Percussive Notes

The journal of the Percussive Arts Society • Vol. 47, No. 3 • June 2009

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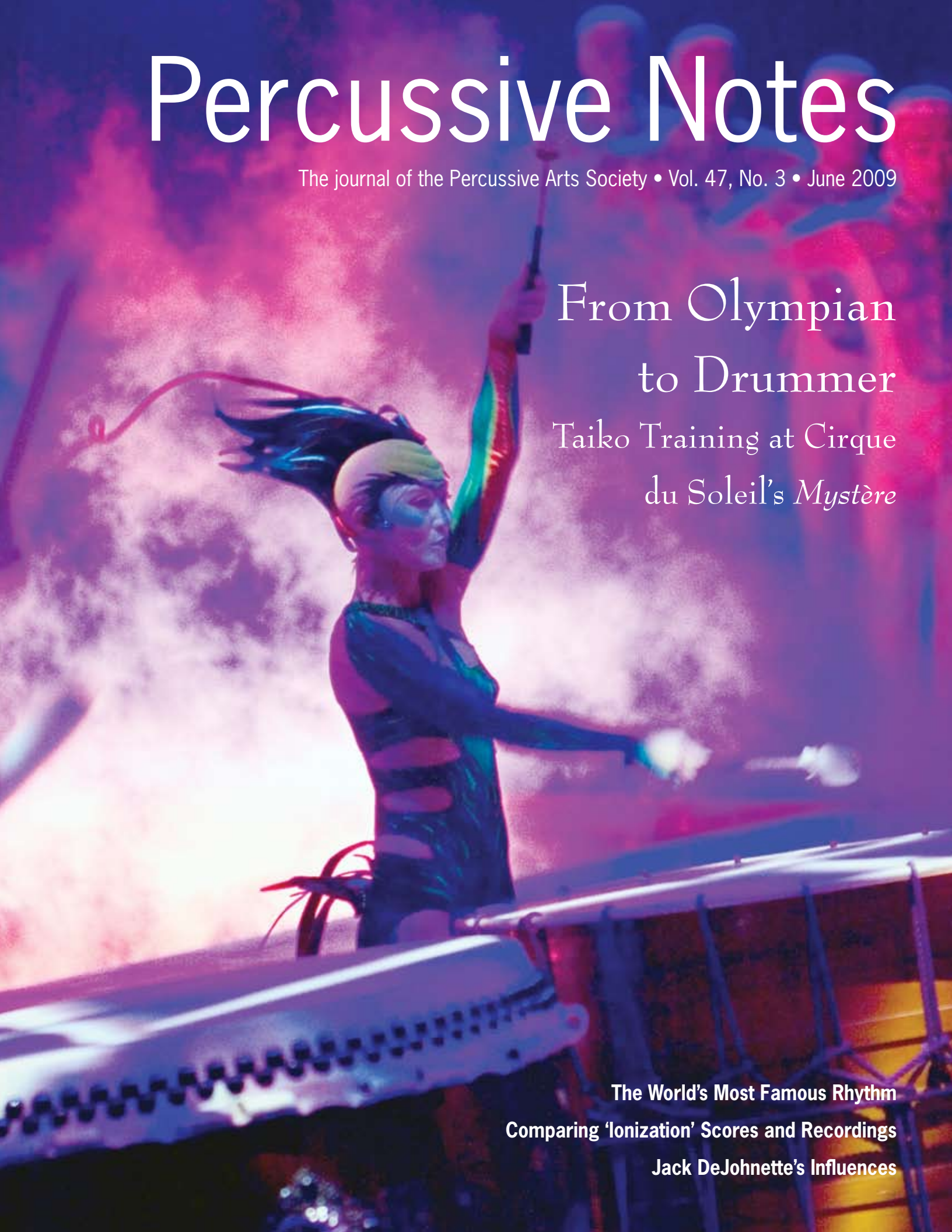

From Olympian to Drummer

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Percussive Notes

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Terms Used in Percussion: Erik Satie's 'Parade,' page 46

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HOURS Monday–Friday, 8 A.M.–5 P.M.

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From the President

Discovering the PAS Museum

By Steve Houghton

It gives me great pleasure to present the latest developments regarding the PAS museum. The PAS Executive Committee and staff have been working very hard on this project for the past two years, and it is finally becoming a reality with the grand opening scheduled to coincide with PASIC 2009.

Accompanying this message are some beautiful artist renderings of the front entrance and a gallery. Our marketing team is finishing up the logo design, which will be unveiled later this month.

The naming of the museum was the first critical issue that we addressed. After going through countless names and concept ideas, we arrived at a name that tells a story and embraces what we do. Our discussions led us to:

RHYTHM!
DISCOVERY CENTER OF THE PERCUSSIVE ARTS SOCIETY

We feel this name has a "hook" that will be easy to market, and the discovery aspect of the name will bring in the general public as well as the school market. In our internal discussions, we ended up calling it the "Discovery Center" or "Center." School kids will probably say, "Let's go to Rhythm!"

THE MUSEUM CONCEPT

We've tried very hard to create a space that is more than instruments on display. The goal is to create interesting stories that can engage and educate a broad range of the public. We want "discovery" to be a key theme, so that everyone who enters the museum learns or discovers something, whether they're a percussionist or not.

The current plan is to create themed galleries, with each gallery telling a wonderful story through the instruments. We've discussed themes such as world culture, history, technology/innovation, science, health, etc. Within each broad theme, we can rotate exhibits in and out. For example, in the history gallery, a proposed "Percussion in Film" exhibit would trace the history of percussion from silent films to the latest soundtracks. Hopefully, with a combination of film clips, sound bites, pictures, storyboards, and instruments, the exhibit will interest anyone who has ever seen a movie. We envision the world culture gallery to be filled not only with instruments, but also with striking pictures or drawings with bold colors and other artifacts such as costumes that will bring the various cultures to life. There will also be a hands-on section for children designed to bring about a true sense of discovery with traditional and some very unique instruments we've found for young folks. One overriding concept will be to make the center interactive throughout, where the visitors can see, touch, feel, and, at times, hit something.

Steve Houghton

The exhibit design process is moving forward with the Executive Committee and the help of our marketing firm, our architect Lenzy Hendrix, the IUPUI museum program, a consultant for the Indianapolis Children's Museum, and our curator, not to mention exciting discussions with individuals like Mickey Hart, who has designed percussion exhibits for the Smithsonian and the Library of Congress; Dame Evelyn Glennie, who has sent us some wonderful exhibit ideas; and Emil Richards, who owns a museum's worth of instruments himself. I

Main Entry

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.

PRESIDENT'S CIRCLE

The Percussive Arts Society wishes to express its deepest gratitude to the following businesses and individuals who have given generous gifts and contributions to PAS over the years.

$500,000 or more	McMahon Foundation
$100,000 or more	Fred Gruber . Zildjian Family
$50,000 or more	Gordon B. Peters . Emil Richards . Mickey Toperzer
$25,000 or more	Carroll Bratman . Ralph Pace Jr. . Nancy & Perry D. Preusch Remo, Inc. . Sabian, Ltd. . Thomas Siwe

Gallery

would also like to invite the membership to suggest exhibit ideas, as we want to make this *your* museum.

As you can see, this is a true team effort. The unique blending of these creative forces will result in a very enjoyable, dynamic, and culturally enriching experience that can be enjoyed by everyone, young and old, drummer or non-drummer.

The timeline for the museum is as follows: The build-out will take place from May through July. During this period, the numerous exhibit ideas will be sorted through, and the opening exhibits planned and refined by the design team and our curator, Otice Sircy. From August through September, the instruments will be taken out of storage and moved into the space, creating the galleries and exhibits. We will then have roughly a month to get everything ready for the PASIC grand opening. It is a tight window, but we're ready for the challenge.

The official grand opening of the Discovery Center will be on Wednesday, November 11.

Patrice Bey, our director of programs, is working hard on outreach opportunities and programming ideas for the grand opening week and beyond, with a serious effort aimed at the Indianapolis area schools, the inner city, universities, and local drumming groups.

I hope you're as excited as I am about the direction we are headed. I will work hard to provide updates as we get closer to the grand opening. I'm certain that you'll be very proud of Rhythm! Discovery Center of the Percussive Arts Society when you experience it in November.

PAS THANKS ITS INDIVIDUAL FRIENDS

Ruben P. Alvarez
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John R Beck
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Lynell Bruce
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Society Update

PAS Offices Have Moved

On April 30, the PAS offices moved two blocks west to their permanent location adjacent to the Artsgarden in downtown Indianapolis. This is the same space where Rhythm! Discovery Center of the Percussive Arts Society (the new PAS museum) will be housed. Moving into the new office space now will allow the PAS staff to get settled before convention season and be able to closely monitor the construction of the Discovery Center and the exhibits. The phone numbers have remained the same, as well as all e-mail and website addresses.

Our new mailing address is:
Percussive Arts Society
110 W. Washington St., Suite A
Indianapolis, IN 46204

LIFETIME ACHIEVEMENT IN EDUCATION AWARD

Nominations are now being accepted for the Lifetime Achievement in Education Award. This award is designed to recognize individuals who have a sustained history of exceptional contribution to percussion education. Recipients are recognized at the PASIC Hall of Fame Celebration. Nomination guidelines and information can be found at www.pas.org/About/Awards.cfm.

OUTSTANDING CHAPTER PRESIDENT AWARD

Does your chapter president make sure your chapter is active, put on great events, and communicate with the membership? If so, nominate him or her for the PAS Outstanding Chapter President Award. Each year, PAS recognizes an outstanding chapter president for all he or she does for their chapter members. In recognition of their hard work and volunteer spirit, PAS will contribute $1,000 to the chapter of the awarded president for future activities and events.

All our chapter presidents and officers contribute a tremendous amount of time, energy, expertise, and passion through their chapter efforts, and all are deserving of our thanks and appreciation. It is in this spirit that we present this award to those remarkable individuals who have gone beyond the call of duty for their respective members. Nominations are due August 1, and details are available at www.pas.org/About/Awards.cfm.

PASIC SCHOLARSHIPS

There is still time to apply for a PASIC Scholarship. Each scholarship is worth $500, payable at the convention, and includes your PASIC registration, a one-year PAS membership, and a ticket to the Friday night Hall of Fame Celebration. Applications can be downloaded at www.pas.org/About/forms/PASIC-08ScholarshipAp.pdf. The postmark deadline is Friday, June 12. You may also check with your local state chapter for possible additional scholarships to attend the convention. PN

Editor's Note

Notes and *News* to Trade Places

By Rick Mattingly, PAS Publications Editor

This coming summer, PAS is going to make a change in its publishing schedule. In simplest terms, we are simply going to switch the *Percussive Notes* schedule with the *Percussion News* schedule so that *Notes* will come out in January, March, May, July, September, and November, and *News* will come out in February, April, June, August, October, and December—just the opposite of the current schedule.

The primary reason we are making this change is to be more timely with specific issues. For example, for the past few years, we've been putting out the PASIC Preview edition of *Notes* in October, which is just a few weeks before PASIC. With the new schedule, the PASIC Preview issue will be in September, which will give everyone more time to plan for the convention. Likewise, we will be able to feature coverage of PASIC in the December issue of *News* instead of waiting for the January issue. This will also allow us to be more timely in announcing summer camps and workshops, as well as graduate assistantship opportunities.

In order to make the change, we will put out a combined August/September issue of *Percussive Notes* that will include articles on the 2009 Hall of Fame inductees as well as PASIC Preview articles and information. *Percussion News* will follow in October, and at that point the new schedule will be in operation.

We feel that our new schedule will better serve the PAS membership, and we trust that putting out a combined August/September issue of *Notes* will make for a smooth transition.

PN

PAS ON MYSPACE

The Percussive Arts Society now has a profile on the social networking site, MySpace.com!

www.myspace.com/pasorg


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From Olympian to Drummer:

Taiko Training at Cirque du Soleil's *Mystère*

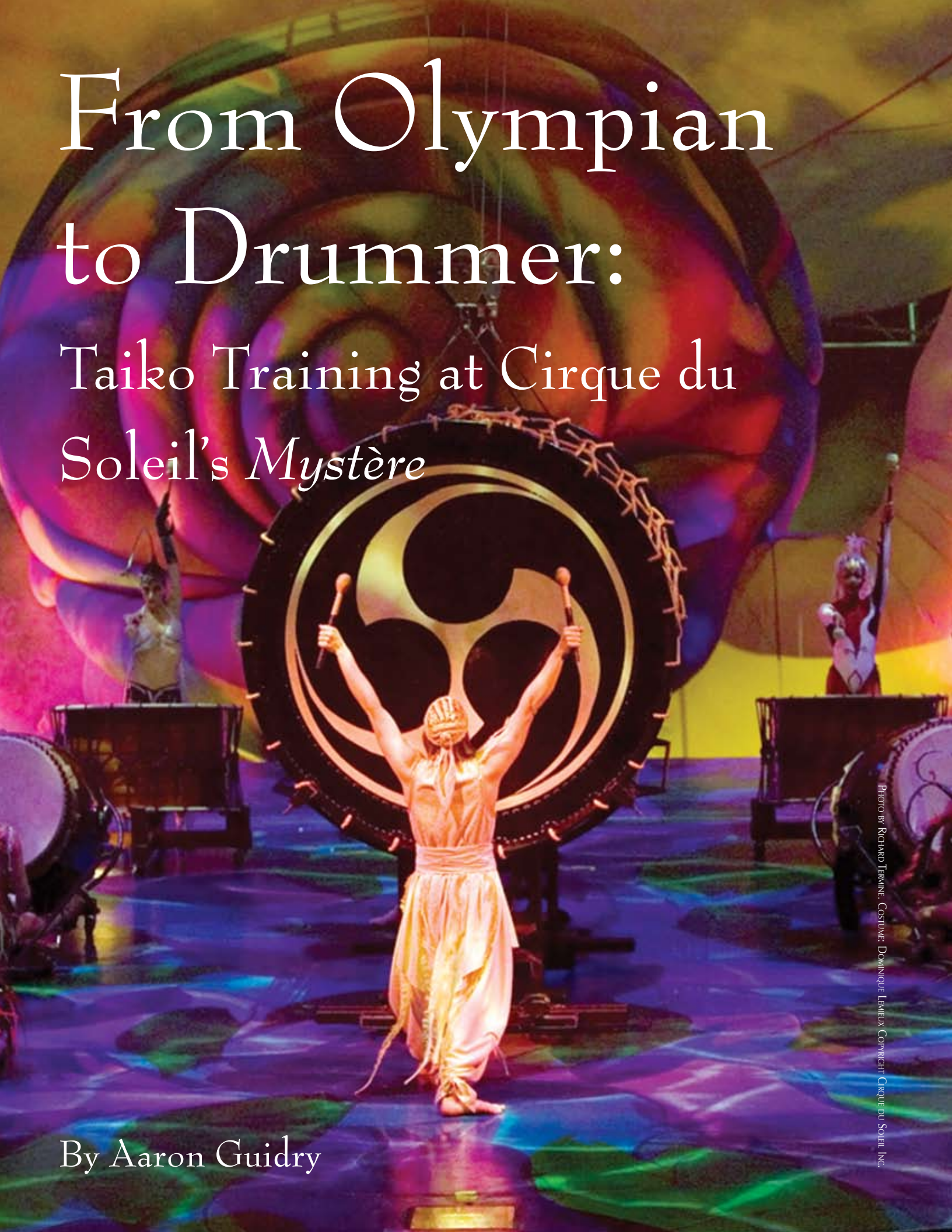


Photo by Richard Termine. Costume: Dominique Lemieux Copyright Cirque du Soleil Inc.

By Aaron Guidry

When I was in fifth grade, I had a very important decision to make. I could either take gymnastics or be in the band. I chose band. Nearly 25 years later, I am enjoying the best of both worlds.

Six years ago, I auditioned for entertainment giant Cirque du Soleil and won the job as percussionist with *Mystère*, Cirque's first resident show in Las Vegas. Since opening in 1993, *Mystère* has presented more than 7,000 performances for over ten million spectators exclusively at Treasure Island. Commonly referred to as the "flower in the desert," *Mystère* helped pave the way for other Cirque du Soleil creations in Las Vegas and abroad.

The band at *Mystère* consists of eight instrumentalists and two female singers. The music is very dependent on the acts that it accompanies, and for that reason, the show is never quite the same. The format and layout is similar every night, but musical phrases can be extended, shortened, or even cut altogether as cued by the action on stage. Many times, these changes occur on the fly with no advance warning. This allows for a degree of flexibility within the show and keeps the energy raw and exciting. I have yet to grow tired of performing *Mystère*, largely due to the organic nature of live theater and the awe-factor of Cirque du Soleil.

TAIKO AT *MYSTÈRE*

At Cirque, rehearsals are called trainings, ensembles are called teams, instructors are called coaches, and performers are called artists. In addition to my chair as percussionist, I have several other responsibilities, one of which is Taiko Coach. As a coach, I train artists how to drum and ultimately be cast in the Taiko Team. Music accompanies nearly every act in *Mystère*, with taiko integrated into the Opening and Finale of the show. Approximately a third of the 80-member cast is trained to drum.

During the opening number, six drummers create pulsating rhythms that propel the world of *Mystère* into existence. These rhythms are the vital heartbeat, pounding with excitement as the journey unfolds. For the closing number, a 14-member team performs on various sized drums from the 16-inch shime daiko to the 72-inch okedo daiko, launching *Mystère* into the final celebration of the voyage.

From world-class gymnasts, to passionate dancers, to larger-than-life characters, all artists share the ability to perform before an audience with precision, consistency and, above all, emotion. As Taiko Coach, it is my job to mold artists' hands and ears, to guide them from athlete to musician, and to teach musical qualities from technique to expressiveness. Through astonishing presentation, the *Mystère* Taiko Team represents an elegant strength and the synergy of beauty and power.

Each artist has a track for which he or she is responsible. This track usually consists of two main specialty acts and a variety of cues. If an artist's track calls for taiko, the training process begins upon arrival in Las Vegas for integration into the show. Prior to this, artists have completed a training process called "Formation" in Montreal, Cirque's headquarters. During Formation, artists are coached on skills specific to their primary acts. They do not, however, receive any drumming instruction. Taiko training all happens on-site in Vegas.

Where does one begin when teaching an Olympic-quality athlete the concepts of drumming and, more importantly, musicianship? I joke that it is very much like the days when I taught sixth-grade beginning percussion class, except I no longer have parent-teacher conferences! But seriously, once an artist's track has been confirmed, a timeline is then put in motion to gauge progress and plan accordingly. In fact, artists often ask me to provide them with a set of goals to reach within a certain timeframe. I attribute this to their competitive background and strong work ethic, as artists at Cirque tend to be very performance-driven.

Just like music students, all artists begin with varying basic abilities, but the training process is generally broken down into three phases. Each phase contains specific goals and objectives that are built upon sequentially. To distinguish between the two taiko acts, the first is commonly referred to as Opening Drums and the latter as Finale Taiko. I will focus on the Opening Drums training process below.

WEEKS 1–2: MOVING THE HANDS

During the initial training period, artists meet with me for at least two 30-minute sessions a week. There are instances when several new artists arrive at *Mystère* at the same time. When this occurs, we meet in group sessions, but soon after, each artist trains one-on-one. Much like a private lesson, quicker progress is achieved when the focus is on the artist's individual needs.

The concentration for these two weeks is on moving the hands consistently while maintaining a relaxed and fluid range of motion. Exercises focus on hand placement, wrist and arm movement, and evenness of sound from hand to hand. The ultimate goal is to create a repertoire of exercises that will be used as warm-ups in future trainings. These exercises also serve as a springboard in learning the show music for Opening Drums.

KARIN TOMCIK

Mystère artist Anna Panfilova trains Opening Drums.

Photo by Richard Termine. Costume: Dominique Lemieux Copyright Cirque du Soleil Inc.

Variations are created in the moment according to the artist's needs.

Trainings occur in a room with large dance-studio-style mirrors, making it easy to directly monitor motions and match movements. I play along, but also allow opportunities for the artists to play unaccompanied. Playing together quickly develops a degree of confidence, while playing individually gives the artist a soloistic perspective that can then be more easily critiqued. Because self-exploration is such an important part of development, personal playing time is allotted either at the beginning or end of each session.

Of particular note is that during these two weeks, no drums are used at all. The training room has a rubber floor that coincidentally provides great rebound, so it is used as our "drum." While this may seem odd, it is very functional and keeps the atmosphere casual and non-intimidating. The floor and mirrors provide the vehicle for establishing good technical habits that will move artists into the next phase of training.

WEEKS 3–6: LEARNING THE ACT

Weeks 3–6 introduce more rhythms, techniques, and movements that will be used in actual show performance. The artists also begin to train on a real drum, usually of the *nagado* style. Mirrors in the training room continue to be a useful tool in showing the techniques of fluid motion and relaxed body movement. Many times I play directly opposite the artist so that my sticking, movement, and timing can be imitated with more visual ease.

Each artist is given a practice CD that includes audio warm-ups and exercises broken down phrase-by-phrase at three different tempos: slow, medium, and show-tempo. The CD is meant to be used as a resource for play-along between trainings, but it is also used to reinforce listening skills and practice techniques during one-on-one sessions. The training room is equipped with a sound system that allows the artist to hear the audio with ease.

Due to staging and the natural acoustics of the *Mystère* theater, a click is used to coordinate the drumming during the opening of the show. Artists wear discreet in-ear monitors connected to a wireless receiver allowing them, but not the audience, to hear the click track. For this reason, a metronome is used throughout the duration of the trainings. The metronome is also used as a facilitator for ear training, a facet of musicianship that will ultimately factor into the artist's performance. Tempos provide a tangible weekly goal and are gradually increased based on progress.

As more rhythms and patterns are learned, references are gradually made to what is "clean" and what is "dirty." Artists are very familiar with what a clean ensemble statement in their field of specialty feels and looks like; however, they are now asked to determine what a clean ensemble statement *sounds* like. One training method is to play a repetitive pattern in unison, with the artist following my tempo fluctuations. A variation of this approach is to split the pattern between one of us playing the primary rhythm and the other providing the underlying pulse. Both strategies train artists how to adjust accordingly when any modifications are needed. These exercises also raise awareness of clarity and teach holistic listening skills.

Musical notation is not necessary, and Opening Drums is taught by rote. Generally, counting is in eights as opposed to the standard four beats per measure. The reason for this is two-fold: first, most of the patterns are in eight-count phrases; and secondly, artists are very familiar with counting in eights due to their background in movement. For artists who are more visual learners, cues are illustrated to represent small groups of patterns and phrases. References are made to note values and their relationships to one another, but learning to read music is not a necessary step in the process.

Inflections of the voice are also used in learning nuances to rhythms. One technique used periodically is to have the artist clap to a pulse while singing rhythmic phrases. This helps to solidify beat alignment as well as develop a feel for the rhythm itself. Another approach is to play and vocalize simultaneously. This facilitates coordination and assists in memorization. Being that Cirque is a multi-cultural company, employing artists from 19 countries at *Mystère* alone, English is not always the first language. Because of this, vocal inflection often provides a great tool for communication when lengthy explanations are simply not practical.

Opening Drums is played seated in a *yatai baishi* manner. This style of movement is essential in providing a visual energy and excitement as the world of *Mystère* gives birth. Just as exercises are used in learning to drum, exercises are also used in learning to drum *and move* at the same time. Choreographed motions are isolated and initially rehearsed away from the drum. A padded wall provides a comfortable back support and physical reference as rocking movements are coordinated

with the drumming. Additionally, hands are separated, giving the artist yet another perspective to draw upon when creating a mental snapshot of the rhythms and accompanying choreography.

Many times, trainings are filmed so that artists can step back, assess, and evaluate progress from an outsider's point of view. Videos of other performances are also compared and used as a standard on which to model. Once a strong understanding of rhythmic passages with choreography and movement is obtained, we are now ready to move into the final stages of preparation for performance.

WEEKS 7–9: EXPLORING THE VENUE

After six weeks of training the artist has become very familiar with a routine set of exercises and, more importantly, how to apply those exercises to Opening Drums. This makes the learning process very streamlined when drawing references to techniques and correcting errors. All aspects of performance, from drumming to movement to listening, are now integrated into one complete thought. With these strong foundations, the focus moves to endurance, consistency, and increasing tempo.

Live tracks that were recorded during actual show performances are now utilized during trainings. These tracks, which are included on the practice CD, contain the click for the artist to follow, the music played by the *Mystère* band, and also the bandleader's vocal cues. Complete run-throughs using the live tracks become a normal part of training. These allow artists to gain a sense of what it will take mentally and physically to perform Opening Drums from beginning to end. Pacing and breathing is also a focus as artists train for endurance.

A big step in this phase is the move from the training room to the stage. Opening Drums is performed with the artists spread throughout the theater and suspended 30 feet above the audience. For this reason, stage trainings also involve non-drumming aspects specifically devoted to the artist's safety. Technicians are on hand to explain general procedures and administer the use of wireless receivers, in-ear monitors, safety gear, and harnesses. Emergency measures are also rehearsed should there be a need to initiate them at any point during the act.

Stage trainings present a new set of challenges. For one, the artist is now wearing in-ear monitors, allowing the click to be "internal" as opposed to sounding "external" through a speaker, as in the training room. Also, the artist's click is at a calculated millisecond delay from the theater's house system. This delay is used to synchronize the drumming with the band necessitated by a spatial difference between the house speakers and the taiko. Additionally, the drum and artist are now floating, rather than seated securely on the ground, creating new kinesthetic challenges.

Much like going from the practice room to the recital hall, stage trainings present issues that are inherent to the acoustics and environment of the venue. The artist is temporarily placed out of a comfort zone, but quickly learns to adapt by using the listening and technical skills that have been focused upon prior to this point in the training process. Show-condition run-throughs, complete with costuming, audio, rigging, automations, and lighting are rehearsed to recreate a realistic show environment. This training leads artists to full integration into the show.

WEEK 10 and BEYOND: MAINTAINING THE SKILLS

Final details are communicated as artists are given official approval to perform as members of *Mystère's* Taiko Team. Once integrated, an artist remains in the taiko line-up for several shows. This allows time to develop familiarity with this facet of the track, as well as a true sense of drumming within the show environment. Artistic Management will give notes and direction as needed, and a video of every show is also used for consultation in refining the performance.

Should the artist's track call for Finale Taiko, several more trainings will be given specific to the Finale act itself. Exercises used during previous trainings will be further explored as the repertoire of rhythms, movements, and techniques is continually expanded. An additional six to eight weeks of training is usually required, and a similar process of learning, from training room to stage, is applied during integration. While Finale Taiko is a more technical act, the experiences gained through performing Opening Drums are used as a stepping-stone to accelerate this phase of instruction.

Trainings will gradually move from sessions focusing on individual needs to ensemble trainings where the concentration is on the quality of the act as a team. These group trainings also serve the purpose of allowing back-up taiko artists the opportunity to rotate into the act and maintain their drumming skills. Back-ups are crucial in keeping the production running smoothly in emergencies without sacrificing show integrity. Ensemble trainings are scheduled periodically on an as-needed basis.

Many of the strategies used in the taiko training process at *Mystère* have been borrowed from my teaching experiences as a public school music educator; however, there is no one all-encompassing approach. Adapting the instructional path to an artist's personality and background helps make integration smooth and successful. This flexibility is commonly seen through the transformation of musical vocabulary into more familiar expressions. For example, rather than saying, "increase your dynamic," I might say, "create more energy." Rather than saying, "time accurately through the rests," I might say, "take a breath." And, rather than saying, "subdivide the beat," I might say, "fill up the space." This vernacular creates a level of comfort as artists develop skills that are essentially very foreign.

Just as the artists in *Mystère* never thought they would have a job that required them to play music, I never imagined I would be teaching Russian gymnasts how to drum! Artists welcome the challenge, and for me, experiencing music in this new way has been equally refreshing. Listen beyond your ears, and then, just as I have, you too will come to share a new dimension in your musical journey, wherever that might take you.

Aaron Guidry is the Percussionist and Taiko Soloist with Cirque du Soleil's *Mystère*. Additionally, he serves as Taiko Coach, back-up Drum Set Chair, and Assistant Band Leader. Aaron consults and arranges the wind books for competitive marching bands across the United States and also is the Music Designer for the Crossmen Drum and Bugle Corps. His compositions are published through Yata for Luda (www.yataforluda.com). Aaron holds a B.M.E. from the University of Louisiana at Monroe and a M.M. from West Virginia University. PN

3+3+2: The World's Most Famous Rhythm Structure

By Jerry Leake

Aside from the "2 and 4" backbeat of pop and rock that has seized control of western music, the 3+3+2 rhythm structure is found in nearly every music tradition on the planet. This simple yet elegant binary phrase is comprised of three strokes and five rests: x - - x - - x - . It is as old as music-making itself, dating back to the Ancient Greeks who called it the dochmiac pattern.[1]

CULTURAL HABITUATION AND PHRASE ROTATION

The average listener is so highly attuned to the 3+3+2 structure that an isolated hearing of the other two onset rotations (changing the starting point) is likely to cause the rhythm "cells" (3+2+3, or 2+3+3) to flip back to what is familiar in listener memory and experience: 3+3+2. Indeed, the gravitational force of 3+3+2 is possibly stronger than the desire to feel comfort with the less familiar 3+2+3 and/or 2+3+3 rotations.[2]

If one hears 3+2+3: x - - x / - x - -
One may feel 3+3+2: x - - x / - - x –

If one hears 2+3+3: x - x - / - x - -
One may feel 3+3+2: x - - x / - - x -

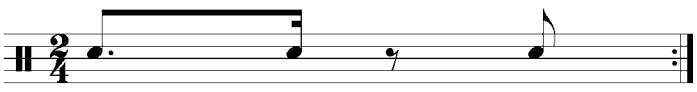
"Downbeat ambiguity" is a result of cultural habituation. A musician from the African country of Benin, for example, would be quite comfortable with 2+3+3, which is a common rhythm structure to their musical environment. It takes practice and experience to feel comfortable with the obscure relatives of 3+3+2.

3+3+2: BALANCE AND SYNCOPATION

Music needs space to be coherent and enjoyable. In the 3+3+2 phrase, the absence of sound (five rests) is greater in number than the actual projected sound (three strokes). As such, there is room for additional instruments to thread within and around the pattern without cluttering the overall "groove" matrix. Analysis reveals perfect balance between the first and second stroke, and the second and third stroke: there is an equal number of rests between these first two cells: 3 + 3 = symmetry. In the first two strokes a brief cross rhythm in "3" is revealed. It is the "2 cell" that creates the jarring syncopation that brings the phrase back to "1." Inexperienced players often drag the momentum of the 2 cell, especially at fast tempos with cycles racing like seconds on the clock.

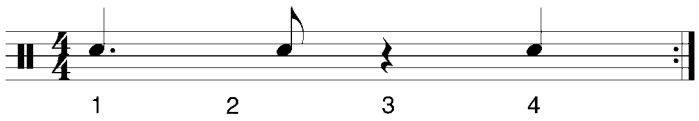
3+3+2 IN AFRICAN MUSIC: GAHU[3]

Ostinato time lines played on a piercing iron bell establish the framework within which a popular African dance called Gahu from the Ewe people of coastal Ghana is performed. The Gahu bell, a 3+3+2 structure, is shown below.



At fast tempo the above pattern generates a strong sensation of perpetual motion that keeps the music driving forward. The last stroke of the bell (the 2 cell) fuels, at times even accelerates, the cyclic momentum. In a 4/4 illustration of the Gahu bell (below), one can see the resolution of the fourth beat leading into the first beat. The dynamism and energy of 4 leading to 1—**4 1** 2 3 **4 1** 2 3 **4 1**—is a critical component to the 3+3+2 structure. The previous two rotations do not include "4 to 1."

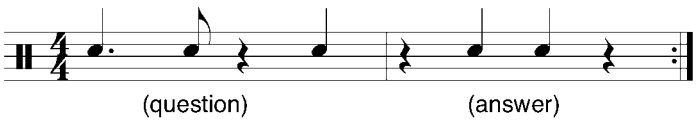
Gahu in 4/4: beat 4 leading to 1



3+3+2 IN AFRO-CUBAN MUSIC: CLAVÉ[4]

The 3+3+2 phrase is the first half of the *son* clavé of Afro-Cuban music. It is perhaps the first rhythm that came to your mind while reading this article. The wooden clavé (literally "key") functions in a similar manner as the iron bell of Ewe music. Clavé and bell time-line structures are the primary elements that inspire composers and performers to create and improvise music.

The son clavé is twice as long as the Gahu bell, spanning two bars of 4/4. Consider the first bar of the clavé the "call" or "question," with the second bar tagged the "response" or "answer" to the question asked in the first bar. In Gahu there is no "response" built within the bell phrase; the short duration and high energy of the pattern leaves little room for internal dialogue. The Gahu bell functions more as a propellant to the music. Shown below is the two-bar son clavé.



The clavé contains five "cells" (attack+duration) that can be represented as: 3+3+4+2+4. The "1" marks individual strokes, all other numbers are rests. Count numbers while clapping on each "1."

1 2 3
1 2 3
1 2 3 4
1 2
1 2 3 4

3+3+2 IN NORTH INDIAN MUSIC[5]

Indian music does not incorporate "time-line" concepts, instruments, or support drummers. In a typical performance, one tabla player provides the entire rhythm support to the music. These 3+3+2 examples refer to the underlying structure within which more involved drumming patterns and ornaments are played.

The first is the accompanying 16-beat pattern called "Sitar Khani." It also goes by the name "Ada Tala." Sitar Khani is usually played in a medium tempo and accompanies light classical instrumental or vocal

performances of Hindustani music. Western notation is not used to illustrate tabla drumming. The use of syllables (called "bols") represent specific drum strokes, and a dash (–) indicates rests. The four beats for each line of syllables are located in the top row of numbers. Recite Sitar Khani while clapping the beat.

1		2		3		4	
dha	–	ga	dhin	–	ga	dha	–
dha	–	ga	dhin	–	ga	dha	–
dha	–	ka	tin	–	ka	ta	–
ta	–	ga	dhin	–	ga	dha	–

The "dha" and "dhin" strokes receive emphasis, clearly outlining the 3+3+2 structure.[6] "Four leading to one" is represented by the bol "dha," which is the most prominent stroke on tabla.

