PERCUSSIVE NOTES

Vol. 59, No.3, June 2021

JAMES GADSON ON BILL WITHERS' "USE ME"

TRICHY SANKARAN ON THE DEVELOPMENT OF THE KANJIRA

Rudimental Percussion in the Concert Hall

Owner's Manual for the Drummer's Heart

Beginning Students Need Advanced Teachers

majestic

THE CONCERT BLACK SERIES MARIMBA

The **Majestic Concert Black Series 5.0 Octave** was crafted with professional features to satisfy artists of every skill level. The stunning black resonators are tunable in the low end, offering unparalleled levels of control and expression for a rich tone that can seamlessly blend with an ensemble or boldy express an artist's distinctive voice.

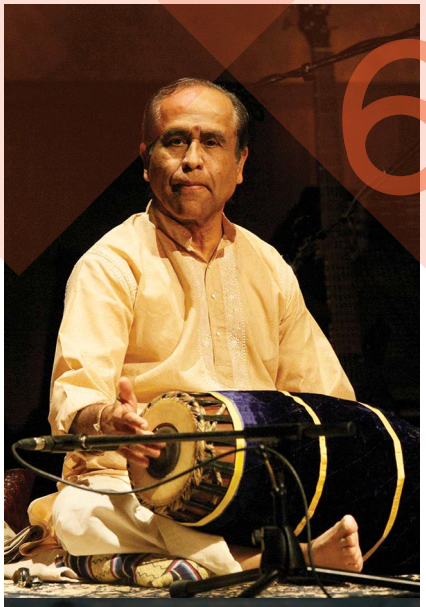
ELEVATED IN EVERY WAY.
EXCEPT PRICE.

INTEGRATED BAR GEOMETRY
BLACK FINISH ALUMINUM RESONATORS
FREE-FLOATING BAR POSTS
AVAILABLE WITH ROSEWOOD OR PADAUK
HEIGHT-ADJUSTABLE FRAME

SHOP MAJESTIC CONCERT BLACK MARIMBAS WITH **FINANCING** HERE

Contents

PN



PERCUSSIVE NOTES

How to reach the Percussive Arts Society:

VOICE 317.974.4488 **FAX** 317.974.4499
E-MAIL percarts@pas.org
WEB www.pas.org
HOURS Monday–Friday, 9 A.M.–5 P.M. EST

Percussive Notes is an international, peer-reviewed journal published by the Percussive Arts Society. It features scholarly articles representing performance practices, research, pedagogy, and historical information in all areas of percussion, as well as reviews of performance literature, method books, recordings, and videos relevant to the study and performance of percussion. • Annual subscriptions to the Percussive Arts Society® begin in the month dues are received and applications processed. A portion of All Access memberships is designated for subscription to Percussive Notes. • Percussive Notes (ISSN 0553-6502) is printed in the USA at Johnson Press of America, Inc., Pontiac, IL and is published February, April, June, August, October, and December by the Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: 317.974.4488. Periodicals Postage paid at Indianapolis, IN 46206 and additional mailing offices. Annual subscription rate: VIP Membership—$60, All Access Membership—$120, Group Membership—$250. • POSTMASTER: Send address changes to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: 317.974.4488; fax: 317.974.4499. • Editorial material should be sent to: Rick Mattingly, Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • Advertising materials should be sent to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 •

President's Message

Hope springs eternal! I say this as I sit in Rochester New York on a rainy 50-degree Monday in early May! [*sigh*] However, I think all of us are hopeful that our lives both personally and professionally can return to a semblance of normalcy in the coming months. PAS Executive Director Joshua Simonds, the Executive Committee and staff, and I have been involved in many projects that have given us an enthusiastic vision for the second half of the year.

The Rhythm! Discovery Center opened on April 2, and we have seen encouraging numbers of visitors come through our doors enjoying the great new displays, which include Ringo Starr's first Ludwig drum set and the iconic *Ed Sullivan Show* Beatles drumhead on loan from Colts owner Jim Irsay. Thanks to Joshua and the staff for their amazing work in preparing the museum for its return!

We are on the heels of having just met as an Executive Committee to plan PASIC 2021, and we are super excited about the prospect of gathering again to see friends, watch great concerts and clinics, and celebrate the art form we so love and are committed to. Many exciting things are planned, including a special night to celebrate the 100th anniversary of the vibraphone, as well as some incredible evening concerts that we will be announcing soon. I want to add my gratitude to committee chairs and members for their help in vetting the many outstanding PASIC applications. It is no small task and an important service to PAS.

Along with preparing the museum for reopening, the staff has already begun the planning for our first ever Regional Days of Percussion in Greensboro, North Carolina, Lincoln, Nebraska, and Fresno, California in the spring of 2022. It's exciting to see the membership in these regions come together, and I am confident that these events will be robust with great artistry and educational content. I am grateful to the chapter presidents in the states who have jumped on board, as well as others in these regions for their positive and enthusiastic early work.

As I write this, we are in the midst of judging our first ever Virtual Solo Percussion Competition, which drew 130 applicants worldwide! It was very encouraging to see so many young

musicians finding a way to put their artistry forward and participate in light of the many challenges this past year has presented. The winners will be announced later this spring. I also want to thank our esteemed jury for the competition, which includes Marta Kilmarsara, She-e Wu, Tim Adams, Arnold Marinissen, Eriko Daimo, and Doug Perkins. That's a lot if listening!

I hope that as you read this issue you're enjoying some good, warm June weather, and that you, your friends, and family are healthy and thriving! I look forward to seeing many of you in November!

Michael J. Burritt
PAS President

The Kanjira and Carnatic Music: An interview with Professor Trichy Sankaran

By Ken Shorley

Professor Trichy Sankaran is a master percussionist whose primary instrument is the *mrdangam*, a two-headed, barrel-shaped drum that is used primarily in the Carnatic classical music of South India. He is unique in his field — respected equally as a top-ranking performing artist and as an innovative educator, both in North America and in India. He has lived and worked in Toronto, Canada since 1971, and is the founder of the Indian Music studies program at York University. I began studying mrdangam, kanjira and Carnatic rhythmic theory with Professor Sankaran when I was a student at York in the 1990s.

In the following interview, I asked Sankaran about his involvement in the "classical" evolution of the *kanjira*, a small, lizard-skinned tambourine historically associated with South Indian folk music. He talks of the challenges, both physical and musical, in playing the kanjira. He also mentions the socio-musical role of the kanjira player within the hierarchical structure of South Indian classical music. Sankaran discusses, with great reverence, the lineage of mrdangam artists before him who contributed to the development of the kanjira as an instrument to be taken seriously. Today, in the hands of a master, the kanjira is now capable of performing the rhythmically intricate and highly virtuosic drumming of the Carnatic tradition.

I also asked him to share his thoughts on the adaptation of kanjira techniques within the "pan-global" frame drum movement, which was spearheaded by American percussionists John Bergamo and Glen Velez in the 1980s.

Ken Shorley: *When did you start playing kanjira?*

Trichy Sankaran with a mrdangam

Trichy Sankaran: Probably as early as 1974 or 1975. My CD, *Laya Vinyas*, came out in 1990, which included a kanjira solo. I don't play it so much in concert, because mrdangam is my main instrument, and I don't want to sit next to somebody as an *uppapakkavadyam* — a secondary percussionist. The only time I did was for Palghut Raghu, who was senior to me. He very much wanted me to play in concert, and we did play at the temple in the morning. He was so enthralled. "Oh," he said, "I didn't know you played kanjira! Your master was also a great kanjira player. I want you to play with me in tonight's concert. I respect your playing so much." He tried to lure me to play! But I said, no, not in concert, but at the temple in the morning, it was a kind of a concert, actually. It was more dedicated to songs by Tyagaraja as part of a Tyagaraja festival.

But I did start to play kanjira whenever I would do demonstrations at universities. Then, I played with Viswa [the celebrated Carnatic flute virtuoso T. Viswanathan]; it's on video, with Ramnad Raghavan on mrdangam, and I was featured as a kanjira player.

Shorley: *When would that have been?*

Sankaran: That was at Wesleyan University, probably in the '90s — 1995 or 1996? I must have mentioned to Viswa, "Everytime I play, I have to pack my mrdangam. It's so heavy. Look at these kanjira players, they just walk so easily; I want to do that sometime!" He said, "Okay, how about you play kanjira at our next concert, since we have a resident mrdangam artist [at Wesleyan]." I said okay! But mostly, I started playing the kanjira with World Drums, starting from 1985.

Shorley: *Did you find that the kanjira was more compatible with the other instruments that were in the World Drums concerts, or was it just an opportunity to explore?*

Sankaran: Both. Yes, it was an opportunity, but the other thing was that mrdangam requires tuning. Most of the drums at World Drums were not tuned to any specific pitch. I did not play only kanjira there; I also played a mrdangam solo along with Sharda Sahai on tabla, which was always a nice *jugalbandi* [a duet, often combining North and South Indian musicians]. But whenever we had the finale, John Wyre would ask me, "Okay, you lead. I want you to set the tempo." He also suggested that kanjira would be the best thing to do. Of course, it was very hard for me to lead all those drummers with one hand, but still, I wanted to do that. So it was the circumstances, the opportunity, and my own explorations — all these things put together, probably, that made me play kanjira.

Shorley: *How is kanjira repertoire distinct from the repertoire of mrdangam?*

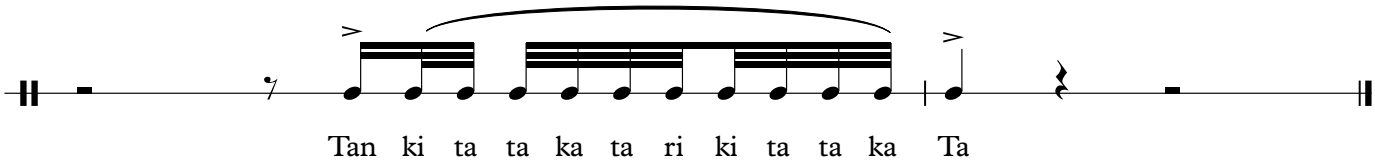
Sankaran: With research and practice, I have discovered that certain patterns are conducive to kanjira — even *solkattu*, rhythmic syllables used for learning South Indian drumming, needs to be changed.

"Tan-kitataka tarikitaka TA," we would play on mrdangam. It's not good for kanjira.

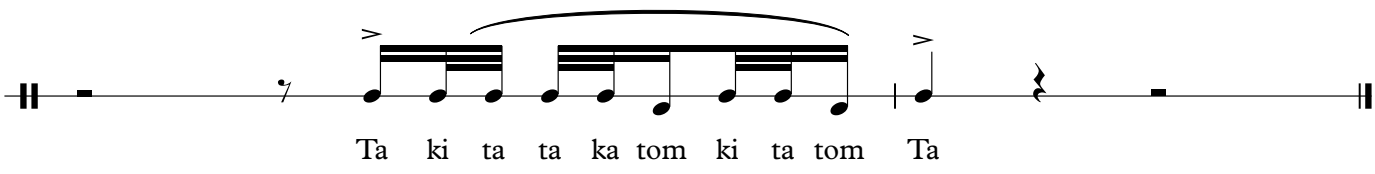
"Ta-kitataka Tom-kitaTom-TA." That's for kanjira! Not as many *"Toms"* in the mrdangam version. The kanjira version concentrates more on the *"Toms"* and *"tas."* It really allows those tones to come out nicely. (See Examples 1A and 1B.)

When I say,
"Tan-kitataka tarikitataka
Tan-kitataka tarikitataka
Tan-kitataka tarikitataka
Tan-kitataka tarikitataka
Takatari kitataka Takatari kitataka TA,"
How would I translate for kanjira?
I prefer,
"Ta-kitataka tom-kitatom-
Ta-kitataka tom-kitatom-
Ta-kitataka tom-kitatom-
Ta-kitataka tom-kitatom-
Kita tom- Kita tom- Kita tom- Kita tom-TA."
See the difference? (See Examples 2A and 2B.)

Example 1A (Mrdangam)



Example 1B (Kanjira)



Shorley: *Definitely, it's really highlighting the timbral qualities.*

Sankaran: Exactly! The timbral quality of the instrument. In this way, I have compared a lot of patterns. Even *korvais* [rhythmic compositions], I have sorted. I wouldn't necessarily play mrdangam korvais on kanjira. I have korvais really set for kanjira.

Shorley: *So if you were learning the kanjira, are the traditional Carnatic compositions more associated with the mrdangam?*

Sankaran: Yes, of course, because it shares the same repertoire as the mrdangam.

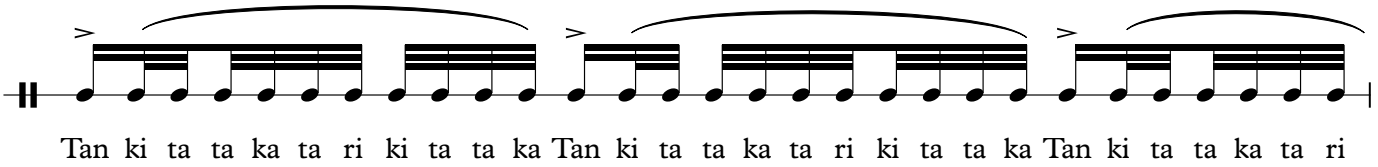
Shorley: *But then, would you learn to modify the compositions by yourself? Or would somebody have already translated them for kanjira?*

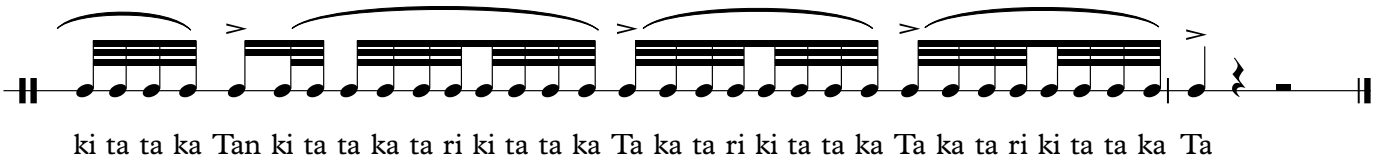
Sankaran: Good question. I'm coming from a source; my guru was a direct descendent of a kanjira exponent. Palani [Sankaran's guru, Palani Subramania Pillai] said to me in a private conversation, "You should have heard Dakshinamurthy play. Every time the 'Tom' happened, it would be of the same weight: 'TA-kitatakaTOM-kitaTOM- TA-kitatakaTOM-kitaTOM-TA-kitatakaTOM-kitaTOM- TA-kitatakaTOM-kitaTOM- Kita TOM- Kita TOM- KitaTOM- Kita TOM- TA.' That's how I learned! But I never had any kanjira lessons from any guru. All on my own. I'm proud to say, of course, I belong to the Palani tradition. But later, after my time with Palani, I tried to figure out what you can do with kanjira. It's such a beautiful instrument. But it's very demanding!

Shorley: *What would you say is the greatest challenge — physically or musically — in playing the kanjira?*

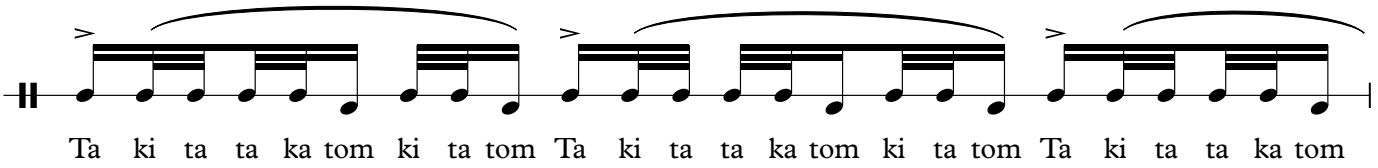
Sankaran: Physically it is challenging because what you hear on mrdangam, played with two hands, you are trying to play on kanjira with one hand. So it's your ability to convert patterns

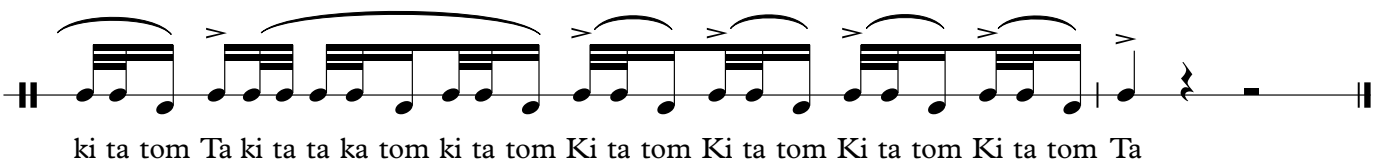
Example 2A (Mrdangam)





Example 2B (Kanjira)





from mrdangam to kanjira — how well you can do that — that's also a challenge. And how well you can execute them!

Shorley: *Speed would be an issue, too.*

Sankaran: Speed is an issue, but people like Harishankar — he has shown lightning speeds on kanjira! But more than that, I really like his musical quality. He really respected mrdangam players like me. And he would know exactly how to support.

Shorley: *What was the initial reaction to the inclusion of kanjira on the Carnatic concert program?*

Sankaran: You mean, historically speaking? Well, this is where you really need to study about Pudukottai Manpoondia Pillai. He was apparently the one who introduced kanjira to Carnatic concerts. I don't know how he got fascinated; maybe he was listening to some village drummers, and he thought, "Why don't we try our music on a simple instrument?" I think he spoke with his guru, who was apparently a thavil player. The Carnatic tradition was shared by thavil players, mrdangam players, and kanjira players. So his guru advised, "Why don't you go and explore, and I'll see!" Originally, the instrument was bigger than 7.5 inches. Of course, living in a village, there was no scarcity of lizards, so he had a lizard skin stretched and he put the coins on [mounted in the rim of the drum, in the manner of tambourine jingles] to see how it sounded. Probably in the beginning, they had a couple of jingles. But also remember, historically the tambourines are depicted in paintings, from Akbar's time at least.

Shorley: *So this was, in a sense, a reconstruction of an earlier instrument?*

Sankaran: Correct.

Shorley: *What year would that have been?*

Sankaran: In the 1800s — 1830, 1850? Around that time. But already a similar instrument was there, in bhajans and in the folk tradition. He must have already watched that. Maybe he wanted to make some improvements to it. That could have been the idea behind bringing the jingles down to one set. At one time, there were five sets of jingles. And then, in the Muslim period, they were apparently against having too many jingles. I don't know what significance that had. Maybe it had to do with the metallic sound of the instrument. And remember, originally they were not exactly playing, merely striking [the tambourine] along with the rhythm of the dance, just to give a beat, to keep time. That was the practice then. Not any sophisticated playing until Manpoondia Pillai's time.

So far, with the research I have done, you can definitely see depictions of that type of drum from the 16th century onwards, but if you really go back, it probably originated in the Middle East. It's amazing how it has travelled from there to India.

For the evidence of the rhythm having reached some heights during that time, we have authentic information coming from Palghat Mani Iyer, one of the greatest exponents. He talks about Manpoondia Pillai. Even back then, Manpoondia Pillai extemporated on a korvai that has chatusram and tisram, back and forth, within the korvai — a very beautiful korvai. Palghat Mani Iyer recited that korvai, which he learned from Dakshinamurthy Pillai, a disciple of Manpoondia Pillai. Dakshinamurthy Pillai (D.P.) and Palghat Mani were featured in many concerts. D.P. was my guru's mentor. The two of them also played together. He was very fond of my guru. So that's the authenticity I'm talking about with regard to the instrument. People used to say that when D.P. played, the syllable "OM" used to come from his kanjira. He was like a saint, a sage. He had a spiritual power, so his music is associated with spirituality.

And in one of the interviews with Palghat Mani, he was asked about D.P.: "One might wonder, what did he do to be called a great exponent of kanjira?" And he said, "Believe me, it's my own personal experience; after I play, when people listen to his kanjira, he can erase my playing, just like that. His playing has that effect." That's why he was given a front seat!

Normally, kanjira should sit next to mrdangam on stage. One interesting story is about Palghat Mani; when he was a boy and started playing concerts, he refused to sit behind him. He said, "No, I want my seat." And people said, "No, no, no! You are too young. You shouldn't talk like that. He is a great artist. You should feel honored to be sitting next to him." So the news went to D.P. "There's this boy. You should forgive him. He doesn't know how to behave." D.P. used to call everybody Andaveni, which means "a son of god." He said, "No, no, no! Let Andaveni sit there. It's alright." The beauty is, after hearing D.P. play — even at that young age — he had the wisdom to realize. So, next concert, he said to D.P. "No, you should sit in front." And they were a team, a pair, for a long time. I never heard of another kanjira player receiving such respect. He brought dignity to the world.

So that's a little of the history behind the kanjira. It's very important for the youngsters to hear such stories, to know about the art, and to learn how to respect the artists and the instruments. These days, the values are diminishing.

Shorley: *You said that the kanjira came from folk music.*

Sankaran: Yes, originally from the folk roots.

Shorley: *Did it have a certain role, or did it accompany certain types of music, or is it not known?*

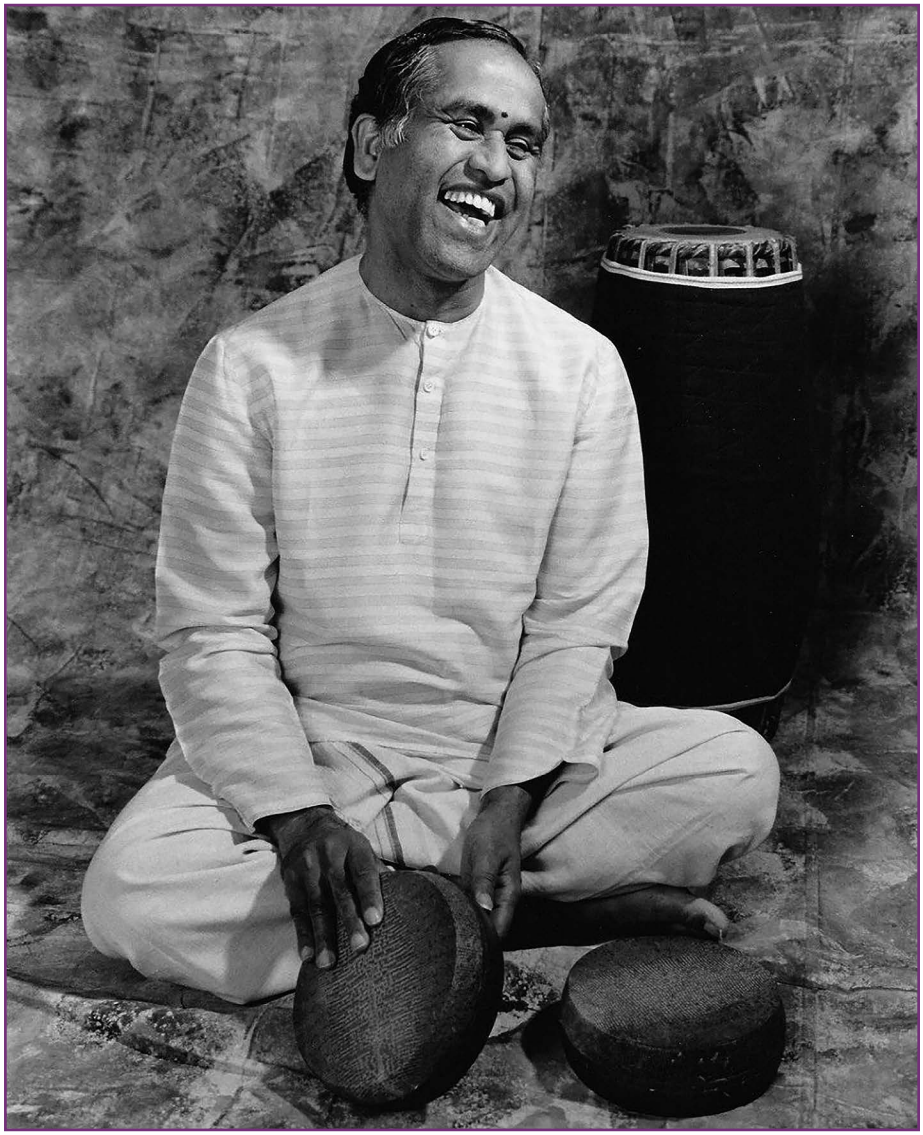
Sankaran: There's no record of that. But generally, for folk songs. It was a very simple instrument, and they used a pair of sticks. And then when the skin went "dead" they would shove it in the fire, and the pitch would go up. You can still see this today in some remote villages. But what amazes me is there are so many varieties of frame drums. If you really look at the folk culture of Tamil Nadu, there is a list of 32 drums — just in the frame drums alone. They are categorized according to the size, according to the sound, and according to whether they are jingled or not.

Shorley: *I had no idea there were so many! Some played with sticks and some with the hands?*

Sankaran: Yes. In my research, I have read that during Akbar's time, they used to play tambourine with jingles. And then, the number of jingles also mattered. Is it five sets of jingles? Or four sets? Three sets? So Manpoondia Pillai got rid of all the extra jingles and other stuff, and decided "Okay, the kanjira has to be this size, and only have a small set of coins for the jingles." It's amazing.

Shorley: *Do you think the physical changes in the instrument were intended to adjust the kanjira in order to fit its proper position in the ensemble, and not be too loud?*

Sankaran: If you have too much jingly sound, it really spoils your phrases. You end up hearing only the jingles and not the details. The details are lost. That's how I assess it.



Trichy Sankaran with a kanjira

Shorley: *Have you played kanjira in India?*

Sankaran: I don't think so.

Shorley: *Do you think people in India are curious about your kanjira playing?*

Sankaran: Yes, they know I play kanjira, but that's not my main thing. There are certain issues. Of course, one cannot be unconscious of the subordinate position that the kanjira holds. The main position is for the mrdangam. So if you become a kanjira player, you are a kanjira player always. [*laughs*] Ghatam, kanjira, anything else is considered secondary percussion, relative to mrdangam.

Shorley: *Are there modern players who seem to want to change that and assert themselves? Sit up front?*

Sankaran: Sure, they try to claim equal status with the mrdangam player. Now you have to consider the percussive aesthetics. Mrdangam is a tuned instrument. It has sonorous sounds, with a beautiful timbre. Kanjira has a nice tone of its own; it gets a good bass tone, and many players have shown remarkable skills. We cannot deny that. But the tuned quality of the mrdangam can fit with the raga and bring out the tonal aspect of the music.

Modern drummers, modern kanjira players, they're all quite good. Excellent! Ghatam players, kanjira players, they're all very, very good. My feeling is that each one should know their position. In a sense, it's not a discrimination; it's about the overall effect of the concert. A concert is teamwork.

Ultimately it has to do with the preference of the main artist, and what the mrdangam player wants. One should look for the color. I play, then the next round you play kanjira or ghatam. It brings nice contrasting colors. That's the main thing.

I think it's a matter of attitude. If one

has the attitude "I'm superior to you, this and that…" it's not good. Ghatam is in no way inferior. Kanjira is in no way inferior. But look at the way it's been played. Also, if you look back historically, many of them were mrdangam players to begin with, including Dakshinamurthy Pillai; he was a mrdangam player!

Shorley: *Having so many instruments certainly speaks to how important percussion is within the Carnatic field.*

Sankaran: Exactly. Occasionally I have seen concerts only with ghatam. Vina and ghatam —no mrdangam. So it's not that they are not capable of carrying through a concert; definitely they can. But to me, the point is that they should be mindful of the tonal quality and the overall effect of the concert. That's very important. That's what I mean by overall aesthetics.

Shorley: *How do you feel about the modern frame drum movement, and how some of the techniques from kanjira have been adapted and incorporated into this newer style?*

Sankaran: It's good! I like that! I have seen Glen Velez, and he certainly acknowledges the South Indian technique in some of the techniques he uses in his bodhran playing. He studied under me, and he also studied under other kanjira players. I think it's working beautifully. I think he plays mainly riq and bodhran. I don't think he really plays kanjira; he leaves that to the masters! But he has learned the technique, and it's adaptable. I don't see any problem with that at all. A lot of Western frame drummers have studied under me. For instance, you know Patrick Graham, who has been studying with me for the last few years.

I myself also adapted some techniques when I played the kanjira with Nexus. For example, one of the songs I played with Nexus is their "African Funeral Song." There, I used the brushing technique, which is not part of our classical technique. That suited very nicely for that song. It's not a piece in which to show virtuosity. It's just to support the mood of the piece.

Then again, if you really compare the kanjira and the darbuka, essentially you are dealing with "doums" and "teks." On kanjira, you can easily play those. And it's also good for teaching different rhythms; even if you want to teach Arabic rhythms, you can do it with kanjira! Essentially, open and closed sounds. I often talk about that in my classes.

It's wonderful to see how this frame drum movement is taking off. A lot of things to explore, but one has to consider the aesthetics and the context; why you are doing it? It shouldn't be just to show off, or just as a novelty. But I like how the tambourine techniques have gone far and wide. This really highlights how tambourines are used in the European classical orchestra only for some dramatic effects — just for sound effects. But now you are really getting some masters playing on this instrument. So now they have to change their attitude!

Shorley: *Yes, there can be a derogatory attitude towards the tambourine in the Western classical world, I think, where it's not considered to be that important.*

Sankaran: I think one has to have an open mind. If you have an open mind, and [are] willing to learn at any stage, you may be a master at one thing, but when it comes to a new instrument, you are a student and you have to have that attitude. It's good to learn. Of course, we can't master everything in one lifetime. Even to master one thing in one lifetime is not enough! [*laughs*] I don't know how much I have done, or how much more I have to learn; I do not know. There is no end.

Shorley: *That's a wonderful attitude.*

Sankaran: I think that's what we need to instill in students.

Shorley: *I guess humility is a hard lesson.*

Sankaran: Yes, humility needs to be taught. An artist is humbled before his art. He needs to be.

Ken Shorley is a percussionist and composer based in Nova Scotia, Canada. He is also a faculty member at Acadia University's School of Music, where he teaches rhythm, hand drumming, and gamelan degung. Some of Ken's percussion compositions are available directly from his website, *www.kenshorley.com*, including his hand drumming quartet, "The Bright Side," which was composed for the TorQ Percussion Quartet and remains a regularly performed piece in their repertoire. Ken also served as editor for Professor Trichy Sankaran's instructional book and CD, *The Art of Konnakkol*, which is available on Sankaran's website, *www.trichysankaran.com*. In 2019, Sankaran and Shorley co-presented a lecture-demo titled "Rhythm from Cross-Cultural Perspectives" at Chennai's prestigious Music Academy.

Decoding John Cage's Early Percussion Music

By Eric T. Shuster

the past must be Invented
the future Must be
revIsed
doing boTh
mAkes
whaT
the present Is
discOvery
Never stops
—John Cage[1]

"Tlön may be a labyrinth, but it is a labyrinth plotted by men, a labyrinth destined to be deciphered by men."
—Jorge Luis Borges[2]

TO BEGIN[3]

I find myself drawn to patterns in music. I don't think I totally understand why. I suppose there is a physical comfort that comes with the presence of patterns. But I find my brain latching on to them as well (e.g., Oh look, they just [took out/added] a note to that pattern!). Sometimes the pattern feels like a little secret, as in Sibelius' Fifth Symphony when the low strings anticipate the finale towards the end of the slow movement. It's like he left me a little "Easter egg" and I had found it, some 100 years later.

As a performer, I like to find patterns because it helps me learn the music. Or maybe it's some kind of obsession. Sometimes patterns are on the surface and obvious to detect. Sometimes they are a bit more hidden, but can be illuminated in their presentations.[4] Sometimes I just know something is there, but it eludes me. Like a puzzle, it's as if I need to decode it somehow.

Take the early scores of John Cage. The music is strange but deliberately crafted. One can sense from his very first percussion compositions, "Trio" and "Quartet" (ca. 1936), that Cage has some kind of system. We see similar rhythms over and over, but it's not always clear how they behave. There is an unmistakable logic inherent to the work. But this logic isn't obvious to pick apart, and despite the ever-growing mound of Cage scholarship, there is relatively little known or understood about these pieces.[5]

BACKGROUND

To put things in perspective, the young Cage is inventing himself and his musical process. Concert percussion music is in its infancy. The composer of this era has a certain attitude about his work.

> "If it is art, it is not for all, and if it is for all, it is not art."[6]

> "An artistic impression is substantially the result of two components. One what the work of art gives to the onlooker — the other, what [the onlooker] is capable of giving to the work of art."[7]

> "There's a tendency in me to think that we should eat our vegetables more than we should have our dessert..."[8]

These factors set the stage for a new kind of composition and/or a new way of composing that is unique, if not esoteric. These attitudes suggest that one has to be willing to put in effort to get to the good stuff, whether eating our vegetables or spending time with something unfamiliar.

To be clear, Cage's "Trio" and "Quartet" are early attempts, exercises, student pieces, juvenalia, or what-have-you. Therefore, it should be noted that Cage submitted these works for publication some 15 years after his association with Edition Peters and approximately 40 years after they were written. In short, we are not going to reveal the secrets of the universe by understanding these pieces a little better. And yet as an onlooker, I am left with many questions. I can't help but want to understand how these pieces work, to decode them. I seek to truly know these works and all of Cage's percussion works. But I feel pulled to begin with these two works. After all, they are Cage's first steps into the "all-sound" music of the future.

ICH FÜHLE LUFT VON ANDEREM PLANETEN

How does one compose a piece of music? Certainly not an easy question to answer. It is difficult enough when one considers the treatment of melody and harmony; however, if neither of these elements is present, then what?

Our quest to uncover the logic of John Cage's early percussion music is difficult, if not impossible and rather futile. Yet, there may be clues hidden in the scores and archives. A discovery might help us to understand this music. Maybe it can help us understand his other music as well. Our findings might go so far as to help construct an argument for the date and order of the works.[9]

A SEARCH FOR CLUES

I gather materials. Cage's percussion scores. His early piano works. His books. His notes for the Peters catalog. The *Selected Letters* and the *Boulez-Cage Correspondence*. Revill's biography. Interviews, articles, analyses of the work. He seems to be fixated on numbers. Or maybe it is I who am becoming fixated on numbers. Could he have been sentimental with their use? I keep in mind important dates, like birthdays, the addresses where he lived. I attempt to find a telephone number that he may have used from old Los Angeles-area telephone books.

I continue to dig. Some clues appear. In the Peters catalog, Cage merely describes these works as being "wholly composed of fixed rhythmic patterns." In a letter to Effie B. Carlson dated 1966, Cage mentions a "circular series." He goes into greater detail regarding the circular series as applied to his "First Construction" (1939) in a letter to Boulez. Extant sketches for the "First Construction" within the John Cage Manuscript Collection appear to be a kind of Rosetta Stone.[10]

PUTTING THE PIECES TOGETHER

In an interview with B. Michael Williams, Cage recalls that both "Trio" and "Quartet" were written without instruments in mind, only "Trio" was later "orchestrated, so to speak"[11] (see Figures 1 and 2). In keeping Cage's "Quartet" presentation, I attempted to translate the "Trio" back into what may have been its original graphic form (see Figure 3). From this perspective, it is easy to imagine a work without meter or style indications. One might speculate that these aspects were applied after the fact to aid in the performance of the work.[12]

With a graphic reproduction, the next step was to identify where Cage may have sectioned off his "rhythmic patterns" as he had done in the "Quartet." Given the premise that these patterns were "fixed," I took care to draw and redraw the boundaries until all of the material was surveyed. This left me with the suggested boundaries found in Figure 4.

THE PLOT THICKENS

Once I was able to establish boundaries around these "fixed" rhythms, I was able to compare them as "apples to apples." I wanted to understand how Cage applied

Figure 1: "Trio" by John Cage © Copyright 1977 by Henmar Press Inc. All Rights Reserved.

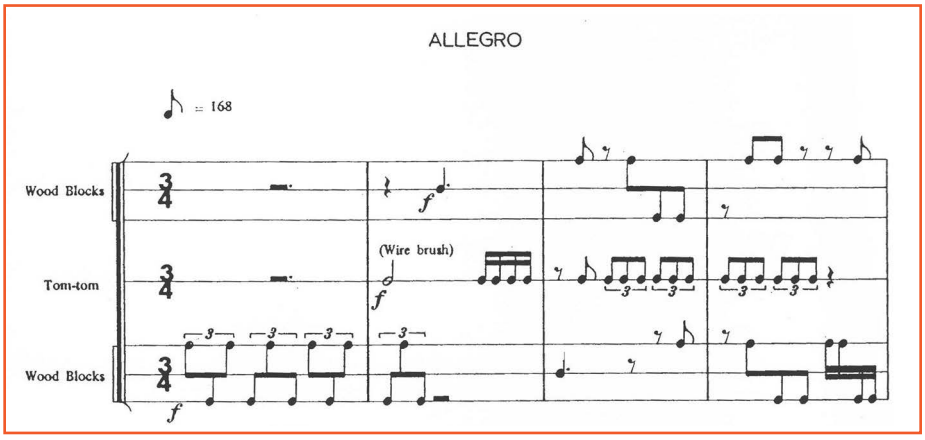


Figure 2: "Quartet" by John Cage © Copyright 1977 by Henmar Press Inc. All Rights Reserved.

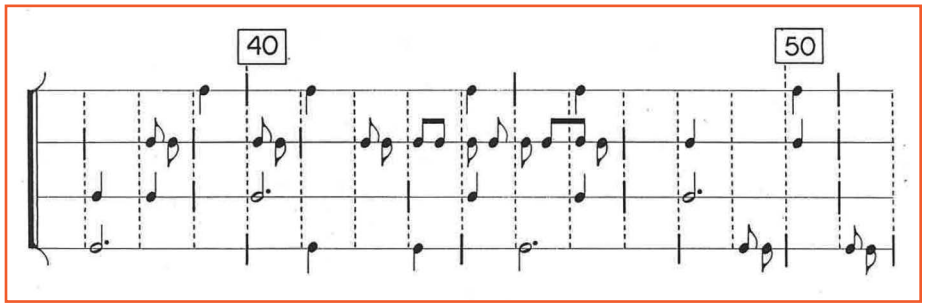


Figure 3: "Trio." Movement I, mm. 1–4 (beats 1–12) transcribed and reduced by the author to graphic notation where each cell represents a quarter note.

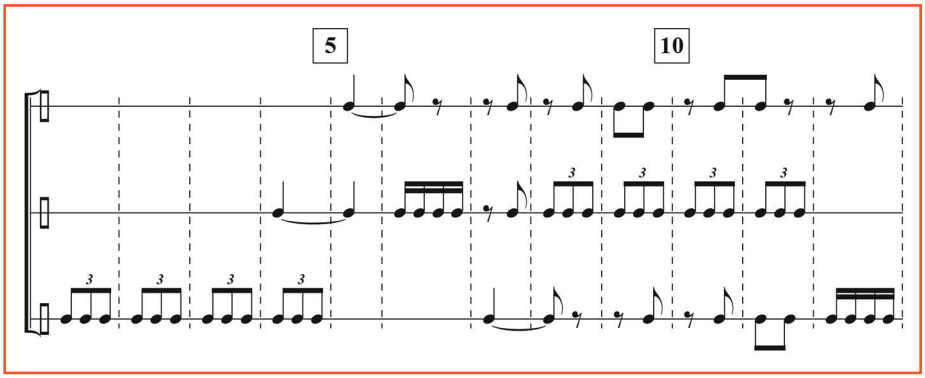
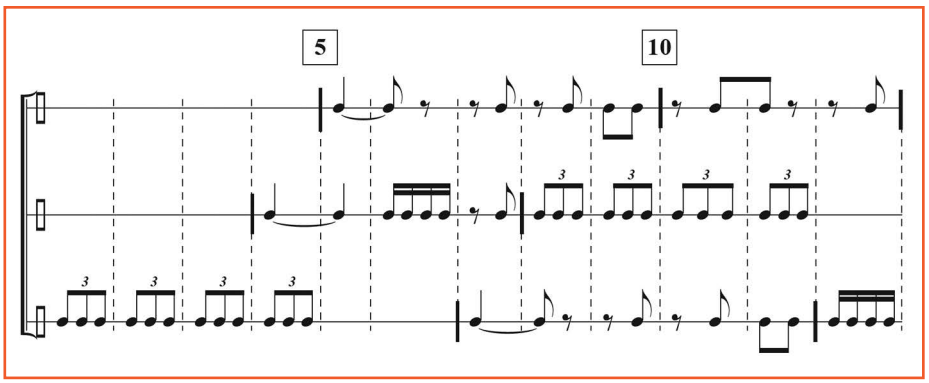
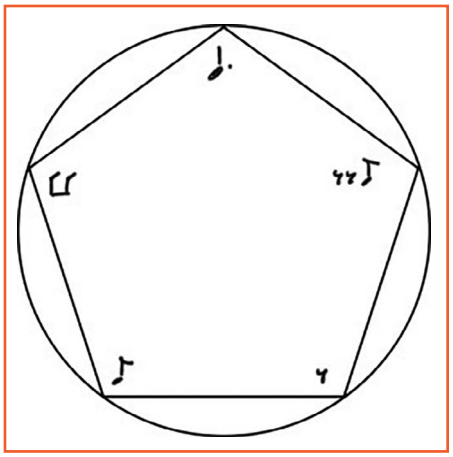


Figure 4: "Trio." Movement I, mm. 1–4 (beats 1–12) with suggested boundaries for the rhythm patterns.



a "circular series" to the rhythms. Gradually, it became clear that he had not mapped entire phrases onto points in the circle, as he had done occasionally in "First Construction,"[13] but rather used a gamut of motivic rhythms as small as an eighth note from which to develop a pattern by traveling around the circle (see Figure 5). To Cage, this type of device was a tool for composition. For us, it acts as a sort of decoder.

Figure 5: The first rhythm gamut assigned to player 1 in "Trio," Movement I.

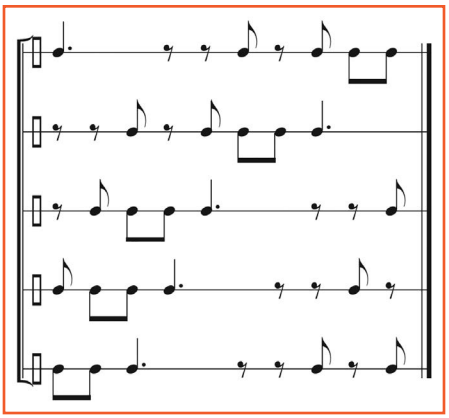


"Fixed," in retrospect, seems like a bit of a misleading term. In fact, the pattern was transformed by changing the starting point on the circle. This is not unlike the voicing of a triad, which can exist in root, first inversion, and second inversion positions (see Figure 6).

