting weak reading skills? Why don't they do anything about it?

Reading music is a skill that can be learned and ideally should be introduced at the beginning levels of music instruction. Reading skills include reading and playing rhythms, counting, subdividing, understanding rests, and developing an awareness of how a rhythm sounds and feels in a given tempo. In percussion, reading also implies an understanding of sticking concepts and the ability to watch a conductor.

My very first percussion lesson was with the late Richard Paul,

formerly of the Indianapolis Symphony Orchestra and percussion teacher at Ball State University. I remember sitting in his office talking about my musical experience in high school. After telling him I played the snare drum, I pointed to the marimba and said, "but I don't play *that*"—as if I didn't have to; as if it were optional. He made it very clear to me that if I wanted to pursue a degree in percussion, I would have to learn how to play the marimba.

Why is reading any different? The following questions motivated me to write this article—questions that I believe need to be addressed in the course of our teaching.

- Why do so many high school percussionists come to college with weak reading skills? Why didn't they learn to read in middle school and high school?
- How can students have such enjoyable and successful band experiences in high school and never learn how to read well?
- Why can percussionists count "digga-digga-dut" but not "1&a 2"?

## How can a student be in band for four years, practice a musical instrument, perform concerts, win awards, and never learn one of the most basic skills of the art form?

- Why do students have so many problems with rests?
  - Why do students have problems playing in time?
- Answers to these questions are not easily discovered. However, one of the key factors influencing percussionists' weak

reading skills is a lack of leadership and, more specifically, teacher apathy. According to Webster's dictionary, apathy is defined as a "lack of emotion...lack of interest: indifference." I mentioned earlier that we have the power to choose what we teach, and with that power comes the ability to prioritize and emphasize what we feel are the most important skills our students should develop. Surely in our culture, reading is one of those skills.

Musicians who do not know how to read music can be compared to English students who do not know how to read a book. Such students are forced to fake their way through the class, learn by ear, hide their weaknesses, and believe that it is either too late to learn or that reading is not required to be successful.

### COUNTING

Counting is the ability to count rhythms aloud using subdivided beats. For example, eighth notes are counted "1& 2& 3& 4&" and sixteenth notes are counted "1e&a 2e&a 3e&a 4e&a." Counting should not be confused with "drum speak," where drummers and percussionists sing rhythms using random syllables such as "digga digga dut" or "biggida biggida gok."

The ability to count *in time* is very important to understanding the relationship between rhythm and tempo. Saying beats correctly but out of time does not provide the student with a musical context. Through repetition, counting rhythms in time with a metronome teaches students to articulate rhythms and hear how they sound *before* they play them. The ability to count and play at

the same time is also beneficial and helps develop coordination, confidence, and an awareness of sticking.

Steve Houghton, jazz drummer, author, and Associate Professor of Percussion at Indiana University, follows a “can’t sing – can’t play” rule with his drumset students. According to Houghton, “A player who can’t sing a [jazz] phrase with the right articulation will probably never play it correctly. Certain syllables are commonly used when ‘singing’ contemporary rhythms and phrases. The syllables verbally represent what the note or phrase will sound like when played.”

Why is counting so important? It allows players to figure out rhythms on their own, determine on what beat a rhythm begins and ends, and it vastly improves reading skills.

### RESTS

Music is sometimes defined as the combination of sound and silence. I am always amazed when percussionists struggle with rests and the power a rest has to throw a player off. Possible reasons for this include skipping over rests in practice, not taking them seriously, not using a metronome, and a lack of concentration.

While most musicians focus on playing the printed notes, many forget to “play the rests,” which means treating them with the same respect as the notes. Maybe the issue is in the name itself; mentally, we want to “rest during rests.” According to Houchell, “Rhythmic reading is keeping track of time. While reading rhythmically a person may or may not be required to make a sound; nevertheless, silences must also be counted by the mind.” In addition, University of Arizona Percussion Professor Gary Cook states, “Thinking of rests as ‘silent notes’ helps.”

Another reference I use is the Dave Matthews Band song “The Space Between.” It is the space between the notes that defines the rhythm and creates an awareness of how a rhythm sounds in a given tempo. Rests also allow players to *breathe* in the music, something young percussionists should be taught how to do. Understanding the duration of a rest is also necessary for one to play in time with rhythmic accuracy.

The best way I have found to teach rests is to play with a metronome. Students are able to hear the beats they do not play and start to “play off” the auditory feedback of the metronome, similar to a drumset player kicking a band. In time, students begin to hear and feel the rests by internalizing the tempo and not depending on the metronome.

Finally, multi-measure rests should never be an issue if the player has the ability to focus, count, watch the conductor, and, most importantly, listen to the ensemble. Educators should teach percussionists to see the big picture of a piece of music by embracing their role when they play and respecting the moments when they do not.

### TIMING

Timing refers to the ability to play in time. Poor timing is caused by the inability to subdivide, the inability to count rests, and practicing without a metronome.

To “subdivide” means to divide something into smaller pieces. In music, it refers to dividing the beat into smaller parts (“1&a,” etc.). The inability to subdivide can cause serious timing problems and a lack of control, especially at slow tempos. Have you ever noticed players who are “wired” to think that sixteenth notes are always played fast? In reality, rhythms are neither fast nor slow. They simply are what they are depending on the tempo.

The inability to count rests can also cause serious timing problems. When rests are not given their full value, rhythms are not played in time. As mentioned earlier, *the space between the notes defines the rhythm*. “Jumping” or cheating rests is often problematic when playing syncopated rhythms and upbeat entrances.

Without question, the best way to develop good timing skills is to practice with a metronome or other electronic transmission such as recordings. Eventually however, musicians must develop the ability to play in time *without a metronome*. Far too often, a metronome becomes a crutch and players become dependant on its ability to keep them from rushing or dragging. Percussionists must move beyond just *following* the metronome to *leading* the ensemble without one.

After good timing skills are developed, musicians must remember that they are human beings, not machines. Being aware of a conductor’s phrasing, a natural relaxation or push in tempo, and listening skills are all part of becoming a good ensemble player.

### STICKING

Another important aspect of developing good reading skills is an understanding and awareness of basic sticking concepts. According to author and educator Tom Siwe, “Students who have a clear understanding of the need for stickings that correspond to the music and who practice often-used [snare drum] patterns will play more musically and become better [sight] readers.” Knowing the inherent sticking of a given rhythm is most common to sixteenth-note rhythms and timing patterns.



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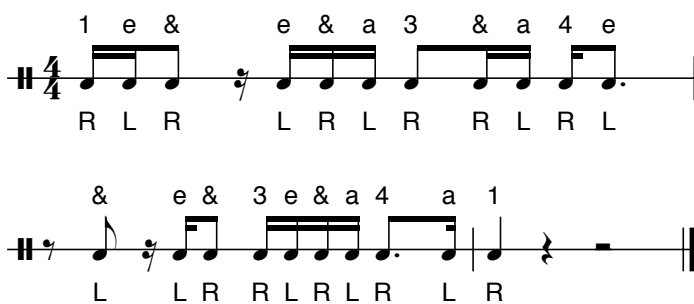
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The above sticking policy is known as the right-hand lead system or the "Straight system," named after Edward B. Straight. According to Bob Breithaupt, Percussion Professor at Capital University: "The right-hand lead system promotes the theory that the right hand, assumed to be the strong hand, plays all the strong or 'down' parts of the beat, while the left hand plays the 'weak' beats...As the student becomes more advanced, the instructor may introduce certain sticking scenarios which promote smoother phrasing...This technique may result in a more even sound, better ensemble, and greater sight-reading ability, due to the kinesthetic, or 'muscle memory' of sticking the figure the same each time."

It is important to point out that sticking decisions lead to phrasing decisions. As a percussionist becomes more advanced, experimentation with sticking is encouraged. However, no matter how advanced the player, right-hand lead sticking policies are fundamental and are used in many situations.

When teaching sticking concepts for sixteenth-note rhythms, I follow three simple steps:

1. Identify what beats are played.
2. Identify what beats are not played.
3. Identify the sticking of the remaining (written) rhythm.

## WRITING MUSIC

One of the best ways to improve one's ability to read music is to write music. Writing music for a drumline, percussion ensemble, steel band, or soloist is a valuable learning tool and requires expert knowledge of notation, meter, and rhythm. Today's music notation software programs such as Finale and Sibelius presume accurate input of rhythmic notation and will not accept inaccurate rhythms and note values. Because only accurate notation is accepted, an individual's reading skills can significantly improve by working with these programs over time.

## DEVELOPING READING SKILLS

Developing reading skills in percussion can be accomplished in a variety of ways. Method books such as Jeff Queen's *The Next Level*, Peter Erskine's *Time Awareness*, Joel Rothman's *Teaching Rhythm for All Instruments*, Louis Bellson's *Modern Reading Text in 4/4*, Garwood Whaley's *Basics in Rhythm*, and Lalo Davila's *Play at First Sight* are all great resources for developing reading skills, timing skills, and sticking concepts.

A popular assignment I have given on a regular basis is for students to take a snare drum solo or etude and write in all the counts as well as the sticking. During private lessons, I ask students to count rhythms aloud at different tempos, calling their attention to whether or not they are counting in time. For extreme cases, I take out my Dr. Beat DB-88, turn on the "voice," and ask students to count along with the metronome. On occasion, I have also stopped a rehearsal to ask for volunteers to count a particular rhythm. Keep

in mind that the most important thing is to spend time teaching your students how to read, regardless of the resources you use. If they see that you value reading skills as important, they will be more likely to do the same.

## CONCLUSION

It is common for music students who have not developed solid reading skills to survive learning by ear. Aural learning, such as in the Suzuki method, is considered superior for teaching music to children and emphasizes music memorization, internalization, expression, observation, imitation, and technical mastery. Although some people are convinced that reading skills somehow diminish these musical attributes, exclusively learning by ear can become a "way out" for students to enjoy their musical experience without ever improving.

While many cultures around the world learn music by ear and do not read notation, we are not doing our students a favor by not teaching them how to read. We must communicate to them that reading is not optional if they want to achieve success as a musician.

Ideally, learning should take place through "triple channel learning," which includes visual, auditory, and kinesthetic awareness (VAK). In addition to learning kinesthetically (by feel), which is inherent to percussion playing, students should learn by ear (how something sounds) as well as "by eye" (visually).

Being able to read music at a high level builds confidence and self-esteem that goes a long way toward students reaching their full potential as players, teachers, conductors, composers, arrangers, and musicians.

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# Writing About Music

BY RICK MATTINGLY

For about 30 years now, a major part of my career has involved writing and editing articles and books about music—mostly about drums and percussion. But when I was majoring in music in college, that was not part of the plan. I thought my career would comprise playing and teaching, so I never took journalism or writing courses.

Ultimately, it was my knowledge of drumming and percussion that led to my writing and editing career. I discovered that when writing about music, it is more important that the writer have an in-depth understanding of the subject matter than that he or she be an exceptional writer. For that reason, editors of music-related publications often prefer to hire a musician who has good, basic writing skills over a journalist who does not have an adequate understanding of music.

When teaching journalism classes at both the college and high school levels, I have advised students who want to pursue careers in journalism to not major in journalism. Rather, they should minor in journalism and major in the subject they most want to write about. The people who have the best careers in journalism are experts at something, such as politics, law, sports, or the arts. To me, people who know how to write well but who are not knowledgeable about a particular subject are comparable to musicians who practice scales and rudiments but never learn to play a song. They have great technique but can't apply it to anything.

By contrast, many people are extremely knowledgeable about something but assume that one has to have a journalism or English degree to get a writing assignment. Granted, you must be able to write clearly and competently, but your knowledge of the subject is more important than your writing

style. Most publications have editors who can smooth out rough writing, but they need writers who can give them accurate, insightful material to work with.

In terms of drums and percussion, many PAS members are extremely qualified to write articles. You may have no desire to make most of your living doing that, as I have done at times, but people in the arts generally have to construct their own careers from a variety of elements, and writing about your chosen art can be one of those elements.

town. So I figured that writing for *Modern Drummer* from time to time would get my name out there and help me compete.

Also, I had a bachelor's degree in Music Ed., which had earned me a K-12 teaching certificate. So looking ahead to a time when I might pursue a school job, I figured that having some articles published would be to my advantage.

In my case, freelancing for *Modern Drummer* evolved into my being hired by the company full time. Something similar could happen for others, but my goal here isn't to aim PN readers toward full-time careers in publishing; rather, it's to discuss ways in which writing about music can be part of a percussion- or music-based career.

For those who are teaching (or who plan to teach in the future), being published is a huge advantage. Many colleges and universities require their professors to be published, and, as an editor, I've worked with several people who write articles for that reason alone.

They might make very little money from their writing, but it's worth it in terms of getting (and keeping) a good school job. Even if the school doesn't require you to be published, having published articles on your resume will help you stand out from the crowd when going on interviews.

Many teachers get published in "scholarly" journals, often published by universities. Getting published in such journals will satisfy a school's publication requirement, and it will look good on a resume, but most of those journals don't pay the author a cent. Still, if it gets you a job or helps you keep one, it's worth it.

With drums and percussion, however, there are more options. There are several consumer magazines (*Modern Drummer*, *Drum!*, *Rhythm* [UK], *Traps*) that pay for articles, and even our artform's scholarly



## WHY WRITE?

I never set out to make my living as a writer or editor. When I first contacted *Modern Drummer* magazine about writing articles, my goal was to add credibility to my teaching career. I was fresh out of college, had a gig with the Louisville Orchestra, and gave drum lessons at a local music store. I was one of many local teachers, and while my orchestra credentials and master's degree in percussion gave me credibility with a lot of parents, a lot of students were more interested in studying with one of the local rock drummers who were teaching around



journal, *Percussive Notes*, gives authors a small stipend.

There can be other benefits to writing. When I first started writing for *Modern Drummer*, I did a lot of method-book reviews. Once again, it was that "expertise" thing; I was a drum teacher who taught from quite a few different books, and in the course of earning my degrees I had studied from a wide range of methods. So I had a pretty good idea of what was out there and how new books would fit in. *Modern Drummer* started sending me a lot of the new publications that were being released, and as a teacher (and perpetual student), that was worth as much as the money I got for the reviews. Granted, some of the books were junk, but then one day I found a copy of a brand-new book by Rick Latham called *Advanced Funk Studies* in my mailbox. I was the first guy in town to know about that book, and I teach from it to this day.

Likewise, many of the *Percussive Notes* reviewers are teachers, and they are thrilled to be able to check out the latest method books and solo and ensemble music. (And with music reviews, the reviewer generally gets to keep whatever he or she reviews.)

At one point in my career I was reviewing CDs for the local newspaper. I was the only reviewer doing jazz, so I got all the jazz CDs that were sent to the paper. Typically, I'd pick up about a dozen CDs a couple of times per month and the editor would tell me to pick out one or two for review. But they

were all mine to keep. That was definitely worth more than what they paid for a review! Some publications will only send you the material they want you to review, but it can still be a good way to build your CD, DVD, or publications collection.

#### TYPES OF ARTICLES

There are a wide variety of opportunities for writing about music. Here are several that I've been involved with writing and/or editing over the years.

- Instructional articles: Many of the "player"

**If you are an expert on drumming and percussion, there can be opportunities for you to share your knowledge through articles and books, and you can supplement your income in the process.**

magazines (magazines aimed at musicians rather than publications aimed at "fans") often run instructional articles. Most of the good ones I've seen have been written by teachers, because they are used to explaining things to students. Basically, think of an article as a single lesson. Keep the text clear and simple and include musical examples.

- Method books: Many instructors come up with new approaches to teaching in the course of giving lessons. If you have a unique system for teaching something, perhaps you have a book in you. But make sure it is genuinely unique. Over the years,

I've probably evaluated a couple of hundred manuscripts that were submitted to *Modern Drummer* or Hal Leonard. I can't begin to remember how many variations of *Stick Control* I've seen (and rejected). Don't just rewrite something that is already out there. Come up with a new twist or an original subject.

Also, make sure your idea can be developed enough to fill a book. I've seen book manuscripts that had a lot of "filler." The author would have been better off writing a good magazine article. In fact, that's how some books have started out. Peter Erskine's book *Drum Concepts and Techniques* was built on a series of articles he wrote for *Modern Drummer* in the late 1980s.

- Historical articles: Are you doing research for a term paper, thesis, or dissertation? You might be able to extract a magazine article or two from all that research.

Back when I was at *Modern Drummer*, I got a letter one day from a college student asking for permission to use quotes from an interview I had done with Philly Joe Jones for a paper he was writing for a class. I was happy to grant permission, and I asked him to send me a copy when it was finished. (It was the first time I had ever seen my name as a source in a bibliography!) His paper turned out to be a very perceptive analysis of Jones's style, and after some editing we ran it in *Modern Drummer*. He went on to write other articles for us.



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The advertisement features a photograph of a man in a dark suit and white shirt standing next to a mallet. The mallet is positioned vertically, with its head pointing upwards. The background is a dark, textured surface.

Many of the articles in *Percussive Notes* are drawn from research papers. Sometimes we'll just use a section of a long dissertation, and we sometimes do some editing so it reads more like a magazine article than a scholarly paper, but if you've already done all the work for a school assignment, consider "repackaging" it for other publication opportunities.

- **Celebrity profiles and interviews:** When I became an editor at *Modern Drummer*, I found out very quickly that our best interviews came from authors who were also drummers. We wanted our interview subjects to "talk drums," and so they needed to be talking with an interviewer who knew what questions to ask and who understood what the subject was talking about. We also needed writers who could listen to a drummer's work on CD or see the drummer live and understand what made that drummer unique, and then be able to write about it for an audience of knowledgeable readers. Once again, knowledge of the subject was much more important than a lively writing style. This is certainly true of *Percussive Notes*, and I'm sure the editors of other drum-related

publications would agree. Approach the subject as though you are taking a lesson so that readers can learn from your article. That's what the serious music publications are looking for.

- **CD/video/live performance reviews:** Many magazines and newspapers run CD and live performance reviews. You sometimes have only a couple of hours (or less) to write a live performance review for a newspaper, so you need to be very comfortable with your writing before taking on something like that.

When writing reviews, know your audience. Let's say you are writing a review of a rock CD. If you are writing it for a drumming publication, you'll want to talk a lot about the drummer. If you are writing for a newspaper, you should focus more on the singer and the lyrics. Don't dwell on the drummer unless he or she is really the focus of the music. If you are writing a jazz review for *Modern Drummer*, you can assume the readership is very knowledgeable about jazz, so you would probably be safe in saying that a certain drummer's fills were "Elvinish." But if you're writing it for your local

newspaper, you'll have a lot of readers who might not understand such a reference. (You don't have to omit the reference, just explain it better: "The drummer's fills recalled those of jazz great Elvin Jones, known for his playing in the John Coltrane Quartet.")

Note that most "serious" music magazines publish serious reviews that show respect for their readers. Such reviews tend to be consumer guides that help readers decide if they want to purchase a particular DVD, CD, or publication. If there is a quality issue, the reviewer should certainly make the readers aware of it. But give them enough information in the review that they can decide if this is something that *they* will like; don't just tell them whether or not you like it. Just as one example, you might personally have no use for a book of extremely simple etudes. But it might be the perfect thing for a beginning student or a teacher of beginning students. Your job is not so much to pass judgment as it is to analyze.