Shown below is the first line of Sitar Khani with the top row of numbers now representing the individual 3+3+2 "cells."

1	2	3	1	2	3	1	2
dha	–	ga	dhin	–	ga	dha	–

The overall gestalt of the Sitar Khani groove is "funkiness." Whenever I introduce this phrase to new students, they start to feel the inherent "hip" quality to the pattern: they want to dance! Sitar Khani is not "square" and rigid in its shape; rather, it is round and full of life, as are all other 3+3+2 rhythm creations.

Keharwa, a popular folk rhythm, is an eight-beat phrase that can be ornamented and reconfigured in countless magical ways. Recite Keharwa below while clapping the beat.

1	2	3	4	5	6	7	8
dha	ge	na	tin	na	ka	dhin	na

The 3+3+2 underpinning is less clear than the Sitar Khani, until we begin to accent the bols dha, tin and dhin (beats 1, 4, 7). Shown below, the top row of numbers outline the 3+3+2 cells. While reciting, clap on the "1's" (the beginning of each cell) to outline the 3+3+2 structure. "Four leading to one" is strongly present.

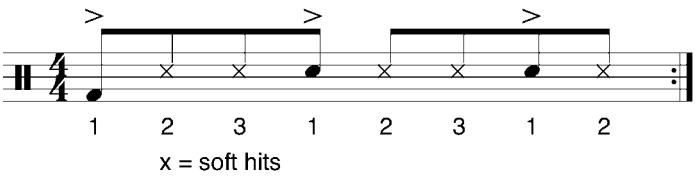
1	2	3	1	2	3	1	2
dha	ge	na	**tin**	na	ka	**dhin**	na

3+3+2 IN SPANISH FLAMENCO MUSIC[7]

One of the most basic and important rhythms played on the cajon (box drum) in Spanish Flamenco music is "tangos" (not related to the Argentinian Tango). Like the previous rhythms, it is rendered in a binary pulse, the tangos falling into 4/4 meter. Cajon accents outline the 3+3+2 structure with all other strokes played lightly, as if invisible. The most common pattern places a bass tone on the "1" downbeat with the other two accented strokes played as "slap" snare-like strokes at the top of the cajon. The key is to always alternate strokes from strong to weak hand. Shown below are three elements: (1) the top row 3+3+2 numeric shape; (2) middle row cajon strokes: B = bass, S = slap, l = light; and (3) bottom row strong and weak hand alternating strokes: S = strong, W = weak. Each underlined "1" marks the 3+3+2 cells.

1	2	3	1	2	3	1	2
B	l	l	S	l	l	S	l
s	w	s	w	s	w	s	w

Flamenco Tangos in western notation:



In Flamenco music, the rumba rhythm incorporates a similar 3+3+2 pattern as tangos, only slightly faster, and with different strumming techniques applied to the guitar.

3+3+2 IN MIDDLE EASTERN MUSIC[8]

Numerous 3+3+2 rhythms are found in the music of the Middle East and Mediterranean. The Macedonian gypsy (Romany) version is called "Cocek" (cho-chek) and has a spacey swing to it. In other areas of Greece these rhythms are used to accompany many songs and line dances and are known as "Syrto," which tend to rock back-and-forth on alternating measures.

In the two rhythms shown below, Dum = heavy, low-pitched center of the dumbek; Tek = bright, high-pitched edge or side of the drum; and ka is an ornament played on the edge of the drum.

Cocek (4/4)

1		2		3		4	
Dum	-	-	Tek	-	-	Tek	-

Syrto (4/4)

1		2		3		4	
Dum	-	ka	Dum	-	ka	Tek	ka

CONCLUSION

In the limited scope of this article I have barely scratched the surface of the numerous world music traditions that incorporate 3+3+2 rhythm structures. I encourage you to observe and categorize other applications, perhaps combining sound and tradition to create new music that respects ancient roots, while exploring your imagination. The possibilities are as vast as the present-day applications.

END NOTES

1. Godfried Toussant has amassed an extensive list of 3+3+2 examples in his paper "The Euclidean Algorithm Generate Traditional Musical Rhythms." As he states, the 3+3+2 structure is the bass line backbone to Elvis Presley's hit "Hound Dog," with the band syncopating the pattern with hand clapping. 3+3+2 is often called the "Habanera" rhythm used in hundreds of rockabilly songs during the 1950s. It can be heard in improvisations of a New Orleans jazz band, popular in ragtime music and more traditional jazz styles. Toussant lists many other popular and obscure examples found throughout the world.
2. David Locke and Jeff Pressing first introduced the concept of African bell pattern rotation/transposition; both also use the term "Mode" to describe the different onset renderings of the bell pattern. Willi Anku first introduced the term "Rotation."
3. David Locke's insightful book *Drum Gahu* is the most comprehensive source for explanations and transcriptions of Gahu where he incorporates a four-beat time-line. My book *Master Drummers of West Africa* uses the two-beat time line that was taught to me by Reuben, Emmanuel, and Victor Agbeli in Ghana.
4. Bertram Lehmann's master's thesis (Tufts) is the most comprehensive study to date on the subject of clavé.
5. Tabla lessons with Rajeev Devasthali and Todd Nardin exposed me to the two rhythms discussed in this article. I am also grateful to colleague and sarod player George Ruckert for his keen insights into Indian music, as well as our ongoing practices and performances.
6. The stressed drum strokes dha and dhin incorporate both low and high drums played simultaneously. The less stressed "ga" stroke is the low drum played alone. The third line: "ka" and "tin" is where the low drum drops out before coming back in at the fourth line.
7. My continuing studies and performances with Boston virtuoso Flamenco guitarist Juanito Pascual have helped me to shape my observations with flamenco drumming, and the music in general.
8. Middle Eastern examples are drawn from the informative web page created by "Jas." http://72.14.209.104/search?q=cache:vnfMjL_-7u4J:www.khafif.com/rhy/+middle+Eastern+dumbek+rhythms&hl=en&ct=clnk&cd=3&gl=us

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Jerry Leake is co-founder of the world-music ensemble Natraj, whose four recordings feature his diverse percussion talents. He also performs with Club d'Elf, R.A.R.E, Moksha, BodyGrooves, and the Agbekor Drum and Dance Society. He is featured on dozens of CDs and has released several CDs of his own music. He has written eight widely used texts on North Indian, West African, and Latin American percussion, and on rhythm theory (www.Rhombuspublishing.com). Jerry is on the faculty of the New England Conservatory of Music and Tufts University, and is substitute teacher for Jamey Haddad at the Berklee College of Music in Boston. Jerry is former president of the Massachusetts PAS Chapter and has been a composer and member of the Portland Symphony Kinder Koncert percussion ensemble since 1984. PN

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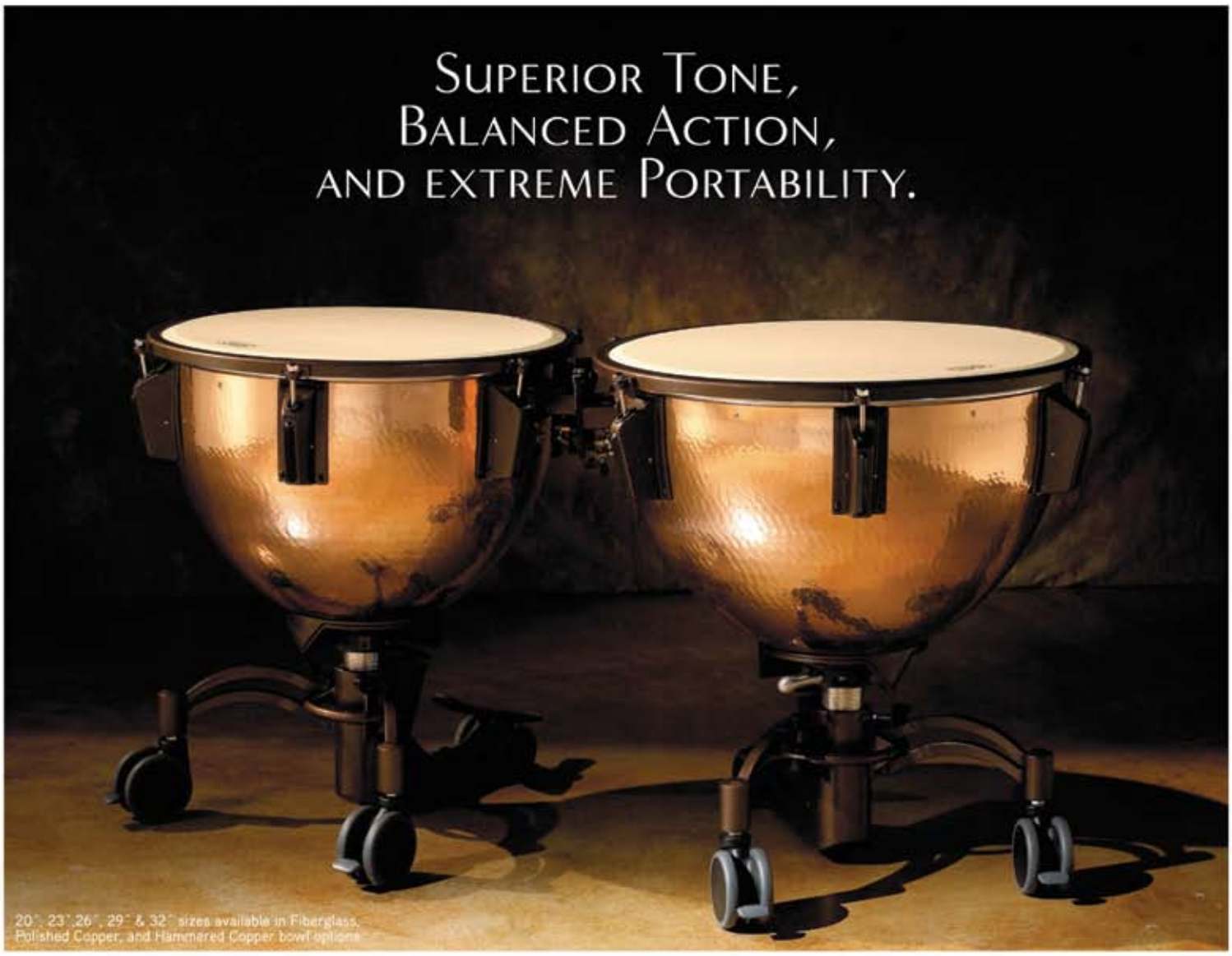

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Rhythm Establishes Connections

By John Scalici and Michelle Puckett, MS, OTR/L

Drumming and rhythm can be a powerful tool for reducing stress and anxiety, while simultaneously satisfying many of the goals of the occupational therapist during a given session. In June of 2005, I was contacted by VSA Arts of Alabama (a non-profit organization that provides opportunities in the arts for people with chronic illnesses) to facilitate outcome-based rhythm and drumming activities with adolescent and child psychiatric patients at Children's Hospital in Birmingham, Alabama. I initially met with Michelle Puckett, MS, OTR/L and Lauren Hansell, MS, OTR/L to discuss our goals and activities. These goals include:

1. Establish positive peer interaction;
2. Learn sequencing skills;
3. Develop social skills;
4. Learn appropriate self expression through the drum;
5. Attending to task.

Because our groups frequently change by size and diagnosis types, we have established a protocol that gives us some consistency in measuring results. Before each session, we have a briefing of any new dynamics that may be going on within the group. I gather as much information from this short meeting as possible.

To start the session, I introduce an ocean drum—a two-headed, thin instrument with metal beads inside, which, when held level and tilted gently, will produce the soothing sounds of the ocean. This activity establishes a few key concepts as we pass from person to person:

1. Positive peer interaction
2. Sequencing and coordination skills (taking the drum from one person, holding it balanced, experiencing it for an appropriate length of time, then passing it on).
3. Using the metaphor of balance. This is a teachable moment to comment that when our emotions and feelings are in balance, then our lives come into balance. With the help of our OT team, we reinforce the idea of healthy expression of emotion to achieve balance. For some, attaining this balance means taking medication or continuing counseling.

Next, small percussion instruments are laid out inside the circle. Patients choose from instruments such as shakers, rattles, finger cymbals, bells, and wooden frogs. As this is done, there is some chaos—another teachable moment! This is a good time to introduce some visual/verbal cues to help us control our "new voices" as well as practicing turn-taking and appropriate peer interactions.

As we proceed with the activity, I explain that we will create a rhythm or sound with our new voices one at a time, upon me making eye contact with the first person to my right or left. As I play a simple rhythm on my drum, I look to the person next to me, inviting that person to play along with me. Because I am the one creating the steady beat, there is no need for the others to maintain a steady rhythm. The activity becomes about building eye contact and social skills and learning how to function as a group.

When that person has played for a brief moment, he or she makes eye contact with the next person, signaling that it is that person's turn to play. This continues around the circle. Next, I asked them to play "together," creating a bit of "controlled chaos."

I use body language to signal them to play quietly (which I can do because I have spent time establishing trust and building rapport with the group). The activity ends by me asking the group to collectively fade out their sounds. With this simple activity, we have achieved several goals:

1. Non-verbal communication skills (making eye contact);
2. Auditory sequencing;
3. Creativity as an individual and as a group;
4. Accountability and responsibility.

The final activities utilize hand drums. First, we learn how to create "rumbles"—fast drum rolls. We speak about the chaos again and how we can be in control in times of such chaos. Each person is given the opportunity to start the group on a "rumble" and then control the volume by using hand gestures for "up," "down," and "stop."

Following is a list of the activities utilizing hand drums.

RHYTHM QUESTION/ANSWER

Each participant is encouraged to respond to a "rhythm question" that is played on the drum by the leader. With the help of the OT team, participants are encouraged to respond by including one or two sounds they heard in the question—e.g., scratch, tap, rub, or knock—and then add their own rhythm.

EXPRESSIVE DRUMMING

I ask the participants if it is possible to use these new sounds to express a certain emotion or feeling. We begin by giving examples of emotions like fearful, angry, disappointed, frustrated, depressed, or confused. I ask each participant to identify one feeling or emotion they are feeling or have felt in the past and express that feeling on the drum, utilizing whatever sounds they want.

GROUP RHYTHM

This activity helps to develop problem solving skills and social interaction. The process begins with the facilitator (me) playing a simple pulse on my drum, inviting each person to add some-

If the rhythm falls apart, we discuss the importance of listening to each other or leaving some space in our rhythm for the next person to create his or her rhythm.

thing to my rhythm that they feel will complement, but not overpower, the rhythm.

In some sessions, this may take several tries to maintain a successful group rhythm. Many times, if the rhythm falls apart, we discuss the importance of listening to each other or leaving some space in our rhythm for the next person to create his or her rhythm. These concepts are very important to developing proper social skills.

After the session, a brief questionnaire is handed out. This data is currently being collected to analyze the effectiveness of the program. Some questions are:

- Did you like drumming today?
- Do you feel better, worse, or no different after drumming?
- Do you feel drumming helped you to express feelings without using words?

The occupational therapist is looking for change in effect for the patients, change in self-confidence and self-esteem, any sensory related issues (tactile or auditory), as well as rhythm and sequencing difficulties.

Drumming is an activity that allows one to experience group success while being an individual. Because of the physical nature of drumming and rhythm activities, our program serves to reduce stress and anxiety, and allow patients to express themselves in alternative ways. This program has proved that drumming and rhythm-based activities are a valuable methodology for developing social skills among participants while allowing the OT to make vital connections with clients.

John Scalici is an internationally recognized drum circle facilitator, speaker, musician, clinician, and master teaching artist. Through his affiliation with VSA Arts of Alabama, he has initiated rhythm-based programs at the Alabama School for the Deaf and Blind, Children's Health Services, and many others. He can be reached at johnscalici@mac.com. PN

Secrets of Success from Top College Drumlines

By Paul Buyer

Have you ever wondered how the best drumlines achieve excellence? What are their secrets to success? To stay on the cutting edge of any profession, it is always valuable to find out how everybody else does it. In fall 2007, I was on sabbatical visiting seven college marching bands around the country doing research on how their drumlines achieve performance excellence. Spending roughly a week at each school, I attended rehearsals, meetings, and football games and interviewed the band directors, drumline instructors, and section leaders. For three months I observed how other percussion instructors and band directors rehearse, teach, lead, and communicate with their bands and drumlines.

I was most interested in learning how other bands rehearsed and prepared for game day. My purpose was to learn about each drumline's goals, expectations, leadership style, practice habits, rehearsal techniques, rehearsal schedule, repertoire, facilities, instrumentation, and traditions.

SELECTING THE BANDS

With over 20 bands on my initial list, I decided to choose seven schools based on their home football schedules, diversity in location, athletic conference, marching band tradition, and reputation for having an excellent marching band. What evolved was a list of schools that I believe are seven of the top college marching bands and drumlines in the country. They are:

Louisiana State University
University of Alabama
Western Carolina University
Michigan State University
Ohio State University
University of North Texas
University of Arizona

After deciding on the schools I wanted to visit, I wrote a formal letter to each band director and drumline instructor soliciting interest. I am happy to say that all the schools agreed to host me, and no one declined my request. I then composed a detailed itinerary for each school including rehearsal schedules, interviews, and clinics, and then communicated at length with each band director throughout the planning process. I was intent on not being a bother, as I was fully aware of how busy the directors were going to be during the season. The only thing I asked for, in addition to their time, was a parking pass.

FIVE FACTORS INFLUENCING EXCELLENCE

After traveling to seven beautiful campuses, conducting over 20 inspiring interviews, and becoming part of each band's culture for a week, I discovered my research could be summarized into "Five Factors Influencing Excellence":

1. Culture
2. Staff and Student Leadership
3. Rehearsal Time
4. Number of Shows
5. Competitive Auditions

These factors are the main reasons why, I believe, college bands and drumlines achieve excellence or fall short of it. For the purposes of this article, I have included a portion of my research from the 2007 season. I will also highlight one factor influencing excellence within each band program.

LOUISIANA STATE UNIVERSITY

- 5-6 shows
- 325 band members, 20% music majors, 24,000 undergraduate students
- No marching band requirement for majors

Factor #2 – Staff and Student Leadership

When describing his leadership style with the Tiger Band, LSU Director of Bands Frank Wickes says it's important to put the ownership on the students. "Having them take ownership in the band and exhibit the pride that they feel as leaders and as returning members is what we want them to experience," explains Wickes. "We want them to raise the standards of that citizenship and make everybody responsible for their preparation and for their actions, and to wear the uniform with pride. The student leadership is pretty special here."

UNIVERSITY OF ALABAMA

- Band rehearses M–F 4:00–5:30 P.M.
- Drumline rehearses M–F 3:30–4:20 P.M. and W 6:30–9:30 P.M.
- 400 band members, 15% music majors, 21,000 undergraduate students

Factor #2 – Staff and Student Leadership

Head Drumline Instructor Neal Flum is proud to say his leadership style has been shaped and influenced by DCI Hall of Famer Thom Hannum, Associate Director of Bands and Percussion Instructor at the University of Massachusetts. Flum explains, "In keeping with Thom Hannum's work at UMASS, the big thing we focus on at Alabama is 'Role Model Leadership.' You don't really need to say

anything. You don't really need to ask anything. You just need to perform in a manner that is an excellent example, hoping that they'll follow that example. Role Model Leadership includes being on time, working hard, and exhibiting passion, commitment, and respect. If I succeed at those things, I expect my students to do the same."

WESTERN CAROLINA UNIVERSITY

• 1 show
• 300 band members, 32% music majors, 7,100 undergraduate students
• Instrumentation: 10 Snares, 5 Tenors, 6 Basses, 12 Cymbals, 15 Pit

Factor #4 – Number of Shows

At Western Carolina, percussion instructor Matt Henley explained their one-show philosophy: "Our number-one goal is to prepare our music education majors for the real world as a high school band director. Since most high school band programs compete and only do one show, our students will be prepared for that. Our second goal is to give our music education majors, student coordinators, and staff teaching and administration experience running a band program. Another important goal we have is to perfect a performance, achieve a high level of excellence and quality, and give the students a strong sense of accomplishment. We also found that our football crowd loves our show, and they seem to appreciate the quality and enjoy seeing what new things have been added to the show each week. We also do one show to give the band what they want in terms of a very difficult musical book. Finally, we do it for recruiting. We host our contest, the Tournament of Champions, and also do exhibitions. The students in the band love [the show] and the crowd loves it, too."

MICHIGAN STATE UNIVERSITY

• Band rehearses M–F 4:30-6:00 P.M. and M 7:00–9:00 P.M.
• Drumline rehearses MWF 3:30–4:30 P.M.
• Game day rehearsal lasts 2 hours/drumline meets 60 minutes prior

Factor #1 – Culture

There was something about the way Michigan State rehearsed. I couldn't put my finger on it until the Saturday morning rehearsal on game day. After practice was over, I went up to one of the cymbal players and commented, "I'm really impressed with how consistent your work ethic is. Every time you rehearsed something, it was done at a high level. Every time! I was waiting for you guys to relax." After giving me his full attention and catching his breath, he simply responded, "Not the Spartans." After that brief but powerful exchange, I realized this work ethic is not only embraced, but imbedded in the culture of the Michigan State band members. To put it simply, this is how they do things, and this is the only way they know how to rehearse.

OHIO STATE UNIVERSITY

• Band rehearses M-F 4:00-6:00pm
• 7 shows
• Instrumentation: 14 Snares, 4 Tenors, 4 Basses, 5 Cymbals, 0 Pit

Factor #5 – Competitive Auditions

The practice habits and work ethic at Ohio State are driven by two great traditions: challenges and music checks. Challenges occur every Monday and allow alternates to challenge for a spot in the historic pregame show. Challenges take place on the practice field and test marching and playing ability. I had the chance to observe the challenges and was thoroughly impressed with the level of discipline, desire, and passion these students put forth as they challenged for a spot. They all gave their best effort and left everything they had on the field.

Tenor section leader Justin Argentine adds, "We pride ourselves in discipline, tradition, and execution. I think you would be amazed at what it takes to get into the band, and what everybody out there has to show to walk in these doors."

UNIVERSITY OF NORTH TEXAS

• 2–3 shows
• 260 band members, 80% music majors, 27,000 undergraduate students
• Three-year marching band requirement for majors

Factor #1 – Culture

At North Texas, band director Nick Williams says, "The things that we talk about all the time are do the right thing even though no one's watching, and respecting each other, the process, and everyone who's involved in the process." The other thing is work ethic. One of Williams' favorite quotes is, "You don't get to choose when to be great." This applies to consistency and coming to practice every day ready to work and ready to improve. Sometimes students make a decision not to work hard, for whatever reason. "If you do that in the real world," says Williams, "you get fired. If you don't get fired, you don't get raises or you don't get promotions."

PAUL RENNICK

One of the highlights of my travels was interviewing Paul Rennick, director of the 14-time PAS Champion University of North Texas Indoor Drumline. One of the great stories Paul shared with me was about a competition he judged where he noticed an extra stick bag attached to the snare drums at the two-o'clock position (too far away to use for sticks). He later became aware that there was a 12-inch ruler sticking up from the bag with heavily lined markings for 3, 6, 9, and 12 inches. Needless to say, this incident made a lasting impression on him. He was shocked that an instructor would take teaching technique to such an extreme. Rennick is very humble and is sincerely amazed at the momentum some of the trends have gained in the marching percussion activity.

UNIVERSITY OF ARIZONA

• Band rehearses MWF 3:00–5:00 P.M., F 7:00–10:00 P.M., Sat. 8:00 A.M.–12:00 P.M.
• 1 show
• 270 band members, 15% music majors, 29,000 undergraduate students

Factor #3 – Rehearsal Time

Ready and eager to begin the final week of my journey, I discovered my first day in Tucson was Veteran's Day, canceling classes at the University of Arizona. I decided to take advantage of my day off and play golf with my dad and former professor, Gary Cook, planning to resume my research the following day. When I arrived at the first rehearsal, I was told that the UA Drumline had called a two-hour sectional on Veteran's Day to help prepare for their upcoming performance. That was all I needed to know about the Arizona drumline's work ethic and practice habits. I thought to myself, "How many other college drumlines would call a sectional on a day that classes were canceled?"

Director Jay Rees impresses upon his band that, "If you want to be really good, you have to have sectionals all the time. I mean, can you think of a time when there's nothing else to work on?"

SCRATCHING THE SURFACE

This article touches on just a few of the strategies, philosophies, and secrets of success from band directors, percussion educators, and student leaders at the top of the college marching band activity. For a complete account of my sabbatical research, my new book, *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*, was published by Meredith Music Publications in April. Topics include setting goals, establishing expectations, teaching life lessons, studying leadership styles, instilling motivation, developing practice habits, building musicianship, evaluating recruiting and retention, and a word for the educator. Permission was granted by Meredith Music Publications to use excerpts from the book in this article.

Paul Buyer is Director of Percussion, Director of Music, and Associate Professor of Music at Clemson University. He is a member of the PAS Marching Percussion and College Pedagogy Committees and is chair of the PAS Education Committee. PN

I've Been Hired as a College Percussion Instructor: What Now?

By Jonathan R. Latta

You have spent many years in college looking forward to becoming a college percussion instructor. Now you have reached that goal and you have many questions about your new position. The following interviews were conducted with experienced college percussion instructors from around the country to provide suggestions on being prepared and successful during the pre-tenure period of your new career.

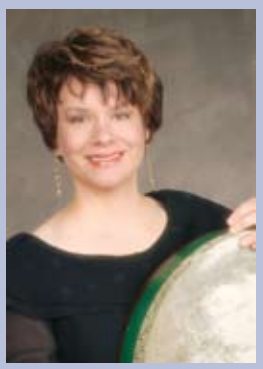
The contributors bring a wealth of knowledge as well as experiences in different geographic areas of the United States. Dr. Robert Brudvig coordinates all percussion activities, teaches music theory, and directs the Concert Band at Oregon State University. Dr. Paul Buyer is Director of Percussion and Associate Professor of Music in the Department of Performing Arts at Clemson University. Prof. Gary Cook is Professor Emeritus of Music at the University of Arizona and Immediate Past President of PAS. Dr. Julia Gaines is PAS Secretary and Assistant Professor of Percussion at the University of Missouri, where she conducts the University Percussion Ensemble and the World Percussion Ensemble, and teaches Percussion Techniques and applied percussion lessons. Dr. Steven Hemphill is Professor of Music and Director of the Percussion Studies Program at Northern Arizona University. Dr. Alison Shaw is currently on the music faculty of the University of Wisconsin-Oshkosh and Chair of the PAS College Pedagogy Committee.

Latta: *Many first-time instructors inherit a percussion program with a long and varied history. What are some ways to aid in a smooth transition to your teaching methods and philosophies?*

Cook: In his book *7 Habits of Highly Effective People*, Steven Covey states as the seventh habit, "Seek first to understand, then to be understood." This is the best advice I can offer, which means *communicate* with faculty, students, administration, anyone you can find to help you understand the history of the program. Study extant programs, videos, recordings, and handbooks to understand what the history has been, then move tactfully toward implementing *your* philosophies and standards. Tact is important and can be very challenging and delicate. Be honest and true to yourself, and your beliefs and your integrity will speak volumes.

Buyer: First of all, you have to have patience. Anytime there is a change in leadership there will be an adjustment period for the students. It's all about earning their respect and trust, especially the seniors and graduate students who have been there for a while. If you can get your core group of students to believe in what you're doing and buy into your philosophy, you have put yourself in position to be successful. Depending on the situation, this will take time. Buy-in is one of the most important, yet elusive qualities of building a successful program.

Shaw: There are several things to consider here. First of all, listen to your students. Try to understand where they are coming from. The more serious students will actually try to help you understand the environment and the needs of the program. They can help you understand the strengths of the program and also the possible changes you can make to move the program forward. Second, establish your expectations right away and make them clear to your students, but try not to be a "bull in a china shop." Students are sometimes resistant to change, and if they are, it most likely has nothing to do with you. You must let the students make the transition in their own way and on their own timeline. They will come on board with your philosophy as they experience good results in their playing and see good results in their peers. In the meantime, simply carry out your agenda in a positive manner and students will eventually adjust to the changes. It helps if you are consistent and patient. If you can establish an environment of respect, your students will be more willing to try new things, even if they are not used to your style or philosophy.



"If you can establish an environment of respect, your students will be more willing to try new things, even if they are not used to your style or philosophy."
—Alison Shaw

Latta: *Upon inheriting the program, there is often a need for recruitment. What are your suggestions towards a successful recruitment plan?*

Gaines: Have a great website, be active in the state PAS chapter, go to your state music educators' convention and meet the all-state performers, give free percussion clinics to the area high schools and junior highs, promote your percussion ensemble concerts well, and be a great teacher!

Hemphill: Communicate with other faculty and immediate administrators to identify successful recruitment practices in that environment. Join the state MENC organization, attend state conferences, meet and visit with instrumental directors of both public and private high school institutions. Establish visibility through performance, clinical presentation, adjudication, and social functions, when appropriate. Volunteer to contribute to studies and redesign of regional educational practices and programs. Join memberships of associated organizations: jazz, state PAS, MTNA, etc. Collaborate with band/orchestra/jazz/world/choral directors regarding activities and events that bring students to campus. Be actively involved.

Latta: *What are some suggestions about the retention of students in your program?*

Brudvig: As their percussion instructor, you most likely have more contact with the students than any other professor. Care and concern for your students, not only in their percussion studies, is paramount. Do what you can do to enable a successful undergraduate career; meet with them in advising situations, keep track of how they are doing in other classes. Be a good role model; you are

there to help them learn music and encourage their growth.

Shaw: Retention is a difficult issue. It has been my experience that students who wish to leave the program usually are making a good choice. They have a change of heart about majoring in music, or simply want to enter a different field. Remember that they have benefited from you regardless of whether or not they finish the program.

Cook: Honest *communication* with your students is essential. Constant and honest goal-setting and assessment with your students will gain and ensure their respect and commitment to the program—and you. Too often, students are run "through the mill" without honest acknowledgment along the way. I would also say *innovation* is critical for retention. This includes finding ways to integrate technology as a *tool* in your teaching and as many aspects of percussion as you can fit into your situation in the present and with a constant eye on the future. It is your obligation as a pedagogue and mentor to your students in the 21st century.

Latta: *In the early stages of a new position a new instructor often wishes to upgrade the current instruments or add new instruments to the inventory. What are some aspects of budgeting and fundraising that you can suggest to a new percussion instructor?*

Hemphill: First, research and identify the "rules of the road" regarding fundraising in your institution's environment; avoid overstepping pre-delineated boundaries in institutional development. This would include all levels: school, college, and university. Next, investigate basic budget knowledge and current practice, course-related fees, lesson-related fees, instrumental rental fees, and non-institutional affiliations. Explore percussion clubs or separate group activities that might produce or offset funding, such as small performance groups—steel band, marimba band, parks and recreation activities for youth, sports related opportunities, etc. At PASICs, interact and discuss such issues with a widely diverse population of "experts."

Gaines: Get to know the funding opportunities on your campus. If the Chair says "no," have two or three other places you can go to ask—with the Chair's approval. At big institutions there is money everywhere, you just need to know where to look. I got $30,000 for steel drums through the Student Fee Capital Improvements Committee. Go figure! Just be persistent and aware of all the opportunities on your campus. Most of the opportunities will pay off far greater than any bake sale or benefit concert you give.

Buyer: Learn how to write excellent grant proposals. Grants opportunities can be found within departments for smaller purchases and for larger requests—steel drums, marimbas, etc.—within the college and university. Depending on whether you can develop and maintain your own budget—some programs use the band budget—funds can come from charging admission to concerts, steel band gigs, or need-based instrument purchases. This will show justification to your chair for purchasing new instruments for percussion ensemble or wind ensemble.

"Constant and honest goal-setting and assessment with your students will gain and ensure their respect and commitment to the program—and you."—Gary Cook

Latta: *One aspect that is not often covered in graduate school for the new teacher is the aspect of paperwork. What have been some of your experiences in regards to the paperwork needed in being a successful college instructor, and how have you dealt with these needs?*

Shaw: *Be organized!* Start right away trying to establish good office habits and keep your work ordered. Once you get files set up, you never have to do it again, and things will get easier over time. It is unfortunate, but this kind of work is part of the job. Nobody likes to do it, but it is better to set aside a little time every day to keep it up rather than let it pile up. Keep an "in box" on your desk. Anything you think is high priority should go in that box, and you should try to take care of it within 24 hours.

Brudvig: With this I will include e-mail. Like in graduate school, you have to be organized. Set time aside weekly/daily for the task of paperwork so items won't get through the cracks. Verbal communication with others is vital.

Cook: Like the Nike ad says, "Just do it." You will work hardest your first few years, and a lot of this—even beyond your first few years—unfortunately, is paperwork. You can be creative about having students help you with some things and they, in turn, learn from that mentoring. And, of course, a TA can be helpful. Success in this profession is greatly contingent on your successful organization and implementation, and a lot of this involves paperwork. But save your letters and templates, etc., for once you have things like recruitment letters and e-mails, you recycle them and don't have to reinvent the wheel!

Latta: *For many young instructors, tenure seems to be in the far distant future. What are some things instructors in their first few years of teaching should be doing to help aid in successfully achieving tenure when that time does arrive?*

Hemphill: At the outset, download and read the institution's guidelines and policies for the tenure path; often times this can include multiple resources and on-line locations. One helpful tool is to immediately set up a binder with all relevant divider-tabs in proper order and design content as required by the institution. Make inquiries as questions arise from reading the policies, then identify and attend workshops for tenure/promotion achievement offered by the institution. This helps to acquire insight early in the game. Select an empty drawer to "dump" all records of professional activity and growth; continuously update the résumé several times a year. Plan to achieve more than is required, and meet expectations well above and beyond the call of duty. Consistently strive to make yourself "indispensable" regarding your contribution and value to the department or program. Finally, there are numerous books on tenure. Peruse several and combine offered strategies, usually not related to the arts. These often can be found in the institutional library or at the office of faculty development.

Buyer: Don't think about it too much. Focus on

"At big institutions there is money everywhere, you just need to know where to look."
—Julia Gaines

your students, not on getting tenure. If you are doing things for the purpose of achieving tenure, your priorities will get out of whack. Our job as educators is to make a difference in the lives of our students, add value to them, and provide them with the best experience possible. If you show up for work each day with this motivation, tenure will be a natural end result. This is an uncommon mindset, but one that is based on excellent leadership and intrinsic motivation. That said, you still have to embrace the tenure process, develop positive relationships with your colleagues, and build an excellent program and record of teaching, creative activity and scholarship, and service.