CONCLUSION

Many questions are left unanswered,

Figure 6: The rhythm patterns based on the first rhythm gamut assigned to player 1, appearing at various points throughout "Trio," Movement I.



and yet there are some areas newly illuminated. Here are a few observations:

- Cage appears to have structured the "Trio" as he did the "Quartet," generally avoiding alignment to the beginnings of rhythm patterns. This was further enabled by the fact that each rhythm pattern had a distinct composite duration.
- The rhythm patterns of "Trio" are unified in whole or in part within the composition (e.g., the short rhythm pattern in Movement I recurs in Movement III; see Figure 4: player 1, beats 10–12).
- Cage appears to only move in one direction in this use of the circular series. He applies much greater flexibility to its application in the "First Construction."
- Silence in the "Trio" was used as a structural divider (e.g., Movement II, each player is assigned five instances of rest for three beats over the course of the movement, 15 beats also happens to be the combined value of the rhythmic patterns).

Enduring questions:

- Did Cage apply a process to move from one pattern to another or to use a different position of a given pattern?
- How was the circular series used in the "Quartet"? Other future works?
- Were the references to "March" and "Waltz" intended to serve a similar satirical effect as William Russell's "Three Dance Movements"?[14]
- Does this type of rhythmic treatment show up in any other of Cage's music?
- Can the argument be made that Cage's compositional logic in "Trio" was more rudimentary than in "Quartet"? Would this be enough to challenge the established notion that the "Quartet" was composed first?
- Is there a connection between numbers, as reflected in note values, etc., and the world of Cage?

And finally, if one were to re-orchestrate the "Trio" in the manner of "Quartet," one would have a bit more insight into the nature of the patterns.

> ...Bach's music is characterized I believe by starting with a simple...simple's the wrong word...starting with a short musical motive. And then through repetition and variation of that motive to bring a piece of music into existence. And Schoenberg teaching us this said — when asked what variation was — he said variation is also repetition with some things changed and some things not.[15]

This article draws to a close, but the search continues. Inventing the past and revising the future, I believe we will continue to make discoveries in the music of John Cage. Meanwhile, our

interpretations will undergo variation with some things changed and some things not.

ENDNOTES

1. John Cage, "Composition in Retrospect," in *X: Writings '79–'82*. (Middletown, Connecticut: Wesleyan University Press, 1983), 145; Discovered in David Revill, *The Roaring Silence: John Cage, A Life*. (New York: Arcade Publishing, 2014), 264.
2. Jorge Luis Borges, "Tlön, Uqbar, Orbis Tertius," in *Ficciones*, trans. Alastair Reid (New York: Grove Press, 1962) 34.
3. Special thanks and acknowledgements go to Christopher Shultis, Deborah Campana, and the John Cage Compendium (Paul van Emmerik, in collaboration with Herbert Henck and András Wilheim) at https://cagecomp.home.xs4all.nl/. Additional thanks go to G. Douglas Barrett, Ryan Conrath, and Kyle Page for reading manuscripts of this paper.
4. See for example my article "The Secret Behind Herbert Brün›s ‹Moody Moments› for Solo Timpani: A Revolutionary Approach." *Percussive Notes* 48. no. 4. (July, 2010): 44–48.
5. Among the existing texts surveyed by the author are the following:

For recent musicological research see Richard H. Brown, "The Spirit Inside Each Object: John Cage, Oskar Fischinger, and 'The Future of Music.'" *Journal of the Society for American Music* 6, no. 1 (Feb., 2012): 83–86, 94–101; Leta E. Miller, "The Art of Noise: John Cage, Lou Harrison, and the West Coast Percussion Ensemble," in *Perspectives on American Music, 1900–1950*, ed. Michael Saffle. (New York [etc.]: Garland, 2000), 217–19; and Miller, "Henry Cowell and John Cage: Intersections and Influences, 1933–1941," *Journal of the American Musicological Society* 59, no. 1 (Spring 2006): 59

For analysis of "Trio" see Paul Griffiths, *Cage*. (London [etc.]: Oxford University Press, 1981), 4–5, 11–12; and David Nicholls, "'The Future of Music: Credo': The Development of a Philosophy of Experimentation in the Early Works of John Cage." In David Nicholls, *American Experimental Music, 1890–1940*. (Cambridge [etc.]: Cambridge University Press, 1990), 187–189.

For an analysis of "Quartet" see Deborah Campana, "Form and Structure in the Music of John Cage." (PhD diss. Northwestern University, 1985 (revised)), 26–32; Paul van Emmerik, "An Imaginary Grid: Rhythmic Structure in Cage's Music Up to circa 1950." in *John Cage: Music, Philosophy, and Intention, 1933–1950*, ed. David W. Patterson, (New York [etc.]: Routledge, 2002), 221, 225–27; and Nicholls, "'The Future of Music: Credo': The Development of a Philosophy of Experimentation in the Early Works of John Cage," 184–189.

6. Arnold Schoenberg, "New Music, Outmoded Music, Style and Idea," in *Style and Idea* (Berkeley: University of California Press, 1985): 124.
7. Schoenberg, "An Artistic Impression," in *Style and Idea* (Berkeley: University of California Press, 1985): 189.
8. John Cage and Stuart Smith, "Having words with John Cage," *Percussive Notes* 30, no. 3 (February 1992): 50.
9. Cage seems to have applied the dates retroactively at the time of publication. See Miller, "Henry Cowell and John Cage," 59. Cage goes so far as to question the order of the compositions in John Cage and B. Michael Williams, "The Early Percussion Music of John Cage, 1935–1943," *Percussive Notes* 31, no. 6 (Aug. 1993): 60.
10. See Cage, "Notes on Compositions," in *John Cage*, ed. Robert Dunn (New York: Henmar Press, 1962): 39; Cage, "To Effie B. Carlson" and "To Pierre Boulez," in *The Selected Letters of John Cage*, ed. Laura Kuhn (Middletown, Connecticut: Wesleyan University Press, 2016): 347–8, 133–7; and Cage, "sketches for Construction no. 1," New York, Public Library, JPB 94-24 Folder 37 [Public service copy JPB 95-3 Folder 40].
11. Cage and Williams, "Early Percussion Music," 60.
12. This may be inferred from the extant performer parts of the *Quartet* Movement IV, which have been adapted into 4/4 meter. See Cage, "Quartet for percussion," New York Public Library, JPB 94-24 Folder 14 [Public service copy JPB 95-3 Folder 16].
13. There has been a good deal of writing on this subject. See for example David W. Bernstein, "In Order to Thicken the Plot: Toward a Critical Reception of Cage's Music," in *Writings Through John Cage's Music, Poetry, and Art*, ed. David W. Bernstein and Christopher Hatch (Chicago [etc.], University of Chicago Press, 2001): 22–29.
14. William Russell, "Three Dance Movements," in *New Music Orchestra Series, No. 18* (San Francisco: New Music, 1936)
15. Cage, "Music Without Horizon Soundscape That Never Stops (1991)," in *John Cage: Writer: Selected Texts*. ed. Richard Kostelanetz (New York: Cooper Square Press, 2000): 269.

BIBLIOGRAPHY

Bernstein, David W. 2001a. "In Order to Thicken the Plot: Toward a Critical Reception of Cage's Music." In Bernstein, D.W. and Hatch 2001, 7–40.

Bernstein, David W. and Christopher Hatch, eds. *Writings through John Cage's Music, Poetry, and Art*. Chicago [etc.]: University of Chicago Press, 2001.

Boulez, Pierre/Cage, John. *The Boulez-Cage correspondence*. Ed. by Jean-Jacques Nattiez et al. Trans. and ed. Robert Samuels. Cambridge [etc.]: Cambridge University Press, 1993; 2nd ed. 1995.

Brown, Richard H., Jr. 2012c. "The Spirit Inside Each Object: John Cage, Oskar Fischinger, and The Future of Music." *Journal of the Society for American Music* 6, no. 1 (February), 83–113.

Cage, John. [Untitled] (notes on various pieces written between 1933–1962) in Dunn, Robert 1962, ed. *John Cage*. New York: Henmar Press.

____. "First Construction" (in Metal). New York: Henmar Press, 1962 (Peters; 6709).

____. "First Construction" (in Metal) (sketch). New York, Public Library, JPB 94-24 Folder 37 [Public service copy JPB 95-3 Folder 40].

____. *John Cage: Writer: Previously Uncollected Pieces*. Ed. by Richard Kostelanetz. New York: Limelight, 1993; repr. as *John Cage Writer: Selected Texts*. New York: Cooper Square Press, 2000.

____. *Piano Works 1935-48*. New York: Henmar Press, 1998 (Peters; 67380).

____. "Quartet." New York: Henmar Press, 1977 (Peters; 6789).

____. "Quartet." (fourth movement, parts, draft, 12 leaves, 32 x 24 cm, 12-stave music paper, Carl Fischer Superior Brand No. 104, black India ink, emendations in pencil, colored [red] pencil, and red ballpoint ink). New York, Public Library, JPB 94-24 Folder 14 [Public service copy JPB 95-3 Folder 16].

____. *Silence: Lectures and Writings*. Middletown, Connecticut: Wesleyan University Press, 1961.

____. *The Selected Letters of John Cage*. Ed. by Laura Kuhn. Middletown, Connecticut: Wesleyan University Press, 2016.

____. "Trio." New York: Henmar Press, 1977 (Peters; 6763).

____. *X: Writings '79-'82*. Middletown, Connecticut: Wesleyan University Press, 1983; repr. 1986; repr. London: Marion Boyars, 1987.

Cage, John/Smith, Stuart. "Having words with John Cage," *Percussive Notes* 30, no. 3 (Feb. 1992): 48–52.

Cage, John/Williams, Barry Michael. "The Early Percussion Music of John Cage, 1935–1943." *Percussive Notes* 31, no. 6 (Aug. 1993), 60–67.

Campana, Deborah. "Form and Structure in the Music of John Cage." PhD diss. Northwestern University, 1985 (revised).

Cowell, Henry, ed. New Music orchestra series, no. 18. San Francisco: New Music, 1936. Accessed from the University of Rochester. http://hdl.handle.net/1802/33849.

Emmerik, Paul van. "An Imaginary Grid: Rhythmic Structure in Cage's Music Up to circa 1950." In Patterson, D.W. 2002, 217–238.

Griffiths, Paul. *Cage*. London [etc.]: Oxford University Press, 1981. (Oxford Studies of Composers; 18).

Lane, John and Otte, Allen. *Conversations with Allen Otte: John Cage, Part 1*. YouTube 2020 https://www.youtube.com/watch?v=dkWLjYR5jR4.

Lane, John and Otte, Allen. *Conversations with Allen Otte: John Cage, Part 2*. YouTube 2020 https://www.youtube.com/watch?v=GgmNws4smYI.

Miller, Leta E. "The Art of Noise: John Cage, Lou Harrison, and the West Coast Percussion Ensemble." In *Perspectives on American Music, 1900–1950*. Ed. by Michael Saffle. New York [etc.]: Garland, 2000. 215–263 (Essays in American Music; 2107).

Miller, Leta E. "Henry Cowell and John Cage: Intersections and Influences, 1933–1941." *Journal of the American Musicological Society* 59, no. 1 (Spring 2006), 47–111.

Nicholls, David. "'The Future of Music: Credo': The Development of a Philosophy of Experimentation in the Early Works of John Cage." In David Nicholls, *American Experimental Music, 1890–1940*. Cambridge [etc.]: Cambridge University Press, 1990. 175–217.

Patterson, David W., ed. *John Cage: Music, Philosophy, and Intention, 1933–1950*. New York [etc.]: Routledge, 2002.

Percussion Music: From Lou Harrison's collection of 78 rpm acetate records. https://archive.org/details/OTG_1971_03_10.

Revill, David. *The Roaring Silence: John Cage, A Life*. New York: Arcade Publishing; London: Bloomsbury Publishing; 2nd ed. New York: Arcade Publishing, 2014.

Eric T. Shuster is director of the Salisbury University Percussion Ensemble and head of the percussion area at Salisbury University in Maryland, where he has served since 2011. He holds a Master of Music degree from Louisiana State University and a Bachelor of Arts degree in music from Kutztown University of Pennsylvania.

Reflection™

To imagine the future, one must contemplate the past.

The evolution of performance and repertoire demands instruments that mirror the times and allow the personality of the musician to shine through. After years of years of thoughtful research and input from top artists the culmination is the revolutionary design of **The Reflection Series Marimba.**

DISCOVER YOUR REFLECTION WITH **FINANCING** AND **FREE SHIPPING** HERE

majestic®

SHE-E WU WITH THE **M850HW**

Beginning Students Need Advanced Teachers

By Rick Mattingly

Over the years, I have encountered numerous people who hold college professors in much higher esteem than high school teachers, and who consider elementary school teachers even lower on the prestige scale. But as one who has given drum lessons to everyone from six-year-olds to grandparents at local music stores and has also taught high school and college courses, and as a former student myself, I'm convinced that the unsung heroes in the education profession are those who teach beginners.

I'm by no means putting down college instructors. They must be highly knowledgeable about their subjects and able to convey that knowledge clearly. Some of the most influential teachers in my life were the ones who taught me in college. But having taught college students myself, both in private lessons and in actual college classrooms, in some respects I found it easier than teaching younger students. In terms of the drum lessons, the older students had already decided that they were serious about music, and they had already mastered the basics. They could figure a lot of things out for themselves and quickly grasp new concepts and ideas. So it was fun to work with them on more advanced styles and techniques. Those students often inspired me to learn more as well, so I could keep up with the changing music styles they were involved with. Teaching advanced students is certainly challenging, but it is also very stimulating.

Beginners, on the other hand, pose a different type of challenge. The teacher has to start from scratch because the students don't have anything to build on. Some of them are full of self-confidence, but most of them are not sure they can really do this, and if they don't achieve immediate success, they start fearing that they are going to be humiliated. So the teacher must help them maintain confidence until they start seeing some real results. There is a special thrill when you see a beginner's eyes light up for the first time with the realization "I can do this!"

However much joy there is in seeing that light in their eyes, let's face it: teaching the absolute basics over and over — how to hold the sticks, how to count quarter notes, how to play a C-major scale on xylophone, etc. — is not as intellectually stimulating for the teacher as working with advanced students on the subtleties of brush playing, on odd time signatures, or on four-mallet marimba literature.

Teaching beginners can be downright frustrating, too. Sometimes you wonder why in the world this particular kid wanted drum lessons, as there seems to be no enthusiasm whatsoever. With the really young ones, progress can be painfully slow, and you often have to explain the same things over and over, several different ways. And no matter how good a teacher you are, some kids will quit after just a few lessons. Youngsters need to try different things to find out what they like. Some will decide to go with sports instead of music. Some might stay with music, but not necessarily with the first instrument they try. Consider the Van Halen brothers: Alex wanted to play guitar; Eddie wanted to play drums. Neither did well at his first chosen instrument. Then they traded and made rock history.

Anyway, teachers of beginners experience a fair amount of turnover; it comes with the territory. But from what I've seen, the amount of turnover has a lot to do with the quality of the teacher. Case in point: A few years back, a local music store was looking for a drum teacher, so I checked it out. The owner told me — and it was obvious that he expected me to be thrilled about this — that I wouldn't have to take any beginners. They had another teacher who got kids started. That teacher was a retired band director who taught clarinet, flute, trumpet, and drums. The store owner explained that only a few kids who start lessons stay with them very long, so this other teacher's function was to "weed out the losers." He told me that only about one or two out of ten students who started drum lessons ever stuck with them for more than a few weeks.

One or two out of ten? My retention rate with beginners was higher than that. I didn't think I would end up with many students after this other guy "weeded

There is a special thrill when you see a beginner's eyes light up for the first time with the realization "I can do this!"

out" most of the beginners, so I didn't take the job. It got me thinking, though. I hadn't been out of college very long at that point, and I admit that I didn't consider teaching beginners to be very challenging, rewarding, or prestigious. But the more I thought about those beginners who were being subjected to that other teacher, the more I started feeling sorry for them. Sure, some of them were probably just trying out drums for a lark and once they found out that drumming requires practice, they wouldn't stay with it no matter who the teacher was. However, there were probably others who really wanted to learn, but whose interest was smothered by a hack instructor.

I thought back to my own first lessons with a teacher who taught everyone from beginners to some of the most accomplished drummers in town. From day one I felt that–he was taking me seriously, even though, looking back, I can see that my progress was slow to average at that point. But in those early lessons he taught me with the same respect and enthusiasm as he did later with more advanced lessons. I now understand that much of the reason I was able to advance was because of the quality of those beginning lessons.

A teacher's ability is not measured only by the level of that teacher's students. Good teachers are needed at every level, and the ones who can handle the challenges of teaching beginners could ultimately be having the biggest impact of all.

Rick Mattingly is a drum teacher, an editor and author of drum and percussion instruction books for Hal Leonard Corporation, and Executive Editor of *Percussive Notes*.

Owner's Manual for the Drummer's Heart

By Steven D. Anisman MD FACC

As a drummer, I know that the band can only be as great as its drummer. And as a cardiologist, I know that you can't be a great drummer without a great heart. As we've learned from Spinal Tap, too many drummers don't make it to old age. Most of us aren't going to explode like Mick Shrimpton; we're much more likely to get into trouble with our hearts.

I'm basically a glorified pump manager. The heart serves the same function as the water pump in the minivans we drive to gigs: to circulate fluid through a system. Like regular water pumps, the heart has structural, electrical, and plumbing components. Any of those can malfunction in various ways, and like any mechanic, my job is to fix it when something goes wrong.

When it comes to your heart, though, you really don't want something to go wrong. I can assure you that doing a little preventative maintenance is much better than having me monkeying around under your hood. That's why I want to share some observations I've made as a doctor, which I hope will keep you out of my shop, and might even make you a better drummer in the process.

EXERCISE

The first observation is that there's a pretty stark dividing line between the people who get a lot of miles out of their heart and the people who don't. It starts when we're young. People who exercise tend to be the ones who end up living a long and healthy life, and the people who don't, don't. The heart is an organ that thrives on stress (up to a point).

The heart is an endurance muscle. If you're lucky, it can beat regularly for a hundred years or more. But, like the other muscles in your body, it needs exercise to stay healthy. The type of exercise that matters with an endurance muscle is prolonged exercise. It doesn't need to be intense, but it needs to last a while, and you need to do it regularly.

Now you're probably thinking that, as the hardest working musician in the band, you've got this whole exercise thing covered. Drumming is actually a pretty good exercise, but it's not enough by itself. To put it in context, we can look at it in terms of "METs," a measure of energy expenditure (short for metabolic equivalent). One MET is the amount of energy used to watch TV or to sleep; it's the minimum amount of metabolism your body spends just to keep you alive. Walking a city block, a common measure of fitness, uses four METs, meaning it burns four times more oxygen in a given period than watching TV would. If you're on stage, drumming like the late Neil Peart, you're probably using about eight METs[1] and burning about 600 calories an hour. Not bad, but even moderate jogging beats that by about ten METs, and when you're not playing that intensely — like when you're practicing — you're probably down around five METs, which is getting into curling territory.[2] There are limitations on how much you can practice without creating other problems, like joint injuries,[3] but set aside a few hours a day for practice! It's good for you in more ways than one, but you should also think about stressing your heart more than you do in your normal music routine.

If you're out of shape, start with a 30-minute walk. Walk out your front door, walk in a straight line for 15 minutes, then turn around and come home. If you're out of shape and you only make it 100 yards that first day, that's fine.

The goal is to keep pushing your level of fitness. If you can comfortably handle a 30-minute walk today, do it a bit faster or go a bit farther tomorrow. The strenuousness of the exercise does matter; more stress is better. But using a target heart rate, or aiming for the "fat burning zone," or most of the stuff you read about tends to not be that useful, and is overturned every few years.

One trick we teach our heart patients is to try to talk while walking every once in a while. *You should. Be able to. Say a few words. At a time. Between breaths.* If that's how out of breath you are, that's great. That amount of exercise can be maintained for-

ever; you could do that all day, and you'd be getting healthier every minute of it. Longer is better. If you want to throw in some sprints or add some weights, that's bonus points. And you'll find that your heart rate at this same level of exertion varies quite a bit from day to day — which is why using a heart-rate monitor isn't really all that helpful for this.

BENEFITS

The benefits are enormous, and they show up within just a week or two.[4] Better mood. More energy. Basic activities get easier. You feel less stress. You think more clearly. There's less back pain. You learn more effectively. You reduce your risk of heart attack and stroke.[5] More exercise leads to better sleep, which leads to better learning[6] — this means more effective practicing and more effective progress as a musician and a human. And this all feeds on itself; better sleep also means a healthier heart. From a mechanical perspective, you'll also be less likely to injure your body by drumming, since you'll be training your muscles and your joints in multiple ways, and that may make you less prone to injuries.

If you want to extend that further — to walk farther, to increase the intensity of exercise by adding jogging, running, biking, swimming — then the benefits increase. But even just walking 30 minutes a day will give you enormous benefits. And you'll feel better. If you have anxiety, this is a great way to put the adrenaline to use for you, instead of letting it make you crazy.[7] It's a great time to think. Your brain will solve your problems for you while you're busy walking.

SCHEDULING

One thing I've learned is that you need to schedule this. For most people, that means a walk before breakfast, or after dinner, or during your lunch break at work. If you're waiting for inspiration to get you started, it's probably not coming. Once you get in the habit, though, you'll probably find that it's easy to keep it going. You'll feel "wrong" if you don't get your exercise break each day. It's like practicing; it just becomes a normal part of your routine.

Multiple studies have shown that it can take up to three months (or longer!) to train yourself in a new habit,[8] which is another reason why scheduling it is essential. Think of this as being the "life part" of practicing. You can spend a little time every day improving your health, in the same way that you spend years smoothing out your double-stroke roll, or developing good technique on the marimba.

DIET

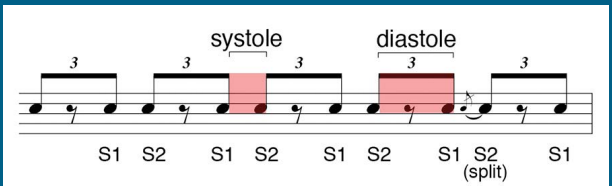
This is also true for diet. An odd, and non-intuitive, fact is that your diet is determined by your habits, and your food preferences can change. Your brain will, given enough time, learn to reward you for anything that gives it nutrition. In other words, you don't really eat what you like, but instead, you like what you eat. That's why the other people in the band like different food than you do. They don't have different taste buds; they just have different experiences.

The point here is that you can learn to like — to actually enjoy, and to *want* — healthy food, just as much as you may have learned to like unhealthy food.[9] If that's the case (and it is!), why wouldn't you? The project here is to just eat the good stuff as much as you can, to get used to it, to make it part of your diet, and to slowly phase out the bad stuff. When I'm trying to get

THE RHYTHM OF THE HEART

The rate of the heartbeat in a healthy adult at rest is between 50 and 100 beats per minute. In a normal heart, the heart is usually playing a shuffle beat.

The cardiac cycle (the sequence of events that occurs with each heartbeat) is usually broken into "systole" (the active contraction of the ventricles) and "diastole," when the ventricles relax and fill for the next contraction. Diastole is usually twice as long as systole, giving us the familiar "lub-dub" we hear when listening with a stethoscope.



The lub, technically known as "S1" (sound 1), signals the start of the contraction, and is actually the result of a pressure wave caused by the closure of the mitral and tricuspid valves. Rhythmically, it's the "a" of a "1 & a" count, or the "let" of a "trip-a-let" count when thinking in triplets. S2, the "dub," happens on the beat, and is the result of the closure of the aortic and pulmonic valves as the relaxation phase begins. Depending on whether we're inhaling or exhaling, S2 may "split," or cause a flam sound, as the aortic sound and pulmonic sound slightly separate in time. Occasionally, there are additional sounds (extra notes) in the rhythm that can indicate extra fluid in the system or a stiff heart.

If you're checking your pulse, you're feeling that pulse somewhere during the period marked as systole in the diagram above, while the heart is contracting, usually just after S2.

There are many "arrhythmias," or abnormal heart rhythms, that can occur in various conditions. The most common of these is atrial fibrillation, which results in a completely random heart rhythm.

Drumming is actually a pretty good exercise, but it's not enough by itself.

people to eat more fish in their diet and they tell me they don't like fish, my answer is usually, "You mean you don't like fish — yet."

As far as what to eat, the best evidence is for a "Mediterranean diet." It's associated with less cancer, less heart disease, fewer strokes, lower risk of dementia, longer life, and lower weight.[10] Hard to beat that. You can find out about it in about a billion places on the internet, but the short version is that fish, nuts, fruits, and vegetables are great; eat as much of that stuff as you want. Wine is fine (in moderation).[11] Olive oil is great; use it for cooking and for seasoning whatever you want. Stay away from red meats (which includes pork, which is not "the other white meat," despite the commercials) and especially processed (think deli) meats. And finally, avoid carbohydrates. For most of us, this is white foods: bread, rice, pasta, potatoes.

For many decades, we've been telling people that fats are the killer, particularly regarding heart disease and stroke, but this may be less true than we've thought. Dietary advice is notoriously sketchy, and the "right answers" change all the time (eggs are the poster child for this and seem to be in and out of fashion every six months). However, current evidence seems to be collecting more and more on the side that carbohydrates — particularly processed sugars — are maybe the "most dangerous" parts of most diets.[12] Avoiding them is definitely good for your health and is probably one of the most important ways to limit your risk of heart disease and obesity.[13] This can be hard for touring drummers — life on the road makes it challenging to eat healthy food — but that bag of chips probably isn't your friend.

It may turn out that it doesn't make sense to blame any of the three sources of calories (fats, carbohydrates, proteins) as "the real bad guy." There's also a fair bit of evidence that for most of us, calories are calories as far as losing weight,[14] which is becoming more and more relevant with the weight we've all apparently put on during the COVID pandemic.[15] So smaller portions, healthy ingredients, and variety may end up being the best advice for healthy eating.[16] Still, avoiding processed sugars is important; you'll have a hard time finding anyone respectable who thinks processed sugars are healthy in any way.

TOBACCO AND DRUGS

Don't smoke. Don't vape. There's no reason to start either of these things. None. They add nothing good to your life, and they take many good things away. If you do smoke or vape, do what you need to do to stop. For smokers, the single most important thing you can do for your health is to get rid of the habit. For non-smokers, that single important thing is to be smart enough not to start.[17] If your crowd is into it, get a different crowd. Or, even better, lead them out of it by setting a better example.

Finally, the days are mostly over where musicians were party animals and drugs were cool. These days, music is a more technical and competitive — and difficult — job than it used to be, and the people who succeed are the ones who keep a clear head and healthy bodies. This doesn't mean you can't have a glass of wine at the end of the day, but beware that alcohol may not have all of the health virtues we've believed it does.[18]

And finally, be careful with the other crap you put in your body. Cocaine, heroin, ecstasy — the whole list — limit your options and they put your health — and your career and your freedom — in jeopardy. The only 20-year-olds I meet with heart attacks are people who are using cocaine. The only dead 20-year-olds I meet are people who are using heroin, or drinking and driving.

CONCLUSION

I haven't said much that isn't common sense, and hopefully what your mother has already taught you. She was right. I spend my days trying to limit the damage done to the heart by people who didn't listen to their mothers. So get drumming, and be smart. Don't end up like Peter "James" Bond, as a globule.

ENDNOTES

1. De La Rue SB, et al. "Energy expenditure in rock/pop drumming." *International Journal of Sports Medicine*, 2013; 34: 868–72.
2. Jette M, et al. "Metabolic Equivalents (METs) in exercise testing, exercise prescription, and evaluation of functional capacity." *Clinical Cardiology*, 1990; 13: 555–65.
3. Workman D, Anisman SD. "Try playing without hands (resolving hand problems)." *Percussive Notes* 2021; 59: 56–7
4. Among many: Ruegseggar GN, et al. "Health benefits of exercise." *Cold Spring Harbor Perspectives in Medicine*, 2018; 8: a029694.
5. Among many: Guphua L, et al. "Exercise and cardiovascular protection." *Advances in Experimental Medicine and Biology*, 2020; 1228: 205–16.
6. Among many: Maquet P. "The role of sleep in learning and memory." *Science* 2001; 294: 1048–52.
7. Among many: Stubbs B, et al. "An examination of the anxiolytic effects of exercise for people with anxiety and stress-related disorders: A meta-analysis." *Psychiatry Research*, 2017; 249: 102–8.
8. Among many: Lally P, et al. "How are habits formed Modelling habit formation in the real world." *European Journal of Social Psychology*, 2010; 40: 998-1009.
9. Among many: Lakkakula A, et al. "Repeated taste exposure increases liking for vegetables by low-income elementary school children." *Appetite*, 2010; 55: 226-31.

10. The PREDIMED Study is one of dozens of trials looking at this, and has generated the following papers, among many others: Estruch R, et al. "Primary Prevention of Cardiovascular Disease with a Mediterranean Diet Supplemented with Extra Virgin Olive Oil or Nuts." *New England Journal of Medicine*, 2018 Jun 21;378(25):e34 AND Estruch R, et al. "Effect of a high-fat Mediterranean diet no bodyweight and waist circumference." *Lancet Diabetes & Endocrinology*, 2019; 7: e6–17. AND Martinez-Lapiscina EH, et al. "Mediterranean diet improves cognition." *Journal of Neurology, Neurosurgery, and Psychiatry*, 2013; 84: 1318–25. AND Salas-Salvado J, et al. "Reduction in the incidence of type 2 diabetes with the Mediterranean diet." *Diabetes Care*, 2011; 34: 14–9. AND Martinez-Gonzalez MA, et al. "Benefits of the Mediterranean Diet: Insights from the PREDIMED Study." *Progress in Cardiovascular Diseases*, 2015; 58: 50–60.
11. Among many: Thun MJ. "Alcohol consumption and mortality among middle-aged and elderly US adults." *New England Journal of Medicine*, 1997; 337: 1705.
12. The PURE study has generated dozens of papers on the impacts of lifestyle on health, including: Dehghan M, et al. "Association of fats and carbohydrate intake with cardiovascular fitness and mortality in 18 countries from 5 continents." *Lancet Diabetes & Endocrinology*, 2017; 390: 2050–62 AND Lancet Diabetes & Endocrinology, 2018; 392: 2288-97 AND Lancet 2020; 395: 795–808
13. Fung TT, et al. "Low-carbohydrate diets and all-cause and cause-specific mortality: two cohort studies." *Annals of Internal Medicine*, 2010; 153: 289. Also, Gary Taubes is an excellent writer on this topic. A dense but fact-filled explanation of the science and history behind carbohydrates can be found in his book *Good Calories, Bad Calories*.
14. Gardner CD, et al. "Effect of a low-fat vs low-carbohydrate diet on 12-month weight loss in overweight adults and the association with genotype pattern or insulin secretion." *JAMA* 2018: 319: 667–9.
15. Lin AL, et al. "Body weight changes during pandemic-related shelter-in-place in a longitudinal cohort study." *JAMA Network Open*, 2021; 4: e212536.
16. My personal opinion is that the books of Michael Pollan, particularly *In Defense of Food*, are particularly useful for learning about this approach.
17. Among many: Doll R, et al. "Mortality in relation to smoking: 50 years' observation on male British doctors." *BMJ*, 2004; 328: 1519.
18. GBD 2016 Alcohol Collaborators. "Alcohol use and burden for 195 countries and territories," 1990-2016. *Lancet Diabetes & Endocrinology*, 2018; 392: 1015 (Epub).

Steven D. Anisman MD FACC has been a drummer since 1978, a physician since 2001, and a cardiologist since 2008. He received his B.A. from North Texas State (now Unversity of North Texas) in the late 1980s. He received his M.D. from the University of Vermont College of Medicine. He completed his Internal Medicine Residency at Baystate Medical Center (Mass.) and his Cardiovascular Disease Fellowship at Worcester Medical Center (Mass.). He works with Dartmouth Hitchcock Putnam Physicians at Southwestern Vermont Medical Center. Special thanks to Giacomo ("Mike") Peccini for his help in preparing this article.

Interpretation and Expression

By Michael Burritt

How do I make educated decisions regarding the interpretation of a given piece of music? Is there a correct or accepted interpretation? Is it okay for me to bring my own musical ideas and personality to the work? Once I develop my interpretation, how can I become more expressive in my performance? Is my performance effectively communicating my interpretive and expressive ideas?

These are questions and discussions I have with my students quite often. They are excellent and valid issues to grapple with and truly some of the most difficult areas of music to teach because there are not black-and-white answers. But that's what makes it so compelling and music so exciting to study! Let's see if we can come up with some concrete ways to address these issues.

INTERPRETATION

When learning any piece of music, I believe it is essential to study all aspects of the work. It is common to learn the notes, dynamics, and tempo indications, and then go about the task of perfecting the piece technically and musically. What I often find missing is what I call the "investigative process." This process is tremendously important to making good, educated decisions regarding interpretation.

The investigative process should include researching the background of the work. What period does the work come from in overall music history as well as within the specific composer's output? For what occasion and for whom was the piece written? Are there other works to listen to and study by the composer that can help you have a better understanding of the intent of the piece? Not only will this process bring you closer to the repertoire you're working on, but it will also enhance your overall knowledge of music and — in some cases — percussion history.

The second part of this investigative process is a formal and theoretical analysis of the music. I'm not suggesting that you write a theory paper about each piece you perform (although that's not a bad idea!), but a working knowledge of the composition's building blocks is essential. I am referring to a basic understanding of the melodic, harmonic, motivic development, and overall form of the work. Is the piece in minor or major? Is it modal, 12-tone, or even octatonic? What key areas does the work move through, and what relevance do these key areas have in relation to each other and the form? Is the piece in sonata form, theme-and-variations, rondo, or possibly through-composed? When learning and performing Bach, harmonic analysis is very helpful, and I would argue mandatory. In works by composers like Druckman, Schwantner, and Viñao, an understanding of pitch sets and modes as well as rhythmic/metric treatment and development is essential in grasping the intent of the music.

Begin by understanding the form of the piece. Think of it like a road map. In order to truly understand how to get from one place to another, you need to have a good sense of what your route looks like from above. This is also true in music. Your analysis should ultimately provide you with a map outlining the musical journey of the piece so that, as you perform the work, you are aware of your place in that journey. This is particularly useful when trying to create an interpretation that considers the long game. I'm referring to the idea of hearing the piece bigger rather than smaller. It's typical to think in the moment, and we should, but we can't get lost in that, especially when performing larger works that require a more global musical treatment.

When performing a work like "Khan Variations" by Alejandro Viñao, it's important to not only consider what each of the eight variations represents but also how they work together to create the arc of the piece. For example, while variation five, titled "speed variations," is arguably as rhythmically involved and sophisticated as the other seven, its role in the form (in my analysis) is as a kind of slow movement and relief from the intensity and energy of those around it. That means I need to think more expansively and take care of the tempos and dynamics very intentionally in order to bring out this characteristic successfully.

I think of this when performing or teaching Bach cello suites. First, distinguish the individual movements from one another — from the improvisatory preludes to the dramatic sarabandes and energetic gigues. Bach opens with the preludes functioning as overtures to the suite, establishing the key area while allowing for a more dramatic expression with larger interpretational opportunities. These are sometimes referred to as the improvisational movements. He follows with a series of dance movements that have more established expectations in terms of tempo and rhythmic treatment. Understanding these expectations and performance practices is essential in performing this music.

Further, I look at the order of movements and the transitions between them — how each proceeds from the previous one. This is equally important when creating the narrative for the arc of the entire suite. For example, I often think of the sarabande as the slow movement perfectly placed midway or two-thirds into the suite, and the gigue as the celebratory climax. Ultimately, mastering these concepts will affect a successful interpretation and performance of the music.

Finally, listen to recordings of the work by other percussionists or marimbists, if available (and now most are!). If it is a transcription of a piece originally written for another instrument, listen to recordings of the work performed on its intended medium. You can learn a tremendous amount from hearing other musicians' interpretations, especially those outside of percussion. I think of this much like a jazz musician learning from the styles of the jazz greats through transcribing solos to help establish these instincts in their playing. The influence of others is the genesis of all our musical personalities.

For example, when looking at the Bach cello suites, I go to such artists as Pieter Wispelwey, Janos Starker, and, of course, Yo-Yo Ma — all for different reasons. I listen to Wispelwey for a more conservative and traditional interpretation. Yo-Yo Ma shows an amazing sense of line and plays with a much more romantic approach. If I'm studying the classic Japanese marimba repertoire, I would certainly seek out Keiko Abe's recordings of the music of Miki, Sueyoshi, and Miyoshi as an important reference to both interpretation and sound. (These works were all written for her!) Remember, the degree to which you understand the music will have a direct effect on the integrity and ultimate success of your interpretation.

EXPRESSION

Developing the expressive qualities of our playing is a life-long process. I find that it changes quite often as my musical ideals and life experiences grow. This is also one of the most challenging areas of music-making to communicate to your students. All we can do as educators is impart some tools and steer students in a direction that enables each individual to find their own musical voice. Here are some ways that have helped me and my students move toward a more expressive performance:

Make it personal. What are you thinking about when you play a given work? Is there a different mood, color, or individual you reflect on as you play different sections of the piece? If not, then go about the task of assigning an emotion or even a standard musical designation such as *dolce* or *cantabile* to help you clarify the different sections or movements of the piece. Is it "energetic" or "romantic"? Is it rounded or angular? Intense, mysterious or evocative?

Once you have made some of these decisions, implement them in an extreme way. Why extreme? Whenever I try a new food, I take a healthy bite in order to fully experience the new taste and to know whether or not I like it. I might even take several big bites! I believe the same thing to be true of music-making. Try the new musical ideas in a way that makes a significant impact on the passage and gives you a clear idea of the new "flavor." Then decide if you like it. If not, try a more subtle version of the change, continuing until you're satisfied. I say this also because most people implement new musical ideas very subtly and with little impact to overall musical statement. We need to really poke through the veil musically in order to clearly communicate our intention. Just like in life, subtle communication is often misinterpreted whereas clear or overt communication is, well, clear!

I also encourage my students to sing passages. This is a wonderful way to hear the true sense of line or phrase in a given passage, and it is an exercise I practice myself. This forces you to pull the phrase away from the instrument and helps you, as the performer, to hear it as a line unto itself, without the hindrances of having to execute it physically. I do this in my teaching every day, often singing lines and phrases to illustrate my point in lessons, ensemble coachings, and masterclasses.

How would a cellist, pianist, or clarinetist play the line? These are questions we should ask ourselves regularly. I also often add conducting to the process to help me hear more objectively and with a healthy distance. I came to this after years of conducting ensembles, realizing that it enabled me to bring a more encompassing musical context to the music. It helps significantly with determining pace in our "eternal" quest for a stronger "internal" sense of tempo. I find this especially helpful in slower works like the Bach chorales or sarabande movements. An example of contemporary repertoire where I use this in my teaching is the first movement of Peter Klatzow's "Dances of Earth and Fire" — a wonderfully dramatic movement where pace plays a vital role.

You can learn a tremendous amount from hearing other musicians' interpretations, especially those outside of percussion.

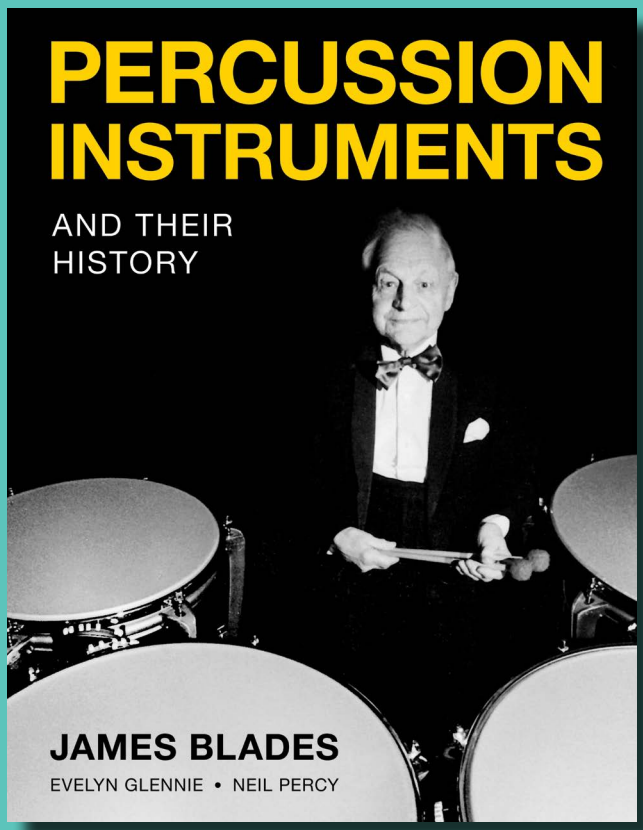
Once you have tried singing the phrase or line, try it on your instrument. Decide if your playing reflects the line that you sang. I think you'll be surprised at how much this changes the way you hear a passage. Singing is not only important for keyboard percussion; you can apply this to rhythmic phrasing on snare drum, multi-percussion, and timpani as well. Line is certainly not exclusive to melodic instruments. A good vocal rendering of the Delécluse snare drum etudes can be amazingly enlightening. (Conducting here is also highly recommended!)

Improvising is another fun way to develop a more intuitive approach to expression. Many people are intimidated by the idea of improvising, but you don't have to be a great jazz musician to implement this. This can be as simple as improvising on the rhythms in a given piece or etude. I often suggest to students working on Xenakis's "Rebonds A" to improvise using the rhythmic language of the duple and triple juxtaposition. It can help connect your ears to the character of the movement and bring a more natural rendering of the music. Improvising on the scale, modality, or melodic patterns of a piece will also help you become better acquainted with the language of the work. It's also a fantastic way to get to know your instrument better and a great way to warm up. Improvising was the launching pad for me to begin composing. You never know where it might lead you, and it's certainly worth experimenting with.