- **Equipment/instrument/music software reviews:** Some publications review new products. Doing such reviews requires that you have a good knowledge of what is

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already on the market so you can evaluate how this product fits in. Once again, the best product reviews are written *by* players for players. I always take the approach, "What would I want to know about this product that would help me decide whether or not to buy it?" In fact, that ties in with my general approach to writing articles: I always try to write something that I would want to read myself.

As with new music reviews, reviewing products can be a great way to keep up on new advancements in gear. At one point, I was reviewing a lot of drumheads for *Modern Drummer*. It was great being able to mount all those different heads on my own drums to see how they sounded, and I learned a lot about tuning in the process.

Of course, the big question a lot of people ask about reviewing products is: Do you get to keep all that stuff? In terms of big items (drumsets, cymbals, congas, electronics, etc.), no. But companies don't usually want "little" stuff back, like a bottle of cymbal cleaner or drumsticks that you've bashed away with while doing the review. Be ethical, though. Write an honest review whether you are allowed to keep the item or not.

Also, with products, it's often not a matter of proclaiming something to be good or bad as it is explaining the product in such a way that a consumer can decide if this product is what he or she has been looking for. For example, each of the top cymbal makers produces a wide range of models. Two different cymbals manufactured by the same company can both be made very well but sound totally different. Your job is not to review the cymbal based on your own taste, but to understand all the different types of cymbals and who tends to use them well enough that you can explain that, for example, "This cymbal has a bright, pingy sound that will cut through loud volumes in a rock band," or "The dry, low-pitched sound of this ride will make it popular with jazz drummers who favor the 'old K' sound."

• Other music writing: Other types of writing you might get involved with include: liner notes for CDs or DVDs; program notes; bios, resumes, and personal profiles; promotional material and press releases for yourself or others; Website content for yourself or others. With some of these, you might make some money. With others, you might save some money because you won't have to hire someone to do it for you. But either way, projects such as these can enhance your career in various ways.

#### FINAL TIPS

If you are an expert on drumming and percussion, there can be opportunities for you to share your knowledge with others through articles and books, thereby establishing credentials that can help you get various types of jobs, and you can possibly supplement your income in the process. Remember, your knowledge is your biggest asset. In terms of writing, be clear and concise. Buy a book by Strunk and White called *The Elements of Style* and read it every six months. (It's not very long.)

Before you propose an article to a magazine, get familiar with that publication. See what kinds of articles they publish and how they are written. At first, don't worry about how much you will be paid. Musicians generally start out playing for free in school ensembles and jam sessions; once they have some experience, they can start playing for money. It's the same with writing. At first, get published wherever you can: school newspaper, scholarly journal, or one of those "freebie" tabloid publications that most cities have. Once you have some experience and some published clips, you will be in a position to query a national magazine.

Writing is just like playing: the more you do it, the better you get. Most PAS members already have the expertise, or they are well on their way to getting it. Writing is a great way to use it.

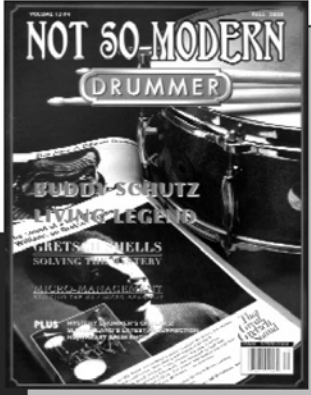
**Rick Mattingly** is Editor of *Percussive Notes* and teaches percussion and journalism at St. Xavier High School in Louisville, Kentucky. His articles have appeared in *Percussive Notes*, *Modern Drummer*, *Modern Percussionist*, *Down Beat*, *Jazziz*, *Musician*, *Pointe*, and *The New Grove Dictionary of Jazz*. He is author of *All About Drums*, *The Drummer's Time*, *Creative Timekeeping*, and *The Hal Leonard Snare Drum Method*, and co-author (with Rod Morgenstein) of *The Drumset Musician* (all published by Hal Leonard), and has edited instructional books by Peter Erskine, Joe Morello, Gary Chester, Nancy Zeltsman, Jack DeJohnette, Bob Moses, Bill Bruford, and others.

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 EXHIBIT HALL: NOVEMBER 1–3, 2007 . GREATER COLUMBUS CONVENTION CENTER

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<b>EPAS PROFESSIONAL</b> online Full member access to website <input type="checkbox"/> Educator <input type="checkbox"/> Performer/Artist <input type="checkbox"/> Enthusiast	\$50		
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<b>INDIVIDUAL FRIEND</b> your name will be listed in each issue of Percussive Notes	\$150		
<b>INTERNATIONAL MEMBER SHIPPING</b> Countries other than U.S., Canada or Mexico must select either Standard Shipping (\$10) or Priority Air (\$30)	\$10/30		

<b>REGISTRATION</b> Family members must be accompanied by a registered member			
		FULL-TIME STUDENT WITH ID	
<b>EARLY REGISTRATION</b> by September 20 (badge will be mailed to address above)	\$100	\$145	
<b>REGISTRATION</b> after September 20 (badge pick-up on site)	\$130	\$180	
<b>ONE-DAY REGISTRATION</b> <input type="checkbox"/> Wednesday <input type="checkbox"/> Thursday <input type="checkbox"/> Friday <input type="checkbox"/> Saturday	\$55	\$80	
<b>ACCOMPANYING FAMILY MEMBER</b> Name of family member attending _____	\$90		
<b>ONE-DAY ACCOMPANYING FAMILY MEMBER</b> Name of family member attending _____	\$65		
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<b>DRUM CIRCLE FACILITATION WORKSHOP REGISTRATION</b>			
Sunday, November 4, 2007	\$55		

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# Perspectives:

## An Interview with Mark Ford

BY KRISTOPHER KEETON

**A**s a respected leader in the percussive arts, Mark Ford exemplifies excellence in education, performance, industry involvement, composition and service. Throughout his career Ford has made multiple PASIC appearances, served on the PAS Executive Committee, and served as the 2003–04 PAS President. In addition to duties as percussion coordinator at the University of North Texas, Ford has performed and presented clinics across the U.S. and at numerous international music festivals. Mark is an artist/clinician for Dynasty, Evans, LP, and Zildjian, and was integral in the founding of Innovative Percussion, Inc. Recent accomplishments include the release of his Dynasty Signature Concert Marimba and a four-mallet method book, *Marimba: Technique Through Music*.

**Keeton:** *What initially influenced you to choose music as a career and what motivates you now?*

**Ford:** There was never really a second choice for me besides music. In all aspects, being involved with music drove me to work and study hard. Creating

and exploring new works through performance and composition continues to be a driving force in my life.

**Keeton:** *What do you find most challenging about being an educator? Most rewarding?*

**Ford:** The best thing about teaching is working with young people and music. While a student has ambition to be the best musician possible, studying music has a way of teaching each individual more about himself or herself. This holds true if the student continues on as a professional musician, an educator, works in the music industry, or leaves music for a completely different field. This path of development is different for each person. In my twenty-five years of teaching I have learned that we are all responsible for our own education. As a teacher it is my responsibility to challenge students with new concepts and ideas and to create varying performance opportunities. In this process the music happens. I am very fortunate to be a teacher!

**Keeton:** *What have you learned thus far in your career that you wish you had known*

*when you first started as a professional educator/artist?*

**Ford:** Probably my best advice to those at the beginning of their career is to document their work through publications and recordings. This sounds rather academic, but it is important. With technology today, it is much easier to make a quality recording. In the beginning of my career I was busy playing, composing, and teaching but I did not document my work well. I had taught for thirteen years before I recorded my first solo marimba CD, *Polaris*, in 1996. Maybe that was just the right time for me, but looking back I could have easily attempted that project earlier. I also think recording yourself at this level challenges you to be a stronger musician and a better listener.

Developing strong relationships with composers and other instrumentalists is also very important. These friendships last a lifetime and often open your mind to new ideas about music and performance.

**Keeton:** *The marimba has become an increasingly large part of the college percussion curriculum in the last thirty years. I think most educators and performers would agree that the overall playing level has increased dramatically during this same time period. What do you think the next thirty years hold for this instrument?*

**Ford:** Let's see, if we go back thirty years to 1977 it is easy to see the increase of activity in the marimba world. At that time there were only a handful of recordings and little recognition of the marimba outside of percussion. Now there are numerous opportunities for young students to hear quality marimba performances in concert, recordings, or through the Internet. Young students are playing marimba everywhere: in orchestra and concert band literature, marching bands and drum corps, as well as international competitions and festivals.

My hope for the next thirty years would be for greater public awareness of the marimba through continued solo



CARLA MORENO



and chamber music settings. I especially think the marimba has incredible potential for growth in mixed chamber ensembles. This increased awareness will help to focus more composers on the instrument and expand our literature.

As for marimba instruction, I would

**“After a total percussion program at the undergraduate level, I think it is natural for players to begin to specialize on certain instruments or music of their choice.”**

also hope that music educators help students to focus on tone in addition to technique as they begin to study the instrument. Student percussionists in general need to listen more for tone and articulation as they develop their skill. Then they will have the ability to better relate to other instrumentalists in regard to phrasing, balance, and blend.

**Keeton:** *Some universities and conservatories are beginning to offer degrees specifically in marimba performance. What are your thoughts on this emerging trend, and do you plan to offer such a degree at UNT?*

**Ford:** Although some institutions are offering this type of degree, I’m not sure it is a trend. Personally I do not think that an undergraduate degree on a specific percussion instrument gives a student a full education. After a total percussion program at the undergraduate level, however, I think it is natural for players to begin to specialize on certain instruments or music of their choice. UNT offers a two-year performance certificate at the graduate level where students can focus on marimba or other percussion idioms. While this is attractive to some, many students select the traditional masters or doctorate degree in order to have stronger employment choices after graduation.

**Keeton:** *The percussion program at UNT is consistently one of the best in the country. Although I’m sure there are many factors that contribute to the studio’s success, in your opinion, what are the most important?*

**Ford:** Our resources make a huge difference. UNT is fortunate to have an incredible amount of faculty talent and expertise in many areas, and I am

privileged to teach there. In addition to our classical offerings, our students have the opportunity to explore many ethnic approaches to drumming as well as perform in outstanding ensembles from wind ensembles to jazz to orchestral and, of course, percussion chamber music.

UNT

Percussion students get a great deal of individual attention. Probably the one misconception I hear

most often is that undergraduate percussion majors do not study with professors. This is simply untrue. I guess this concern is due to our program’s size. At UNT we have a large percussion faculty with five full-time professors and six adjunct instructors. While we do have graduate teaching assistants who teach lessons, undergraduate (and graduate) students are working regularly with faculty in lessons and ensembles. Each student takes two lessons a week on different instruments with different instructors, and most play in a variety of ensembles. These resources and opportunities help to increase faculty contact time with students as well as enhance the students’ education.

**Keeton:** *Tell me about your relationship with Dynasty and your new marimba.*

**Ford:** My relationship with Dynasty has been wonderful. To be honest, I did not go looking for an opportunity to design a marimba or any other instrument.

This situation found me and I realized that it was a unique adventure that I should explore. In late 2004 Dynasty approached me about designing a five-octave marimba as well as other concert instruments. I was honored that they invited me to become part of their Dynasty “family.” I knew of the company by their growing reputation in the marching percussion arena. I have since learned that the company is close to 40 years old and is the sole distributor of Willson brass instruments as well as their own line of brass instruments. In 1998 Mark Schafer, President of Dynasty, and Allan Murray, Vice-President of Sales and Marketing, began to invest in the production and marketing of marching percussion. Their growth in that field has been remarkable, and my involvement will help them in the development of their concert percussion instruments.

One might ask where you start when making a marimba. I felt we had to create an instrument that had a rich tone with projection in every register and that also looked beautiful. The process of this development has been an amazing journey. We started with many discussions and sketches to outline the concept of the Dynasty concert marimba. This led to a variety of prototypes and further refinements that resulted in the premiere of the marimba at PASIC 2005 in Columbus, Ohio. Since then, the instrument has been well received by many professionals, teachers, and students. Now we are testing prototypes of the new Dynasty vibraphone and concert snare drum.

**Keeton:** *You also have a new book, Marimba: Technique Through Music. Describe the*

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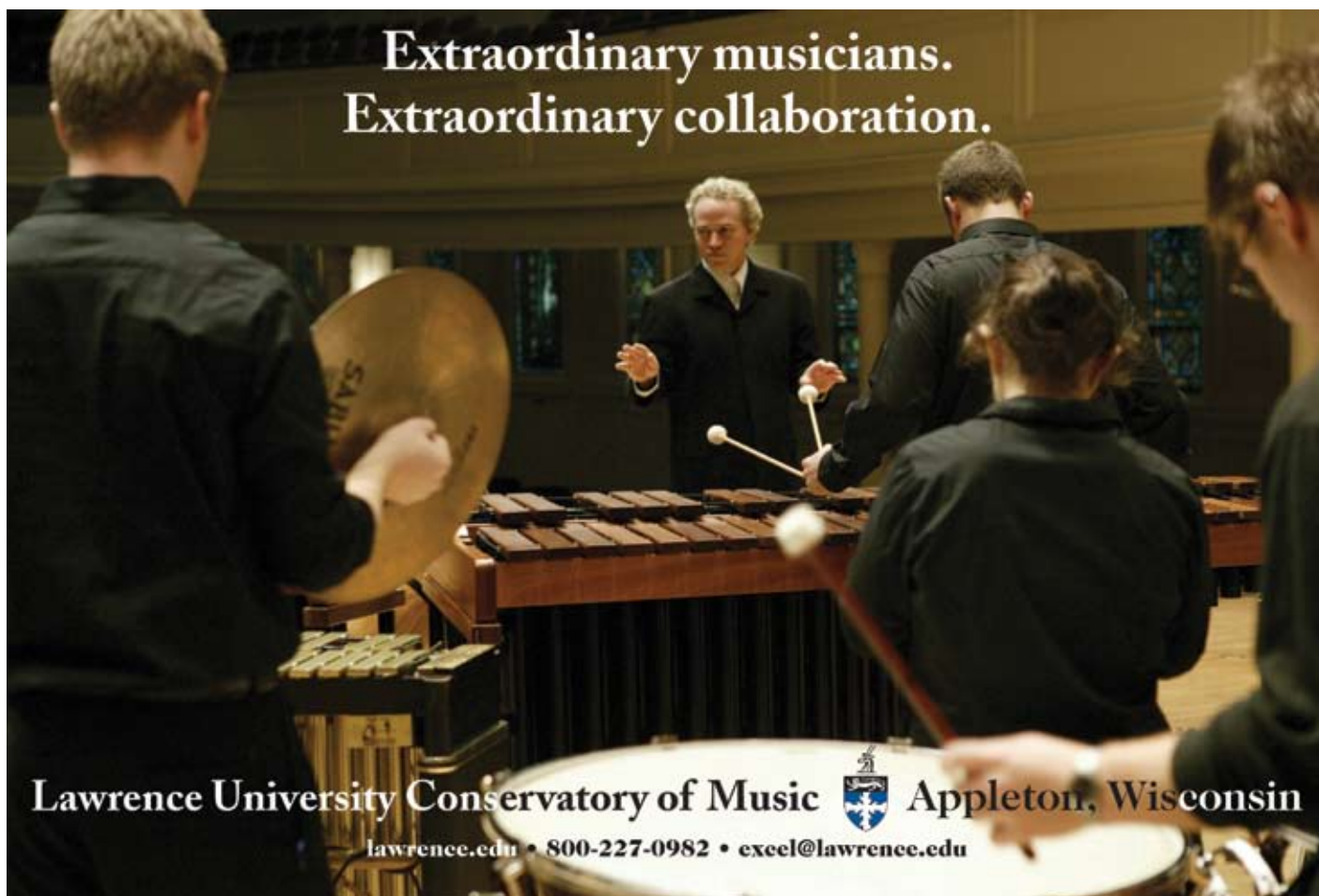
**Ford:** After coming to the University of North Texas as percussion coordinator in 1999, I realized that my marimba students needed a stronger method book to guide their musical development. I felt that although there are several fine collections of intermediate solos available on the market, there were no comprehensive intermediate methods that would address my school's needs. For my first 16 years of college teaching, I was the primary teacher for my students at East Carolina University and Middle Tennessee State University. However at UNT, the percussion program is far too large for me to teach every student privately. We are fortunate to have many excellent percussion instructors, but we lacked a strong method to create a consistent approach for marimba instruction. So I decided to develop a method based on my experience as a teacher and performer.

*Marimba: Technique Through Music* builds solid four-mallet marimba technique while strengthening musical concepts. My goal was to define and apply the four individual marimba strokes and apply them to etudes written primarily with that stroke type. This would give both the student and teacher the opportunity to focus on tone and musicality while concentrating on only one stroke at a time: single independent, double vertical, double lateral and alternating independent strokes. Students used to work on exercises for each stroke and then play a beginning four-mallet work such as "Yellow After the Rain" by Mitchell Peters. However, "Yellow..." and other similar solos, requires stroke combinations right from the presentation of the melody. My concept was to allow the student to play short etudes but only use one stroke at a time. This way, students gain technical confidence as they develop their musical expression. Thankfully, I have found that this method works by using it with my UNT


students and from positive comments from other percussion instructors around the country who are using the text.

**Keeton:** You served on the PAS Executive Committee for eight years (1999–2006), and have also served as PAS President. In your view, what were the most positive changes that were made during your tenure as president? What areas of need do you see for the society as it moves forward?

**Ford:** The past eight years have been rewarding with my involvement in the Percussive Arts Society. Words cannot express my appreciation for PAS and the many, many friendships I have made through this organization. PAS is a service organization that was started by individuals who had a vision to volunteer their time and talents to help percussion students of every level. Forty-five years later, that same vision still holds true. I am a volunteer for PAS, and the Executive Committee is built on shared leadership. Although I served as President for two years, everyone on the



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Executive Committee was responsible for continuing that vision of creating better opportunities for students and promoting percussion performance.

During my time on the Executive Committee, PAS changed a lot. We increased state and international chapter/committee grant money, and communicated better with PAS members through regular direct mailings and e-mails as well as through a new Website. We also fine tuned our plans for the future and decided to move our headquarters and museum to Indianapolis. Our publications became stronger and, of course, we continued to create the finest percussion event in the world, PASIC. During this time the PAS membership grew to well over 9,000 members, and it is still growing!

As for the future of PAS, we need to

#### MARK FORD: COMPOSITIONS

All compositions published by Innovative Percussion Inc. unless otherwise noted.

#### For Percussion Ensemble

Heads Up!, 2003  
 Afta-Stuba!, 2000  
 One-Eyed Jacks, 1996 (published by C. Alan Publications)  
 Standup Shadow, 1989  
 Stubernic, 1988  
 Alternate Loopholes, 1988 (unpublished)  
 Head Talk, 1987

#### For Solo Marimba

The Green Road, 2006  
 Kingdom Lore Fanfare, 2005  
 Ransom, 2002  
 Motion Beyond, 1998  
 Polaris, 1995

#### For Marimba and Tuba

Resurgence, 1991 (unpublished)

#### For Choir and Steel Drums

The Steel Jungle, 2002

#### For Steel Drum Band

Nightwatch 2001 (published by Drop 6, Inc.)