Latta: *Today's freshmen come in to college with a wide variety of backgrounds. What are some techniques you have found helpful in aiding in the young student's transition to college as well as to that student's study of percussion at the collegiate level?*

Gaines: I give group lessons to all the freshmen at least once every other week. That way, they interact with each other a lot and see where they fit in the studio. I pair them up with a sight-reading buddy for the semester, and they have to get together and sight-read one hour each week. This is a definite weakness of incoming freshmen. Also, the students and I talk a lot. I want to make sure this is the field they want to be in and make sure they feel comfortable talking to me if they want out. As mentioned before, there are too many good drummers for you to be in this field if you don't love it.

Brudvig: Since most of my students enter my school with very limited abilities, I have found that during the first term/first year it is good to just focus on technical issues. We mostly work on keyboard sight-reading and developing technique. Also, I help in keeping track that they are not over-committing on performance ensembles.

Shaw: Be clear. Students need to know exactly what you expect, and in some cases you may have to help them understand how much work it may take for them to meet those expectations. A comprehensive syllabus that outlines materials, repertoire, and grading in language that is easy to understand can be very helpful. Many students also need help learning how to practice. Establish an environment where students can share their experiences with one another and help each other practice during the hours you are not around. Peer instruction and sharing can be very useful. I also like to assign "percussion buddies." I always pair up each freshman with an older student for the first semester. This buddy system requires the older student to be available to the younger student for everything from helping to figure out a multiple-percussion setup for a band part to listening to each other in the practice room. I have had excellent results with this system.

"Time management is about knowing what *has* to be done and *when* it has to be done."
— Robert Brudvig

"Trying to stay ahead of the game day by day during the actual presentation of the course usually leads to 'just getting by' or even, perhaps, to inferior instruction."
—Steven Hemphill

Latta: *In being a college percussion instructor, you will have more private instruction time with an individual student than any other teacher during that student's time at your school. How do you approach the different aspects of this role, being both teacher as well as mentor to your students?*

Cook: You must be both a mentor and a teacher. For the record, we don't "teach" our students anything; we "facilitate" their learning. If you keep this in mind as your credo and realize that because of the one-on-one relationship you have with students, you can be most effective by being their friend and mentor while still serving as their learning facilitator. The best way to do this is to establish rapport, understand their learning strategies—visual, aural, kinesthetic, and others—and help them learn. I always thought of my students as colleagues, especially grad students, and treated them with appropriate respect. I never bought into the "teacher-student" role game. We're all human beings and equals and should respect each other accordingly and as appropriate in the learning process and environments. This is not to say be a "best friend" to every student, but respect them for the unique being they are and do your best to help them achieve their self realization as a musician, percussionist, and person.

Hemphill: It is helpful to know your institution and its resources for students. Draw from your own experiences as examples and create a personal touch, but take the time to investigate within the institution for direct answers and resources. Be sensitive to personal scenarios; know when to refer the student to more appropriate personnel at the institution, do not overextend your relationship, and be aware of policy and legal requirements of an institutional employee/agent. Also, never over-estimate the importance of confidentiality with administrators, faculty, and students. It is important to stress to never let down your guard in this important area of interpersonal skills. One should also be aware of the intent of FERPA laws: the Family Educational Rights and Privacy Act of 1974.

"Focus on your students, not on getting tenure. If you are doing things for the purpose of achieving tenure, your priorities will get out of whack."
—Paul Buyer

Latta: *A new teacher can often have issues with time management. It is not uncommon to want to give everything you have to your students as well as to your colleagues. What suggestions do you have in regards to time management as a new percussion instructor*?

Brudvig: Keep a schedule! Time management is about knowing what *has* to be done and *when* it has to be done. Keep with deadlines and know your limits.

Buyer: My advice to new teachers: 1. Learn to say "no" sometimes. If you are overwhelmed and become a workaholic, this is not healthy and quality will decline. You can only spin so many plates. 2. Have balance in your life. Rest, exercise, play golf, watch a game, go to lunch with friends. As Stephen Covey says, "Sharpen the Saw." It's one of the *7 Habits of Highly Effective People*.

Latta: *As the world continues to change, what aspects of technology have you found helpful in your teaching? Are there any non-traditional teaching methods that you have also found to be helpful?*

Shaw: It is very easy to record performances digitally and e-mail them to students with comments. Having students view themselves as they play is very revealing, as is recording and listening. I have also enjoyed sharing juries over the Internet using "Skype" with my teaching colleagues at other universities. It is very interesting to observe my students' jury preparation when they know they will be viewed by someone over the web.

Gaines: I use iChat a lot to let my students hear from other instructors for clinics or during juries. This is a great way to communicate with other percussion faculty. Often at a school there is only one percussion instructor where there may be multiple brass, woodwind, voice, or piano faculty. We tend to feel isolated, but iChat brings other percussionists into the classroom. I use a video camera pretty regularly and have my students post video assignments onto the class website. Then they evaluate peer performances. I have them do a percussion ensemble "assignment" by recording the parts on an iPod and e-mailing them to me by a certain deadline. Technology has helped me a lot with time management. When I have to be out of town, the students send me their "lesson" material via a recording and I can give comments when I am available. Then I don't necessarily make up that lesson.

Latta: *A new instructor is often called upon to teach classes outside of percussion, e.g., music appreciation, music theory, or non-western music. What are some ways to prepare for teaching these classes?*

Hemphill: This question truly should be a focus at the master's or doctorate level of study before stepping into one's first academic position. If this area of professional engagement is personally challenging, the pre-tenured faculty member may be required—through self-discipline or based on fear!—to schedule major course-preparation time during coveted downtime, including the winter holiday, spring break, and summer months. Trying to stay ahead of the game day by day during the actual presentation of the course usually leads to "just getting by" or even, perhaps, to inferior instruction. As a result, student evaluations could be harmful to the tenure process. Attempt to network with others who teach similar courses or have taught the same course recently, and try not to "reinvent the wheel."

Buyer: Ask your Chair and colleagues who have taught these classes, borrow their syllabi, talk to them in their office, and sit in and observe them teach. I had never taught world music before, so I learned through reading the text, listening to the CDs, and watching videos. I learned along with the students. You can count on revising your approach, textbook, and quantity of content the more you teach a class.

Latta: *Finally, what was one piece of valuable advice that was given to you that helped in you become a successful, tenured percussion professor?*

Brudvig: I believe it is helpful to keep things in perspective. On a day-to-day basis it is easy to get bogged down in the paperwork and demands of the profession. Keep your perspective and the ultimate goal: doing the right thing and developing as an individual. Get along with your colleagues, be cooperative, and work together towards the mission of developing future educators.

Cook: F.J. Taylor, President of Louisiana Tech University in 1972 said, "Do the best you can with what you have." I was later told by Jimmie Howard Reynolds, former Director of Bands at Louisiana Tech University, "Go after your dreams and build a percussion dynasty." What you learn along the way from so many people you'll never anticipate, even as you plan ahead five years or more, but when you look back at what you accomplished—and especially the success of your students—that is most gratifying and what life in this profession is all about.

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Practicing and Performing in the Age of the Internet

By Jeff Calissi

Maybe I'm old fashioned, but when when I was a student and I was learning a piece of music to perform on the marimba, I never thought to play for an audience until it was completely finished and met the approval of my teacher. I can remember tape recording—*videotape* recording—my run-throughs for critique from my teacher or fellow students, but never thought to release the video to the public.

That doesn't seem to be the case today as the 21st-century uses of technology have caught up to a new generation of performers, where a search of marimba pieces returns quite a few videos of people playing literature, but with the caveat "I'm still learning" or "It's not finished yet."

When e-mail first became popular, I was given a vital piece of information: "Don't write anything in an e-mail that you wouldn't write on the back of a postcard." The same can be said for posting a marimba piece on the Internet when it is still in the practice stage. The Web is the world's biggest stage, and posting something before it's finished is like playing for an audience and leaving them with a feeling of not knowing when to clap—or worse, not wanting to see the person perform again.

Whether these entries are for mass critiquing or not is in the eye of the beholder—or the slightly impulsive person who posted. However, what these videos demonstrate is akin to a student coming to a lesson prepared with last week's assignment, good or bad. So, the following are a few tips and tricks an emerging performer in the practice room can follow before posting a performance for all to see.

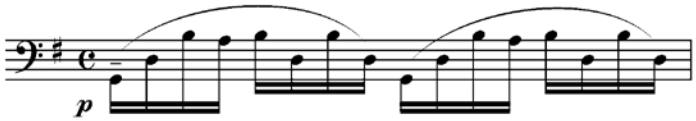
USE YOUR "MUSICAL SMARTS"

I frequently tell my students to use their musical smarts or intuition, as that's what will help them put a personal stamp on a piece of music and make the audience feel as if they got their money's worth (even if they didn't pay). Many years ago, I was told to ignore recordings of pieces beyond the introductory stage of practice, as most of a person's performing "personality" comes from within and not from mimicking someone else's interpretation, tempi, articulation, etc. Closely studying other performers to the point of mimicking them serves as a disservice to you and to that performer. No one likes a copycat, so try to cultivate an original and personal sense of a piece by stepping away from the computer and getting in front of the instrument. Read everything on the page, including the "directions" such as dynamics and phrasing, along with the idiomatic principles of sticking and mallet choices. As time progresses and your musical intuitions encroach, a complete piece will reveal itself to you and, ultimately, to the audience.

LISTEN, DON'T JUST WATCH

Watching a good performance on the Internet has its advantages, but streaming video generally utilizes a lower quality sound. Even if you have excellent speakers, avoid the sound of the computer and listen to the instrument itself. By isolating figures or sections of a work and truly listening to the sound the marimba makes, the ears determine what the eyes of an audience will see. For example, when looking at a transcription from another instrument, the markings can be an indicator of several factors such as motive, phrase, or an entire period depending on length. When playing on a marimba, the natural decay of the bar can determine the choice of mallets and sound production, thereby bringing out these same figures in terms of emphasis. In Example 1, think of how the markings in and around the sixteenth-note patterns show how the cellist should bow and phrase, and then try to replicate that on the marimba.

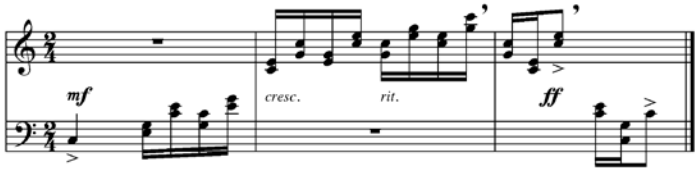
Example 1. J.S. Bach, "Six Suites for Violoncello Solo," Suite 1 Prelude, m. 1



WATCH, DON'T JUST LISTEN

This is a Catch-22 in that the ears will determine what the eyes will see, but take into consideration the technical aspects of sound production such as velocity and stroke type. Hopefully a marriage of the eyes and ears will amount to an effortless-looking performance. Example 2 demonstrates several circumstances where the ears should place a considerable amount of choice in what the audience's eyes will witness. Look at the dynamics, the crescendo, the ritard, the breath marks, and try to implement all of the composer's ideas.

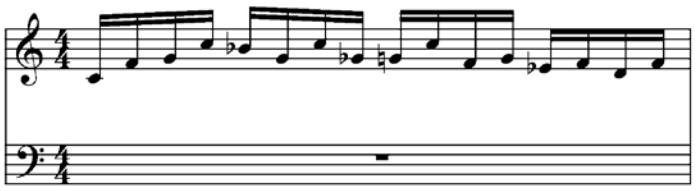
Example 2. Jon Metzger, "Spiral Passages," mm. 221–223



THERE ARE FOUR MALLETS IN YOUR HANDS

Many of us are guilty of over-employing the two inside mallets because that is most comfortable; however, the outside mallets should not be ignored. Example 3 was recreated without sticking patterns or other factors like tempo. If there weren't any directions for the mallets, it is likely that the inside mallets would primarily be employed.

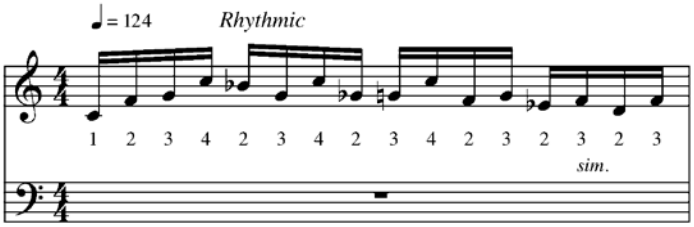
Example 3. Jeff Calissi, "Modus Operandi," m. 38 (edit)



Example 4 shows the tempo and sticking suggestions, and demonstrates the pattern resting much better in the hands and providing a cleaner musical and rhythmic line.

Don't write anything in an e-mail that you wouldn't write on the back of a postcard. The same can be said for posting a marimba piece on the Internet when it is still in the practice stage.

Example 4. Jeff Calissi, "Modus Operandi," m. 38 (as written)



Many pieces do not have the help of mallet numbering, but don't let that be a deterrent. For further information and an in-depth discussion of these techniques, please see Nathan Daughtrey's articles "Four Mallet Sticking Options for the Marimba" Part I (*Percussive Notes*, December, 2007) and Part II (*Percussive Notes*, April, 2008).

SPEED KILLS

Many of us are also guilty of going too fast too soon, and what winds up suffering is the music. By taking pause and practicing so slowly you can't make a mistake, the ultimate performance will benefit you, and the audience, in many ways. Slow down and isolate passages until they are up to the overall speed, then place them back into the music.

REAL PEOPLE

Playing in front of real people (as opposed to having them watch a video performance) is a two-pronged way of attacking a performance. One, it allows a performance from top to bottom without editing; two, it allows for instant feedback on whether the performance is ready to be shown to a larger audience. Performing live for people has numerous benefits, such as aiding in concentration (you may have a distraction in your peripheral vision) and in your listening (audience members tend to make noise, often during the worst possible sections—namely, the silent ones).

There are many fine performances on the Internet, and these should be cited for help in the initial stages of practice, or for plain enjoyment and inspiration. If you feel as if the piece you've taken so long to practice and perfect is ready for mass consumption, then post it on the Internet. If, however, you don't feel 100%, try taping, with your *digital* camera of course, for a more localized audience, follow these tips, and see what happens.

Examples from "Modus Operandi" and "Spiral Passages"

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Joe Locke's 'Appointment In Orvieto' Solo

By Tony Miceli

Vibist Joe Locke is one of the current masters of the vibraphone. He has a 30+ year history developing his sound and has diligently worked to create a unique voice on the instrument. By combining traditional bebop language with modern harmonic concepts, Joe has brought the instrument into new territory.

Whether playing a gig or practicing, Joe pours his heart and soul into the instrument. This solo was played and recorded as Joe was practicing at his apartment in New York City. Joe explored John Coltrane's changes to "Giant Steps" as he was preparing for a recording session that included a composition, "Appointment In Orvieto," that is based upon the same changes.

Before we analyze Joe's solo, here is a primer on the chord progression. The changes split the octave into three parts that delineate the three tonal centers of B, G, and E-flat. Coltrane, as well as many sax players, developed material derived from the book *Thesaurus of Scale Patterns* by Nicolas Slonimsky. In this book, Slonimsky constructs symmetrical scales that divide the octave into various numbers of parts. The concept of the progression to "Giant Steps" is based upon this concept in that each key is a major third apart.

When playing the chord tones from the three chords of B, G, and E-flat major consecutively, we come up with a scale called the symmetrical augmented scale. Any shape and motive in this scale can then be transposed up or down in major-third intervals. It's a scale that can be used over many types of chords, and is used by Locke as well as many other players including Michael Brecker and Keith Jarrett.

I had the pleasure of interviewing Joe, and we discussed his concepts and approach to the solo. Here are some excerpts from our conversation:

Q: *Why were you recording yourself practicing over the "Giant Steps" progression?*

A: I was preparing for a record date with a project of mine called *Sticks and Strings*. I had composed a piece for the session titled "Appointment In Orvieto," which is based on the changes to "Giant Steps." I was home one morning practicing over that progression and thought it would be a good idea to record myself to see if I liked what I was doing. It was a completely spontaneous recording. [This recording, *Sticks and Strings*, can be found at Joe Locke's website, www.joelocke.com.)

Q: *"Appointment In Orvieto" puts a little twist on the "Giant Steps" changes. Can you talk about that?*

A: I wanted to have a place in the song where the soloist could take a break from the Coltrane sequence, so I wrote a little release section, using an E-flat pedal and a D-flat pedal. The new form consists of two choruses of Trane's changes with this new release section, creating an A-A-B form. I think that having this little release section actually makes playing "Giant Steps" more fun, for me anyway!" Coltrane's song "Satellite," based on "How High The Moon," has a similar idea. Trane uses his tri-tonic harmonic sequence, but there is a point of rest in the form of a pedal.

Q: *How should someone approach studying your solo?*

A: Don't try to play the solo perfectly because, frankly, the solo itself is not perfect. It's more important to get the feeling of the music rather than every note. Hopefully, those studying the solo will get some inspiration from it and come up with some ideas of their own.

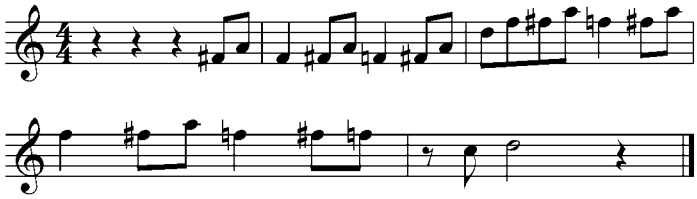
Q: *I noticed in the solo that you have thematic material that runs through all the keys. It's obvious that you've really studied these changes.*

A: Hopefully I'm free enough with the changes at this point where I can work a motif and move it around. This is what I'm trying to do in this solo.

Q: *You told me that the Steps Ahead song "Beirut" is referenced in your solo. Is there anything you'd like to say about it?*

A: That phrase is a tip of the hat to Mike Mainieri, whom I love dearly and have gotten a lot of inspiration from. The line from "Beirut" is one that I've spent some time with. It was fun finding ways to work it into the "Giant Steps" progression.

[Note: The song "Beirut" came about when Mainieri was playing a phrase from an old tune he wrote called "Oops" at a Steps Ahead soundcheck. The band began passing the line around on the gig, and from that came the song, "Beirut," co-written by all the band members: Mainieri, Michael Brecker, Chuck Loeb, Victor Bailey, and Peter Erskine. Below is the Beirut lick:



"Beirut" by Mike Mainieri,Redeye Music Publ.; Michael Brecker, Grand Street Music Publ.; Chuck Loeb,Cuesta/Loeb Publ.; Victor Bailey, Vics Slic Publ.; Peter Erskine-Ersko Music Publ.

Now let's check out Joe's solo: It begins on measure 8, since Joe had to hit the space bar to start his sequence playing from the computer. The solo starts out with an E-flat major scale (which omits the 4th degree of the scale). Notice how the scale overlaps into the II–7, V7 of G, thereby creating an altered sound over the A–7 D7. Also notice the resolution of the scale into the 5th on the G chord in the following measure. This same concept is used in the next few successive measures.

In measures 14 and 15, the "Beirut" lick is introduced. This phrase is prevalent throughout the solo and is a unifying element in the structure and direction of the overall solo. In bars 14 and 15, the melodic line stays in G major while the harmony proceeds to E-flat. A careful study of the tertiary harmony will reveal unique relationships between chords a major 3rd apart. This is an interesting concept and there's no better place to explore this than on these changes. Notice that the B natural on the B-flat 7 is a flat 9 and the B natural on the E-flat chord is the sharp 5th of the chord. Those altered tones are very interesting notes to use on those chords. It's the presence of these various altered notes that make the

lines so interesting and are an important element of Locke's improvisations. Bar 16 utilizes a common bebop phrase that outlines the 3rd of the chord. You'll notice this phrase occurring at various other points on the major chords in the solo.

In the 3rd chorus (at measure 26), Joe starts delving into concepts involving altered scales on the cadences. Again, Joe's brilliant use of structured shapes in his lines allows him to play unusual notes and scales over the chords. His use of strong motives and clear shapes in his lines create rich, superimposed sounds over normal II–7, V7 cadences.

Along with this shift toward tensions in the harmony, Joe continues exploring the "Beirut" theme as evident in bars 36, 58, and 62. Joe is combining minor and major 3rds over major chords. This opens many possibilities, from the blues to triads on top of triads. As an example, play a B-major triad and then above that play a D-major triad. This concept of polytonality opens up many note choices in terms of available notes to use over chords. Joe has studied many of the masters of the saxophone in terms of these techniques. Some sax players to check out in regard to superimposition and reharmonization techniques would be Dave Liebman, Steve Grossman, and Jerry Bergonzi.

At the end of bar 64, Joe is superimposing parallel minor 7th chords moving in whole steps over the chords that are moving in the key centers major 3rds apart. This concept can be developed further and offers the improviser many possibilities of constant structures moving in varying intervallic degrees of parallel motion.

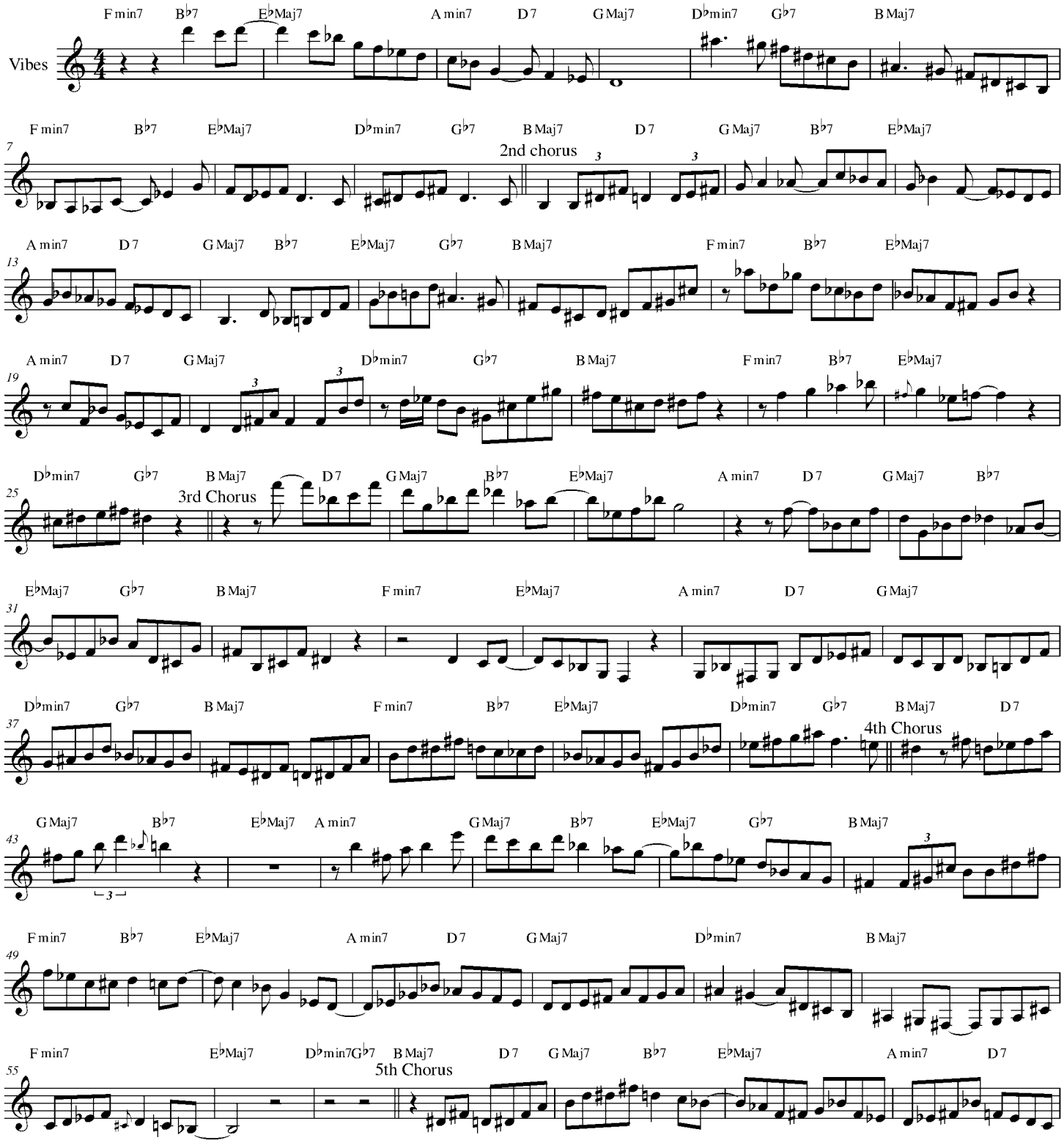
In the sixth chorus (measure 74), Joe begins to explore intervallic lines consisting of major 2nds, 4ths, and 5ths. Again, these unifying melodic structures allow Joe to play very interesting and unusual notes over the underlying harmony. While some of these notes may seem highly dissonant and chromatic, they also sound very logical and strong due to the structure of the melodic line.

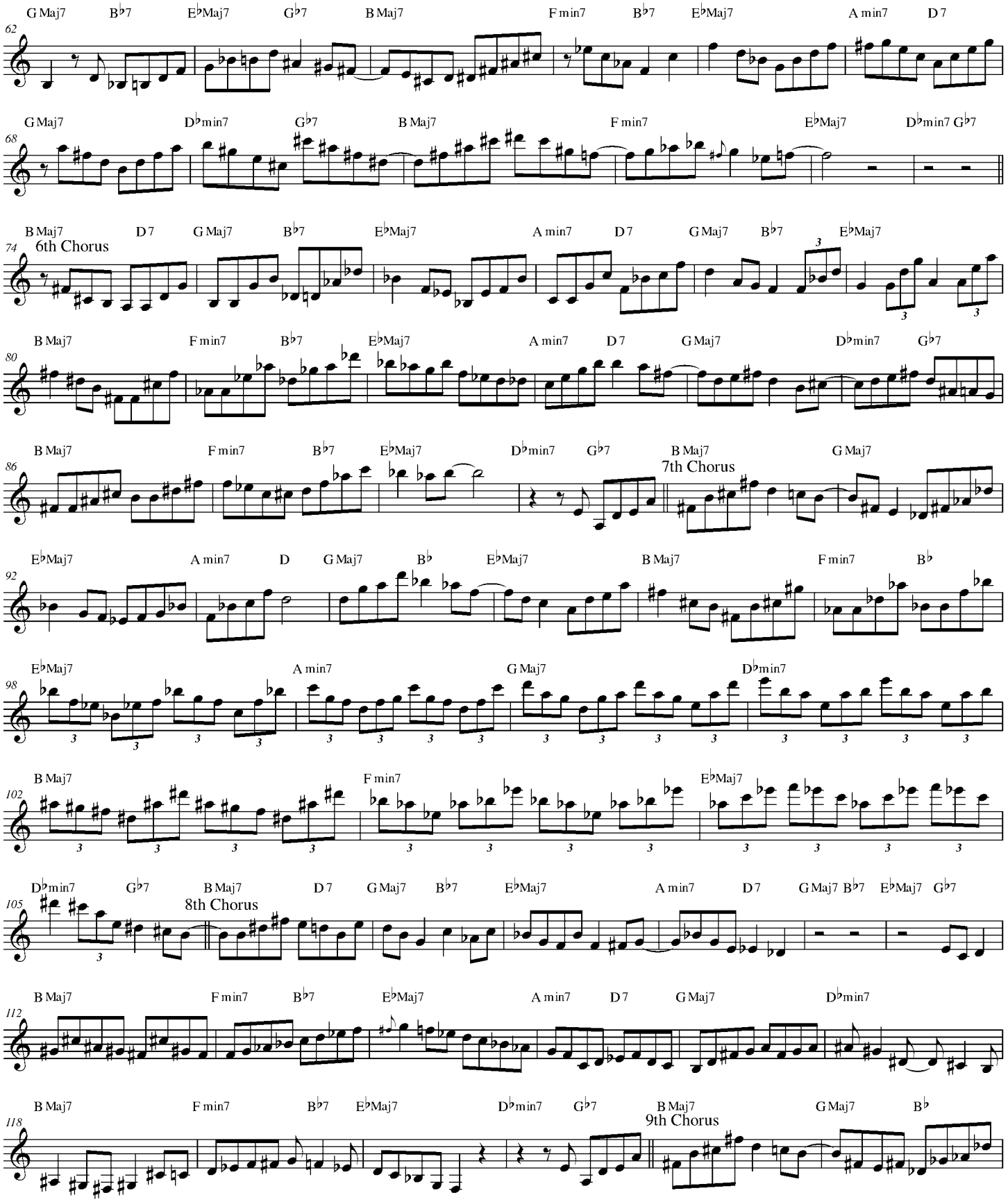
Throughout the rest of the solo, Joe continues with strong melodic motives as well as unusual notes over the harmony. In examining the solo and Joe's note selection, also look for the various patterns and reoccurring melodic structures and notice how those elements allow him to use the interesting "color" notes over the chords. For example, although flat 13 is usually an avoid note on a minor 7th chord, Joe uses that note very effectively to create a "dark" color on the minor chords (refer to bars 97, 99, and 101). These strong motives are important threads throughout Joe's improvisations and are closely tied to the underlying harmony, thereby making Joe's improvisations very strong and interesting on various levels.

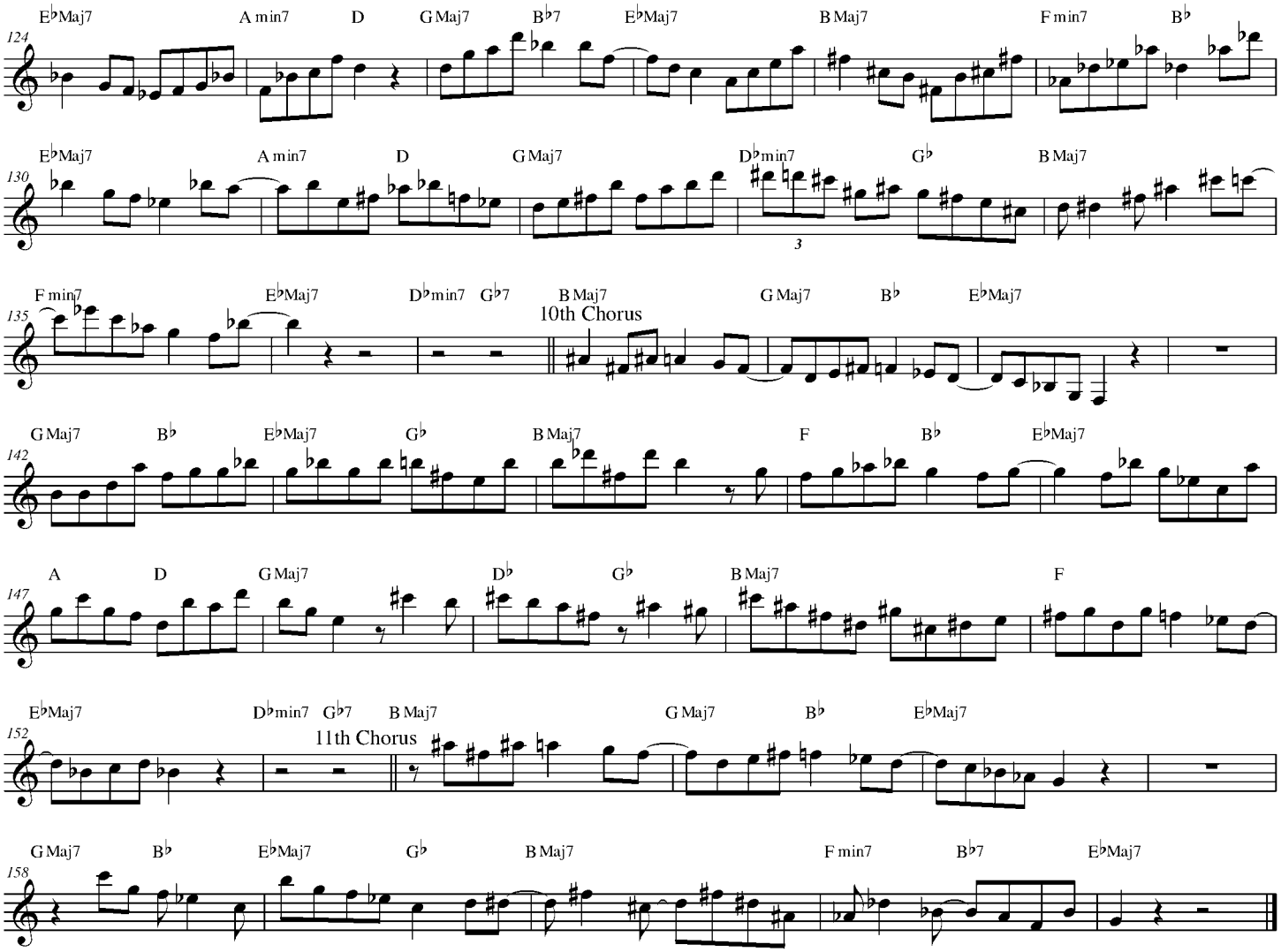
An analysis of this "off the cuff" solo reveals that Joe Locke is a deep improviser whose lines show a deep respect for the jazz tradition as well as a commitment to the future. His lines are strong harmonically and melodically, and show his dedication to the further development of his craft not only as a vibist but, more importantly, as a musician. It is recommended to use this solo as a springboard for ideas, and to take those ideas and concepts and mold them for yourself in order to make them your own.