A final suggestion is to record yourself practicing. This will help you evaluate your performance from a more objective point of view. I am amazed at how much I learn from any recording of my performances or practice sessions. I can be either pleasantly surprised or rudely awakened. I prefer the former but I learn much more from the latter.

The expressive and interpretive qualities of our playing are the most subjective and personal ones. It could also be said that these are the most important qualities, for it is through these areas that we forge and develop our musical voice and personality. And it is through these areas that our musicianship will ultimately be judged.

Michael Burritt is one of his generation's leading percussion soloists and pedagogues, having performed on four continents and more than 40 states. He is in frequent demand performing concert tours and master classes throughout the United States, Europe, Asia, Australia, and Canada. Burritt has three solo and numerous chamber recordings, including the Joseph Schwantner "Percussion Concerto" on the Albany label, and he is soon to release a new recording of solo and chamber works by Alejandro Viñao. Additionally, Burritt is featured on a recent recording with the world-renowned percussion group Nexus titled *Home*, featuring his work "Home Trilogy," which was commissioned by the group. Active as a composer, his works for solo marimba and chamber percussion have become standard repertoire. Commissions include Nexus, The Paris Percussion Group, Third Coast Percussion, Escape X, The World Marimba Competition in Stuttgart, Germany, and The Paris International Marimba Competition. Burritt is President of the Percussive Arts Society and holds the Paul J Burgett Distinguished Professorship and head of the Percussion Department at the Eastman School of Music.



PERCUSSION INSTRUMENTS AND THEIR HISTORY

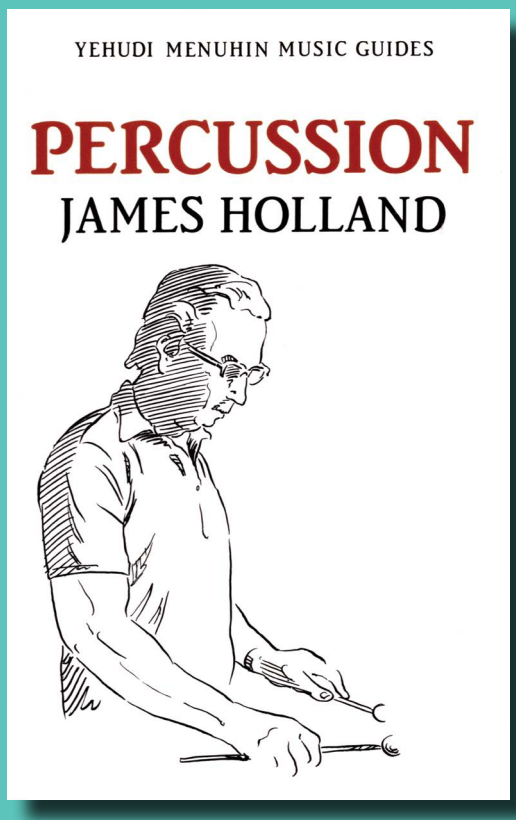
By James Blades

With new material from **Evelyn Glennie** and **Neil Percy**.
Forewords by Benjamin Britten and Evelyn Glennie

This extended edition includes two important new chapters. The first covers the emergence of the solo percussionist and is written by the world's leading practitioner and one of Blades' former pupils, Evelyn Glennie, who also contributes a new Foreword, while recent developments in orchestral percussion are covered by Neil Percy, Head of Timpani and Percussion at the Royal Academy of Music and Principal Percussionist of the London Symphony Orchestra.

James Blades was a legend among instrumentalists of the twentieth century. Through his performance and exploration of the possibilities of percussion and the sounds that could be produced on these instruments, he changed forever the way percussion was perceived.

620 pages, paperback with photographs, illustrations and music examples.
ISBN: 9780995757431 **$79.95**



PERCUSSION

By James Holland

Foreword by **Pierre Boulez**
Yehudi Menuhin Music Guides

This lively and informative book covers timpani, general percussion instruments, keyboard percussion, stands and accessories, as well as the percussion section within the orchestra, and the use of percussion in chamber music and as a solo instrument.

James Holland is not afraid to attack composers, conductors and music publishers alike as he puts the percussionist's point of view. With a lifetime of playing with the London Symphony Orchestra, the BBC Symphony Orchestra and the London Sinfonietta, he describes how to interpret a percussion score and lay out and play a vast number of complex instruments, and includes detailed analyses of Walton's *Façade* and works by Gerhard and Stockhausen.

296 pages, paperback with photographs, illustrations and music examples
ISBN: 9781871082395 **$24.95**

Global, Unique and Ambitious: Vibraphonist Profiles, part 2

By Gloria Yehilevsky

The first part of this article appeared this past February in our vibraphone focus issue, and there were so many unique and interesting stories that it naturally bled into multiple parts. Below are interviews with Rosie Cerquone (USA), Alexey Chizik (Russia), Kate Ortega (Argentina/Columbia), Dr. James Whiting (USA/Australia), Hauke Renken (Germany), and Matt DiBiase (USA), all of whom are inspiring and accomplished in completely unique ways.

Please be mindful that English is not the first language of many of these percussionists. I particularly enjoyed the opportunity to translate an interview from Russian, and it feels great to make a contribution in this way. Some of these stories shed light to trailblazing — not following any prescribed path — and others shed light on how different it is to live and work as a percussionist in other countries and cultures.

ROSIE CERQUONE

Gloria Yehilevsky: *I want to hear everything about the process of making your album,* the how & the why. *Did it start with writing individual songs that eventually grew into the idea, or did you start with the whole album in mind?*

Rosie Cerquone: My freshman year of high school was the first time I wrote and recorded my first full song, which is the first track on my album *Lullaby*. At the time, the main instrumentation was piano, and there is a tiny bit of marimba on the track. I recorded it with GarageBand and two SM58s. I recorded a music video for it as well and put it on my music channel. It was the first time I had shared any music of mine that publicly before. I had so much fun doing that, and I continued to write my own music in my free time.

Fast forward to my junior year of college; I'm getting a degree in percussion performance, and my release from intense academic music is playing cover songs on marimba or vibraphone while singing. I'd been writing music for the last four years pretty consistently, even had a band for a little while who played my original songs, but I always played guitar. I started putting the songs on mallet instruments, because I was *way* better at playing four mallets than guitar.

It came to the point where I had enough music for an album, and I felt like it thematically fit together well. So, my senior year of college, I started telling people I was going to record an album in 2020. I actually had zero clue how I was going to make it happen — where I was going to record, if I wanted someone else to mix it, how to distribute it, etc. I had no plan. But I assumed if I kept telling people it was going to happen, I would have to follow up on my promise and figure it out. And that's exactly what I did.

GY: *Where did you record?*

RC: I recorded vibraphone in an empty apartment my parents own in Montana, the drums in my boyfriend's parents' living room, and all of the vocals and extra percussion in my less-than-ideal music room in my rental house here in Washington. I recorded vocals with my Rode NT1, vibraphone with a pair of Rode M5 Condenser mics, and used whatever drum mics I had access to. I used Logic Pro X on my MacBook

I think what my anxiety has taught me the most is to realize things are rarely as big of a deal as we make them out to be. —Rosie Cerquone

Pro and a Zoom LiveTrak L-12 mixer/interface.

I did everything myself on this project except for two things: Haydn Halsted played drum set, and Siegfried Meier mastered the project. Even though I play drum set too, Haydn has been playing my music for years, and I like the sound of him playing drums on my music more than my own. Also, I feel like it's even harder to mix drums when you're the one who played them. Siegfried Meier is a mastering engineer I'd never met before, but was introduced to him by a friend of mine through Instagram. I knew that taking on the mastering process was going to be way too much for me to do myself, so I decided to outsource that part of the project because I wanted it done really well. I'm *so* happy I made that decision; he did a great job with my tracks.

But for the most part, I was working very much alone. I wrote, recorded, mixed, made cover art and graphics, and distributed everything myself. Will I be doing that much work on future albums? Probably not. It was pretty creatively exhausting. But I learned an incredible amount from doing each part myself, and I know it will serve me well for future projects.

GY: *What was the mixing process like? How did you learn how to do that?*

RC: In college I also minored in Media Arts, and I took several sound design and sonic arts courses. That's where I learned the majority of my mixing knowledge, but I had been messing around and recording my music in GarageBand for years before that. I also watched a *ton* of YouTube tutorials while I was mixing the album. If I couldn't get something to sound quite right, I would search how to bring out a certain instrument in the mix more, or what plugin could add the effect I was trying to create.

By most people's standards, I did not have the mixing experience required to mix an entire cohesive album, and I knew that going in. I knew it wasn't going to come out as a "perfect" mix, and I was okay with that because I wanted to learn. But I trust my ears and knew that I didn't need to put a crazy plugin chain on every channel; it just needed to sound good, which you can do with minimal tools. I pushed myself to learn along the way. It took me a long time, and I would occasionally have to scrap mixes and start back at square one, but I'm proud of myself. I love mixing, and I'm excited to continuing learning more about it.

GY: *When I listened, I admit that I was struck by some songs more than others, mainly because my attention naturally wavers. But I'm curious: should we try and "deep listen"? Is there a story throughout or is it more of a collection? Both have merits. Either way, it's awesome and a massive accomplishment.*

RC: The theme that ties my album together is actually the title, *the how & the why*. The majority of these songs were written while I was in college, a few are from my high school years. And when I picked all of these songs to be on the album, I felt like what really unified them was this idea that I knew *how* to do things in life, but I was searching for *why* I did them. For instance, I know how to take care of my basic human needs, I know how to play percussion, I know how to be a good friend, daughter, and significant other. I'm still learning more about all of those things, but for the most part, I know how. But *why* do any of those things matter? Why am I getting up in the morning and moving on to the next day and the next and the next? Why do my relationships matter to me?

It's definitely very existential, and I don't recommend thinking in those kinds of terms all the time because it's exhausting. But I also think it's important to be present in our own lives and not be afraid to question our motivations and desires. All of these songs are me trying to process some part of who I am and what my purpose is, from different angles.

I definitely did place the songs in a specific order, but at this point I think of *the how & the why* more as a collection of stories. I don't expect everyone to relate to every single song, but I encourage people to listen through the entire album and find the ones that speak to them.

GY: *How has having anxiety affected you both negatively and positively — as a musician and within your associated well-being?*

RC: On my social media platforms, I'm pretty open about being a person who carries anxiety. At this point in my life, I tend to not think of it in a positive or negative light; it's just a thing that I have. However, I don't want to make it sound like I've always had this mindset; it has taken years of self-reflection, self-care, therapy, and anxiety medication to get there.

I think what my anxiety has taught me the most is to realize things are rarely as big of a deal as we make them out to be, and I mean that for instances we label as disasters, triumphs, or anything in between. It's easy for the brains of musicians to spiral about making mistakes during a performance, making art that doesn't impress our peers, and not being seen as "successful." A lot of those things sound like failures to us. But when you write it down or say it out loud, it's obvious that *none* of those things are even close to failure; if anything, it's being brave. But I believe we also put a lot of stress and emphasis about constantly achieving, making music and art bigger and better than previous projects, receiving awards and performing, writing, or creating with/for prestigious groups. Those things are great, and having goals is necessary. But those aren't lasting experiences. The thrill of them will leave as soon

as they're finished. So, I try my best to enjoy the fact that I get to play, write, and teach music every day and leave it there. I'm not great at it yet, but I'm trying.

GY: *Was what you're doing now what you planned on doing while you were still in school? Or have things pivoted from plans/aspirations? Do you tend to be flexible with your goals, or focus on something and go for it until it's done?*

RC: I like this question because it makes me sound like my life is put together and I know what I'm doing right now, and the true answer is, I don't know! It's still so early in my career, so my goals are flexible and still defining themselves. I definitely never planned on writing and producing music being such a big part of my life, but I'm happy that it is and I hope within the next five years I can turn it into my main work.

When I was in school, I didn't really have a plan for what I wanted to do post college. I knew I loved to play percussion and couldn't imagine a career where I wasn't pursuing it. I didn't want to go into an orchestral, military, or academia route, as much as I support anyone who chooses any of those paths. I've always been interested in being a part of projects that incorporate percussion in new and exciting ways. So, looking at it that way, I'm exactly on track for my goals.

GY: *Where can people learn more about you/follow you?*

RC: I would love for people to check out my Spotify, Bandcamp, and YouTube channel! On Spotify and Bandcamp, search "Rosie Cerquone" and you'll find my album *the how & the why*. On YouTube, you can find me at Rosie CQ. If you would like to contact me or learn more about my background, you can find me on Instagram @rosie.cq or head to my website, www.rosiecerquone.com.

ALEXEY CHIZIK

Gloria Yehilevsky: *Could you briefly outline your career and education for us? When did you start playing the vibraphone and why did you choose to focus on it?*

Alexey Chizik: I entered music school at the age of eight and immediately started playing percussion instruments. Until the age of 12, I didn't know what the vibraphone was, as we didn't have this instrument at our music school.

I completed music school and conservatory on percussion. While I was studying, I was playing with professional orchestras. From 17 years old I was the timpanist in musical comedy theatre. [Just like the distinction between Shakespeare's comedies and tragedies, Russia, especially in the USSR era, had theatres that focused on operettas and happier, lighter shows, and separate theatres putting on tragedies — namely, operas (GY).] From [age] 19 years, I worked in the Chamber Opera, in a large symphony orchestra "Classics" and St. Petersburg's Ballet Orchestra. I worked in symphony orchestras until 30 years old (2000). During this time in orchestras, I worked with outstanding musicians of our time: Yuri Temirkanov, Mstislav Rostropovich, Maris Jansons, Placido Domingo, Krzysztof Penderecki, Georg Solti, and others.

I think that in the near future, the vibraphone will take as important a place on stage as the piano or violin.
—Alexey Chizik

GY: *What do you feel Russian audiences and industry celebrate musically, and what new ideas have you brought to it?*

AC: At 20 years old, I started playing concerts outside ["open air"] in the summers, which continue to this day, in addition to playing throughout the year inside such halls as the Mariinsky Theater and various philharmonic societies — now already 30 years. At 22 I was drawn to jazz music and started playing concerts on the vibraphone. In 2005 I created the ensemble Chizik-jazz-quartet. It was one of the most important events [projects] in my life, as alongside the pianist and composer Oleg Belov, we started to write new music and experiment with classical arrangements and reconstructions. From 2000 I lived and worked in Germany and England, playing with local musicians such as Larry Porter, Andrea Marcelli, Eckehart Woelk, and others. From 2017 I've been endorsed by Bergerault. From that time and to this day I'm often on the jury for international competitions.

GY: *Is the vibraphone popular in Russia? How do you imagine it will evolve over coming decades and in the public eye? What musical formats do you envision it in?*

AC: It seems to me that Russian audiences really like something new and unusual. My adaptations of classics to jazz are quite popular in Russia. Each year I play for free in the Summer Garden [St. Petersburg, adjacent to the Summer Palace of Peter the Great], already for 30 years. A huge number of people learned what a vibraphone is and fell in love with this instrument.

Also becoming popular is my children's project: we tell stories with the vibraphone, so now a large number of young children already know what the instrument is. The vibraphone is very popular in Russia, and I am happy to have made a contribution to the popularization of it. In competitions that happen in major Russian cities, usually 50 or more performers arrive. Over recent years, the musical level of performance has risen tenfold. I think that in the near future, the vibraphone will take as important a place on stage as the piano or violin.

KATE ORTEGA

Gloria Yehilevsky: *Tell us a little about your background. When did you start to play vibraphone and percussion, and how is it taught in schools and then universities in Argentina? What kind of music do you spend most of your time learning and playing? What aspects of music do you focus on in your vibraphone playing?*

In Colombia, the vibraphone has been used mostly in Latin music and fusions, but I think the family of mallet percussion is growing. —Kate Ortega

Kate Ortega: I was born in Cali, Colombia. I started with music as part of a worship group in the church that I attended since I was a child. There I learned a little piano and drums, and before that I had a few private lessons with keyboard teachers at home.

In my city there is the possibility of entering percussion programs at the conservatory and the university from the age of eight, but for several reasons I could not have that option.

When I finished school, I began my studies at an institute where traditional and popular music is taught; there I had my first approach to folklore, the traditional and popular music of my country, the percussion instruments of the Atlantic and Pacific coasts, the drums and the traditional chonta marimba. I also learned about typical instruments such as the bandola and tiple, which are string instruments widely used in Colombian Andean music. I was in this institute for two years; then I enrolled in Universidad del Valle where I studied the five-year undergraduate degree in interpretation with an emphasis on classic percussion. The entrance to percussion was accidental, but from the second year I got to know the vibraphone, I knew that was what I wanted. During this degree, I tried to focus on repertoire emphasizing the vibraphone.

Once I finished college, I started looking for ways to learn jazz; the training in my city is mostly classical music. I became interested in improvisation thanks to an annual percussion festival in my city called Tamborimba. I was able to listen to great vibraphonists such as David Friedman, Dave Samuels, Alfredo Naranjo, Victor Mendoza, and Ney Rosauro, among many more, and for me it was very revealing to be able to listen to so many musicians and the wonderful things they played on the instrument in different formats. I think this was the beginning of my interest in improvisation.

GY: *Could you tell our primarily American audience about the performing scene in Argentina?*

KO: Since 2014 I began to look for options to continue studying, but it was not until 2018 that I was able to travel to Buenos Aires, Argentina, where I began studies in jazz vibes at the Manuel de Falla Conservatory and was able to meet and interact with different musicians from the local Buenos Aires scene. There is a wide variety of cultural offerings in the city; the artistic movement is quite intense, and for me it was a very enriching experience.

GY: *Is the vibraphone a popular instrument in Argentina? What is the primary context you play it in, and how do you envision playing it (solos, ensembles, styles, collaborations) in the future?*

KO: The vibraphone is not frequently or commonly used on Argentine and Colombian stages, but it is well known, and some tango, folklore, and jazz groups that I met use it in their projects. In Colombia the vibraphone has been used mostly in Latin music and fusions, but I think the family of mallet percussion is growing more and more.

I had the fortune to play in different projects with friends and great musicians. I really enjoy playing in ensembles with diverse projects and styles. I am particularly interested in the duet format; I think it is a format that allows a lot of freedom and contributes to the instrument's strength.

GY: *Where can our readers learn more about you/follow you online?*

KO: Thank you for all your support! My IG is *@kate_ortega_vibes*; my Facebook page is *https://www.facebook.com/kate.ortega.9028*; my YouTube channel is *https://www.youtube.com/channel/UCfYvaXHKZnCDqFJXfRbiF4A*.

DR. JAMES WHITING

Gloria Yehilevsky: *What educational experiences did you have in Australia that differed from what students experience here in the U.S., in any level of development?*

James Whiting: The structures of school music programs in Australia are different to the United States in many respects. I was lucky enough to attend a middle-class private school with a flourishing music program built on private (one-on-one) lessons with sessional faculty, much like a university. Additionally, music programs in Australia focus on concert ensembles, rather than athletic ones.

I spent the majority of my high school education studying from two professional percussionists in this program — a drum set specialist and a percussion specialist. When I moved onto my undergraduate degree majoring in jazz vibraphone, I had to piece together my education from several sources due to the limited access to professional jazz vibraphonists. I took lessons with percussionists for technique, pianists, and guitarists for jazz harmony, composition, and arranging. In addition to this, I sought out prominent American jazz vibraphonists — Joe Locke, Ed Saindon, Stefon Harris, Tony Miceli, etc. — for private lessons, and augmented my studies this way with an annual trip to New York, Boston, and Philadelphia. These sojourns eventually led to admission and completion of a Doctor of Musical Arts degree at the University of Nevada, Las Vegas under Dr. Dean Gronemeier, Dr. Timothy Jones, and Professor Gary Cook.

GY: *You decided to stay in the U.S. since moving here for a degree; what keeps you here?*

JW: After rigorous research to select the right school to suffice my varied interests and specializations in percussion, jazz, musical theatre, conducting, and composition, I accepted an offer at the University of Nevada, Las Vegas. During my DMA, I served as an adjunct faculty member in the School of Music, lecturing in Music Appreciation and Applied Music. Due to my background in musical theatre as a musician (percussion and piano), music director, and actor, I was soon appointed Resident Music Director for UNLV Theatre's production company, Nevada Conservatory Theatre. In this position I have provided music direction for a variety of productions, as well as accompanying and lecturing in musical theatre masterclass coursework. Since graduating the DMA, my teaching load pivoted solely to the Department of Theatre to design curriculum for a musical theatre program. In addition to my initial appointment as Resident Music Director, I now lecture in Musical Theatre Literature and History, and Musical Theatre Capstone projects.

GY: *How do you suspect your professional career would be different if you were living in Australia?*

JW: There were multiple reasons for my decision to move to the United States in 2015. At the apex was the fact that Australia's performing arts industry, while powerful, is miniscule compared to the United States. I was extremely fortunate to be engaged in many of the sought-after gigs in Australia in my early 20s. This had an adverse effect where I found myself desiring more opportunities for the diversity of my specializations. Australia continues to provide me with many opportunities — shows, masterclasses, etc. — when I am able to return annually for touring work. I suspect my career would have evolved more slowly in Australia.

GY: What opportunities have you found or created for cultural exchanges?

JW: While in the United States I have been able to submerge myself in a variety of cultures/music including Mexican and Guatemalan marimba band, as well as Afro-Cuban and Afro-Brazilian music. I have been able to share some of this experience and information in Australia at various school and university clinics. As for sharing Australian musical culture in the United States, I am still looking for more opportunities to do this.

GY: *Do you integrate your cultural backgrounds in your work often, or not at all?*

JW: This is an interesting question. I honestly haven't actively worked to integrate my cultural backgrounds into my work. However, I find myself frequently educating friends and colleagues about Australian culture and lifestyle. The conversation usually starts with someone telling me, "I've always wanted to visit Australia."

GY: *In the U.S., the vibraphone is prided as an American instrument, yet it is large-*

I always take pride in being able to educate the public on the instrument, its design/function, and where they may have heard it in popular music over the years.
—James Whiting

ly unknown to the greater public. Can you tell us about what the broader Australian culture does and does not know about the instrument?

JW: In this regard, the United States and Australia are very similar. Many people have never heard of a vibraphone, and the ones who *think* they know what it is often refer to it as a xylophone or glockenspiel. Those of us who have dedicated our lives to the instrument find that to be a frustrating comment; however, in my experience, it is the general public attempting to connect about this eclectic instrument based on their own limited understanding. I always take pride in being able to educate the public on the instrument, its design/function, and where they may have heard it in popular music over the years.

GY: *What does a performance career focused on the vibraphone look like, and who would listen?*

JW: Many people have been successful in building an impressive career around the vibraphone, such as my mentor, Joe Locke, and I am continuously in awe of that. When I was younger, I fully intended to have a career focused purely on the vibraphone; however, my love and abilities in other areas of music have spread my focus — orchestral percussion, piano, musical theatre, composition, arranging/orchestrating, etc. A career with this instrument is one that can be extremely varied — contemporary music, jazz, pop, classical, etc. I am often pleased to meet audience members after gigs and concerts who wish to hear more of the instrument. In saying this, I think there are a lot of people who would listen, but they just lack the knowledge of the instrument.

GY: *Where can people find you online/on socials?*

JW: Instagram: @drjameswhiting; Website: jameswhiting.com.au

HAUKE RENKEN

Gloria Yehilevsky: *There is an exceptional lightness in your sound, like floating across the instrument. Did you develop this sound from the influence of your teachers, a specific technical approach, or listening to certain pieces of music?*

Hauke Renken: Thank you for the nice words. That's very flattering. I'm sure all my teachers had an enormous influence on my playing. Not just David Friedman — who has obviously been a big influence, inspiration and mentor in my life over the last seven years — but also Florian Poser, a vibraphone player from Germany, who was basically my first real vibes teacher and the one who introduced me to the world of jazz.

A key factor in my development as a vibes player was probably the fact that I didn't start as a vibraphone player but more as a "music nerd." I taught myself piano, guitar, bass, drums, and I just "discovered" music as a kid in my room in my hometown. My uncle, who is a percussionist in the Philharmonic Orchestra in Hamburg, bought a vibraphone during his studies, and that was stored in our house in Friesland [northwest Germany]. That's how I also included this weird instrument, the vibraphone, into my carousel of instruments.

Luckily, I had a good friend in my hometown who learned how to play marimba and was very ambitious to become a solo marimbist — which he now is. The two of us often played marimba/vibraphone duos and constantly pushed each other's limits of what we could play. We were never picky about musical genres. We just tried everything. He brought classical repertoire, I arranged a musical song or a pop hit for us, or I just tried to compose music. Looking back, I think the openness to genres and just trying to play music that I enjoyed playing and listening to was one of the main factors that drove me and developed my playing. I also notice how this exact attitude helps me nowadays as a freelancing vibes player in Berlin. I get asked to play projects from all kinds of genres — swing for Lindy Hop dancers, theater performances, orchestra works for silent movies, or just clean and simple duo concerts in intimate settings.

I don't think there is a certain piece of music, but the general openness to all music and trying to play it on the vibes, that helped me develop my playing into the way I play today.

Right now, for example, I'm working with a great singer from Berlin, Mia Knop Jacobsen, on a project in which we arrange classical pieces for voice and solo vibraphone. Right now, I'm trying to play the last Aria of Wagner's *Tristan & Isolde*, the so called "Liebestod," on the vibraphone so that Mia can sing the original part of "Isolde." This kind of work is always very challenging but thrilling to me, and I hope we can publish the music in the next year, so other percussionists are able to play it as well. It's fun!

GY: *You combine a creative timbral palette with ensemble sensitivity; how do you think about employing these unique*

Accompanying is my secret love.
—Hauke Renken

sounds while playing with others?

HR: Accompanying is my secret love. I love to be the accompanist for other musicians since I played with Tony Miceli for the first time. I had a lesson with him — I think it was in 2012 — and while we played duo, I wondered why I sounded so much better than I expected from myself. It was because Tony is such a good accompanist. I think that's one of the reasons why I have quite a few duo projects nowadays. It's where I have a lot of influence in what direction the music is going, and at the same time have this beautiful intimate exchange with the duo partner.

Also, I was very interested in arranging and composing since I started playing music. Thinking like an arranger while playing in an ensemble, especially the bigger the ensemble gets, is very helpful.

GY: *Berlin is known for its experimental arts scene. What's the weirdest gig you've played? Or witnessed?*

HR: Oh, I played a couple of pieces with a modern theater group called Hauen & Stechen. They are fantastic, but I never understood what anything was about during the whole rehearsal process. I was confused the whole time. The very first piece we played was their version of *Turandot* by Puccini. During the whole piece a lot of weird things were happening — "beheading" of audience members, the baritone in a Santa costume — but the oddest thing was this: we were almost done with the show, when we acted like the neighbors were complaining and about to call the police. We didn't play in an actual theater but in some kind of backyard house in a normal apartment building. So we stopped everything, turned the lights on, took the whole audience, ordered taxis or just took two or three people into our private cars and drove to a cremation center in which we played the last scene. The whole thing was pretty cool, but also very, very strange.

And a funnier gig experience was when we played with my Gypsy swing band in a club around 1:00 A.M., the whole audience — I guess already pretty drunk and high — started screaming "XYLOPHONE, XYLOPHONE" whenever I finished my vibraphone solo.

GY: *What has kept you inspired to keep playing through the pandemic?*

HR: Actually, the vibraphone scene! When the first lockdown started in March, Tony Miceli, David Friedman, and I were starting livestreams over Tony's *vibesworkshop.com* Facebook site. At first, only the three of us played 30-minute solo concerts from our homes, and later we invited other vibes players to join. I met more new mallet players all around the world in those first pandemic months then I ever met before. That exchange was very inspiring.

I'm always trying to keep myself creatively challenged. I wrote some arrangements for an acapella band, which I really enjoy doing, and I did some video editing, which became a little bit of second income for me. And I'm a very passionate runner, which I can only recommend to everybody. I *love* running!

GY: Have the government or independent arts institutions/companies supported you since the pandemic?

HR: Yes, we got some support from the government and also from the GEMA — which is ASCAP in the U.S., I think — as well as several foundation's funds we could apply for.

GY: *Where can our readers find you online?*

HR: My website is *www.haukerenken.com*; my social media channels are *HaukeRenken* (Youtube) and *@haukerenken* (IG)

MATT DIBIASE

Gloria Yehilevsky: *You create incredibly thoughtful original works. I'm a fan. Two-part question: where did your ideas come from in writing your recent album,* Adulting, *and what role does the vibraphone play in disseminating those ideas?*

Matt DiBiase: The concept for *Adulting* came about as my time to create videos and music came up against a day job and many daily menial tasks. My roommate actually was the one who frequently used the word "adulting" whenever she was doing chores, and that's how it was planted at first. About half the record was composed before the "adulting" theme was decided on, and then I added lyrics later. I knew I wanted something light-hearted that also involved a certain degree of reflecting on shared experiences — especially in the pandemic.

The vibraphone's role in the composition process is unique from other instruments. Its pure tone is really great

The combination of percussive and melodic with the vibraphone is what most often fuels my interest in creating with it.
—Matt DiBiase

for harmonic experiments, and often has me thinking in four-note shapes that sit above a single note bassline as the fifth voice. Composing from the vibes is also great for rhythmic reasons, as it's much more accessible for me to play complicated ideas than bashing away with my hands at a piano.

GY: *Tell us a little bit about the idea of creating an album experience and how you made that happen. Did the original framework differ from the final product? Who did you collaborate with?*

MD: *Adulting*'s full show with visuals has taken so long to produce because I've spent the last three years transitioning out of work in the neurosciences, taken six months to transition from contract work to a studio of my own students, and also taken on the endeavor of learning more 3D animations since quarantine started. I initially wrote the tracks "Corporate Cortisol," "Oxtosins," "Leap," and "Redemption" as a leader of an octet of musicians (Frisson) in 2016. Unlike those college days of writing for ensembles, I wanted to create almost all of this album with just my own means. I did, however, compose one saxophone soli for my first friend in San Diego, saxophonist Robert Dove, who welcomed me to town with my first regular gig and showed me around the music scene. It felt right to do that as a marker of time and a taste of something different for the album.

GY: *What fuels your interest in playing the vibraphone? What keeps it interesting?*

MD: The combination of percussive and melodic with the vibraphone is what most often fuels my interest in creating with it. Aside from the limiting range, it's function in a song can be multifaceted, so walking up to compose you can take many approaches — an element of surprise I love. As for what keeps my interest right now, I always love expanding new improvisational ideas, and as of recent have been particularly fascinated with incorporating more chromaticism into solo lines.

GY: *Could you let our readers know where they can find you online?*

MD: Here's where readers can find me: Website: *PlexusPlay.com*; Instagram: *@plexusplay*; YouTube: *PlexusPlay*.

Gloria Yehilevsky is the Keyboard Editor for *Percussive Notes*. She teaches at Sistema Ravinia, a non-profit El Sistema-based program for Chicago's underserved students, Segerstrom Center's Studio D: Arts School for All Abilities, and at Maranatha Christian Schools. She is a frequent guest artist at universities and conservatories, and is a freelance performer and composer. Notable projects include Sounding Eye, an interdisciplinary arts collective she co-founded with animator Shiyi Li, Lakeshore Rush, a non-profit pierrot+ ensemble based in Chicago, IL, and recent commissions for solo percussion works. Her mission is "communicating through music," and she aims to incorporate this in all her work. She serves on the Board of Directors for the Vibraphone Project 501(c)3.

Selecting and Refining an Article Topic for Publication

By Dr. Samuel Gould

As part of the PAS Scholarly Research Committee's series of articles about developing research methods, this piece examines the importance of selecting an appropriate topic for publication. The current Percussive Arts Society publications (*Percussive Notes*, the *Percussive Notes Online Research Edition*, and the *Rhythm! Scene* blog) are unique in that they offer a myriad of different types of articles published by individuals of different specializations within the field of percussion. Upon conducting a brief survey of the *Percussive Notes* archives, one can find instructional resources, biographical or historical articles, interviews, and performance guides. Regardless of the type of article, however, it is paramount to select a topic that can be effectively written about within the confines of a single article. In this article I will discuss methods that can be applied to selecting and refining a topic during the pre-writing process.

In Richard J. Wingell's book *Writing About Music: An Introductory Guide*, the author eloquently sums up the importance of selecting an appropriate topic, stating that "[t]he main goal in choosing a topic is to select something of the right scope."[1] Wingell goes on to give examples of topics that are much too general for a research paper (or in our case, an article), stating that topics of this nature "are much too broad and better suited for book-length or multi-volume studies."[2] This advice can be especially vital in adapting an existing graduate-level thesis paper or dissertation topic for publication. Since it is not possible to publish your entire graduate-level work in a single article for *Percussive Notes* or the *Percussive Notes Online Research Edition*, you must identify one particular aspect of your work that is suitable for this format in order to have a topic of "the right scope."

The process above can also be applied to topics for presentations. For example, I recently gave a brief presentation demonstrating pedagogical techniques that apply the rhythmic concepts of the Carnatic music tradition of India to a western percussion curriculum. In the brief time allotted, I discussed my approach of adapting *solkattu* to paradiddle rudiments, rather than attempting to give a general overview of my many findings from a multi-semester, grant-funded project.

With this information in mind, an effective method to narrow your topic can be found in *The Craft of Research* by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. Their process consists of first writing your general interest for your article, then transforming that idea into a claim in a complete sentence using specific vocabulary that expresses actions.[3] Examples of these "action words" given by Booth, Colomb, and Williams include: "to conflict, to describe, to contribute, and to develop."[4]

An example of this approach applied to a topic appropriate for *Percussive Notes* could consist of the following general interest statement: "Marimba transcriptions of the G Major cello suite from the *Six Unaccompanied Suites for Solo Cello* by Johann Sebastian Bach." Then, by adding action words, a very broad topic becomes a more succinct thesis statement: "Studying a marimba transcription of the G Major cello suite from the *Six Unaccompanied Suites for Solo Cello* by Johann Sebastian Bach is an invaluable pedagogical tool for percussion students developing musical phrasing skills."

At this point in the process, it is important for several reasons to conduct a survey of existing materials relevant to your topic. First, you will be able to answer an extremely important question, posed by Laurie Sampsel in *Music Research: A Handbook:* "Has someone already done what I am interested in?"[5] Additionally, as you begin to refine your topic by consulting already published works, it will become apparent to you whether or not your topic is one that can be written about in a single article. For example, if your topic is about the performance practice of several works for percussion by a

It is important to select a topic you are passionate about.

specific composer, one article-length work would not be adequate. Instead, a more appropriate way to frame your paper would be to address a particular aspect of a specific work, or a movement from a larger work. One example of this in an already published *Percussive Notes* article can be found in Dr. Payton MacDonald's "Crystals, Water and Light: A Pitch Analysis of 'Crystalline' from Jacob Druckman's 'Reflections on the Nature of Water.'" In this article, Dr. MacDonald provides an in-depth, theoretical analysis of a single movement from this six-movement work for solo marimba, rather than dealing with the entire piece in a single article.[6]

A review of already published materials is also important because it is crucial for published works to provide support gathered from authoritative sources. While interviews and instructional articles might require fewer sources, there are some issues you may consider that would lead to the incorporation of research. For example, if you are publishing an interview, providing some research about the focus of your line of questioning would be valuable to readers. If your article is instruction-based and you are seeking to explain innovative techniques or exercises you have developed, you could begin by explaining how you arrived at this technique or these exercises by citing specific instruction you received in a private lesson, or something that you read in a particular method book that spurred your experimentation. Adding this type of information not only strengthens your article from a scholarly standpoint, but it also provides valuable information for readers by providing sources for further reading and research.

Lastly, it is important to select a topic you are passionate about. The field of percussion includes orchestral music, numerous musical traditions from around the world, popular music styles, physical wellness, and so much more. The research process not only provides the opportunity to learn about your chosen topic more thoroughly, but also the chance to discover other facets of percussion that you may not be familiar with. For example, while studying as a doctoral student I first heard the work "Simple Songs of Birth and Return" by composer Nathan Davis. This piece is written for *mbira dzavadzimu* (an instrument played by the Shona people of Africa) and electronics. While learning this work, my *mbira dzavadzimu* research led to my writing a paper about performance aesthetics, a presentation about performance-based pedagogy in the classroom, and ultimately a reshaping of the entire way I approach teaching and performing.

In conclusion, selecting and refining your topic is the first step to conducting successful research. By following the suggestions outlined above you can identify a topic that interests you, narrow it to be appropriate for the publication or format that you have chosen, and ensure that your work contributes to any existing research in the subject area.

ENDNOTES

1. Richard J. Wingell, *Writing About Music: An Introductory Guide* (Upper Saddle, New Jersey: Pearson Education, Inc., 2009), 25.
2. *Ibid.*
3. Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, *The Craft of Research* (Chicago: University of Chicago Press; London: University of Chicago, Ltd., 2008): 39.
4. *Ibid.*
5. Laurie J. Sampsel, *Music Research: A Handbook* (New York: Oxford University Press, 2009): 3.
6. Payton Macdonald, "Crystals, Water and Light: A Pitch Analysis of 'Crystalline' from Jacob Druckman's 'Reflections on the Nature of Water,'" *Percussive Notes* 40, no. 4 (2002): 40–43.

Dr. Samuel Gould holds a Doctor of Musical Arts degree from Michigan State University and teaches percussion and courses in music literature at Grand Rapids Community College. He is also a member of the PAS Scholarly Research Committee and is the Secretary and Treasurer of the Michigan PAS Chapter. He has performed with such groups as the Dali String Quartet and the Great Lakes Chamber Music Festival Orchestra, as well as on National Public Radio's *Weekend Edition*, and on the Ghostly International, Innova, and Quite Scientific record labels.

I Wanna Spread the News: James Gadson on Bill Withers' "Use Me"

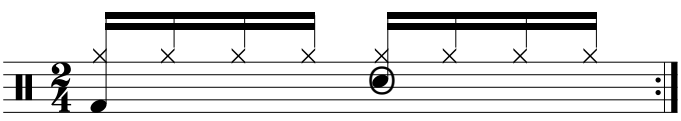
By Mark Powers

With credits ranging from Paul McCartney and Vulfpeck to José Feliciano, Beck, Kelly Clarkson, D'Angelo, and Barbra Streisand, few musicians chronicle a discography as diverse as that of the legendary James Gadson — just as few drummers have a groove that even remotely rivals his iconic smooth, danceable time feel. Gadson became a popular session player after recording with the Watts 103rd Street Rhythm Band and, soon after, famed R&B artist Bill Withers. From his body of work with Withers came the classic 1972 single "Use Me," which featured an equally classic, sexy sixteenth-note groove that drummers have been trying to replicate ever since.

Last year's passing of Withers found many players and teachers pulling out the album (or searching for a YouTube video) to re-listen and re-attack Gadson's challenging pattern. Upon the news of Withers' death, I immediately began to share the beat (or variations of) with the majority of my private students. The full-blown version of this is not easy for every student to digest, so I initially boiled it down into three "levels" appropriate for beginning, intermediate, and advanced students. Each level was then segmented into three bite-size exercises.

PREREQUISITE

Before diving in, it's important to have a good handle on a basic sixteenth-note beat with one hand playing on the hi-hat. This non-stop undercurrent happens throughout all of the patterns and is the glue that holds it all together. To that we add a bass drum on beat 1 and a snare drum cross-stick on beat 2.

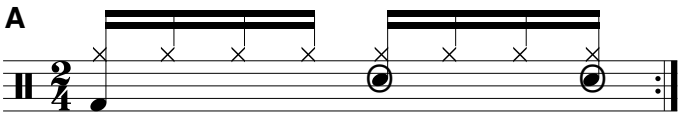


James Gadson

LEVEL 1: BEGINNING

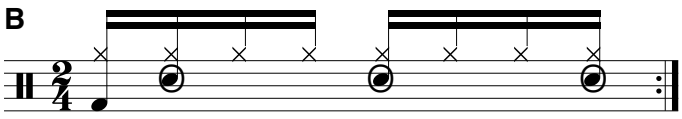
When that is solid, we begin to embellish the cross-stick. Exercise A adds a note on the "ah" of beat 2.

A



Exercise B adds yet another, this time on the "e" of beat 1.

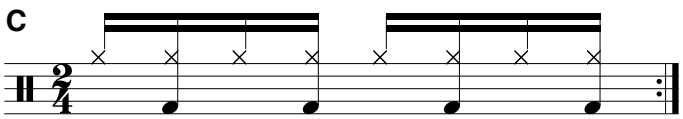
B



Next we give the snare hand a break. Our hi-hat remains the same in exercise C, but the bass drum makes a huge shift from

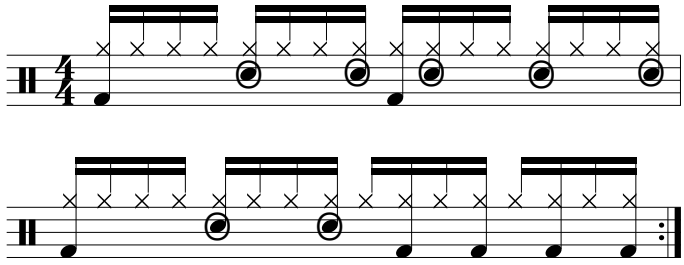
playing on beat 1, to playing every "e" and "ah" in the phrase. This might seem odd at first, all alone here, but it will make lots of sense when combined into the full groove. This can also be deceptively simple and prove more difficult than it first appears.

C



Once exercises A, B, and C are comfortable on their own, it's time to combine them into our complete Level 1 version of the beat. The sequence will be A + B + A + C, creating a two-measure phrase.

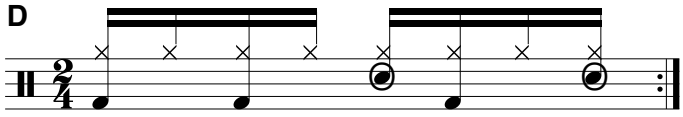
Level 1



LEVEL 2: INTERMEDIATE

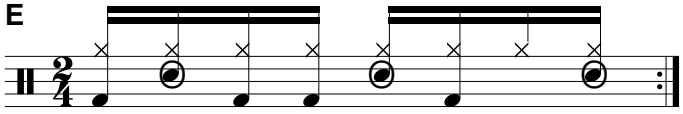
Time to step it up a bit and add additional notes to each of our previous exercises. We first revisit exercise A and add more bass drum, specifically on the "&" of beat 1 and the "e" of beat 2.