#### Arrangements for Percussion Ensemble

City Soca, by Arthur Lipner, arranged by Mark Ford, 1995 (published by MalletWorks Music)  
 Invention, by Billy Barber, arranged by Mark Ford, 1991

continue to communicate our resources to all levels of music educators and create more opportunities for younger leaders in our field. As our new home in Indianapolis grows, PAS will find many new opportunities to promote percussion performance and education. I think PAS's future looks very bright!

**Keeton:** *We've spoken about your involvement with the industry, PAS, composition, education, and performance. Tell me about maintaining this level of professional activity and striving to keep a balance between "work" and your outside life.*

**Ford:** What outside life? Just kidding! Seriously, my wife, Laura, works in the percussion office at UNT, so we see each other a lot. My two sons, Austin and Kevin, are active in their schools' music programs and other extra-curricular activities. We are busy, but so is every music educator I know. We do our best to find time to be a family.

**Keeton:** *What is on the horizon for you now? What would you like to accomplish in the next few years?*

**Ford:** I have two CD projects at UNT that I am excited about. The UNT Steel Band has just completed their second recording, and the UNT Graduate Ensemble is currently recording a new CD. I am looking forward to both of those finished projects.

Personally, one of my goals for the near future is to finish a new composition for my friend and comrade Christopher Deane. I have started a vibraphone solo with percussion accompaniment for Chris. He is a wonderful musician and I'm looking forward to exploring this work with him. I will also record a new

solo marimba CD soon and I have written a grant in order to develop a supplemental DVD for *Marimba: Technique Through Music*. I'm also making sketches for a two-mallet marimba method book. So it looks like I'm going to busy!

**Kristopher Keeton** is the Assistant Professor of Percussion at Virginia Commonwealth University and is a member of the PAS Keyboard Committee. Keeton has performed at PASIC and has been a featured clinician in various settings including universities, music festivals, and Days of Percussion. He is a former member of the Eastern Philharmonic Orchestra, Civic Orchestra of Chicago, and Owensboro Symphony Orchestra.

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## OUTSTANDING CHAPTER PRESIDENT AWARD

Nominations are now being accepted for the 2007 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, 32 E. Washington, Suite 1400 Indianapolis, IN 46204-3516 or E-mail: [percarts@pas.org](mailto:percarts@pas.org)



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# Solo Vibraphone Playing with Diatonic Pathways

BY JOHN MARK PIPER

One of the most difficult aspects of learning to play solo vibraphone begins with knowing what to do and how to accompany oneself in a typical song such as a jazz standard, bossa, or ballad. This means having ideas and hearing a corresponding accompaniment part or counterpoint that goes along with the melody. One of the best ways I've found for coming up with accompaniment ideas for solo vibraphone playing is to focus on the song's harmony and to improve one's ears in terms of hearing melodies based upon the tonal center of the song.

Dividing a song into horizontal and vertical relationships and learning to recognize the melodic tendencies or "expressions" is a powerful tool for getting to the essence of the harmony and melody. In order to illustrate this technique, I'll use the song "Misty," a classic standard by pianist Erroll Garner in the key of C.

## VERTICAL AND HORIZONTAL RELATIONSHIPS

An important step toward harmonic freedom and having accompaniment ideas within a song is to hear each melody note as an individual component related to the harmony and, most importantly, the primary key of the song. This type of relationship focuses on the vertical or harmonic character of the music. Focusing one's attention on the harmony will add more depth and understanding to the linear relationship as well.

A *vertical relationship* is one that compares and contrasts individual melodic and harmonic components to the key and harmony. For instance, the first note of "Misty" begins on G (the fifth of the key, which is called *sol* in solfege). Even when isolated from the rest of the melody, this note's relationship to the key and harmony has functionality and expressiveness.

The premise of this article utilizes the system of solfege, which uses syllables for every note in the chromatic scale. Using solfege syllables and the resultant "diatonic pathways" (diatonic scale movement of each melody note up or down to the tonic of the song's tonal center) of every melody note will reinforce the melody in the player's ear in terms of the tonal center of the song's melody.

In working with and learning solfege, the reader is encouraged to develop the ability to sing any standard song with the solfege syllables. Many books are available that deal with solfege. As a preparation for those unfamiliar with solfege, the following syllables are used in the solfege system.

## SOLFEGE SYLLABLES

Diatonic major scale: do, re, mi, fa, sol, la, ti, do.

Ascending chromatic scale: do, di, re, ri, mi, fa, fi, sol, si, la, li, ti, do

Descending chromatic scale: do, ti, te, la, le, sol, se, fa, mi, me, re, ra, do

## EXERCISE

The following exercise is designed to help strengthen the vertical

realization in conjunction with the linear relationship of the song's melody to the harmony.

*Instructions:* Sing and play each melody note in free time (rubato) using the solfege syllables along with its accompanying chord. Hold the note long enough to play the following mental exercise: As you play the note, the first natural inclination is an expectation for that note to move on to the next melody note. However, instead of doing that, "step sing" your way through the song by singing each melody note back to *do* of the key using the shortest diatonic pathway. Work your way through the song in the following way:

1. Play and sing the first melody note, hold it, then, instead of continuing with the melody of "Misty," play (and sing) the pathway from that note back to *do*.
2. Start over at the top of the song, play (and sing) to the second note of "Misty," hold that note, then play and sing its pathway back to *do*.
3. Start over at the top of the song, play to the third note, hold that note, and then play and sing its pathway back to *do*.
4. Start over at the top and play to the fourth note, hold that note, and then follow its pathway back to *do*. Continue this process through to the end of the song.

Below are the first eight melody notes and pathways of "Misty." The large notes are melody notes in "Misty" and the small notes are the diatonic pathways back to *do*.

The image shows four staves of musical notation in 4/4 time, illustrating the first eight melody notes of "Misty" and their diatonic pathways back to do. The notes are: 1. G (sol), 2. A (la), 3. B (ti), 4. C (do), 5. D (re), 6. E (mi), 7. F (fa), 8. G (sol). The pathways are shown as smaller notes connected by lines to the tonic (do).

sol      la    ti    do      mi      re    do

ti      do      sol      la    ti    do

la      ti    do      te      ti    do

la      ti    do      sol      la    ti    do

## MAJOR SCALE PATHWAYS

Play and sing each melody note back to *do* via the shortest diatonic pathway. If the melody note is *re*, *mi*, or *fa*, sing it down to *do*. If it's *sol*, *la* or *ti*, sing it up to *do*.

**Diatonic Pathways:**

- do
- re: do
- mi: re do
- fa: mi re do
- sol: la ti do
- la: ti do
- ti: do

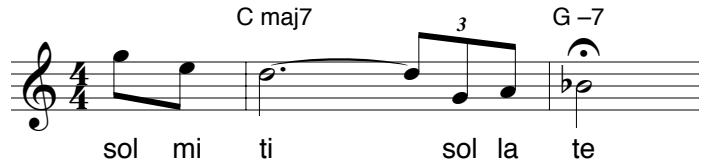
*Non-Diatonic Notes:* Notes that are not part of the primary key, such as the sixth melody note in "Misty" (B-flat), should be treated using the following steps to help establish a strong vertical relationship:

1. Sing and play the non-diatonic note to the nearest chord tone of Imaj7.
2. Sing and play that note to *do* using the shortest diatonic pathway.

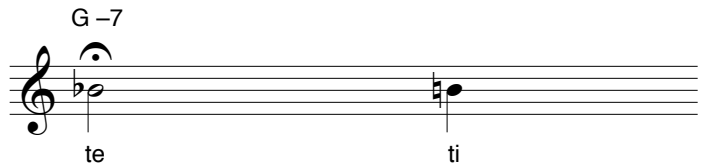
*Non-diatonic chords:* Unless the key change is long enough to support a new and permanent-sounding *do*, the pathways should remain diatonic to the primary key even when the harmony is not. In the second measure of "Misty," the chord is G-7 which contains a B-flat. The pathway should ignore the hint of a temporary key change and head for *do* via the shortest diatonic pathway in the key of C. This helps strengthen your understanding of the relationship between the temporary key and the song's primary key.

**Examples of "vertical relationship building" for non-diatonic melody notes and their diatonic pathways:**

1. Play and sing the melody up to the note you are working on.

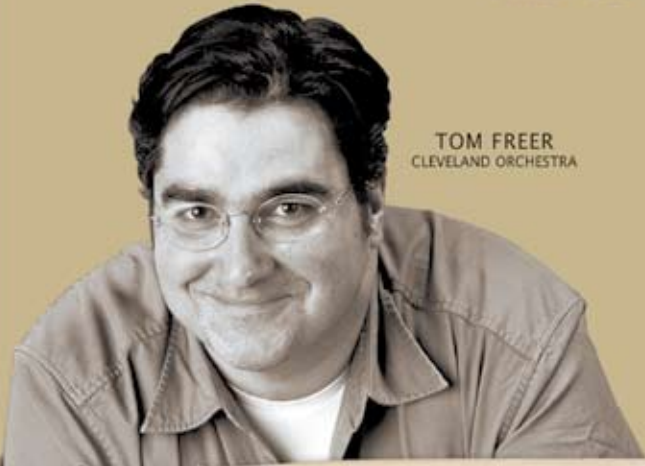


2. Add solfeggio, sing and play to the nearest chord tone of Imaj7.

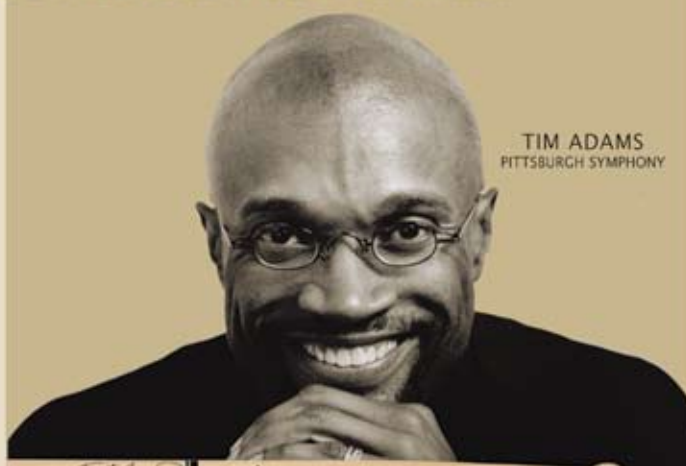


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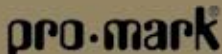
TXOLBGW Large Bead General Orchestral

© Pro-Mark Corporation. (TXOHW Heavy Orchestral not shown)

TXSE Eclipse Symphonic

TXSxi Symphonic

promark.com



3. Sing and play the shortest diatonic pathway back to *do*.

2. Sing/play it to the nearest chord tone of IMaj7 and then sing/play the diatonic pathway back to the primary key's *do*.

**Examples of building vertical relationships on diatonic notes during non-diatonic chords:**

1. Play/sing up to the note you are currently working on and hold.

2. Add solfeggio and sing/play to *do*.

Even though there is non-diatonic harmony present in the chord (B-flat), the pathway should ignore the hint of a temporary key change and head for *do* via the shortest diatonic pathway in the key of C.

Continue this process to the end of the song using diatonic pathways. The following is a sample of vertical strengthening at the bridge.

1. Sing and play from the beginning of the song, up to the note you are working on. (This example is focusing on the note B-flat in the first bar of the bridge). Hold the note until it settles in your ear.

**m.17: Bridge**

Note: you may also find it helpful to sing the major scale after each exercise to strengthen the original tonic key in your ear.

Vibists are encouraged to work with this concept on other songs in the standard repertoire. Pick tunes that have melodies and chords that are primarily diatonic to one primary key. A few suggestions for songs that would be appropriate to begin with are "Take the A Train," "My Romance," and "Days of Wine and Roses."

**John Mark Piper** is a solo vibraphonist teaching in the Dallas, Texas area. His current focus is providing lessons, solo vibraphone arrangements, and recordings at [www.JohnMarkPiper.com](http://www.JohnMarkPiper.com). **PN**

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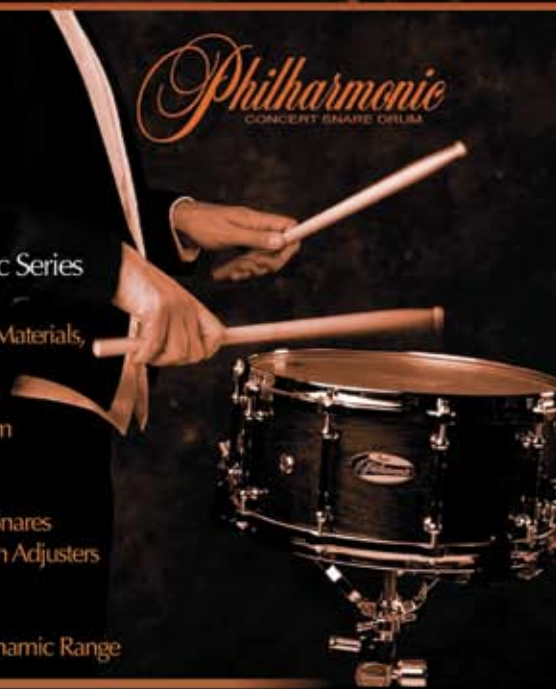


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# PercaDu

## A Decade of Percussion Duo Music

BY NASTASSIA KASCYUKOVICH

**P**ercaDu is a percussion duo from Israel that was established in 1996 by Adi Morag and Tomer Yariv, and that has been generating worldwide interest because of their unique style and energetic performances. Their repertoire is an eclectic mix of classical pieces by Bach, Ravel, and Grieg, arranged by the duo, and original compositions written especially for them. The duo won first prize as best chamber music ensemble in the Aviv Music Competition in 2001 and the Jury prize at the International Percussion Competition in Luxembourg.

The group was formed in 1996 under the tutelage of Alon Bor at the Rubin Academy in Tel Aviv. After graduating from the soloists class at the Royal Danish Academy of Music in 2002—where they studied with Gert Mortensen, Safri Duo, and Bent Lylloff—and winning several international competitions, they are focusing on commissioning new Israeli percussion compositions, composing, arranging, and performing in their own unique style.

I first heard PercaDu while they were on their successful Baltic Tour at the Kaunas Jazz festival in Lithuania. I caught up with

them just after they premiered a concerto written for them in a series of concerts with the Israel Philharmonic Orchestra, conducted by Maestro Zubin Mehta.

**NK:** *It is a privilege to celebrate a decade of music making, playing a concert with the Israel Philharmonic Orchestra and Maestro Zubin Mehta. How did it all happen?*

**Adi:** It all started when the Maestro saw us playing on TV and invited us to play for him at the Mann auditorium in Tel Aviv. We came on stage and performed a mini concert for him, performing for 45 minutes. After the last piece he asked us if we would like to work with him and if we can travel around the world with all our instruments.

**Tomer:** We were told to prepare one or two of our best pieces for this audition since the Maestro has a very busy schedule, and we could expect to play for no more than 10 minutes. Well, as Adi mentioned, the 10 minutes got expanded to more than 45 minutes, and all due to the enthusiasm of the Maestro! That was a great start for this “ride,” and just by seeing Maestro Zubin Mehta’s positive

reaction to the whole experience we knew this collaboration was going to be a huge success.

**NK:** *What finally did you play in the concerts?*

**Adi:** We premiered a new percussion duo concerto that is entitled “Spices, Perfumes, Toxins!” by Avner Dorman [published by G. Schirmer] and also played a Bach “English Suite” and “Tocatta” by Anders Koppel. Basically, all the first half of these concerts were dedicated to PercaDu and in the second half the orchestra played Elgar’s violin concerto with the great violinist Pinchas Zuckerman.

**NK:** *This is not the first time you’ve played with an orchestra as soloists nor the first time you’ve played a work by Dorman. Tell me about commissioning a new percussion work.*

**Tomer:** We often work with composers either from Israel or from abroad. We prefer those who are willing to go through a long process of composing, or as I see it, “creating” a new piece. Percussion instruments keep on developing all the time, each percussionist owns a different collection of percussion instruments, and, of course, the attitude as well as the approach for the instruments is different and unique for each percussionist. So we find it crucial that the composer be sympathetic to our style, technique, duo concepts, etc., as well as have a deep understanding of our instruments and their sound and technique potential before starting to compose.

**Adi:** The collaboration with Avner Dorman started when all three of us were students in the Tel-Aviv Music Academy in Israel. We really like his music and spent many hours introducing him to percussion and to our approach towards marimba and percussion playing. The first work Dorman composed for us was “Udacrep Akubrad” [G. Schirmer], which is an exciting work for two marimbas and darbukas. This virtuoso composition also requires the players to use their fingertips when playing the drums and





Playing "Spices, Perfumes, Toxins!" by Avner Dorman with the Israel Philharmonic.

the marimba. The piece has an orchestral version also.

For the second work Dorman decided to arrange the famous "Sorcerer's Apprentice" by Paul Dukas for vibraphone and marimba, then came the piece "Impact" for two drum setups, a cello, and a dance group. That was premiered last January in New York.

"Spices, Perfumes, Toxins!" is Dorman's most recent percussion composition. This concerto has three movements played *attaca*. The first movement, "Spices," is based on "Udacrep Akubrad"; the second movement, "Perfumes," is a lyrical *andante* that combines the marimba and the vibraphone; and the third, "Toxins!," is a loud, 10/8-based *allegro* movement for two drum setups. Since the general setup for the rest of the concerto requires the marimbas and the vibraphone to stand in between the drum setups, these setups are located approx 20 meters [66 feet] from each other, which makes the movement challenging to play.

**NK:** Please tell me about other collaborations you have done.

**Adi:** We have premiered several orchestral works that were written for us such as Lior Navok's "...on weaving the shadowed waves..." [premiered in Carnegie Hall with the Tel Aviv Soloists Orchestra on Nov. 9, 2003], Yaron Gotfried's [Israel] "Concerto for PercaDu" [2004], and Salvador Broton's [Spain] "Percussive Perceptions" [2005].

**Tomer:** I must say that these concertos are just the beginning; we already know about another concerto that is being written for us and will be premiered in 2008. This concerto has a very unique concept and way of orchestrating for percussion—but I guess for now we'll keep it as a surprise! We have many more ideas for commissioning concertos from composers whose music really touched us. More collaborations are planned for the next concert season with the Israeli Chamber Music Orchestra, with Sinfonietta Beer-Sheba—another Israeli orchestra, which is located down in the south of Israel—and with several orchestras outside of Israel, in Europe and the United States.

**NK:** Have the compositions written for you been played by other percussion duos around the world?

**Adi:** We get a lot of questions about our music and requests for scores for works that we have composed and that others have composed for us. We know about other duos that play compositions that were written for us such as "Metal-morphosis" by the Israeli composer A. Hanani, and "Udacrep Akubrad." In fact, last January we gave a master class at the Juilliard School and a student duo played "Udacrep Akubrad" for us. It was a nice experience to hear it as an audience!