Joe Locke's "Appointment In Orvieto" Solo

Transcribed By Patty Franceschi




G Maj7 B♭7 E♭Maj7 G♭7 B Maj7 F min7 B♭7 E♭Maj7 A min7 D 7
62
G Maj7 D♭min7 G♭7 B Maj7 F min7 E♭Maj7 D♭min7 G♭7
68
B Maj7 D 7 G Maj7 B♭7 E♭Maj7 A min7 D 7 G Maj7 B♭7 E♭Maj7
74
6th Chorus
B Maj7 F min7 B♭7 E♭Maj7 A min7 D 7 G Maj7 D♭min7 G♭7
80
B Maj7 F min7 B♭7 E♭Maj7 D♭min7 G♭7 B Maj7 G Maj7
86
7th Chorus
E♭Maj7 A min7 D G Maj7 B♭ E♭Maj7 B Maj7 F min7 B♭
92
E♭Maj7 A min7 G Maj7 D♭min7
98
B Maj7 F min7 E♭Maj7
102
D♭min7 G♭7 B Maj7 D 7 G Maj7 B♭7 E♭Maj7 A min7 D 7 G Maj7 B♭7 E♭Maj7 G♭7
105
8th Chorus
B Maj7 F min7 B♭7 E♭Maj7 A min7 D 7 G Maj7 D♭min7
112
B Maj7 F min7 B♭7 E♭Maj7 D♭min7 G♭7 B Maj7 G Maj7 B♭
118
9th Chorus



Tony Miceli is a vibist and educator from Philadelphia, Pennsylvania. He has founded and maintains an Internet site for vibists called The Vibes Workshop at www. vibesworkshop.com. A video of Joe Locke performing this solo, as well as a discussion about the solo, is available for viewing on the site. PN

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FUNdamentals: Marimba Ensemble Techniques

By Gordon Peters

Percussion departments at colleges and universities often have far more students enrolled than there are slots available for orchestra/band experience. Ensemble playing for percussionists outside of the orchestra and band consists mostly of large-sized percussion groups that are conducted, using great numbers of percussion instruments strongly membranic in content. The missing link in percussion education is the lack of a chamber music experience—one player to a part and non-conducted.

Percussionists need to balance their rhythmic-weighted literature with a melodic/harmonic challenge in order to grow as musicians comparable to string players playing their quartet literature. Playing transcriptions of music from the orchestra/opera/solo repertoire, from "classics" to "pops," provides opportunities to develop stylistic awareness and interpretive insights, a chance for personal musical expression and growth, and an extension of technique.

In the following Guide for Marimba Ensemble Chamber Music, the technical intricacies and logistics involved are presented to assist in fulfilling the above-stated goals.

INSTRUMENTATION

Four marimbas, each at least four octaves, C to C.
One xylophone, at least 3.5 octaves, C down to F.
String bass.
Other percussion instruments as needed.

NUMBER OF PLAYERS

Five marimbists (players I and V play on the same instrument)
One xylophonist
One string bass player

ACCESSORIES

Mallet Diversity: Each player must have the appropriate rubber, yarn, and specialty mallets as needed, including varying degrees of hardness. In the case of Marimba V, some specially woven and weighted mallets are needed.

Mallet bags: Each player should have a mallet bag attached to his or her instrument. In complicated/fast-change situations, an auxiliary tray stand can be added.

Music Racks: The xylophone and each marimba should have two music racks attached to the instrument with the exception of marimba I/V, which should have two racks for marimba I and one rack for marimba V. Floor stands are cumbersome and can become a hazard.

INSTRUMENT HOMOGENEITY

Ideally, the marimbas and xylophone are made by the same manufacturer for maximum uniformity of tone, tuning, and appearance. However, meeting this standard is not always possible. More important is that the instruments have the same uniform tuning (i.e., A-440 or, more realistically in today's ensembles, A-442) and that each instrument is in tune with itself. Periodic tuning is essential.

ACOUSTICS OF BARS

It is important that players understand how bars vibrate and that they strike their mallets carefully on the bar where it responds with maximum tone (unless a special effect is desired). A bar has two nodal points, and they can be found by putting some sand or salt on a bar, tapping the bar, and discovering that these grains congregate at two spots. It is no coincidence that manufacturers choose these places to string the bar suspension cords.

The fullest tone is to be found in the center of the bar, with the ends a second choice. Playing on the nodes for special effects, particularly with special mallets, can lend a nice tone color variation to the marimba sonority. Functionally, it is also wise to periodically check one's bars to see that they are all freely vibrating, as the suspension/separation posts get bent on occasion when moving marimbas.

MALLET CHOICES

The marimba ensemble arrangements in the Marimba Masters and Gordon Peters libraries were transcribed with fundamentally soft and medium rubber mallets in mind, with appropriate other mallets used with yarn-wound rubber cores. The fifth marimba part usually used yarn mallets that are slightly larger and heavier than the conventional yarn mallets available, and often custom-wound by the player as needed. The relative degrees of mallet-head hardness chosen depends generally upon the registers used by the various players. Often, mallets are changed during a piece to lend contrast in timbre. Specialty mallets with wooden heads, or what might be called "toy mallets," are sometimes used with great effect in some "pops" pieces.

ARTICULATION

Legato Playing: Generally speaking, the technique of legato playing is inadequately pursued in marimba teaching. One must learn to roll from bar to bar with no accent and absolutely no break in the roll (i.e., a continuous roll), whether from the lower keyboard to the upper or vice-versa, in the form of a leap or between adjacent bars. The decision of which hand to use in leading from bar to bar is difficult to make at the outset, and of course is strongly dependent upon tempo. Another special legato problem is in trying to play with both mallets on the same bar where it has the maximum resonance, i.e., in the center or using a combination of one mallet in the center and one at the end, or both at the end. A smooth sound akin to drawing a bow across a violin string should be one's objective.

> It is the coach's task to coordinate and condition the group to the point that they can coach themselves and comfortably interact with one another.

When leaps in a melody are present, false accents often result. An additional problem of false accents arises in the situation where a rolled note is tied to an unrolled note. Care must be exercised to avoid accenting the unrolled note; it should simply be treated as the final note of the roll.

There will be times when a few rapid notes appear in a melody where there is not time to roll them. The consistency in volume between the rolled and unrolled notes has to be carefully

controlled. Acoustically, a roll is a continuation of a particular level of dynamic volume, whereas a single strike is like a *forte-piano* sound: the volume decays immediately. Hence, in a melody using rolled and unrolled notes, one must "temper" the rolled notes by playing a "quasi" *forte-piano* to equate volumes with both rolled and unrolled notes. (An excellent melody to consider in practicing legato technique is the Marimba Masters' adaptation of the "Waltz" from Tchaikovsky's "Serenade for Strings.")

Rapidity of Rolls: Generally, the lower the pitch of a bar, the slower the roll should be played, similar to rolling on timpani. In some special situations, however, a fast, intense roll, particularly in upper registers, is capable of projecting great strength into the character of a passage. Sometimes, in striking the row of bars closest to the player, a bar can be struck too hard, resulting in the bar "jumping up" and hitting the top row of bars. This can best be avoided through careful playing and a tightening of the cords passing through the nodes of the bars.

Double-Stops: Rolled double-stops should be started with both mallets striking simultaneously for reasons of ensemble. In rolling double-stops, the bars should be rolled as fast as possible to try to emulate the sound of each bar being rolled with two mallets—that is, as if each bar were being rolled by a different player. In some cases, however, the player can roll double-stops using four mallets, doubling the two pitches involved. There are obvious limitations to this option. Also, the highest voice (usually in marimba I and/or the xylophone) should not, in most cases, be given legato double-stops to play, as the legato needed here should be played as rolled single notes.

MARKING THE MUSIC

Players must be taught to mark their parts at rehearsals with lead pencil—no pens or colored pencils. Any adjustments in dynamics or erasure corrections must be neatly and clearly made so that the next player using the music has no questions about the alterations.

CASTING OF PLAYERS

The choice of players and assignment of position in a group must be carefully cast. The first marimba player should ideally have the most experience, technique, and talent, and have a soloistic "flair." In an educational situation the fairest way to choose players for a group is through competitive audition. It is a good "prelude" to future auditioning for a job as well. Homogeneity of technical resources of players is fundamental.

COACHING

Presuming that the players have mastered the techniques demanded (correct notes, playing up to tempo, and observing all dynamics faithfully), the coach can focus on matters of ensemble, balances, and interpretive dimensions. The primary objective is to get the music into the ears/heads of the players and point out which player in the group has the principal material, with the other players adjusting their volumes accordingly. Each player must study the score and his or her own part *away* from the instrument to absorb every detail. It is the coach's task to coordinate and condition the group to the point that they can coach themselves and comfortably interact with one another.

In breaking down the actual composition of the arrangements and the way they are scored, certain combinations of parts are more dependent upon each other than others, and coaching these sub-groups (shown below) yields a higher level of achievement.

xylophone and 1st marimba
1st and 2nd marimba
1st, 2nd, and 5th marimba
xylophone, 1st, 2nd, and 5th marimba
3rd and 4th marimba
3rd, 4th and 5th marimba
5th marimba and string bass
1st and 5th marimba and string bass

Individually, the priority of parts needing coaching is as follows: 1st marimba, xylophone, string bass, 5th marimba, 2nd marimba, 3rd marimba, and 4th marimba, in that order.

RECORDING

Individual players should record their own playing in preparing their parts and develop a system of discriminating self-correction. Likewise, recording of rehearsals and concerts should be mandatory, not only ensuring a higher level of music-making, but also teaching the players how to listen. Optimal microphone placement is essential to this task. In the case of recording professionally, it is helpful to have marimbas I, V, and II face marimbas III and IV, with the xylophone and string bass in the center. Both aural and visual communication is improved. Note, however, that marimba V and the string bass must always be essentially adjacent to each other.

REPERTOIRE CHOICES

Be it for school recitals (pedagogic) or public performance (entertainment), serious thought must be given to the choice and pacing of works scheduled to be performed. The guide should fundamentally be: The essence of entertainment is contrast—that is to say, music chosen from different periods, fast-slow contrasts, "pops," added percussion instruments supplementing the marimba sonority. One could list almost an infinite number of criteria. However, choices must be both musicological as well as musically logical, and above all, appropriate to the occasion.

CONCERT PERFORMANCE

Visual matters of deportment, attire, bowing, staging, lighting, and routine music be rehearsed. *It's gotta sound good and it's gotta look good!*

LARGE MARIMBA ENSEMBLES

A large aggregation of marimba players, of course, also demands the availability of multiple instruments. Not only is a conductor needed, but a bass marimba. The problems with massed marimba groups is fundamentally ensemble and logistics. Individual preparation and total mastery of parts in advance is the "bottom line" because of the unusual limitation of time in getting such large numbers of players and instruments together in one place at the same time.

When Clair Omar Musser formed his large marimba ensembles in the 1930s and 1940s, his transcriptions were essentially created with rubber mallet usage in mind, with the exception of the 5th and bass marimbas. In situations where a legato, sonorous piece was to be performed, most everyone, or course, used yarn-wound mallets. It should further be mentioned that his massed groups were formed primarily with the intention of selling Deagan marimbas, of which he was the designer. There is a place for the multi-player ensemble in both education and as an amateur/leisure-time activity; however, when a group is conducted, it is not chamber music. The highest level of achievement and self-satisfaction for the player can only be achieved through pure chamber music, one player to a part, with no conductor.

ADDENDA

The reader is urged to consult the author's text, *The Drummer: Man, A Treatise on Percussion*, 2003, which is now on disc and published by PAS, with all proceeds going to PAS. Included in the last 100 pages is detailed information about the evolution of the marimba ensemble and percussion ensemble programs at the Eastman School of Music during the years 1954–59, plus other useful and relevant information. See page 27 for more information.

Gordon Peters studied with José Bethancourt, Clair Omar Musser, Morris Goldenberg, Harry Breuer, and William Street. He played for six years with The Marimba Masters, and spent 42 years as Principal Percussionist with the Chicago Symphony Orchestra (CSO), ten summers studying conducting with Pierre Monteux, and 22 years as conductor of the Civic Orchestra of Chicago (training orchestra of the CSO). PN

Jack DeJohnette Influences

Mark Griffith

There are some questions I have wanted to ask Jack DeJohnette for a long time, because his drumming fascinates, excites, and inspires me. But it is not only his heightened sense of musical interaction or his amazing sense of independence. I really enjoy listening to his ability to "paint with sound." On the many occasions I have seen Jack play live, there have been many instances when the time seemed to get so twisted and manipulated that finding "one" could be a difficult proposition. Waiting for the musicians to hit "one" after some of Jack's fours or eights can be an entertaining study in the "humanity" of even some of our greatest musicians. When Jack is at his best, sometimes it almost seems that time is being suspended for a brief moment.

But Jack does not own this unique approach to drumming. There is a long tradition of drummers whose timekeeping is measured not in ride cymbal notes, but in waves of sound or a grand pulse. One needs to look no further than innovator Barry Altschul or newcomer Susie Ibarra to know that this approach is alive and well.

Like Elvin Jones and Tony Williams, when Jack plays "free," he coasts into and out of time with the ease of playing a press roll or picking up a brush. Freedom is "just" another sound to Jack. I first heard Jack playing like this in a band known as the Miles Davis "lost quintet," a moniker that is used because the band never officially recorded. This band (Davis, Wayne Shorter, Chick Corea, Dave Holland, Airto, and DeJohnette), worked constantly and did a lot of "musical painting" on the recently issued *Miles Davis Live at the Fillmore East* (March 7, 1970), and unofficial recordings of them are fairly common (and worth finding) as well.

Jack's avant-garde approach to traditional timekeeping has been an inspiration for many of today's greatest drummers. Listen to his playing on the Keith Jarrett Trio recordings *Inside Out* and *Always Let Me Go*, and Trio Beyond's *Saudades*. Yet no one ever seems to talk to Jack about the influence of the free or avant garde approach to drumming that he no doubt has drawn from.

Since Jack hails from Chicago, the home of the AACM (Association for the Advancement of Creative Musicians), Jack was around many of the AACM's earliest free-thinking members. The clues as to what makes Jack's wonderfully free drumming so special are not hard to decipher, so that is where I began.

Photo by Dion Ogust

MG: *You have spoken many times about your drumming roots in Chicago. But I would like you to talk about the influence that the AACM drummers and the other avant garde drummers that were coming out of Chicago had on you.*

JD: There was a lot of different music coming out of Chicago back then. I was playing mostly piano, and I was around many adventurous players like Sun Ra, Muhal Richard Abrams, John Gilmore, Ronnie Boykins, Roscoe Mitchell, and Joseph Jarman. Many of these are the guys that started the AACM. These were eclectic musicians, and very eclectic times.

When I was young, I was primed for an eclectic career in music. I played weddings, straight-ahead gigs, solo drum concerts. I sang doo wop, standards, and I performed in everything from cocktail bars to concert halls. I had my own bands and I was always playing music, but I was mainly a pianist. As a working pianist and a bandleader, all of the Chicago drummers and other instrumentalists played in my bands at one time or another. So by the time I switched to drums, I had heard, and played with, all of the local Chicago musicians that you are asking about. So of course they had a strong influence on me.

MG: *One of the things I hear in your and Tony's playing that made you different from your peers was your ability to draw from that avant garde tradition, and to sometimes completely free-up rhythmically.*

JD: Sure, but it's funny that you mention Tony because he was also born in Chicago; he didn't move to Boston until he was nine or ten. There are a lot of Midwestern musicians who brought a spark to jazz. Herbie Hancock is from Chicago, Miles is from St. Louis—this Midwestern influence seems to be forgotten when we talk about jazz.

MG: *As a pianist in Chicago you played with a lot of different drummers. What can you tell me about playing with Steve McCall?*

JD: He was an extremely talented left-handed drummer. Steve played drums in one of my trios [with bassist Scotty Holt], so I heard him a lot. I learned a great deal about the role of a drummer within the band from playing with Steve. He sounded terrific in the band Air [with Henry Threadgill, Fred Hopkins, and Steve McCall]. It's a shame that he is no longer with us.

MG: *Those Air recordings are favorites of mine. Steve also played some duet recordings with saxophonist Fred Anderson. When I listened to them, I wasn't sure if I was hearing his influence on you or your influence on him, but it sounds to me like you two were on the same track.*

JD: I can hear that, but there was more than just Steve McCall.

MG: *Was Wilbur Campbell a big influence on you?*

JD: He was an important mentor to me.

MG: *Did you ever hear Dorel Anderson?*

JD: I knew Dorel Anderson, and I learned a whole lot by listening to him. Unfortunately, he was always in and out of jail. But he was a phenomenal drummer; he definitely had some other stuff happening. He had great hands and a great feel. I heard him on a bunch of Delmark recordings, and live at Joe Segal's club in Chicago.

MG: *Both Wilbur and Dorel are on a 1962 recording called* Bird Lives *by the Chicago Jazz Quintet. It is some of the most amazing drumming I have ever heard. Dorel Anderson also shows a great sense of backbeat and groove on Gene Ammons'* Preachin'. *Both Steve McCall and Wilbur Campbell are on the Dexter Gordon and Gene Ammons recording* The Chase, *which is really swinging! There was a lot of great drumming happening in Chicago back then. But it seems like all of the drummers could do it all: groove, play free, swing, whatever was needed. Yoron Israel told me one time that versatility was what defined a Chicago drummer.*

JD: Yoron is a great Chicago-born drummer; he should know!

MG: *I interviewed Gerald "Ajaramu" Donavan (who can be heard on Gene Ammons'* Live In Chicago*) right before he died, and he told me that he gave you drum lessons.*

JD: I knew him when he was playing with "Jug." He could swing his butt off. People liked the way that he played the hi-hat. And he was a great organ trio drummer. He would let me sit in, and was very supportive.

MG: *Was Walter Perkins important to your development?*

JD: Walter was a groove master; he knew how to make the people feel good. His band was called MJT+3; they had a hit called "Sleepy."

There was a drummer named Art McKinney who was very creative. He was playing like Tony back then. Art didn't play the hi-hat on 2 and 4, and he would play sort of loose and create colors on the drums. Art didn't travel much, and played with a lot of the local guys, but he was a major influence on me.

MG: *I have been listening to Clarence Johnson recently. Did you ever see him play?*

JD: I saw Clarence lay some serious stuff on Philly Joe once. He made Joe sit up and take notice. Clarence showed me some exercises to keep the left hand loose. But the guy that I really liked was Sonny Payne. His playing with Basie was *baaad*. And I always liked Louie Bellson's playing with Duke Ellington.

MG: *Did you ever get to see Ike Day?*

JD: No. But I do remember hearing a Chick Webb recording early on. I heard Chick play a solo that, for the time, was so advanced I couldn't believe it. He was playing some real African broken rhythms. It sounded like what Elvin would later become known for, but this was before Elvin. Chick Webb made a huge impression on me. Louie Bellson told me that drummers used to bow down to Chick Webb when they heard him play.

MG: *That was probably on the tune "Liza," but it could have also been on "Who You Hunchin'" or his arrangement of "My Wild Irish Rose."*

Alvin Fielder played drums on the first Roscoe Mitchell recording, Sound*, and he was integral in the early AACM. How did his very free and unique approach affect you?*

JD: Alvin is a monster. He lives in Mississippi now. He was always great for writing stuff down and transcribing drummers. But drummers like Andrew Cyrille and Milford Graves were some of my favorite drummers with that approach. Paul Motian and Rashied Ali are two of my favorites as well. These guys all showed us that time didn't always have to be a steady continuum. There are all different kinds of time. There is round time, square time, spiral time. When those guys played time they were creating motion. That motion would allow the soloist to go in any direction that he wanted. They were creating a wave of energy or a soundscape for the soloist. That's where the freedom lies, in that kind of playing. I have absorbed that into my approach a great deal, and I think that is what you are asking about.

MG: *How did you meld that approach with a more traditional timekeeping approach?*

JD: I would just mix the different approaches for different situations, or sometime for different soloists within the same tune. Sometimes I will even play something really abstract just to break up the monotony of what is happening. Fortunately, I am always in the company of musicians who are growing, so it never really gets stale.

The most important part of being a great drummer and a great musician is learning how to become a great listener. You have to learn to have patience, and you never want to force anything. If you wait for it to come, you can just ride the wave of the creative consciousness.

MG: *Unfortunately, patience is becoming very rare today. I have always thought of you as the ultimate reactive musician, but I have often wondered what you would do if there wasn't anything happening musically around you that you could react to.*

JD: I'm always hearing something, but like I said sometimes you have to wait for it. That gets back to patience. There is always music happening around you, whether it's nature or the symphony of silence. There is always something happening.

MG: *I have always admired your ride cymbal approach. Adam Nussbaum explains his ride approach as rocks skipping across a pond. I have also heard people conceptualize the ride cymbal like a bassist's walking bass line. How do you conceptualize the ride cymbal and its interaction with the pulse?*

JD: To me, the ride cymbal is the whole drumset, and I will move the ride cymbal approach around the drumset. I talk about this in the book I did with Charlie Perry, *The Art of Modern Jazz Drumming*. We talk about how you can move the pulse from the hi-hat to the snare to the ride and so on. The ride cymbal is a dancer, or maybe better yet a beacon of light that cuts through the fog.

MG: *I notice that your cymbal sound has changed a bit.*

JD: My new crashes are really thin. I wanted them to sound smoother. The hi-hats are thin as well, and I think that they have a more musical sound to them.

I am lucky to have such a great relationship with Sabian, and we have done a lot of work together. The first signature cymbals had a specific sound to them. And the Encore cymbals were a little different. But with the new Vault series of cymbals, I am moving towards a wetter sounding cymbal that is a little more mainstream. I am still playing my flat ride, and my older "beat-up crash-ride-China" cymbal, but my new Vault rides are thinner, wetter, and more musical.

MG: *When I hear your newer records, I hear the*

avant-garde waves of time, I hear you creating soundscapes, I hear the symphony of nature, I hear all of that simultaneously.

JD: That was the idea. *Music In the Key of Om* focused on the sounds of the new Sabian bells. My wife does some healing work, so I made that recording to accompany her work, but people in that line of work liked it, so we released it. The next record combined the freer approach that you have been referring to with Foday Musa Suso. He plays the Kora in an African jazz sense, not a bebop jazz sense. He uses different effects and electronics to create sounds with the Kora. He has been doing that for a long time. I first heard him many years ago with Herbie Hancock, then with Bill Laswell, and recently with Phillip Glass. So we recorded our duets at the house, and we released them on my label.

MG: *But it didn't stop there.*

JD: I took those tapes to Seattle when I recorded with Bill Frisell. I gave them to Ben Surman to remix and to do his electronica "thing." He added some ambient sounds and bass lines to them, and we wound up using them when Bill and I made our duet record called *The Elephant Sleeps but Still Remembers*. We added those remixed soundscapes to Bill and my live duet performances to create the final recording. That was a fascinating process. That's a very playful and sometimes violent sounding record. It draws a lot of inspiration from those early days in Chicago.

MG: *That sounds like the same type of thing that Miles was doing with Stockhausen, and that the Miles quintet with you, Chick, Dave Holland, and Wayne were doing. I always call that "painting with sound."*

JD: It's all connected; there is that thread going through all of it, but most people don't see the thread.

MG: *That thread seems to bring us to your new band, Ripple Effect. How did that evolve?*

JD: Ben Surman has altered all of the recordings that I have done with Foday. He uses those to create new textures. I have been working with a Brazilian singer named Marlui Miranda, who sings in many languages. So I have combined those two things with saxophonist John Surman and Jerome Harris to create a live band called Ripple Effect that has a broad appeal and speaks to people of all ages and cultures. The record is aptly titled *Hybrids*.

MG: *You have done a few remix projects recently as well. It seems that you are really getting into that process of creating music.*

JD: DJ Logic has remixed some of the work that I did with Foday, and that recording is called *Jack DeJohnette Collected*. And Ben Surman has done the same kind of thing with my new record, *Peace Time*. After they remix the music, I am using the Roland Wave Drum to add different sounds and textures, and it has been received very well.

I also just recorded a trio record on my label with Danilo Perez and John Pattitucci, which just came out. We did some open-ended things, I played some melodica, John played some six-string bass, and Danilo played some Fender Rhodes. I'm really proud of that recording.

Mark Griffith is a recording artist, bandleader, educator, author, and drumming historian. He is a featured writer for *Modern Drummer*, *Stick It*, *Batteur*, and *Jazz Hot*, and is the drummer with the blues-rock band Magic Red and the Voodoo Tribe. PN

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Practicing Rudiments with Rhythmic Modulation

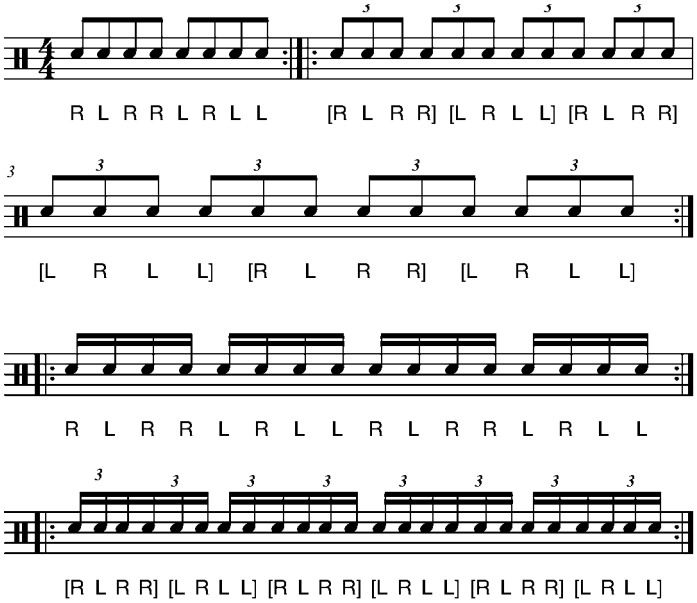
By Joel Rothman

During my first year of studying drums, my teacher introduced me to the 26 traditional rudiments (subsequently increased to 40 by PAS). I was told to play each one slowly at first, and then gradually increase the speed until I couldn't play it any faster—much like an old steam train pulling out of a station, moving slowly at first, and then picking up steam until it reaches maximum speed. I was then told to gradually get slower, as though the train were arriving at a station and coming to a full stop.

I suspect that many, if not most, drummers honed their rudimental skills in a similar "open, closed, open" fashion. Over time, however, I decided that trying to develop rudimental skills in this "free time" format without a more exact framework was a bit too haphazard. After giving it a great deal of thought I developed a tightly structured approach to practicing most hand exercises that brought me (and later my students) much greater control over the execution of rudiments. The fundamental key to my approach is what I call, for want of a better name, "rhythmic modulation." This fancy term signifies nothing more than the direct movement from one gradation of rhythm to another, while the basic tempo remains constant. By practicing rudiments, or hand exercises, using my system of rhythmic modulation, you will gain significant control over various sticking patterns as well as greater control for playing different rhythms within the same beat or tempo.

Example 1: Rhythmic Modulation with the Single Paradiddle

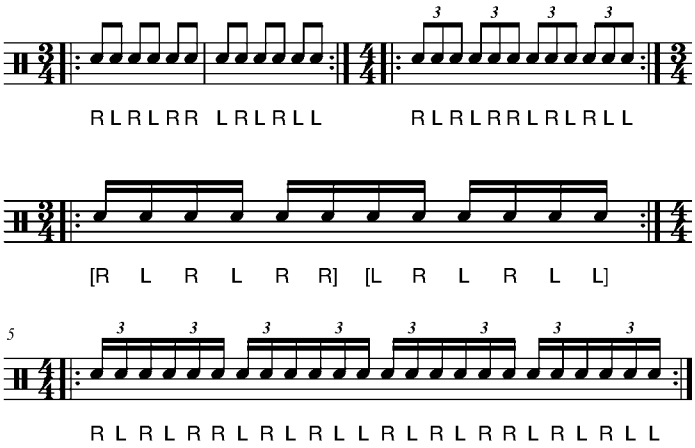
Play these four repeated bars as one continual exercise. Brackets are used to highlight the single paradiddle within triplet rhythms in the second and fourth measures.



The example above illustrates the format for the rhythmic modulation of rudiments with sticking groups of four or eight notes. Rudiments with groups of six notes require a simple change of time signatures, as in the next example.

Example 2: Rhythmic Modulation with the Double Paradiddle

Brackets are used to highlight the double paradiddle within a sixteenth-note rhythm in the third measure.



Now, instead of just playing the paradiddles on the snare, try playing the right hand on the tom-toms while keeping the left hand on the snare, and vice-versa, thereby producing some interesting sounding patterns between the drums.

Important: Play each measure over and over, rather than just once. Then move directly to the next measure without stopping, *keeping the beat constant*. The only thing that should increase in speed is in the sticking pattern, but not the basic tempo.

In each of the examples, the sticking pattern starts with eighth notes, then moves to eighth-note triplets, sixteenth notes, and finally sixteenth-note triplets. After playing the final measure of sixteenth-note triplets, instead of repeating back to the first measure of eighth notes, try playing the entire exercise backwards without stopping. In other words, play the four measures in Examples 1 and 2 as follows: (forward) eighth notes, eighth triplets, sixteenth notes, sixteenth triplets, (then backward) sixteenth notes, eighth triplets, eighth notes.

One final point: the indicated rhythmic modulation only goes as far as sixteenth triplets. This concept could be extended to playing thirty-second notes directly after the sixteenth triplets. However, if you intend to extend the exercise to include thirty-second notes, be certain to start playing the eighth notes very slowly, or by the time you get to the thirty-second notes you might not be able to play the sticking fast enough.

An in-depth presentation of the preceding article can be found in my book *Blood, Sweat and Rudiments*.

Joel Rothman is a well-known teacher and writer of drum and percussion books which, for 50 years, have been published through his own company, JR Publications. He taught school, gave private instruction, and played as a free-lance musician in the New York City area until he met his British wife. Joel now resides in London, England, where he has an extensive teaching practice catering to professional players from all over Europe. You can contact Joel by e-mailing joelrothman@btconnect.com. PN

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The Supporting Role

Playing Drumset Behind a Jazz Singer

by Zack Albetta

Since coming to Kansas City in 2003, the type of gig I have played the most is backing up vocalists. Kansas City has always had a strong jazz vocal tradition, starting with the early scene highlighted by Big Joe Turner, Jay McShann and a host of singers featured with KC's own Count Basie Orchestra. More recent years have seen KC and some of its truly world-class musicians serve as a springboard launching Karrin Allyson and Kevin Mahogany to international acclaim—and in Allyson's case, three Grammy nominations.

Although the Kansas City scene is now expanding to include more instrumental groups playing original/improvisational music, there is still an abundance of work for singers. Whether they brandish a book full of blues and standards, Brazilian or Afro-Cuban favorites, or jazz adaptations of modern/non-jazz selections, a good singer is almost always loved by KC audiences. Subsequently, the players that can back them up stay quite busy.

My time in Kansas City has taught me that playing drums behind a jazz singer is a subtle and noble skill and that mastering it will do a lot towards keeping work coming your way. For some insight on this concept, I consulted two people. For the drummer's perspective I turned to Todd Strait. He has been Karrin Allyson's drummer for 17 years, from her earliest days gigging at KC's local venues to her current globe-trotting schedule. For the singer's perspective, I talked with the up-and-coming Shay Estes, with whom I have played in and around the KC area for the last four years. While other singers and drummers may have different thoughts and ideas on the subject, these are two that I know, like, and trust.

One of the first things I realized about playing with a singer is that, as the drummer, I'm about the last thing anyone in the audience is paying attention to. The singer is front and center in the eyes and ears of the audience, so the drummer's role must be less interactive and more supportive. What was not immediately obvious to me was that playing this supporting role well requires as much attention and focus as an interactive role, if not more. "When there is a vocalist," observes Todd, "that person is the center [of my focus], always. If singers are going to sound their best, they have to feel personally comfortable and confident that the band is absolutely 'with' them every second. In most instrumental situations, it's more of a level playing field. I still see my role as being a supportive one but with more freedom to influence the direction of the tune."

Notice, Todd did not say "ability" to influence the direction of the tune, he said "freedom." Playing with a singer does not strip the drummer of the ability to determine where the music goes and how it gets there. That power is still there, and the drummer must use it responsibly. Shay affirms this power: "The drummer has the most control over what's going on because, ultimately, if the drums are off, you *have* to follow." Indeed, whether you're talking about dynamics, tempo, pacing/arc, style, or countless other concepts that make or break music, as the drummer goes, so goes the band. "It's important that drummers understand how much responsibility they have, and that they have a strong sense of accountability to the rest of the musicians," Shay says.

The good news, Shay adds, is that if the drummer has a clear idea of what and how he wants to play (i.e., time, tempo, style, phrasing, instrumentation, etc.) and executes it deliberately and confidently, he can steer the song, the band, and the audience in a direction they *want* to follow. People who are led to a place they want to go tend to be more agreeable about having no choice.

Shay likened our quartet to a car trip: "The drummer drives, the pianist navigates, the bassist pushes the car, and I sit on the hood looking pretty and trying not to lose my balance. The more balanced the band is in terms of those individual roles, the more I can focus on presenting myself with control and deliberation." If any of us do more or less than our individual duties, we're in danger of crashing, getting lost, going nowhere at all, or, worst of all, losing Shay off the hood!

I used to think that all I had to do to follow and support any musician I was playing with was to listen. Shay and Todd have helped me realize that watching is just as important. A big part of how a good singer delivers a line is physicality. "Every singer is different, and if you're paying attention, they will let you know what they want," says Todd. "It usually isn't by talking about it, it is more in body language when they are singing. It's like dancing with that person; you try and move with them as fluidly as possible."

I played my next few gigs with Shay keeping Todd's comments in mind, and I was surprised at how much more I could tell about what she

> One of the first things I realized about playing with a singer is that, as the drummer, I'm about the last thing anyone in the audience is paying attention to.

wanted by how she moved. In speaking about it, she used the same analogy: "A lot of times, I'll 'dance' to show where I want the tempo to be, where I want dynamics to go. I use a lot of hand and arm movement to express the tune."

Another visual aspect of her performances that I noticed was her facial expressions, which really run the gamut, depending on what she is singing about. In our usual setup, I am on Shay's left side with my left side to the audience, so I can see her left profile. Watching her face gives me a lot of insight into what emotions she wants to express in a given song, line, or word. I don't think the specific emotion being conveyed is as important for the drummer to recognize as the level of intensity. While it is possible for a drummer to express specific emotions, it is easier and often more effective to express different levels and qualities of intensity and energy. It is the singer's job to express emotions or sentiments, not the drummer's. The drummer's job is to recognize what emotions the singer wants to express and provide the appropriate context for the singer to make that expression effective. This pertains both to what you play and how you play it.