D



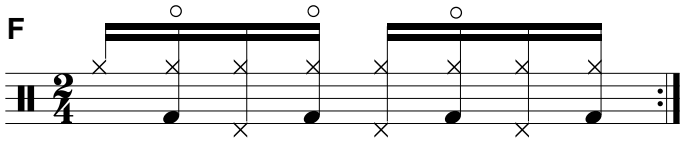
That definitely contributes even more funkiness to the pattern, so let's do something similar with exercise B. The bass drum gets busier here, being added on the "&" and "ah" of beat 1, as well as on the "e" of beat 2. This increases the density between bass drum and cross-stick, and can also be a great workout for the right foot.

E



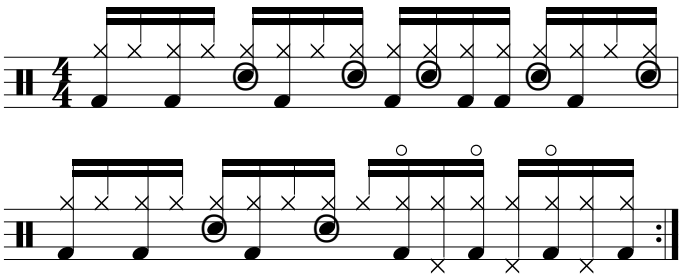
We won't be adding any bass drum to exercise C. Instead, we'll engage the left foot, integrating open hi-hat along with the first three pre-existing bass drum notes. Open the hi-hat on the "e" and "ah" of beat 1 and the "e" of beat 2, making sure to close it cleanly and precisely on the sixteenth notes that follow each respective open.

F



After working through exercises D, E, and F, we combine them into a two-measure phrase, using the sequence D + E + D + F. This is our Level 2 version.

Level 2

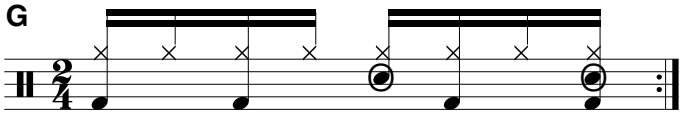


LEVEL 3: ADVANCED

Had the masterful Gadson stopped there, we'd now be done, but that isn't the case, much to the chagrin of some of my students. One of the most challenging technical aspects of his groove on "Use Me" is his frequent layering of cross-stick and bass drum on top of each other. The key is to play them simultaneously — not allowing them to "flam" or interrupt the flow of time.

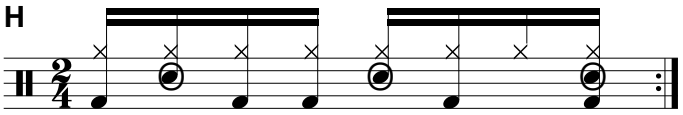
Going back to exercise D, we add another bass drum stacked along with the cross-stick on the "ah" of beat 2.

G

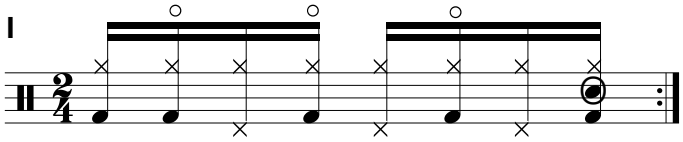


Then we apply exactly the same change to exercise E, adding a bass drum on the "ah" of beat 2.

H

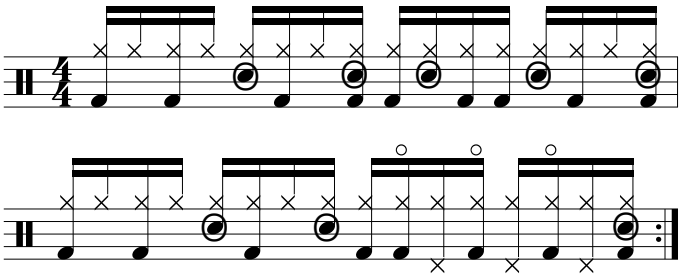


Two additions to exercise F here. Continuing with our stacking of notes, we'll add a cross-stick, falling again with the bass drum on the "ah" of beat 2. Also insert a bass drum on beat 1.



Combining these one more time, we now have quite the busy two-measure groove: G + H + G + I. Note that one bass drum was omitted on the "ah" of beat 2 in measure 2. That's to leave some room and avoid playing three bass drum notes in a row leading into that next beat.

Level 3



This full beat is along the lines of what James Gadson recorded on much of this track, but I find it beneficial to remind students that this was certainly not played as a strict, static, unchanging pattern. Many of the elements introduced in Level 3 come and go throughout the piece organically, with any one phrase being a little different than the next.

I often recommend that students approach playing along to the song using the Level 2 groove as a starting point, channeling their inner Gadson and allowing the other nuances (and their own personal ones) to find their way in naturally. As always, one of the best ways to really get a feel for how he plays is to listen, listen, listen.

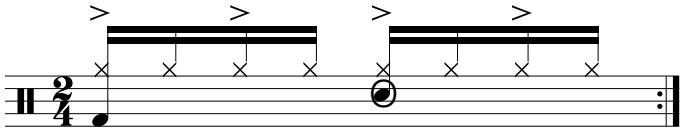
BONUS — LEVEL 4: PUSHING AND PULLING

I would be remiss to wrap up a discussion about this classic groove without also taking a moment to point out how influential Gadson's hi-hat technique has been for many drummers. View live performance clips of him playing this song with Withers — on the British television music show *The Old Grey Whistle Test*, for example — and you will notice that his right hand is employing a contracted version of what is often referred to as a "push/pull" or "open/close" technique.

Application of this technique is well suited for this type of continuous sixteenth-note beat. It allows a drummer to maintain the subdivisions at a fairly rapid tempo, while also creating an eighth-note accent pattern on top of the sixteenth-note flow. The tempo of the above-mentioned *Whistle Test* performance is around 70 bpm, but the original recorded tempo on the album *Still Bill* was around 78 bpm. At each of these tempos, Gadson is able to use the push/pull technique to both enhance his feel and eliminate tension throughout the three- to five-minute song.

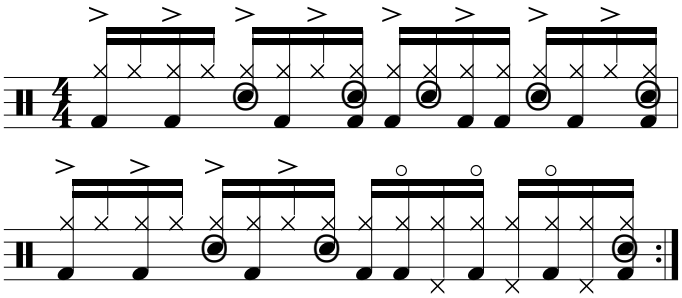
Maintaining a secure fulcrum (pivot point) on the stick, the "push" segment of the two-part technique is played by throwing the stick tip forward and down with a single downward wrist stroke, letting it rebound freely, similar to what is also known as a "free stroke." Then the fingers snap the stick back into the palm, generating the "pull" motion as the wrist returns to its starting position. The strokes themselves can create dynamic differences (louder push and softer pull) but these can be further emphasized by making the shoulder of the stick strike the edge of the hi-hat cymbals on the "push" (getting a heavier, chunkier tone) while the tip of the stick strikes the top of the hi-hat on the "pull" (getting a lighter, tap sound).

After working the technique out on only the hi-hat or a practice pad, begin integrating it into all of our previous exercises. Start with our first prerequisite pattern…



…and continue through, one by one, until you can apply it to the entire beat.

Level 4



Diving further into the mechanics of this technique are beyond the scope of this article, but many resources on the topic are available. You will benefit greatly by taking time to learn and utilize this valuable approach. While you're at it, and even more importantly, take time to listen intently to the time feel of players like James Gadson, watch them whenever possible (live or pre-recorded), analyze every nuance, discern for yourself what you think makes them so great, and let the masters themselves be your guides.

Mark Powers is a member of the PAS Drum Set Committee, an active session musician, and drummer for the Portland, Oregon-based band Floater. He has facilitated percussion programs in over 200 schools and organizations in the United States and abroad and has authored and/or co-authored a number of percussion instructional methods and children's books. Find more information at *PowersPercussion.com*. PN

Lessons from Buster Bailey

By Scott Wilkinson

When I got to Juilliard, I thought I already knew how to drum. It was my first day at Juilliard, the first private lesson with Buster Bailey — my percussion teacher for the next two years. Buster was a percussionist with the New York Philharmonic. He'd been there for decades, and was well into his sixties. Before that, in the early 20th century (back when we musicians say people could *really* play), Buster was a drummer for circus bands and vaudeville shows.

If Santa Claus shaved off his beard and mustache, he'd look just like Buster: A great round, shiny bald head, thinning gray hair on the sides, big round jelly-bowl cheeks, and squinty, twinkling eyes behind eyeglasses. His body reflected his head on a larger scale: a big round belly, big round arms, and pudgy fingers with neatly manicured nails. His voice mirrored his body: happy, like a squeaky hinge. In short, if you ran into Buster on the street, you'd never imagine he was the snare drum player in Ravel's "Bolero" with the New York Philharmonic. You'd think he probably passed his time sitting with Wilford Brimley on the front porch of a Cracker Barrel restaurant (wearing suspenders).

PHOTO COURTESY OF DRUMMERS WORLD

Being a 19-year-old kid from Charlottesville, Virginia (which in the 1980s was really a small town aside from the University of Virginia), I'd never heard of Buster. I taught myself to play drums and read music when I was 13, the summer before 8th grade. My best friend, who was a couple of years older, played drums in the middle school band, and I was envious. One day, I bicycled down to the local Woolco department store in Charlottesville. There was a small music department near the center of the store, where they sold vinyl records, cassettes, piano songbooks, and the like. Poking around, I found a cheap little pair of snare drum sticks shrink-wrapped to a book with the title — in big, swooshing, Indiana Jones-style lettering — *Learn How to Play Drums!* Its copyright date was 1956 (this was 1975). I bought the sticks, the book, and a crude practice pad — basically a little chunk of wood with a four-inch square of rubber on one side. Then I went home and threw myself into that book. First, I learned quarter notes and rests: *1, 2, 3, 4...1 (rest) 3 (rest)*. Then eighth notes: *1 & 2 & 3 & 4 &*. Over the summer, I worked my way through the whole book. When school started, I auditioned for the band and was accepted — the first of many auditions I'd win over the next decade.

Through middle and high school, percussion was all I cared about. I was a true product of public-school music education. There was no drum kit for me in the basement or garage. We couldn't afford one, and living in small apartments, we didn't have a basement or garage. For years, all I owned was a few pairs of sticks and practice pads. By the eleventh grade, my technique was largely my own, augmented by a few tips I'd gleaned from instructional books. I became obsessed with the 26 standard rudiments — the foundation of marching band snare drumming.

Early in high school, it was obvious to me where I had to go to college. Everyone said that if you're serious about being a musician, you must go to Juilliard. In my junior year, I began taking private lessons with a professional percussionist for the first time in my young life. My mother, the real hero of my musical life, drove 120 miles round-trip once a week for me to study with Don Bick, professor of percussion at Virginia Commonwealth University in Richmond.

Don's instruction was eye-opening. He worked with the technique I already had, adding nuance and more precise control. His instruction, along with timpani lessons from Fred Begun (the

timpanist for the National Symphony Orchestra in Washington, D.C., and a whole other story) got me into Juilliard.

So, my first lesson with Santa Claus, err…Buster. I was stoked. I wasn't a cocky kid, but I was confident. (You won't get into Juilliard without a healthy degree of admiration for your own playing.) I knew how to use a pair of sticks; I couldn't have been more wrong. If the purpose of boot camp is to break down recruits completely, then rebuild them into soldiers and marines, that was what happened in my first year of lessons with Buster (minus all the torture and screaming).

In that first lesson, I was ready to be dazzled on snare drums, dive into the intricacies of the xylophone and marimba, explore the myriad sounds of exotic tambourines and conga drums, shake the building with thundering timpani rolls. But there was none of that. Instead, in the corner of the percussion studio, were two stools and one rubber practice pad between them. I'd worked myself to death getting into Juilliard, and Buster wants to play on a practice pad? Okay, I thought. Guess he just wants us to warm up. We started with how to hold the sticks, nuances like wrist and stick angle — requirements for the greatest mechanical advantage and least tension. Then we moved on to the single most powerful concept I ever learned from Buster, one that changed my drumming forever: *THROW-drop*.

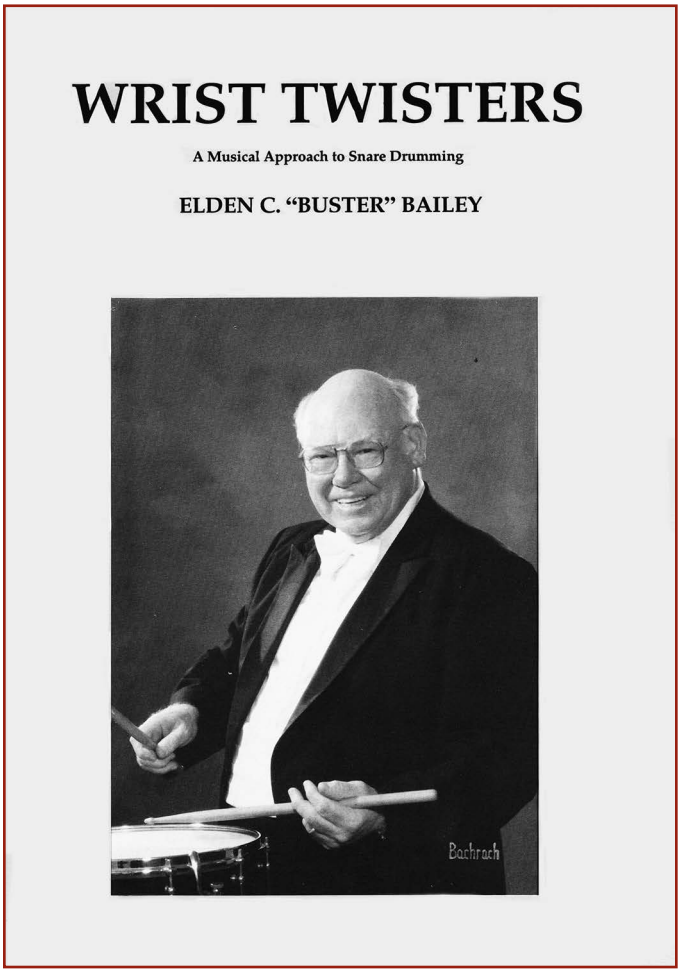
To be a great drummer, you've got to be relaxed. I don't mean walking-down-the-street or sipping coffee relaxed; I mean as relaxed as you are in a deep sleep. It's amazing how many drummers I see with death grips on the sticks and tendons bulging. And even a lot of better drummers who look relaxed usually aren't. Imagine standing with a tennis ball in your hand. Now imagine throwing the tennis ball straight down at the floor. If you're reasonably coordinated, pay attention to your hand when you throw the ball: your wrist is relaxed, loose, and follows through naturally after releasing the ball. This is how you should play the drums: you throw the stick at the head the very same way (except, of course, you don't let go of the stick).

The opposite of the throw is the drop — equally natural, equally relaxed. Hold the tip of the stick an inch above the drum; then just let it drop. When the tip bounces off the drum, catch it. Easy-peasy. Well, actually it's *not* easy — especially if you've already learned the typical macho rock 'n' roll way of drumming (which is about as efficient as you imagine it: caveman style, blunt, with logs). I spent the next few months with Buster working on *THROW-drop*. Every lesson was the same. We called them "Bustercises" — he on one stool, me on the other, a practice pad between us. There was no music. Buster just made up exercises on-the-fly that targeted a specific weakness. Sometimes he'd scribble an exercise down in pencil on a scrap of paper. Years later, after Buster's death, a percussionist named Scott Stevens collected these from many of Buster's students and published them in what is the greatest manual on snare drumming ever written *Wrist Twisters*. Many percussion teachers don't even know it exists.

Eventually, once he was satisfied. I'd grasped the *THROW-drop* concept, Buster began hammering away at his second greatest teaching method: *drop-THROW*. It's one thing to throw the stick, then let it drop on the rebound. That's easy. Vastly more difficult is holding the stick an inch above the drum, letting it drop naturally, then catching and *throwing* it on the tiny rebound.

Ask any drummers who weren't students of Buster to do this, and they'll fail miserably. I don't care who they are or how good they are. That's because it isn't natural — yet it is. It just requires supreme relaxation. (Remember: the relaxation of deep sleep.) And the one method Buster used to teach *drop-THROW* — the one he threw at me in a bewildering array of made-up-in-his-head exercises — was to abandon the time-honored drumming practice of alternating single strokes.

When almost every drummer plays a fast series of notes (sixteenth notes, for example), they alternate hand-to-hand: *RIGHT-left-right-left RIGHT-left-right-left*. (Or if they're left-handed, just the opposite.) This is normal. What Buster taught was this: *RIGHT-left-right-left LEFT-right-left-right RIGHT*. (I know this is getting technical, but bear with me just a bit longer.) If you look carefully at that pattern above, you'll see *drop-THROW*: *left LEFT. right RIGHT*. This is insanely difficult to do fast. Trust me. Ask any drummer friend to do it and watch them struggle and then say, "Dude, that's *messed up*!"



Click here to see a video of Scott Wilkinson demonstrating Bailey technique.

I spent my first two years at Juilliard on *THROW-drop* and *drop-THROW*. Countless hours in hallways, in the park, sitting on steps, at home, wherever — with a rubber practice pad, doing endless reps of "Bustercises." Typically, I'd have to warm up for a half-hour before I felt like I was getting anywhere near being deep-sleep relaxed.

Buster's gone now, and I miss him. He was one of the most brilliant, kind teachers I ever had in my life. And I know, with unwavering certainty, he was the greatest snare drummer that ever lived. Because his approach was so deeply natural — so dependent on being attuned to the absence of tension in even the smallest muscles — that it still eludes almost all drummers.

In spite of my Juilliard degree, I don't drum for a living. (You'd be amazed at how many Juilliard grads are not professional musicians. It's a tough career choice.) But I still have sticks and a rubber practice pad. And I still do my "Bustercises" every chance I get. They center me, and put me back in touch with what is most important in life: existing purely in the moment, supremely aware of ourselves.

When I read these lines from Robert Frost's *West Running Brook*, I think of Buster:

Our life runs down in sending up the clock.
The brook runs down in sending up our life.
The sun runs down in sending up the brook.
And there is something sending up the sun.
It is this backward motion toward the source,
Against the stream, that most we see ourselves in,
The tribute of the current to the source.
It is from this in nature we are from.
It is most us.

Scott Wilkinson attended The Juilliard School from 1981–85, where he studied with Saul Goodman, Buster Bailey, and Roland Kohloff. He was principal timpanist for La Orquesta Sinfonica Venezuela from 1985–87, performed in the Spoleto Festival Orchestra from 1983–90, and was timpanist for the Colorado Philharmonic in 1985. Scott then switched professions to marketing and communications, where he's had a successful career working for advertising agencies, public universities, and currently as director of marketing and communications for the Pacific Crest Trail Association.

The Premiere of "Ionisation": Location, Location, Location

By Dr. Lindsay Whelan

In 1933, Nicolas Slonimsky conducted the world premiere, as well as a number of consequent performances, of Edgar Varèse's "Ionisation." Regarded by many as the first stand-alone piece written for percussion ensemble, "Ionisation" drew a lot of attention, both positive and negative, from audiences as well as musicians. After a July 1933 performance at the Hollywood Bowl, Slonimsky received a postcard addressed from audience member Iona Lotta Bunk in which she rather sarcastically gives her opinion of the piece: "After hearing Varèse's 'Ionisation,' I am anxious that you should examine my composition scored for two stoves and a kitchen sink…descriptive of the disintegration of an Irish potato under the influence of a powerful atomizer."[1]

Originally intended to include choreographed dance and be played by percussionists from the New York Philharmonic, the realities of the premiere of "Ionisation" were far from the carefully laid plans. Much is known and discussed about the premiere of "Ionisation." All available sources agree that it was indeed premiered in New York City on March 6, 1933, and that it was conducted by Nicolas Slonimsky. What many sources differ on, or avoid completely, is the exact location of the premiere of "Ionisation."

"Ionisation" was written by Varèse while living in Paris between 1929 and 1931, and it is named after the scientific process of ionization, spelled with a z as opposed to an s. "Ionization is the process of converting an atom of molecule into an ion by changing the difference between the number of protons and electrons — the gain or loss of electrons."[2] This process of ionization results in the release of extra electrical energy and can create an electrical shock similar to rubbing one's feet on the carpet and then touching a metallic object. This electrifying nature can be seen and heard in the new and unique instruments and rhythms that Varèse used in his composition.

According to Slonimsky, the rhythms were so complicated that some of the New York Philharmonic percussionists originally hired to premiere the piece were unable to perform them correctly and had to be replaced by a cast of composers who were friends of Slonimsky. These same composer friends of Slonimsky's were also used when "Ionisation" was first recorded in May, 1934.[3] In an interview with David Cloud given on March 6, 1973 in celebration of the fortieth anniversary of the world premiere, as well as in his book *Music Since 1900,* Slonimsky remarks that the New York-based percussionists could not handle the quintuplets in the piece. They would slow them down, struggle if any partial of the quintuplet was omitted, or not enter correctly at all.[4,5] While this anecdote is widely retold and supported, what seems to be less widely discussed about the premiere is the exact location of the performance. While many believe the location of the premiere to be Carnegie Hall in New York City, recent research indicates that the premiere happened at the smaller Carnegie Chapter Hall which was, at the time, located above Carnegie Hall.

Confusion and incomplete information exist in the literature when discussing the exact location for the premiere. In Larry Vanlandingham's article "The Percussion Ensemble: 1930–1945," he does not make mention of where, precisely, the premiere was located.[6] Thomas Siwe likewise skips over the premiere location in his article "Edgar Varèse's *Ionisation*: Analysis and Performance Problems."[7] Erik Heine and David Steffons artfully skirt the issue of location in their article "'Ionisation': A Comparative Analysis of Published Editions and Recordings" by listing a multitude of other details while still not giving a specific location: "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…"[8] Carol J. Oja claims that the premiere happened at Carnegie Hall: "by the time of his next premiere — that of *Ionisation*, which was conducted by Nicolas Slonimsky on 6 March 1933 in a Carnegie Hall concert for the Pan American Association."[9] Michael Rosen, in an effort to admit that sources conflict on the location, names two possible locations, "Nicolas Slonimsky…conducted the premiere in New

York at Carnegie Hall or Steinway Hall (sources differ on the location)."[10] It seems no wonder that confusion about the exact location of the premiere has been widely propagated, as many sources give little to no information, and those that do include information conflict. Recently however, new light has been shed on the exact location of the 1933 premiere of "Ionisation."

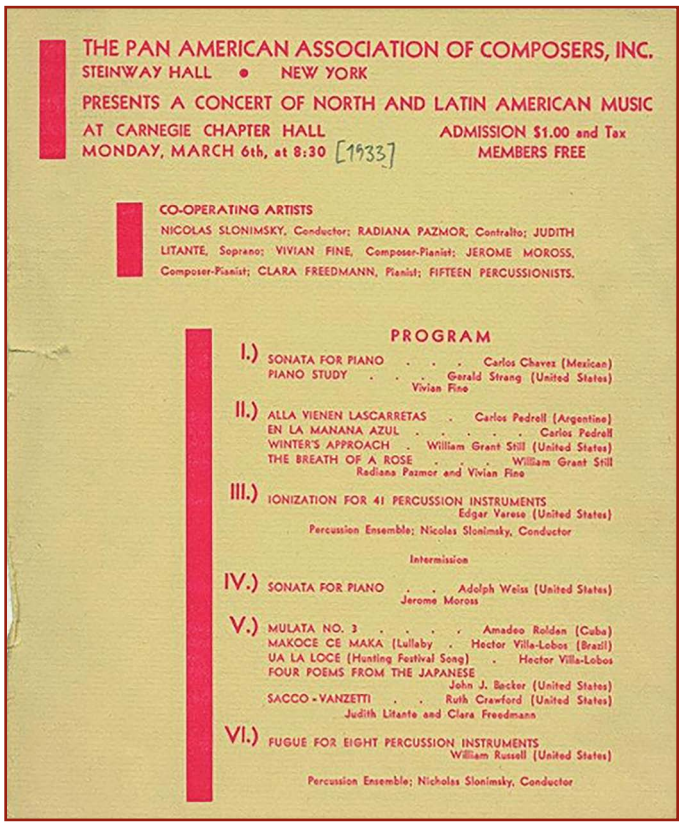
In a March 6, 2017 Facebook post about the 84th anniversary of the New York premiere of "Ionisation," Gary Cook indicated that the premiere took place in the Carnegie Chapter Hall. After being questioned about this location by a respected colleague, Cook shared with me why he believes that the premiere was not in Carnegie Hall proper, but in the smaller Carnegie Chapter Hall. Cook references the concert flyer for the March 6, 1933 concert, which included the premiere of "Ionisation." An original flyer, housed in the Carnegie Hall archives, indicates Steinway Hall at the top of the flyer along with the Pan American Association of Composers. Steinway Hall is most likely listed here because the Steinway Hall building, located around the corner from Carnegie Hall, was the location for the office of the Pan American Association of Composers. The flyer clearly indicates, below the heading, that the concert was held at the Carnegie Chapter Hall[11] (see Figure 1, Concert Flyer).

In an email to Rob Hudson, Manager of the Archives for Carnegie Hall, Cook questions if this flyer could be in error. "Do you think the Chapter Hall was large enough in 1933 for 13 percussionists and their instruments, including piano, and Slonimsky to premiere 'Ionisation'? Not to mention room for audience. Or perhaps the program is incorrect if it was such a small hall?"[12] It is not unheard of to move the location for a concert after the programs have been printed and/or to find overlooked errors in a program after printing is complete. Hudson replies, "Yes, the concert was absolutely in the Chapter Hall (no mistake in the program.)…Accurate seating counts are a bit hard to come by….but it had a capacity of at least 200 people."[13] In additional support of Hudson's conclusion he references a short review (more of a summary) the *New York Times* published of the performance the following day, March 7, 1933, in which the author titles the concert "Pan-American Concert" and lists the location as Carnegie Chapter Hall[14] (see Figure 2 – *New York Times* review).

Newspaper reviews and curators aside, one particular source brings absolute authority to the location being the Carnegie Chapter Hall: Slonimsky himself. In his *Music Since 1900* entry for March 6, 1933, Slonimsky gives a very detailed and imaginative description of "Ionisation."

> "Ionisation," epoch-making work by Edgar Varèse, scored for instruments of percussion… is performed for the first time anywhere at a concert of the Pan American Association of Composers in New York, with Nicolas Slonimsky conducting an ensemble of fourteen professional composers and innate rhythmicians manning 41 multifarious instruments, among them Carlos Salzedo playing the Chinese blocks, Henry Cowell pounding the tone-clusters on the piano, Paul Creston striking the gongs and William Schuman pulling the cord of the lion's roar.[15]

Figure 1: Concert Flyer



THE PAN AMERICAN ASSOCIATION OF COMPOSERS, INC.
STEINWAY HALL • NEW YORK
PRESENTS A CONCERT OF NORTH AND LATIN AMERICAN MUSIC
AT CARNEGIE CHAPTER HALL — ADMISSION $1.00 and Tax
MONDAY, MARCH 6th, at 8:30 [1933] — MEMBERS FREE

CO-OPERATING ARTISTS
NICOLAS SLONIMSKY, Conductor; RADIANA PAZMOR, Contralto; JUDITH LITANTE, Soprano; VIVIAN FINE, Composer-Pianist; JEROME MOROSS, Composer-Pianist; CLARA FREEDMANN, Pianist; FIFTEEN PERCUSSIONISTS.

PROGRAM

I.) SONATA FOR PIANO . . . Carlos Chavez (Mexican)
PIANO STUDY . . . Gerald Strang (United States)
Vivian Fine

II.) ALLA VIENEN LASCARRETAS . Carlos Pedrell (Argentine)
EN LA MANANA AZUL . . . . . Carlos Pedrell
WINTER'S APPROACH . William Grant Still (United States)
THE BREATH OF A ROSE . . . William Grant Still
Radiana Pazmor and Vivian Fine

III.) IONIZATION FOR 41 PERCUSSION INSTRUMENTS
Edgar Varese (United States)
Percussion Ensemble; Nicolas Slonimsky, Conductor

Intermission

IV.) SONATA FOR PIANO . . Adolph Weiss (United States)
Jerome Moross

V.) MULATA NO. 3 . . . . . Amadeo Roldan (Cuba)
MAKOCE CE MAKA (Lullaby . Hector Villa-Lobos (Brazil)
UA LA LOCE (Hunting Festival Song) . Hector Villa-Lobos
FOUR POEMS FROM THE JAPANESE
John J. Becker (United States)
SACCO-VANZETTI . . Ruth Crawford (United States)
Judith Litante and Clara Freedmann

VI.) FUGUE FOR EIGHT PERCUSSION INSTRUMENTS
William Russell (United States)
Percussion Ensemble; Nicolas Slonimsky, Conductor

Figure 2: New York Times *Review*

PAN-AMERICAN CONCERT.: NORTH AND LATIN AMERICAN MUSIC HEARD AT CA
New York Times (1923-Current file): Mar 7, 1933; ProQuest Historical Newspapers: The New York Times
pg. 20

PAN-AMERICAN CONCERT.

North and Latin American Music Heard at Carnegie Chapter Hall.

A program of North and Latin American music was presented last night at the Carnegie Chapter Hall under the auspices of the Pan-American Association of Composers. The program included a sonata for piano by Carlos Chavez; a group of songs by Carlos Pedrell and William Grant Still; a composition called "Ionization for Forty-one Percussion Instruments" by Edgar Varèse; a sonata for piano by Adolph Weiss; a group of songs by Amadeo Roldan, Hector Villa-Lobos, John J. Becker and Ruth Crawford, and a fugue for eight percussion instruments by William Russell.

The percussion compositions were performed by a percussion ensemble, directed by Nicholas Slonimsky. Other interpreters were Radiana Pazmor, contralto; Judith Litante, soprano; Vivian Fine, Jerome Moross, Clara Freedmann and Ruth Crawford, pianists.

While Slonimsky gives a very descriptive account of the piece, in this entry he only lists that the concert took place in New York at a concert of the Pan American Association of Composers. For more detail we must turn to an interview that Slonimsky gave to David Cloud in 1973 on the 40th anniversary of the premiere of "Ionisation." In this interview, Slonimsky speaks of the frequently told story of having to replace many of the original performers with composers who were able to read and perform the complex rhythms. When describing the location of the premiere, Slonimsky states that the concert was "Held in the little hall over Carnegie Hall."[16] He goes on to say that the space wasn't a large hall, and that he estimated there to have been around 100–200 audience members in attendance that evening, and that not many people paid to get in. This estimation of attendance fits well with the information given by Rob Hudson from The Carnegie Hall Archives that the Chapter Hall was a smaller hall located above Carnegie Hall with a capacity of at least 200 people, and Slonimsky's claim of people not paying fits with the flyer, which states admission as $1.00 and tax with members being free.

With all of the above sources listing the Carnegie Chapter Hall as the exact location for the premiere performance of "Ionisation," one might be left wondering why there is so much confusion about the location. This is quite likely since the Carnegie Chapter Hall is no longer in existence. Hudson gives us a description and chronology of the Chapter Hall:

> It was used for rehearsals, small events such as recitals, children's theater, and poetry readings, and civic and community meetings and religious services. By the early 1970s, the Chapter Hall was being underutilized, and in the mid-1970s it became a showroom for the Rodgers Organ Company…the Chapter Hall was redesigned and opened as the Kaplan Space in 1984. The Kaplan Space was used as a venue for educational and children's events and as a rehearsal space until 2010, when it was demolished as part of Carnegie Hall's Studio Towers Renovation Project, which created new spaces dedicated to the educational programs of Carnegie Hall's Weill Music Institute.[17]

It is little wonder that with many different purposes, a revolving door of name changes, and the eventual demolition of the space, that Carnegie Chapter Hall is not ubiquitously listed as the precise location for the premiere of "Ionisation." It is also possible that people cite Carnegie Hall as the location for the premiere to indicate the building location in general and not the specific concert hall. However, it is now quite clear, based on the descriptive details given by Slonimsky and supported by Rob Hudson and the Carnegie Hall Archives, that the premiere of Edgar Varèse's "Ionisation" for thirteen percussionists took place in a concert given by the Pan American Association of Composers in Carnegie Chapter Hall on March 6, 1933.

ENDNOTES

1. Nicolas Slonimsky, *Lexicon of Musical Invective* (New York: W.W. Norton and Company, 2000): 217.
2. Michael Rosen, "Terms Used in Percussion 'Ionisation,'" *Percussive Notes* 53, no.3 (July 2015): 60.
3. Nicolas Slonimsky, *Perfect Pitch, A life Story* (London: Oxford University Press, 1988): 138–139.
4. Nicolas Slonimsky, interview by David Cloud, KPKF, March 6, 1973.
5. It is interesting to note that, according to Michael Rosen, when "Ionisation" was premiered in Havanna in April, 1933, the Cuban musicians had no difficulties at all with the complex rhythms.
6. Larry Vanlandingham, "The Percussion Ensemble: 1930–1945," *Percussive Notes* 9, no.4 (Summer 1972) 106.
7. Thomas Siwe, "Edgar Varèse's *Ionisation:* Analysis and Performance Problems," *Percussive Notes* 32, no. 5 (October 1994): 73.
8. Eric Heine and David Steffens, "'Ionisation': A Comparative Analysis of Published Editions and Recordings," *Percussive Notes* 47, no. 3 (June 2009): 52.
9. Carol J. Oja, *Making Music Modern: New York in the 1920s* (Oxford: Oxford University Press, 2000): 43.
10. Rosen, 58.
11. The Pan American Association of Composers, Inc. Presents, A Concert of North and Latin American Music, Carnegie Chapter Hall, March 6, 1933.
12. Gary Cook, email message to Rob Hudson, March 3, 2017, 2.
13. Ibid., 1.
14. Pan-American Concert: North and Latin American Music Heard at Carnegie Chapter Hall, *New York Times (1923-Current File)*: March 7, 1933: ProQuest Historical Newspapers: *The New York Times* pg. 20.
15. Nicolas Slonimsky, *Music Since 1900,* 5th ed. (New York: W.W. Norton and Company, 2000): 355.
16. Nicolas Slonimsky, interview by David Cloud, KPKF, March 6, 1973.
17. Gary Cook, email message to Rob Hudson, March 3, 2017, 4.

BIBLIOGRAPHY

Cook, Gary. Email message to Rob Hudson, March 3, 2017.

Heine, Eric and David Steffens. "'Ionisation': A Comparative Analysis of Published Editions and Recordings." *Percussive Notes* 47, no. 3 (June 2009.)

Edgar Varèse: *Ionisation for 13 Percussionists,* "AllMusic," accessed March 22, 2017, http://www.allmusic.com/composition/ionisation-for-13-percussionists-mc0002360393

Oja, Carol J. *Making Music Modern: New York in the 1920s.* Oxford: Oxford University Press, 2000.

Pan-American Concert: North and Latin American Music Heard at Carnegie Hall. *New York Times (1923-Current File)*: March 7, 1933: *ProQuest Historical Newspapers: The New York Times.*

The Pan American Association of Composers, Inc. Presents, *A Concert of North and Latin American Music.* Carnegie Hall, March 6, 1933.

Paraskevaídis, Graciela. "Edgar Varèse and His Relationships With Latin American Musicians and Intellectuals of His Time." *Contemporary Music Review* 23, no. 2 (June 2004.)

Rosen, Michael. "Terms used in Percussion 'Ionisation.'" *Percussive Notes* 53, no.3 (July 2015.)

Siwe, Thomas. "Edgar Varèse's *Ionisation:* Analysis and Performance Problems." *Percussive Notes* 32, no.5 (October 1994.)

Slonimsky, Nicolas. *Music Since 1900*. 5th ed. New York: Schirmer Books, 1994.

_____ *Lexicon of Musical Invective*. New York: W.W. Norton and Company, 2000.

_____ *Perfect Pitch, A life Story*. London: Oxford University Press, 1988.

Vanlandingham, Larry. "The Percussion Ensemble: 1930–1945." *Percussive Notes* 9, no.4 (Summer 1972.)

Dr. Lindsay Whelan is Associate Director of Bands at Foothill High School in Henderson, Nevada. She has performed regionally and internationally, including as a finalist in the Torrance Young artist concerto competition in Torrance, California; with the Sin City Opera Company, Las Vegas, Nevada; the La Croix-Valmer Music Festival in La Croix-Valmer France; and the XI Festival de Marimba y Percusiones de Tabasco in Mexico. She also performed and served as an artist-in-residence at the University of Panama in Panama City, Panama. Lindsay has recorded on the Klavier label with the University of Nevada, Las Vegas Wind Orchestra. She was also integral in the making of the documentary *The Wood That Sings*, which details the making of a marimba with Australian master marimba builder James Bailey. Dr. Whelan holds a Bachelor of Music Education degree from SUNY college at Buffalo; a Master of Music degree in percussion performance from the University of Southern California; and a Doctor of Musical Arts degree from the University of Nevada, Las Vegas.

Foundational Rhythms for Drum Circles

By Robert J. Damm

Many drum circle facilitators use "foundational rhythms" to start a jam, establish a groove, and provide a structure within which other participants can improvise in a relatively freestyle manner. In other words, the facilitator will play, or ask one or more participants to play, a repeated ostinato. On top of this consistently repeating pattern, the rest of the group is empowered to play complementary and/or contrasting rhythms that develop and evolve during the spontaneous in-the-moment jam. This approach provides a satisfying balance of structure and freedom. For example, the bass drum will maintain a heartbeat rhythm, the cowbell will play a steady beat, or a pair of rhythm sticks will play a clave rhythm.

Kalani demonstrated the concept in his YouTube video titled *Rhythmic Grounding*. Jim Donovan calls his foundational patterns "rhythm seeds." In a YouTube video titled "Drum Along Rhythm 1," Donovan demonstrates an example played on a bass drum, which corresponds to the spoken phrase "I play drums with you" (Figure 1). The rhythm is known as *cinquillo* in the context of Cuban/Caribbean music and is a ubiquitous bell pattern in West Africa.

Figure 1. "I play drums with you."

1	&	2	&	3	&	4	&
I		play	drums		with	you	

Facilitators may have adopted the strategy of establishing foundational rhythm "jam starters" in drum circles, yet they still seek new ideas to invigorate the interactive drumming experience. Twenty drum circle facilitators responded to a request to share their favorites. Some ideas came from nationally recognized leaders in the field, while others came from rising stars or locally focused facilitators. This article highlights a sampling of foundational patterns drawn from universal drum rhythms, culturally specific drumming styles, and speech rhythms (based on spoken words, poems, and song lyrics, etc.).

The musical examples are written in the Time Unit Box System (TUBS), a form of notation originally used by musicologists to graphically notate polyrhythms in African music. TUBS is an advantageous notational system because musicians who have not had formal training in reading Western music notation can easily interpret it. Each box represents one instance of the fastest pulse required for the "rhythm seed" and receives a symbol for pitch (e.g., high and low), tone quality (tone, slap, bass), handing (right, left, or both), or a syllable of a word. Numbers, words, or syllables are used to aid in counting the rhythm. If the box remains open, no sound occurs in the time unit.

UNIVERSAL RHYTHMS

Universal rhythms are ubiquitous drum patterns popular around the world in various countries, among diverse ethnic groups, and used in myriad styles and genres.

Figure 2. "4/4 Steady Beat" (contributed by Craig Norton)

1		2		3		4
X		X		X		X

When facilitating a drumming event for people with disabilities or people who are new to drumming, keeping it simple is always the best way to ensure engagement with everyone. Begin "at home" with a simple Native American 4/4 played on a low-pitched drum. This starter rhythm gives everyone the chance to be successful and experience the power of entrainment.

Figure 3. "One two three four-and" (contributed by Amy Jackson)

A driving variation of steady beat learned at a women's retreat.

1		2		3		4	&
bass		bass		bass		bass	tone

PULSE

The pulse is the foundation of the rhythmic pattern and grounds it while also giving it momentum. We internalize the pulse by vocalizing it. Engage the participants in the process of listening for, hearing, feeling, saying, and playing the pulse together by leading them in a chant: "pulse an pulse an pulse an pulse an." After a minute, stop them and explain how to use the vocal sound, "an" to maintain a consistent space between the pulses.

Say and play pulses with the dominant hand by playing a single sound (e.g., bass sound on congas and djembes) on each pulse while saying "an" between the pulses. Playing single upbeats between each pulse gives the rhythm a lift, like lifting the foot between each step while walking, while also maintaining momentum. Go through the same "say and play" process for upbeats, replacing the initial sound "an" with a sound (e.g., tone for congas and djembes) appropriate for each instrument. Say and play, "bass tone bass tone bass tone bass tone" with the dominant hand for four cycles, and then four cycles with the other hand.

Figure 4A. "Pulse" (contributed by Jim Greiner)

Key for Hand Drum Sounds

D = Dominant hand, ND = Non-dominant hand

B = Bass sound, T = Open tone.

Hand	D	ND	D	ND	D	ND	D	ND	D	ND	D	ND	D	ND	N	ND
Count	1	ee	An	uh	2	ee	An	uh	3	ee	An	uh	4	ee	An	uh
Pulse	B				B				B				B			

Figure 4B. "Pulse plus upbeats" (contributed by Jim Greiner)

Key for Hand Drum Sounds

D = Dominant hand; ND = Non-dominant hand; B = Bass sound; T = Open tone

Hand	D	ND	D	ND	D	ND	D	ND	D	ND	D	ND	D	ND	N	ND
Count	1	ee	An	uh	2	ee	An	uh	3	ee	An	uh	4	ee	An	uh
Pulse & Upbeat	B		T		B		T		B		T		B		T	

Train Rhythm

The three-note pattern anchoring what is called the "train rhythm" in North America may also be found in Asia, India, Africa, South America, the Middle East, the Caribbean, Europe, and Africa. Start everyone saying "bass an tone an bass an tone an bass an tone an," playing the bass and tone sounds only with the dominant hand. Then segue into adding the non-dominant hand playing a tone on every second "an" by continuing to say the "an" space-keeper after the first dominant hand bass and saying and playing a tone with the non-dominant after the first dominant hand tone. Create variation in rhythms by adding or subtracting sounds.