**NK:** What do you talk about when you give a master class?

**Adi:** We discuss technical skills, sound

NEC's Jordan Hall, Photo by Nick Wheeler, Courtesy of New England Conservatory

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The duo with the “UFO instrument” called a Hang, which is made in Switzerland.

production, grip and mallets, and the problems of working in a duo. We like to talk about ways of memorizing music and preparing for a concert. The fact that we are a performing duo helps us understand these difficulties better.

**Tomer:** This subject of being aware of how to play in concerts is not well developed in universities throughout the world in general. You hear amazing students playing extremely difficult pieces, but when you look at them playing in concerts or in master classes in front of an audience, their level declines automatically. It took us years to understand, to isolate, and then to develop these techniques of memorizing the pieces and to be psychologically well-prepared for playing in front of an audience.

**NK:** How was the idea of your duo creation born?

**Adi:** Tomer and I met at Alon Bor’s Studio; Bor is the principal percussionist of the Israeli Philharmonic. After knowing us both as individuals as well as hearing us play together, he encouraged us to form the duo. Early on we decided to study with Safri Duo, before they thought of becoming pop stars, which was probably the best choice of classical percussion teachers at that time (1998). The fact that we had a percussion duo as teachers gave us a lot to work with. In many ways, we see ourselves continuing the development of the percussion duo format in the classical music scene.

**Tomer:** Since the very first moment of playing together at our first rehearsal, although we were not an official duo yet, we were amazed at the results. I remember we used to play, just for fun, snare drum etudes in unison with each of us at opposite sides of the room standing back to back; and we were together 95 percent of the time! In our concerts these days we play fast thirty-seconds interlocking—each of us with one hand—so it really sounds like one player; we feel as one. We are two different people in daily life, but when we enter the rehearsal room or our studio in Tel Aviv we think as one. We feel the same and have the same musical understanding as well as approach and future goals as musicians and as a duo.

**NK:** With all the different styles and genres of music, how have you chosen the style and the instruments you play now?

**Tomer:** It was a long journey and still is. As young musicians we kept discovering new instruments from the percussion kingdom, and slowly we started to collect a huge amount of instruments from all over the world. At the same time we kept listening to all kinds of music styles, and together we built the repertoire we are playing today. You could say the result of knowing the percussion scene and knowing a lot of music styles enhanced our capability to build a varied, interesting, and unique repertoire, starting from Bach through all of the classical periods

and up to contemporary compositions in different genres.

**NK:** You are musicians with a conservatory education, but you decided to transform your concerts into a show. Was it the commercial idea or were you simply bored in the academic framework?

**Adi:** Yes, we had a conservatory education, but we always thought of music as a total experience. When we play our music we want to be fully attached to it. That is why we memorize everything—as a principle. For me to go to a concert and to have a block of a “black thing” [a music stand] in front of the musicians is like watching a movie or a theatre show and seeing the actors reading from their scripts. We never decided to transform a concert into a show or to make choreography for our compositions; I think that it is something that is naturally part of us and that is also shown on stage.

**NK:** Were you sure people would understand your brave interpretations of classical music?

**Adi:** Brave? We have the two most serious and stringent critics from all the critics that have ever written criticism about our interpretations and playing: ourselves! We are very hard on ourselves. When you do something that you are completely comfortable with, it doesn’t matter what other people think about it. If you thought it was brave... Well, to be brave is a good thing.

**Tomer:** Of course, it took us numerous concerts to see what “feels” good on stage, both from our point of view as well as the audience’s. It takes a while to program for a concert, but with experience you learn how to assemble nice programs for different venues.

**NK:** You play a unique drum that looks like a UFO! Please tell about it. Is it a version of a steel drum?

**Adi:** The “UFO instrument” is a quite new instrument. It is called Hang, and you will never guess where it comes from: Switzerland.

**NK:** Do you have any preparation ritual that makes you ready for the first step to the concert stage?

**Tomer:** We do about 20 minutes of warm-up, which includes, in this order, stretching, breathing, concentration exercises, and some conventional drumming exercises.

**NK:** It appears to me that playing a concert of this kind of music is rather exhausting physically.

**Adi:** Some of the pieces we play are very virtuosic and demand physical strength and a lot of sweat. When we plan a concert we try to build up to a climax gradually from beginning to end, so that we will use all of our energy.

**Tomer:** It is very important to take care of our bodies and to have a good warm-up and stretching before playing. Many percussion players suffer pains because of wrong body posture and lack of awareness to physical tensions. This issue requires a lot of attention and practice. It's amazing how much we can keep on working on our bodies and develop the way we play. We both deal with these issues through practicing Gyro-Kinetics and Yoga and by playing in front of mirrors.

**NK:** Both of the CDs you recorded are different from the concert I attended. How did you choose the repertoire for the CDs?

**Adi:** Since a CD is a different medium from a live concert, the works that we chose to record were not necessarily the works we perform live. Our first CD, *Works for Marimba and Percussion*, was made as a book consisting of seven "stories"—four of them by Israeli composers. You can listen to them one by one rather than hearing the entire CD. In a performance, the situation requires that you treat the entire concert as one unit. By thinking of a lineup that builds up the concert, you can take the audience with you.

**NK:** It seems to be almost unbearable to tour for several months playing the same pieces every night. How can you perform every time with such a huge passion, love, and energy as if you were doing it for the last time in your life? What is the biggest challenge in performing the same music during a concert tour?

**Tomer:** A performance is another chance for us to play better. In every concert we try to play a composition perfectly, better than in the former concert, and come closer to the ideal performance—the one we have in our minds. A few months ago I watched an interview on the National Geographic Channel with an extremely old Japanese Tai Chi master; he presented one of the basic movements in Tai Chi and explained that last week he understood that for the last 75 years he was

doing this movement wrong, and only now he understands how to do it right! Sometimes in concerts or while practicing a piece that I already know, this feeling is familiar. I never get bored; there are always new things to understand; new things to explore.

**Adi:** Each concert we play is different, and that is always like a celebration for me. When we go on stage time stops and we enter a different world. Many compositions we play are microcosms, and the time of making music on stage is very special and precious. We have quite a big repertoire that we can choose from, although when touring we prefer to play our "tour concert," which basically consists of the same "spine" of compositions that will have small changes from time to time. We do that because of the great amount of instruments that we have on stage that might need to be set up every day in a different country. But even then, we have to be like the great storytellers and keep telling the same story as if it was told for the first time.

**NK:** What do you feel leaving the stage after performance? What do you think people feel leaving a concert hall after your performances?

**Tomer:** We want our audience to enjoy the concert and we hope to give them an experience that will thrill them and not be forgotten. We try to be unique in what we do, both with the different instruments we bring on stage and with our individual and duo capabilities.

**Adi:** It is always great fun to leave the stage with all the love we get from the audience. I think that at the end of the day everybody loves to be loved—even the toughest people do.

**NK:** How are you going to celebrate your tenth anniversary this year?

**Adi:** We created a new Website as an anniversary present to ourselves [[www.percadu.com](http://www.percadu.com)]. You can be updated on our concerts, hear several recordings, watch videos, and personally get in touch with us.

**Nastassia Kascyukovich** is a journalist with *Jazz Quadrat* magazine, Minsk (Belarus).

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# Percussion on the World Wide Web

BY DAVID WHITMAN

For many of us, the computer has become an essential tool in our daily lives, acting as a primary means of staying connected with the world around us. We send e-mails, read the news, pay our bills, make purchases, watch television and movies, listen to radio broadcasts, and order pizza all with the click of a mouse. It has become such a powerful tool that few professionals can afford to live without it.

As percussionists, we cannot deny the value in this tool. The World Wide Web provides us with a medium for information exchange and the opportunity to develop and explore our global percussion community. There are many Websites devoted to percussion or of particular interest to percussionists. This article introduces eight Websites that percussionists should be aware of, and offers some advice on using the Web for percussion exploration.

## PERCUSSION INFORMATION A Website by Marc Zoutendijk [www.xs4all.nl/~marcz/percussioninformation/index.html](http://www.xs4all.nl/~marcz/percussioninformation/index.html)

Marc Zoutendijk teaches percussion at the Royal Conservatory of The Hague in the Netherlands, and his Website is as far from a self-marketing tool as possible. It does a wonderful job of covering a variety of percussion information (as the title suggests) without sacrificing a desirable level of depth.

According to Zoutendijk, the Website began in 1994 "because there was a lack of serious and reliable information on the Web for percussion players and drummers." A navigation bar divides the Website into seven categories of information (drums, timpani, sticks, composers, general site info, miscellaneous percussion topics, and percussion links), and is always conveniently located on the right-hand side of the page. The site, which Zoutendijk has been keeping current for over 13 years, is free of advertisements, banners, and pop-ups.

Drumset players will appreciate ideas

of movement, stickings, and rhythmic manipulation. The information is presented such that creativity and experimentation is encouraged. Zoutendijk also makes available five interesting timpani solos free of charge, provided they are not used commercially and, if performed, due credit is given. Timpanists can also learn how to make their own mallets and take a peek at some 19th-century and baroque timpani models (Figure 1). All percussionists will appreciate the section of the Website devoted to the anatomy of drumsticks and their sound-altering characteristics, which is complemented by a thorough and mathematical analysis of stroke efficiency.

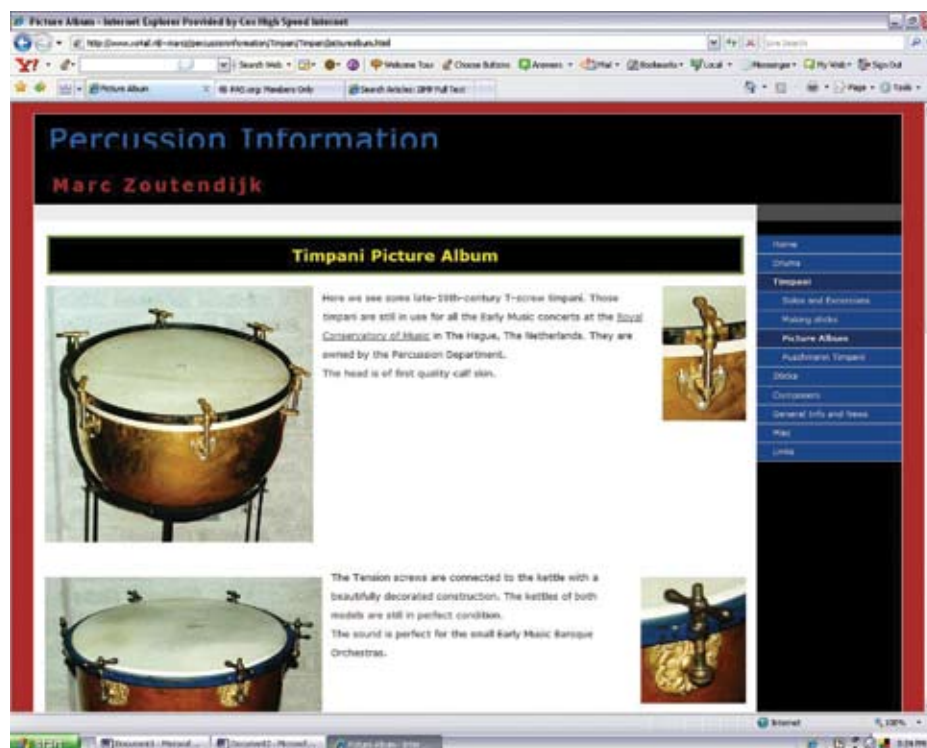
To discover all the site has to offer you need to check it out yourself. In doing so, you will find that Zoutendijk, where appropriate, publishes content-centered visitor comments (Zoutendijk is selective and comments seem to heighten the sense

of integrity). At first glance the site may seem small, but do not be fooled.

## PERCUSSION MUSIC ONLINE [www.percussionmusiconline.com](http://www.percussionmusiconline.com)

This Website, established in 2006, seeks to provide an online database of percussion literature. The design is sleek and easy to navigate. In order to view the database you need to register, but basic registration is instantaneous and free of charge. Upon selecting a composition, you are transported to a page presenting a slew of information, including composer biography, number of players required, instrumentation, program notes, duration, and publisher details. The database is organized alphabetically by title, but can be filtered to show compositions of a specific type (e.g., mixed chamber ensemble). As of this writing, there were 1,000 registered members of the site and 144 compositions

Figure 1





in the database, although a note from the creators indicates future growth.

### **MARIMBA.ORG**

**www.marimba.org**

The title says it all. Marimba.org is dedicated to the marimba community. Here you can find information on upcoming events, new recordings and publications, and reviews of specific instruments. Additionally, you can find a repertory list and small database of compact discs, which includes record label, disc number, and the titles of each performed work. If you have questions, comments, or announcements concerning marimba, the site provides an online message board as well. The site has been in existence since 1996.

### **DRUMMERWORLD.COM**

**www.drummerworld.com**

This is one of the most popular sites for drummers currently available, and for good reason. If you play drumset and have not visited Drummerworld.com you are missing out! Choosing from a list of literally hundreds of top-notch drummers, you can gain instant access to biographical information, pictures, audio clips, and video clips. If you visit the Grooves section of the Website you will find a timeline of drumset grooves and styles from "Big" Sid Catlett to Mike Portnoy, ?uestlove, Vinnie Colaiuta, and Aaron Spears. This is definitely the type of Website that one can spend all of today checking out and still come back for more tomorrow. It is also regularly updated and extremely reliable, and includes an online drummer forum with over 9,000 registered members. The site is free, but donations are encouraged due to the fact that the high volume of traffic to the site incurs significant costs. If you are a student of drumming, go to Drummerworld.com and learn from the best!

### **HANDIDRUMMED.COM**

**www.handidrummed.com**

Handidrummed.com is for drummers with disabilities by drummers with disabilities. The Website is maintained by Rob Richard, a drummer who was born with cerebral palsy. As Rob states on the Website, "Handidrummed.com is designed to be a resource for all drummers who face some sort of a challenge, whether it's a permanent disability or even something temporary that they've had to work to overcome in order to play the instrument

they love." This Website is filled with inspiration, and all teachers of percussion should be familiar with it.

### **THEVIBE.NET**

**www.thevibe.net/vn**

TheVibe.net is a Website dedicated to the vibraphone created by vibist Gerry Grosz. This is one of the few sites on the Web that devotes itself to the vibraphone community without trying to sell someone or something. It may not have a slick design, but it does have an active message board, a list of vibraphonists, and tips on making mallets. Young vibraphonists can learn a lot from the information on this Website.

### **METRONOMEONLINE.COM**

**www.metronomeonline.com**

Without question, this is my favorite site on the list. Metronomeonline.com is a fully functional online metronome. It even has the look and feel of the real-world counterpart (Figure 2), and visitors can select from three exciting color schemes (classic, cool, and fire). Although I own more than one metronome (of course!), I have used this Website repeatedly since I discovered it months ago. Whether you left your metronome in the studio or you just want to save batteries, Metronomeonline.com can help you work out the kinks wherever you have a computer and a connection.

Metronomeonline.com is run by EMusicInstitute.com (EMusic Institute, Inc.), which provides Website design services catering to musically or artistically inclined companies and individuals. Metronomeonline.com was developed when the people at EMusicInstitute.com noticed a need for a simple and usable metronome that required no software download or installation process. It is accurate and reliable no matter how fast (or slow) your computer or connection may be. The online metronome is offered free of charge.

### **H.E.A.R.**

**Hearing Education and Awareness for Rockers**

**www.hearnet.com**

This Website contains information all musicians, especially percussionists, should be aware of. Hearing loss is not our favorite topic to discuss, but it affects us all. H.E.A.R. was founded in 1988 by bassist Kathy Peck and physician Flash Gordon after attending a loud rock concert, and is

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**VIC FIRTH**  
WHEN IT MATTERS, ASK FOR VIC FIRTH

Figure 2



dedicated to educating the public about hearing loss and offering solutions. The Website provides information on tinnitus, types of ear plugs, saving your hearing, warning signs of damage, categories of hearing loss, and much more.

Many of us have experienced hearing loss ourselves as a result of our profession, and those of us who have not are probably acquainted with someone who has (whether we know it or not). Hearing loss can be painful and affect the overall quality of life, and what you learn from H.E.A.R. could turn out to be a gift of immeasurable worth.

#### OTHER RESOURCES

The Websites presented in this article are only a taste of what can be found online. In fact, the PAS Website ([www.pas.org](http://www.pas.org)) is, in my opinion, the single most valuable Website for percussionists and percussion educators in existence. The Online Research Journal, discussion forum (with over 7,500 registered users), publications archive, composition database, and other components of the site provide members with more percussion information than can be found in one place anywhere in the world (short of visiting the real-world PAS archives). It is simply outstanding.

There are also three classifications

of Websites that have, thus far, gone unmentioned. The first is the manufacturer Website. Many manufacturers provide volumes of resources online, featuring educational articles written by endorsing musicians, videos, and (of course) products. The second is the college percussion studio Website. These Websites frequently provide their curriculum online, which eager percussion students may use to direct their own independent studies or prepare for college. The third is the individual performer or ensemble Website, which is often heavily geared towards percussion education.

As to be expected, many Websites out there should be avoided. When browsing for percussion information, ask yourself some questions:

1. Is this information fact, or is it opinion?
2. Who published the site?
3. Is the person or organization that published it reputable?
4. Is the presented information verifiable?
5. What is the motivation behind the Website?
6. Is the content readily available, or are you struggling to find it?
7. Is the site bogged down by advertisements and promotions?

8. When was the site last updated? Is the information current?

9. If the information is old, is it still accurate?

10. If you are considering giving this site your credit card info, do you know *exactly* what you are purchasing and from whom?

If the answer to *all* of these questions is satisfactory, then continue. If the answers raise more questions, it is probably wise to move on. You will be able to find what you seek elsewhere. When you do find sites that aren't worth your time (and there are many), do not get discouraged. Keep looking for that gem.

**David Whitman** is a graduate student at Kansas State University, where he is completing his M.M. in Percussion Performance and Pedagogy. He holds a B.A. in Music from the University of Wisconsin-Eau Claire. Whitman teaches percussion techniques and methods, arranges drum line music and instructs the drum line for the Pride of the Wildcats Marching Band, assists in teaching applied percussion, and assists in conducting and coaching the percussion ensemble at Kansas State. His professional background includes marching percussion, orchestral, and jazz performance, and he has directed jazz ensembles at the University of Wisconsin-Stout and the University of Wisconsin-Eau Claire. **PN**

### SUBMITTING PROGRAMS

**PAS members are invited to submit formal printed percussion solo and ensemble programs for inclusion in program listings.**

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- State
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- Name of Performer or Ensemble (including director & any guest artists)
- Composition Title
- Composer's First and Last Name
- Arranger Name

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E-mail: [englandw@indiana.edu](mailto:englandw@indiana.edu)

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# Greg Ellis and RhythmPharm

BY CHRISTINE STEVENS

**G**reg Ellis is a master drummer and composer in Los Angeles who has recorded and performed with a variety of artists including tabla virtuoso Ustad Zakir Hussain, Japanese taiko drummers KODO, Grateful Dead drummer Mickey Hart, Brazilian percussion master Airto Moreira, Indian singer Laxshmi Shankar, the Los Angeles Philharmonic, the San Francisco Symphony, and master musicians from Iran, Africa, and Turkey. As co-founder of his own world music group, VAS, he has released four critically acclaimed albums on Narada World/EMI Records as well as a CD of his own compositions titled *Kala Rupa*. He is also a composer and session musician for film and television. His drumset and percussion work can be heard in such major motion pictures as *The Matrix: Reloaded*, *The Matrix: Revolutions*, *Fight Club*, *Lara Croft: Tomb Raider*, *Dawn of the Dead*, *Dukes of Hazzard*, and *The Devil's Rejects*.