Many drummers think that intensity and energy are functions of volume. This is true to a point, but it doesn't end there. The specific beat or pattern you choose to use, which drums and cymbals you incorporate, how thick or sparse your playing is, using sticks vs. brushes all can have a huge bearing on the quality of the context you provide. Even though the audience's focus is on the singer, they will still register in a general or even subconscious sense whether or not everyone in the band is on the same wavelength. So, just like the singer, your body language, facial expressions, and the general intent with which you play can contribute to the presentation of a song or detract from it. If the singer expresses a laid-back, carefree vibe, and the drummer plays with more tightness or urgency, the drums will stick out and distract from the otherwise relaxed atmosphere. Similarly, if the singer builds tension and intensity and the drummer holds back, no momentum is created and the singer will appear to be overdoing it.

One of the differences between playing with a singer and playing with an instrumental group seems obvious, but has huge implications: *words*! When a saxophonist plays "All the Things You Are," it's a tune, a melody, a set of chord changes. When a singer sings it, all of that becomes secondary to the fact that it's a story. The first responsibility of any instrumentalist in this situation is to help tell that story—to do everything possible to enable the singer to deliver it the way he or she wants.

Like many singers, Shay is meticulous and methodical about which songs she chooses to sing, which words, syllables and notes to emphasize, her phrasing, and finding the pace and character to deliver them that feels most natural and comfortable to her. The drummer has the power to add to this and help achieve it, but also the power to destroy it.

Todd describes the drummer's role as being "the best accompanist possible. To be accompanied is not what a lot of instrumentalists are after; there is room for more obvious interaction and a different kind of interplay." Without words, the different ways in which the melody can be presented and in which the drummer can interact with it are almost limitless. With words, the number of options is drastically reduced, and each singer will narrow it down even further. The drummer must be aware of how the lyrics and melody unfold together and support not only the singer, but the song. "Great vocalists can pack a punch with every phrase, sometimes every word," says Todd. "The inflections on each note, their diction, pitch, intensity, etc. are so important. The last thing they should have any worries about is the band!"

Most singers have a specific way they like to sing a given song, and it starts with rhythm and tempo. There is a tempo at which the lyrics feel natural and comfortable. The syllables roll off the tongue effortlessly, breathing isn't constrained, and the feeling is as natural as speaking. A deviation of just a few bpms in either direction can destroy this comfort zone. If the tempo creeps up, the words come too fast, diction goes out the window, there isn't enough time to take a full breath, and attention that the singer could devote to expressing the emotional content of the song and connecting with the audience is spent just trying to keep up. On the other hand, if the tempo lags, the phrasing no longer grooves, the words lose their momentum and cadence, and a particularly long phrase presents the danger of the singer running out of breath.

The requirement of the drummer then, is what Shay calls the "infallible internal metronome." This concept is two-fold, and the two sides of it are somewhat contradictory. Playing with good time means the ability to take a tempo and hold it for an entire song. which, as we've all been aware of at one time or another, is easier said than done. But it also means the ability to sense when the lyrics aren't coming out the way they should, and having the flexibility and wherewithal to (gently!) adjust the tempo accordingly.

Anyone who has heard Todd Strait play can attest to his infallible internal metronome, and he stresses the importance of tempo. "Sometimes, slight tempo changes within the tune, or emphasizing the groove differently during a certain section, is what it takes," he says. "Dynamics are very important too, of course, but tempo is really the biggest thing."

Even if the tempo is where it should be and stays there, the drummer's job isn't done. There are many other things you can do to make the singer comfortable and help the lyrics come off the way the vocalist wants. According to Todd, "This means making the groove feel good, using dynamics to enhance the song, and using colors—orchestrating your part." With this comment, Todd brings up another important distinction. "Groove" is different than style, tempo, or time. You may have mastered the coordination associated with a given style or pattern and be able to play it at a consistent tempo, but making it groove requires some mastery beyond the metronome. Almost every groove has a hierarchy of accents, ghost notes, emphases, etc. It's like speaking or singing;

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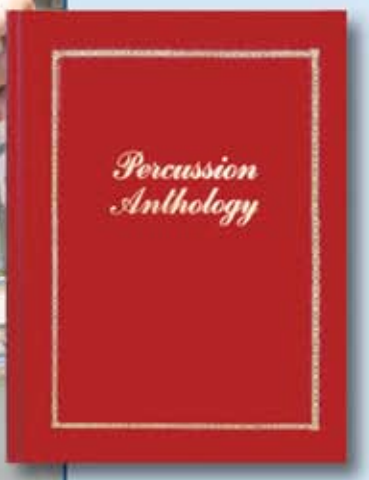

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if every syllable is given equal treatment, it doesn't sound natural. Try it. Say the word "percussion." You said "per-KUSH-un," right? You didn't say "PER-KUSH-UN." Seeking this natural inflection in your playing is where groove comes from. Even if your playing is metronomically perfect, if it doesn't have that organic, natural quality, it can sound rootless, forced, tight, devoid of soul, or just plain boring, and it can easily throw a singer (or whoever you happen to be playing with) off their game.

Todd's comment about dynamics is also worth noting. Your time may be flawless, your groove infectious and soulful, but if singers have to scream to be heard over you, they'll be looking for another drummer. Playing with singers has forced me to get comfortable with the quiet (sometimes *very* quiet) side of my playing. As if playing fast tempos, playing with a good groove, and hatching some good solo ideas aren't challenging enough on their own, doing all these things at *pianissimo* takes some getting used to.

On Todd's comment about color, Shay elaborates: "Drums add so much color and texture because they're not limited to the chord changes the other instruments are." Everything the singer, pianist, bassist, etc. do is dictated by the confines of the tune's melody and harmony. While the drummer should have some understanding of the changes and how they work, we have a tremendous ability to operate independently of them. Knowing what colors and textures your particular drums and cymbals have and when and how to incorporate them can add greatly to the presentation of a song.

Another aspect of enhancing the lyrical content involves knowing what purpose the lyrics of a song serve. Some words tell a chronological story, some are chosen simply for their rhythmic qualities and used as a rhythmic motif, some play a rather inconsequential role as stream-of-consciousness or even nonsensical filler. The words can speak to a specific person, to no one in particular, to everyone, or to oneself. "It's not always important for the drummer to interact with the actual words," says Shay, "but it *is* important to understand what role the lyrics play." So you have to make decisions regarding the lyrics; e.g., stay out of the way and let the story unfold, support and frame the rhythmic content, focus more on supporting the melody and less on the actual words, etc.

Shay also encourages the use of what is referred to in classical music as "text painting"—a musical illustration of a word or phrase. Certain lyrics in the songs Shay sings inspire me to interact in this way: "I'm knockin' on a door; something shimmering and white; a thousand drums; on your wings; drop another nickel in the machine." Some of these are pretty obvious, others are more subtle or abstract, but they are all effective in terms of the group connecting with each other and with the audience. The members of the band can do this individually or together. For example, in one gleefully spiteful song, Shay sings, "I have moved on with your dearest, closest friend," after which the rhythm section plays a staccato hit on an offbeat, as if to slap someone in the face. This started with just the pianist playing it almost as a joke in rehearsal. The rest of us picked up on it and liked it so much that we decided to make it part of the arrangement. You can work out this type of interaction as a group, or you can just keep your eyes and ears open and improvise on the fly. As long as it's not overused (which it can be), it's a great way to demonstrate to the singer that you are "with" him or her and make the group's presentation more interesting, effective, and fun.

It is said that the best actors are the ones who, through their performance, enable other actors to be at their best. The same is true of musicians and playing with singers, Shay in particular, has confirmed it for me. Todd points out an ancient partnership between the voice and the drums: "They are two of the oldest instruments in the world. Bringing them together can be magic. It has opened up many very subtle things in my playing and made me aware of how important every note can be." Shay also emphasizes the accessibility and universality of both: although many people have no understanding of harmony or music theory, "People relate to words and melody, and they *really* relate to rhythm."

Like many drummers, I occasionally have egotistical tendencies, crave the attention of my audiences and fellow musicians, look forward to playing a fast tune and taking a solo, and find myself searching for opportunities to show off and get noticed. While I don't think those sides of me will ever totally fade, I have come to realize how challenging, fun, and rewarding the supporting role can be. Being recognized as part of a greater whole can be just as fulfilling as being recognized as an individual, if not more. I view playing with a singer as one of the ways I can go beyond playing drums and begin to play music.

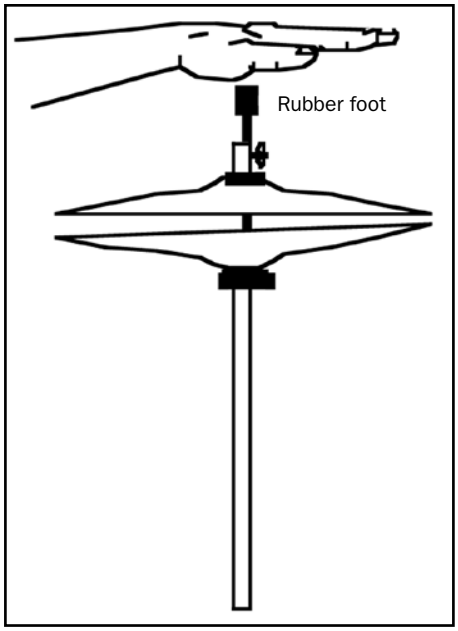
Zack Albetta is an active drummer, percussionist, composer/arranger, educator, and adjudicator in the Kansas City area, and a writer and video clinician for OnlineDrummer.com. In the summer of 1999 Zack was the timpanist for the Blue Knights Drum and Bugle Corps and won the DCI Solo Competition for Timpani. He graduated from Ball State with a Bachelor's degree in Music Performance and completed a Master of Music degree in classical percussion and a Master of Arts degree in jazz and studio music at the University of Missouri–Kansas City. PN

Cymbal Solutions

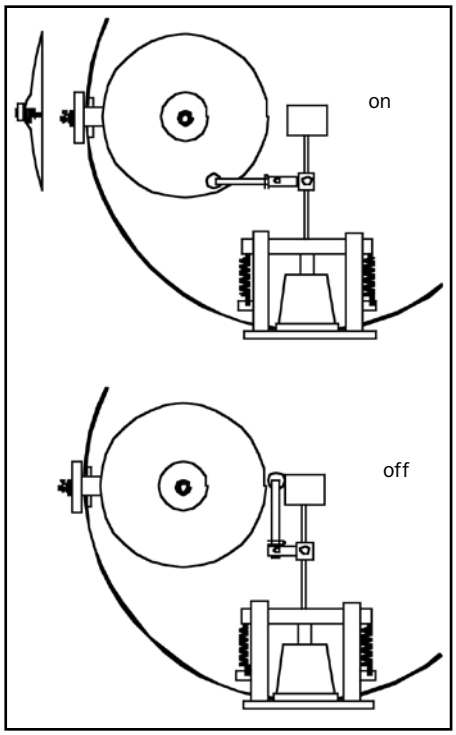
By J.B. Smith

Composers' fondness for cymbals as an accent generator, color source, and rhythm instrument have led to the use of the instruments in a variety of musical settings. They do not, on occasion, take into account the performance issues that may arise from inclusion of cymbals in multiple-percussion setups. Percussionists have had to develop innovative techniques and build specialized hardware to accommodate the musical needs of some of our literature's most significant works.

Considered the first piece written for multiple percussionist, Igor Stravinsky's "L'histoire du soldat" greatly influenced subsequent writing for percussion. The crash cymbal passages present a dilemma for the player. In each case, the cymbals are preceded or followed by other instruments. William Kraft, with the blessing of the composer, used a foot-operated hi-hat stand and cymbals. Similarly, a hand-operated hi-hat stand can be used, allowing better control and the opportunity to use larger instruments. By pushing the center rod with the palm, the size of the stroke can be controlled and subtle dynamics can be executed. A single modification prevents the palm from being impaled: place a rubber foot (like those used on the legs of cymbal stands) on the top.

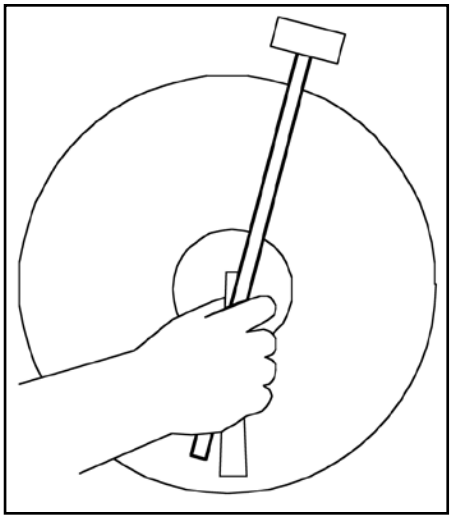


Darius Milhaud's "La Création du Monde" brought the drumset and its unique performance practice into mainstream literature. Not uncommon at the time of its composition was a device that allowed the percussionist to play the bass drum and a single cymbal simultaneously. With the cymbal attached to the rim of the bass drum and a striker attached to the beater of a foot pedal, both instruments could be struck with one foot motion. The cymbal striker could also be retracted to allow the bass drum to be played alone.

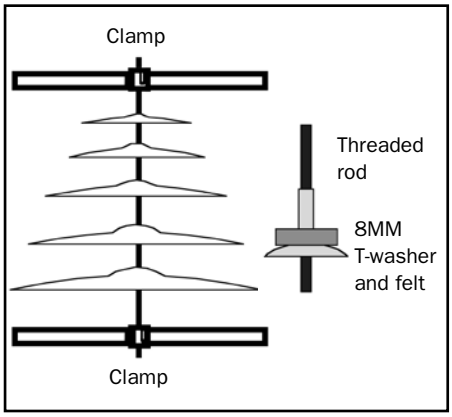


That device is rare today, so percussionists have to devise alternate solutions. A similar configuration can be created with (1) a hoop-mount bracket and double-L cymbal post, and (2) a large nut twisted into a coat-hanger wire loop drilled into the back of a plastic bass drum beater. To play the cymbal, the player simply bends the wire towards or away from the instrument. Another approach requires the use of a double bass drum pedal. The extended pedal is attached to an auxiliary bracket with a cymbal bolted to the post.

In Bela Bartok's "Sonata for Two Pianos and Percussion" the timpanist has to play crash cymbals in the third movement. In the coda, the player has plenty of time to get the cymbal pair in position. At measure 36, however, there is little time to pick them up and even less time to put them down. A padded table close by is a necessity. The player can also keep the mallets in hand while executing the soft crashes to speed up the switch back and forth to the timpani.

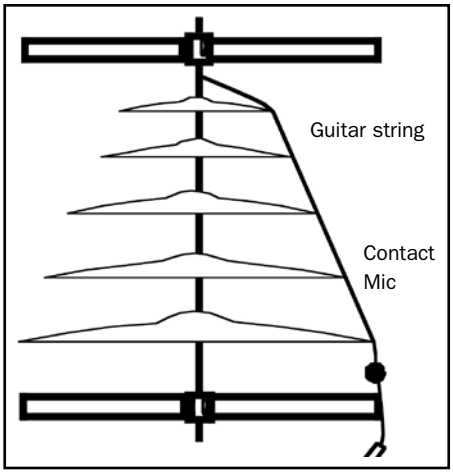


Some composers are especially enamored with cymbals. Scott Wyatt effectively uses ten cymbals in his solo for percussion and electronics, "Time Mark." Instead of using ten cymbal stands, I suggest assembling a rack configuration whereby stacks of five cymbals are mounted vertically. By using threaded rod, 8MM plastic T-washers, and felts, the cymbals can be securely mounted by clamps on the top and bottom of the rod. He also requires five of the cymbals to have sizzles. Sizzle cymbals can be special ordered, of course, but an alternative is to drape lengths of light chain or strings of paper clips over the cymbals to create a similar effect.



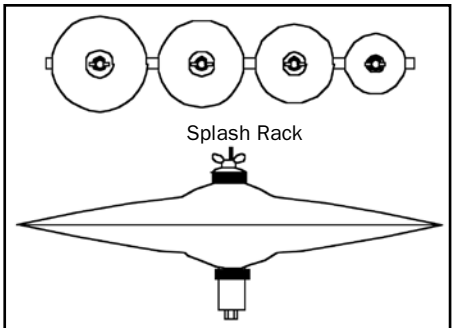
I used a similar arrangement in the fourth movement of Michael Daugherty's "UFO" for solo percussionist and wind band.

The movement is completely improvised. Instrument selection is left to the performer as well. I assembled an odd collection of instruments and mounted them into a rack cube. Additionally, all instruments were amplified (using a combination of contact and air mics) and processed using a mixer and laptop program (written in MAX/MSP). On the cymbal stack I laid a suspended guitar string on the edges of the cymbals and attached a contact mic to the end. The resultant grinding, scraping, scratching noises were otherworldly (appropriate since the performer is supposed to be an alien for the performance).



Multiple cymbals are also used in Wendy Mae Chambers' "Mandala in FunK" for solo percussion and percussion trio. In the third movement, "Mahakala," the soloist plays small crash cymbals. In consultation with the composer, it was decided that a rack of crash cymbals should be constructed to allow for a variety of colors and to create melodic contours and special effects. A friend welded the rack together and added removable legs. I used eight small cymbals (splash, EFX, Zil-Bels, etc.) in the rack and played on them with two different size Zil-Bels held in a traditional crash cymbal manner. In addition to various colors of crashes, sizzle effects, tremoli, and scrapes could be created.

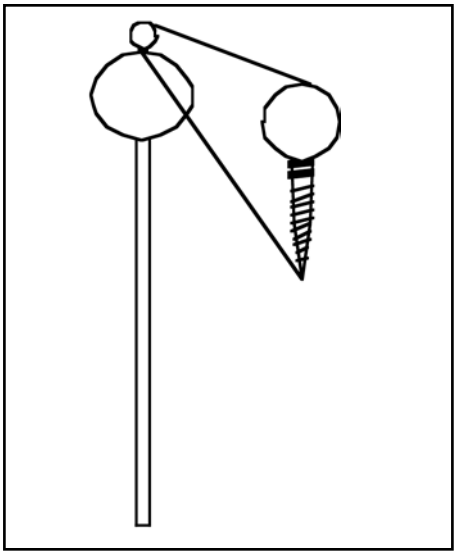
I used the same approach in constructing a splash rack for my work for 13 percussionists, "All Things Hastened Back to Unity…." It can best be described as a set of four miniature closed hi-hat cymbal pairs played with sticks.



Side view of Splash Rack—cymbals are attached using bolts, metal washers, felt washers and wing nuts

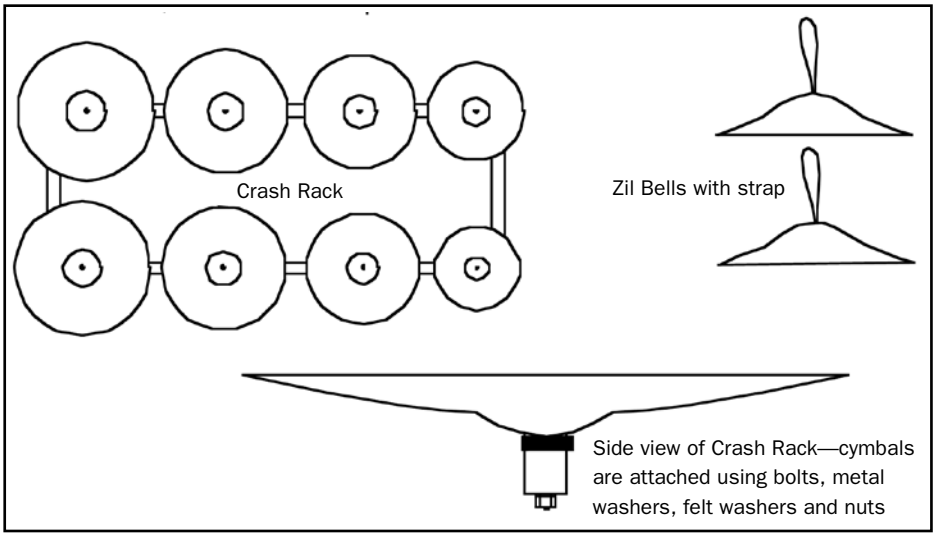
Performers often have to resort to compromises in selecting mallets when multiple instruments are used. Extreme examples are found in Toru Takemitsu's "Rain Tree" and Carl Vine's "Percussion Concerto." In "Rain Tree" the trio has to play crotales while executing four-mallet passages on the vibes and marimbas. In the Vine concerto, crotale notes are heard in the midst of marimba passages. Holding a fifth plastic or brass mallet is a cumbersome option. Another is to add a brass mallethead to the opposite end of a yarn mallet. A small threaded brass ball, left over from some lamp hardware, screwed onto a double-sided screw (hanger bolt) can be inserted into the end of the mallet. The player can then strike the crotales with an appropriate beater without complicating the marimba/vibraphone technique.

These examples illustrate the innovation and creativity required of contemporary percussionists. If you have seen or concocted



a solution to another cymbal dilemma, I'd be interested to hear about it. Contact me directly at J.B.Smith@asu.edu.

Dr. J.B. Smith is Professor of Music and the Coordinator of Percussion Studies in the School of Music at Arizona State University. He is internationally recognized as a performer, composer, educator, and conductor, having performed and recorded with such musicians as Steve Reich, Daniel Lentz, George Crumb, Chinary Ung, Sal Martirano, Chou Wen Chung, Lou Harrison, Morton Subotnick, Mary Ellen Childs, Arthur Weisberg, Alex Acuna, Robert Spring, John Bergamo, Len "Boogsie" Sharpe, Liam Teague, Robert Chappell, Brad Dutz, and Anthony Braxton. He is active as a composer, with numerous works published by C. Alan Publications. He has written articles for *The Instrumentalist*, *The Canadian Band Journal* and *Percussive Notes*, and served as president of the Arizona PAS chapter. PN



Side view of Crash Rack—cymbals are attached using bolts, metal washers, felt washers and nuts

Erik Satie's 'Parade'

TERMS USED IN PERCUSSION

By Michael Rosen

"Parade" is a one-act ballet that was premiered in Paris at the Le Théâtre de Châtelet on May 29, 1917 with Ernest Ansermet conducting. The music is by Erik Satie on a dramatic theme by Jean Cocteau, choreography by Lèonide Massine (who was also dancing), with costumes and sets by Pablo Picasso. Serge Diaghilev produced the piece with the Ballet Russe as he had done with "The Rite of Spring" a few years earlier. The piece is considered one of the great collaborations of the twentieth century.

As Alex Ross in *The Rest is Noise* (Farrar, Straus and Giroux, 2007) tells us "The plot of 'Parade,' such as it is, deals with relevance: how can an older art form, such as classical music or ballet, still draw an audience in the age of pop music, the cinema, and the gramophone?" Three managers (barkers) on a traveling circus advertise their show at a Paris fair to a passing crowd by presenting excerpts of each act on a platform in front of the theater. Several vignettes are performed, including dances by an American ballerina, a group of acrobats, and a Chinese magician. Their efforts are in vain,

The Chinese Dancer

however; the public remains indifferent, and no one buys a ticket to the show.

"Parade" was not a success when it was premiered in 1917. It shocked the Parisian audiences at the time and was considered cultural anarchy. The first performance was highlighted by boos, catcalls, and a near riot resulting in a number of scandals in the true avant-garde tradition of the era, much like what had occurred at the first performance of "The Rite of Spring" just four years earlier on the very same date! It has been dubbed a musical collage—a theatrical manifestation of cubism. The newspaper clippings of cubist art (see the cubist works of Braque, Picasso, and Arp) are manifest in the piece with a roulette wheel, foghorn, sirens, pistol shot, etc. in the music. One could trace the evolution from this piece to Music Concrete. It is interesting to note that these additions were Cocteau's idea and Satie (the "old Bolshevik," as he liked to call himself) was not at all pleased with the result, complaining that his music was drowned out by all the noise. It seems that such revolutionary additions by Cocteau showed his eagerness to create a "succes de scandale," comparable to that of the "Rite."

The poet Guillaume Apollinaire described "Parade" as "a kind of surrealism" (une sorte de surréalisme) in the program notes for the first performance, thus coining the term three years before surrealism actually emerged as an art movement in Paris. Everyone who was anyone in the modern art world at the time was there including e.e.cummings, Juan Gris, Francis Poulenc, George Auric, Guilliame Apollinaire, Blaise Centrars, and Germaine Tailleferre. One of the most memorable scandals associated

The American Manager

Picasso's Curtain

with the piece was an altercation between Cocteau, Satie, and an unnamed music critic who gave "Parade" an unfavorable review. After the review appeared in the newspaper, Satie wrote a postcard to the critic that read: "Sir and Dear Friend, You are only an arse, but an arse without music. Signed, Erik Satie." The critic sued Satie, and at the trial Cocteau was arrested and beaten by police for repeatedly yelling "arse" in the courtroom. Satie was given a sentence of eight days in jail. Curiously, it wasn't until February 21, 1981 that the piece had its American premiere by the Metropolitan Opera.

I urge readers to go to www.youtube.com/watch?v=COA1bIYKqXA&eurl=http://kirstenb.weebly.com/ for a YouTube performance of part of the ballet. Listen for the tuned bottles near the end!

Following are the translations of the terms used in "Parade" as they appear in the score. All are in French except a few, which I have indicated with (I) for Italian.

Timbales, *timp. En sol-ut*, *en la-re flat*: timpani tuned to g and c, a and d-flat
Tambour, *tamb.*: snare drum (*tambour* is a generic term for snare drum)
Tambour de Basque, *T.de Basque*: tambourine
Frappez avec une baguette de timbale: hit with a timpani stick
Siren aigue: high-pitched siren
Siren grave: low-pitched siren
Tarolle: a thin snare drum, 13 inches in diameter or so with wire snares
Roue de loterie: roulette wheel (The action takes place at a circus, so the roulette wheel represents the midway and all the action.)
Flaques sonorés: a sonorous slapping sound on water (I half fill a large washtub with water and slap the surface with the flat of my hand. A flaque is a puddle!)
Tam-tam: tam-tam
Cymbales, *cymb.*: crash cymbals
Frappeé avec une baguette de timbale: strike with a timpani stick
Laissez vibrer: let ring
Sec. (I): short, dampen quickly after hitting
Grosse caisse, *Gr.C*: bass drum
Mach. à écrire: typewriter
Coups de revolver, *Rèv.er* (abrv): gunshots, pistol shots
Claquer, *claquette*, *claq.*: slapstick, clap
Bouteillophone, *Bout.*: a set of tuned bottles (see below for details and photo)
Xylophone, *xly.*: xylophone
Triangle, *tri.*: triangle
Diapaspn de 8 tuyaux bourd, de 16: These are organ pipes used to imitate the sound of a foghorn, but are not played by the percussion section.

For the *bouteillophone* percussionists have suspended tuned bottles on a tam-tam stand, which proves very difficult to play because the part is rather fast. Kevin Garry, who plays in the Jacksonville Florida Symphony, made a *bouteillophone* that he set up like a keyboard—an ingenious arrangement that makes the part sight-readable.

Kevin told me how this came about: "I spent a lot of time on the *bouteillophone*. I recall it taking more than 20 hours of work—probably much more—collecting and testing bottles, frame components, construction, trips to get more surgical tubing, tuning, and labeling of the bottles. It turned out to be real project with a scary deadline (never want to disappoint the conductor!). My Korg tuner helped. Few bottles gave me the exact pitch needed without the need of adding water. My first thought was to hang the bottles on a tam-tam stand, but I quickly discovered that the lower octave would be way too heavy for that, and most common bottles do not have a large lip on the neck or a hole to use to suspend them.

"I decided to use a horizontal keyboard setup using aluminum angle as rails. My first intent was to suspend the necks of the bottles with rubber bands (for more resonance) while the bottoms sat on the rails, but it made the frame larger and the angles of the bottles

Tuned Bottles

more severe. So I gambled with having both ends of the bottles rest on surgical tubing over threaded rod at the necks without sacrificing sound resonance. The range came out as notated in the score. The conductor was impressed and pleased with my performance.

"I can't imagine playing this part with the bottles hanging from a rack. The passage is 'in one' and is fast. One more thought: for the performance itself I only tuned the pitches that were needed for the part. Having the empty or non-tuned bottles in the configuration just made it easier to play, even though I never played them.

"Once it was on stage, I used corks to prevent evaporation between services (since tuning was so time intensive, even though I couldn't tell if keeping the cork in affected the sound that much). I did an extra special check on the pitches and tuned the instrument before the first performance.

"For the *flaques sororés* I used a large metal basin (like what's used for bobbing for apples in the Harrison Violin Concerto) with enough water in it to create a splash when played with cupped hands for the 'puddle effect.' A microphone was placed over the basin to amplify the sounds (placed high enough to avoid the splash). It sounded great!"

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

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

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A Chat with David Herbert

By Emily Hendricks

David Herbert is the Principal Timpanist in the San Francisco Symphony. He also teaches at the San Francisco Conservatory of Music and the Boston Conservatory of Music, and he has conducted master classes in three continents. He received his bachelor's degree from the Saint Louis Conservatory under the auspices of Rick Holmes and Tom Stubbs, and later attended the Juilliard School as a student of the late Roland Kohloff, where he received his MA. He also studied under Peter Sadlo and Peter Wirweitski. As a fellow at the Tanglewood Music Center, he had the opportunity to perform under the direction of Leonard Bernstein.

He made his Lincoln Center solo debut with the New World Symphony under Michael Tilson Thomas and has performed many times as a concerto soloist. Herbert joined the San Francisco Symphony in 1994 and is still a musician of full force in the ensemble. Herbert has been a featured guest clinician at PASIC on three different occasions and is currently International Principal Guest Artist at the Pacific Music Festival in Sapporo, Japan. As a soloist, David has been named a "leader in cutting-edge timpani repertoire," and has recently received recognition after premiering the first ever 15-timpani concerto by William Kraft.

Emily Hendricks: *Are there any "core" lessons you learned from your teachers that you will never forget?*

David Herbert: Roland (Kohloff) was great for simplifying rhythms, rolls, musical ideas and sound concepts. His teaching style was the best I've ever encountered.

EH: *Which composers do you prefer playing in the orchestra?*

DH: Beethoven, Haydn, Mahler, Richard Strauss, Sibelius, Brahms, Janacek.

EH: *What is the most challenging piece you have had to play?*

DH: William Kraft "Concerto for Timpani #2" and some difficult pieces by Henri Dutilleux. Robin Holloway wrote a cadenza for me in his "3rd Concerto for Orchestra" that was very challenging.

EH: *You recently came back from a two-week tour with the symphony, finally playing in Seattle after almost 30 years. What are some highlights of this most recent tour?*

DH: I thought the hall in Seattle was very beautiful. The acoustics were great and the audience was very appreciative. We played Brahms "Symphony #1" and Tchaikovsky "Symphony #5" on this tour. The Brahms symphony is very close to my heart, and I feel very fortunate to be able to have the experience of performing it. Each time we play it, I learn something new, beautiful, and exciting.

EH: *Growing up, who were your biggest influences?*

DH: Probably my parents, who were both pianists, John Bonham, Leontyne Price, Leonard Bernstein, and my friends.

EH: *What led you to focus on timpani as a career?*

DH: I wanted to play drums, but I also wanted to play music written by the great composers. Playing timpani allows me to do both at the same time. It was a natural instrument to gravitate towards after piano because it lends itself to the same type of nuance and weight shading. It's amazing how similar the two instruments are to each other. I'll never forget the first time I saw Rick Holmes (Timpanist with the St. Louis Symphony Orchestra) play. He was so musical, fluid, and graceful. I was hooked! I had to do that! Of course, I will never be able to copy him or look or sound exactly like him, but he was my main influence, and I was lucky to be his student!

EH: *I'm a big fan of your line of timpani mallets. Do you have any new mallets/instruments in the works?*

DH: The mallets I enjoy the most are the felt-core mallets. There's a 3F that's really fantastic and I use that pair a lot. I believe it is a custom order mallet at this point and not a lot of people know about it. I hardly ever use wood-core mallets anymore.

EH: *What was it like to play with Metallica?*

DH: It was great! Completely amazing and they were such professionals. I was very impressed!

EH: *What are your thoughts on recording vs. live performance? Which is more challenging for you?*

DH: All of our recordings since I joined the San Francisco Symphony have been "live" recordings. They are great because you get a realistic overview and flow of the performance. Sometimes, I will be called to do a movie soundtrack up at the Skywalker Ranch in Marin County. I enjoy that type of work very much. It's all done with click tracks and you have to play as close to perfect every single "take." Attempting to play completely accurately over and over and over again can be very challenging.

EH: *You have been named as a leader in "cutting-edge solo timpani repertoire." What makes a piece "cutting-edge" in today's repertoire?*

DH: Working with composers is one of

my favorite parts of this gig. I have the opportunity to trade ideas and share with some really great musical minds. Robin Holloway wrote a cadenza for me in his "3rd Concerto for Orchestra." It uses the Kraft Timpani Concerto #2 setup with 15 timpani [nine tenor timpani tuned from C-sharp above the staff chromatically up to A-440]. I think cutting-edge is self-explanatory. It simply means that new ideas and concepts are always available if you are open to them. It's our job as percussionists and musicians to explore them as much as possible. I am very excited, for instance, that the Kraft "Timpani Concerto #2" has just received its European premiere in Lyon, France with Benoit Cambreling as soloist. It is an amazing piece and I hope more people will learn it and explore the usage of these powerful and tuneful tenor timpani. I can't tell you how much fun it is to play this concerto!

EH: *Audiences in the past have been seemingly naive when it comes to percussion instruments and technique. Do you feel that today's audiences are more informed and well-versed in the role that percussion and timpani play in the orchestra?*

DH: Yes! Especially younger people. They love percussion instruments, and rightly so, as we experience and live in our own version of a percussion "golden age." The only comments I receive now that are uninformed seem to come from elderly audience members. It's a great question that you've asked and it causes me to reflect on audience demographics and why it is that younger people are so informed. I imagine that the Internet has a lot to do with this because people use it all the time to answer questions. If I were to go see a gamelan ensemble, for instance, I would take a few moments and research what it is, what I should expect, the history, background and interesting factoids about the ensemble itself. As I sit here and write this on my laptop, it's amazing how much information is at my fingertips! Audience members are really prepared for concerts, and if they are confused by anything that they've seen or heard at a recent concert, they can simply get the information quickly and easily.