Play the train rhythm for at least 30 minutes to get into a relaxed, solid groove. After a few minutes, participants can stop saying the rhythm, but may begin saying it again any time they want to ground themselves in the rhythm. When the groove is solid, introduce several variations by adding, or subtracting, sounds and introduce slightly longer phrases by repeating variations in a regular pattern (e.g., every other cycle). Once the participants are comfortable with their parts, encourage them to play with, and respond to, variations other people are playing.

Figure 4C. "Train Rhythm and Variations" (contributed by Jim Greiner)
D = Dominant hand; ND = Non-dominant hand; B = Bass sound, T = Open tone

Hand	D	ND	D	ND	D	ND	D	ND	D	ND	D	ND	D	ND	D	ND
Count	1	ee	An	uh	2	ee	An	uh	3	ee	An	uh	4	ee	An	uh
Train #1	B		T	T	B		T	T	B		T	T	B		T	T
Train #2	B	B	T	T	B	B	T	T	B	B	T	T	B	B	T	T
Train #3	B		T		B		T		B		T		B		T	
Train #4	B	T	T	T	B	T	T	T	B	T	T	T	B	T	T	T
Train #5	B		T	T	B	B	T	T	B		T	T	B	B	T	T

Half and Whole Notes

Figure 5.A. "Half notes and whole notes, short version" (contributed by Zorina Wolf)
Gun = Bass; Go = Open tone

1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
gun R		go L		gun R		(rest)		gun R		go L		gun R		(rest)	

Figure 5.B. "Half notes and whole notes, long version" (contributed by Zorina Wolf)

1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
gun R		go L		gun R		(rest)		gun R		go L		gun R		(rest)	
gun R		go L		gun R		gun R		gun R		go L		gun R		(rest)	

Heartbeats

Figure 6. "3/4 Heartbeat" (contributed by Christine Stevens)
Starts with a "pick-up." Remember that drum circles can be relaxing and meditative.

3	&	1	&	2	&	3	&
lub		DUB		(rest)		lub	

Figure 7A. "4/4 Heartbeat Rhythm" (contributed by Dennis Maberry)

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
bass		bass		tone	tone	tone	tone	bass		bass		tone		tone	tone

Figure 7B. "Heartbeat – Bass Tones Alone" (contributed by Dennis Maberry)
- While the group plays the 4/4 heartbeat rhythm, lower the volume, and then cut out all the rhythms except for the bass tones.
- Have the group imagine being in the womb listening to their mother's heartbeat. Tell them that, after spending nine months living with the heartbeat rhythm, they are born in rhythm and they just need to get themselves back to that sacred space.

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
bass		bass						bass		bass					

Figure 7C. "Heartbeat – Call-and-Response" (contributed by Dennis Maberry)

- Divide the group in half.
- Half of the group plays the first part, and the other half plays the second part.

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
bass		bass		tone	tone	tone	tone								
1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
								bass		bass		tone		tone	tone

Figure 7.D. "We Will Rock You" (contributed by Dennis Maberry)

- Keep the heartbeat and use only one tone to create the rhythm of "We Will Rock You."
- Someone in the group will start singing the song (or I will) and everyone joins in singing.

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
bass		bass		tone				bass		bass		tone			

Figure 8. "Slow Heartbeat" (contributed by Amy Jackson)

Simple but effective.

1		2		3		4
bass		bass		(pause)		

Figure 9. "Bass Bass Snap Clap" (contributed by Amy Jackson; learned from Jana Broder.)

1		2		3		4
bass		bass		snap		clap

Figure 10. "Chicka-chicka-boom-boom…" (contributed by Amy Jackson; learned from John Scalici.)

Related to the duple feel of Brazilian samba, with characteristic bass tones on the second beat.

1	e	&	ah	2	e	&	ah	1	e	&	ah	2	e	&	ah
tone	tone	tone	tone	bass		bass		tone	tone	tone	tone	bass		(rest)	

Figure 11. "Mr. Farf's Favorite" (contributed by Richard Farvour)

Some people say this rhythm has an "exotic" or Middle Eastern feel. This simple one-measure rhythm may be easily modified by (1) changing the eighth-note placement, (2) switching high/low relationship, or by (3) changing the tempo.

1	&	2	&	3	&	4	&
bass	tone		tone	bass	tone	tone	

Figure 12. "Rocker Rhythm" (contributed by Arthur Hull)

This is a call-and-response pattern found in many cultures around the world. The pitch may move from high to low, or low to high, but it will always be evenly spaced back-and-forth movement.

	1	e	&	ah	2	r	&	ah	3	e	&	ah	4	e	&	ah
Low djun-djun call	X		X						X							
High djun-djun response					X		X						X			

Figure 13. "To The One" (contributed by Arthur Hull)

The first two notes are played just before the downbeat in a rhythmic cycle, thus the name of the rhythm, "To The One."

&	ah	1	e	&	ah	2	e	&	ah	3	e	&	ah	4	e	&	ah	1
X	X	X														X	X	X

Figure 14. "Rolling to the One" (contributed by Arthur Hull)

The opening phrase of this rhythm rolls to the downbeat, suggesting the name of the rhythm.

4	*	*	*	1	*	*	*	2	*	*	*	3	*	*	*	4	*	*	*	1
X	X	X	X	X												X	X	X	X	X

Figure 15. "6/8 (12/8) Triplets" (contributed by Arthur Hull)

6/8 patterns are commonly found in the music and rhythms of most African cultures and are the foundations for polyrhythmic music heard throughout the world.

- Start by playing the 6/8 short bell rhythm with a stick on a low drum.
- The rest of the group joins in the moment they are ready.

	1	*	*	2	*	*	3	*	*	4	*	*
Triplet pulse	X			X			X			X		
Short bell	X		X		X	X		X		X		X
Long bell	X		X		X		X	X		X		X
Clave	X		X			X		X		X		

Habanera

Figure 16A. "Pass the popcorn" (contributed by Robert Shiflet)

1	e	&	ah	2	e	&	ah
Pass			the	pop-		corn	

Figure 16B. "Now I-know the way to-have fun" (contributed by Matt Richardson)

1	e	&	ah	2	e	&	ah	3	e	&	ah	4	e	&	ah
Now			I	know		the		way			to	have		fun.	

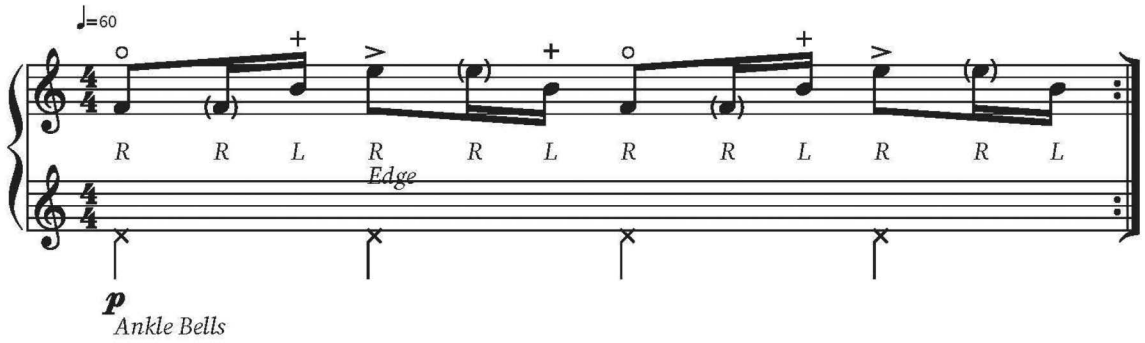
3:2 SON CLAVE (contributed by John Yost)

The 3:2 son clave is the structural core of many Afro-Cuban rhythms. It originated as a bell pattern in sub-Saharan African music traditions. The pattern is widely used in rock and pop music and sometimes called the Bo Diddley beat.

Play the clave rhythm on a hand drum and sing any of the following songs: "American Girl" by Tom Petty; "Black Horse and a Cherry Tree" by K T Tunstall; "Desire" by U2; "Faith" by George Michael; "Footloose" by Kenny Loggins; "Golden Thing" by Throwing Muses; "Hey Bo Diddley" by Bo Diddley; "I Want Candy" by the Strangeloves; "Iko Iko" by The Dixie Cups (check out version by Dr. John); "Magic Bus" by The Who; "Mr. Brownstone" by Guns N' Roses; "Not Fade Away" by Buddy Holly or the Rolling Stones; "She's the One" by Bruce Springsteen; "Willie and the Hand Jive" by Johnny Otis.

Figure 17. "Comfort Sound® Drumming Groove" (contributed by John R. Beck)

In a 2015 study, John R. Beck provided four weekly 30-minute interactive group-drumming sessions to 35 hospitalized cancer patients. The participants played Remo Tubanos with low-volume Comfort Sound heads. The patients reported a statistically significant increase in energy and relaxation, improved mood, and decrease in distress and anxiety after drumming.



Organic Approach (contributed by John Fitzgerald)

At the very beginning of a circle, particularly with a new group of people, play the simplest possible rhythm. Do this to avoid their intellect, so that they simply feel, perhaps without knowing, the fundamental pulse. As the group becomes more comfortable, begin adding syncopation, with eighth notes and sixteenth notes. Specific rhythms might come from a theme, a word, or language phrase that is translated into rhythms that can then be used as the metaphor to underpin the group's contributions.

Conversation (contributed by Ed Sorrentino)

Start by having a conversation, then ask the group to continue the conversation on the drums and percussion instruments.

CULTURALLY SPECIFIC RHYTHMS

It is important to acknowledge and respect the cultural source of traditional world-drumming rhythms you introduce in a drum circle setting. Best practice is to indicate the ethnic group, geographic location, and traditional context of such rhythms. It must be understood, however, that a drum circle is not a percussion ensemble committed to the study and performance of culturally specific repertoire. Many of these rhythms can also be designated to the universal rhythm category or speech rhythm category.

Reggae

Figure 18. "Co-co-nut pear" (contributed by Robert Shiflet)

1		2		3		4
Co-	co-	nut		pear		(rest)
tap-	a-	tap		slap		

Kuku

Figure 19A. "Ap-ple wa-ter me-lon" (contributed by Robert Shiflet)

1	e	&	ah	2	e	&	ah	3	e	&	ah	4	e	&	ah
Ap-				ple				wa-		ter		me-	lon.		
boom				boom				tap		a		tap	a.		

Figure 19B. "I want chips & salsa" (contributed by Matt Richardson)

1	e	&	ah	2	e	&	ah	3	e	&	ah	4	e	&	ah
I				want				chips		and		sal-	sa.		

Sing, Sing, Sing

Figure 20. "Sing, Sing, Sing" (contributed by Tim Kane)

Most senior citizens remember Gene Krupa and know the swing feel of "Sing, Sing, Sing." Take time to slow down the tempo and teach the accents, which transforms a mundane group of quarters and eighth notes into a swinging dance rhythm.

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
>		>			>			>			>		>		
X		X		X	X	X	X	X	X	X	X	X	X	X	X

Funk/Hip Hop/Rap

Figure 21. "Funk - Hip Hop" (contributed by Christine Stevens)

If you do any work with teens, this is a must-know rhythm. Play the 4/4 groove with a swing feel as in the recorded example on the CD included with *The Art and Heart of Drum Circles* by Christine Stevens.

	1	e	&	ah	2	e	&	ah	3	e	&	ah	4	e	&	ah
bell	X				X				X				X			
clap					X								X			
bass drum	X						X		X	X						
djembe			X	X			X	X			X	X			X	X

Figure 22. Breakbeat patterns from rap and hip-hop (contributed by Martin "Wolf" Murphy)
Gun = Right hand bass, Do = Left hand open tone

Start jam sessions with breakbeat patterns adapted for hand drums or use them as accompaniment when passing a soloing opportunity around the drum circle. These rhythms, because they are derived from popular music, provide an "in" with at-risk youth.

	1	e	&	ah	2	e	&	ah	3	e	&	ah	4	e	&	ah
basic	gun				do						gun		do			
var. 1	gun				do		gun				gun		do			
var. 2	gun			gun	do		gun				gun		do		gun	
var. 3	gun				do		gun				gun		do	do	do	

Malinke

Figure 23. "Malinke Passport" (contributed by John Yost)

This foundational rhythm is like the one Arthur Hull calls "Nigerian high life." The basses ground with the "pulse...pulse-pulse" and the open tones bring forward motion to the feel. A very important and popular djembe accompaniment with the same rhythm is nicknamed "passport" because it "gets you into" a wide repertoire of West African djembe rhythms.

&	ah	1	e	&	ah	2	e	and	ah	3	e	and	ah	4	e	and	ah	1
T	T	B			B	B		T	T	B			B	B		T	T	B

Jingolaba

Figure 24. "Jingolaba" (contributed by John Yost)

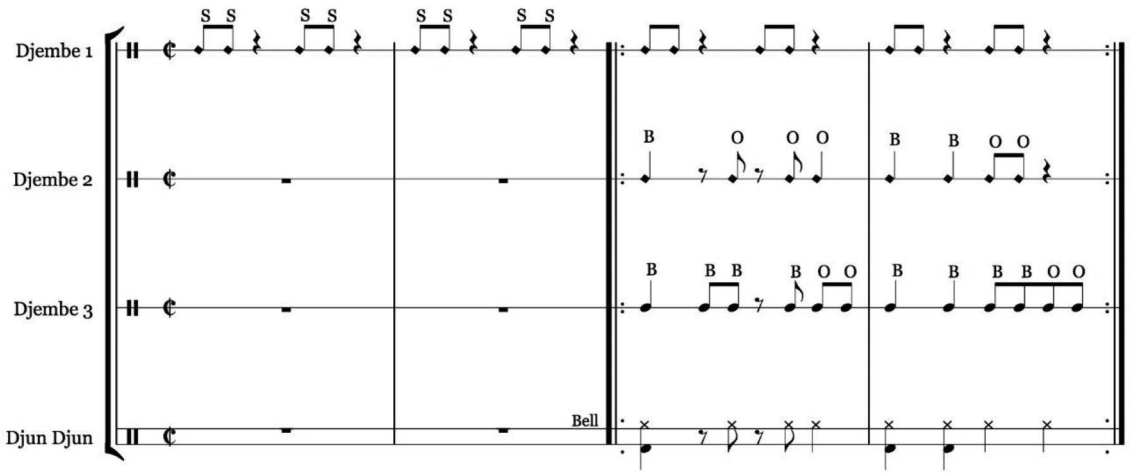
"Jingolaba" is a solid groove that works well on a bass drum.

1	e	&	ah	2	e	and	ah	3	e	and	ah	4	e	and	ah
X			X					X			X				

Fanga

Figure 25. "Fanga in Four Parts" (contributed by Tim Kane)

- Teach a group all four parts.
- Divide the group into four sections and assign instruments.
- Teach one rhythm part to each section.
- Each of the four rhythm parts is a great session starter.



SPEECH RHYTHMS

The temporal organization of syllables, words, and phrases from an ongoing speech stream or song translate easily into drum rhythms.

Figure 26. "Upset is optional." (contributed by Greg Whitt)

R = Right, L = Left, B = Both

"If you can say it, you can play it." Ask participants to create their own phrases that they can share with the whole group. Extend the experience by incorporating movements contributed from the group to create dances built on the same "seed" concepts.

1	&	2	&	3	&	4	&
Up-	set		is	op-	tion-	al.	
lap	lap		clap	chest	chest	clap	
R	L		B	R	L	B	

Figure 27. "I like ice cream and chocolate cake." (contributed by Ed Sorrentino)

This spoken phrase corresponds to a simple variation of a universal djembe rhythm known as the break or the call. The leader plays this short phrase at the beginning of a piece to set the tempo and as a signal to call everyone to stop at the end of a piece.

1	e	&	ah	2	e	&	ah	3	e	&	ah	4	e	&	ah
I		like	ice-		cream		and	choc-		late		cake.			

Figure 28. "Walk the Dinosaur" (contributed by Robert J. Damm)

The rhythm is the hook from the 1987 song by Was (Not Was).

1	e	&	ah	2	e	&	ah	3	e	&	ah	4	e	&	ah
Boom			boom			ack	ah	lack	ah	lack	ah	boom.			
1	e	&	ah	2	e	&	ah	3	e	&	ah	4	e	&	ah
Boom			boom			ack	ah	lack	ah	boom		boom.			

Figure 29. "Meet the Flintstones" (contributed by Tim Kane)

This well-known television theme song is easy for children (and adults) to sing. Slow down the tempo and play the melody on djembes and other hand drums.

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Flint-		stones			meet		the	Flint-		stones			They're		the
1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
mod-	ern	stone	age	fam-		i-		ly							
1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
From		the			town		of	Bed-		rock			They're		a
1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
page	right	out	of	his-		tor-		y							

Springtime Rhythm Bouquet (contributed by Monique Morimoto)

This activity works well when you need to keep things very simple. It can be effective when drumming with seniors and adults with disabilities.

- Pick a theme to inspire drum rhythms.
- What is the name of your favorite flower?
- What would it sound like if you played it on your drum?

Rhythmic Naming (contributed by Christine Stevens)

Use the name of a person in the group and play it as a rhythm seed.

Drum O'Clock (contributed by K. Michelle Lewis)

Ask a question to the participants and use their responses as rhythmic building blocks to establish the "jam starter." K. Michelle Lewis has 16 different themes in her book (with links to YouTube videos and lesson plans). Here are five examples:

SPRINGTIME – What do you like about springtime?

FEELINGS – How do you feel today?

KINDNESS – Describe how to be kind.

GRATITUDE – Describe the things for which you are thankful.

PEACE – Describe what brings you peace.

- Ask a question related to a given theme.
- Participants answer by listing a few words.
- Participants create a rhythm with their words.
- Participants join along with the steady beat of the music in the drum circle by playing their rhythm on a drum or percussion instrument.

Scat Cards (contributed by Robert Lawrence Friedman)

Here are four examples:

- "Snoop Dooby-Doo Boppy-Boppy Boo"
- "Skimmy-Skimmy Skee Binky-Binky Bee"
- "Jiggy-Jiggy Pop-Pop Skittle-Bittle Bop"
- "Boom Bop Biddy Bop Foo Foo Foo"

Use Friedman's cards, which have nonsensical rhythmic phrases on them, to teach spoken word and drum patterns:

- Give a scat card to each participant.
- Each participant layers in by vocalizing his or her scat phrase.
- After everyone is vocalizing, participants transfer their scat rhythms to drums and percussion instruments.

Affirmations

Positive statements (affirmations) transfer directly from spoken word to drum rhythms for improving self-concept, building self-esteem, and modifying behavior.

Figure 30A. "Empowerment Affirmations" (contributed by Robert Lawrence Friedman)

- Develop phrases that reflect the goal of the group, for instance: creating harmony, community, empowerment, and/or connection.
- Divide the room into four phrases that, when spoken and drummed together, create an interweaving of syncopated rhythms.
- Once the group has developed and locked in their rhythms, invite participants to create their own phrases and rhythms.
- Specific rhythms notated here represent one interpretation.

1	e	&	ah	2	e	and	ah	3	e	and	ah	4	e	and	ah
I				am			a-	maz-		ing					
I		love	my-	self		ex-		act-	ly	as	I	am			
I			ac-	cept			my-	self							
I		am		beau-	ti-	ful		wise		and		strong			

Figure 30B. "Drummer Affirmations" (contributed by Robert Lawrence Friedman)

- Start a jam using vocalizations of multiple phrases.
- Divide the room into four phrases that when spoken and drummed together create an interweaving of syncopated rhythms.
- Specific rhythms notated here represent one interpretation.

1	e	&	ah	2	e	and	ah	3	e	and	ah	4	e	and	ah
I				play		my		drum				(rest)			
I		have	a	great		beat		I		have	a	great		beat	
I		rock		I		rock		yes		I		do			
I		am	a	drum-		mer		to		my	core				

CONTRIBUTORS

Thanks to all 20 facilitators who generously shared foundational patterns to help your drum circle participants feel grounded, and provided many fresh rhythm seeds to revitalize your program. Both newcomers to the world of interactive drumming and long-time drum circle aficionados will find inspiration in this collection of jam starters.

Contributors: John R. Beck, Richard Farvour, John Fitzgerald, Robert Lawrence Friedman, Jim Greiner, Arthur Hull, Amy Jackson, Tim Kane, K. Michelle Lewis, Dennis Maberry, Monique Morimoto, Martin "Wolf" Murphy, Craig Norton, Matt Richardson, Robert Shiflet, Ed Sorrentino, Christine Stevens, Greg Whitt, Zorina Wolf, and John Yost

BIBLIOGRAPHY

Beck, John R. (2020). "Comfort Sound Drumming: Successfully adapting the traditional drum circle for hospitalized cancer patients and their caregivers." *Percussive Notes,* Vol. 58, No. 2, pp. 38–41.

Donovan, Jim (2014). "Drum Along Rhythm 1: *I Play Drums With You* (video)" Drum Circle Leadership with Jim Donovan YouTube Channel.

Friedman, Robert Lawrence (2000). *The Healing Power of the Drum.* White Cliffs Media: Reno, NV.

Friedman, Robert Lawrence (2005). "Scat Cards" Stress Solutions, Inc. www.drumming-event.com

Hull, Arthur (1998). *Drum Circle Spirit.* White Cliffs Media, Tempe, AZ.

Kalani (2016). *Rhythmic Grounding* (video). World Drum Club YouTube Channel, https://www.youtube.com/watch?v=jPpJiMHTya4&t=399s

Lewis, K. Michelle (2021). *Drum O'Clock.* F-Flat Books, https://fflat-books.com/?s=drum+o+clock

Stevens, Christine (2003). *The Art and Heart of Drum Circles.* Hal Leonard, Milwaukee, WI.

Robert J. Damm is Professor of Music and Director of Music Education Partnerships at Mississippi State University, where he teaches world music, world drumming, music of Africa, music of Latin America, African American music, and drum circle class. He has studied music and culture in Cuba, Ghana, and Mali. He is a certified Orff-Schulwerk teacher and a Smithsonian Folkways certified teacher of world music. He is the director of Jembe Den, an African percussion ensemble comprised of his students, who play for cultural and educational programs throughout Mississippi. He is co-chair of the PAS Interactive Drumming Committee and has served as president of the Mississippi PAS Chapter.

Rudimental Percussion in the Concert Hall

By Gene Fambrough

There have been times and places where a very clear separation existed between marching percussion ("outside" music) and serious concert percussion ("inside" music). However, the past 15–20 years have seen a gradual "blurring" of that line, so much so as to where rudimental passages and styles are becoming much more common in today's literature. From the use of marching instruments in wind band (John Mackey's use of a Kevlar snare drum in "Asphalt Cocktail"), to contemporary marching snare solos with digital audio, the inclusion of modern rudimental influence has found more prevalence in the recital hall.

BACKGROUND

My personal interest in this idea began as an undergraduate student who was obsessed with all things drumline. I wanted a way to showcase my skill set as a marching snare drummer alongside the traditional marimba, timpani, and drum set literature on my senior recital. Rather than simply go with a standard rudimental solo or a selection out of the Pratt book, I proposed something different to my then-teacher Tony McCutchen: could I write something myself and include it on my recital? With his blessing (and encouragement), I ended up with a piece titled "Three Cycles," thus starting my personal journey in bringing marching percussion into the concert hall.

In the nearly 30 years since, other composers and percussionists have shared their interests as well, adding many diverse ideas to this blended idea. Bob Becker's workhorse rudimental feature "Mudra" combines his study of tabla drumming with contemporary rudimental techniques into a feature for soloist with percussion quartet; Paul Rennick gives some insight into his unique vocabulary in "Slopes"; Jim Casella and Murray Gusseck started their unique publishing company as a way to share significant marching percussion works (both solo and ensemble), but since have expanded to include many groundbreaking works in this new shared medium.

CATEGORIZATION

Recently, I conducted an informal survey to discover as many inclusions of marching/rudimental playing in pieces designed for the concert hall as possible. In doing this research it soon became clear that there were differing opinions of what constituted "rudimental." More than just being the use of a marching instrument with marching sticks taped white, I had to consider the "amount" of rudimental passages or context presented. I decided on a (very) loose estimate of "majority rules," where if more than 50% of the snare drumming was rudimental in nature, it was included in these results. Thus, the sheer intricacy of a piece didn't necessarily make it "rudimental"; it ultimately had much to do with whether the rolls were played open or closed. This meant that even if a piece was performed on a concert snare drum, it could be very rudimental in nature (e.g., "Walkin' Down Coolidge" by Joe Tompkins).

Similarly, concert snare drum pieces with rudimental sections might not be included because of the amount of other techniques involved (fingers, brushes, etc.). One notable example is "4 Minute Psychosis" by Shaun Tilburg, a concert snare drum duet with audio track. I struggled with the categorization of this because a majority of the work contains non-traditional techniques (brushes, clapping, etc.), but there is a significant section of unison rudimental playing included.

With that being said, this is by no means an exhaustive list, and some may indeed disagree with some of the categorizations listed here. I believe the point is that marching percussion and rudimental playing have been firmly established as a legitimate means for artistic expression. I certainly welcome additional feedback to this list, and those who have questions, clarifications, or additions can contact me at *gfambro@uab.edu*.

SOLOS/DUETS

Composer	Title	Publisher	Notes
Baker, Jason	"Magnolia"	TapSpace	SD solo
	"From the Manor to the Heights"	TapSpace	SD/bass drum
Blume, Brian	"Strands of Time"	TapSpace	SD solo + audio
Engleman, Robin	"Clean it up…please"	HoneyRock	SD solo From Nexus Portfolio
Fairdosi, Scott	"Deleclusiastics"	TapSpace	SD solo
Fambrough, Gene	"Three Cycles"	TAP Publications	Accompanied Snare drum(s)
	"Digital Reflections"	Composer	Multi-tenors + audio
Friend, Korry	"Oculus"	C. Alan	SD solo + audio
Guidry, Aaron	"W.A.M."	Matrix	SD solo
Keown, Matthew	"Searching" (mvmt 3)	Composer	SD solo
Marino, Robert	"Eight on 3 and Nine on 2"	TapSpace	Multi-percussion duet
Lawhorn, Lamon	"More Than Meets the Eye"	C. Alan	SD/kick drum
Ling, John	"Third Rail"	TapSpace	SD solo + audio
Lowes, Dustin	"Qubit States"	Composer	SD solo + audio
	"Quintronics"	Composer	Multi-tenors + audio
Moore, Joe W.	"iDrum"	Composer	SD solo
	"Quit…"	C. Alan	SD solo
Moore, Matt	"Quad Damage"	C. Alan	Multi-tenors + audio
Perez, Francisco	"Pulsar"	TapSpace	SD solo + audio
Queen, Jeff	"Double Flag"	TapSpace	SD solo
	"Modulation"	TapSpace	SD solo
Raymond, Danny	"Tricks of the Trade"	TapSpace	SD/drumset duet
Reilly, John Mark	"Drachten-elisabeth"	TapSpace	SD solo
	"The Iron Horse"	TapSpace	SD solo
Rivera, Luis	"Amalgamation"	TapSpace	SD/kick drum, hi-hat
Sieff, Jesse	"Chopstakovich"	TapSpace	SD solo + audio
Tompkins, Joe	"Six Duets in a Rudimental Style"	Bachovich	SD/BD duets
	"Walkin' Down Coolidge"	Bachovich	SD solo
Venet, Andrea	"Faded Lines"	TapSpace	SD duet w/ shared bass drum
Wharton, Russell	"Phylogenesis"	TapSpace	SD solo + audio

ENSEMBLE (including with feature performer)

Composer	Title	Publisher	Notes
Baird, Bradley	"Black Widow"	C. Alan	SD solo, marimba quartet
Baker, Jason	"Old Tyme Muster"	TapSpace	SD solo w/percussion quintet
Beck, John R.	"Downfall"	Honeyrock	4–5 percussion ensemble
Becker, Bob	"Away Without Leave"	KPP	Rudimental snares, percussion quartet
	"Lahara"	KPP	SD solo, unspecified accomp
	"New Thaan"	Honeyrock	SD solo, unspecified accomp
	"Mudra"	KPP	SD solo w/percussion quartet
Bobo, Kevin	"Quartet for Snare Drums"	Southern	SD quartet
Burritt, Michael	"spero"	KPP	SD solo w/percussion quartet
Casella, Jim	"Altered Gates"	TapSpace	Quintet using multi-tenors
Davila, Lalo	"Short Circuits"	Row-Loff	8 marching snares (with toms) + audio

ENSEMBLE CONTINUED (including with feature performer)

Composer	Title	Publisher	Notes
Davila, Julie	"Stool Pigeon"	Row-Loff	4/8 players on wooden bar stools
Eagle, Michael	"A Place for Everything"	Bachovich	Percussion Quartet
Fambrough, Gene	"Blindsided"	Composer	Percussion Ensemble w/battery
	"Shadowfax"	C. Alan	SD solo w/percussion quartet
Ford, Mark	"Infinity Energy 2"	Musicon	Large PE w/2 marching SD
Goto, Yo	"Ruffles Call from Afar"	C. Alan	SD w/wind band
Markovich, Mitch	"Four Horsemen"	Creative Music	Percussion Quartet
Morris, Joel	"The Uruk-Hai"	TAP Publications	Double bass drum set solo, with PE including marching snares
Rennick, Paul	"Slopes"	Innovative Percussion	SD solo w/percussion trio
Sanderl, Rob	"Schnabel"	TapSpace	SD solo w/percussion trio
Tilburg, Shawn	"The Infantryman"	Pocket Publications	SD trio
Townsend, Colton	"Concerto for Snare Drum and Percussion"	Composer	SD solo w/percussion quartet
Venet, Andrea	"Kibo"	TapSpace	SD solo w/percussion quartet
Willie, Eric	"Don't Look Left!"	Row-Loff	SD trio w/pedal BDs, toms

COLLECTIONS

Composer	Title	Publisher	Notes
Becker, Bob	Rudimental Arithmetic	KPP	
Bobo, Kevin	Six Snare Drum Challenges	Composer	Published on YouTube
Mativetsky, Shawn	Rudimentaal	Liquidrum	
Raymond, Danny	Let It Rip	TapSpace	Beginning to Advanced
Tompkins, Joe	Nine French-American Rudimental Solos	Bachovich	
Various	The Dynamic Snare	Pocket Percussion	10 solos w/audio

OPEN FOR INTERPRETATION

Composer	Title	Publisher	Notes
Bobo, Kevin	"Tantrum"	PercMaster	SD solo
Deane, Christopher	"The Titanic Days"	Musicon	SD solo w/ensemble
Ford, Mark/Rennick, Paul	"Renfro"	Musicon	Marimba/snare drum duet
Goto, Yo	"Aggression for Six Snare Drums"	C. Alan	Ensemble for six snare drummers
Reeves, David	"War Drum Peace Drum"	TapSpace	SD solo + audio
Tilburg, Shawn	"Four Minute Psychosis"	Pocket Percussion	SD duet + audio

Click here to see a video of "Shadowfax" by Gene Fambrough, featuring rudimental snare drum

Gene Fambrough is an Assistant Director of Bands and Professor of Percussion at the University of Alabama at Birmingham (UAB), where he has been on the faculty since 2001. He directs the Percussion Ensemble, Steel Band, Drumline, Blazer Pep Band, Electro-Acoustic Percussion Group, and assists with all aspects of the UAB Band program. He holds degrees from the University of Georgia (Music Education), East Carolina University (Performance), and the University of Alabama (DMA, Performance).

Safe and Accurate In-Ear Monitoring in the Electro-Acoustic Environment

By Kurt Gartner

Depending on the types of playing we do, most of us are well aware of the need for monitoring various sources while performing. Needs, challenges, and solutions may differ in various studio and live performance situations, but all include a focus on an accurate blend of sound. Depending on your vintage, you're equally aware of the advancements that have been made in monitoring technology.

For many years, over-the-ear "cans" (headphones) were standard-issue gear in recording studios. Balancing the sound of other tracks and possibly a click was not too challenging, but keeping the cans over both ears could make it difficult to hear your own acoustic sound as you were playing, resulting in many percussionists taking a can off one ear. The result was all track and click in one ear, all live sound in the other ear — not ideal. Often, this could lead to a sort of sound-level arms race, where the headphone sound and live performance sound competed with ever-higher levels. Exposure to unsafe, unbalanced sounds over time induces fatigue by the end of a long session, and probable hearing loss over the course of a career.

Similarly, stage performance situations involving sound reinforcement have traditionally included monitor wedges — speakers placed on the stage floor, at the feet of performers and directed straight at them. Alternatively, side-fill monitor speakers deliver sound to on-stage performers laterally.

To some extent, many performers have turned from cans, wedges and side-fill monitors to in-ear monitors (IEMs), which are unobtrusive and generally feature reliable wireless connectivity. When venues are small enough and on-stage sound levels are not too great, IEMs effectively seal off the ear from ambient sounds on stage or in studio, providing more isolation than the old cans. However, this may exacerbate the musician's longing to hear the acoustical environment as well as any signal coming through the IEM. Consequently, many musicians using IEMs employ the "one can" trick. Even with an individual IEM monitor mix for each performer on stage, performers may feel less engaged with the musical environment when they can't perceive the true on-stage sound.

Of particular interest to some percussionists are performance scenarios that integrate solo, chamber, or large ensemble situations with electro-acoustic accompaniments, real-time audio effects, etc. Often, performers in these situations don't want or need sound reinforcement for their instruments but want or need to monitor electronic components. Perhaps placing microphones around the array of acoustic instruments for the sole purpose of capturing a monitor signal would enable performers to use in-ear monitors effectively, but this only adds to the logistical hurdles and monitoring variables with which performers must contend.

The following article comprises an introduction to in-ear monitors, the solutions they can provide for accurate sound reproduction and sustained hearing health, and a brief case study of one professional-level product made to address the needs and concerns of musicians.

FROM EARBUDS TO IEMS

Consumer-grade earbuds are ubiquitous in big box, department, discount, and online stores. Generally, the quality of their audio reproduction is marginal, in exchange for a low price point. They are placed at the opening of the ear canal, generally forming a partial seal between the ear canal and earbud. Consequently, earbuds allow relatively uncontrolled levels of ambient sound into the ear canal.

For everyday use, such as listening to a podcast while at home, earbuds may be a practical solution. Some of the better consumer-grade products may even be called IEMs, as they may come with interchangeable ear tips of varying materials, sizes, and shapes, creating a better seal with the ear canal and bringing them into the realm of "one size fits most." Still, these products probably don't boast audiophile technical specifications, sufficient isolation of IEM signal from ambient sounds, or even perhaps a comfortable fit — which

becomes increasingly important over time.

IEMs of professional quality deliver superior audio specifications, using more and better drivers that deliver sound more accurately and cleanly. (There are debates among musicians and manufacturers regarding the quality of an IEM being in direct proportion to its number of drivers, however.) Many familiar pro audio companies are involved in the IEM market, including JBL, Mackie, Sennheiser, and Shure. Some IEMs are wired to connect as would standard corded headphones, but often with a 3.5 mm connector. Some IEMs tie into proprietary wireless systems. These IEMs connect to a body pack receiver, wirelessly connected to a transmitter that sends source audio. Consumer-grade products may be geared toward Bluetooth connectivity. Because of potential latency, distance limitation, and other issues, this type of connectivity may be problematic in many professional situations.

To make it easier for users to create the best possible seal of an IEM with the ear canal, many manufacturers offer a variety of interchangeable ear tips, which may be made of rubber, silicone, or foam. Many IEMs even accept customized ear tips, which are fashioned from a mold of the user's ear. Often made of medical-grade silicone, this type of ear tip is custom-fitted by an audiologist and creates a highly efficient seal against ambient sound. Still, out-of-the-box ear tips such as foam — which is compressed by the user, inserted in the ear canal, then expands in the ear to form a seal — offer excellent isolation. The potential downside of foam ear tips is the slight but constant pressure of the ear tips trying to expand fully in the ear, causing discomfort for some users over time. Other ear tip options are available, and some users are willing to trade a measure of isolation for the relative comfort of ear tips such as flanged silicone. Effectively, well-sealed IEMs with no electronic signal present act as ear plugs.

IEMs with embedded microphones

THE EARPLUG EFFECT

If you have ever tried using those inexpensive orange foam earplugs that are mass marketed, you know that by sealing the solid mass of the earplug within the ear canal, they provide a high measure of safety. However, the attenuation they provide — often more than 20 dB — is more than is needed in many music performance situations. Furthermore, solid earplugs such as foam don't attenuate sounds evenly across the frequency spectrum. With solid earplugs, high frequencies are utterly lost.

In response to these issues, various earplugs made specifically for musicians have come to market. Musicians' earplugs, such as those made by Etymotic Research, attenuate sound more moderately (in the range of 9–15 dB) and maintain reduction of sound-pressure levels more evenly across the frequency spectrum. With these earplugs, the approach is to filter incoming sound rather than to block it outright from entering the ear canal.

Back to IEMs: regardless of the type of IEM ear tips used, their capacity to effectively isolate the ambient sounds from reaching the ears returns us to the challenge of getting the best of both worlds — electronic signal *plus* ambient sound. After all, professional IEMs seal off the ear canal as efficiently as solid earplugs. So, how shall we retain or regain the presence of ambient sounds when using IEMs that are properly sealed in our ears?

One possible solution casually dismissed earlier in this article is to mic everything in your acoustic array and send it all through the mix into your IEMs. This concept should not be dismissed out of hand. If you have the time, equipment, and inclination to mic your acoustic setup, you may gear your process toward capturing a quality recording as well as performance. However, you will need to create a monitor mix as well as a house mix; the former goes to the IEMs, the latter goes through the sound system to the audience.

In some situations, like commercial or jazz venues, performers take a simpler approach and direct one or more microphones at the audience. This may increase the connection with a crowd reacting to music in real time but doesn't establish a connection with the stage — the sound of the instruments being played by performers.

To bring more true intimacy to the performer's perception of acoustic and electronic sounds, Westone has created IEMs with passive ambient filter technology (e.g., the Westone Am Pro series). These IEMs allow ambient sound into the ears at 13 dB attenuation, allowing for safer exposure to the sound on stage. This allows lower levels of electronic signal necessary through the IEMs, as the IEM seals remain intact. In layman's terms, this design combines the concept of traditional IEMs with musician's earplugs.

Some consumer-grade companies market their products as earphones with ambient pass-through technology. Often, this technology is geared toward attenuating IEM signal levels when speech or other ambient sounds are detected by the IEMs. These products, while enhancing the safety and productivity of

consumers in situations requiring some sensitivity to the sounds in one's environment, are not ideal for music performance.

ASI Audio by Sensaphonics' 3DME is a very promising response to musicians' need to balance electronic and ambient sounds delivered by IEMs in live performance. Like other professional IEMs, the 3DME comes with three sizes of ear tips that create a firm seal. Custom-molded ear tips are available, as well. Its frequency response is 20 Hz-20 kHz. Employing active ambient-sound technology, 3DMEs are equipped with binaural microphones (one on each side), that allow ambient sound to reach the user through the IEMs in a controllable, customizable way. This control is achieved through two other components — a body pack and a mobile device app.

The 3DME body pack includes a 3.5 mm line-level input for electronic signal, a dual earphone jack for the IEMs themselves, and a 3.5 mm monitor output, a line-level reflection of the combined electronic/ambient sound reaching the user's ears. On the top of the body pack is a pair of toggle +/– buttons. By default, these toggles function in "step mode," altering the microphone (ambient) gain (off, or from –24 to +12 dB across 16 steps). This control allows the user to blend the appropriate level of ambient sound with the electronic signal in the IEMs. The level of the incoming line-level signal is controlled and adjusted at its source (such as mixer or computer audio interface) before it reaches the body pack. The body pack itself contains a rechargeable battery that takes seven hours to deplete from a full charge, and its four LED-battery level indicators allow users to monitor battery state.

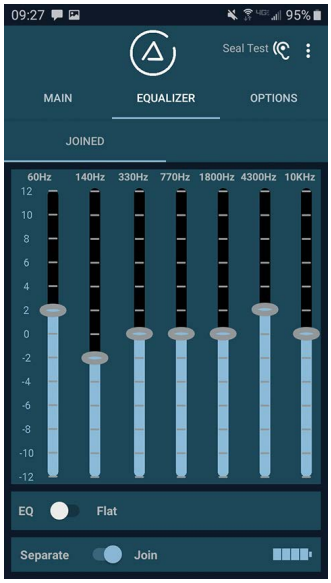
Tying the system together and vastly increasing its flexibility is the integrated app. Designed for mobile devices, the app's main screen has a gain fader and a limiter for the 3DME's embedded microphones. The limiter's threshold levels range from 84–105 dB. Users may set the mic level and limiter threshold as a joined pair, or individually (L/R). To further tailor the incoming ambient sound, the app has a seven-band equalizer with a range of +/– 12 dB. Like the level and limiter controls, the equalization may be applied equally to left and right channels or separately. Subjectively speaking, the ranges of available mic levels and EQ seem ample, though it may be useful for the system to offer lower limiter thresholds.

Also, the app allows users to select its

ASI Audio 3DME

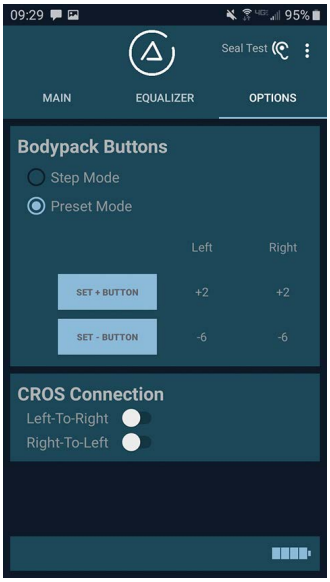
Main screen, mic level and limiter threshold.