As a staunch advocate for the healing power of organic rhythm and music, Ellis has presented seminars at the National Conference for the American Music Therapists Association in 2002 and was invited to speak at the 2002 World Conference on Music Therapy in Oxford, England. He has facilitated drum circles and music therapy programs at schools and hospitals across America.

Meeting at the REMO Recreational Music Center in North Hollywood, I got a chance to discuss Greg's views on the ecosystem of drumming and his recent release, *RhythmPharm*.

**Stevens:** *What do you feel is the connection between drumming and wellness?*

**Ellis:** Wellness, to me, means balance. It's about the balance of our rhythmic cycles: sleep, emotions, work—all must be in balance. It reminds me of the way I practiced to a click-track growing up. When you don't hear the click, that's when you know you're ON. It's my ability to be aware of it and to play so comfortably that I don't hear it. It's similar with our rhythmic cycles. They're always on. Our misperception and mistreatment of them can create illness. What throws us off our

natural cycles is resisting our internal rhythms. Since every single aspect of existence is governed by cycles or patterns, which is rhythm, it makes sense that drumming has powerful healing capabilities. Healing occurs when we release the body from the sheer stress of existence. Nothing does that better than drumming or moving to rhythm.

**Stevens:** *Do you believe that drumming is an endangered art due to drum machines?*

**Ellis:** I don't think it's endangered so much as distracted. What concerns me is the evolutionary effect. Drum machines and loops have severely altered how real drums are perceived and heard in music. Many musicians think creating a loop is drumming. What did the drummers do to get kicked out of the music-making process? The nuances of a great drummer can take a piece of music to a new level. Imagine The Who or Led Zeppelin using a drum machine! Think of what Keith Moon and John Bonham have contributed to the art of drumming. The drum machine will never replace drumming.

**Stevens:** *Can you compare this to processed food?*

**Ellis:** Yes. We are ingesting processed music. Virtually all forms of recorded music incorporate mechanical rhythm. Not only is the performance completely devoid of soul, the sampled sounds have also taken away all that is nourishing in organic rhythm. The sounds of real drums affect us physically and emotionally. This is the eco-system of music. Drummers are the foundation of this eco-system—the rainforest of the music, to carry the metaphor further. We can't clear-cut it without disastrous results. Organic rhythm is something we are wired to hear. It is something absolutely necessary to main-

tain the balance of well being. People from earth's oldest cultures have never forgotten this.

**Stevens:** *If our eco-system of music is changing, what can up-and-coming percussionists do to prepare themselves for the music business?*

**Ellis:** I think young drummers today are the ones to decide which way it's going to go. I hope that enough are adventurous and explore, as I did, how deep a lineage being a drummer connects you to. It's up to them to show other musicians what they're missing. Instead of trying to play like a machine or a loop, play in a way a machine never could—with feeling and in the moment.

**Stevens:** *What is the eco-system of music you would like to create?*

**Ellis:** I want to integrate the idea of sonic awareness in all aspects of life. Homes and corporations should have sonic environments that are tuned, a form of audio Feng Shui. An organic rhythmic



soundscape would improve the energy in a space. Phone rings, computer beeps, appliance noise, all these would be tuned harmonically. A tuned environment would increase efficiency by decreasing stress.

**Stevens:** *You career has taken you to the pioneering edges of drumming for the health and pharmaceutical market. How does drumming fit within health products?*

**Ellis:** There is actually a clinic in Tokyo that prescribes music. They have a list of ailments—stress, migraines, anxiety, etc.—that correspond to a list of musical selections proven to aid in the healing of that ailment. Music of all kinds can be healing.

Drummers are uniquely able to tap into this purpose because the body responds to rhythm before melody. The mind takes .8 milliseconds to translate whatever experience it is having. There is a delay. Melody and lyrics are processed through the mind and this delay. Rhythm bypasses this need for the mind to translate because the body responds to rhythm immediately. This makes rhythm a powerful tool for healing. Getting the mind out of the way invigorates the body's natural ability to heal.

**Stevens:** *In fact, Alzheimer's research has shown that these patients are capable of learning rhythms, despite the loss of higher cerebral and cognitive functions.*

**Ellis:** Rhythm is natural; everything else is learned. The translation of the mind is not necessary to respond to rhythm. Our bodies respond to rhythm in spite of our mind.

**Stevens:** *How do you get non-drummers in drum circles to get into a rhythmical state?*

**Ellis:** Give them permission to listen. Playing is a different aspect of the wellness of rhythm and drumming. When you take time to feel the rhythm deep inside your body, instead of thinking of what you're playing, you allow yourself to ebb and flow within the rhythm and go on a journey for two to three hours. When you get on that drum, you now have a responsibility to the rhythm. It's not just about your own experience anymore.

You are part of the dialogue happening. You wouldn't want to talk over someone in a conversation. Drum circles should be training for the dialogue necessary for social and cultural tolerance.

**Stevens:** *Tell me about your latest project, RhythmPharm.*

**Ellis:** We launched *RhythmPharm* in August 2005. Our first batch of audio-pharmaceuticals were delivered on seven CDs we call *RhythmTonics*. The tonics' ingredients are solely percussion instruments from over 30 countries. Each tonic includes a booklet with suggested uses,

dosages, and tonic sources. Although our Website, [www.rhythm-pharm.com](http://www.rhythm-pharm.com),

is quite comprehensive already, we keep adding new content, like QuickTime movies of each of the 60 drums I used in the recordings.

The recordings are completely pure and organic—no punch-ins, edits, samples, or loops of any kind. Most tracks are done in one take. The process is simple; I choose a drum, press record, and improvise. Once I finish a pass, I get another drum and immediately improvise to what I've just played. After about five or six tracks, I start learning the piece and therefore I stop. Once I start making "clever" choices, I'm no longer improvising and it becomes composition. I started

with the Green tonic called Growth. I then challenged myself to do one track per day for a month. In six weeks, I completed all seven tonics. I call this process of recording "Organic Rhythm Experience."

**Stevens:** *Is RhythmPharm for wellness or treatment of specific issues?*

**Ellis:** *RhythmTonics* create a holistic sonic space within which listeners can actively and passively experience wellness. They also supplement a range of treatments and healing modalities. They are being utilized to improve pro-athletic performance, in sports medicine, cancer patients in chemotherapy, senior citizens, people in high-stress jobs, mothers, massage therapists, acupuncturists, daycare workers, psychotherapists, and more. I believe the reason it resonates with such a vast group is that it is just rhythm and sound—tools we've been utilizing for tens of thousands of years to aid in the wellbeing of our bodies and the understanding of our existence. We become alive when the rhythm begins.

**Christine Stevens, MSW, MT-BC**, is a member of the PAS Health & Wellness Committee, the founder of UpBeat Drum Circles, and former director of music therapy and wellness at Remo. **PN**

## Rhythm is natural; everything else is learned. Our bodies respond to rhythm in spite of our mind.

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# Yoga for Performance Anxiety

BY LAURIE L. DIAZ

As musicians, we are always looking for ways to improve our performance ability. There are many obstacles for us to overcome. Many of us are hindered by stage fright. I am a prime example of this. A bit of an anxious person by nature, I've suffered from performance anxiety since my childhood days of piano recitals. Now, as a freelance orchestral percussionist, I still have this built-in fear that pops up occasionally (especially in auditions).

Some look to drugs (legal, of course!) as a solution. From personal experience, I have come to believe that medications are not a permanent resolution. Like cold medicine, I think they can be useful in covering up the symptoms, helping us cope until we deal with the underlying problem. But in the end, we can't completely overcome performance anxiety until we understand our fear and learn to face it directly.

As artists, many of us are perfectionists. We love our jobs and we want to put forth the best creation we can. Stage fright is simply the result of caring, wanting to do our best, and fearing that we won't.

After years of unsuccessfully fighting performance anxiety, I became desperate. I had tried several different medications, several different relaxation techniques, but nothing seemed to help consistently. The pivotal experience for me was a mock audition I played in grad school. In front of an audience of my teacher and several classmates, I bombed on a snare drum excerpt. My fear transformed into shaking hands. I completely lost control. I fought through it, although it was probably unrecognizable towards the end—a jumble of irregular sounds.

I held back my tears until I was in the car on the way home. I knew I could never be a truly successful musician until I dealt with this issue. I completely lost it and the tears

came. I had to pull the car over. I will never forget this.

The next day, I spoke with some friends. One suggested I try yoga. At this point, willing to try just about anything, I went to the library and checked out a book and video. This was the beginning of a journey that would change my life.

As I struggled through the video that day, my body resisted. Up until that point I hadn't found any kind of exercise that

body and the way I felt from day to day was remarkable. I felt more at ease in my body. My movements became more graceful and a little more mindful. I just began to feel happier and healthier in general. Yoga became a regular part of my life.

I didn't immediately notice changes in my playing. And I still got nervous performing, although these instances seemed less frequent and less intense.

But after a couple of years of practice I made a remarkable discovery. I noticed a certain emotion before going into a difficult pose, a deep backbend called the full wheel. I felt fear, but in a quite subtle way. It was more like aversion or trepidation. I also noticed it was a very familiar feeling to me, and then I realized that it was the same exact feeling I get before playing a soft snare drum roll (a very difficult technique to execute as a percussionist and one that has plagued me my whole career).

This moment was a turning point in my yoga practice. It was the first time I saw a direct correlation between what I was doing on the mat and what I was doing in my day-to-day life. I realized that if I could work with these feelings on the mat, I could transfer what I learned to my work as a musician. This was a very exciting discovery for me.

From this point on I began making huge progress in my performing. The more time I committed to my yoga practice, the more new discoveries I

made about my role as a musician. Just to name a few:

I became more aware of subtle body movement—unnecessary muscle tension, finger, hand, or arm positions that were detrimental to execution of certain techniques. These were very simple things like where my eyes were focused and how I



I enjoyed enough to stick with. Also like many musicians, I had difficulty dedicating time to exercise when I felt I should be practicing. As a result I was incredibly stiff and weak. But knowing how important this was, I stuck with it.

After a few days, I began to enjoy it. After just a few weeks, the change in my



was standing, what my body language was communicating (or not communicating) to my potential audience. I was amazed by the progress I could make simply by being more aware. Things that seemed like common sense but were somehow buried were suddenly revealed. I wondered how I could have overlooked these fundamental issues for so many years.

A perfect example of this is the glockenspiel part in Dukas' "The Sorcerer's Apprentice." At the end of the first lick, there's a run that goes by very quickly. I would consistently miss notes in this run, assuming this happened simply because it was fast and difficult. But after practicing with this newfound awareness, I realized that I was closing my eyes during this run. How crazy is that? At the point in the excerpt when I needed them most, my eyes ran and hid. I was like the Little League batter who squeezes his eyes shut and swings, hoping for the best. It's like I was unconsciously afraid to watch this disaster unfold in front

of me, so I shut my eyes. (I do the same thing in horror movies. Apparently, this excerpt felt like a horror movie to me.) I felt so ridiculous and amused that I went for so long without realizing I was making this silly mistake.

One of the big lessons in yoga practice is finding the balance between effort and ease. There comes a point when trying gets in the way of what you're attempting to accomplish. Of course, it takes a certain

## If we can find balance between effort and the ease of letting go, making music can feel much more natural.

amount of effort to come into and hold a pose, but we eventually learn that no amount of effort is going to take us further than what our body is capable of that particular day. The same is true in music. We can try and try, but every musician has had the experience of trying something to death, putting so much effort and tension into a passage of music that we suck the

life out of it. Instead of letting the music tell us what it is, and letting our bodies communicate that, we try to force it. We try so hard to make it perfect or to make it what we think it should be, we forget to just relax and see what it wants to teach us.

If we can learn to find balance between effort (no more than is necessary) and the ease of just letting go, making music can feel much more natural. Our bodies become a vessel for the art to flow through as opposed to an obstacle for it to get past. In truly great musicians this process is evident. It's almost as if their minds and bodies aren't working at all. There appears to be no effort. Something bigger than all of us is flowing very naturally through them. This is because they have found that perfect balance between effort and ease. They have discovered how to step out of the way of this beautiful, powerful music that touches all of us so profoundly.

Another concept we strive to cultivate in yoga is the witness. This is also a familiar idea to students of Buddhism. Inside all of us is an impartial observer, something inertly very wise that can simply watch what is going on without reacting.

In yoga, we often get sucked into an inner dialogue. "Oh no, I hate this next pose. I can never do it well. My leg hurts. I hate that feeling. When is this pose finally going to be easy for me?" Or we can go another route. "I'm really great at this pose. Wow, I'm so strong! This is so easy. I'm way better than that person over there. Everyone, look at me! See what I can do?"

Neither one of these dialogues is helping our yoga practice. If we can tap into the witness, we learn to stay away from these traps. We learn how to just watch what is going on without deciding whether it's bad or good, or if we like it or hate it. We learn to step back and see a wider view—everything that is going on in our bodies and our minds without judging. If you go back to the dialogue above and substitute the words "musical passage" for the word "pose," you can see how relevant this same idea is to music.

After spending some time experimenting with the witness in my yoga practice, I took the idea to the stage. I was astonished by how powerfully this affected my whole experience of performing. Without the witness, performing was all about me. You can imagine the dramatic dialogue of my ego. "Okay, my part is coming up. Oh, God! I hope I don't screw it up. What will everyone think of me? I've been working so hard for this. All my work could go down the drain right now. I've got to nail this. Concentrate, Laurie! Uh oh, I've lost count! Where am I?"

How can anyone hope to perform at his or her highest level like this? But now, when I'm able to tap into the witness, performing becomes a completely different experience. I'm able to step back and simply watch. Instead of getting sucked into this dialogue while I'm waiting for my part to come, I'm able to enjoy the music that's happening around me. (Imagine all the beautiful music I was missing before!) I'm simply listening, soaking it in, and noticing how the music affects me. And when my part does come, I'm able to just watch what my body is doing, without judgment of any kind.

A couple of years ago, I had the opportunity to perform the glockenspiel part to "The Sorcerer's Apprentice" in



## PAS LIFETIME ACHIEVEMENT IN EDUCATION AWARD

Naples. I made a conscious effort to apply everything I had learned in yoga to my performances that week. When the run at the end of the first lick came (my personal horror movie), I made sure my eyes were OPEN. And wouldn't you know it; I hit all the right notes! No more swing-and-miss, but a home run!

When you allow yourself room for error, give yourself permission to screw everything up, it's amazing what freedom you gain. You realize that by letting go of fear and the incessant inner critic, you can really throw it all out there, not holding anything back. And if you miss a note here or there, so what? What you and your audience are gaining is so much more powerful than any amount of right notes.

We all know that big changes like these don't happen overnight. This is a lifelong practice. I've been practicing yoga for over five years, and I still slip into old patterns. But the difference now is that I catch myself. I can understand what's going on, and I usually find the best way of dealing with it. I've been very pleasantly surprised by what yoga has done for my career and for my life in general. I'm very excited to continue this journey of discovery and see what comes up next!

---

**Laurie L. Diaz** is a freelance orchestral percussionist in Florida. She holds degrees in percussion performance from Florida State University and Temple University. Her primary teachers were Gary Werdesheim and Alan Abel. She performs with the Naples Philharmonic, the Florida Orchestra, the Florida West Coast Symphony, the Orlando Philharmonic, and the Brevard Symphony. Laurie has been studying yoga since 2001. She practices Ashtanga Yoga, founded by Sri K. Pattabhi Jois. Ashtanga is a vigorous and athletic style, the mother of American Power Yoga. PN

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.

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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, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516. 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](http://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?

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# New Percussion Literature and Recordings

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James Lambert

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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

## WORLD MUSIC

### Masters of the Sabar: Wolof Griot Percussionists of Senegal

Patricia Tang

\$27.95

Temple University Press

The West African country of Senegal is home to a rich drumming tradition revolving around the *sabar*, a single-headed barrel-shaped drum (and its corresponding ensemble) that forms the basis for much of Senegalese music. Patricia Tang, a professor at the Massachusetts Institute of Technology, has spent years chronicling the traditions, dance rhythms, *bakks* (musical phrases), and social significance of this traditional music of the indigenous Wolof tribe. Through a personal narrative, rhythmic transcriptions, and audio examples, she recounts

her journey of discovery and field research through her close association with a "family" of drummers known as "griots." The relationship between mbalax, the popular music of Senegal, and the *sabar* musical tradition are explored, as well as how the *sabar* tradition itself is evolving with the creation of new musical phrases and rhythms.

*Masters of the Sabar* is an excellent ethnomusicological study of an underrepresented music tradition and could benefit drummers, ethnomusicologists, world music students, or fans of West African music.

—Terry O'Mahoney

### Playing the Pentatonic Kalimba II-III

Mark Holdaway

\$25.00

#### Kalimba Magic

This 46-page instructional book/CD set provides basic playing techniques, exercises, tuning suggestions, and short repertoire for the 11-note pentatonic kalimba (African thumb piano). It includes pictures and exercises in tablature form that correspond to the accompanying compact disc. It does not delve very deeply into traditional African kalimba repertoire but provides information about how to play a number of pieces using the G major and G minor pentatonic scale (which necessitates retuning the instrument).

—Terry O'Mahoney

## KEYBOARD PERCUSSION SOLOS

### Ballerine

Yves Verne

\$14.50

Editions François Dahlmann

This tonal and lyrical work for mallet trio can be played on one vibraphone (one player) and one marimba (two players). The marimba II part is essentially a bass line with a range that goes down to F below the bass-clef staff. The marimba I part is melodic and stays in the mid and upper treble clef range.

The 166 measures of this work stay

in 3/4 at a moderate waltz tempo with several *rallentandos* and *ritards* followed by a *tempo*. The opening and closing sections are in D major with a middle section in G major.

In the opening 36 measures, the first marimba line involves primarily moving eighth-note patterns while the vibraphone plays single notes on counts one and three and chords on count two. During the next section, which is repeated, the vibraphone plays an eighth-note melodic line while marimba I outlines the harmony on counts two and three of each measure. The roles of marimba I and vibraphone reverse again in the G major section. The concluding section, which returns to D major, brings back the material from the original opening section.

"Ballerine" would not only be a very listenable work for any program, it would also be an excellent challenge in developing line, shaping, and phrasing.

—F. Michael Combs

### Fantasia in A

Dwayne Rice

\$15.00

JW3 Publications

"Fantasia in A" is a recent solo for five-octave (4.3 optional) marimba. The composer indicates that the work was inspired by the M.C. Escher drawing "Metamorphosis II" and states that "one idea slowly changes into another, becomes a different part of another, or pivots around a single note, eventually leading us back to the beginning material."

The first section, a rolled chorale, transitions into a section of melody and accompaniment, with one hand playing an eighth-note ostinato as the other hand interjects syncopated figures. Immediately following is a segment that features moto-perpetuo sixteenth notes in a constant sticking permutation. After a period of winding down, a variation of the original chorale makes a brief return before we are off again. The final section alternates three- and four-note groupings in a flurry of mixed meters, finally settling in 12/16 and cadencing on a resounding A-major chord.