EH: *What was it like to play Kraft's "Timpani Concerto No. 2" at the premiere? How did you come up with the right configuration to fit 15 timpani in one space?*

DH: The first question is easy. It was amazing! I felt like years of hard work came to a satisfying conclusion. I am extremely happy with the tone and power of the tenor timpani [smaller timpani] that convincingly expand the range of the instrument. I worked with a metal fabricator to design the stands for the smaller timpani. We found that the entire setup is roughly the same "footprint" as a single concert grand piano. To seamlessly play some of the ascending and descending passages, I arranged the instruments so that the C-sharp or lowest drum is closest to the piccolo timpano on the floor. The tenor timpani can be arranged in any order.

EH: *If you could decide the next San Francisco Symphony program, what piece would you absolutely have to include?*

DH: Alexander Mosolov "Iron Foundry." Why, oh why, isn't this piece played more often? I wish we could bookmark every concert with this piece! Maybe that's why I play timpani and am not in arts management.

EH: *What advice would you give to an aspiring timpanist?*

DH: Listen to music as much as possible. Attend concerts. Study scores. Be a musician first and timpanist second. Try to understand the purpose of your instrument and why a composer wrote for it. Study with somebody who knows how to take auditions. Love your instruments and never ever put your music on the floor. Treat your colleagues with respect and be a great colleague. You never know who is going to hire you next. Play for conductors because you need to understand their mind-set. They will have the final say in all hiring processes. Timpani audition committees are usually comprised of wind and brass players, so you should be playing for these musicians as much as possible and seek their constructive criticisms, especially in your mock auditions.

EH: *What are you most proud of in your career?*

DH: Pride is a dangerous thing. If I had to be proud of one thing, it would be the part I played in developing the tenor timpani and convincing William Kraft to write a second timpani concerto. I feel that I actually did something very positive for our art when that project finally came together. I am proud to be in the circle of colleagues and friends that share my passion for the instrument.

Emily Hendricks received her BMA in Percussion Performance from the University of Michigan and moved to San Francisco in 2006. She worked as an intern with the San Francisco Opera for six months and is now an intern at Soundarts studio in the city, pursuing sound engineering and production. She also teaches a percussion club at Sacred Heart Cathedral Preparatory in San Francisco and works full-time at Apple as a Creative, where she teaches software and audio. Emily also plays in a local acoustic rock trio and works as a freelance drummer/percussionist on the side. PN

'Ionisation': A Comparative Analysis of Published Editions and Recordings

By Erik Heine and David Steffens

Premiered on March 6, 1933, Edgard Varèse's composition "Ionisation" has inspired not only avant-garde and university composers, but also influenced popular musicians such as Frank Zappa[1]. As one of the earliest compositions for percussion ensemble, the piece has been frequently performed for nearly 75 years. It is available in four published versions (see Table 1), and has been recorded numerous times (see Table 2).

The title of the piece is typical of Varèse, who named other compositions with equally evocative titles such as "Density 21.5," "Déserts," and "Poème èlectronique." Completed on November 13, 1931, the title was inspired by Arthur Stanley Eddington's "Stars and Atoms" (1927), published in its French translation as "Etoiles and Atomes" (Paris: Hermann, 1930). "At the high temperature inside a star the battering of the particles by one another, and more especially the collision of the ether waves (X-rays) with atoms, cause electrons to be broken off and set free. […] This breaking away of electrons from atoms is called *ionization*."

Varèse originally conceived "Ionisation" to be an accompaniment to dance performed by Flamenco dancer Vicente Escudero, but Varèse did not believe Escudero fully comprehended his music. Additional plans for choreography by Martha Graham also failed to materialize and were never completed. [2]

The premiere performance, conducted by Nicolas Slonimsky, occurred in New York during a concert organized by the Pan-American Association of Composers, with additional performances quickly following, first in Havana on April 30, 1933 and then in the Hollywood Bowl on July 16, 1933. Slonimsky also conducted for the first recording of "Ionisation" during May 1934. The ensemble for this first recording consisted mostly of composers including Carlos Salzedo, Paul Creston, Henry Cowell, William Schuman, Albert Stoessel, Georges Barrére, Adolph Weiss, and Egon Kenton.[3]

Varèse, who was present in New York for both the recording and the second New York performance (also organized by the Pan-American Association of Composers) on April 15, 1934, personally arranged to have two type-H, hand-operated sirens from the Sterling Siren Fire Alarm Company in Rochester, New York, available for these performances.[4] The specific siren notation can be seen in the title page of the manuscript, as well as in published editions of the score.[5]

COMPARISON OF EDITIONS

Although "Ionisation" has undergone revision, all four editions continue to remain available. These include the 1934 edition published by the New Music Orchestra Series, the edition published in Morris Goldenberg's *Modern School for Snare Drum*, the 1958 edition published by Ricordi, and the 1967 edition published by Colfranc. Table 1 provides a detailed comparison of the four editions in several locations throughout the work.

The 1934 edition published by the New Music Orchestra Series is almost identical to the edition published in Goldenberg's *Modern School for Snare Drum*. The differences between these editions consist primarily of a few accent marks and the absence of bass chime notes after rehearsal 13 in the Goldenberg edition.

The 1958 Ricordi edition, however, differs substantially from these 1934 versions. The original 1934 edition includes a quarter-note equals 80 tempo marking for the entire work. For the 1958 edition, Varese changed the tempo of the work to 69 at the beginning, and added a quarter-note equals 52 tempo marking at rehearsal 13. The 1958 Ricordi edition also includes several added accents and the addition of a triangle tremolo one measure before rehearsal 12.

The 1967 Colfranc edition contains significant corrections from the earlier editions, especially where accent, tremolo, and dynamic markings are concerned, and appears to be the most accurate edition when compared to the original manuscript. Four measures after rehearsal 12, the Colfranc edition changes the suspended cymbal rhythm (player 9) from previous editions.

Through careful study of the four editions of the score, the authors feel that the most accurate edition for performance is the Colfranc edition due to the inclusion of Varèse's revisions, particularly tempo.

COMPARISON OF RECORDINGS

Table 2 includes detailed information on 15 available recordings of "Ionisation."[6] Although much of the piece is tightly controlled, some opportunities for interpretation exist, such as in selection of instruments. Varèse explicitly defined the instruments he wanted, and these specifications were published in English in the 1934 edition. As specified, the difference in pitch and timbre between drums used by Players 4 and 9, the *tambour militaire*, or field drum, and the *tarole*, or high-pitched military drum, is significant. If those exact drums are unavailable, then drums of different timbres that create a noticeable timbral difference are most effective.

In the preface to the piece, Varèse writes, "Sirens: Sterling Type H, operated by hand, with a button for instantaneous stopping. If unobtainable, substitute Theremin's electric instruments, or any similar instruments." The primary instrument of "Theremin's electric instruments" that is still used today goes by the name of Theremin, an instrument played by moving the player's hands within an electric field in three-dimensional space to create different pitches and volumes.

One recording, performed by Les Percussions de Strasbourg, apparently uses Theremins in place of the indicated sirens, which results in an entirely different sound for both the sirens and the piece than if the indicated sirens were used. The sounds of the

Theremins on this recording are more intense and higher in pitch than the sirens used on all other recordings, and the listener may focus more on that instrument than on any other aspect of the work due to the fact that the Theremin's timbre dominates the balance of the ensemble.

A second aspect subject to interpretation is located three measures before rehearsal number 7. Between rehearsal numbers 6 and 7, the dynamic markings are almost exclusively *piano*, with only a siren crescendo and decrescendo, and a *fortissimo* tarole part as the exceptions. At rehearsal number 7, the *tutti* ensemble instantly moves to a dynamic of *fortissimo*—a dynamic change that is very abrupt. In multiple recordings, including the *Complete Works* and the NYPO recordings, a crescendo occurs over the course of the two measures leading into rehearsal number 7. This crescendo, although not written, is musically effective because it aurally prepares the audience for a new section that is thematically, texturally, and rhythmically different. After hearing this crescendo in multiple recordings, the authors believe its inclusion results in a more "natural" transition than when one strictly adheres to the score. Several ensembles also chose to incorporate a slight accelerando in this same passage, again leading into the new section, with effective results.

Two interpretive points are found just before rehearsal 12: one at the fermata, another just after the fermata. In the Ricordi and Colfranc editions, Player 7 has a triangle roll indicated at the fermata, but as the roll does not continue through to the note tied beyond the fermata, it is unclear as to whether the roll should continue throughout the siren decay. Some ensembles roll the triangle through the fermata and decay, some roll the triangle through just the fermata, and some ensembles, presumably using either the San Francisco 1934 edition or the Goldenberg edition, do not roll the triangle at all.

Just after the fermata, Player 3 has a sixteenth-note triplet anacrusis to rehearsal 12. In order to introduce rehearsal 12 with energy, this anacrusis should be played definitively and clearly. Although these notes lack dynamic notation, the previously notated dynamic is *fortissimo*, and no reason exists to think that the dynamic has changed. Some ensembles, in order to make the anacrusis more accentuated, added instruments to play the triplets, but this sometimes resulted in an unclear rhythm and indistinct articulation.

Varèse composed not with fixed pitch, but with relative pitch, and always had a soprano, alto, tenor, bass (SATB) voicing in mind. Jonathan Bernard wrote:

> Varèse did not like the descriptor "unpitched" as applied to percussion; referring on one occasion to *Ionisation*, he called it his "work

Table 1: "Ionisation" Editions
The rehearsal marks are in different places in these editions. The marks below are from the Colfranc Edition (matches the Ricordi). The 1934 version has rehearsal #5 in a different location than the other editions

	M. 1	3 after [2], Player 5	2 before [4], Player 10	[5], Player 10, beats one and two	One after [5], Player 10, beat two	3 and 4 after [6], Player 5	Two after [7], beat 4 and 3 after [7], beat 1, Player 11	One, two, and three after [8], Players 1 and 2	One, two, and three after [8], Players 8 and 9	One before [9], Player 2	One before [10], Player 9	One before [11], Player 1	One before [12], Player 7	[12], Player 3	4 after [12], Player 9	8 after [12], Player 9	[13]	One after [13] to the end, Player 10	15 after [13], Players 10 and 13
1934 New Music Orchestra Series 1934	Tempo 80	No tie	No tremolo	No diminuendo		No ties	Accents	No accents		No accent	No tremolo	No Dynamic	No triangle tremolo	Accent	Rhythm is eighth, quarter, eighth, quarter	Accent	No tempo marking	Bass Chime notes present	No accents
– Published in Goldenberg's *Modern School for Snare Drum*	Tempo 80	No tie	No tremolo	No diminuendo	Short tremolo mark	No ties	No accents	No accents		No accent	Tremolo mark	No dynamic	No triangle tremolo	No accent	Rhythm is eighth, quarter, eighth, quarter	No accent	No tempo marking	Bass Chime notes removed	No accents
1958 Ricordi (NY 1938)	Tempo 69	No tie	No tremolo	No diminuendo	Short tremolo mark	No ties	Accents	No accents		No accent	No tremolo	No Dynamic	Triangle tremolo added	Accent	Rhythm is eighth, quarter, eighth, quarter	Accent	Tempo 52	Bass Chime notes present	No accents
1967 Colfranc (COL 8)	Tempo 69	Tie added	Tremolo added	Diminuendo added	Longer tremolo mark	Ties added	Accents	Accents added	Dynamics moved from Player 8 to Player 9	Accent added	No tremolo	Forte dynamic added	Triangle tremolo	Accent	Rhythm changed to half-note	Accent	Tempo 52	Bass Chime notes present	Accents added

Table 2: "Ionization" Recordings

Label/ Catalogue #	Title of Recording	Date of Production	Ensemble/ Performers	Date of Performance	Conductor (if any)	Duration	Location of Recording	Additional Information	Average tempo from beginning to [9] (quarter note approximately equals) (marked at 69)	Average tempo from [13] to final attack (quarter note approximately equals) (marked at 52)	Issues at [12] 1. Siren decay 2. Tremolo? 3. Length of pause 4. Dynamic of triplets 5. Clarity of triplets	Recording Distance (Near or Far)	Likely Edition
London (460 208-2)	The Complete Works of Edgard Varese	1998	ASKO Ensemble	May 1997	Riccardo Chailly (likely)	5:38	Muziekcentrum Vredenburg, Utrecht	Recording comes from *Complete Works of Varese*	68	59	1. Good decay, not to silence 2. Triangle roll 3. No pause 4. Forte dynamic 5. Very clear articulation	Near	Colfranc
Hungaroton Classic (HCD 12991)	4'33"	1994	Amadinda Percussion Group (w/ Zoltan Kocsis, piano)	1988	none	5:28	Hungaroton Studios, Budapest	10 separate stereo layers, 5 players did the 13 parts	70	53	1. Full decay, but not loud enough prior to fermata 2. None 3. No pause 4. Forte dynamic 5. Clear articulation	Near	1934
Attacca/Babel (Babel 9263-2)	Live 3	1992	ASKO Ensemble	February 24, 1984	Cliff Crego	5:28	Muziekcentrum Vredenburg, Utrecht	live recording	73	48	1. Good decay, not to silence 2. Triangle roll 3. No pause 4. Forte dynamic 5. Clear articulation	Near	Colfranc
Equilibrium (EQ 62)	Historic Works for Percussion Ensemble	2002	University of Michigan Percussion Ensemble	unknown	Thomas Siwe	5:43	MacIntosh Theater, U of Michigan		68.5	55.5	1. Full decay 2. Siren apparatus makes noise 3. 1 second pause 4. Mezzo dynamic 5. Clear articulation	Near	Ricordi or Colfranc
Deutsche Grammophon (DG 289 471 137-2	Boulez Conducts Varese	2001	Members of the Chicago Symphony Orchestra	December 1993	Pierre Boulez	5:45	Orchestra Hall, Chicago		63	63	1. Decay, but not loud enough prior to fermata 2. Cymbals/Gong resonate 3. 1 second pause 4. Mezzo dynamic 5. Very clear articulation	Far	Colfranc
London (448 580-2)	Varese: Arcana/Integrals/ Ionisation	1995	Los Angeles Percussion Ensemble	April 1971	William Kraft (likely)	5:00	Royce Hall, UCLA		77	66.5	1. Good decay, not to silence; not loud enough prior to fermata 2. Triangle roll 3. No pause 4. Forte dynamic 5. Clear articulation	Near	Colfranc
Erato (0630-14332-2)	Varese: Densite 21.5/Ecuatorial/ Nocturnal/ Deserts	1996	Orchestre National de France	March 27, 1992	Kent Nagano	5:49	Studio Olivier Messiaen, Studio 106, Radio France		65	55.5	1. No siren decay! 2. Triangle roll 3. No pause 4. Mezzo dynamic 5. Clear articulation	Far	Ricordi
Symposium (1253)	Ionisation	2000	Members of the New York Symphony Orchestra	Shortly after premiere, March 6, 1933	Nicholas Slonimsky	5:42	New York	Earliest recording of work ever made, conducted by dedicatee	65	64	1. Good decay, not to silence 2. None 3. No pause 4. Forte Dynamic 5. Clear articulation	Near (hyper)	Manuscript

Nonesuch (9 79150-2)	Percussion Music	1987	Ner Jersey Percussion Ensemble	1974	Raymond DesRoches	5:20	unknown	Compilation of two previous albums;	72	69	1. Full decay 2. Cymbals resonate 3. 2 second pause 4. Forte dynamic 5. Very clear articulation	Near	1934
Sony Classical (SK 45844)	Varese: Arcana/ Ameriques, etc.	1990	Members of the New York Philharmonic Orchestra	1977	Pierre Boulez	5:40	unknown		63	65	1. Partial decay 2. Triangle roll 3. No pause 4. Forte dynamic 5. Clear articulation	Near	Colfranc
One Way Records (A 26791)	Music of Edgar Varese	1996	unknown	unknown	Robert Craft	4:48	unknown		79	70	1. Partial decay 2. None 3. No pause 4. Forte dynamic 5. Clear articulation	Near	1934
Vox Box (CDX 5142)	Ionisation: Music of Varese, Penderecki, and Ligeti	1995	"Die Reihe" Ensemble	Nov-68 or March-69	Friedrich Cerha	5:22	unknown		71	56	1. Good decay, not to silence 2. Triangle roll 3. No pause 4. Mezzo dynamic 5. Clear articulation	Far	Colfranc
Philips (420 233-2)	Les Percussions de Strasbourg	Unknown	Les Percussions de Strasbourg	1970	unknown	6:13	unknown	Liner notes in Japanese	68.5	36.5	1. Pitch ascends, very little decay 2. Triangle roll at start 3. Siren alone for 5 seconds 4. Mezzo dynamic 5. Clear articulation	Near	Colfranc
Warp (CD 144)	Warp Works and Twentieth Century Masters	2006	London Sinfonietta	March 17, 2004	Jurjen Hempel	6:08	Liverpool Philharmonic Hall	live recording	60	57	1. Good decay, not to silence 2. Triangle roll 3. No pause 4. Forte dynamic 5. Clear articulation	Near	Colfranc
N/A	The Percussionist's Art: Same Bed, Different Dreams	2006	Steve Schick/ "Red Fish, Blue Fish"	May 18, 2005	none (likely)	5:36	UC-San Diego	live recording; CD accompanies book by Schick - unavailable as single CD	68.5	57	1. Nearly full decay 2. None 3. No pause 4. Forte dynamic 5. Very clear articulation	Far	Ricordi or Colfranc

for unpitched instruments, although that is stupid for everything is pitched if but relatively." In the words, "if but relatively" lies the significance of Varèse's percussion writing with respect to pitch. From his statement that in the percussion section "there exist definite soprano, alto, tenor, and bass groups, susceptible of combination of four-part harmonies" it can readily be inferred that these terms refer to relative ranges and to harmonies of relative highness and lowness.[7]

The recorded performances demonstrate the significance that Varèse placed on SATB voicing; the most effective recordings use instruments that make this voicing apparent. The most important relationship exists between Players 4 and 9. The drums used for those parts need to occupy the alto and tenor voices, respectively. Similarly the various metals (e.g., anvil, triangle, cowbell, suspended cymbals) and woods (e.g., woodblocks, claves, maracas) should have enough relative pitch difference in their respective timbres to make the voicings effective.

The issue of tempo is a significant one in "Ionisation." If the tempo is too fast, the piece might assume jazz-like rhythms and feel. However, if the tempo is too slow, the piece loses the effectiveness and energy of the syncopations. Chou Wen-Chung writes, "Note that the tempo does not change (except at measure 75, the change at which point is not in the manuscript but was added later in the printed score for practical reasons.)"[8] Additionally, Wen-Chung inserts a footnote within that sentence in reference to the tempo of the work, stating, "Quarter note equals 80 in the manuscript but changed (by Varèse) to 69 in the printed score."[9]

Through the observation of recordings, the authors believe the most effective tempi range from between a quarter-note equals 67 to 73. Performances on either side of this range tend to fall into one of the areas described above, as jazz-like, or as lacking energy. In the final section of the work, from rehearsal 13 to the end of the piece, Varèse makes the only change to tempo, as the quarter note slows significantly from 69 to 52. From Table 2, it can be seen that several of the ensembles were much closer to the initial tempo than to the concluding tempo. The two recordings that had tempi slower than Varèse's indication of 52 sound much too slow, and even those slightly faster than Varèse's marking sound too slow for the authors' tastes. The issue, therefore, with which performers should concern themselves is tempo contrast. A difference of eight to ten beats per minute between tempi establishes enough

contrast to separate the final section from the rest of the piece. Varèse's difference of 17 beats per minute, therefore, seems extreme to the authors, and only one recording actually reaches that level of contrast.[10]

The quality of each recording is also an issue to take into consideration regarding interpretation for comparison. Of the 15 recordings in Table 2, only four are live recordings, and unfortunately the 1934 Slonimsky recording is virtually useless due to the poor sound quality, although it remains a quite interesting artifact nonetheless. While the many individual qualities of the 15 recorded performance are difficult to discuss in prose, the authors believe the most useful recordings for studying the work to be those by the ASKO Ensemble, from the *Collected Works* set, the New Jersey Percussion Ensemble, and the live recording by Steve Schick and the ensemble red fish, blue fish. Each of these recordings has an accurate performance communicated to the listener through a clear and balanced recording.

The authors believe that a critical comparison of all four published editions, coupled with a critical review of as many available recordings as possible, is a highly informative endeavor that will benefit anyone who conducts or performs this influential landmark of the percussion ensemble repertoire.

1. Frank Zappa writes about his exposure to "Ionisation" and a phone call to Varèse in his autobiography, *The Real Frank Zappa Book*.
2. Felix Meyer and Heidy Zimmermann, *Edgard Varèse: Composer, Sound Sculptor, Visionary* (Basel: The Paul Sacher Foundation, 2006), 226. Edgard Varèse, "Ionisation des Atomes," enclosure in a letter of 27 December 1931 to Carlos Salzedo.
3. Meyer and Zimmermann, 230.
4. Meyer and Zimmermann, 228.
5. Meyer and Zimmermann, 229.
6. As many recordings of the work were obtained as possible. In addition to the 15 recordings studied, others may be available, but were unavailable for our study.
7. Jonathan W. Bernard, *The Music of Edgard Varèse* (New Haven: Yale University Press, 1987), 160.
8. Chou Wen-Chung, "*Ionisation*: The Function of Timbre in its Formal and Temporal Organization," in *The New Worlds of Edgard Varese: A Symposium*, ed. Sherman van Solkema (Brooklyn: Brooklyn College of the City University of New York), 29–30.
9. Ibid.
10. Others go beyond 17 beats per minute (some as many as 32!), but the contrast beyond 17 seems to be too much.

Dr. Erik Heine is an Associate Professor of Music Theory at Oklahoma City University. He is currently working on a project involving music in *The Magnificent Seven* and *Three Amigos!* as well as working with Varèse's "Ionisation." He holds a PhD in Music Theory from the University of Texas at Austin and a undergraduate degree in percussion performance from Illinois Wesleyan University.

Dr. David Steffens is Professor of Percussion at Oklahoma City University's Bass School of Music and Principal Percussion of the Oklahoma City Philharmonic Orchestra. He holds a Bachelor of Music degree from Central Michigan University, a Master of Music degree from Michigan State University, and a Performer's Certificate and Doctor of Musical Arts degree from the Eastman School of Music. PN

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Getting the Most from your malletKAT

By Kurt Gartner

Since the 1980s, the malletKAT has been an integral component of many professional percussionists' "go-to" gear lists. Compact, durable, and highly programmable, the instrument has long shown its versatility in musical situations demanding many sounds, quick setup changes, and consummate expressive flexibility in a percussion-specific keyboard controller. Under the Alternate Mode banner and following countless software upgrades, this instrument has proven to be a KAT of more than nine lives. Nevertheless, many malletKAT owners may not have gotten beyond using the instrument as a simple "MIDI-vibe," "MIDI-bass," or "MIDI-pan." Regardless of your comfort level with the myriad of the instrument's features, the following article may raise your level of awareness and pique your interest in getting more from your malletKAT.

THE BASICS: WHAT'S UNDER THE HOOD

To describe the malletKAT as a MIDI controller would be true, but incomplete. Actually, the keyboard is associated with two independent controllers. Each controller has individual parameters such as sounds, dynamic response, and octave range. Players can activate the sounds of a controller by stepping on a footswitch. Alternately, users can layer the controllers to sound simultaneously or customize the controllers' layout by splitting or overlapping their active ranges.

There's a third Reassignment Layer. This powerful tool allows each note on the keyboard to be assigned to any note of any octave on any of the 16 MIDI channels. This function allows users to customize assignments of malletKAT notes to indefinite-pitch percussion sounds, or to create personalized scales with definite-pitch sounds. In other words, a user may create unique "kinetic maps" to arrange the relationship between pads struck and resulting MIDI messages sent out of the malletKAT. Any of the 14 reassignment configurations may be stored in any of the 128 user-defined setups (called "kits").

Each user kit includes a complete configuration of the sounds and functions of Controllers 1 and 2, as well as the Reassignment Layer. In addition to the user kits, the malletKAT includes 128 default "factory kits," which are conveniently pre-programmed for General MIDI. For further versatility, the malletKAT can store up to 16 "chains," or non-contiguous arrangements (call-ups) of factory and/or user kits.

In addition to the vast functionality of the pads (that allow access of editing functions as well as notes), there are multiple user-programmable footswitch inputs, including two foot-controller inputs and three momentary inputs (as well as a breath controller input). Through the programming and use of these footswitches, users may add vibrato, bend pitches, alter sustain and gate times, blend sounds, apply filter control, shift octaves, sustain chords, or simply change sounds.

If you're ready to dig deeper, there are additional options. Users can configure a controller's X,Y sensing function, in which multiple parameters are affected by the relative note positions and velocity (dynamics) being played. Furthermore, the malletKAT may be used as an alternate MIDI controller to control notes instead of playing them. In latch mode, the "black keys" may be assigned to continuous controller numbers while the "white keys" can send discreet values to these controllers. Pads may even be assigned to send program changes instead of notes, or to toggle notes on and off. These functions make the malletKAT a formidable controller in tandem with programs for MIDI Light Control or loop sequencers.

IN TRAINING

After years of personal training to become an expressive musician, one should expect an instrument to be a conduit of dynamic range. Several functions of the malletKAT facilitate this uninhibited expression. The pads may be "trained" to suit the individual touch of any player. The instrument learns from how hard and soft a musician plays the pads, then applies 256 discreet velocity levels across the 128 levels of velocity (dynamics) recognized by MIDI. Users may choose from multiple velocity curves, which translate the velocity of a note (how hard one strikes a pad) into a relative output volume. In a typical curve, a harder hit yields a louder sound, but many other curves are available.

The malletKAT is also trainable in its ability to produce mallet dampening (like the vibraphone technique) and dead strokes (like the marimba technique). Players can gain further realism through mono modes and the auto gate functions. When playing single-voice lead lines, mono modes prevent "pedal bleed," producing a single, legato line. Auto gate functions can automatically vary note length based upon the speed of the passage being played—a powerful function, indeed. The malletKAT makes another move toward a natural sound with its roll mode, allowing each roll stroke tone to complete its individual decay—avoiding the dreaded "machine gun" effect in which each new attack seems to clip the decay of the prior tone.

ADVANCED FEATURES

Depending upon your level experience with the malletKAT, you may consider many of the above functions to be advanced features. Still, there are additional functions to consider:

• Velocity switching. Users may switch sounds automatically by striking the pads harder. When reaching a pre-determined velocity level, the keyboard switches from one controller to the other.

• Velocity gate. Harder strokes yield progressively different gate (note length) times.

• Hang mode. The sustain-two footswitch allows a note or chord to be sustained while an independent line is played on the other controller.

• Virtual pitch and mod wheel. Users may program the third footswitch to turn the entire keyboard into a virtual pitch or mod wheel, allowing "on-the-fly" inflection of melodic lines.

• Auto melody/chord mode. The malletKAT switches sounds as it senses that a chord or melody line is being played.

• Alternate note. Each stroke alternates between two independent sounds.

• Synth control. The malletKAT acts as a MIDI command center for synthesizers and sound modules, sending three bank change (MSB, LSB), program change, and volume change commands per kit. It also sends out "controller values" allowing users to preset reverb, chorus, and delay automatically. Also stored in one of the 128 user kits are velocity ranges, octave range, gate times, and channel assignments.

• Real time control mode. Also called "DJ Surface Control," this feature turns a malletKAT into a virtual surface controller for use with programs like Reason and Live. In this mode, the malletKAT's black keys represent the knobs and buttons on a synthesizer. The white keys move the knobs left (low notes) to right (high notes). Users may play sounds through the other controller over the real-time effects generated by real-time control mode.

• Warp mode. Users may create MIDI echo effects with variable repeats, feedback, and transposition.

The makers of the malletKAT have *really* done their homework, and continue to do so with the seemingly endless upgrades of functionality. As malletKAT users, it's incumbent upon us to do *our* homework to get the most out of this powerful instrument. The time spent "training" on this instrument will yield a great benefit, as our musical versatility increases.

Dr. Kurt Gartner is Professor of Percussion at Kansas State University, where he recently completed a term as Special Assistant to the Provost. Prieviously, Gartner served as Associate Professor of Bands at Purdue University in West Lafayette, Indiana. In 2001, he completed his Doctor of Arts degree at the University of Northern Colorado (Greeley), where he studied percussion and jazz performance and pedagogy. In addition to serving as the Assistant Director of the UNC/Greeley Jazz Festival, Kurt received the Graduate Dean's Citation for Outstanding Dissertation for his research of the late percussion legend Tito Puente. He serves PAS as Music Technology Editor for *Percussive Notes*. PN

New Percussion Literature and Recordings

Selected Reviews

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Difficulty Rating Scale

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

Correction

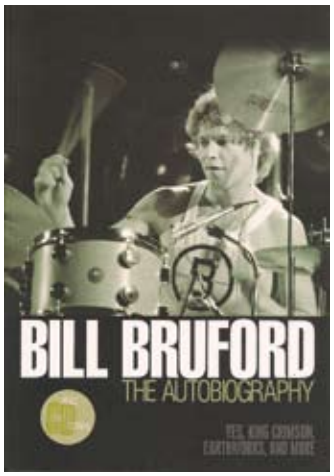
A review in the April 2009 issue incorrectly listed the publisher of *Up Front Etudes* by Jim Ancona. The book is published by Tapspace Publications, P.O. Box 55753, Portland OR 97238; Tel: (888) 628-1899; E-mail: info@tapspace.com; Web: www.tapspace.com. We apologize for the error.

GENERAL REFERENCE BOOKS

Bill Bruford: The Autobiography

Bill Bruford
$19.95
Jawbone Press

You can't judge this book by its title. "Autobiography" implies that we are getting a complete, chronological account of the author's life. But this book by no means follows the typical "and then I …" structure. Indeed, this book has fewer uses of



the pronoun "I" than any autobiography I have ever encountered.

Rather, this is more a story of the popular music industry over the past 40 years, using Bill Bruford's career with such groups as Yes, King Crimson and Earthworks as a framework. The text is largely filled with his observations about a variety of situations that most working musicians will relate to, from such things as room service, airline flights, and coffee shops to managers who think that drummers just hit whatever they want whenever they want, reviewers who can't even get the players' names right, and relationships among musicians in a band. Chapter titles are humorously based on questions Bruford has been asked repeatedly over the years, such as "Why did you leave Yes", "What's it like working with Robert Fripp?" and "What do you do in the daytime?"

Bruford writes with a very British sense of the absurd and a dry, ironic wit—traits that no doubt helped him endure some of the more distasteful aspects of trying to make a living as a touring musician while producing music of artistic merit and maintaining a stable family life. But there do seem to be more pages devoted to the irritations of such a life than to the joys, and by the end one is not overly surprised that Bruford has retired from performing.

Those looking for a lot of "drum talk" will be disappointed. But Bruford has never been one to repeat himself, as evidenced by a musical career in which he would leave a group when he felt that it had gone as far as it was going to go (most famously, leaving Yes at the height of their popularity). Likewise, the book is no mere rehashing of all the stories, drum info, and philosophies that Bruford has expounded on at length over the years in various drum magazines and in his book *When In Doubt, Roll*.

Instead, this is a very honest and realistic look at the music business and the differences between being famous and being successful. Bruford makes it clear that there isn't much glamour in being a rock star, but his story is ultimately a triumph of artistic integrity over a music industry that often seems to despise creativity. As an aspiring drummer, Bruford hoped to make his contribution by doing things a bit differently than they had been done before, and he certainly accomplished that goal in numerous settings and on a wealth of recordings. They say pioneers are the ones with the arrows in their backs, but Bruford shows that one can survive the arrows, however annoying they may be.

—Rick Mattingly

The Drum Book – A History of the Rock Drum Kit

Geoff Nicholls
$24.95
Backbeats Books

Despite the narrowly defined subject matter of the title, this paperback pictorial/essay book actually chronicles the development and evolution of the drumset from the 1920s to the present day through a series of excellent pictures and easily read narrative. Other drumset history books have focused primarily on individual American drum manufacturers, but this book includes the more obscure British and Europeans companies that were brought to the attention of the world when European pop groups gained worldwide attention during the pop music "British invasion" of the 1960s (e.g., Trixon, Hayman, Ajax, Carlton). The narrative describes the evolution of the drumset from the "trap sets" of the early 20th century through today, including the multiple tom sets of the 1960s, double bass kits, and "jungle kits." Anecdotes about the manufacturers, influential players, and industry trends complement the beautiful pictures that comprise the bulk of the book. Biographical overviews of the drum companies are also included. *The Drum Book* is a wonderful introduction and resource for those looking for historical information on rock drumming equipment.

—Terry O'Mahoney

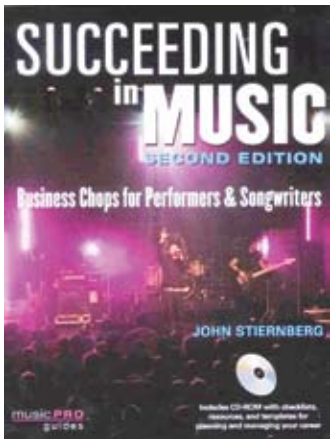
Succeeding in Music (second edition)

John Stiernberg
$24.95
Hal Leonard

Subtitled "Business Chops for Performers and Songwriters," the purpose of this 228-page publication is to teach the skills of planning, marketing, sales, finance, and management. The introduction states that these fundamentals of business are relevant to all music people—performing and non-performing songwriters and composers and musicians of all kinds active in all styles of music. This sounds like one size fits all—and maybe this book does.

Although there are many good qualities about this book, not one quote, reference, publication, or footnote is used to support points made in the 20 chapters that are filled with directions on "how to." So the credibility of this book rests with the expertise of the author. Although there is not a word in the book about the author, a little Internet research uncovered that John Stiernberg worked for audio equipment manufacturers for 12 years in sales, marketing, and general management positions. He has managed sales forces, launched products, developed staff organizations, and written business plans for those companies and over 70 private clients.

This book is in four main sections plus a reference section, and it includes a CD-ROM that contains checklists,



resources and templates for planning and managing one's career. I would give two thumbs up for the organization of this book and note the section in the introduction that articulates how the reader can get the most from this book. The author says, "Plan to have a little fun." He also says he tried to capture the spirit without sounding too corny or idealistic. And that's what comes across. The foreword by John McEuen (Nitty Gritty Dirt Band) is totally focused on making money. But his points are well taken in that this book will, in fact, help readers avoid countless hours of mistakes while giving them many more hours to devote to music and their success in it.