Graphic seven-band EQ



Mic level and limiter with independent L/R controls

Options screen, showing step mode presets



default "step mode," in which the body pack +/– buttons step through the 16 steps of ambient mic gain/attenuation, and "preset mode," through which you program two different mic levels. In preset mode, the body pack's +/– buttons toggle between these two preset levels. For example, a user might have one level preset for moments of performance and another for moments of on-stage verbal communication between pieces or tunes. Each configuration of level, limiter threshold, EQ, and step or preset mode may be saved as a setup that may be loaded again later.

Although the 3DME is designed for on-stage performance combining electronic and ambient sources of in-ear monitoring, its clarity and flexibility are also attracting the attention of musicians who function primarily in the acoustical domain, such as orchestral musicians who want to maintain the realism of their acoustic environments at sound-pressure levels that are safer than the natural stage environment. Incidentally, the app even links to an audio test that assures the user that the ear tips are properly sealed in the ears. As low frequencies escape from the IEMs more easily, the consistent presence of test tones at 500 Hz and 50 Hz indicate a proper seal.

Properly tuned to the conditions and variables of performance, the 3DME system provides a sensation very close to not wearing IEMs at all, with clarity of electronic signal and intimacy of one's acoustical surroundings, all at comfortable and balanced levels of sound. It's definitely a sense of liberation from the acoustical isolation inherent in most IEMs and should allow musicians to reconnect with their instruments and their colleagues in performance.

Kurt Gartner is Professor of Music and Associate Director of the School of Music, Theatre, and Dance at Kansas State University. He is Technology Editor for *Percussive Notes.*

The New Paul Price Collection in the PAS Archives

By Dr. Haley J. Nutt

In the fall of 1950, Paul Price established an accredited percussion ensemble course at the University of Urbana-Champaign, the first of its kind in the country. Prior to this accreditation, the percussion ensemble existed exclusively on the margins of Western music, enjoyed and composed by only small niches of modernist experimentalists; Price's introduction of the genre into the academy, however, drastically changed the course of the its development. During his seven-year career at Illinois, and later as Director of Percussion at the Manhattan School of Music from 1957 to 1986, Price accepted, commissioned, and published hundreds of new percussion ensemble works by composers from all over the United States and abroad, introducing public and academic audiences to the exciting possibilities of the young genre.

Price's efforts to produce a substantial percussion ensemble repertoire and institute reputable collegiate programs at both Illinois and Manhattan had a significant impact on percussion's place in higher education. His numerous achievements as a percussion conductor, pedagogue, composer, performer, writer, reviewer, and historian were central to the institutionalization of percussion performance and composition in the American academy.

It is with these accomplishments in mind that I am thrilled to announce one of the PAS Archives and Rhythm! Discovery Center's latest projects: an archival collection dedicated to Paul Price's career. This extensive collection includes over 50 pedagogical materials, news clippings, publicity documents, performance programs, and photographs during Price's time as the Director of Percussion at Manhattan. These items have a variety of historical and practical implications for today's percussionists. For example, have you wondered what it was like to pursue a percussion degree over 50 years ago, and the kinds of equipment you were expected to purchase? Are you interested in knowing more about the kinds of compositions that were performed by one of the most successful collegiate ensembles in the country? Or would you like to know more about the extensive planning

The Manhattan School of Music percussion ensemble on stage with director Paul Price.

that went into organizing percussion ensemble tours prior to the advent of the internet? Perusing the contents of this collection will give you a firmer grasp on the institutional challenges that our art form faced in its earliest decades of existence, and hopefully instill within you a greater appreciation for the significant progress percussion has made in such a short amount of time.

Although the majority of the collection can only be accessed by visiting the Rhythm! Discovery Center in Indianapolis, a few key items were recently digitized under the IMLS's Inspire! Grant and are available online for free at the Rhythm! Discovery Center's website (*https://www.pas.org/resources/research/pas-digital-archive*). Digitized items of note include a 1968 MSM Percussion Ensemble concert program, which features five works by Michael Colgrass, Alan Hovhaness, Lou Harrison, Vivian Fine, and Gardner Read. While the majority of these works were composed for, or commissioned by, Price and his ensemble, the addition of Harrison's "Canticle No. 1" and Hovhaness' "October Mountain," both composed in the 1940s, demonstrates Price's deliberate decision to program new works alongside older, more canonic works for the genre. A letter from William Ludwig, Jr. is another digitized item, revealing Price's efforts to make connections and garner industry support across the broader percussion community.

Equipment checklist for Percussion Ensemble members for the Percussion Division of the Manhattan School of Music.

Manhattan School of Music
238 East 105th Street, New York 29, New York

PERCUSSION DIVISION

EQUIPMENT CHECK LIST: Percussion Ensemble Members

(Students should plan to have the following equipment, insuring the best possible performance at all times without having to depend on others.)

1 pair 3A snare drum sticks
1 pair 1S snare drum sticks
1 pair wire brushes
2 pairs Musser soft, red, practice mallets M-2
2 pairs Musser 3/4 hard, blue, M-3
2 pairs Musser yarn covered, red, mallets M-6
10-inch triangle (high pitched)
2 triangle holders
1 complete set of triangle beaters-
10 inches long, 3/16, 1/8, 1/16 in diameter
1 set brass bell mallets
1 (or 2) sets hard bell-xylophone mallets
1 set hard laminated timpani sticks
1 set French timpani sticks
1 set Goodman timpani sticks
1 timpani stick holder (soap strainer)
2 matched bass drum beaters
Tambourine, at least 10 inches in diameter,
double set of jingles
1 set Castagnets -doubles
1 set Castagnets -singles
1 wood block

Snare drum, and tom-tom stands are needed; these should display owner's mark for proper identification.

Perhaps most impressive of these digitized materials is a 1968 news release for the MSM's upcoming State Department Tour. Through the auspices of the federal government, Price's ensemble toured Europe and the Middle East for eight weeks to represent the "best of the American performing arts" and to "strengthen our cultural ties with other nations." It is quite astounding to reflect on the fact that the percussion ensemble, having entered educational institutions just 18 years prior, was such a popular and well-liked genre that it could properly represent one aspect of the nation's multifaceted musical culture while also working to improve international relations. Indeed, Price's promotion of the percussion ensemble on both national and international stages did not go unnoticed: in 1977, two years after being inducted into the PAS Hall of Fame, Price received an award from the National Association of American Composers and Conductors for his "outstanding contribution to American music."

The PAS Paul Price Collection is an excellent resource for those interested in learning more about Price and the Manhattan Percussion Ensemble, but it is not the only one that exists in the United States. In The Sousa Archives and Center for American Music at the University of Illinois, one can find an even more expansive collection of the music manuscripts, published scores, correspondence, papers, and sound recordings that document the entirety of Price's impressive career, from his humble beginnings at the University of Illinois to his final years at MSM until his passing in 1986. While the majority of the recordings remain on volatile reel-to-reel tapes that have yet to be digitized, simply handling this old technology and seeing Price's copious notes on several musical scores conveys just how dedicated he was to performing and promoting as music percussion ensemble music as possible.

These two rich archival collections are complementary and can easily work in tandem: a researcher's exploration in one will ultimately lead to an investigation of something within the other. As a Price scholar, I am personally very excited to begin exploring these never-before-seen materials in the PAS Archives that are sure to reveal new aspects of Price's career and provide further details on percussion's remarkable development within American educational institutions in the late 20th century.

Dr. Haley J. Nutt recently completed a PhD in musicology from Florida State University with a dissertation titled "The Collegiate Percussion Ensemble: Institutional and Gendered Practices in the American Academy." She has presented her research on American percussion practices at numerous conferences, including the Society for Ethnomusicology Annual Meeting and PASIC, and her article on popular music learning and drumming was published in the *Journal of Popular Music Education* in March. Haley currently serves on both the PAS Scholarly Research Committee and Diversity Alliance.

New Percussion Literature and Recordings

Publishers who are PAS Corporate Sponsors and individual PAS members who self-publish are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Prior to submitting material for review, please read the submission guidelines at www.pas.org under Publications. Follow the appropriate procedures to ensure your material will be considered for review.

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

KEYBOARD PERCUSSION METHOD

La clé des claviers II–III
Catherine Lenert
€ 24,55
Gérard Billaudot
Instrumentation: xylophone, vibraphone, marimba

Catherine Lenert's method books are a must-have addition to any teaching studio. This book contains exercises and etudes for two mallets that progress in a logical way. The etudes have accompanying rhythms for the student to practice separately, and practice recommendations. Each etude focuses on a single skill: triplets, double stops, hands separate, etc.

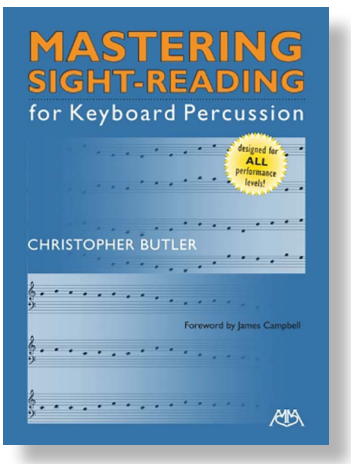
The etudes vary in key signature, time signature, style, and length so that the students get experience with every aspect of two-mallet playing. These would also make excellent sight-reading material for more advanced students. The second half of the book contains duets of either arrangements or Lenert originals. The Primo part for these duets is written for two mallets and meant for the student, while the Secundo part is often written for four mallets and meant for either the teacher or a more advanced student. The etudes and Primo parts are all written to fit on xylophone, vibraphone, or marimba, which makes them accessible regardless of instrument availability. Some of the Secundo parts are written for a five-octave marimba.

This is a well thought-out method book with etudes that could be used for a late beginner/early intermediate recital performance.

—Marilyn K. Clark Silva

Mastering Sight-Reading for Keyboard Percussion I–V
Christopher Butler
$14.95
Meredith Publications

Christopher Butler has taken an admirable step in addressing the elephant in everyone's practice room: keyboard percussion reading. While countless other books certainly exist on this topic, Butler uses a minimalist approach that encourages creativity and ownership of the material in a manner that can be adapted to the comfort zone of any level of percussionist.



Beginning with personal anecdotes about his own struggles as a young percussionist, Butler discusses several reasons why students often avoid sight-reading and why it is difficult on keyboard percussion. He then offers suggestions for using the book: assigning various key signatures, organizing the notes into specific groupings or rhythms, to even flipping the book over — creating an entirely new set of material. This is followed by a series of practice tips on body awareness, the "Speak-Fake-Play Method," incorporating rolls, and practicing while holding four mallets. The whole discussion is very disarming and makes the process seem inviting and much less intimidating.

The material uses noteheads that are presented without clef indications or meters. This begins with single notes, then progresses to double stops and eventually three- and four-note chords. Each section starts with scalar motion before moving to larger intervals. This process is repeated in the second half of the book, where a grand staff is used.

At only 38 pages, this relatively slender volume can easily sit on a student or teacher's music stand and, much like a nutritional supplement, if taken in even small doses on a daily basis, can yield positive longterm results.

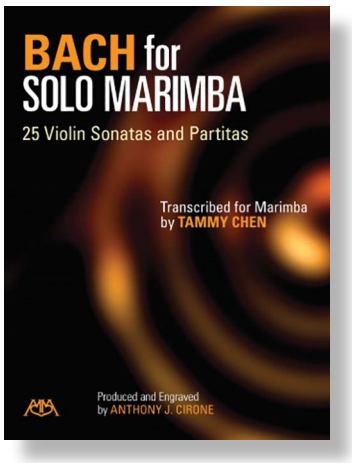
—Jason Baker

KEYBOARD PERCUSSION SOLO

Bach for Solo Marimba III–V
Johann Sebastian Bach
Transcribed by Tammy Chen
$15.95
Meredith Music Publications
Instrumentation: 4-octave marimba
Web: *score samples, video recording*

There are three inevitabilities in life for most instrumentalists: death, taxes, and Bach. Almost all of us learn at least one piece by Johann Sebastian during our academic or professional career. For unaccompanied works, percussionists typically draw from his violin sonatas and partitas, since they only require four octaves. Tammy Chen has transcribed 25 of the most-played movements from these works for marimba in this helpful collection.

While several resources of Bach works have



been published over the years, Chen's transcriptions are more useful for younger percussionists. This is due to her inclusion of recommended tempi and dynamic movement, and her ordering the selections by degree of difficulty and length. This puts the more approachable two-mallet works like the Giga from "Partita No. 3" and the first Double from "Partita No. 1" at the beginning of the book, while the longer, four-mallet works such as the "Fuga" from Sonata No. 1 and "Ciaccona" from Partita No. 2 are at the end. This does mean that the movements of each large work are split up, and Partita No. 2 is the only one completely represented. However, considering that this is meant to be a collection of shorter solos and not of full, multi-movement compositions, this approach is helpful for whom it is intended.

Prior to this collection, one common resource for such pieces was the Galamian edition. While it has the complete *Sonatas and Partitas* in performance order, and thus offers more music to choose from than this new collection, Chen's work only has six fewer movements than the Galamian, and costs only about half as much. They are both important volumes in the repertory of this composer, but it is possible that Chen's collection will become more popular in the coming years.

—Kyle Cherwinski

Be Thou My Vision IV
Traditional
Arr. Brian Mueller
$18.00
Tapspace Publications
Instrumentation: 4.3-octave marimba
Web: *score sample, audio recording*

This arrangement of a beloved hymn features several of the many expressive possibilities available on the marimba. Stylistically, it is an exploration of virtuosic performing: chorales, lateral motion, scalar passages, and manipulating the melody to include interesting, modern harmonies.

In the program notes, Dr. Mueller says that this arrangement was written for his long-time marimba student, Rachel Butler. In April of 2019, she competed in the American Association of Christian Schools National Music Competition and won first place with her performance of this arrangement. It is no surprise that this piece contributed to that win, with its introspective, creative, and respectful tone.

The music includes many expression markings and suggestions, but the stickings are mainly left to the performer. I recommend this piece for a more advanced high school performer or college student, as a selection on a recital or other performance. It will certainly challenge the performer and leave the audience pleasantly surprised by this hymn's beautiful melody and lasting appeal.

—Cassie Bunting

Before I Sleep IV
Daniel Eisenhardt
$16.00
C. Alan Publications
Instrumentation: 4.3-octave marimba
Web: *score sample, audio recording*

This four-mallet, unaccompanied marimba solo is a solid work that is about six minutes in length. German composer Daniel Eisenhardt studied percussion with Eckhard Kopetzki, who also sparked his interest in music composition. Eisenhardt has performed as a percussion soloist and in several different chamber music settings in Germany.

"Before I Sleep" takes its compositional motivations from thoughts that circle in our minds before we fall asleep at night. Additionally, Eisenhardt takes his inspiration for this marimba composition from Robert Frost's poem "Stopping by the Woods on a Snowy Evening." Several sections in this accessible audience-friendly work open very simply in the lower register of the marimba — almost like the gentle sound of raindrops. Then there is a faster, more harmonically challenging section, which is reflective of remembering all of the thoughts that one's mind has experienced before sleep. This section transitions to a beautiful chorale, which sounds modal in its tonal influence. A more emphatic, rhythmic section transitions the listener back to a previously stated section before ending on tranquil arpeggios, which gently slow down to an A-minor cadence.

This composition would be appropriate for the younger university student's recital literature on unaccompanied marimba.

—Jim Lambert

A Castle in the Air III
Andrew Patzig
$18.00
C. Alan Publications
Instrumentation: vibraphone
Web: *score sample, audio and video recordings*

"A Castle in the Air" was composed for Chase Banks and the Green Vibes Project, an organization focusing on "commissioning music that utilizes metal-based instruments, sustainably-made, and/or recycled instrumentation to promote environmental sustainability and provide meaningful repertoire to classical music literature." According to the composer's program note, "A Castle in the Air" is a programmatic work having to do with a peaceful daydream, snapping out of said daydream, and eventually falling back into it. Andrew Patzig says that the solo should be played with a soundscape in the background (such as rain or thunder) as a sort of drone.

Patzig crafts a lovely melody at the opening of the piece. He asks for minimal pedaling, giving a blurry, dreamy feel to the music that is consistent with the program of the piece. The piece requires four mallets, and techniques include rotation strokes, double stops, and single notes with one mallet. Patzig gives clear phrasing and articulation markings, providing the performer with a good starting point for a musical performance.

The second section of the piece has a constant drone on one note while the performer utilizes a soft plastic mallet and soft vibraphone mallet to play an improvisatory melody. My interpretation is that this more musically agitated section represents snapping out of the daydream. Following this, the dreamy 3/4 meter of the opening section returns, albeit with different melodic material. The melody is often in the upper range of the vibraphone, so another challenge will be balancing it with the moving lines that frequently begin in the low register.

This is a pleasant piece that would work well on an undergraduate recital.

—Joseph Van Hassel

Character Studies IV
Robert Clayson
$20.00
C. Alan Publications
Instrumentation: 5-octave marimba
Web: *score sample, video recording*

"Character Studies" is a new solo made up of three movements, with each representing a different mood. Each movement would be perfectly suited as a stand-alone piece in a recital.

"Prelude: Aggressively Happy" is a fun and energetic movement that moves around different chord progressions in an odd-meter groove. A middle chorale section follows along the same chord progressions, and the piece ends with a return to the original groove. This movement would be a great way to start a recital, or even as a fun closer.

"Aria: Amidst the Anguish" explores the hopelessness of losing a loved one. The work is slow with a mournful feel in F minor. The middle section employs the use of double alternating strokes, which would be an excellent beginning to one-handed roll work.

"Fantasy: Soar!" is groove-based and written at an intermediate level. It uses only double laterals, single independent, and double vertical strokes, making it excellent for younger players. The groove is strong, and would be a sure way to get the audience excited.

Overall, Robert Clayson has given us a piece with three very distinct movements. This work would go well on an undergraduate recital. I think a great way to present it would be to break it up throughout the recital, as opposed to playing it as one piece. The moods of the pieces will

help students to not only explore the technical aspect of marimba playing, but also to work on musicality. This piece, whether played as whole or just certain movements, is sure to be an audience pleaser.

—Josh Armstrong

Dance of the Music Box Figurines **IV**
Robert Clayson
$18.00
C. Alan Publications
Instrumentation: 4.3-octave marimba
Web: *score sample, audio recording*

This beautiful marimba solo is perfectly designed for the developing four-mallet player. The composer states that it "is a great piece to bridge the gap between intermediate and advanced marimba solos," and I agree completely. From the variety of techniques used required and only requiring a 4.3-octave marimba, this piece works well as a stepping-stone piece to more advanced material.

The piece is meant to evoke a ballerina dancing in a music box. The composer captures this idea both with the tonality of the work as well as the fluidity and movement in the musical phrases.

Robert Clayson has done a number of things well to make this piece successful musically and pedagogically. The opening choral section contains breaks of a running eighth-note gesture, allowing for a number of moments for the player to develop musical phrases. The second area moves us into a section of running sixteenth notes, creating an opportunity for performers to develop this more linear style of playing and a variety of stickings. A third section contrasts the running sixteenths with slower, broken up phrases before returning to previous material. The stickings in the second section are clearly notated, and Clayson does a good job of indicating musical direction while leaving room for performers to make the piece their own.

Clayson has provided a lovely work for students as they gain more experience with four-mallet playing. Chorales, long legato phrases, mixed sticking, and single-handed octaves are just some of the skills players will develop as they learn this beautiful work designed for the developing high school or undergraduate percussionist.

—Brian Nozny

Deep Beneath the Ice **IV+**
Stephen Karukas
$18.00
C. Alan Publications
Instrumentation: 5-octave marimba
Web: *score sample, video recording*

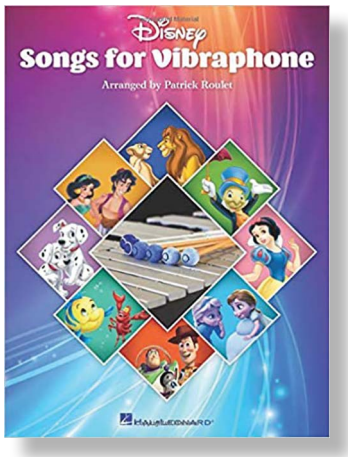
What a fantastic solo! I have to start this way because those are the words that come to mind as I look and listen through each section of this 5½-minute piece. Stephen Karukas has captured many different elements of marimba playing and melded them together into a tuneful, lullaby-esque package that is soothing to listen to and fun to perform.

From a character perspective, Karukas has written syncopated hand-to-hand motions (the beginning is built upon a 2:3 combination) that resemble works by Stout and Koshinski, yet, in this setting, they seem entirely fresh. From a chordal/harmonic viewpoint, many of Karukas' choices harken to those used by Sammut, but sound unique and modern — almost like a second-generation of a French-Impressionistic treatment of extended chords on a marimba.

Technically, this solo requires marimba players who are comfortable playing melodic material in right-hand octaves, and equally comfortable shaping phrases across music performed with multi-lateral strokes (3-4-3-2-1-2) and other permutations. If players perform the music strictly, with no additional shaping and flexing of the time, results will be lackluster. Full potential of this piece will be achieved in the hands of performers who are sensitive to phrases, expressive in their interpretation, and willing to convey emotion from within the rhythmic structure of the phrases.

—Joshua D. Smith

Disney Songs for Vibraphone **II–III**
Arr. Patrick Roulet
$16.99
Hal Leonard
Instrumentation: vibraphone



This classic collection of arrangements for solo keyboard by Patrick Roulet features 15 works from several Disney movies at varying degrees of difficulty. The pieces are presented in alphabetical order, but one could easily create a progression from easiest to hardest. Muffling and pedaling suggestions are notated in a way that's extremely easy for players to understand.

As a university professor, I might have looked at the colorful cover full of Disney characters and shrugged this book off as something for young students. However, one fantastic difference between this collection and others is the addition of chord symbols above the written music. This presents several opportunities for use.

At the high school level, programs that institute solo literature in their curriculums may have students interested in these solos, along with high school students wishing to participate in a solo/ensemble festival. Perhaps you're a percussionist who teaches band or general music and you want something for solo keyboard that's accessible and easy to learn quickly so that you may play something fun and recognizable for your band or general music students.

College teachers can also utilize this collection for their vibraphone students. Perhaps you wish to have your students sight-read or completely learn a piece and have it performance-ready in one week. To take it one step further, after your college student learns one of these pieces, you can then have your student create a live arrangement in real-time utilizing the melody and chord symbols.

For those high school or college teachers who are interested in material that they can use in creative ways, this collection definitely checks that box.

—Ben Cantrell

Disney Songs for Xylophone **III**
Arr. Will Rapp
$12.99
Hal Leonard
Instrumentation: xylophone

The title of this book sums it up. Will Rapp has made two-mallet arrangements from a variety of songs from Disney shows and movies. While the title says xylophone, the selections could be played on almost any mallet instrument with a low F and a roughly three-octave range.

Selections in this collection offer a wide swath of songs, from older tunes, such as the theme song to *The Mickey Mouse Club* or "Whistle While You Work" from *Snow White* to more modern selections from *Frozen* or some of the Pixar movies. All of the songs are idiomatic to the instrument and include indications for rolls on some of the longer duration notes.

One oddity of this collection is the inclusion of woodblocks in the song "Do You Want To Build A Snowman?" from *Frozen*. Given this is the only time this happens, it seems odd. A little creativity could have eliminated this and replaced it with mallet clicks or a couple of dampened bars on the instrument. Another disappointment is that while the parts are idiomatic, there is little beyond the notes on the page. No phrasing indications, minimal dynamics, and no program or performance notes are provided.

While this collection provides an accurate depiction of these melodies, that's about all it provides. *Disney Songs for Xylophone* could be good for a student who is really into Disney and who needs motivation to practice, but a better option would be buying a similar collection for piano where more information is provided, and you could still play the melodies presented in this book.

—Brian Nozny

Estrellas Azules **IV**
Jonathan Tirado
$15.00
C. Alan Publications
Instrumentation: vibraphone
Web: *score sample, audio recording*

This new piece by Jonathan Tirado is a quintessential vibraphone solo. Spanish for "blue stars," "Estrellas Azules" is a combination of two musical styles that is pleasant to listen to and will be fun to play for any intermediate keyboardist.

The piece is structured in a simple ABA form. The A's in this case are a shuffle feel in a triple meter. The B section has a straight duple feel and a thicker accompaniment texture sitting under a simple melody. The change from shuffle to straight is not as sudden as one might think it would be, since the two styles are fairly contrasting. Using a simple syncopation early in the duple section, the composer makes this shift from swing to straight seamless and organic. The piece ends with a return of the A section that is then gradually slowed down until the ending arpeggios and cadencing chords — a standard way to end such a piece on this instrument.

As with most vibraphone solos, there are specific technical issues to bear in mind. First are the

requisite mallet dampens and pedaling that are unique to this instrument, and Tirado makes good use of such markings and instructions. Next is assurance that the melodic lines and accompaniment are treated appropriately so the one instrument clearly has two voices involved, despite the permutations and syncopated rhythms that are employed. Musically speaking, the piece remains in D-flat throughout, with the occasional B-double-flat to create a borrowed sonority. There is a short portion where the key-signature changes to G-flat, but the centricity never shifts.

"Estrellas Azules" is a lovely vibraphone work. It would be suitable for a student recital or as something that professionals can have in their back-pocket if they ever need to pull out a three-minute piece.

—Kyle Cherwinski

Falling Water **IV–V**
Nathan Smith
$15.00
C. Alan Publications
Instrumentation: 5-octave marimba
Web: *score sample, audio recording*

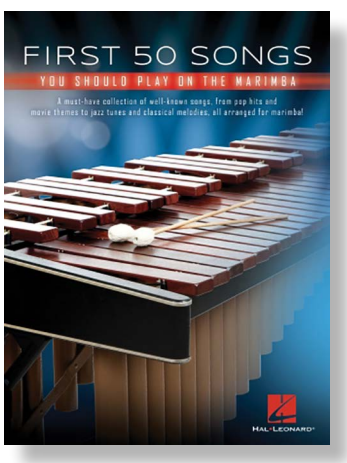
"Falling Water" is inspired by the Frank Lloyd Wright building of the same name. The repetitive rising and falling arpeggios in the piece evoke the image of a flowing waterfall interspersed with stacked chords to symbolize the architectural structure.

"Falling Water" doesn't revolutionize the marimba solo, but rather fits into the gamut of pretty and idiomatic intermediate pieces. The majority of the piece is quick but rubato, allowing for plenty of personal expression. The technique calls for standard four-mallet playing, with the quick runs up and down the keyboard requiring some dexterity. The piece is through-composed, but has opportunities for the player to emphasize recurring themes.

The length of 3½ minutes is just right for a student to tackle, and this piece would be a good project for players to work on musicality, experiment with different types of rolls, and prepare an accessible addition to a concert that will please the audience.

—Marilyn K. Clark Silva

First 50 Songs You Should Play on the Marimba **I–IV**
Various
$14.99
Hal Leonard
Instrumentation: 3.5-octave marimba
Web: *score sample*



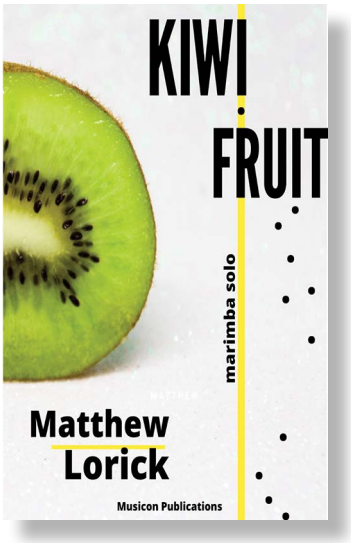
As indicated by the publisher, *First 50 Songs You Should Play on the Marimba* is a "must-have collection of well-known songs, from pop hits and movie themes to jazz tunes and classical melodies." It is part of a larger series of the same name, each arranged for string or wind instruments as well as other mallet percussion commonly found in school band programs. While each piece ranges in difficulty, the collection is well-suited for most middle- and high-school percussionists.

The songs in this book could be used with students of varying ability levels. All arrangements are written in treble clef and extend no lower than F3, making them playable on other keyboard instruments if desired. Additionally, key signatures frequently seen in 5th–12th grade programs are used, and only two-mallet technique is required. Songs also vary in length, rhythmic difficulty, and range. For example, "My Favorite Things" is one page long, consists primarily of quarter-note figures, and remains within G3 and C5; however, "Hurricane Seasons" is twice the length, features heavily syncopated sixteenth-note passages and large range leaps, and is wrought with accidentals. It is worth noting that no dynamics are present, allowing the students and their instructors to make musical decisions.

Overall, this collection features a number of fun, audience-friendly songs that explore several musical styles. Any of the pieces would work well in lesson settings or as a short feature on a formal concert, and for the price, it is worth the investment!

—Danielle Moreau

Kiwi Fruit **IV**
Matthew Lorick
$20.00
Musicon Publications
Instrumentation: 4.3-octave marimba
Web: *video recording*



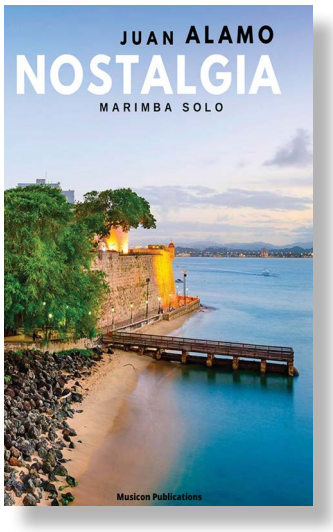
"Kiwi Fruit" is similar in mood to Eric Sammut's "Four Rotations." Matthew Lorick utilizes harmonic clouds that are presented via arpeggiated figures. Harmonic content is generally presented pandiatonically, with most harmonic clouds emphasizing tertiary extensions.

The opening figure incorporates a chromatic ornament that encompasses the character of the outer sections of the work. There are discrepancies between the published score and the video presented on the publisher's website; e.g., sometimes right-hand octaves were performed that are not notated within the score. Some passages are harder to read than necessary due to the notation of the accidentals.

"Kiwi Fruit" is pleasing to listen to and lays well in the hands. It would work well for an undergraduate student who wishes to develop comfort with standard marimba techniques.

—Jamie Wind Whitmarsh

Nostalgia **VI**
Juan Alamo
$22.00
Musicon Publications
Instrumentation: 5-octave marimba
Web: *score sample, video recording*



Juan Alamo's "Nostalgia" for solo marimba (not to be confused with Vincent Ho's vibraphone solo of the same name) is surely a deeply personal project for the composer, and my initial reaction after watching his performance video of the work was a vague sense of shame for wanting to play the piece on a recital of my own, in the same sense that I should feel ashamed for wanting to read someone else's personal diary. Fortunately, the composer's decision to publish "Nostalgia" relieves me of any notions of voyeurism, and I would encourage any advanced marimbist to at least have a listen to this intimate, showy-yet-poignant musical portrait.

According to the publisher's website, the composer wrote "Nostalgia" as an artistic response to the crises facing his home country of Puerto Rico. There is a pervasive sense of folklore throughout the work, and one could be persuaded that many of the solo's plaintive and lyrical melodic ideas might even be taken from Puerto Rican folk songs. What impresses me most about the work, compositionally-speaking, is that despite the many virtuosic runs up and down the marimba, they are consistently of lesser importance than the overarching melodic journey.

To be sure, this is a show piece; a high level of bravura will be required to perform this work, in terms of both technical and interpretational mastery. However, the narrative journey sought by the composer should remain the foremost consideration to the performer and the audience, and any effective presentation of the seven-minute

work must bear the emotional weight of the composer's intent.

One thing performers should know before committing to this project is that the piece features many exposed moments of lyricism in the lowest end of the 5-octave marimba, and therefore requires an instrument capable of producing excellent tone quality down to the lowest note. A marimba that sounds "froggy" or hollow at the bottom will undoubtedly distract the audience from the intended poignance of several moments, despite the performer's best efforts.

"Nostalgia" is an excellent example of what can happen when a performer-composer uses permutations and other technical conceits often enough to allow the performer to impress the audience, but sparingly enough that they never threaten to become the actual point of the piece. I strongly recommend this piece to any advanced college student or professional who is looking for an emotionally-rich solo that, thanks to its accessible harmonic language and virtuosic technical passages, is sure to be an audience favorite.

—Brian Graiser

Revelation Song **V**
Jennie Lee Riddle
Arr. Andrea Venet
$21.00
Keyboard Percussion Publications
Instrumentation: 5-octave marimba
Web: *score samples, video recording*

The past year has been a trying one in many parts of the world. Within this adversity some artists have used this time to create and inspire others. It is from this mission that Dr. Andrea Venet has offered us an interesting arrangement to feed our musical spirits in the form of a solo marimba arrangement of the popular Christian worship tune "Revelation Song" by Jennie Lee Riddle.

At just over three minutes, this expertly crafted four-mallet arrangement is both accessible and musically demanding — a feature that is highlighted by its simple and poignant melody being juxtaposed with moto-perpetuo inspired permutations within the accompaniment. Due to these technical demands, this piece is most appropriate for an advanced and mature performer who is disciplined enough to take special care of the melody while simultaneously executing the various underlying patterns.

While the score conjures an image of the next epic tour-de-force marimba solo, the oscillating textures are lyrical and lay well on the instrument, putting the listener at ease rather than on edge. Unlike similar moto-perpetuo-style pieces, Venet manipulates the rhythms in the accompaniment to highlight the form. This provides a clever tension and release to each phrase, a fitting homage to the original recording by Kari Jobe.

While the original song is intended for Christian worship, this arrangement is not presented as exclusive to a particular belief system. In the program notes, Venet writes about the piece as an opportunity for self-reflection on purpose and the revelations that we may come across as a result of the pandemic and the subsequent "forced pause." These ideals highlight a shared universal experience, fitting both for its originally intended purpose as worship, or alternatively as a meditative work of art with culturally significant meaning.

Whether inspired by a musical or spiritual journey, I believe this piece fills a void in the repertoire, as it offers an accessible solo that is appropriate in a wide variety of venues, equally at home within a place of worship, concert hall, or even within a place of residence.

—Quintin Mallette

Songbells **IV**
David Macbride
$15.00
Media Press Music
Instrumentation: glockenspiel
Web: *score sample*

"Songbells" is a glockenspiel solo that explores the use of different playing implements, as well as the music of the Byrds and The Beatles. The player will need plastic mallets with large and small heads, hard rubber mallets, soft plastic with moleskin, medium yarn, hard cord, and soft yarn.

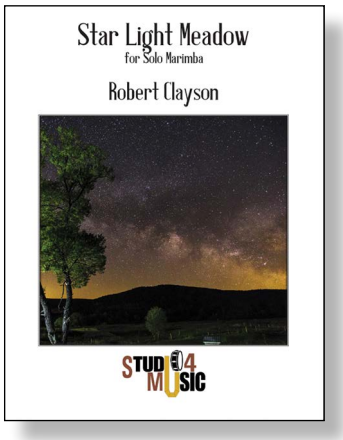
The piece begins with repeated figures on the bells, then moves into a section titled "Piping." This section is reminiscent of an Irish tune being played on a music box that is slowly running down, creating a haunting effect. Next comes a soft lullaby in the lower end of the instrument, which leads into a "chant like" section. This is followed by a take on the tune "The Bells of Rhymney" recorded by the Byrds. The tune is a little slower than the original, and not in a strict meter, and features syncopations and rolls. From there it moves into "If I Needed Someone," by George Harrison. This is played much slower than the original, and is only slightly reminiscent of the original. The bells slowly fade out as this section ends.

This work is fascinating in its exploration of not only the different timbral effects the bells can produce through implement choice, but through the different songs and styles used. It would be interesting to have the original tunes being played as the audience entered the concert hall to familiarize them with the original material this work is based on. The piece would work very well on an upper-level recital. The musicality required, and the touch needed on this very temperamental instrument, will require an adept player with a keen sense of timbre.

—Josh Armstrong

Star Light Meadow **III**
Robert Clayson
$12.00
Marimba Productions, Inc./Studio 4 Music
Instrumentation: 5-octave marimba
Web: *score sample*

Robert Clayson's marimba solo accurately captures the essence of an evening out alone among the stars, a peace to which many can relate. Although written for a low-C marimba, the solo stays in E major or the relative minor throughout, making it possible to revoice a few chords and play this on a low-E instrument. Written in ternary form, the piece is bookended with a simplistic pattern of repeated, sixteenth-note neighbor tones elaborated with melodies and short runs to highlight the natural, peaceful atmosphere. A short chorale interjects the middle of the work, followed by a more aggressive section that never quite leaves the original thematic concepts, helping to bridge the gap back to the original material.



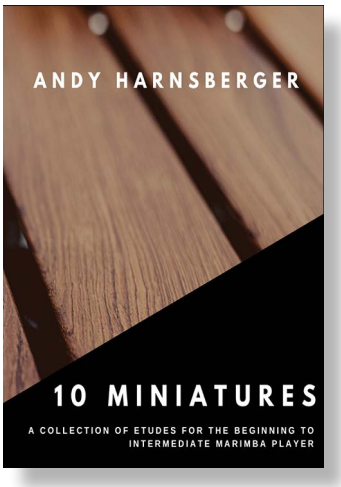
"Star Light Meadow" reminds me of some of the keyboard works by Kevin Bobo, particularly the way thematic material is presented and modulated like in several of the movements in "Seven Days" or how Clayson incorporates a right-hand alternating stroke between two adjacent notes, à la "Gordon's Bicycle." Clayson does an excellent job of keeping the focus on the music over the technique required, as tempo rarely demands technical mastery of these concepts. Clayson also cleverly uses the neighboring accidentals in E major to create an idiomatic work that will flow naturally for performers, helping to portray the relaxed and peaceful mindset throughout. There seems to be a bit of similarity to Trevino's "Strive to be Happy" included as well, without ever hitting the same energy or technical requirements of that piece at its faster sections, making Clayson's solo a little more achievable for a variety of skill levels.

Although a little over seven minutes in length, the return of the beginning material makes this a great, manageable piece for an intermediate marimbist, either at the high school level or for an undergraduate student working on marimba repertoire for a jury or recital. "Star Light Meadow" effectively captures the peace inherent in sitting out in the country looking out at the stars; and even more impressively, Clayson does so without relying heavily on chorales, rolled figures, or overly rubato sections.

—Matthew Geiger

10 Miniatures **III–IV**
Andy Harnsberger
$28.00
Musicon Publications
Instrumentation: 5-octave marimba
Web: *video recording*

This is a wonderful collection of marimba solos. Composer Andy Harnsberger writes, "Each prelude stands alone and can be performed as a suite with any of the other preludes in the book. While



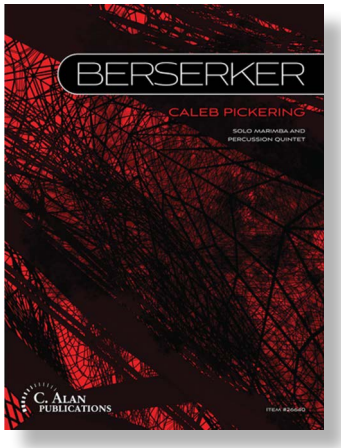
these pieces were composed with the beginning to intermediate performer in mind, performers of any level will find them unique and musically rewarding." I agree wholeheartedly with this description.

Each piece offers a technical challenge as well as an opportunity for musicality and expression. For example, the second miniature, "Spring," is slow, arpeggiated sixteenth notes offering a nice challenge for a beginning player. The real genius is how the melody is interspersed throughout, allowing a more seasoned performer a lot of fluidity and expression. Harnsberger has done a great job varying the styles of each prelude. They are both fast and technical, and slow and expressive (as well as everything in between).

I highly recommend *10 Miniatures*. It is perfect for high school and collegiate percussion directors looking to help build their students' technical skills while maintaining musicality.

—Joe Millea

KEYBOARD PERCUSSION SOLO WITH ACCOMPANIMENT



Berserker IV
Caleb Pickering
$48.00
C. Alan Publications
Instrumentation (5 players): 5-octave marimba, bells, brake drum, bongos, vibraphone, large suspended cymbal, castanets, 4.3-octave marimba (optional 4.5-octave), medium woodblock, low tom, kick drum, 3 concert toms, snare drum, bell tree, hi-hat, 2 suspended cymbals, concert bass drum, large tam-tam, large djembe (mounted)
Web: *score sample, audio recording*

This work for percussion ensemble and advanced solo marimba was commissioned by Mineola High School in Texas for their showcase performance at the 2020 TMEA national convention in San Antonio, which featured marimbist Dr. Brian Zator as the premiere soloist.

This piece is an "aggressive and heavy work" for solo marimba and is supported by five ensemble performers. It includes intriguing melodic and rhythmic content for the entire ensemble. About the work, the composer states, "While not directly programmatic, the atmosphere, title, and challenge to the soloist are reflective of Japanese artist Kentaro Miura's critically acclaimed graphic manga series, *Berserk*."

"Berserker" is perfect for a variety of well-developed percussion programs at the high school and collegiate level. While the solo marimba and the ensemble parts both feature a variety of changing time signatures, the marimba solo is the only part that consistently includes sixteenth notes. The ensemble notation relies on common, clear percussion notations (rudiments, rolls, shaped noteheads, etc.), with which students at the mentioned levels will be familiar. It will, however, require dedication and rehearsal skills to achieve the level of performance required.

I recommend this piece as an opener or closer on a concert; either way, it is sure to excite the audience!

—Cassie Bunting

Expectation IV
Kit Mills
$15.00
C. Alan Publications
Instrumentation: 4.3-octave marimba, backing track
Web: *score sample, audio recording*

"Expectation" was written with the goal of being "a true crowd-pleaser." Kit Mills achieves this by utilizing a backing track composed with a contemporary cinematic style reminiscent to a blockbuster action movie, along with a dense, high-energy marimba part that shows off the performer's technical ability.

The piece requires only a 4.3-octave marimba and two-mallet technique. Most of the melodic material revolves around either filling in the melodic line in the backing track or providing rhythmic momentum through sixteenth-note arpeggios that outline the chord in the track. The keyboard part lays well on the instrument, and the largest technical demand will be some quick, large leaps from the low end of the instrument to the upper register in the span of an eighth note.