The advanced high school student or early collegiate student will enjoy the technical challenges of "Fantasia in A."

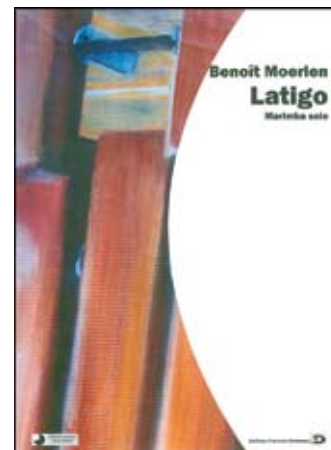
—Scott Herring

### Latigo

Benoit Moerlen

\$7.50

Editions Francois Dhalmann



"Latigo" is a four-minute marimba solo requiring a 4.5-octave marimba. The piece uses a mixed meter throughout with various ostinato patterns in the left hand and melody lines in the right. Four main sections form the structure with very little transitions between them. However, similar chord progressions help connect these sections to each other. "Latigo" is played at a fast tempo throughout with a strong opening, a louder peak in the middle, and a gradual decay in the coda. Techniques include double vertical, single alternating, and single independent strokes. Performers will improve their hand-to-hand independence with parallel and contrary motions using all of the included techniques.

—Brian Zator

### Purple

Daniel William Boothe

\$12.00

JW3 Publications

This unaccompanied marimba solo is written for a low-E marimba. The composer specifies that the voicing of





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some chords can be altered, if there is a five-octave instrument available. The entire composition is based on a lovely D-flat-major theme, which is expanded and developed throughout the composition. This theme is presented in a variety of rhythms and meters, and except for a brief section that is jagged and chromatic, is mostly tuneful. Four-mallet technique is required throughout.

—George Frock

#### Rimba Zina

Benoit Moerlen

**\$12.00**

**Editions Francois Dhalmann**

“*Rimba Zina*” is a fairly short solo written for 4.5-octave marimba. Overall, the character of the piece is light, set up by the groovy 7/8 that opens the work. Much of the work is homophonic in texture, with one hand playing melody as the other plays accompaniment. The second part of the work begins in 4/4, with interlocking right- and left-hand rhythms providing interest to the repetitive melodic material. Following a brief pause, a new section begins that utilizes a rising triplet motive that rocks between B major and A minor. The final section returns to the original 7/8 with a few new melodic ideas, and finally resolves the A-minor/B-major conflict with a conclusive B-major chord.

“*Rimba Zina*” presents a few coordination challenges, but is a pleasing work for the listener and performer.

—Scott Herring

#### Amazing Grace

John Newton

arr. Eric Rath

**\$10.00**

**JW3 Publications**

This unaccompanied four-mallet vibraphone solo approaches the familiar “*Amazing Grace*” with an original introduction, a stately, simple thematic rendition, followed by a more sophisticated harmonic development. Although the composition remains in F major throughout its three-minute duration, there is plenty of creative counterpoint—both melodically and rhythmically—in its serene presentation.

This composition could be programmed for a solo recital—perhaps as an encore—or be equally suited to a liturgical situation. Advanced four-mallet technique is required; hence, this solo is most appropriate for the college-level vibist.

—Jim Lambert

#### Concertino

Dwayne Rice

**\$45.00**

**Innovative Percussion**

“*Concertino*” features a marimba soloist utilizing a five-octave marimba skillfully woven within a mallet septet of xylophone, two vibraphones, and four marimbas. Three of the marimba parts are written for a low-A instrument and the bass part uses a second five-octave marimba. Commissioned by the Trinity High School Percussion Ensemble directed by Michael Mathew and dedicated to Andrew Eldridge, “*Concertino*” was premiered at PASIC 2006 in Austin, Texas by Trinity High School with Eldridge as the marimba soloist.

After a brief opening chorale by the soloist, “*Concertino*” begins with a presto 12/8 that gradually adds the entire ensemble before the soloist enters. Here, the real power of the work is focused on the solo marimba. Written for an advanced player, Rice artfully takes the soloist through motives containing bold eighth-note passages with quick double-lateral passages and sextuplets spanning the range of the instrument. Rice avoids “over writing” and gives both the soloist and the ensemble plenty of space for development. The dialogue and pacing between the soloist and ensemble is strong and compelling. While the solo part is challenging but accessible, the ensemble parts are not too difficult. The work concludes with a powerful statement by the soloist with the ensemble accentuating downbeats. The final moments might have been even stronger had the ensemble imitated the soloist’s musical direction.

“*Concertino*” has an attractive, progressive harmonic atmosphere and there are tuneful sections primarily performed by the vibraphones and xylophone. A through-composed work, Rice combines staggered arpeggiated patterns and ostinatos to create ensemble drive and interest in a similar manner to David Gillingham’s compositions. Yet, while Gillingham’s works often focus on melodic and timbre development, Rice effectively chooses to concentrate on motivic and rhythmic development utilizing texture and chordal shifts. The result is a solid, driving work featuring an advanced marimbist.

—Mark Ford

#### V Variations for Marimba

Dwayne Rice

**\$15.00**

**JW3 Publications**

This is ten-minute marimba solo for advanced performers. Although the work includes a theme, five variations and a coda, the primary theme actually evolves throughout. The program notes state the piece is “based on the compositional techniques of Bela Bartok and his use of geometric proportion, bridge form, and synthetic scale models.”

The opening section presents the first portion of the theme through rubato rolls and rapid flourishes up the keyboard. Variation one softly introduces the opening notes in a fast, compound-meter ostinato that eventually leads to interjecting runs and syncopated melody lines. After this burst of energy, variation two is a four-part chorale containing uniquely colorful harmonies. The third and longest variation starts with rhythmically disjunct statements that get progressively longer and louder. The already fast tempo gets even faster with an echo of the first variation. After a brief transition, variation four is an ethereal expansion on the chorale variation presented earlier. Variation five consists of a steady stream of sixteenth-note arpeggios that build into the climax of the piece. A brief coda maintains the excitement and energy from the climax while using motives from previous material. The piece concludes with rapid arpeggios fluttering down the keyboard and five defiant chords.

Many advanced techniques are used in “*Variations*,” which are compounded through the use of very fast tempos and both small and large intervals with the double lateral motion. The interesting structure, melodic motion, and intensity will



give advanced performers a chance to show off their technical and musical abilities.

—Brian Zator

#### Domus Aurea

Edmund J. Campion

**\$25.00**

**Edition Peters**

“*Domus Aurea*” (Latin for “Golden House”) was the name of Emperor Nero’s enormous palatial villa in Rome. The structure and grounds were vast, so the title is fitting for this “vast” work for vibraphone and piano. The 15-minute piece is actually a duet since the piano part frequently takes the lead as well as secondary roles.

The work opens in a 14-measure Grandioso (quarter note = 60) that includes meters of 3/4, 5/4, 2/4, and 4/4 with combinations of full dramatic chords, very soft sounds, and rapid thirty-second-note figures. Dynamics in this opening material range from *pppp* to *fff*, so extreme control is required.

Following the opening material, there are nine separate sections (based on tempo settings), and within some of those tempo frameworks there are several style and mood changes. One needs to have a dictionary of musical terms handy to be certain that indications such as *Grottesco*, *Fastidioso*, *Meccanico* and *Martellato* are understood. Tempos range throughout the work from eighth note = 180 to quarter note = 60, and dynamic contrasts run the full gamut. Likewise, one would feel that every possible meter is used in this work (including such meters as 25/16, 18/16, and 15/16).

The solo vibraphone part calls for three mallets for three-note chords in only two measures of the work and, even though performers may choose to perform the work with more than two mallets, all material except for those two measures is limited to a single line that could be executed by two mallets. Hard and soft mallets are indicated (sometimes with very quick changes), and the dampenings/phrasings are clearly notated throughout including moments where only a brief touch of the dampers are indicated.

Included in the work are some very interesting unison lines and sections that fit together nicely. In contrast, there is a lengthy section where the vibraphone part is specifically notated while the piano is *senza mi-*



sure and expressive. The vibraphone solo part, alone, would be a grade V (advanced), but adding the major challenge of coordinating that very difficult solo line with an equally difficult and complex piano part adds to the difficulty rating scale.

Campion has established a new standard in vibraphone compositions by writing a piece with extraordinarily significant musical and technical challenges.

—F. Michael Combs

## Plenty

Stuart Saunders Smith

**\$95.00**

### Sonic Art Editions/Smith Publications

This composition for solo vibraphone is unique in style, form, and content. The work is a collection of 34 short solos, and except for the introductory solo, each is written on a single page. The composer's instructions suggest different ways that the work can be performed. His preference is for the work to be performed in its entirety. Other versions include playing I–XII plus XXXIV, playing I–XX plus XXXIV, and even having three different soloists perform, with all three playing the last movement together.

There are no tempo markings, meters, or even measures; however, the rhythmic figures must be strictly adhered to. The complexity of these solos will provide much expression, and many of the passages take on the feelings of speed. There are numerous changes in dynamics, many complex rhythms, and the coordination between the hands offer many challenges. The music is written on a double staff, but the soloist will find that mixing or crossing the hands may be necessary to bring out the themes or voices.

"Plenty" demonstrates that the vibraphone is more than a jazz mode of expression. For those looking for a real challenge in a contemporary style, this work should be considered.

—George Frock

## KEYBOARD PERCUSSION ENSEMBLES

### Reverie

Claude Debussy

arr. Dwayne Rice

**\$40.00**

### JW3 Publications

Scored for glockenspiel, two vibraphones, chimes, and four marimbas (at least one five-octave marimba required), Dwayne Rice captures the beautiful, impressionistic style of this Debussy composition—permitting the advanced high school percussion octet or younger college percussion ensemble to experience this outstanding Debussy piano composition. Only two-mallet technique is required of the marimba and vibraphone parts. It will be necessary to properly balance the ensemble's combined timbres with appropriate mallet choices.

A full conductor's score is provided, and the individual performance parts are to be printed from an enclosed CD—perhaps a "wave of the future" in the publishing industry.

—Jim Lambert

### Percussion Sonata No. 2 "Woodstock"

Peter Schickele

**\$24.95**

### Theodore Presser

My first reaction that Peter Schickele had written works for percussion ensemble was one of curiosity. Due to Schickele's fame with P.D.Q. Bach, I wondered what his wit and talent might have conjured for percussion ensemble.

But Schickele's percussion sonatas are serious compositions that were the results of two commissions. His second sonata earned its nickname through a commission from the Woodstock Chimes Fund. Garry Kvistad, founder of Woodstock Chimes and Nexus member, organized the commission and the work was premiered at the annual percussion concert in Woodstock, New York for the benefit of the Woodstock Guild. "Percussion Sonata No. 2" was recorded on Nexus's CD *Drumtalker*.

Written primarily for five players on keyboard mallet instruments, Schickele also calls for suspended cymbals, triangle, finger cymbals, bongos, tom-toms, and four sets of wind chimes. These wind chimes should ideally have specific pitches that Schickele outlines in the instrumentation and his preference for Woodstock Chimes. Schickele

indicates that this is "almost a bit embarrassing, since because of this, the piece might be accused by cultural purists of being a commercial for Woodstock Chimes, the company that commissioned the work." However, anyone who has heard these chimes knows of their beauty and consistency. Clearly this made an impact on Schickele.

Written in two movements, "Sonata No. 2" opens with a theme and variations that features a lovely theme with a Renaissance flare. The bulk of the variations consist of graceful sextuplets in two marimbas and a xylophone while the glockenspiel and vibraphone echo in odd rhythms like distant church bells (or wind chimes). The movement has a sense of complacency and poise.

The second movement really includes two movements: a short, quiet interlude followed by a quick and rambunctious movement to conclude the work. The tranquil interlude centers on bowed notes on the vibraphone surrounded by the four sets of wind chimes. The vibraphone connects this setting to a quasi-rondo based on a harmonic progression. Schickele compares this to the opening prelude of Bach's "The Well-Tempered Clavier." While still a mallet ensemble, this movement brings the bongos and other percussive elements to the forefront.

"Percussion Sonata No. 2 'Woodstock'" would bring contrast and interest to any percussion ensemble program. You can hear a sample of this 13-minute work at [www.schickele.com/shoppe/psrec/woodstock.htm](http://www.schickele.com/shoppe/psrec/woodstock.htm). While all of the parts have challenging elements, they are easily within the range of most college percussion majors, and the music is well crafted. The mallet parts are written for two mallets throughout with the exception of the four-mallet vibraphone part. "Sonata No. 2" offers a beautiful exploration into the potential of the mallet quintet.

—Mark Ford

## TIMPANI

### Alcobaça Suite

Kevin Erickson

**\$10.00**

### Innovative Percussion

"Alcobaça Suite" is Kevin Erickson's third work for solo timpani. This

work, scored for five drums, is set in three short movements. The first movement begins with a somber introduction, followed by a lively allegro dominated by sixteenth-note and sixteenth-note-triplet passages. The second movement, "Lament," is much slower and lyrical. The left hand is assigned a heartbeat-like rhythm, while the right hand plays melodic figures, some of which must be pedaled on one drum. For this movement, the performer must be able to execute several polyrhythmic figures between the left and right hands.

The opening of the last movement, "Dom Pedro's Revenge," is marked *presto* with the quarter note = 190. The performer can easily get twisted up with the meter rapidly shifting from 3 to 5 to 7. After a brief winding down, ideas from the first and second movements are re-worked. An *accelerando* leads into the final part of the third movement, which is motivically similar to the opening. The action revs up even further, accelerating to quarter note = 226 and coming to a thunderous close.

—Scott Herring

## MULTIPLE PERCUSSION SOLOS

### Switch for Solo Percussion

Erik Griswold

**\$7.00**

### Erik Griswold

This work, scored for any three instruments, uses repeated one- and two-bar phrases to construct an extended work based on the four-against-three polyrhythm. Working at a brisk suggested tempo (260 bpm), the player juxtaposes a four-beat pattern in one limb against a three-beat pattern in the opposing limb. The player switches instruments in each limb to create minimalist melodic patterns as the piece evolves. The length of the work may vary based on the player's prerogative to repeat any phrase.

—Terry O'Mahoney

### An-Hoy

Regis Famelart

**\$8.50**

### Editions Francois Dhalmann

This is a multiple percussion solo scored for bass drum, snare drum, a pair of bongos, two woodblocks, cymbal, four timpani, and tam tam.

A diagram of the suggested setup is provided, as well as the notations that are written on a double staff.

Written at a moderately energetic tempo of 106, the solo consists of rhythmic motives and colors. The solo is rather short, but employs the entire gambit of each instrument's color base. There are notated stick and mallet changes, huge dynamic contrasts, and many cross-rhythms. The solo concludes with an improvised cadenza, which is to be approximately one-and-a-half minutes in length. This work should be a solid source for recital programs.

—George Frock

### Hypnotic Strains

Erik Griswold

**\$15.00**

Erik Griswold

"Hypnotic Strains" is an innovative multiple percussion composition written for pedal bass drum, two toms, snare drum, two bongos, hi-hat, vibraslap (mounted), cup gong, cowbell, woodblock, clay pot, ceramic bowl, and glass bottle. Along with snare drum sticks, the performer also needs knitting needles or chopsticks, and medium rubber mallets.

The score includes a key showing where each instrument is notated. A setup diagram is also provided. The notation is traditional except that roll notation is to be interpreted as "free bouncing the snare sticks independently with both hands." This creates an effect similar to a rubber ball being dropped on a hard floor, with the beats gradually getting closer together and the volume diminishing.

Part one begins with a series of rolls played with each hand in the fashion mentioned above. The piece is marked "Distant and Ominous," and this effect is created with crescendos and decrescendos occurring independently. After a fermata, the tempo increases and the rolls are combined with single-note rhythms. This becomes more complex with the introduction of odd meters and odd note groupings.

The second half makes use of the smaller instruments, setting up repetitive rhythms that move through mixed meters. Eventually drums are added, written in such a way as to again simulate the bouncing-ball effect. The drum sounds seem to be unrelated to the patterns played by the smaller instruments, and the overall feeling is that two unrelated things are going on simultaneously.

The piece concludes as the two groups of instruments become more synchronized, and there is a gradual crescendo to the final measure.

This very creative piece will demand a high degree of technical control and musicality from the performer.

—Tom Morgan

### Crash

Terry Longshore

**\$15.00**

Go Fish Music

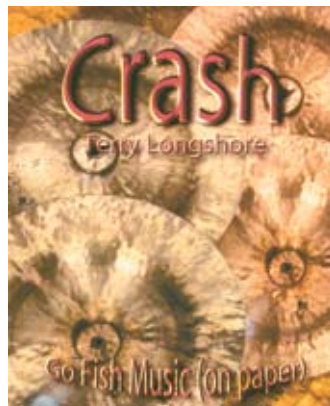
This multiple percussion solo deserves serious consideration for recital programs. The composition takes about five minutes to perform, requires a very small setup, and is extremely entertaining.

The instrumentation calls for a pair of "Lion cymbals" (played with the hands) and two pair of hi-hats played with both feet. Two pages of performance notes clearly describe the techniques needed, as well as the type of sound required to perform each passage. One unique sound color is produced by wearing metal thimbles on the index fingers, which are used to perform rhythmic figures on the hand cymbals.

This solo will be a challenge for all four appendages, and uses styles found in the music of India, Africa, and American jazz and rock. There are numerous challenges in technique and coordination between the hands and feet. One of the challenges is in measure 40, which requires playing half-note triplets with one foot, quarter notes with the other, and playing quintuplets with the hand cymbals.

The publisher's Website provides a video of an excellent performance of this composition. Anyone viewing this video will see that the piece is exciting and will likely want to take on this challenge.

—George Frock



## DRUMSET

### 6 Solos for Drum Set

Eckhard Kpoetzki

**\$15.00**

conTakt Musikverlag

This set of solos is written for a five-piece drumset that includes hi-hat, ride cymbal, crash cymbal, and splash cymbal. The first solo, "Drum Journey," is intended to be a preparatory exercise for the other five solos, but, as the composer states, it is also an "independent 'musical' solo piece." Suggested stickings are indicated where needed in each piece.

The solos are in a rock or funk style with the exception of "Latin Parade," which is based on a samba style. "Funky Waltz" is in 3/4 throughout. "Stick-Stoff," contains a variety of meters, including 4/4, 2/4, 3/4, 5/8, and 15/16. There is much dynamic contrast in each solo and the performer is called upon to play flams, buzz strokes, double strokes, and paradiddle stickings, among other rudiments. These solos are musically written and technically challenging.

—Tom Morgan

## PERCUSSION ENSEMBLES

### Triple Decker

John R. Hearnse

**\$35.00**

Row-Loff Productions

"Triple Decker" is a collection of three easy percussion ensemble pieces for six players. Each work lasts about one-and-a-half minutes. The first piece, "Drumble," calls for two snare drums, four toms, bass drum, suspended cymbal, tambourine, and shaker. Rhythms include quarters, eighths, and two different sixteenth-note figures. The three sections include a call-and-answer with snare drum one and the rest of the ensemble; an easy rock groove and snare drum "melody" line; and a gentle waltz. The piece ends with an add-on crescendo and final phrase played in unison.