The book uses casual or informal language—the sort of style you would use when speaking to a friend. Each chapter concludes with a review of the key points, and the chapters are divided into four main sections. As the author suggests, you can read straight through the book and get the general points and then go back and pour over the items that concern you the most. This is great reading for anyone who has to deal with the business of music making—and isn't that all of us?

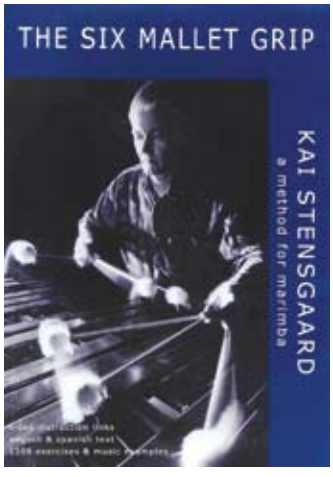
—Michael Combs

KEYBOARD PERCUSSION

The Six Mallet Grip

Kai Stensgaard
$30.00
Marim Percussion

To my knowledge, this is the first complete method book written for six mallets, although Dean Gronemeier discussed his six mallet approach of using three different mallet positions in the December 1996 *Percussive Notes*. Stensgaard uses stroke types similar to Leigh Stevens' *Method of Movement* to explain his technique. While the Gronemeier and Stensgaard grips are very similar, the difference is in the description of stroke types and interval changes.



Having first learned the Gronemeier six-mallet grip in 1994, I find Stensgaard's exercises extremely helpful. He breaks each hand down through short exercises using triple vertical, single and double alternating, and single and double independent stroke types. All the exercises are written to isolate each hand then combine the hands together. There are many interval changes throughout, but Stensgaard wisely starts with simple intervals and progresses up to octaves and larger interval changes with each mallet. The end of the book contains short musical excerpts from his solo compositions.

An extensive list of six-mallet solos is included at the end of the book. which is taken from Timothy Jones' dissertation on six-mallet repertoire. Other benefits of the book include text in both English and Spanish and free video links to Stensgaard's website that includes short demonstrations of each stroke type. Stensgaard concedes that six-mallet playing will not replace four-mallet playing, but there is an ever increasing number of great six-mallet solos.

—Brian Zator

Apparitions III

Alyssa G. Smith
$12.00
C. Alan Publications

"Apparitions" for solo marimba lasts approximately six minutes and uses a five-octave marimba. Smith's work "reflects on the notion of a memory, thought or sensation that has a tendency to resurface." The opening chorale sets the tone for the piece, which leads quickly into a more rhythmic chorale-like setting of the opening chords. The rest of the piece is set in an energetic, mixed meter with a recurring, ascending accompaniment pattern. The melody line sings above this ascending line and echoes the opening progression. The piece ends abruptly with a soft two-measure roll. This work has a decent melody in the fast section, but the form is a little confusing with—what seems to be—two introductions, a main fast section and a sudden ending.

—Brian Zator

12 Études Colorées pour Vibraphone et Marimba IV–V

Richard Muller
$11.02
Gerard Billaudot Editeur

"12 Études Colorées pour Vibraphone et Marimba" ("12 Colorful Studies for Vibraphone and Marimba") is a book of 12 etudes for vibraphone and marimba duet. Each etude lasts only a half-minute to minute in length. For all selections, the vibraphonist performs with two mallets and the marimbist with four mallets.

Muller denotes a "colorful" title for all of the etudes: "White Study" for the etude in C, "Blue Study" for the etude in B-flat, and so on, selecting a different key for each study. Throughout the selections, the texture is primarily homophonic with the melody in the vibraphone part and accompaniment provided by the marimba. Composed in a jazz style, the etudes provide chord progressions that could be employed for improvisation. Muller provides alternative rhythms, harmonies and modes for the performer to learn to embellish his or her performance.

Muller's collection has an invaluable didactic purpose and will supplement the jazz-percussionist educator. By providing notated examples of chords and riffs, the performer can then transfer these ideas to improvisations with standard jazz tunes. Muller's "colorful etudes" is a fine way to introduce jazz harmonies and voicings to the beginning jazz mallet player.

—Eric Willie

Fantasia for Marimba and Strings V

Lindsay Davidson
$36.00
C. Alan Publications

Lindsay Davidson, an established performer on bagpipes, has brought a bit of Scotland to the marimba world with his "Fantasia for Marimba and Strings." Subtitled "The Sheep and the Werewolf," Davidson's "Fantasia" was written for percussionist Ryszard Haba in Krakow, Poland and premiered by Haba in 2006.

"Fantasia" is organized into three movements (fast, slow, fast) and based on two pipe tunes and a Scottish song. Each movement features a short cadenza for the soloist, and Haba wrote the cadenzas for the first two movements. While C. Alan Publications offers the string orchestra version, this review is on the piano accompaniment reduction by Nathan Daughtrey.

The first movement is a jaunty cut-time full of the stylistic dotted rhythms typical of pipe music. The marimba part is for four mallets but the music is primarily a single-line melody. Most of the four-mallet writing in this movement comes in the cadenza written by Haba. The ABA second movement is a beautiful chorale surrounded by a Scottish song. The final movement is a fast 6/8 resembling a jig. Again the marimba part is linear and much of the music is organized into a flow of repeated eight-bar phrases. There is an improvised cadenza, and the composer suggests that the soloist take a tambourine and dance around the orchestra or into the audience. If the performer decides to stay on the marimba, then the solo will need to be improvised, as no written cadenza is provided.

"Fantasia for Marimba and Strings" could offer stylistic contrast to any recital program and offer a lighter fare for general audiences.

—Mark Ford

Short Stories VI

Bruce Broughton
$38.00
C. Alan Publications

Award-winning film composer Bruce Broughton wrote "Short Stories" for marimbist Brenton Dunnington and added an epic work to the marimba and piano duet repertoire. The five movements total over 23 minutes and cover a multitude of styles and moods.

The first movement, "The Zahir," is based entirely on the first four atonal chords and serves as a prelude to the remaining four movements. The second movement, "Doppelganger," is described by Broughton as "one piece played in different ways by two instruments simultaneously, each independent of, but similar to, the other." While echoing is used quite often in the second movement, there is interesting interplay and conversations occurring between the marimba and piano.

The third movement, "Consolation in Moscow," is a beautiful piece that elegantly depicts Broughton's imagery of an imaginary meeting between Liszt and Rachmaninoff. The virtuosic piano runs of Liszt and graceful melodies of Rachmaninoff are blended perfectly to create a movement that could serve as a piece on its own. The fourth movement, "Road Trip," moves through various genres such as baroque, classical and minimalism. Although the last movement, "Virtuosi Afloat on a Sea of White," is a tour-de-force for both players, the entire piece is literally a virtuoso work for the marimba and piano players.

Broughton is not a marimba player, so there are some very difficult passages idiomatically. The two parts still blend well together and it is an outstanding achievement to have a piece composed by a well-known composer. The faint of heart should not attempt this very difficult work. But if you have a piano friend who wants to attempt the third movement only, go for it!

—Brian Zator

KEYBOARD PERCUSSION ENSEMBLES

Funeral March of the Marionette III

Charles Gounod
arr. B. Michael Williams
$35.00
Self Published

Mallet ensembles serve several important services to percussion education. These include teaching well-known traditional works to young students, to include popular pieces for percussion programs, and to provide keyboard performance experience to students. This arrangement of the familiar Gounod piano piece fulfills each

of the experiences described. The melody presents the now-famous theme from the Alfred Hitchcock television series. The score is written for xylophone plus five marimbas. The lowest marimba part can be performed on a low-A instrument, but a low-F marimba will enable the player to cover some optional low F's, which are clearly written. The arrangement has nice balance of assignments that toss the melodic materials to different members of the ensemble. The keys move between one flat and two sharps. The arrangement is well-written, cleanly-edited and has numerous dynamic changes for interest and expression.

—George Frock

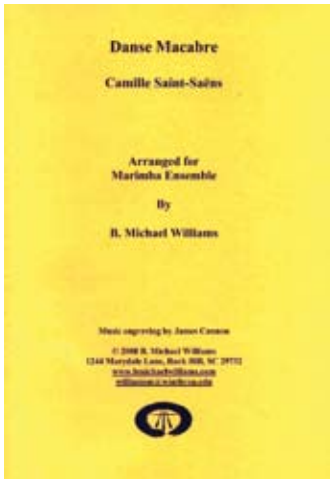
Londonderry Air **III**
arr. Mario Gaetano
$23.00
C. Alan Publications
This very familiar Irish tune, recognized as "Danny Boy," is warmly scored for a five-marimba ensemble. The top three marimba parts can be performed on 4-octave instruments, and the fourth part is scored for a low-A instrument. The fifth part is written for a 5-octave instrument, and provides the foundation for this wonderful folk tune. Each part is written for two mallets, and the parts blend together in a lush manner. The arranger has edited the lines and phrases with carefully placed dynamics.

—George Frock

Shona Spirit **III**
B. Michael Williams
$22.00
Self Published
"Shona Spirit" is a group of three mbira tunes arranged for marimba ensemble. They are a follow-up to Williams' successful "Three Shona Songs" reviewed by Lisa Rogers in the August 2002 *Percussive Notes*. These songs are very similar to the previous set as they use music from the Shona people of Zimbabwe. Cyclic rhythms and recurring harmonic patterns are used in layered, interlocking voices. Seven players perform on four marimbas with additional shaker and percussion parts added as desired. The movements include "Mahoro" ("Freedom following victorious struggle"), "Nhemamusasa" ("Temporary shelter"), and "Nyamaropa" ("Meat and blood"). The third piece is considered one of the oldest known mbira works. While the individual parts are not difficult, the interlocking of voices will require some ensemble work. These pieces are meant to be fun and enjoyable for performers and audiences alike.

—Brian Zator

Danse Macabre **IV**
Camille Saint-Saens
arr. by B. Michael Williams
$42.00
Self published



Scored for ten performers, B. Michael Williams' arrangement of "Danse Macabre" captures the intrinsic beauty of this classic composition. The instrumentation includes glockenspiel, xylophone, two vibraphones, five marimbas and string bass. Williams permits the intermediate-level performers to be able to deliver a convincing setting of this tricky, standard work. Although two-mallet technique is the predominant requirement throughout this 339-measure arrangement (vibraphone 1 and 2 parts require 4-mallet technique), tasteful stylistic interpretation will be a necessity from each performer. This arrangement would be suitable for the intermediate to advanced level keyboard percussion ensemble.

—Jim Lambert

The Gershwin Mallet Collection **IV**
George Gershwin
arr. Anders Astrand
$21.95
Alfred Music
Included in this set of arrangements for marimba and vibraphone are the following Gershwin titles: "S Wonderful," "I Got Rhythm," "They Can't Take That Away from Me," "Summertime" and "Oh, Lady Be Good." Astrand's unique compositional craftsmanship produces an excellent set of five duets—any one of which could stand alone or be combined into a suite. The marimba part requires a 5-octave (low-C) marimba, and both performers are challenged in each duet. This collection would be appropriate as recital material for mature duo performers.

—Jim Lambert

Perk **IV**
Nate Anderson
$29.00
C. Alan Publications
This is a bouncy duet for vibraphone and a low-A marimba. The music is built upon a quasi-Latin ostinato in the marimba as the vibraphone plays a simple melody. Anderson takes a short excursion harmonically before arriving on an open, improvised section. While the music indicates for the vibraphonist to take a solo over a single chordal accompaniment, both players could participate in the improvisation, creating dialogue and energy in the music. Following the solo(s) there is a six-bar statement that closes the improvisatory section and returns to the main theme.

This short composition is three to four minutes in duration. "Perk" is not as sophisticated (or as long) as similar duets by composers such as Bill Molenhof and Dave Samuels; however, this composition could be a fun duet for intermediate players who need experience in chamber settings and improvisation.

—Mark Ford

Splendid Wood **VI**
Jennifer Higdon
Score $15.00; Parts $35.00
Lawdon Press
Professor Jennifer Higdon of the Curtis Institute of Music is an award-winning composer. Commissioned by Bradford and Dorothea Endicott for Frank Epstein and the New England Conservatory Percussion Ensemble, "Splendid Wood" is a marimba sextet utilizing two low-A marimbas and one five-octave marimba. Higdon places two performers on each marimba, and all of the players use two mallets throughout this single-movement work.

This 11-minute musical journey showcases the potential of the contemporary marimba ensemble. Higdon explores a variety of textures and grooves as her themes develop. The musical dialogue is both intensive and sensitive as the composition dances through driving mixed-meter passages and beautiful melodies. The power of the marimba comes through clearly in "Splendid Wood." This work is intended for an advanced ensemble, and the effort to realize this music will be time well-spent.

—Mark Ford

Toccata from *Le Tombeau de Couperin* **VI**
Maurice Ravel
arr. Michael C. Tompkins
$42.00
C. Alan Publications
This well-known piano piece by Ravel has been creatively scored for a marimba trio. The marimba 1 and 2 parts can be performed on a low-A marimba, and the third part requires a 5-octave, low-C instrument. Each part is written on a two-line staff, and it will be necessary for each performer to use four mallets, not only because of content, but also because of the huge leaps in register.

The meter stays in 2/4 throughout the piece, and the contrast in material takes place through key changes, which cover e minor, d-sharp minor and E major. The arrangement is richly scored, and each player makes full use of the instrument range. Because of the rapid tempo and the rapid register changes, this will be a challenge for even the advanced ensemble.

—George Frock

SNARE DRUM

Snare Drum Collection
Compiled by Samuel Z. Solomon
$25.00
Bachovich Music Publications
This collection of 40 snare drum pieces is referred to as etudes in the foreword and was compiled in preparation for the Massachusetts PAS Day of Percussion last year. Eleven of the etudes are commissioned works and 29 are winners of the first annual PAS MassChap Etude Competition.

This collection includes a variety of types of snare drum solos. Most fall into the medium to advanced levels of difficulty, but, from there on, it is not possible to put many of the solos into specific groupings. However, most of the solos fall into general focus areas.

"Walkin' down Collidge" is clearly advanced contemporary, and "Etude: Being and Becoming" and "Fragrant" are contemporary graphic works. "Learning to be Odd" and "Etude 13" exemplify complex mixed meter. Especially noteworthy is a snare drum solo focusing on phrasing with rubato, titled "Pseudo-suite." "Dynamically Challenged" uses extreme dynamic contrasts, and "Shades of Black" is a multi-percussion work. "Roll Study" is a solo utilizing only rolls at the softest dynamic ranges, and "Scherzo" emphasizes variety of tonal colors. And then there are the traditional rudimental solos like "Damadiddles" and "Etude 1."

The collection also includes an audition etude, the very complex "Booner Etude," and the most interesting work "The Articulate Surface" that uses especially challenging notation. The notation of most solos is quite clear, even though two of the solos are in hand manuscripts and not easy to read. Six of the solos have page turns in the middle.

If you are looking for a collection of solos all at the same level of difficulty, all within the same style, or all with certain similarities, this collection is not for you. However, if originality, creativity and variety are all stimulating to you, you are not likely to find a better investment.

—Michael Combs

Snare and Rim **II**
John H. Beck
$6.95
Kendor Music
This is an easy solo that, as the title indicates, is to be performed on the snare drum head and rim. It is in 4/4 throughout and has much dynamic contrast. Much of the solo is written in four-measure phrases, with the first three measures being identical and the fourth measure contrasting in a question/answer arrangement. This makes the solo sound somewhat predictable, but will make it easier for young players to learn and memorize.

It is unclear whether rolls are to be played in a rudimental or concert style, but either style would work fine. The rudiments used include the flam, flam accent, flamacue, paradiddle, and nine-stroke roll. Stickings are included where needed, especially in tricky passages involving the rim. This would be a good choice for music festivals or to augment a student's basic snare drum study.

—Tom Morgan

Rudimental Drum Solos **III–IV**
Ben Hans
$12.95
Hal Leonard
This collection presents rudiments (both traditional and hybrid) in a new and pedagogically sound format. The author has designed each unit in this book as a module of cumulative progression. There are first, five rudiments to master ("Focus on Five"), then exercises and etudes. This process is followed by ten more modules, for a total of 55 rudiments, many rudiment warm-up exercises, and 26 etudes.

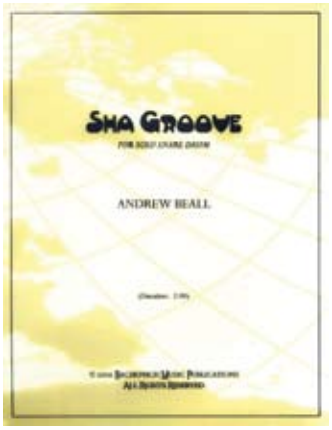
The author stresses that a solid understanding and grasp of the foundations of rudimental drumming is necessary to achieve an understanding and grasp of contemporary concepts of rudimental drumming. Other notable inclusions in the book are a thorough notation legend, a brief history of rudimental drumming, a short discussion of stylistic interpretations of selected patterns, and an outstanding bibliography of reference materials and recordings. This text is very appropriate for percussionists at all levels of rudimental competence, as well as non-percussion directors and instructors. Mastery of the concepts and materials in this text will provide a solid foundation for rudimental drumming of the past, the present, and in the future.

—John Baldwin

Four Rudimental Solos for Snare Drum **IV**
Alan Keown
$7.95
Alfred Music
This is a collection of four intermediate to advanced solos for snare drum. Each solo includes stickings, and there are opportunities for visuals as well. These solos are written in a contemporary "corps style," containing both traditional and hybrid rudiments. They are very musical with lots of effective dynamic contrast and many rhythmic and technical challenges. Students with a good rudimental foundation looking for effective contest solos will find what they are looking for among this collection.

—Tom Morgan

Sha Groove **V**
Andrew Beall
$7.00
Bachovich Music Publications



This two-minute rudimental snare drum solo is written almost entirely in 4/4 with a quarter note equals 132 moving to 172 by use of rhythmic/metric modulation. A later section starts at a quarter note equaling 30 bpm with an accelerando to 86 bpm and back to the original 30. After a section at 180 bpm and an out-of-time accelerando, the work ends back at a quarter note equals 132.

Several contemporary performance techniques are used: rimshots; buzzed strokes; using two sticks in one hand to play a "rim-head" groove; a "3-point star" backsticking pattern. Flams and some traditional rudimental patterns are incorporated. Stickings are provided that create unusual patterns.

This solo would be suitable for advanced high school percussionists for contest use or for university percussionists interested in exploring a more contemporary rudimental style.

—John Baldwin

MULTIPLE PERCUSSION

Music for Multi-Percussion—A World View **IV–V**
James Campbell and Julie Hill
$8.95
Alfred Music
This collection of ten percussion solos and two percussion duets captures a

"world view" set of styles—from Japanese influences to East Indian to Arabic and African drumming. Among James Campbell's solos are "Taiko," "Psychle for Snare Drum," "Chutney," "Manhattan Max" and "Balinese Sunrise." Julie Hill's solo compositions include "Samba Sozinho," "Tribalista," "Alchemy," "27/41" and "Batuque Dida." Campbell's duet is titled "Ketjak" and Hill's duet is named "Calamar."

With the premise of providing a diversity of music styles, yet also being challenging and pedagogically developmental, this collection is subdivided into the following four topics: 1. Single Instruments; 2. Change of Implements on a Single Instrument; 3. Multiple Implements and Instruments; and 4. Multiple Implements with Three and Four-Way Coordination. The selection of percussion instruments has some flexibility; e.g., for "Taiko" the three Japanese barrel drums could be substituted for with concert toms, floor toms, horizontal bass drums, surdos and congas.

These 12 compositions could be performed in recitals, contests or in combined "suites." For a retail price of less than $9.00, this collection is quite a bargain and will certainly prove valuable to the development of global music styles in percussion.

—Jim Lambert

Percussion Concerto **VI**
Jennifer Higdon
Study score $45.00, full score $65.00
Lawdon Press
This single-movement tour-de-force for solo percussion and full orchestra includes three very soloistic percussion parts and timpani within the orchestra. The solo part requires a 5-octave marimba, vibes, crotales, drumset, and assorted standard small wooden and metallic instruments. Each of the three orchestral percussion parts requires a keyboard percussion instrument, assorted drums and cymbals, and various wooden and membraned instruments. The timpani part requires five timpani (piccolo drum up to middle C).

The percussion soloist opens the work on marimba and is joined by the orchestral percussionists in an extended passage for keyboard percussion instruments. A brass fanfare leads into a long tutti section still featuring the solo marimba. A slower, more transparent section features all four percussionists using bowed and struck metallic instruments. The music gradually becomes more agitated and returns to the brighter tempo of the beginning. A percussion cadenza features wooden instruments at first, leading into an extended solo cadenza for drumset, followed by the return of all four percussionists using membranic instruments. The work closes with a coda reminiscent of the brass and tutti sections from the opening.

The work was co-commissioned by the Philadelphia Orchestra, the Indianapolis Symphony Orchestra and the Dallas Symphony Orchestra. Colin Currie presented the world premiere as well as the European premiere with the London Philharmonic Orchestra. This latter performance is available on a CD produced by the London Philharmonic Orchestra (LDO-0035). This addition to the percussion solo (with orchestra) repertoire deserves to take its place among the handful of truly outstanding contemporary works available today.

—John Baldwin

TIMPANI

Oriental III, op. 39 **V**
Dimitris Papadimitriou
$18.00
C. Alan Publications

This composition for solo timpani is unique in that the solo is to be performed with four mallets, thus requiring a marimba-type approach. The pitch arrangement will require five drums, with the tuning assignments being G, B-flat, D, G and B-flat. These pitches remain unchanged throughout the piece; however, the creative ways that the composer

presents the pitches remain fresh, expressive and rhythmically challenging. The themes have motives that are repeated in logical patterns.

The composer presents the five pitches on two staves, which sometimes helps in preparing the materials, but there are a few patterns that have the same pitches written on both staves, so some time will be required in preparing those motives. The work is to be performed at a tempo of 92–108 per quarter note. The solo starts in 4/4 and later moves to a two-measure repeated passage in 8/16. There is also a 30-second improvisation section that will test the performer's creativity. There are sufficient dynamics for interest, and the unique technical requirements should provide a successful performance.

—George Frock

DRUMSET

The Commandments of Early Rhythm and Blues Drumming **II–V**
Zoro and Daniel Glass
$24.95
Alfred Music
If you want to get into R&B drumming but don't know where to begin, this is the book for you. Authors Zoro and Daniel Glass have put together the definitive treatise on the roots of this style that served as the inspiration for rock 'n' roll, soul, funk and hip-hop music. As the book states, "Simply put, early R&B is part of America's cultural fabric. It has played a key role in defining the unique character of our music."

The story begins with New Orleans drummers like Baby Dodds, and traces the linage up to modern drummers like Stewart Copeland and Dennis Chambers. The chapters include 1. The Roots of Early R&B; 2. The Regions—R&B Comes Alive; 3. R&B on Top; and 4. R&B in the Modern Age. The book is a wonderful mixture of history, interviews, beats and exercises, pictures, glossaries, literature lists, website lists and discographies. The text is written in a very simple, readable style that all will relate to easily.

The CD included with the book presents all the written beats performed in an authentic style by Glass, along with many play-along tracks with and without drums. Studying this book will not only provide source information about R&B drumming, but will serve as a great departure for further study. Congratulations to Zoro and Glass for providing this outstanding resource and documentation of an important style of American music.

—Tom Morgan

Messin' Wid Da Bull **III–V**
Jeff Salem
$24.95
Hudson Music
The title of this book might cause some to dismiss it out of hand, but this book for drumset is a high-quality method that contains a lot of great information. The book focuses on putting together funk patterns and playing them effectively "in the pocket."

Part 1 includes sections on building your own patterns, using paradiddles, linear sticking patterns and fills. Salem's approach is very open ended. He provides rhythmic fragments that can be combined and manipulated in an almost infinite number of ways. Creative students will be able to apply these concepts for years to come. Part 2 involves the play-along CD included with the book. The CD contains 13 tracks, each in the style of a famous horn band like Tower of Power or Blood Sweat and Tears. The tracks have no drums but the book provides many instructions and tips along with written groove patterns to help the student get started. The tunes are all great and very well performed. Students will have great fun working with all the play-along tracks.

In addition to the CD, there are online demonstrations of the grooves and fills in the book that can be found on the Hudson Music website. You must register on the site to have access, and a password is included in the book. This book will appeal to students who want to get into the funk and R&B styles and want some real music to play along with while they are learning.

—Tom Morgan

Rockband Vol. 20 (Play-Along Version) **II–III**
Various composers
$14.95
Hal Leonard

Rockband (Recorded Versions)
Various composers
$22.99
Hal Leonard
Rockband has become one of the most popular video games on the market. Ironically, it has little to do with actually playing music and more to do with pushing buttons. But drumset players who desire to play the drum parts on a real instrument can find what they need in these two books based on the game. *Rockband Vol. 20* includes eight timeless rock songs such as "Ballroom Blitz" by Sweet, "Detroit Rock City" by Kiss, "Train Kept A-Rollin'" by Aerosmith and "Suffragette City" by David Bowie. The book contains the drumset part along with the lyrics. The accompanying CD contains tracks with and without drums for each of the eight songs.

Rockband (Recorded Versions) contains 25 note-for-note transcriptions of songs from the hit video game, including "Are You Gonna Be My Girl" by Jet, "Creep" by Radiohead, "Highway Star" by Deep Purple," "Run to the Hills" by Iron Maiden, "Say it Ain't So" by Weezer and "Paranoid" by Black Sabbath. Several of the songs from Vol. 20 are included in this collection. There is no play-along CD with this book, but all the band parts including the drums and lyrics are presented for each song. While these books are to be used in conjunction with the game, they will be valuable resources for drummers and other musicians interested in learning and performing this music.

—Tom Morgan

WORLD PERCUSSION

Kirina Dreams **III**
B. Michael Williams
$10.00
Self published
Inspired by the battle of Kirina in 1235 (which gave rise to the great Mali empire), composer B. Michael Williams commemorates the event with his solo djembe piece *Kirina Dreams*. Written for djembe with *ksink-ksink* (attached jingle plates), the piece opens with a brief cadenza before establishing a syncopated sixteenth-note groove. The piece slowly evolves and becomes more rhythmically dense and syncopated, making ever increasing use of the *ksink-ksink* until the coda.

At its core, the piece is a syncopated groove tune. High school or college players with good hand drum technique would be able to give this piece a solid performance, as the bulk of the work contains sixteenth-notes with occasional sixteenth-note triplets and thirty-second notes.

—Terry O'Mahoney

Rhythmic Journey No. 1: Conakry to Harare **III–IV**
B. Michael Williams
$10.00
Self published
This four-minute solo piece for *tar* (frame drum) uses the three characteristic sounds of the frame drum (doum, slap, tak), shifting accents, ghost notes, and repeated phrases to build a work that "travels" from simple common time accent grooves through a 5/8 + 2/4 section prior to the closing 9/8 passage. The piece draws inspiration from West African djembe drumming motives, traditional African dance rhythms and a well-known rudimental snare solo. The middle section offers the player the opportunity to improvise. With a suggested tempo of 108, the player must possess mastery of tar technique, be comfortable with mixed meters, and be capable of executing fast double *tak* sounds with the fingers.

—Terry O'Mahoney

Merck's Tattoo **IV**
B. Michael Williams
$10.00
Self published
Written for one of his students, "Merck's Tattoo" by B. Michael Williams is a four minute *riq* (tambourine) solo. The author says the piece is "loosely based on funk-style drumset rhythms, with brief references to the bell pattern used in the West African Ewe dance 'Gahu'." It has a funky, almost hip-hop, feel to it. Using nine different sounds/techniques (e.g., doum, slap, tak, shakes, flams), the player must have a solid handle on *riq* technique and be able to execute sixteenth-note accent passages and thirty-second-note finger strokes. There is no suggested tempo, so players have the option to perform this one at a comfortable tempo.

—Terry O'Mahoney

PERCUSSION ENSEMBLES

Mbira **II**
David Hahn
$42.00
C. Alan Publications
"Mbira" is percussion ensemble for six players. Scored for three marimba parts (playable on two marimbas) and three percussion parts, "Mbira" is written to pay homage to the Zimbabwe instrument by the same name. The mbira (the instrument also known as a thumb piano) consists of 22 to 28 metal prongs mounted to a hardwood base, which is then placed in a large gourd (called *deze*) to help amplify the sound and add a "buzzing" quality to the timbre of the instrument. Tones are produced by plucking the metal prongs with the thumb or index finger.

Characteristic of mbira music, the piece is cyclical in nature with each variation varying slightly from the last. Hahn's percussion parts, consisting of high and low hand drums, afuche and cowbell, and kick drum with tambourine, help delineate sections through addition/removal of instruments. Written in cut-time, difficulty will lie in the performer's ability to handle syncopated rhythms.

This piece is not to be confused as a transcription of any traditional Zimbabwe/Shona songs, nor does it capture the feeling of Zimbabwe mbira performances. There are no interlocking melodic parts or traditional accompaniment instruments (like the hosho shaker) that are intrinsic to mbira music. Instead,

Hahn pays homage to the mbira through his use of layers as the compositional structure.

—Eric Willie

Six Duets In a Rudimental Style **III–VI**
Joe Tompkins
$10.00
Bachovich Music
This collection of six duets consists of snare drum solos with bass drum. However, the bass drum parts are rhythmically and technically quite challenging. The composer asks for the bass drum to be heavily muffled and played with Gauger #21 beaters. He also notes that the snare drum part can be played on any drum deemed appropriate by the performer.

The six works covering 14 pages range from moderately easy (three of the solos) to moderately advanced (two of the solos) to advanced (one solo). Of course, that level might change if the bass drummer is trained only to play standard march parts.

The drum part in "My Friend Neil," the first solo, focuses on flams, and they come in fast succession at quarter note = 100 bpm. Should this tempo, or the tempos of any other solos increase, so will the challenges. "The King's March," one of the more difficult duets for both the snare drum and the bass drum, calls for the snare drummer to play press rolls in additional to open rolls. Rhythmic coordination of all those rolls would not be an easy task for even advanced players. "Frick 'n' Frack" seems challenging because of the use of 64th notes, but the tempo is quarter note = 80 bpm. "In The Pocket" allows the bass drummer to take the lead, and the first eight measures are bass drum alone. Thereafter, the two lines are quite similar with perhaps the bass drum part being more challenging than the snare drum because flams, which do not occur in the snare drum part, are used throughout the bass drum line.

Each duet is under two minutes in length, and any of the duets would be fun and challenging for school-level percussionists. Only one of the duets has a page turn in the middle of the piece, and the collection is well printed and spiral bound.

—Michael Combs

Fantastic Night **IV**
Steve Fitch
$48.00
C. Alan Publications
"Fantastic Night" is a work for a solo percussionist accompanied by a percussion duet. It has eight continual parts that transition smoothly from one to the next by way of metric modulation or cues provided by the soloist.

The instrumentation consists of (1) Soloist: bass drum, toms, bongos, four graduated cymbals and triangles, five temple blocks and shell chimes, (2) Perc. 2: concert bass drum, toms, slit drum (six tones), suspended cymbal, bamboo chimes, and (3) Perc. 3: kick bass drum, toms, tam-tam, suspended cymbal, "whisper" chimes.

The piece oscillates between sparse, rubato sections and dense, temporal sections. While the latter sections are scored in standard time signatures (e.g., 4/4, 2/4), the soloist will encounter difficulty with the syncopations presented by Fitch. Rhythmic groupings elide over the barline, are not presented in groupings that fit the respective time signature, and have triplets initiating on various parts of the beat. Improvisation is integral to the piece, as the soloist must improvise three of the eight parts. For those not comfortable with improvising, Fitch provides a page of performance notes with suggestions for improvisation.

"Fantastic Night" is the second of three fantasias for percussion instruments; "Streams" and "Convergences" (both trios) comprise numbers one and three. This piece will be appropriate for the intermediate-advanced university percussionist. The performers, as well as audience members, will enjoy this tour-de-force for percussion chamber music.

—Eric Willie

Fiesta Del Rio **IV**
Mario Gaetano
$32.00
C. Alan Publications
"Fiesta Del Rio" is a percussion octet (plus optional electric bass) scored for (1) marimba and claves; (2) marimba; (3) cowbell and xylophone; (4) samba whistle and vibraphone; (5) timbales; (6) egg shaker, bongos, large shaker; (7) drumset; (8) timpani and congas; and optional electric bass.

The piece has a 4/4 samba groove to its basic opening theme, which is rapidly broken up with a set of 7/8 and 3/4 measures. An extended improvisatory vibraphone solo will require tasteful stylistic maturity from the performer. There is a brief drumset cadenza before the composition returns to its opening themes.

—Jim Lambert

Overture Fantastica **IV**
Jared Spears
$21.95
Kendor Music
This exciting percussion ensemble piece is scored for eight players: (1) bells, sleigh bells, claves, two conga drums, (2) xylophone, cabasa, (3) finger cymbals, marimba, (4) vibraphone, tambourine, (5) chimes, triangle, temple blocks, (6) four timpani, guiro, large suspended cymbal (no stand), (7) bass drum, snare drum, metal wind chimes, small suspended cymbal, (8) medium suspended cymbal, four tom-toms and bongos (on stand). The marimba part requires a 4-octave instrument and, along with the vibe part, uses some three- and four-mallet technique.

This well-written piece begins with a triplet fanfare played by the bells and xylophone with double glissandos in the vibes and chimes. This triplet motive serves as unifying material for the first section that flows to an andante contrasting section featuring a lovely lyrical melody played in the lower register of the marimba. The melody is passed around and developed, finally moving to a return of the opening triplet material. These themes are developed in various ways, bringing the work to a rousing conclusion.

Spears knows how to write effective lines and harmonies for percussion instruments. There is a good balance between fast and slow, pitched and non-pitched, vertical and lyrical. Ensembles with three strong keyboard players will be able to play this piece well and will find it both challenging and satisfying to perform.