The backing track maintains a steady tempo of 120 bpm throughout, so there is little difficulty in performing to the track. It also helps that at all times the backing track is either providing some rhythmic foundation for the player to reference, or the marimba is mimicking a melody played at the same time in the track.

The work is just under three minutes, making it ideal for a high school solo and ensemble festival piece or as an undergraduate jury piece to get a student comfortable performing with a backing track.

—Brian Nozny

First Atlantean Dance IV
Josh Oxford
$20.00
C. Alan Publications
Instrumentation: 5-octave marimba, electronic track
Web: *score sample, audio recording*

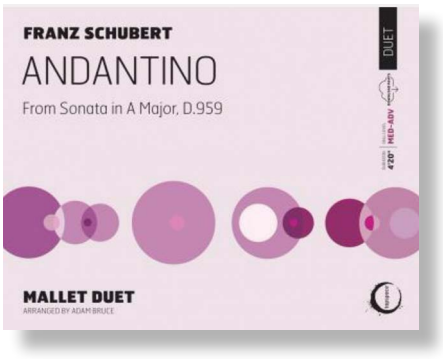
Josh Oxford's new solo for marimba and track is influenced by both "Khan Variations" and EDM music — a slightly odd combination that could be interesting! The solo begins without the track, using a developmental canon that starts the main theme in the low voice, sending it up the keyboard in a variety of ways at each repeated pass. Rhythms develop slowly until the top voice is covered in sextuplet scalar runs against the repeating bass pattern from the beginning, leading into a false release of the phrase that climbs right back up in excitement until the very end of the first part of the piece, helping to establish rhythmic motives for later. In this first section, elements of Viñao's "Khan Variations" can be heard, particularly the focus on shifting meters between voices and the multiple rhythmic pulses of the theme occurring in one phrase.

At the end of the first section, the track is cued, and a completely different style emerges. A bass drum kicks off the next phrase in the electronic track characterized heavily by upbeat techno hi-hats, a backbeat from an electronic snare, and repeated melodic lines that are passed between the marimba and synthesizers. To get a feel for the electronic track, imagine an upbeat EDM groove with light syncopated synth hits along with longer melodies from a synthesizer imitating a theremin similar to the one used in Michael Jackson's "Thriller." The piece moves to a triplet feel slightly closer to dubstep, before somewhat disintegrating to a less-than-satisfying ending.

Given Viñao's compositional aesthetic and integration of electronic musical concepts into his process, a combination with EDM elements should fit nicely together in a unique way. "First Atlantean Dance," unfortunately, separates the two in distinct dance movements within his short 4½-minute work, creating an uneasy juxtaposition that never fully settles or arrives. Nonetheless, if you or your undergraduate students are interested in combining electronic dance music with marimba, this piece might be for you.

—Matthew Geiger

KEYBOARD PERCUSSION DUO



"Andantino" from Sonata in A Major, D. 959 IV
Franz Schubert
Arr. Adam Bruce
$28.00
Tapspace Publications
Instrumentation: 5-octave marimba, 4.3-octave marimba, vibraphone
Web: *score sample, audio and video recordings*

Adam Bruce does a commendable job of arranging a piece originally composed for solo piano for keyboard duo. Because it was originally a piano solo, there are sections where complex rhythms are layered over top of each other. In that sense, an understanding of the other player's part is paramount to lining up the parts.

The piece opens with dark and expressive melodic lines in F-sharp minor. This gives the per-

formers an opportunity to explore their sensitivity and ability to musically emote on the marimba as a duo. The second section features cadenza-like runs in the Marimba 1 part, while the Marimba 2 part switches to sustained chords on the vibraphone. The next section allows both players to showcase virtuosic playing on the marimba through both diatonic and chromatic runs of sixteenth and thirty-second notes and sextuplets. The final section acts as a quasi-coda that returns to the subdued feel from the beginning.

I would recommend this piece for a university or professional duo looking to enhance their chamber skills and expressive potential. The piece is a beautiful blend of spacious, lyrical playing and rapid, virtuosic playing that lends itself well to either scenario. It is a beautiful work that translates quite well to marimba (with some vibraphone).

—Justin Bunting

Tilting at Windmills IV
Joey Allison and Max Marsillo
$28.00
Tapspace Publications
Instrumentation: two 4.3- or 5-octave marimbs
Web: *score sample, audio and video recordings*

As a fan of Miguel de Cervantes' popular novel *Don Quixote*, Max Marsillo's "Tilting at Windmills" piqued my interest from the start. Taking thematic material from Quixote's attack on imaginary giants, Max Marsillo and Joey Allison emphasize the imaginary battles we all have within. The piece incorporates swirling ostinatos and frequent triplet ornamentations to bring in further elements from the Spanish influences. At around five minutes, this duet is definitely a fun interplay for performers and audiences.

One of the most helpful aspects of this piece is that it comes with both a 4.3-octave and a 5-octave version for either part, meaning this piece can be played with any combination of two marimbas as long as they are both at least a low-A marimba. Another refreshing aspect of the work is the avoidance of rhythmic unison lines. This helps to create a true duet feel where both parts create their own voice in the texture, rather than the common use of sounding like a marimba being played with four hands. The clear melody distinction over an ostinato is similar to a Chopin etude or prelude, making the melodies all the more significant and a driving force for development.

Beginning with a chorale with its own dynamic arc, the piece then shoves off in C-sharp minor, driven by the rise and fall of the bass marimba's ostinato. A descending melody with ornamentation takes us from G-sharp back to tonic over the course of several bars that then moves to a dramatic impact moment, using the ornamentation from before as fills into major hits between the two players. Returning to the bass ostinato and melody roles, the duet rumbles forward, eventually transitioning into a triple-meter feel in one. The minor waltz style here helps emphasize the familiar dance that occurs mentally for all internal struggles. This inevitably heads to a dramatic and aggressive release of tension, only to be swallowed back by the return of the beginning ostinato and melody, leading to a final dramatic chord and unison release that creates an exciting end to a tumultuous journey!

—Matthew Geiger

PERCUSSION ENSEMBLE

And who thee is mad V
Michael Barnhart
$20.00
Media Press Music
Instrumentation (3 players): three 4.3-octave marimbas, vibraphone, prerecorded electronics
Web: *score sample*

According to the editor's note, "And who has thee is mad" was conceived as a "transitional piece" to be performed immediately after the conclusion of the preceding piece on a program and to lead directly into the piece that follows. Given its stated role as program facilitator, one would expect the five-minute trio to be a bit of a palate cleanser, something light and clever, and otherwise panacean to the challenges of putting a varied program together. However, this is not the case with "And who has thee is mad," which unabashedly floods the audience with atonality (even toeing the line of dodecaphony) and clattering electronics, which, thanks largely to the *musique concrète* material derived from heavily-processed guttural sounds, will likely make some in the audience's skin crawl. Indeed, the piece leaves a strong and lasting impression despite its brief five-minute footprint, and ensembles will need to shrewdly program pieces around it (not the other way around) in order to maximize the intended impact on the program.

Lest anyone get the wrong impression, I should point out that making the audience's skin crawl seems very likely to be the intent of the piece, and is not an indictment of its quality; if anything, it is a testament to its effectiveness. The work takes its name from, and is based upon, selections from the Greek tragedy *Antigone*, written by Sophocles around 441 BCE, and some of the text is even reproduced in the score, to allow performers the option of reading it aloud during the performance, if so desired.

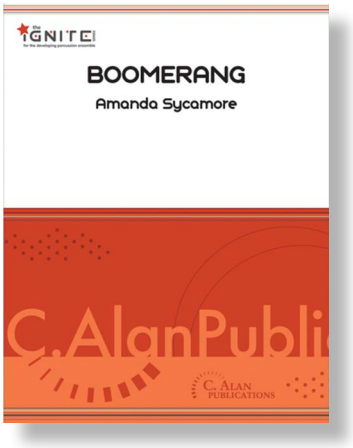
The percussion parts are not especially difficult, except for the occasional 3- or 4-note chord and the unique demand in the third part to play back and forth between marimba and vibraphone; as a matter of fact, the percussionists themselves play for less than three minutes. A heavy dose of additive process is used in the repetitive second section of the work, but the complex harmonic language and striking electronics obliterate any sense of simplicity.

The most challenging performance aspect may likely be the level of preparation required to maintain coordination between the percussionists and the electronics. This will make for a rewarding challenge to college percussionists seeking an introduction into the world of playing with electronics. However, if the piece is played with a conductor (not that I would suggest doing so with a trio), the difficulty of the piece shrinks substantially.

If a college percussion ensemble director hopes to challenge the audience, "And who has thee is mad" would be an excellent, operatically dark addition to a thought-provoking program.

—Brian Graiser

Boomerang II
Amanda Sycamore
$32.00
C. Alan Publications
Instrumentation (10 players): glockenspiel (may be doubled with vibraphone), xylophone (may be doubled with marimba), vibraphone (optional), 4.3-octave marimba, claves (or woodblock), shaker (or maracas, tambourine), suspended cymbal, triangle, snare drum, bass drum (or low tom)
Web: *score sample, audio recording*



Published by C. Alan under their "Ignite" series, which is geared towards younger players (middle school, early high school), this ensemble piece is adapted from the first movement of Amanda Sycamore's original marimba solo, "Outback." It's listed as "medium-easy" and has a duration of 3½ minutes.

The phrases are easily defined and contain plenty of dynamic changes. There are moments featuring the keyboards as well as the percussion so that every player is active. What's interesting about the keyboard melodies is that during the A material, the ends of the phrases are different between players, but the beginnings of the phrases are rhythmically identical. This should give the players a chance to lock in well with each other before their parts vary. Whether this was intentional or not, it may aid in keeping the ensemble together and help with learning the music quickly.

What I liked most is that the composer seemed to create with adaptability in mind. Although there are five keyboard parts, the two for marimba are written so that both players can be on one instrument. Almost every percussion part comes with a recommendation for an alternate instrument. The composer's teaching experience is shown through the understanding that not all percussion students are going to be at the same playing level. In fact, many programs draw students from multiple grade levels to pull off a percussion ensemble. Thankfully, the keyboard and percussion parts are varied in difficulty for just this occasion.

—Ben Cantrell

Brush Hour IV
Alex Stopa
$36.00
Tapspace Publications
Instrumentation (4 players): 4 snare drums, 4 pairs of brushes
Web: *score sample, audio and video recordings*

"Fly killers" abound in this fun and inventive work by Alex Stopa. Not only are the performance and program notes a pedagogical delight, Stopa has managed to harness a variety of techniques for brushes within what he describes as a sort of "concert etude." This work presents several brush techniques, particularly highlighting a few of the more novel techniques within *Brushworks*

by Clayton Cameron, all within a musically approachable format. In case any performers are new to brushes, Stopa provides written and video instructions to introduce them to drummers who may be unfamiliar with the specific performance needs.

Beyond this seldom-seen nod towards inclusivity, Stopa makes a point to highlight the malleability of the work to fit the needs and style of the performers, ranging from playing surface (e.g., a snare drum to a pizza box) to openly welcoming diverse patterns within the jazz brush idiom that meet similar ends to those notated in this piece — an equitable approach to composer-as-utilitarian that is reminiscent of the works of Christian Wolff, albeit a bit more tuneful.

This work is perfect for a high school or college percussion ensemble and is well worth each individual's investment in time, as once the piece is learned each performer has further developed a marketable skill in playing brushes. This work fills a void in the repertoire for percussion ensemble pieces that teach a group of students drum set related skills within a context that is musically satisfying and accessible.

—Quintin Mallette

Bubblegum **III**
Josh Gottry
$32.00
C. Alan Publications
Instrumentation (7–8 players): bells, xylophone, vibraphone, 2 marimbas (4- and 4.3-octave; both players may perform together on one 4.3-octave marimba), tambourine, wind chimes, drum set, electric bass guitar (optional)
Web: *score sample, video recording*

"Bubblegum" bills itself as an homage to the Motown hits of the early 1960s, and it's hard not to hear the connection after even just a couple of bars have passed. The work is pop-centered and is sure to be an enjoyable and educational experience for the middle school percussionists at whom this piece is aimed.

With the possible exception of the optional electric bass guitar, the instrumentation of "Bubblegum" should be readily accessible to the vast majority of middle school band programs, and the parts themselves are tailored to the needs and ability level of middle school students. The most exposed keyboard parts (in the bells and vibraphone) are the easiest technically, and the "choppier" (eighth-note based) xylophone and marimba parts are repetitive enough that students will get plenty of bang for their practice time buck.

Perhaps the most exciting opportunity for students might be the chance to try their hand at bass guitar or drum set in a concert setting, but rest assured that there will be plenty of sly winks and nods among their parents in the audience as they tap their feet along to familiar chord progressions and textures unabashedly borrowed from old Motown favorites like "I Can't Help Myself" (aka "Sugar Pie Honey Bunch") by the Four Tops.

Although not mentioned as a possibility in the performance notes, I would also encourage educators to consider taking an extra repeat or two and letting an advanced student (likely from the high school jazz band) improvise over the chord changes of the work, which are not given in the score but would be fairly easy to figure out. Similarly, it would take little effort to add in opportunities for the bassist and/or drum set player to take a solo as well. Therefore, "Bubblegum" is exactly what I would want from a middle school piece: fun, educational, flexible, and accessible.

—Brian Graiser

Chaos Supreme **III**
Josh Walker
$30.00
Tapspace Publications
Instrumentation (5–7 players): xylophone, glockenspiel, 4-octave marimba, 3 timpani, drum set, concert bass drum
Web: *score sample, audio recording*

As explained by the composer, "Chaos Supreme" sets out to accomplish two specific goals, which it does in succinct and exciting fashion: incorporating drum set into the middle school percussion experience, and exposing young students to the kinds of playing challenges that await them at the high school level. At only 2½ minutes in length, "Chaos Supreme" falls squarely into the genre of "percussion pop music," but this is a good thing: it will certainly grab the young performers' attention and have them buying into the experience in no time.

The parts are sufficiently difficult for an 8th-grade ensemble, giving each member a chance to shine as a brief soloist, although the drum set part would not be appropriate for a true beginner. The other significant challenge will be maintaining proper balance across the ensemble; I don't know of too many 8th-grade drum set players who have built a reputation for nuance, and keeping their energy in check will be crucial to allowing the rest of the ensemble to be heard.

Composer Josh Walker is clearly an educator, and his keen awareness of the need for flexibility is evident. The two keyboard parts can be split into four, with one performer taking the glockenspiel part away from the xylophone player and a second marimbist reliving the first of some of the notes from their driving double stops and rolling three-note chords. Furthermore, he notes in the score that the many keyboard licks "are simple enough for a younger ensemble to perform at a slower tempo and still maintain the character of the piece."

The inclusion of drum set alone makes this piece a worthwhile addition to the middle school percussion repertoire, which badly needs more such entries in order to engage with a portion of the student percussionist population that often gets marginalized by the traditional percussion education curriculum. However, the piece also stands as an excellent and effective opportunity for young performers to develop chamber skills, build chops, and improve their reading ability. I strongly recommend this piece to middle school educators looking for something new, useful, and student-friendly.

—Brian Graiser

Cowabunga Rock **II–III**
Brandon Dittgen
$32.00
C. Alan Publications
Instrumentation (5–6+ players): 4.3-octave marimba, vibraphone, bells, snare drum, floor tom, bongos, vibraslap, tambourine, optional drum set
Web: *score sample, video recording*

Commissioned by a student member of the Hawaii Youth Percussion Ensemble, "Cowabunga Rock" is a medium-easy piece most suitable for middle-school percussionists. It is part of C. Alan Publications' "Ignite Series," designed for developing performers. As with other works in this series, the instrumentation, number of players, and tempo of "Cowabunga Rock" are flexible to meet the needs of the group. The piece pays homage to "surf music" made popular during the 1960s and provides opportunities for mallet and percussion playing.

Dittgen gives very thorough performance notes, outlining details specific to individual parts and the overall piece. For example, he states that staccato markings are meant to be played as dead strokes or immediately dampened, and vibraphone may be played with the motor on to emulate the tremolo effects common in surf guitar playing.

All parts seem equal in difficulty, requiring no four-mallet technique or complex rhythmic figures. While syncopation is prevalent throughout, nearly every gesture is performed in unison or by multiple members of the ensemble. In the middle section, most keyboard players transition to non-pitched percussion and embellish the groove before returning to their original instruments.

"Cowabunga Rock" offers a plethora of educational value including expansive dynamics, larger phrasing ideas, and the intricacies of chamber playing. I am certain any percussionist in an 8th-grade or freshman percussion class would have a blast performing this work.

—Danielle Moreau

Cygnus X **VI**
Etienne Houben
$54.00
C. Alan Publications
Instrumentation (16 players): glockenspiel, xylophone, crotales (2 octaves), high splash cymbal, vibraphone, 4-octave marimba, medium-high splash cymbal, 5-octave marimba, medium splash cymbal, chimes, wine glasses (D, E, F), 4–5 timpani, temple bowls (A, D), snare drum, temple blocks, high opera gong, analog metronome, field or tenor drum, 2 RotoToms, 4 Octobans, snare drum, 4 concert toms, impact bass drum, analog metronome, bongos, 2 triangles, hi-hat, wind chimes, spring drum, claves, woodblock, tambourine, bell tree, cymbals (sizzle, crash, China, suspended), finger cymbals, large tam-tam, suspended cymbal, concert bass drum
Web: *score sample, audio recording*

"Cygnus X" is a 10½-minute percussion ensemble inspired by the composer's childhood fantasies when he would look up at the stars at night. From the publisher's prefatory remarks: "What secrets are hidden behind the night sky? Etienne Houben linked this to the symbol of the commissioning ensemble, which is the Swan, a particularly intriguing galaxy. The Galaxy Swan, Cygnus in Latin, is best known for Cygnus X-1 — a black hole. Cygnus X-1was the first proof that black holes exist. This phenomenon is one of the greatest forces in the universe. Even light cannot escape this cosmic primal force. The piece takes the listener on a cosmic journey to the black hole through the eyes of a child."

There are nine sections to this masterfully-composed work: "Glancing at the Stars, "Magnificent Cosmos," "Interstellar Journey," "The Black Hole Beckons," "Bending Gravity and Light," "The Void: Time and Reality Broken Down," "Falling from Infinity Back to Reality," "Magnificent Cosmos: Creator of the Universe," and "The Enigma Remains." A backdrop of the creative tonal composition is the sound of analog

metronomes, creating a sense of ongoing time with the juxtaposition of timelessness in the combined timbres of the keyboard percussion and timpani.

This creatively tonal "symphonic" percussion ensemble composition is not for the faint of heart. It will take a bountiful supply of instruments with equally skillful performers to perform this beautiful sonic journey through the night sky. This score is reminiscent of a *Star Wars* movie score with continual drama throughout.

If one has the percussion instrument resources and the performers, "Cygnus X" is well-worth the effort.

—Jim Lambert

Dance Suite **II–III**
Chris Carmean
$32.00
C. Alan Publications
Instrumentation (4 players): glockenspiel, xylophone, 4-octave marimba
Web: *score samples, audio recording*

This mallet quartet consists of six short movements, each based on a classic ballroom dance style. Chris Carmean has done a terrific job orchestrating parts that are accessible to intermediate players and musically challenging enough for more advanced players.

The first movement ("Cha-Cha-Cha") is written at quarter note = 128 bpm, but has a feel of cut-time. It would be a great opportunity to introduce or work on the concept of half-time or "in two." The second movement ("Foxtrot") is appropriately more xylophone heavy, but balances the melodic duties very well throughout the other parts. The third movement ("Galop") is a nice feature for the glockenspiel player, but once again distributes the responsibility relatively equally. This would be a great opportunity to showcase how to incorporate scale study into a performance. The fourth movement ("Polka") is very Czardas-esk! It is a great opportunity to work on rhythmic precision and shared ensemble responsibility. "Tango," the fifth movement, is by far the most rhythmically complex and is a great opportunity to work on syncopation in an ensemble setting. The final movement ("Waltz"), is another opportunity for all parts to shine. The melody is a terrific blend of John Williams and Clara Schumann.

"Dance Suite" provides the perfect opportunity to dig deeper into mallet playing for a young ensemble, or chamber music skills for more advanced students. The whole suite lasts about ten minutes (each movement is a little less than two minutes), making this the perfect selection for a school percussion ensemble or mixed instrument recital concert.

—Joe Millea

Deck Park Tunnel **IV**
Josh Gottry
$36.00
C. Alan Publications
Instrumentation (8 Players): bells, chimes, vibraphone, 4-octave marimba, 4.3-octave marimba, impact drum, 4 timpani, hi-hat, snare drum, 4 concert toms, triangle, shaker, shekere, brake drum
Web: *score sample, audio recording*

This percussion octet is composed with the intermediate percussion ensemble in mind. Inspired by the Deck Park Tunnel in Phoenix, Arizona, Josh Gottry seeks to highlight the contrast between the 30-acre park and the freeway of steel, concrete, and asphalt that it sits atop. Gottry writes the performance direction "with driving intensity" at the beginning of the score, which is an apt description for this highly energetic piece. To this reviewer, "Deck Park Tunnel" is reminiscent of winter drumline music with its melodic tom part, ostinato mallet parts interspersed with fast scalar passages, and ubiquitous groovy feel. The mallet parts are all playable with two mallets and allow the performers to focus on technique, musicality, and accuracy.

A highlight of the piece is the hi-hat part, which is challenging and choppy. Combined with the snare drum part, I can easily imagine the performer having a lot of fun with it. The timpani part also has some challenging soloistic moments that will no doubt be enjoyable for the performer. Gottry keeps the overall aesthetic of the piece consistent throughout, with a change of feel from 3/4 to 6/8 allowing for a solid backbeat in contrast to the slightly more off-kilter 3/4 groove.

I recommend this piece for an advanced high school group or an undergraduate percussion ensemble.

—Joseph Van Hassel

Destruction and Ascension **V**
Cy Miessler
$60.00
C. Alan Publications
Instrumentation (9 players): two 5-octave marimbas, two vibraphones, chimes, crotales, almglocken, 32-inch timpano, opera gong, 4 concert toms, floor tom, 2 China cymbals, brake drum, concert bass drum, medium RotoTom, suspended cymbal, triangle, kick drum, ride cymbal, 3 metal plates
Web: *score sample, video recording*

"Destruction and Ascension" is an exciting work commissioned by Thomas Burritt and the University of Texas Percussion Ensemble. It begins with overlaying marimba figures that are chaotic, to say the least. The meters are constantly changing, adding to the building confusion. Hemiolas, syncopations, odd rhythms, and polyrhythms all overlap as the percussion comes in with a thunderous sound that resembles the destruction of the first section.

The second section resembles the ascension, or the rebuilding of the object that was just destroyed. This section opens with a chorale in the keyboards that is joined by the melody in the chimes. Again, the percussion interjects; however, as opposed to the chaos in the first section, this section is more organized and not as active.

This piece requires very adept players on mallets and percussion. The mallet players will need to be fluent with four-mallet technique, and the ensemble as a whole will need to be well versed in odd meters and syncopated rhythms. The players and the conductor will need to do some extensive study of the work, as it would be very easy to get lost. Although this piece can be done without a conductor, younger groups will need more guidance.

Cy Miessler has added a wonderfully exciting work to the percussion repertoire. The roller coaster ride that he takes the audience on starts at the very beginning and does not let up until the very last note. The audience is sure to love this experience, and the performers will have love it as well. The adrenaline it pumps in is going to leave everyone feeling euphoric. Bravo to Miessler on this superb addition to our repertoire.

—Josh Armstrong

Enchantment **III**
Matt Moore
$29.00
C. Alan Publications
Instrumentation (5 players): glockenspiel, vibraphone, 2 low-A marimbas (can also be shared), 4 timpani, 2 woodblocks, suspended cymbal
Web: *score sample, video recording*

With this three-minute percussion ensemble piece for beginning players, Matt Moore has written music that is simple in its presentation, but complex in terms of the musical and performance "lessons" that will be learned by the players. While all the mallet parts can be played with two mallets, percussionists will be challenged by playing overlapping sixteenth-note patterns, and performing cascading melodic material that emerges from the ensemble texture. Additionally, rhythmic material is routinely passed between all players in the ensemble, which will serve to sharpen the listening skills of the performers.

Built primarily around B-flat minor (with hints at B-flat major and F major), the melodic and harmonic material establishes a tonal foundation, then allows other instruments to dance around on top, emphasizing various portions of the scale without being obvious. Moore also successfully breaks up patterns by interjecting rhythmic punctuations that seamlessly bind together major sections of the piece. Multiple performance techniques are also utilized, including dead strokes and stick clicks. All in all, this is a teaching piece that is written from a standpoint of musical maturity and depth.

—Joshua D. Smith

Flam **IV**
David Macbride
$15.00
Media Press Music
Instrumentation (8 players): 10 Chinese toms (or other natural-skin drums)
Web: *score sample*

Premiered by the University of North Carolina – Pembroke Percussion Ensemble at PASIC 2015, "Flam" is an octet that utilizes two antiphonal groups of players in a large space. The piece also utilizes audience participation, making for a unique experience for the concert goer.

The piece calls for two sets of five Chinese toms, with both sets being as close to identical as possible. The drums should be pitched from low to high. If not available, the composer states that natural-skin drums are also usable, but says that "regular toms are okay as a last resort." Performers should be placed so Players 1–4 are as far away from Players 5–8 as possible, and the performance space ideally is large and resonant.

Performers read from a score and perform by reacting to notes played by other players. The composer offers a general tempo for each section, but due to the spaced nature of the performers as well as the graphic nature of the score (notes are placed on a timeline after the first page as opposed to using traditional rhythmic notation), vertical alignment and accuracy is intentionally challenging.

Beyond the locational aspects of the work, another unique feature of this piece is the

audience participation. Audience members are asked to bring two resonant stones with them to the performance. During two sections of the piece where performers use stones as well, audience members are asked to participate in the performance. The composer provides instructions to the audience for singular hits with the stones, making this approachable to anyone regardless of musical ability.

"Flam" is an interesting concept that would work very well in spaces like the one recommended by the composer. It also would be a good entry point for students who have not dealt with non-traditional notation, and the added audience participation makes for a unique experience for listeners and performers alike.

—Brian Nozny

For Four VI
David Macbride
$30.00
Media Press Music
Instrumentation (4 players): four 4.3-octave marimbas
Web: *score sample, audio recording*

Published in 2019, "For Four" is a 16-minute composition for marimba quartet. It requires four 4.3-octave marimbas positioned in the shape of a square on stage. Throughout the work, players move from one marimba to the next, beginning the piece all on the same instrument but ending each on their own. Not for the faint of heart, "For Four" is ideal for graduate and professional marimba quartets as the cornerstone of a concert program.

The theatrical aspect of the piece is particularly noteworthy. All players and marimbas are assigned a number or letter, which indicates where they should be positioned. In some cases, players have less than a second to transition to the next instrument, giving the piece a powerful visual effect. However, this varied positioning makes it nearly impossible to perform the work without memorizing it. While most rhythmic figures are manageable by intermediate players, the piece is wrought with numerous meter changes, tempo changes, and interlocking passages. This makes it particularly challenging in an ensemble setting and may require extensive rehearsal time. It is also important to note that the work is only published as a 41-page bound score.

Overall, "For Four" appears to be a herculean undertaking for both performers and audiences. This piece may claim a very niche segment of the ever-growing canon for marimba quartets, but it presents a wide array of challenges for any ensemble.

—Danielle Moreau

Gotham (1940) II
Clif Walker
$35.00
Tapspace Publications
Instrumentation (9 players): chimes, sizzle cymbal, glockenspiel, brake drum, xylophone, Mark Tree, small suspended cymbal, 2 medium suspended cymbals, bongos, vibraphone, temple blocks, two 4.3-octave marimbas (or one shared instrument), small China cymbal, medium China cymbal, 3 timpani, tam-tam, 2 concert toms, snare drum, hi-hat, concert bass drum, triangle, flexatone, vibraslap, bell tree, metal shaker
Web: *score sample, audio recording*

As the title suggests, this ensemble piece depicts the fictional city of Gotham from the Batman comic book series. It portrays a mysterious atmosphere and makes great use of adventurous-sounding compositional techniques, such as major 6th and major 7th chords and unusual scales. The ensemble is large, with nine players, but the instrumentation uses things readily available at most band programs: for example, only three timpani, just one marimba with two players, a variety of common accessories, etc. It is also exciting for the performers to expand their abilities by each having a small setup, instead of one person per one instrument the entire time.

The composer has considered the level of the performers. The more difficult moments are broken into parts; for example, the rhythm is challenging but the pitches are repeated, or the pitches are tricky but the rhythm is simple, etc. Pitches and patterns are typically repeated, many times with the left hand staying on one note while the right hand changes notes, then vice versa. This technique is great for developing dexterity.

As one who has worked extensively with middle school and high school students, I can see all of these parts holding the students' interest well, which can sometimes be a challenge. I recommend "Gotham (1940)" for any developing percussion ensemble that wishes to present a cool-sounding, programmatic piece. "If you listen closely," the composer writes, "you might even hear the familiar sounds of Batman's iconic foes."

—Cassie Bunting

Haut Metall Holz II
Michael Huestis
$32.00
Tapspace Publications
Instrumentation (5 players): high snare drum, field drum, mounted tambourine, foot tambourine, castanets, bongos, surdo (or floor tom), high brake drum, low brake drum, cajón, congas, log drum (2 pitches), 2 crash cymbals, splash cymbal, timbales, high and low cowbells, high and low woodblocks, high and low toms, bass drum, ribbon crasher
Web: *score sample, audio recording*

Translated as "skin, metal, wood," "Haut Metall Holz" is a quintet for indefinitely pitched percussion instruments composed in 2019 for the Rogers Middle School Percussion Ensemble. The score includes clear setup suggestions and a download link for individual parts. Michael Huestis' performance notes helpfully describe instrument and mallet/stick logistics in detail for each player. Huestis also suggests that "Haut Metall Holz" be performed without a conductor, providing a great opportunity for young players to engage in chamber music skills. Many of the instruments called for are common to a middle school or high school concert band, although some may need to be purchased or substituted in order to perform the piece.

This loud and energy-filled piece will certainly engage young players, and also provide a challenge with its mixed meters and syncopated rhythms. Each part has a written-out solo, giving each member a chance in the spotlight. I also appreciate the opportunity for students to work on navigating small multiple percussion setups and the logistics entailed. The cajón part involves bass, slap, and finger techniques, which require some experience that may be outside the realm of basic concert band technique. I do find it curious that the parts have a notation key, but the score does not. Minor point, though; all together, a great educational resource.

—Joseph Van Hassel

Jack and Gylie III
David Macbride
$15.00
Media Press Music
Instrumentation (2 players): 2 ringing metals and 2 gyiles or other instrument presenting a 14-note non-tempered scale
Web: *score sample, audio recording*

Written for Mike Lunoe and Matt DelCiampo in 2009, "Jack and Gylie" is a duet in two short movements. Each player utilizes two ringing metal objects (temple bowls or other non-Western instruments) and a 14-note non-tempered scale (examples given by the composer are the gyile, timbrack of dry and uniform material, and homemade marimba). It should be noted that the sample recording on the publisher's website seems to be performed on standard concert marimbas.

Material across both movements is ostinato-based, with repetitive patterns providing a basis for developmental deviation. The first movement utilizes repeating eighth notes over which the ringing metals sound. The middle section removes the ostinato and introduces a four-note figure that is metrically displaced between the players, after which the repeating eighth notes return and the two ideas are combined. The second movement is more lively and asymmetric, with an energetic dancing quality. This work as a whole is not overly difficult, and would work well as a stepping stone to more advanced works such as "Nagoya Marimbas."

—Jamie Wind Whitmarsh

The Last Game V
Daiki Kato
$28.00
C. Alan Publications
Instrumentation (3 players): vibraphone, marimba, concert bells, bongos, congas, 3 toms, kick bass drum, suspended cymbal, splash cymbal, China cymbal, wind chimes
Web: *score sample, audio and video recordings*

"The Last Game," by Japanese percussionist-composer Daiki Kato, reminds me a great deal of Mark Ford's hugely popular trio work "Stubernic." Kato's trio doesn't share the most notable trait of "Stubernic" — namely that the three performers in Ford's piece share a single instrument — but there are striking similarities in the accessible harmonic language, groovy rhythmic vocabulary, flowing use of frequent mixed meter, and emphasis on audience engagement.

One could easily imagine a version of "The Last Game" for a large percussion orchestra, but the real charm of the piece lies in seeing the three performers deftly shift between melodic ideas on the keyboard instruments and driving rhythmic material on the drums and cymbals. This is an instance where a composer's personal background in percussion performance benefits, rather than limits, the composition, as the delicate balance between drums and keyboards (and the necessary choreography involved in their performance) has been fine-tuned with clockwork precision. No motion or energy is wasted, and there's a breathlessness to both the aural and visual aspects of the work.

There are a few instances of four-mallet demand in the vibraphone and marimba parts, but not enough to prohibit advanced high school

students from taking on the challenge. Indeed, the greater obstacle in preparing this piece will be maintaining the disciplined balance required for an effective performance. With so many drums within arms' reach, it will be all too easy for immature players to drown out the keyboards unless consistently guided away from that danger. If the students need inspiration, I would strongly recommend that they watch the video on the publisher's website, featuring the Kasumiza Percussion Ensemble (for whom the piece was written) in an appreciably nuanced and well-balanced performance.

I would highly recommend this 6½-minute work to any advanced high school percussion trio, or perhaps a college percussion ensemble looking for an audience-friendly trio that is showy without being overly so, and engaging without being gimmicky. With many different sonic textures and technical passages to explore, "The Last Game" is a great vehicle for students' exploration of chamber skills and balance.

—Brian Graiser

Light Waves V
David Macbride
$20.00
Media Press Music
Instrumentation (6 players): 2 glockenspiels, 2 vibraphones
Web: *score samples*

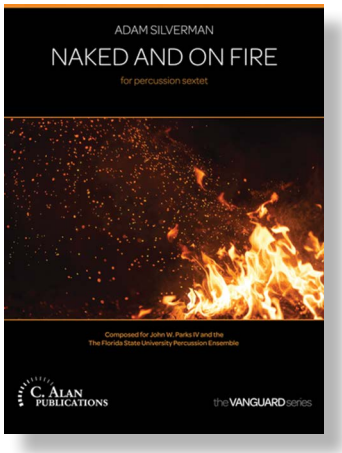
"Light Waves" falls into the contemporary category of "free spirited invention," with two performers on separate glockenspiels, and four performers (two each) on two vibraphones. The vibraphone "pairings" are largely on the upper and lower end of each vibraphone. Each of the six performers requires two-mallet technique. The overall texture of this ensemble is a composite sound of soft ringing bells throughout the approximately 8– to 9-minute presentation. Opening with the two vibraphones, the glockenspiels enter after about a minute of vibraphone ensemble sounds. Although set in 3/4, there is no sense of triple meter throughout this composition.

This is a unique composition that might be suitable for advanced undergraduate or graduate student presentation. It is a thoughtfully pensive composition that creates within itself meditative reflection. There are numerous tempo shifts (opening at a quarter-note speed of 72 bpm to an ending speed of 36 bpm. There are also challenging dynamic markings from *pp* to *mp*.

—Jim Lambert

Naked and on Fire IV
Adam Silverman
$48.00
C. Alan Publications
Instrumentation (6 players): 3 triangles (high, middle, low), 3 tuned gongs (sounding G2, C-sharp 3, F-sharp 3, if possible) or substitute bell plates, vibraphone, 3 singing bowls (sounding B3, C-sharp 4, F-sharp 4, if possible) or substitute bell plates, riq, doumbek, wrist jingles, tuned pipes (sounding B4, C-sharp 5, D5, E5, F-sharp 5, G5, A5, B5, C-sharp 6, D6, E6, F-sharp 6, G6, A6) or substitute vibraphone, sizzle cymbal, maracas
Web: *score sample, video recording*

"Naked and on Fire" is dedicated to John Parks and the Florida State University percussion studio, who premiered it at PASIC 2011. Silverman describes the piece as "a tribute to skilled



percussionists, music designed to reflect my thrill at hearing humble objects played with finesse and grace." Those "humble objects" include singing bowls, gongs, triangles, and tuned pipes. The result is reflective, groovy, ethereal, and enthralling.

The composer writes, in part, about the structure of the piece, "The sections of this piece form patterns inspired by cumulative 'countdown' songs like the Passover verse 'Who Knows One' or the song 'Twelve Days of Christmas.'" In essence, each section becomes longer and ends with the characteristic phrase with which the piece began. Variations and layers are added throughout to avoid predictability.

Performance of the work requires a player with strong riq and doumbek skills. Those instruments are the primary voice of the "groove" throughout much of the piece. Roughly the first half of the piece is in 4/4 and fairly straightforward rhythmically. The second half or so turns to nearly constant meter changes between 4/4, 3/4, 2/4, 9/8, 6/8, and 3/8, making it more challenging for the performers and more unpredictably groovy for the audience.

I absolutely recommend this piece for a university percussion ensemble. Adam Silverman is a master of texture and using creative instruments and sounds in unique ways that are pleasing both to the performers and the audience. When they see the title in the program, audiences will not be able to help wanting to know what that piece could be about. When they hear it, they will not be disappointed.

—Justin Bunting

Nickel for Your Thoughts III
David K. Bakken
$35.00
Tapspace Publications
Instrumentation (6 players): snare drum, tenor drum, 2 tom-toms, bass drum, triangle, tambourine
Web: *score sample, audio recording*

"Nickel for Your Thoughts" is a percussion ensemble piece written for six players at a "medium" level with a written duration of three minutes and 15 seconds The setup is minimal with each player on one, non-pitched instrument. If needed, the players could easily be socially distanced.

The focus of this work is not on the complexity of the individual parts. Rather, the individual rhythms allow the students to concentrate on the multiple changing time signatures. Beyond that, there are several opportunities for students to practice specific skills that they may not get in band class, such as playing on the rims, stick-shots, muting/muffling on bass drum, muting on triangle, and tambourine rhythms integrated with shake and thumb rolls. Add in the exhilarating "Presto" tempo of 168 bpm and this piece presents some great opportunities for students to work on multiple areas simultaneously.

At the high school level, this piece would be fine to use in a percussion ensemble concert, after time spent on the extended techniques and getting the piece up to tempo. It could also work especially well as a percussion ensemble piece in a band concert. The minimal setup could allow easy, quick set-up in a variety of locations.

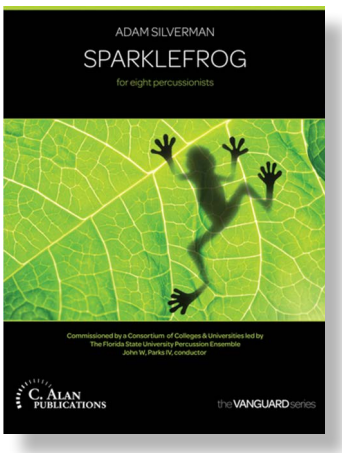
At the university level, it could be a great selection if you've been chosen to be a clinician for a high school county, district, or summer music camp. Often, the treat for percussionists during these events is to play instruments or material that they normally wouldn't or couldn't play in their band class back home. In an actual university percussion ensemble or percussion pedagogy setting, college students will most likely be able to sight-read this chart. Therefore, it could work really well for college students to get experience conducting and rehearsing a percussion ensemble — especially if they wish to teach after college or go on to graduate school.

—Ben Cantrell

Sparkle Frog IV–V
Adam Silverman
$54.00
C. Alan Publications
Instrumentation (8 players): 2-octaves crotales, cabasa, glockenspiel, 2 ride cymbals, 2 slit drums, 2 harmonicas or 2 melodicas, almglocken, finger cymbals, 2 metal wind chimes, 5 triangles, bass drum, 4 frog guiros (or 4 sets of 3 temple blocks), 3 low toms, two 5-octave marimbas, 2 steel-string guitars, 2 vibraphones, 3 splash cymbals, 2 woodblocks
Web: *score sample, video recording*

"Sparkle Frog" manages to be flashy and subtle at the same time. The parts are fast but delicate, with a lot of soft metallic accessories and the occasional bombastic drum interjection. The shimmery tones and bouncy rhythms give truth to the title. The addition of melodicas (or harmonicas) and guitars played with dulcimer hammers sets the piece apart from the standard percussion ensemble octet.

The parts themselves are not overly technical, but they do require fast hands and a light touch. Ensemble playing and listening skills are a must to pull off the interlocking rhythms in this piece. The

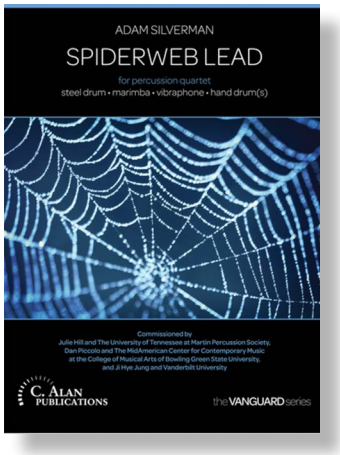


instrumentation makes the piece sonically rich, but limits which ensembles are able to play it.

The score includes an instrument diagram and detailed instructions on how each instrument should be used, as well as a guide to notation for a few of the parts. This piece would be a fun project for a university percussion ensemble, and a good opportunity for students to explore sounds and instruments they may not have used before. Though the tempo and time signature stay consistent for most of the piece, a conductor may be needed.

—Marilyn K. Clark Silva

Spiderweb Lead V
Adam Silverman
$40.00
C. Alan Publications
Instrumentation (4 players): lead steel pan, vibraphone, 5-octave marimba, junk metal, hand drums
Web: *score sample, audio and video recordings*



"Spiderweb Lead" adds to Adam Silverman's already impressive collection of works. As with many of his works, this quartet allows for an interesting interplay between rhythmic, timbral, and melodic elements for each of the players. Starting from the very beginning using sticks on the edge of the pan, the piece enters with the unexpected and continues from there, anchored with a heavy, unrelenting groove that permeates the hocketed and heavily syncopated patterns within each player's music.