The second piece, "Throwdown," requires six snare drums. Once again, simple eighth- and sixteenth-note patterns are used, with most sections having pairs of students playing the same music. Various sounds are used including stick clicks, rims, and snares on or off. Some of this piece is

based on simple rock grooves while other sections rely on moving accents around the ensemble.

The third piece, "El Primer Fuego," uses bells, xylophone, two timpani, shaker, bongos, large hand drum, guiro, cowbell, and claves. This is a good piece to introduce ethnic drums and keyboard instruments with all parts repeating passages that help to develop consistency. The first section has the auxiliary percussion playing a steady groove with the mallet players on the melody. The second section has the mallet players on auxiliary instruments and the hand drums playing a duet. The piece concludes with a return to the first section and crescendo to the end.

—Brian Zator

### Zen Garden

David Steinquest

**\$40.00**

Row-Loff Productions

"Zen Garden" is written for a percussion ensemble of ten players using bells, xylophone, marimba, chimes, congas, bongos, and an assortment of other small instruments. The work is written in 7/8 and utilizes the pentatonic scale to achieve an "otherworldly" sound.

Steinquest uses the same theme throughout the piece, adding variety by changing instrumentation and timbres. First the keyboards are given the melodic function, which is later passed off to the temple blocks. Younger students will also enjoy the novelty of playing the Latin percussion instruments as well as the glass and metal bowls.

"Zen Garden" would be a fine teaching piece that reinforces the concepts 7/8 and the pentatonic scale.

—Scott Herring

### The Deflowering of Pris Chatterson

Scott Johnson

**\$19.95**

Upbeat Music Publications

This new work is one of 18 pieces in a series of similar instrumentation, all employing elements of Latin jazz and Caribbean music with most having solo sections in which any member can improvise. This work calls for lead pan, marimba, guitar, bass, and drumset, and all parts are specifically notated with the exception of the solo vamp section. The 61-measure piece (14 measures of which are repeated), stays in a steady 4/4, and the only dynamic contrasts notated include one crescendo and a few accents.

The composition opens with an eight-measure eighth-note pattern first stated by the lead pan and then doubled by the marimba for another eight measures. Following an eight-measure section of bass and guitar, the pan and marimba lead with the melodic material, mostly in unison, with the guitar playing support material, all under the groove set by the bass and drums. After 32 measures of this material, there is a solo vamp section before 14 measures of earlier material are repeated. The work ends with a 10-measure coda with the pans and marimba playing in unison and the guitar, bass, and drums providing the support lines.

This is a fun piece with a lot of potential. The two lead lines (lead pan and marimba) could be played on different keyboard instruments, and either of the two lines doubled or tripled with other keyboard instruments. Adding additional non-pitched percussion instruments would provide additional interest and color and make the work more adaptable to school percussion sections.

—F. Michael Combs

**The Final Pursuit** III  
Chris Brooks  
**\$35.00**

**Row-Loff Productions**  
“The Final Pursuit” calls for 12 players and lasts about four minutes. The instrumentation includes bells, xylophone, marimba (two players), vibes, chimes, four timpani, two snare drums, three concert toms, concert bass drum, mark tree, crash cymbals, sleighbells, and two suspended cymbals. Written for junior high and high school groups, Brooks has created a piece that gets all players involved.

The slow introduction utilizes independent lines among the players with all of them joining together for a crescendo into the main body of the piece. A two-measure ostinato is established in the main portion of the piece that leads into the primary melody. The mallet players supply the melody lines while the snare drum and xylophone continue the ostinato. The second section features the percussion with a snare drum and tom-tom duet. After a contrapuntal variation of the theme in 6/4, the piece returns to the primary theme and ends with a loud, unison statement.

This piece works to develop confidence for every player through the

use of solo entrances and independent parts.

—Brian Zator

**Sabre Dance** III  
Aram Khatchaturian  
arr. Taylor A. Goodson  
**\$40.00**

**Row-Loff Productions**  
Taylor Goodson’s arrangement of this familiar keyboard percussion classic is scored for bells, xylophone, vibraphone, two marimbas, timpani, piano, snare drum, bass drum, cymbals, and tambourine. This 2:30 arrangement is accessible to the advanced junior high percussion ensemble or the younger high school percussion ensemble. Both marimba performers could perform on a single low-A marimba. The addition of the piano in the ensemble’s scoring is integral to its successful performance, and the piano part is probably the most difficult of the parts. This selection would be appropriate for either a “pops” percussion program or for an entry-level festival for the younger percussion ensemble.

—Jim Lambert

**Silent Night** III  
Franz Gruber  
arr. David Steinquest  
**\$35.00**

**Row-Loff Productions**  
David Steinquest’s arrangement of “Silent Night” for large percussion ensemble (14 players) is one of the most creative holiday arrangements on the market. He transforms this simple 3/4 ballad into a Brazilian samba in 5/4. The instrumentation includes bells, xylophone, marimba, vibes, and chimes, with the addition of chocalho (shaker), reco-reco (guiro), tambourim, and surdo (floor tom), as well as piano and bass.

The beginning and ending of the arrangement capture the mysteriousness of nighttime with bamboo, glass, and metal wind chimes blowing in the breeze underneath improvisational passages on the piano. The mallet parts are all written for two mallets and are not technically difficult. The percussion parts provide the rhythmic drive imitating a Brazilian percussion section.

The challenge of this work will lie in ensuring that all players can feel this well-known tune in 5/4. Audiences and performers should enjoy this fresh rendition of a holiday favorite.

—Scott Herring

**Simple Life** III  
Scott Johnson  
**\$19.95**  
**Upbeat Music Publications**

This syncopated, two-minute percussion combo piece in the calypso tradition is scored for steel pan double tenors, marimba, bass, and drums. Performed at a slow pace (72 bpm), this happy tune does not require any improvisation, uses sixteenth and septuplet rhythms, and only requires two-mallet technique to negotiate the double-stop sixth intervals.

—Terry O’Mahoney

**Stylistic Modulations for 3** III  
Rande Sanderbeck  
**\$15.00**  
**JW3 publications**

This interesting work is “a musical conversation between three performers on three small drumsets.” The composite rhythms imply melodies throughout the piece.

The piece begins with a 16-measure introduction at quarter-note = 60, before setting a groove at quarter-note = 120. That groove leads into a section that passes material from player to player with a few unison statements interjected. The next section is a swing style with the quarter note = 160 and focuses on unison rhythmic figures. The final eight measures are primarily unison statements at a tempo of quarter-note = 120.

While the work is short—only 111 measures in 4/4 time—there are many possibilities of expanding the work by repeating some of the sections, adding solos for each of the players, and playing up the visual effects through sticking and other movements.

—F. Michael Combs

**Taiko Night** III  
Daniel William Boothe  
**\$25.00**  
**JW3 Publications**

As the name suggests, “Taiko Night” is based on Japanese drumming techniques and rhythms. The work is scored for traditional taiko drums, but the composer provides suggestions for suitable substitutes, which include large bass drums, tom-toms, bongos, and gongs. The drums are divided into three parts: high, middle and low. The low drums generally provide a rhythmic framework on which the other two parts elaborate. There is also room for stylistic improvisation written into several of the sections.

Along with the scoring, the com-

poser give ideas on staging, traditional movements that accompany the drumming techniques, and the desired lighting that makes the work more effective, including a section with black lights and glow sticks. Although only a score is provided, the publisher includes a CD with the individual parts in pdf format. “Taiko Night” will definitely provide a world-music flair to any percussion ensemble concert.

—Scott Herring

**Tequila Sunrise** III  
Eckhard Kpoetzki  
**\$18.00**

**conTakt Musikverlag**  
“Tequila Sunrise” is a percussion ensemble composition scored for two marimbas (one is all treble clef, the other requires a 4.3-octave instrument), vibraphone, drumset, bongos, and cowbells. The second marimba part uses four-mallet technique and provides the bass part. It could be split between two players.

As one might guess from the title, the piece is in a calypso style. It has simple harmonies, and the first marimba and vibes provide the melody, often in double stops. The percussion and drumset parts are completely notated except for a few measures of the drumset part during the percussion/drumset soli that occurs near the middle of the piece.

This would be a good entry-level piece for a percussion ensemble learning this style. The second marimba part is almost all double vertical strokes, which would be appropriate for a beginning four-mallet player. “Tequila Sunrise” will be pedagogically beneficial and fun for the performers, and it will have great audience appeal.

—Tom Morgan

**El Caribe** IV  
Lalo Davila  
**\$40.00**  
**Row-Loff Productions**

Scored for xylophone, two marimbas, vibes, drumset, timbales, congas, shaker, cowbell, and bass guitar, this soca style percussion ensemble could also be adapted for the steel drum ensemble. After an opening four-measure soca-rhythm introduction by the non-pitched percussion, “El Caribe” settles into a catchy syncopated melody in B-flat major. The xylophone and vibes carry the upper melodic lines with the marimbas and bass guitar providing the harmonic



and bass lines. This 3:30 percussion ensemble would be pleasing entertainment for either the pops percussion ensemble or the younger steel drum ensemble.

—Jim Lambert

#### **Fast Break**

Julie Davila

**\$25.00**

#### **Row-Loff Productions**

"Fast Break" is a novelty percussion ensemble piece that requires ten basketballs and a P.A. system and CD player. The score comes with an enhanced CD that has a performance track and a QuickTime video performance that will be very helpful to the performers in conceptualizing the piece.

The score is actually notated with different lines and noteheads indicating "step or stomp," "bounce," "catch/slap," "behind the back visual," and "shot or toss." The players bounce and catch the balls, creating different rhythms and grooves that go with the performance track. This creates a visual effect with the basketballs moving together and the players' dance movements.

This is a very creative, fun piece that will have enormous audience appeal. It would be particularly effective as a basketball game half-time performance.

—Tom Morgan

#### **Smash Getaway**

Chris Crockarell

**\$25.00**

#### **Row-Loff Productions**

Continuing with their successful novelty series, Chris Crockarell and Row-Loff have produced "Smash Getaway." This three-minute quartet uses four 20 or 30 gallon metal trash cans with lids, four three- to five-gallon metal pails, four five-gallon plastic buckets, two cowbells with mounts, eight snare stands, four cymbal stands, and four bass drum pedals. Each player has the same setup, which is organized like a drumset but played standing up. The large metal trash can is used as the bass drum, the metal pail and plastic bucket are the toms on either side of the players, and the lid is used as the cymbal. Specific instructions are included in the score regarding setup and performance.

While most of the piece uses a hard funk/rock groove with unison and split accents, there is a short 7/8 "tasty" section in the middle. This

section quickly works its way into a hard four-on-the-floor groove with accents passed down the line. After each member gets a brief solo, there is a big crescendo into the "Roust-About" section. Within this portion, all the players move to their right to play their neighbor's kit. Each player makes two complete rotations around all the kits before ending up on his or her original set. The visual and aural excitement of this piece would be a unique and fun addition to any concert.

—Brian Zator

#### **Sketches of the Orient**

Brian S. Mason

**\$40.00**

#### **Row-Loff Productions**

"Sketches of the Orient" calls for 11 or 12 players (11 players can be used if one player doubles on bass drum and cymbals). This four-minute piece uses bells, xylophone, marimba (two players), vibes, chimes, four timpani, snare drum, sleighbells, concert bass drum, crash cymbals, suspended cymbals, ride cymbal, finger cymbal, tam tam, mark tree, four concert toms, triangle, and bongos.

Mason creates an Oriental atmosphere with the pentatonic scale and various levels of melodic and accompaniment patterns. An introduction at quarter-note = 84 sets the tone for the piece. After a peak crescendo, the work moves into a faster quarter-note = 144 tempo. The xylophone and marimba carry the primary theme with other players providing harmonic motion and supporting color. After a tom-tom and timpani duet, all the percussion parts play a Kodo-like drumming section with accented hits in the keyboards. The main melody returns and is then combined with a faster statement of the introduction to bring the piece to an exciting close.

"Sketches of the Orient" is a well-written piece for high school and young college ensembles. The piece captures the spirit of the Orient and would be an enjoyable addition for players and audiences.

—Brian Zator

#### **Strings Attached**

Erik Griswold

**\$35.00**

#### **Erik Griswold**

This very interesting work calls for six percussionists performing with nylon ropes attaching their sticks to each others' or, in the case of some players, to a 10 foot pole in the center

of the stage. Player 1 plays a piccolo snare drum, player 2 performs a tenor drum and a bass drum, and players 3–6 play snare drums.

Lighting, staging, and the particular way that the sticks are to be tied together are all indicated in the score. Also, special performance techniques such as tautness, stick preparations, and choreography are also detailed in the score.

The score itself opens in 3/4 with quarter-note = 60 and includes rolls moving from *ppp* to *f*. The next section is marked quarter-note = 120 and uses 4/4 and 3/2 with an occasional 7/8 and 3/4 time signature. The challenge here is not so much the rhythms or traditional techniques but in coordinating all of the extra effects—and there are many.

If you are looking for a very unique percussion ensemble work at either the high school or college level that will be both fun and entertaining, "Strings Attached" is the piece.

—F. Michael Combs

#### **Tumbao Talk**

Julie Davila

**\$20.00**

#### **Row-Loff Productions**

"Tumbao Talk" is written for a percussion ensemble of 6–10 players all playing conga drums or other hand drums. This work would be a great introduction to hand drumming techniques in an ensemble setting. The notation for the various sounds—open tones, heel and toe strokes, slaps, and bass tones—is very clear and easy to read.

The players are divided into two groups, often having split parts that interlock rhythms, accents, and various sounds. Davila also incorporates the sound of Blasticks played on the drums and the shells of the drums. To add visual interest, players are frequently asked play on their neighbor's drum.

Students of all levels would enjoy learning the basics of hand drumming through this exciting percussion ensemble work.

—Scott Herring

#### **Waves**

Scott Johnson

**\$19.95**

#### **Upbeat Music Publications**

"Waves" is a percussion combo tune featuring double tenors (steel pans), marimba, guitar, bass, and drumset. It is a simple calypso-style piece built over a two-chord vamp, but is

written very effectively with a catchy melody and more difficult unison breaks for pan, marimba, guitar, and bass.

At times, the marimba and pans perform in unison over the vamp in a more improvisational style, using sixteenth notes and sixteenth-note triplets. The drumset part is completely notated. The guitar player performs single-line melodies as well as the two-chord vamp. An open section in the middle gives everyone a chance to improvise over the vamp. The piece concludes with a short coda with more unison figures and a rhythmic ending.

—Tom Morgan

#### **In the Dream**

Erik Griswold

**\$35.00**

#### **Erik Griswold**

This percussion sextet requires performers to have exceptional time and ensemble communication. Instrumentation includes player one on vibraphone and slapstick; player two on marimba and slapstick; player three on prepared chimes (paper clips attached to the chimes to create a buzzing effect), woodblock, two metal springs or triangles, and two brake drums; player four on four high toms, woodblock, claves, two small bells and rainstick; player five on four low toms, two log drums, metal pipe and rainstick; and player six on two bass drums, two or eight gongs (depending on availability of specific pitches), metal pipe and rainstick.

This minimalist piece includes four parts labeled "I. With nervous excitement," "II. With precision," "III. Calm, meditative," and "IV. Thoughtful, reflective." The entire piece uses syncopated rhythms with fast tempos in the first two sections and slow tempos for the final two.

The primary compositional device is a constant sixteenth-note line with each player using a different syncopated rhythm. This process of layering creates an unsettling groove and ceaseless motion through the first two sections. The added effect of constantly changing meters adds to the cacophonous sound mass. The wave of sound created in the first two sections is repeated on a softer level in the third and fourth sections. However, these last four minutes of the piece consist merely of varied repetitions of a two-bar phrase with the marimba and vibraphone. The

energy from the first two sections is forgotten as the piece comes to a quiet close.

—Brian Zator

### Symphony No. 1 “Classical,”

#### Mvt. IV Finale

Sergei Prokofiev  
arr. Dwayne Rice

**\$50.00**

#### JW3 Publications

Prokofiev’s “Classical” Symphony finale has been expertly arranged by Dwayne Rice for a percussion ensemble with 12 players. Rice has captured the excitement and energy of the original version through his colorful orchestration and arranging. The instrumentation includes bells, two vibes, xylophone, five marimba parts (one being a 5-octave), four timpani, percussion one (crash cymbals, triangle, crotales, sleighbells, and suspended cymbals), and percussion two (concert bass drum and tambourine). Although the music calls for five marimba parts, players one and five can share the five-octave instrument with a few alterations.

Rice’s arrangement of this five-minute movement capitalizes on different textures of the original including thick unison statements as well as thinly scored melody and counter-melody lines. Varying colors are achieved through different instrument combinations used for melody and accompanying voices. Rice seamlessly weaves the melodic line through the ensemble, creating a sense of forward motion and constant interest.

The mallet parts are challenging technically and musically, but only require two-mallet technique. In addition to the fast tempo, the mallet players also need a musical ear for the many dynamic and key changes. The timpani part requires several tuning changes, while the percussion parts are not technically demanding.

This arrangement is highly recommended for advanced high school and college groups. The score comes professionally bound with all parts in pdf format on the enclosed CD.

—Brian Zator

### Nostalgic Strains

Erik Griswold

**\$25.00**

#### Erik Griswold

This percussion trio is written in three short movements. The instrumentation is for vibraphone, a 5-octave marimba, and drumkit

that includes a bass drum, two toms, snare drum, hi-hat, suspended cymbal, three woodblocks, cowbell, and two triangles.

The style of writing includes stated motives, most of them repeated a specified number of times. These motives gradually merge into solo-like passages for each performer. The movements are specified by the style or mood, such as energetic, sweetly, and soulful. Even though there are repeated motives, the main challenge in preparing this work will be coordinating the rhythms between the three performers. Another technique involves playing dead stokes with one hand over sustained sounds with the other hand.

—George Frock

### Simple Addition

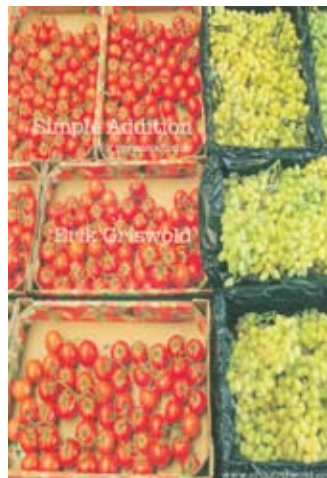
Erik Griswold

**\$25.00**

#### Erik Griswold

Written in three short movements, this percussion duo features one player performing on vibraphone, brake drum, three glass bottles, three springs, and four woodblocks. The second performer plays a 5-octave marimba, prepared bass drum, tuned gong, two brake drums, five ceramic bowls, two metal springs, and a clave struck with a mallet. The performance notes include a diagram of the setup and suggest that the gong and brake drums should be tuned to G, C, and D-flat. The brake drums are shared by both performers. The bass drum should be prepared by placing beans, rice, or other rattling items on the head. The percussion instruments must be placed on a tray stand, mounted over the low end of each keyboard instrument.