—Tom Morgan

Speak Gently **IV**
Luigi Zaninelli
$15.00
C. Alan Publications
This interesting quartet is written for orchestra bells, two vibes and marimba/tamtam. The marimba part requires a low C (with only one note, a D, above middle C). The marimba part and both vibe parts require basic three-mallet techniques. Written in 3/4 with quarter note = ca. 70, the work is marked "misterioso" and "with tenderness." Harmonies are somewhat polychordal, but not strikingly dissonant. Dynamics range from *pp* to slightly above an *mf*. The bells and vibe 1 carry most of the melodic materials, with vibe 2 and the marimba supporting with arpeggios and step-wise bass lines. For an effective performance, the percussionists need to be musically mature with an understanding of contemporary harmonies and possess good chamber ensemble listening skills. This composition is appropriate for advanced high school or university level musicians.

—John Baldwin

Fourteen Percussions **V**
Maki Ishii
$20.00
Heirs of Maki Ishii
Maki Ishii's "Fourteen Percussions," composed in 2001, is a percussion duet that uses many of the same compositional traits as his popular "Thirteen Drums." This piece, however, begins very soft and slow, and gradually builds in intensity through polyrhythmic writing between the two players and a slow accelerando and crescendo. Many ornamental grace-note figures are used between the players to create interesting and unique conversations around the instruments.

Each player uses seven instruments, each with varying registers of wood, metal, skin and sustained sounds. Ishii's descriptions are very clear and the instruments are accessible to most advanced players. While much of this duet is played at softer dynamics, Ishii reserves the louder passages for the most important sections, which enhances the aesthetic and his use of space. This work is an outstanding addition to the percussion duet repertoire and it is wonderful to have this piece available to the public.

—Brian Zator

For Lily – Paraphrase on "Thirteen Drums" **VI**
Maki Ishii
$20.00
Heirs of Maki Ishii
Those who know Ishii's multi-percussion solo "Thirteen Drums" will greatly appreciate "For Lily," as it is an ensemble arrangement for solo percussionist and four ensemble members. Ishii has combined elements of the "Thirteen Drums" solo into this ensemble version that capitalizes on the use of space, syncopation and grace-note figures that are so prominent in the solo version.

The percussion accompaniment consists of player one on glockenspiel, gong, tam-tam, iron pipes and cymbal; player two on xylophone, mokusho, bamboo and assorted wooden instruments; player three on vibraphone; and player four on marimba. The added harmonic palette of sounds from the keyboards is a great effect that adds much color.

A new introduction for the soloist provides more space to hear the ensemble. The ensemble is used to accent syncopations, fill in space and play repeating ostinatos under the solo part. These repeating patterns are used at the end of the introduction and the end of the piece to support the building intensity in the solo part. A few "licks" from the first five minutes of the solo part are used, but Ishii primarily takes the original ideas and transforms them to fit into a larger group. However, right before the constant, soft sixteenths with moving accents begin in the solo part, Ishii uses the exact original solo part from here to

the end of the piece. The ensemble plays primarily in the opening six minutes and the last three minutes of the 13-minute piece.

The music comes in a full score form and in Ishii's manuscript handwriting. While parts would be helpful, the addition of the extra percussion to the popular solo creates an amazing blend of sounds and colors.

—Brian Zator

Streams **VI**
Steve Fitch
$48.00
C. Alan Publications
This very challenging trio for percussion has many elements of Eastern drumming. Each member of the trio performs on China toms, or tom-toms that are tuned to sound as China toms. They also use an assortment of China cymbals, small suspended cymbals and one large tam-tam. The work takes approximately 16 minutes to perform.

Each player performs from a score, which is good, because the parts are difficult rhythmically, and have only occasional unison passages. Much of the content of the work consists of each performer playing separate rhythmic figures over one another. Some examples are one player playing triplet figures, a second performer playing quintuplets, and the third performing normal binary groupings. Because of these groupings, the players perform similar patterns together only to climax phrases or sections. The work varies in tempo and intensity, giving a feeling of freedom. There are numerous changes of meter and tempo, which cleverly serve as transitions to different sections of the composition. The tempo and mood of each section have great contrast, especially in density and power. There is one cadenza, during which the players have freedom to improvise. This work is very well constructed, and a composition that every advanced percussion group should consider.

—George Frock

STEEL DRUM ENSEMBLES

Orange...The Color **IV**
Rick Cline
$32.00
C. Alan Publications
This six-minute calypso/raggae piece features the two lead tenor players, both in unison lines and in harmonic duet. After an opening calypso section, the composition transitions to a reggae style with the guitar pans and the lead tenor carrying the primary melodic lines. A return to the opening calypso concludes with a coda section that initially features only the steel drums, then brings all of the accessory players in to finish this accessible steel band composition. This composition is suitable for the intermediate-level steel band.

—Jim Lambert

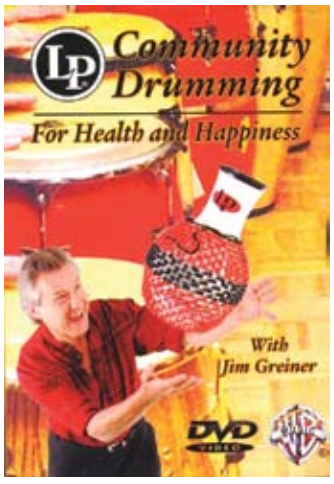
Tasty
Pete Zambito
$32.00
C. Alan Publications
"Tasty" is a lead-pan feature composition that opens with the lead pan in a syncopated eight-measure introduction (half-note equals 108). Interpretation of carefully-placed dynamic markings will enhance this five-minute, energetic steel band composition. The lead pan part is definitely the most challenging of this composition's scorings. The remaining instrumentation is for double tenor, double seconds, guitars, cellos, electric bass and drumset.

—Jim Lambert

VIDEO

Community Drumming – For Health and Happiness
Jim Greiner
$19.99
Latin Percussion, Inc.
This instructional DVD covers more than just the technical means of producing rhythms on various instruments. Some of the "group essentials" stressed at the beginning include: breathe and relax; listen and then listen some more; start with fundamentals; start slowly; play for long periods of time—establish and maintain a solid groove; and have fun!

Basic hand drumming techniques and sounds are demonstrated (on conga): bass tone, open tone, heel-tip, taps and slaps. Greiner stresses the singing of rhythms first, followed by singing and playing the rhythms. In addition to the three sizes of congas, other instruments and rhythms demonstrated include

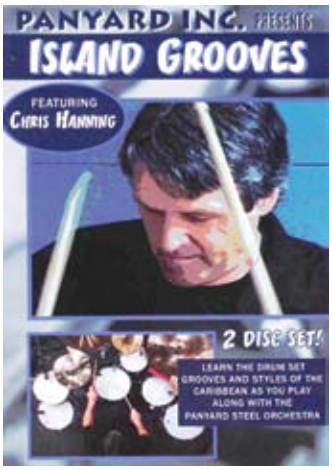


claves, timbales (rhythm only), cowbell, maracas, ganza, and shekere. Greiner keeps the discussions of techniques and rhythms simple and to the point without being condescending. A short section on conga tuning and instrument maintenance is also included..

The process of developing a drum circle is first introduced by a small group, then applied to a larger "community" group. This DVD is a very informal, yet very informative, presentation of the basic concepts necessary to develop a drumming "community" suitable for people from all walks of life.

—John Baldwin

Island Grooves
Chris Hanning
$29.95
Panyard Inc.



This instructional two-disc DVD/CD provides drumset demonstration grooves for such steel drum styles as calypso, soca, dub, zouk, shango, and reggae. Drumset performer Chris Hanning also provides background history of the drumset with steel drum ensembles as well as helpful tips for the steel band director.

There are also seven tracks with which the student drumset performer can play-along with the Panyard Steel Orchestra, including such tunes as "Pan in Harmony," "Queen of the Bands," "Dingolay," "Bachannal Lady," "Jump for Joy," "Lavie," "Identity," "Losin' We Culture," "Yellow Bird" and "Pan in a Rage."

Disc One is a DVD with Hanning. Disc Two is a CD-Rom/CD that has the play-along tracks minus the drumset, and printable music charts that are coordinated with the play-along tracks. This instructional DVD/CD would be quite helpful for the beginning to intermediate drumset performer who is playing with a steel drum ensemble.

—Jim Lambert

Learn the Art of Playing Tabla **IV–V**
T. L. Kalyan
$24.95
Mel Bay
This 75-minute performance-based instructional DVD provides numerous examples of advanced tabla patterns and improvisation. Viewers must already be familiar with basic sounds, strokes, terminology and concepts of tabla playing, as there is no booklet accompanying this DVD or conceptual instructional (e.g., improvisational approaches) provided.

The player on the video demonstrates syllabic singing, basic tabla patterns, variations (paltas) and rhythmic cadences (tihais) based on the five different *kaidas* (system of theme and variations). Relas, third-finger Nikhaas technique, and several gats (farmaishi, uthaans) are presented as well. There are also brief performance examples of six, seven, eight, 12, and 14 beat time cycles. Bonus features include amateur footage of tabla used in a contemporary electronic music setting, a performance of a tabla ensemble and a solo by a young artist. This video might overwhelm the novice player, as it is too difficult, but can provide valuable information to the advanced player.

—Terry O'Mahoney

Planet Groove
Robin Dimaggio
$29.99
Hal Leonard
Robin Dimaggio has had a distinguished career, performing and/or recording with David Bowie, Paul Simon, Chris Isaak, Diana Ross, Mariah Carey and many others. On this instructional video, Robin presents nine groove ideas, mostly of a funk or hip-hop nature.

Each groove demonstration is preceded with a short commentary from Dimaggio, explaining what he is about to play. His descriptions (he appears to be sitting at a table in a restaurant) tend to be a little on the vague side, and at times he seems to be at a loss to put into words exactly what he is doing. But his playing is excellent throughout the DVD.

Of particular note is his use of "ghost notes." In almost every groove, he uses ghost notes with his left hand to add to the flow and intensity of what he is playing. Watching him do this is worth the price of the DVD alone. The performances were all filmed in a recording studio and the use of a variety of camera angles helps the viewer see and understand what Dimaggio is playing.

This is a very inspiring video that many will find helpful and informative. Dimaggio's obvious love for music and drumming is genuine and contagious.

—Tom Morgan

Signal Ruins
Matthew Burtner
$19.95
EcoSono
Signal Ruins is an hour-long performance DVD featuring a four-part contemporary music piece by percussionist/composer Matthew Burtner. Calling for three players who employ bowed/prepared piano, two bass drums, noise generators and computer sounds, the work is an experiment in the juxtaposition of unusual acoustic sounds (e.g., tin foil on bass drums, bowed crotales), computer-generated white noise, and legato piano themes. The piece has a glacial pace and overall ethereal quality, attributed primarily to the extensive "bowing" of the grand piano with loose piano strings, the ceaseless computer noise track, and extended bass drum rolls. The piece is as visual as it is aural, and the video contains an interesting feature: superimposed scrolling of the score atop the performers' actions. This feature could prove to be a valuable teaching tool for a class on contemporary music or percussion ensemble.

—Terry O'Mahoney

What Drives the Beat **II–III**
Jason Bittner
29.95
Hudson Music
Jason Bittner, drummer for the metal band When Shadows Fall, shares his insights on warm-ups, basic metal beats, soloing, double-bass technique, foot technique, blast beats, fills, two-handed riding, and adapting patterns used in different styles of music (e.g., samba) into metal music. He also performs the tunes "Redemption," "Forevermore," "The Power of I and I" and "Failure of the Devout" during the three-hour video. Bonus features include an ebook (containing exercises and transcriptions from the video), photo gallery, video of his stretching routine, and concert footage of solos and songs during his European, Australian and Japanese tours.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Summer's Light **V**
Jeffrey Hoover
$32.00
C. Alan Publications
This is a three-movement composition for flute and marimba in which the composer has created three contrasting settings (or movements). The titles depict a landscape of light over a 24-hour time period. The marimba part is scored for a 5-octave instrument, but it can be performed on piano should a 5-octave marimba not be available. Each movement is similar in length, and when performed together will take around 13 minutes to complete.

The composer presents interesting rhythmic motives, which are repeated often but are creatively expanded by presenting the patterns on different beats and intervals. At the beginning of each movement, the composer lists the suggested mallets needed for each hand. The first movement, "Solaris—of the Sun," is in a dancing style. There is no key signature, and the material is in a 12-tone style. However, the melodic material is clearly tonal.

The second movement, "Lunaris—of the Moon," is to be performed with the fingertips. The parts are presented as an ostinato and are based on cross rhythms built on low A and D. The composer says that this movement may be performed as an unaccompanied flute solo.

Movement 3, "Incendo—blazing," is a very fast and exciting setting that alternates between jazz-type syncopations that are in 4/4 and 3/4. This movement contains several contrasting sections, each having a clear change of mood and content.

This is a well-written piece, and is appropriate for advanced recital programs—either for flute or percussion.

—George Frock

Shifting Light **VI**
Lynn Glassock
$34.00
C. Alan Publications
This challenging two-movement composition is scored for two mature performers—one on flute and one percussionist who plays vibraphone and marimba. Commissioned by Dual Excursions and Western Connecticut State University, the opening movement, "Red Shifted," opens with a solo vibraphone (utilizing four-mallet technique throughout), before the flutist enters on alto flute. As the vibraphone continues a lyrical melodic passage, the flute player changes to a standard flute before transitioning to a bass flute toward the end of this movement. The overall combined sounds in this opening movement are structured in a tonal yet thoughtfully pensive tempo (quarter note equals 60 bpm).

The contrastingly faster second movement (quarter note equals 132), subtitled "Blue Shifted" begins with the percussionist on four-mallet marimba (playable on a 4.3-octave instrument) in dialogue with the flutist on a standard flute. Most of this three-part composition features the flutist as the lyrical presenter of melodic cells, and the marimbist functioning largely in an accompaniment role; however, there is an extended 28-measure middle section in which the marimbist is featured as unassisted soloist before the flutist enters in a concluding section, finishing on a unison B-flat.

This duet would be suitable for graduate-level performers. It is quite challenging, yet very rewarding for both the audience and performers.

—Jim Lambert

PERCUSSION RECORDINGS

18th Century Concertos for Timpani and Orchestra
Jonathan Haas
Sunset Records
This trail-blazing CD includes three major works for solo timpani and orchestra, all in the traditional "classic" style.

"Symphony for Eight Timpani and Orchestra" is not really a symphony but a concerto that includes a cadenza (written out) at the end of the first movement. The flavor of this work is ceremonial fanfare, and the composer, Johann Fischer (1752–1807), was responsible for ceremonial pageantry at the Ludwigslust Palace. The work is in three movements, totals about 16 minutes, and the timpanist functions as part of the tutti ensemble and also as a solo instrument playing Alberti-bass-like patterns or doubling the melody. The brief adagio movement allows Haas to demonstrate lyric technique, and this material transitions to the rondo-like finale.

The other two works on the recording are both by Georg Druschetsky (1745–1819), who was an oboist and timpanist employed by the state. His "Partita in C Major for Six Timpani and Orchestra" is in four movements with the soloist providing all of the melodic material on six timpani. In the opening movement, which lasts less than five minutes, the timpani soloist often doubles the melody. Contrast is achieved by changes in basic dynamics. The finale is based on a rondo melody that allows the soloist to demonstrate extreme technical control.

"Concerto for Oboe, Eight Timpani and Orchestra" focuses as much on the oboe soloist as the timpani soloist. The soloists alternate in their primary roles. Although the oboe soloist is quite outstanding, the timpani solo performance is exceptional. The three movements include a lively Allegro, a smooth Romance, and a Rondo in a traditional 18th-century hunting style.

One might imagine the recording difficulties of multiple timpani used as the predominate sounds with a light orchestra accompaniment. But the balance is as impressive as is the performance, and Haas lives up to his reputation as "The Paganini of the timpani" as hailed by *Ovation* magazine.

—Michael Combs

At Sixty
Stuart Saunders Smith
11 West Records/Smith Publications
Larry Snider, head of the percussion program at the University of Akron, organized a new music festival in recognition of Stuart Saunders Smith's 60th birthday. This festival was a two-day affair, which featured many of Smith's compositions and brought together many emerging artists, colleagues and friends. This two-disc CD, which includes the music performed, includes an interesting packet that contains a brief biography of Smith's development from childhood, his views on music, a description of his notation innovations, and programs from the two-day festival. There are also short features on the artists that performed on the programs.

Of course, all of the compositions are works by Smith. The programs offered a wide variety of styles and instrumentation. Most of the works include percussion, but there are also compositions for saxophone, flute, violin and even music theater. The percussion pieces, which include percussion ensembles and percussion mixed with other instruments, include "Polka in Treblinka," "Wounded," "Magdelene," "A River, Rose" and "Good Night." Smith's pieces are very expressive, having very haunting melodic passages being free of a steady pulse, yet requiring advanced communication between the players. This is an excellent pair of CDs, which are an excellent demonstration of newer music styles.

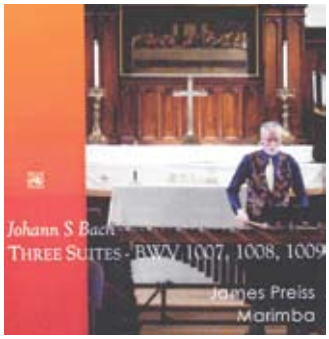
—George Frock

Building
Ethos Percussion Group
Bribie Recordings
This professional percussion quartet is known for superb performances and CDs, and *Building* does not disappoint. The compositions on this disc are "Break It Down" by Robert Levin (2001), "These Trees That Speak" by Susie Ibarra (2007), "The Guiros Talk" by Dafnis Prieto (2006) and "Ziggurat (interior)" by John Hollenbeck (2007). All of the compositions were commissioned by the Jerome Foundation Emerging Composers Commissioning Fund for Ethos Percussion Group; hence, Ethos takes ownership—both in its performance and in its compositional focus—in each composition.

"Break It Down" is particularly appealing in that a drumset is split up among the four performers before the four weave a ten-minute polyrhythmic connection between traditional West African drumming and popular African-American drumset styles. This recording is very clear, crisp and inspiring—particularly for definitive performances of contemporary percussion quartet music.

—Jim Lambert

Johann S. Bach – Three Suites
James Preiss
Bachovich Music Publications



James Preiss, former percussion professor at the Manhattan School of Music and member of the Steve Reich ensemble, has released a solo marimba album consisting of the first three J.S. Bach Cello Suites. The recording quality is quite unique, as the ambience of a church hall is distinct on every track. The CD was recorded in the summer of 2007 at St. Matthew Trinity Lutheran Church in Hoboken, New Jersey.

While the resonance is clear, the mallet selection did not achieve note clarity for every suite. The higher notes speak very well, but the low notes are somewhat harsh and not as full as the middle register. This unbalanced voicing carries through most of the suites, and is amplified on the faster movements. Preiss' interpretations are good, but could have been highlighted better with a warmer sounding concert hall and recording.

—Brian Zator

Live on Tour Vol. 1 & 2
Steve Smith's Jazz Legacy
Drum Legacy Records

Recorded live at the Catalina Bar & Grill in Hollywood, *Live on Tour Vol. 1 & 2* chronicles two sets of a live performance by drummer Steve Smith's Jazz Legacy band. The CD is a pleasant mix of 14 jazz standards and originals by band members. Heard here with Mark Soskin (piano), Baron Brown (bass), and Andy Fusco and Walt Weiskopf (saxes), Smith delivers a drumming "master class" as he demonstrates his grasp of modern jazz timekeeping styles. Soloing on almost every tune, Smith leaves no doubt as to his mastery of bebop soloing.

Volume One opens with the uptempo swinger "Two Bass Hit," which features Smith in an extended solo and a chorus filling around rhythmic band figures. Tony Williams' "Sister Cheryl" opens with a characteristic rubato solo that precedes the introduction of a soulful groove. Walt Weiskopf's driving swing tune "Insubordination" is followed by the jaunty rock/funk tune "For Steve (Marcus)," a tribute to the late saxophonist. The beautiful ballad "The Peacocks" is followed by McCoy Tyner's modal classic "Inception." Smith shines on the soloistic brush feature "Ascendent" and "A Night in Tunisia," which includes a drum introduction, classic bebop vocabulary, and an extended drum solo. Bobby Timmons' greasy shuffle "Moanin" closes the set with a soulful feeling.

Volume Two begins with "Airegin," which alternates between an Afro-Cuban 6/8 and swing feel. The rolling-triplet pulse of Elvin Jones' "Three Card Molly" contrasts nicely with Weiskopf's lilting waltz, "Heads in the Clouds." Freddie Hubbard's "Suite Sioux" is a soulful, straight-eighth-note tune with a double-time swing bridge. "Soulful Drums," a blues-based drum feature, shines the spotlight squarely on Smith, while "Juicy Fruit" provides a forum for Smith to show off his Tony Williams' vocabulary. Volume Two also includes alternate takes of "Two bass Hit" and "A Night in Tunisia". *Live on Tour Vol. 1 & 2* is an excellent substitute for being in the front row of a show by this great band.

—Terry O'Mahoney

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WURLITZER BASS DRUM, MODEL NO. 1460

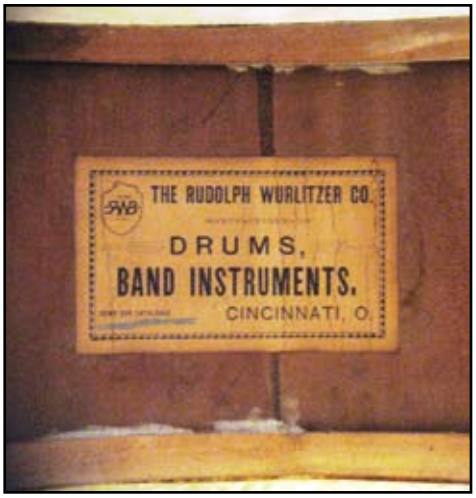
Donated by Tom Lonardo, Jr., 2009-02-04

The Rudolph Wurlitzer Company was established in 1856 in Cincinnati, Ohio by Rudolph Wurlitzer (1831–1941), a German immigrant whose family had manufactured and sold musical instruments for over a century before his birth. Wurlitzer's Catalog Number 118, dated 1921, states that Wurlitzer is the "Largest General Musical House in the World," and as such, manufactured and sold all types of drums and percussion instruments.

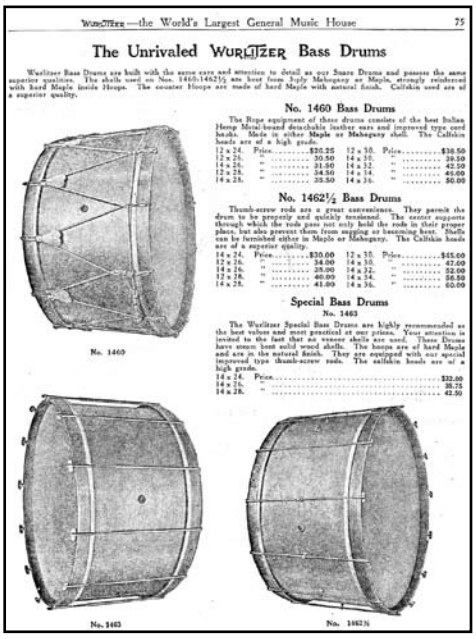
Page 75 of the catalog bears the heading "The Unrivaled Wurlitzer Bass Drums" and includes the Model No. 1460 Bass Drum, a rope-tuned drum available in ten different sizes, ranging from 12 to 14 inches in depth and from 24 to 36 inches in width. The drum was available in either maple or mahogany shells, and it had detachable leather ears with "improved type cord hooks." Twelve ears, each with a pair of hooks, are shown on the catalog picture.

This 12 x 26-inch drum was part of a collection belonging to Tom Lonardo, Sr., who owned Lonardo Piano Co. in Paris, Tennessee from 1963 to 1991. It features a 3-ply mahogany shell—reinforced inside by two maple hoops—and natural-finished maple counterhoops. Though originally manufactured with twelve leather tuning ears, only eleven decorated, leather tuning ears remain. These ears, in conjunction with the eleven "improved" cord hooks on each side of the drum, provide tension on the rope for tuning the two calfskin heads. Inside, a prominent paper label identifies the maker: "The Rudolph Wurlitzer Co. Manufacturers of Drums, Band Instruments. Cincinnati, O. Send for Catalogue."

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



Interior of the drum showing the manufacturer's label and the two maple reinforcing hoops for the shell.



WURLITZER—the World's Largest General Music House 75

The Unrivaled WURLITZER Bass Drums

Wurlitzer Bass Drums are built with the same care and attention to detail as our Snare Drums and possess the same superior qualities. The shells used on Nos. 1460-1462½ are best from 3-ply Mahogany or Maple, strongly reinforced with hard Maple inside Hoops. The counter Hoops are made of hard Maple with natural finish. Calfskin used are of a superior quality.

No. 1460 Bass Drums

The Rope equipment of these drums consists of the best Italian Hemp Metal-bound detachable leather ears and improved type cord hooks. Made in either Maple or Mahogany shell. The Calfskin heads are of a high grade.

12 x 24.	Price.....$26.25	12 x 30.	Price.....$36.50
12 x 26.	" 30.50	14 x 30.	" 39.50
14 x 26.	" 31.50	14 x 32.	" 42.50
12 x 28.	" 34.50	14 x 34.	" 46.00
14 x 28.	" 35.50	14 x 36.	" 50.00

No. 1462½ Bass Drums

Thumb-screw rods are a great convenience. They permit the drum to be properly and quickly tensioned. The center supports through which the rods pass not only hold the rods in their proper place, but also prevent them from sagging or becoming bent. Shells can be furnished either in Maple or Mahogany. The Calfskin heads are of a superior quality.

14 x 24.	Price.....$30.00	12 x 30.	Price.....$45.00
12 x 26.	" 34.00	14 x 30.	" 47.00
14 x 26.	" 35.00	14 x 32.	" 52.00
12 x 28.	" 40.00	14 x 34.	" 56.50
14 x 28.	" 41.00	14 x 36.	" 60.00

Special Bass Drums

No. 1463

The Wurlitzer Special Bass Drums are highly recommended as the best values and most practical at our prices. Your attention is invited to the fact that no veneer shells are used. These Drums have 9-mm. best solid wood shells. The hoops are of hard Maple and are in the natural finish. They are equipped with our special improved type thumb-screw rods. The calfskin heads are of a high grade.

14 x 24.	Price.....	$32.00
14 x 26.	"	35.75
14 x 28.	"	42.50

No. 1460

No. 1463

No. 1462½

Picture of the drum as it appeared in the 1921 Wurlitzer Catalog No. 118.

PASIC 2009 Logistics Team

INDIANAPOLIS 09 PASIC NOVEMBER 11–14

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- Logistics t-shirt and PASIC 2009 t-shirt

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- Percussion gear from participating manufacturers

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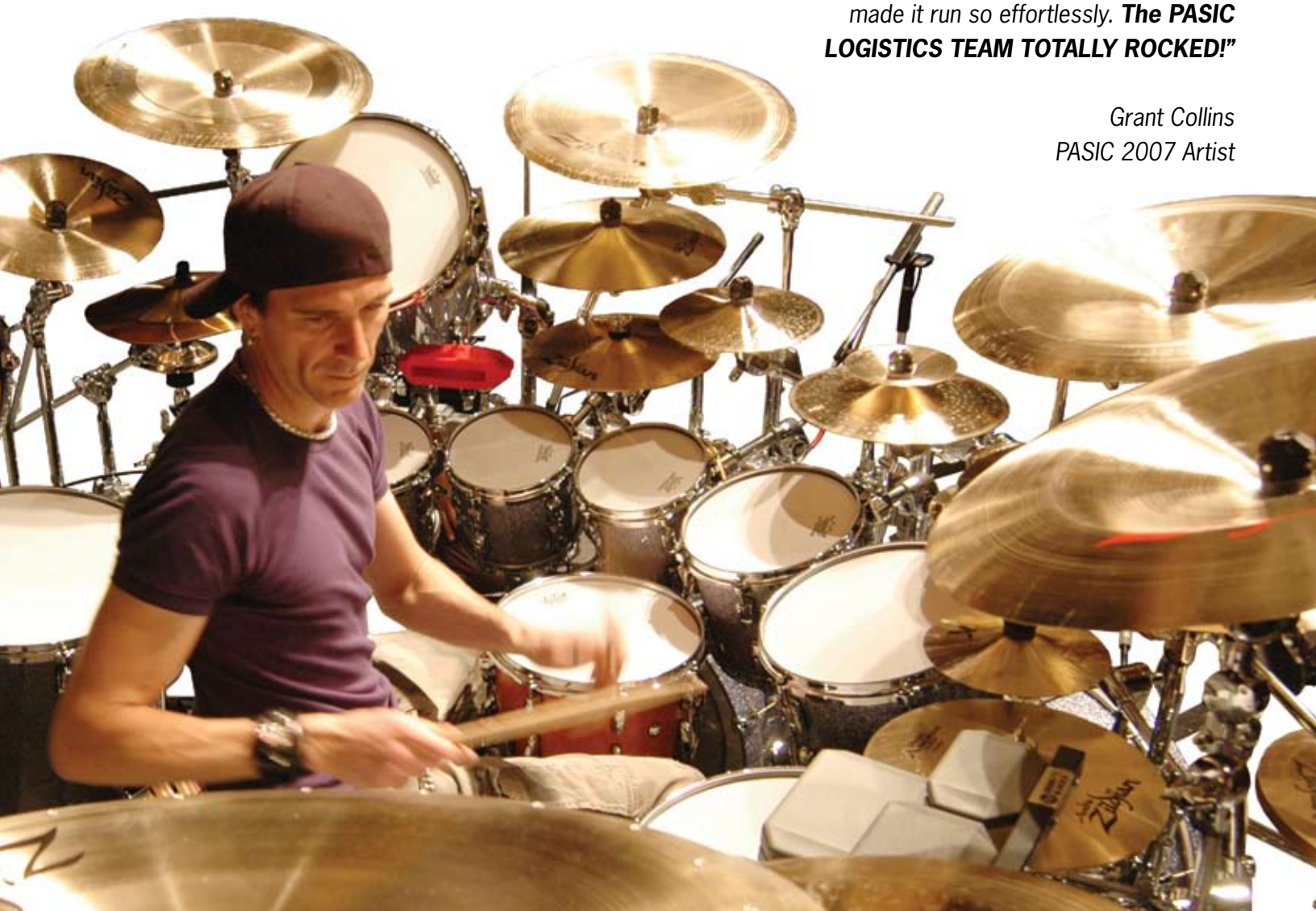
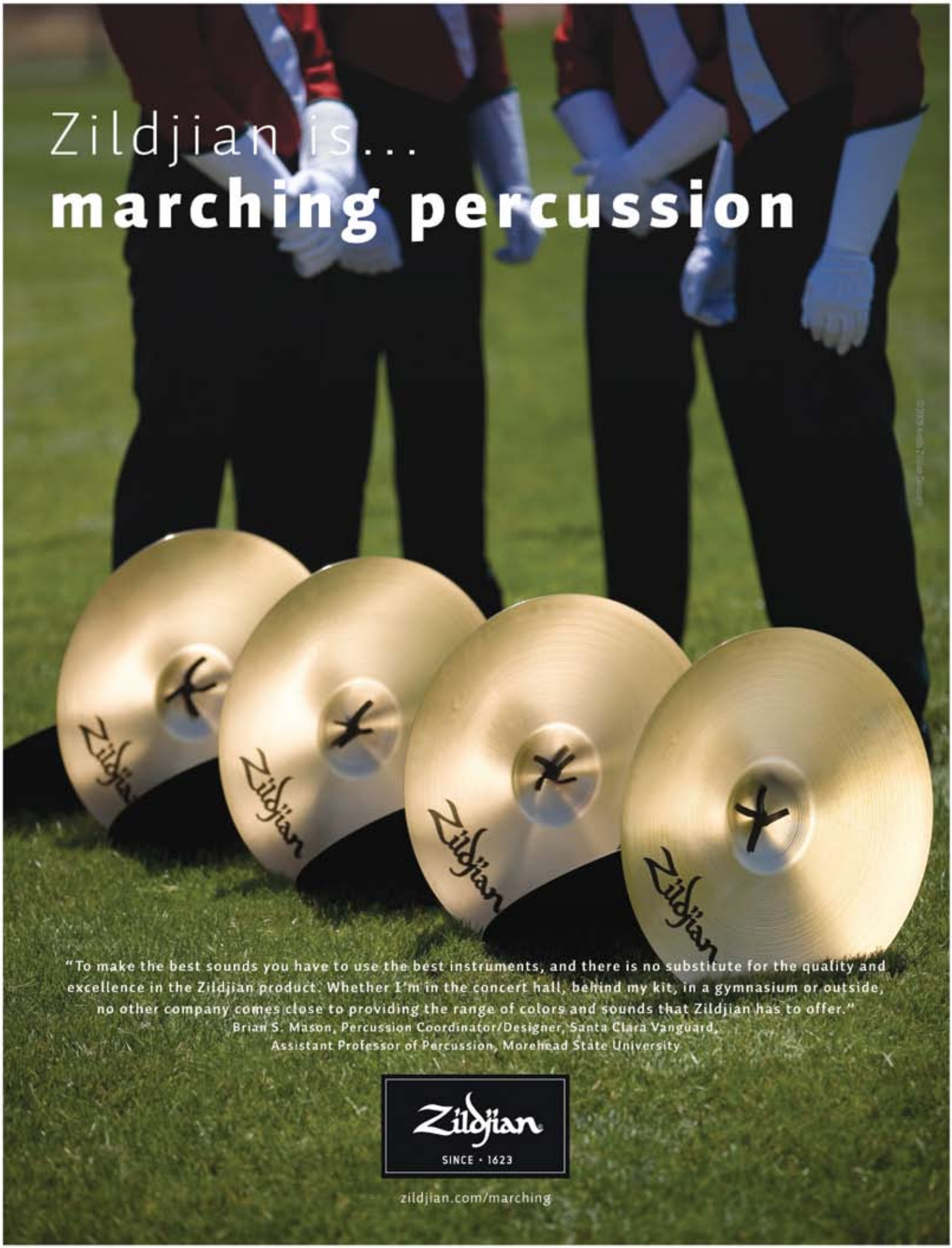
Grant Collins
PASIC 2007 Artist

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