The style of writing is minimal,



with motives that are repeated a specified number of times and then developed throughout the piece. The miscellaneous percussion textures are incorporated into the motives so that they are part of the keyboard texture. Each part is of equal difficulty. This could be a nice work for an advanced recital or chamber music program.

—George Frock

## MIXED INSTRUMENTATION

### Through a Glass, Darkly

Eric Thomas Rath

**\$20.00**

#### JW3 Publications

Based on several verses from *I Corinthians*, this duet for vibraphone and soprano saxophone features beautiful harmonies and poignant dissonances. The vibraphone basically plays an alberti bass-style accompaniment to the saxophone, which has most of the melodic material in the first major segment. The inner section of the work favors the vibraphone with rolled notes and four-note chords. The final section is stylistically similar to the opening, with more rhythmic activity in both voices.

Although it is not exceedingly difficult, “Through a Glass, Darkly” will make a nice selection for a chamber music series, percussion recital, or saxophone recital.

—Scott Herring

## INSTRUCTIONAL VIDEO

### AUDW 2004 (Australia’s Ultimate Drummer’s Weekend)

Various artists

**\$39.95**

#### Hudson Music

Melbourne, Australia hosted a series of clinics and a concert in 2004 billed as “Australia’s Ultimate Drummer’s Weekend,” and this six-hour/two-DVD collection includes highlights from the concert, clinics, and other activities.

Disc One contains two-and-a-half hours of highlights from the concert. It features Marco Minnemann performing to some funk/electronic pre-recorded tracks; Michael Schlack

showing off his high-energy hard rock style on Roland electronic drums; Chad Wackerman soloing and playing funk and shuffle tunes with his band; Dave Beck performing jazz and boogaloo-inspired grooves; Gregg Bissonette soloing and covering the musical spectrum; Dom Famularo with a dramatic yet theatrical solo; and Steve Smith recreating much of his “U.S. Beat” instructional DVD live.

Disc Two features workshops from Smith (in which he discusses his approaches to learning the drumset through jazz coordination), and a funny, energetic clinic from Famularo in which he demonstrates the Moeller stroke and playing “open handed” matched-grip style. Minnemann concludes the clinic portion with some demonstration of soloing using polyrhythms, odd groupings, and juxtaposing ostinatos in different limbs.

Bonus footage includes a “drum lineup” with all participants on stage interacting, interviews with Smith, Wackerman, and Bissonette, and a heavy rock shuffle tribute to Jeff Porcaro (entitled “One for Jeff”) and funny anecdote by Famularo. A performance by the John Reynolds Raiders Drum Corps drum line, Australia’s Up and Coming Drum competition (junior, intermediate, and open divisions), and video highlights from the Drum Expo room complete the package.

—Terry O’Mahoney

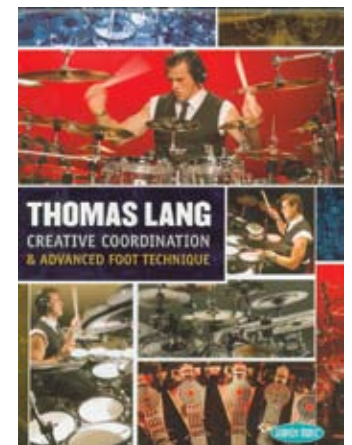
### Creative Coordination & Advanced Foot Technique

Thomas Lang

**\$49.99**

#### Hudson Music

Thomas Lang is nothing if not thorough. *Creative Coordination & Advanced Foot Technique*, is a three-





disc/seven-hour DVD instructional package that explains his systematic approach to maximizing drumset practice time.

Disc One deals with single and double patterns on bass drum, improvised solos, and songs that illustrate each concept. He also discusses his approaches to "multiple pedal orchestrations (MPO)" that use a number of pedals to create a dense polyrhythmic texture. Disc Two explains his systematic approach to coordination and independence (which he calls a "matrix") and its application in real playing situations. These exercises are based on the use of hand or foot ostinatos and permutations of the ostinatos transposed across limbs. Disc Three covers setup tips, clinic footage, solo performance, equipment guide, and pdf files of exercises and transcriptions.

Lang's approach and concepts are musically rooted in contemporary rock/heavy metal, and his system will require dedication and a great deal of time to complete. This video is targeted at drummers who want to expand their drumset independence, coordination, and interdependence as applied to rock drumming and improvising.

—Terry O'Mahoney

#### **A Drummer's Life**

Stephen Perkins  
**\$39.95**

#### **Drum Workshop**

Jane's Addiction/Porno for Pyros drummer Stephen Perkins gives viewers a peek into his career and musical influences in this 90-minute DVD biography/music video. This is really a video diary rather than an instructional video. Perkins is seen performing several of his hit tunes ("Been Caught Stealin'," "Ain't No Right," "Mountain Song," "Had A Dad," "Pets," "Blood Rag," "Second Sight," "Hellride") in a studio with collaborators Tony Franklin (bassist from The Firm) and Wes Borland (of Limp Bizkit), discussing his musical influences, and documenting a short road trip with his own band project. He also performs solos on drumset, timpani, some "found instruments," and a collection of gongs. There is also footage of him performing with his band Banyan and some "home time" with his dog. Some of the clips are pretty "artsy," particularly the ones where Perkins is playing bongos in the middle of a mountain stream.

—Terry O'Mahoney

#### **Marco Minnemann**

The Marco Show

**\$39.95**

#### **Drum Workshop**

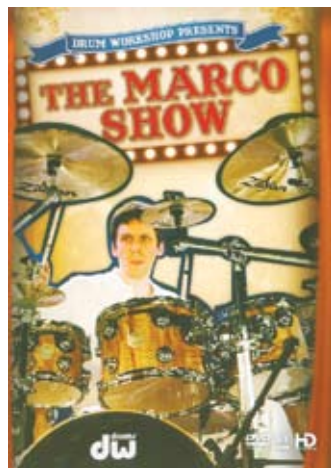
For those who are unaware of the amazing drumming of Marco Minnemann, this DVD will be a great introduction to the man and his music. Jam-packed with tunes, solos, and bonus features, Minnemann plays everything from punk to big band jazz.

Marco is an amazing technician. He is a master of independence and is able to set up a complex ostinato between one hand and foot and improvise over it with the other two limbs. His speed is astounding, especially with his feet. His massive drumset has three bass drums and six pedals, and he negotiates between them with ease while creating complex patterns using all four limbs. Watching and listening to him perform is inspiring.

Musically, Marco is creative and innovative. It is clear he comes from a metal/punk background, and his compositions in that style are great. He often employs complex odd-meter vamps (one is in 13/8) as the underlying structure of the song. Since he also plays guitar and keyboard, he is able to come up with all the components of the music.

Some of the performances on the DVD are "play alongs," with Minnemann playing to a prerecorded track. Others make use of a live band with Mike Keneally on guitar and Brian Beller on bass. These two musicians are completely comfortable with the complex odd meters Marco comes up with, and their communication as a group is very enjoyable to watch.

Minnemann also pays tribute to



Buddy Rich by performing several of Buddy's classic charts with a full big band. These include "Time Check," "Mexicali Nose," "Love for Sale," and "Groovin' Hard." Marco does very well with these, even though for some reason the drumset is on one side of the horns and the piano and bass are on the other. Also included are two long drum solos that are extremely technical and musically inventive. Marco has every drumset trick down: playing under the hi-hat, playing on the sticks alone, and a large array of stick twirls.

The bonus features include a set of his tunes performed in a medieval castle in Italy. Also, several of the previous tunes are presented again with alternate viewing angles, and his second solo is presented again, this time with verbal commentary from Marco.

This is an inspiring DVD, full of great drumming and great tunes. Since it contains both contemporary punk rock and big band jazz, it would be a great way to introduce younger drummers to an older style. When they hear Marco play both rock and jazz, they will begin to understand the value of studying older music and the interrelationship between all musical styles.

—Tom Morgan

#### **Natural Drumming: Lessons 5&6 I–VI**

Joe Morello, Danny Gottlieb

**\$24.95**

#### **Mel Bay**

This instructional DVD features world-renowned drummer Joe Morello and his protégé Danny Gottlieb in an informal presentation of some of the secrets of Morello's amazing technical and musical skill. Morello is most famous for his association with the Dave Brubeck Quartet and specifically his drum solo on "Take Five." Gottlieb is well-known for his work with Pat Metheny as well as many other jazz and fusion groups.

The main body of the DVD is made up of lessons five and six in the Natural Drumming series. Lesson five covers Joe's use of the arms and what he calls the modified Moeller technique. Lesson six sums up the series, discussing the use of the arms, wrists, and fingers. Morello and Gottlieb also demonstrate several of the exercises found in Stone's *Stick Control* and Morello's *Master Studies*. Throughout the lessons, the respect and admiration between teacher and student is very evident.

Three extra features included

on the DVD are a discussion of roll technique, a lesson with Joe and a younger student, Mike Malgoza, and a short session with Joe and Beth Gottlieb. Morello is very kind and witty and is a treasure of technical information as well as interesting anecdotes about his years of experience performing all over the world. He is one of the major innovators in jazz drumming, and this DVD is a wonderful documentation of his playing and teaching.

—Tom Morgan

#### **The Rhythm Collector**

**III–IV**

Alex Acuna

**\$39.95**

#### **Drum Workshop**

Part biography, part instructional DVD, *The Rhythm Collector* is a musical tour of some lesser-known musical traditions by one of the world's most well-known percussionist/drummers, Alex Acuna. After an opening solo in which Acuna moves from congas to cajon, bongos, djembe, and finally drumset, the viewer hears how he studied and sought to personally "collect" the rich musical traditions of Puerto Rico (plena, bomba), the Dominican Republic (meringue), Brazil (capoeira, samba), the USA (jazz), Peru (festejo), and Uruguay (candombe). Each South American/Caribbean style is featured in an ensemble performance setting with other instruments (which helps to put the percussion parts in context).

Acuna is also featured with his jazz project, Canela, and playing percussion with the Latin alt rockers Kinky. Acuna and the narrator recount highlights from his illustrious career as well as some humorous anecdotes (particularly the one about meeting Weather Report founder Joe Zawinul). A booklet containing the transcribed rhythmic patterns is included.

—Terry O'Mahoney

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### **PERCUSSION RECORDINGS**

#### **Creative Mix**

The Armstrong Duo

**Gasparo Records Inc.**

The Armstrong Flute and Percussion Duo consists of Eleanor Duncan Armstrong on flutes and Dan Armstrong on percussion. Their first CD was *Exotic Chamber Music* and this strong





follow-up CD continues their commitment to commissioning exceptional music for flute and percussion.

The composers chosen for this recording project are no strangers to percussion. The first four works were commissioned by the Armstrong Duo and represent the strongest music on this disc. The CD opens with Dan Welcher's "Kiva," the second movement from "Spirit Realms." Inspired by the religious practices of the Hopi tribes of the American southwest, this work features the marimba within a multi-setup as the flute craftily dances through the texture.

This is followed by Lynn Glasscock's "Three Days in May," a three-movement work that continues to demonstrate Glasscock's affinity for composition and sensitivity to chamber music. Dana Wilson's "Pu Em Remu..." ("From the Tears") is next. Derived from an ancient Egyptian pyramid text, this music is evocative, mysterious, and powerful. The final commissioned work is "Music for Flute and Drums" by Burt Fenner. This is a three-movement, 13-minute work that explores rhythmic relationships and texture.

The final two works are "Sonata Piccola fur Flote and Schlaginstrumente" by Wolfgang Hofmann and Peter Tanner's "Diversions for Flute and Marimba." The Hofmann features four short movements that utilize a small percussion setup, and the Tanner is an "old chestnut" from marimba literature written in 1958. This is the first recording of this work on CD!

All of the selections are beautifully played and this disc offers recordings of new works that will be welcomed in university concert halls.

—Mark Ford

#### Footprints

Michael Udow

#### Equilibrium

"Footprints" is a collection of recordings of Michael Udow's percussion

compositions that span 1965–2005. This recording is a collaborative effort between Udow and 14 percussion institutions across the U.S. The works range from the monumental 24-minute "The Shattered Mirror Suite," extracted from Udow's opera, to the lighter "Suite for Jazz Drums and Handclappers."

As works for solo instruments and percussion ensemble make up a substantial part of Udow's opus, there are two works for solo timpani with ensemble accompaniment and two works for solo marimba with ensemble accompaniment. The soloists on this album include Jonathan Haas (timpani on "Apparition"), Nathan Daughtrey (marimba on "Shadow Songs IV"), John H. Beck (timpani on "Dinosaur Dance"), and John R. Beck (marimba on "Two Transparent Structures").

Although not arranged chronologically on this disc, the listener is invited to witness Udow's compositional development over the course of 30 years. This recording will be a valuable asset as a reference for future performances of Udow's works and as a pedagogical artifact.

—Scott Herring

#### In the Moment

Bob Mintzer Quartet

#### Art of Life Records

The title of saxophonist Bob Mintzer's first small group recording in six years reflects how he (and his band) prefer to spontaneously create great jazz. The recording features John Riley (drums), Jay Anderson (bass), and Phil Markowitz (piano), and they perform seven jazz originals and two jazz standards in a modern, yet tradition-rich fashion. The tunes run the gamut from swing ("Straight Ahead," "What's the Word") to soul jazz ("Listen Here") to straight-eighth note grooves ("Aha," "Play Pretty").

Riley plays great and chooses just the right thing to do for each situation—not too busy but always with the right amount of energy. His brush playing is excellent on "Simple Song" and his mallets provide just the right texture on the ballad "Forgiveness." His feel on the tune "Blues" is really "greasy" (in the best connotation of the word).

If you're looking for flashy drum solos, this isn't the record. In fact, there are no drum solos. It is, however, swinging and grooving from count-off to cut-off and an excellent example of what drummers do every

day on the bandstand—make tunes feel good and other players sound great.

—Terry O'Mahoney

#### Thank You

Bart Quartier Quintet

#### De Werf

Marimbist/vibist Bart Quartier achieves a beautiful tone on both instruments as he leads his jazz quintet through a set of modern instrumentals that draw from the post-bop and modal jazz traditions. His solos are sensitive yet confident as he performs

songs that range from straight eighth-note vamp-based tunes ("Rustling"), ballads ("Thoughts," "Serene"), a lilting waltz ("Eaux Dormantes"), samba ("Papillon"), and swing ("08:00 am"). His tune "Doodle" brings to mind the quirky melodies and arranging style of Thelonious Monk. Quartier's phrasing is nuanced but difficult to stylistically pigeonhole (which is great) but clearly displays a thorough understanding of traditional jazz soloing concepts. Drummer Jan da Haas is also a standout on this recording as a great accompanist and

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soloist (particularly over the vamp on "Papillon").

—Terry O'Mahoney

### The Turning

Jerry Leake

### Rhombus Publishing

This is a truly unique recording that blends the styles and music of India, Africa, the Middle East, and America. Leake is a master of many instruments comfortably transitioning from riq to four-mallet jazz vibraphone. The listener is taken on a musical journey as one track may include balafon, udu, and tabla, and the next track will be solo vibraphone. Many of the tracks on this disc are creations by Leake himself, who plays all parts via separate tracking of each instrument, while others are jazz standards by Miles Davis and Bill Evans.

Highlights of the disc include "Invisible Dancer," a solo for riq, and the opening track, "Woodwork," which includes impressive four-mallet playing on balafon accompanied by cajon, shakers and clave. Leake's recording will be appealing to percussion enthusiasts as well as world music buffs.

—Scott Herring

Contact information for publishers whose products are reviewed in this issue.

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## CORRECTION

In the February 2007 issue, the listing for J. K. Siegman & Associates Publishing had an incorrect e-mail address. The correct address is: jsiegman@comcast.net, and the phone number is (630) 941-8214.



The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2007.

Each scholarship winner will receive the following courtesy of PAS: 1 year of PAS membership, PASIC 2007 registration, Ticket to the Hall of Fame Banquet, PASIC 2007 souvenir T-shirt, \$500 toward the cost of transportation/lodging

Winners will be notified in August 2007.

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Phone

Address

Name of Instructor

Telephone

Name of School

School Address

Grade level Years studying percussion

PAS Member # (You must be a current member of PAS)

How many years have you been a PAS member?

Have you ever received a PASIC scholarship?

If yes, when?

Have you ever attended PASIC?

If yes, when?

Applicant's signature

Date

- Include a separate sheet detailing awards, scholarships, etc., and dates received; Goals; Major instruments (instruments that you have or are seriously studying); and a Personal statement (optional).
A four to five minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine enclosed
One supporting letter of recommendation verifying age and full-time student status enclosed
Recent copy of grade transcriptions or latest grade card enclosed

SEND APPLICATION BY JUNE 15, 2007 TO

PASIC Scholarship Application, Percussive Arts Society
32 E. Washington Suite 1400, Indianapolis, IN 46204
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# PERCUSSION MOCK AUDITION

**THURSDAY, NOVEMBER 1, 2007 2:00 – 4:00 P.M**

The PASIC 2007 Percussion Mock Audition will be held on Thursday, November 1, 2007 from 2:00–4:00 p.m. Five contestants will be invited to perform at PASIC 2007. A winner, first runner-up and second runner-up will be decided near the end of the audition period with a public critique from the judges.

The DVD repertoire list will be available July 2, 2007 to those who have submitted an application and resume. Applications and one page resume must be submitted by August 1, 2007. DVDs (include a .avi file if possible) are due August 15, 2007. Finalists will be chosen by September 15 and commitment to participate in the live audition in Columbus, Ohio must be made by October 1, 2007.

Name \_\_\_\_\_

Address \_\_\_\_\_

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*Materials will be sent to the address above unless an alternate address is provided.*

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**SUBMIT ALL MATERIALS TO PERCUSSIVE ARTS SOCIETY  
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# FROM THE PAS MUSEUM COLLECTION

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## JAVANESE GENDER

Donated by Emil Richards 1993-02-07

The Gender is a small-range metallophone with bronze bars suspended over resonators. Gamelan orchestras from Java and Bali include the gender, xylophones, drums, gongs, and sometimes wind and string instruments. Played by either one or two mallets, its general musical function in the orchestra is to provide a rhythmic and harmonic background with other accompanying instruments, while the bonang (a row of small tuned gongs) performs the primary melodic material. The gender can be tuned to either pelog (seven tones) or slendro (five tones) tunings.

This Javanese gender has six bronze bars mounted over bamboo resonators in an ornate wooden frame. The longest bar is seven inches long by 1 3/4 inches wide, and the shortest bar is 6 3/8 inches long by 1 5/8 inches wide. All of the bars are 1/4 inch thick.

The bamboo resonators range in diameter from about 1 1/8 inches to 1 3/4 inches. The ornate frame is 21 inches in length, 18 inches in height on the end pieces and 11 3/4 inches in height at the center, and the frame has a width of 5 3/4 inches.

The ornate resonator panel, which has been removed to show the interior of the instrument, is decorated with what appears to be a representation of the Buddha known as Vajradhara, the thunderbolt bearer. The symbols for this representation are both the Vajra (thunderbolt) and the ghanta (bell). He is seated in lotus position wearing a crown, dress, and ornaments, with crossed arms holding the vajra and ghanta.

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



Javanese gender with ornate panel removed to show bamboo resonators.



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