Each part within the quartet provides a unique challenge. For the steel drummer, the challenges arise from keeping up with the two other mallet parts, whipping around with four mallets as opposed to two beaters, and still being a presence within the ensemble. For the marimba player, four-mallet ostinato patterns persist throughout the work in various forms, and so technical proficiency is a must to keep the group together and drive many of the main phrases. The vibraphonist, along with coordinating difficult hocketing rhythms with the marimba player, must also take charge of several solo lead lines that jump out throughout the piece, floating above the textures of the pan, marimba, and drums. For the hand drum, the challenge is to rhythmically interact with all other voices while laying down the foundational framework within which other parts must settle. It is also helpful to know that although the hand drum part was originally written for tabla, the part is now simplified down to three tones: low, closed, and open high tones.

"Spiderweb Lead" is an exciting journey from start to finish, venturing off down small tangents yet still managing to weave back together for a cohesive storyline. Accessible for any audience while still challenging talented performers, it is a great work for professional quartets, graduate students, or high-level undergraduates willing to tackle the challenging mallet parts, but well worth the effort.

—Matthew Geiger

Spiral IV
Alex Stopa
$40.00
Tapspace Publications
Instrumentation (4 players): vibraphone, 4.3-octave marimba, 4-octave marimba, 29-inch timpano, 2 suspended cymbals, 3 toms, kick drum with pedal, Mark Tree, E-flat tubular bell, glockenspiel
Web: *score sample, audio recording*

Alex Stopa explains that "Spiral" is based around quintuplet figures "spiraling" around each other much like a double helix and DNA. The figures wrap around symbolically as "we are bound together molecularly as a species, regardless of ethnicity, creed, or circumstance."

The work can be performed as a quartet, or as a trio if the percussion is removed. There are alternate suggestions in the score for when it is being performed as a trio. The mallet players are the driving force of this work. Often, one player will have an ostinato with the other two having short interjections. As with many of Stopa's works, the groove element is strong in the ostinato patterns, and requires good timing and feel from all ensemble members.

The work is energetic throughout; there is very little downtime for the players, requiring them to be completely focused throughout the work. Each mallet player is given the opportunity to improvise. This is to represent that while we are all connected, we are still individuals. There are written-out solos in the score if the players don't feel comfortable improvising, and chord changes are given in the parts. The players must be very comfortable with syncopation and odd-meter counting to be successful.

This work is sure to be a crowd pleaser for any concert, but would go well on an underclass college or advanced high school ensemble concert. The improvisation sections give the students the chance to practice that skill and explore the instruments. The driving nature of this work combined with Stopa's jazz harmonies are sure to keep the attention of any audience, and keep students engaged and excited about performing!

—Josh Armstrong

West Winds II
Brian Blume
$36.00
Tapspace Publications
Instrumentation (9–10 player): glockenspiel, xylophone, vibraphone, 4.3-octave marimba, 4 timpani, djembe, wind chimes, triangle, suspended cymbals, 2 toms, Mark Tree, tambourine, concert bass drum
Web: *score sample, audio recording*

"West Winds" is inspired by the European tradition that associates winds from the west with positive changes in one's life. This is reflected not only in the simple, uplifting melodies and harmonies used throughout the work, but also in circumstances in the composer's life associated with moving to a new state and starting a new job.

The orchestration is neatly organized into keyboard percussion, timpani, and non-pitched percussion, allowing for participation from a wide variety of students. The keyboard percussion parts consist primarily of quarter and eighth notes, with occasional small groupings of patternistic sixteenths. At tempos of quarter note equaling 80 and 96, this should be achievable by younger students, especially as rhythms are often reinforced in other voices.

The most ear-catching passages include the use of a djembe. Blume does not dive too deeply in explaining sounds, but instead uses staff notation to indicate basic "edge," "center," and "slap" techniques. This is presumably to keep the part from becoming intimidating for less experienced players; however he states in the preface that players who are more comfortable with the instrument can improvise in various sections.

Percussion parts are largely eighth- and quarter-note based, with occasional sixteenth-note fragments that reinforce similar rhythms in the keyboard percussion voices.

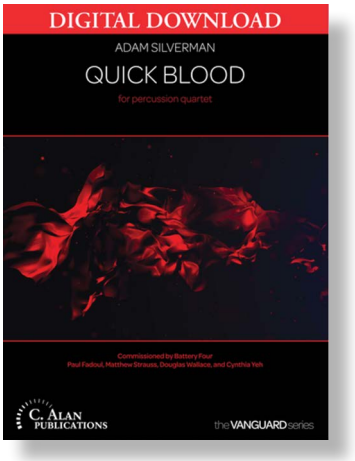
Overall, this work would be appropriate for an advanced middle school, beginning high school, honor band percussion ensemble, or even a sight-reading session for a younger college group. The layers of security that the composer builds into the orchestration, along with the pleasant tonalities throughout, will provide a positive experience for all involved.

—Jason Baker

Quick Blood VI
Adam Silverman
$15.00
C. Alan Publications
Instrumentation (4 players): two 5-octave marimbas, 2 vibraphones, 2 octaves of crotales, xylophone, concert bass drum, 2 triangles
Web: *score sample, video recording*

With a title like "Quick Blood," it is expected that we are about to see an exciting performance, and Adam Silverman does not disappoint. This thrilling piece for percussion quartet is ambitious, to say the least, requiring a high degree of technical dexterity to perform accurately and the musical maturity to play it with only the appropriate amount of chaos.

Through much of the piece, an undercurrent of driving eighth notes is played by at least one of the four players. Though this perpetual motor



remains throughout with no tempo changes of any kind, Silverman does a marvelous job of changing the feel through his use of accents and harmonic movement. In the active sections of the first major portion of the work, melodies are given to the marimbas through a series of traded accents that pop out of a texture of oscillating eighth-note gestures. In the transitions between these melodies, precedence is given to the vibraphone, which plays full chords with long durations, supported by the eighth notes in the marimba that give the impression of open rolls. This effect makes these transitions sound half the speed of the surrounding sections. The piece climaxes with a series of impact points punctuated by accented quartal harmonies and the concert bass drum, ending in perfect contrast to how it begins: softly and choral-like.

The physical requirements for this piece are impressive. All four players need to have the four-mallet dexterity to perform many of these sections accurately. Outside the standard double-vertical, lateral, and independent techniques, there must be a control between dead strokes and "live" strokes at the brisk tempo. There are also a couple of standout technical issues that individual players will need to look at, including playing crotales with one hand and marimba in the other, oscillating the eighth-note motor in the right hand while the left plays a melody in octaves, and holding an interval of a ninth at the bass end of a marimba for some of the loud impact points. All these tasks may be challenging, but the sounds and music they create justify the practice necessary to perform them.

"Quick Blood" is an exciting and challenging work. It is best suited for a set of advanced percussionists, but its tonal harmonies, driving nature, and head-banging impact spots will make it enjoyable to any audience.

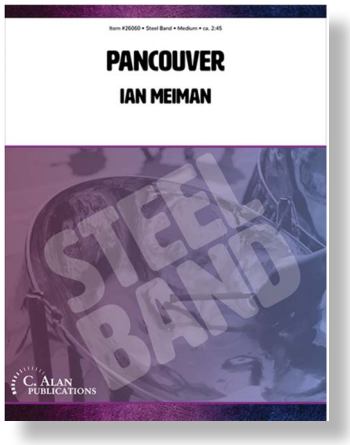
—Kyle Cherwinski

STEEL PAN ENSEMBLE

Pancouver III
Ian J. Meiman
$36.00
C. Alan Publications
Instrumentation (10+ players): lead/tenor, double tenors, double seconds, guitar/cello, six bass, electric bass (optional), drum set, congas, various auxiliary percussion
Web: *score sample, audio recording*

Encapsulating pleasant memories of the composer's time living in Vancouver, Canada, "Pancouver" is a fun steel band composition that the composer says "represents the friendly people of Vancouver, its beautiful scenery, and the gentle rain that occasionally makes an entrance." Written in a typical calypso style, the melody and accompaniment parts offer up bits of syncopation here and there, keeping with the style of the genre. The melody is mostly taken up by the lead and double tenor, with guitar/cellos and bass having the spotlight for a phrase later in the work. Double seconds are limited to primarily an accompaniment role for most of the work.

The composer also provides chord changes in the lead and double tenor parts and encourages



opening up sections of the piece for solos. The changes are not terribly difficult and could provide a good vehicle for students wanting to gain experience improvising. He also notes that directors are welcome to add instruments to the engine room outside of the brake drum, cowbell, and congas requested.

Ian Meiman has provided steel band directors with a fun and approachable work that moves away from the traditional steel drum repertoire while maintaining the overall style and character of the genre.

—Brian Nozny

SNARE DRUM SOLO

Downshift II–IV
Matt Moore
$18.00
C. Alan Publications
Instrumentation: snare drum, electronic track
Web: *score sample, audio recording*

"Downshift" is a set of three progressive versions of a concert snare drum solo and play-along track. The score contains sheet music for all three versions: "Nerfed," "Buffed," and "Epic," as well as a link to download the play-along track. The track is groovy with electronic sounds and melodies.

I love this idea. Having three versions of the piece allows players of seemingly any ability level (as long as you can play the "easiest"' one) to play. Also, it opens up the possibility of one player progressing through all three versions over his or her course of study. How great is that?

Moore describes the first version as "You're a beginning percussionist…or maybe you're a more experienced player that wants to brush up on fundamentals and just jam out with the track." This version includes sixteenth-note rhythms, buzz rolls, doubles, and playing on the rim of the drum. There are very few dynamic changes.

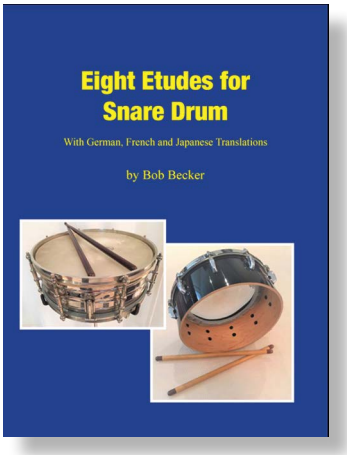
The second version is described by Moore as being for someone who has been playing a while and has some rudimental experience. This version elaborates on the first version with more ink on the page in general. There are more buzz strokes, interplay between the rim and the head, sextuplets (including diddles on eighth-note triplets), and more complex sticking patterns. There are also more frequent dynamic changes.

The final version is "Epic." Moore offers, "Good luck" if you choose to take on this version. It is a much bigger technical step than from Version 1 to Version 2. This version includes accents vs. marcato, short buzzes, thirty-second notes, quintuplets (with diddles), and rimshots. There are by far the most dynamic changes in this version.

Due to the nature of the three versions, I very strongly recommend this piece for any player from high school to professional level. The piece only being two minutes long makes it a perfect choice for a first solo for a younger player or a recital/concert opener for a more advanced player. Bravo, Matt!

—Justin Bunting

Eight Etudes for Snare Drum IV–V
Bob Becker
$32.00
Keyboard Percussion Publications
Web: *score sample*



These advanced etudes were all originally a part of the book *Rudimental Arithmetic* by Bob Becker. They are now available in this stand-alone publication. There are detailed notes from the composer about each etude, which include explanations of the (rudimental) notation, performance and instrument suggestions, implement suggestions, and comments regarding style, expression, and intent. I find this to be most helpful when approaching solo etudes, especially for the first time.

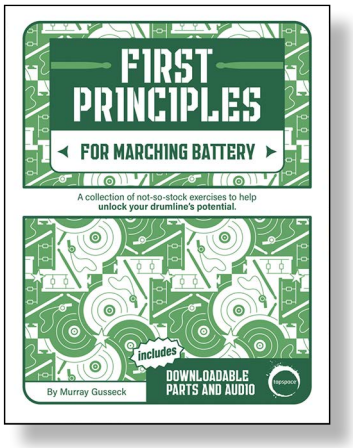
These etudes would be a valuable addition to the studious percussionist's repertoire. They are perfect for developing dexterity, and are perfect in the context of a recital, audition, or professional presentation on the snare drum. With a variety of applications, this collection is a great value for the student, teacher, and performer alike.

Additionally, translations of the etude notes are printed at the back of the book in German, French, and Japanese, making the text accessible to more people. The musical notation is clear, concise, and follows conventional notation standards. Percussionists who enjoy rudimental drumming will certainly love to add this excellent book to their personal libraries.

—Cassie Bunting

MARCHING PERCUSSION

First Principles for Marching Battery V
Murray Gusseck
$30.00
Tapspace Publications
Web: *score samples, audio and video recordings*



At one time or another, many percussion instructors and/or band directors will find themselves wondering how many times they must listen to a stock double-beat exercise. Percussion luminary Murray Gusseck answers this question swiftly and resoundingly with "never again," thanks to *First Principles for Marching Battery*. Taking inspiration from Elon Musk, Gusseck takes the percussion instructor through a masterclass in rethinking what it means to warm up your drumline. The exercises are a perfect blend of groove and technique, and even alone these exercises are engaging and fun to play.

In *First Principles*, the reader is not only provided with a broad palette of exercises but is also given concise insights into the pedagogy behind the exercises. While the tag line of "not-so-stock exercises" might read as a gimmick, these exercises truly lives up to their billing, as Gusseck generously provides tips for rehearsing these exercises with your line using a plethora of provided variations to avoid monotony. Furthermore, readers are actively encouraged to take ownership of the creative process and customize these exercises for their own ensembles, a far cry from the regurgitated stock exercises many of us are familiar with.

Whether you are an experienced composer and arranger within the marching arts, a percussionist-composer, or a percussionist who is new to drumline, this book is a vital addition to your library, as these ideas are as applicable on the marching field as in the percussion studio.

Not only is the collection solidly put together, but you also get 14 practical exercises that are sure to keep your drumline engaged and improving. The greatest value, however, is truly the front-row seat to the diverse inspirations and varied expertise of a percussion legend. Congratulations to Murray Gusseck and Tapspace Publications on an excellent collection!

—Quintin Mallette

For the Love of Drums IV
Lamon Lawhorn
$20.00
C. Alan Publications
Web: *score sample, audio recording*

"For the Love of Drums" is a show-style drum cadence that was written for the 2019 Tournament of Roses Parade Mass HBCU Drumline. The cadence is high energy throughout, utilizing the thick texture of the full battery throughout most of the work.

Beyond the instrumentation associated with most drumlines, this cadence includes the use of traditional single tenor drums. This instrument is written almost like a high bass drum part to contrast the other bass drums. This works well, as there are no split bass drum parts, with everything written in unison. The addition of the single tenor drums helps to fill out the middle range of the ensemble while allowing the lower end of the group to have some contrast.

Overall, the notation is clear, though the cymbal part provides a number of articulations and abbreviations that are not readily clear. A key or some explanation in the program notes would help alleviate any confusion. Also, some of the stickings seem redundant. For example, writing "rr" under a note with a diddle seems obvious, and only serves to clutter the page. Simply writing a single "r" under the note would provide the same instruction while making it easier to read.

Thoughts about the notation aside, "For the Love of Drums" is a solid cadence that would work well in a number of settings. The composer also provides suggestions for adding visual flair or even getting the audience involved during sections. High school and college drumlines looking to add some HBCU style sound to their groups would do well with this cadence.

—Brian Nozny

MULTIPLE PERCUSSION SOLO

No Percussion Left Behind IV–V
David Macbride
$25.00
Media Press Music
Instrumentation: bass drum, 3 small bells, claves, cowbell, finger cymbals, gliss gong, 2 PVC tubes, rainstick, 2 triangles, 2 vibraslaps, woodblock, temple bowl, large wooden hammer on large resonant plywood box, electric saw blade, large metal barrel, multiple metal pots (unspecified amount), slightly used drumhead
Web: *score samples*

"No Percussion Left Behind," subtitled "(an ongoing series of solos for single percussion instruments)" by David Macbride is the answer to the question, "Is there a solo for rainstick?" In this set of 17 solos, each ranging around three minutes long, Macbride explores new areas of both percussion and physical performance. It seems evident that the composer went out of his way to use instrumentation outside of the standard percussion lexicon (snare drum, marimba, timpani, etc.).

There are, of course, examples of standard instruments such as solo bass drum, claves, and triangle, all of which are both rhythmically engaging and offer opportunity for engaging performance. There are also non-standard instruments such as electric saw blade (or similar resonant metal), slightly used drumhead, and very large wooden hammer on large resonant plywood box. The notation also runs the gamut from standard to timebase to simply a set of instructions. Macbride has done a great job giving clear instructions while leaving space for the performer to interpret.

If the instrumentation is a hindrance, the composer states that "pieces may be played individually, as sets in any sequence, or scattered throughout a program." I highly recommend "No Percussion Left Behind." It is a wonderful exploration of nonstandard playing that offers value for anyone performing these pieces.

—Joe Millea

MIXED INSTRUMENTATION

Concerto for Piano & Percussion Ensemble V
Mathew Campbell
$75.00
C. Alan Publications
Instrumentation (solo plus 8 players): solo piano/toy piano, glockenspiel, xylophone, crotales (high octave), 5 suspended cymbals, 2 vibraphones, 2 djembes, 29- and 32-inch timpani, low F-sharp and E crotales, 5-octave marimba, 4.5-octave marimba, two 4.3-octave marimbas, snare drum, hi-hat, 2 large toms, bongos, kick drum, splash cymbal, chimes
Web: *score sample, video recording*

"Concerto for Piano & Percussion Ensemble" was written for and premiered by Oklahoma City University's Dr. Jacob Johnson. Each of the three movements is an homage to a different composer: Igor Stravinsky, Claude Debussy, and György Ligeti. The musical genesis for the work is a four-note figure utilizing the composer's musical alphabet to spell "J-A-K-E" (for Jacob Johnson).

The first movement is active and energetic, with fragmented figures interacting across the ensemble and a written cadenza with instructions for the performer to perform as written or create one. The second movement begins serenely, with a chorale texture presented in the keyboard instruments. Moments are reminiscent of David Gillingham's "Concerto for Piano and Percussion Ensemble," particularly the vibraphone and piano duet early in the second movement; however, Debussy's harmonic influence becomes more apparent as the movement progresses. A rhythmic ostinato drives the third movement, with a relentless progression toward a cadenza for the toy piano. Much of the musical material in the final movement is darkly playful, paving the way for the toy piano's introduction to feel organic.

Mathew Campbell has created a work that uses the piano and the percussion ensemble to great effect. This piece is substantial, though it seems conceivable that either outer movement could be excerpted. The ensemble difficulty is not prohibitive for a high school group, as long as the performers are engaging the material with musical maturity.

—Jamie Wind Whitmarsh

Jaltarang VI
Alex Lubet
$10.00
Media Press Music
Instrumentation (2+ players): vibraphone and piano, or any combination of keyboards and pitched percussion
Web: *score sample*

Despite only being added to the publisher's catalog in 2018, "Jaltarang" was first composed for and premiered by percussionist Steven Schick and pianist James Avery nearly four decades ago. Although originally written for vibraphone and piano, the work may be performed by "any combination of keyboards and percussion instruments of definite pitch," with specific instructions provided in the score for the realization of a variable ensemble performance. (Despite the vagueness of the composer's language, "percussion instruments of definite pitch" should be interpreted as "keyboard percussion instruments," as a performance with timpani or RotoToms would require a prohibitively large number of drums onstage.) The score, which ostensibly consists of a single melodic line, is meant to be realized by the performers through the use of several improvisational and structural devices, and as such any two performances of the work will diverge in terms of length and internal material.

Although not included in the score, the publisher's website includes a note from the composer which explains that "Jaltarang" takes its name "from the little-known mallet percussion instrument of classical Indian music, whose sound is somewhat reminiscent of the vibraphone." The composer's experiences as a traveler in India are evident in the harmonic language of the piece as well; although the work generally follows an arc from diatonicism to full chromaticism and back to diatonicism, the progression takes care to unfold through raga-like harmonic developments that allow for the improvised material to stake a claim virtually anywhere on the tonal spectrum.

The closest approximation I can think of to describing "Jaltarang" would be if Pandit Ravi Shankar had made a mashup of Frederic Rzewski's "Les Moutons de Panurge" and Louis Andriessen's "Worker's Union," and then handed the result to a jazz improviser. The piece's 21 repeated phrases contain a deceptively deep well of exploration, and any performance will require a supreme level of creativity and confidence from the players. Therefore, I would recommend this piece only to the most capable and advanced college or professional ensembles, although I would recommend it highly. Performers who are able to take on "Jaltarang" are certain to find it a thrilling challenge and a welcome opportunity to incorporate creativity and improvisational skills in a new and uncommon way.

—Brian Graiser

Tango! III
Eric Rath
$24.00
C. Alan Publications
Instrumentation (2 players): oboe (or alto saxophone), 4.5-octave marimba
Web: *score sample, audio recording*

This is a short duet for oboe (or alto saxophone) and marimba, written in a tango style. As such, the harmonic content and formal design will be clear to the average listener. The roles of the performers are largely static, with the oboe performing linear melodic comment and the marimba providing the arpeggiated tango accompaniment.

One addition of note is the inclusion of a marimba cadenza. The composer includes material in the marimba part, but affords the player the liberty of creating his or her own cadenza. "Tango!" could be a good introduction to performing chamber music with non-percussionists. The work is light, short, and fun; it would work well as a palate cleanser or as a fun closer to an otherwise heavy program.

—Jamie Wind Whitmarsh

Tu Bali IV
David Macbride
$15.00
Media Press Music
Instrumentation (2 players): tuba, 8 PVC pipes, mounted vibraslap, "boxing" bell with pedal striker, 4 gliss (opera) gongs, small bell offstage
Web: *score sample, audio and video recordings*

Lasting 6½ minutes, this duet acts like a "shape shifter," in that it starts out like a blues/funk/syncopated duet, then hints at melodic material typically found in a Balinese gamelan ensemble, moves to an ethereal section that primarily features the tuba, and finishes with lyrical tuba lines spanning over percussion punctuations on gongs. Fans of David Macbride's music will appreciate his rhythmic interplay between the performers, his melodic emphasis on half-step relationships, and resolutions displaced by octaves.

One of the unique features of this music is the DIY requirements for the percussionist. In addition to rigging up a foot-operated hammer to strike a mounted boxing bell, percussionists will have to also construct an eight-pitch melodic instrument out of tuned (cut to length) PVC pipes, which is to be played/struck with rubber flipflops, plastic fly swatters, and ping-pong paddles. While the initial effect of these sounds combined with tuba is intriguing, I am not convinced that the end result is worth the effort and labor. I feel like similar musical results might also be achieved by rigging up different (and unique) types of mallets for a marimba, as opposed to constructing a PVC instrument that doesn't project loudly and resonantly enough to compete with robust tuba lines.

—Joshua D. Smith

Xywayz V
David Macbride
$18.00
Media Press Music
Instrumentation (3 players): xylophone, vibraphone, piano, 3 crotales (sounding D-sharp 6, F6, F-sharp 6), vibraslap, temple blocks, large woodblock, small suspended cymbal, 2 cowbells, 4 brake drums, 2 tom-toms, timbales
Web: *score sample, audio recording*

"Xywayz" is scored for xylophone, percussion, and piano. As with much of David Macbride's music, there are extensive performance notes at the beginning of the score. These notes indicate percussion instrumentation (with possible substitutions), notation explanations, and possible interpretations of the more aleatoric sections of the piece. Also, there are specific notes about timing (e.g., xylophone enters 5–10 seconds after the beginning of piece, etc).

"Xywayz" is divided into sections called "mazes:" Intro Maze, Maze IA, Maze IB, End Maze I, Maze IIA, Maze IIB, Maze III, Maze IIIA, and Maze IIIB. Macbride states, "Players may move across or down only. The path chosen should be determined by the immediate musical context: always be aware of the rest of the ensemble." Therefore, each interpretation is open, but should create a cohesive and logical musical context. The piece has moments of contemplation and serenity interspersed with rapid, chaotic figures.

I would recommend this piece for an advanced university or professional group. The piece is technically and musically challenging and requires extensive planning as well as mature chamber skills to achieve an accurate performance.

—Justin Bunting

Yantra 9 V
David Macbride
$12.00
Media Press Music
Instrumentation (5 players): 2 glockenspiels, 3 voices
Web: *score sample, video recording*

It is a unique experience to collaborate with vocalists. Their approach to music is so vastly different from ours simply because of the nature of the instruments we play. For the voice, priority is set on the flow and character of the melody, whereas percussionists tend to emphasize the mathematical correctness of rhythms, sometimes at the sacrifice of musical phrasing. Neither is the superior instrument; eventually these lessons are learned by all musicians, but it is interesting to compose a work for two disciplines that learn music from the opposite ends of a spectrum. It is especially interesting to see such a piece where aforementioned roles are reversed: the glockenspiel players have more freedom and the vocalists require accuracy of complex rhythmic passages. Enter "Yantra 9."

In this piece, the percussionists are in an accompaniment role, while the vocalists are the primary interest. During the beginning of the three-minute work, the voices sing a sequence of short gestures as individuals: each singer having their own turn with their line. Gradually, however, using such complex meter changes as 11/8 and 7/8, these gestures gradually get closer together until they are sung on top of one another, creating a thicker texture of sonorities. While all of this is happening, the glockenspiels are playing very specifically placed attacks (no melodies) to add to the harmonic creations the singers are initiating. This is the most difficult portion of the piece because it is meant to sound incredibly free, and its notated freedom looks incredibly complicated in print.

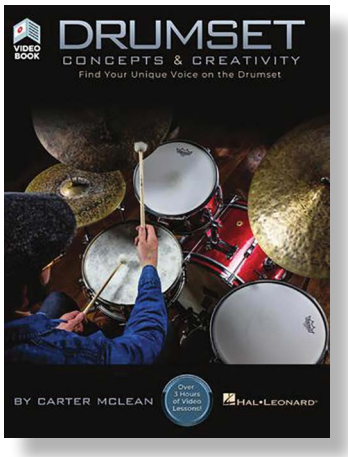
The remainder of the work is much more straightforward. It stays in common time for the most part, and the bell players are not given many specific rhythms — rather, a general spatial guide as to where the given pitches should be placed. The singers continue short gestures that gradually come together, only now in a more orderly fashion. The piece ends with the three voices singing a harmonic passage together as a trio, not as individuals.

It is beneficial for percussionists to work with vocalists. We learn so much from one another simply through the different approaches to our craft. Due to the short length and limited

personnel, "Yanta 9" is a perfect vehicle for such an opportunity.

—Kyle Cherwinski

DRUM SET METHOD



Drumset Concepts and Creativity: Find Your Unique Voice on the Drumset **IV–V**
Carter McLean
$19.99
Hal Leonard
Web: *sample pages*

Carter McLean is known for his creativity and musicality. With his popular status, he could easily have written a book based solely on grooves or transcriptions of his playing. However, this book is not about what he plays; it is about how he thinks and how he envisions rhythms.

The main concept is the "Kaleidoscope," which is a method of layering rhythms. The first layer consists of alternated sixteenth notes in the hands. It starts by accenting every sixteenth note, then moves the accents further away (accenting every second stroke, third stroke, and so on, until the accent occurs every eight strokes). The next step is adding the hi-hat on every quarter note. The bass drum is utilized in two ways: reinforcing the hand accents or playing every three sixteenth notes. The latter creates a complex coordination challenge that can result in inspiring new ideas.

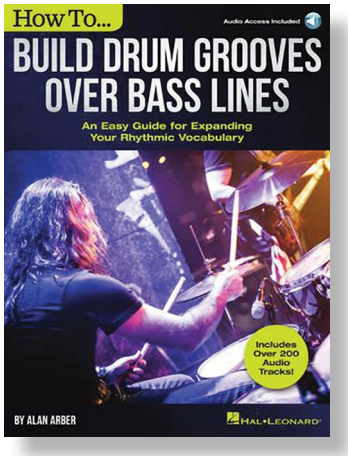
The Kaleidoscope does not end there. The accented hand patterns are reintroduced two different ways: first with double strokes, then with a R-L-L sticking. Later in the book, a unison sticking is also employed. The Kaleidoscope patterns are presented again as triplets (with the bass drum variation being played on every other triplet partial).

McLean gives further insight into the way he visualizes the patterns through the use of diagrams. The shapes allow one to envision how the accents and stickings align. The book comes with access to video explanations and demonstrations, which can be viewed online or downloaded. Orchestration and application of the patterns are mainly left up to the drummer's imagination. However, McLean does help to spark the reader's inspiration by presenting a few pages of grooves utilizing the Kaleidoscope system.

McLean presents the Kaleidoscope exercises one step at a time, making even the most difficult exercises feel approachable. This book will not make readers sound like Carter McLean. It will allow drummers to find their own voices on the drum set. That, after all, is the intended goal.

—Jeff W. Johnson

How to Build Drum Grooves Over Bass Lines **III–IV**
Alan Arber
$16.99
Hal Leonard
Web: *sample pages*



Subtitled "An Easy Guide for Expanding Your Rhythmic Vocabulary," this book is a refreshing change from other style-oriented drum methods. Instead of presenting a "one size fits all" groove for each style, Arber begins each page with a bass guitar rhythm. Four applicable, yet interchangeable, drum patterns follow. Just a few of the styles presented include rock, blues, funk, reggae, hip-hop, mambo, rhumba, cha-cha, bossa nova, and samba. Supplemental sound files that can be played online or downloaded are accessible via the publisher's website. If the online mp3 player is used, one can increase or decrease the tempo of each recording without changing the pitch.

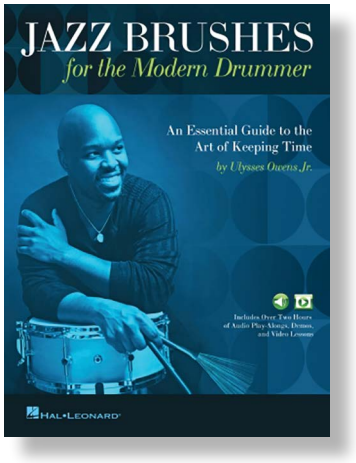
One does not need to read bass clef or play bass to take full advantage of the book. Each bass guitar part is presented online in an mp3 format, followed by the four drum grooves (played along with the bass guitar).

The options presented in this book can be extremely valuable when applying the grooves to real-world scenarios. For example, instead of playing a single drum beat for an entire song, the drummer may play a different groove for each part of the song (e.g., intro, verse, bridge, and chorus). The options are also valuable when the drummer is asked by a bandleader to experiment with a different part. This book will ensure that drummers have a number of patterns in their vocabulary for each style.

—Jeff W. Johnson

Jazz Brushes for the Modern Drummer **III+**
Ulysses Owens Jr.
$24.99
Hal Leonard
Web: *sample pages, video recording*

Subtitled "An Essential Guide to the Art of Keeping Time," this book's full color, heavy-weight pages give the impression that this is not your everyday drum method. Further



examination confirms that Ulysses Owens Jr. put much thought and care into this book. Instead of an impersonal introduction, Owens tells the story of his educational experiences, which led him to appreciate the art of jazz brush playing. He then delves into the history of brushes, referencing recordings from the 1920s–'40s.

After the background information is presented, it is time for readers to get out their brushes and start working! Musical aspects such as timekeeping and dynamics are addressed. Owens discusses technique as a means of achieving a desired sound. Grip, brush strokes, brush slides, and arm motions are also examined. Other considerations — such as brush width/height, snares on/off, and head type — are also addressed. A section is dedicated to microphone type and placement (in relation to both recorded and live sound). An extensive recommended listening section is also included.

Videos, sound files, and pdf transcriptions can be accessed online or downloaded. Owens demonstrates techniques himself, and coaches a student through various patterns. The sound files include solo examples as well as full musical play-along pieces (with and without drums). The tempo of the sound files may be increased or decreased (without changing the pitch) through the use of the online mp3 player.

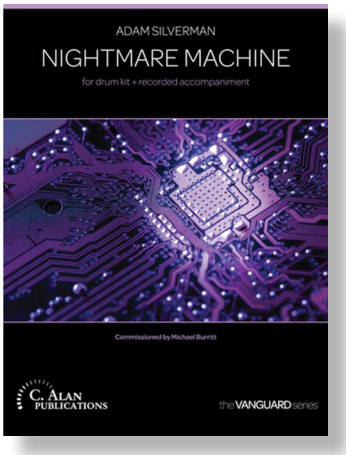
Owens passes along wisdom and guidance in a caring and thoughtful manner. He gives credit to his mentors, while explaining things in his own eloquent way. Every page offers great pieces of advice, any of which could be a lightbulb moment!

—Jeff W. Johnson

DRUM SET SOLO

Nightmare Machine **V**
Adam Siverman
$20.00
C. Alan Publications
Instrumentation: kick drum, snare drum, 2 mounted toms, floor tom, hi-hat, ride cymbal, 2 crash cymbals, splash cymbal, electronic accompaniment
Web: *score samples, video recording, recorded accompaniment*

Drums and fixed electronics meet in this work by Adam Silverman. Reminiscent of a progressive



rock backing track, this six-minute work is sure to keep the drummer busy.

While Silverman tactfully manages many of the tropes typical of drum set with electronics, he subtly adds ample room for improvisation and interpretation within a medium that requires it. While the composer cites prog luminaries Yes, Emerson, Lake and Palmer, and Genesis as inspirations, the piece is perhaps missing the well-placed energy of progressive bands such as Rush or the slightly more modern Animals As Leaders, given its prescriptive reliance on sextuplet fills that feel a bit disingenuous to the style. At the same time, the improvisatory cymbal-centric phrases that outline the form are perfectly placed and rife for colorful interpretation.

All things considered, "Nightmare Machine" will provide a necessary outlet within academia for many undergraduate or advanced high school percussionists whose aspirations lean closer towards Polyphia than a philharmonic. In addition, the work is accessible enough in its required techniques to function as a nice supplement to drum set study within a percussion curriculum, including percussionists who lack extensive drum set backgrounds. This is largely due to idiomatic patterns that lay well on the instrument while complementing the recording in a fun and intuitive way.

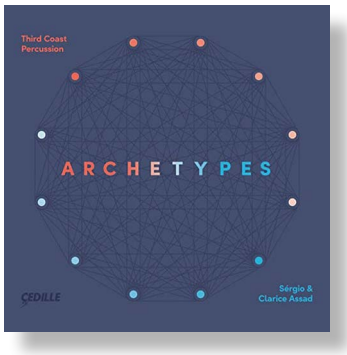
—Quintin Mallette

RECORDINGS

Archetypes
Third Coast Percussion/Sérgio & Clarice Assad
Cedille Records

Grammy Award-winning percussion quartet Third Coast Percussion teams up with Latin Grammy Award-winning classical guitarist and composer Sérgio Assad and performer/Grammy-nominated composer Clarice Assad for this masterful 2021 release. Each of the 12 pieces represents one archetype, or universal pattern, of human behavior that resonated with the artists. Titles include "Rebel," "Jester," "Hero," and "Creator." Although I don't think the pieces are programmatic, each does a wonderful job evoking its namesake.

Sérgio and Clarice Assad contribute eight compositions to the album, and each member of



Third Coast Percussion contributes one. Clarice Assad performs on piano and voice, Sérgio Assad on guitar, and Third Coast Percussion on a large collection of percussion instruments of definite and indefinite pitch. All of the works are immediately engaging and many are quite lovely, making for a very pleasant listen. Everything is, of course, expertly performed with wonderful expression and energy.

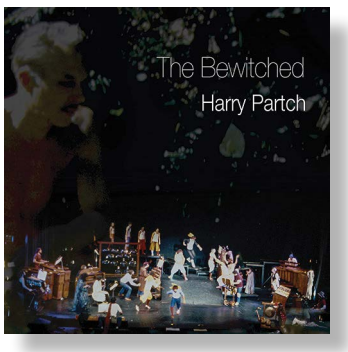
The tunes tend to have a modern jazz/popular music sound, with some adventurous harmony, creative rhythmic material, and it may indeed be possible that there is improvisation (although I am not sure of that). Several tunes have a sort of indie rock sound, especially Third Coast Percussion member Peter Martin's "Ruler." Clarice Assad's "Jester" is a fun/quirky piece (as the title indicates) with its use of flexatone, jaw harp, slide whistle, bird call, and wobble board, among other instruments.

The liner notes for *Archetypes* state: "With all that separates us from one another — distances that are ideological, cultural, temporal — the commonalities that transcend these barriers can offer a profound sense of comfort and optimism." This has never been truer than now, and this album is a fabulous representation of how music and the arts can bring joy during troubled times.

—Joseph Van Hassel

Harry Partch: The Bewitched
Harry Partch Ensemble
Neuma Records

Harry Partch was an important composer in the mid 1950s, who believed that the typical 12-tone notation in Western music was too limited, so he created a notation system that employed micro intervals that used 43 tones to the octave. In order to do this, he built many of the instruments himself, and taught wind instrumentalists and singers to perform his music. Most of his instruments were made of wood, bamboo, strings, glass, and metal, and were percussive in nature, often with unique



names — spoils of war, cloud chamber bowls, diamond marimba, boo, bass marimba, plus kithara. Many of these instruments were so large that the players had to stand on platforms.

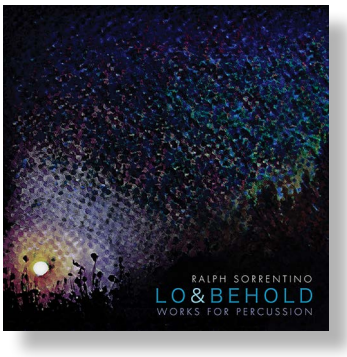
"The Bewitched" is his most famous work, and is described as a satire ballet. It is scored for 15 players and soprano vocalist. The work opens with a prologue in which the players enter the stage one by one, then join in the fascinating collection of instruments. The prelude is followed by ten scenes, and to show Partch's satire, a few of the scenes are titled "Inspired Romancing of a Pathological Liar," "Visions of a Defeated Basketball Team in the Shower," and "Transmutation of Detectives on the Trail of a Culprit." The ballet ends with an epilogue that features motives and materials from the various scenes.

This recording was made in Berlin in 1980, under the musical direction of Danlee Mitchell, who dedicated much of his early years to working with Partch. This was a live performance, so some attacks and precision would be improved if recorded in a studio. If one is listening to Partch's music for the first time, note that some of the dissonances result from Partch's microtonal tuning — not poor pitch placement.

I had the honor of performing this work in 1959 in New York City and Urbana, Illinois, when Partch had a year's Visiting Lecturer appointment at the University of Illinois. After all these years, it was amazing how the themes and motives came back.

—George Frock

Lo & Behold: Works for Percussion
Ralph Sorrentino
Ravello Records



Here is a recording that can be educational, just good listening, and an excellent survey of works for percussion. Since each cut is for a different instrument, the collection could be classified as a recital program. The featured artist performs each of the works, and has assistance from Chris Hanning on snare drum and Sophia Anastasia on flute.

"Rhythm Strip" by Askell Masson, a duo for piccolo snare, with orchestra snare and field drum, is an excellent contrast of colors, and the clarity and precision of each artist is outstanding. "Five Structures for Four Timpani" by David Corkhill consists of five fairly short movements: "Flint," "Basalt," "Quartz," "Granite," and "Slate." They are well performed with excellent touch and sound. The only concern I had is that each is so similar in style, that I was hoping for more contrast between each movement. (This

comment is directed to the composition, not the performance.)

"Portraits of a Waltz" by Robert McCormick is an excellent snare drum solo that explores various styles of how a waltz can be so musical. Each of the three sections contrast in style, and show the composer's creativity. "Duo Fantasia" by Maurice Wright is a duo for flute and multiple percussion that includes vibraphone, multiple percussion, and tom-tom sections, and the interaction of the flute and tuned gongs adds to the work's creative color. This ten-minute piece features the talents of each performer. "Lo and Behold" by Molly Joyce is a solo for bass drum in two movements, and serves as the title track of the recording.

—George Frock

Retrospections
Percussion Music by Stanley Leonard and Brett W. Dietz
The Louisiana State University Percussion Group, Hamiruge
Self-Released (Brett W. Dietz)

Percussion recordings offer unique ways to introduce new works and to feature creative ideas of composition. The works on this recording feature the compositions of Stanley Leonard and Brett W. Dietz for large ensembles and smaller chamber groups. There are 11 pieces, mostly by Leonard, but the written materials provided are not specific on which composer should receive credit for some of the pieces.

The opening track, "Retrospections" is a large work that includes references to the music of Varèse, with rhythmic passages, sirens, and thick scoring. Other works provide excellent contrast, such as "Ballade," which is for keyboard percussion instruments. "Ublique" is for solo percussion and is beautifully performed by Dietz. The work features graphic notation, and the artistry of both the composer and performer are outstanding. "Dance Bamboo" and "Urban Hymns" are also creative works, and hopefully will encourage performances by other groups. The CD ends with "Festival Fanfare," which was written for Gary Olmstead and the percussion ensemble of Indiana University of Pennsylvania, and was premiered at PASIC 2001. The written material says that some of the themes and motives are from a larger work, "Imaginarium," for percussion orchestra.

—George Frock

PUBLISHERS

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

Brett W. Dietz
Email: brett@brettwilliamdietz.com
Web: www.brettwilliamdietz.net

C. Alan Publications
P.O. Box 29323
Greensboro NC 27429-9323
Phone: (336) 272-3920
Email: contact@c-alanpublications.com
Web: www.c-alanpublications.com

Cedille Records
1205 W Balmoral Ave
Chicago, IL 60640
Phone: (773) 989-2515
Web: www.cedillerecords.org

Gérard Billaudot
Paris 75010
France
Phone: 33-01 47 70 14 46
Email: info@billaudot.com
Web: www.billaudot.com

Hal Leonard
7777 W. Bluemound Rd.
Milwaukee WI 53213
Phone: (414) 774-3630
Email: halinfo@halleonard.com
Web: www.halleonard.com

Keyboard Percussion Publications
P.O. Box 467
Asbury Park NJ 07712
Phone: (732) 774-0011
Email: mpi@mostlymarimba.com
Web: www.mostlymarimba.com

Marimba Productions, Inc./Studio 4 Music
P.O. Box 467
Asbury Park NJ 07712
Phone: (732) 774-0011
Email: mpi@mostlymarimba.com
Web: www.mostlymarimba.com

Media Press Music
Web: www.mediapressmusic.com

Meredith Music Publications
1584 Estuary Trail
Delray Beach FL 33483
Phone: (561) 266-3754
Email: garwood@meredithmusic.com
Web: www.giamusic.com/store/meredith-music

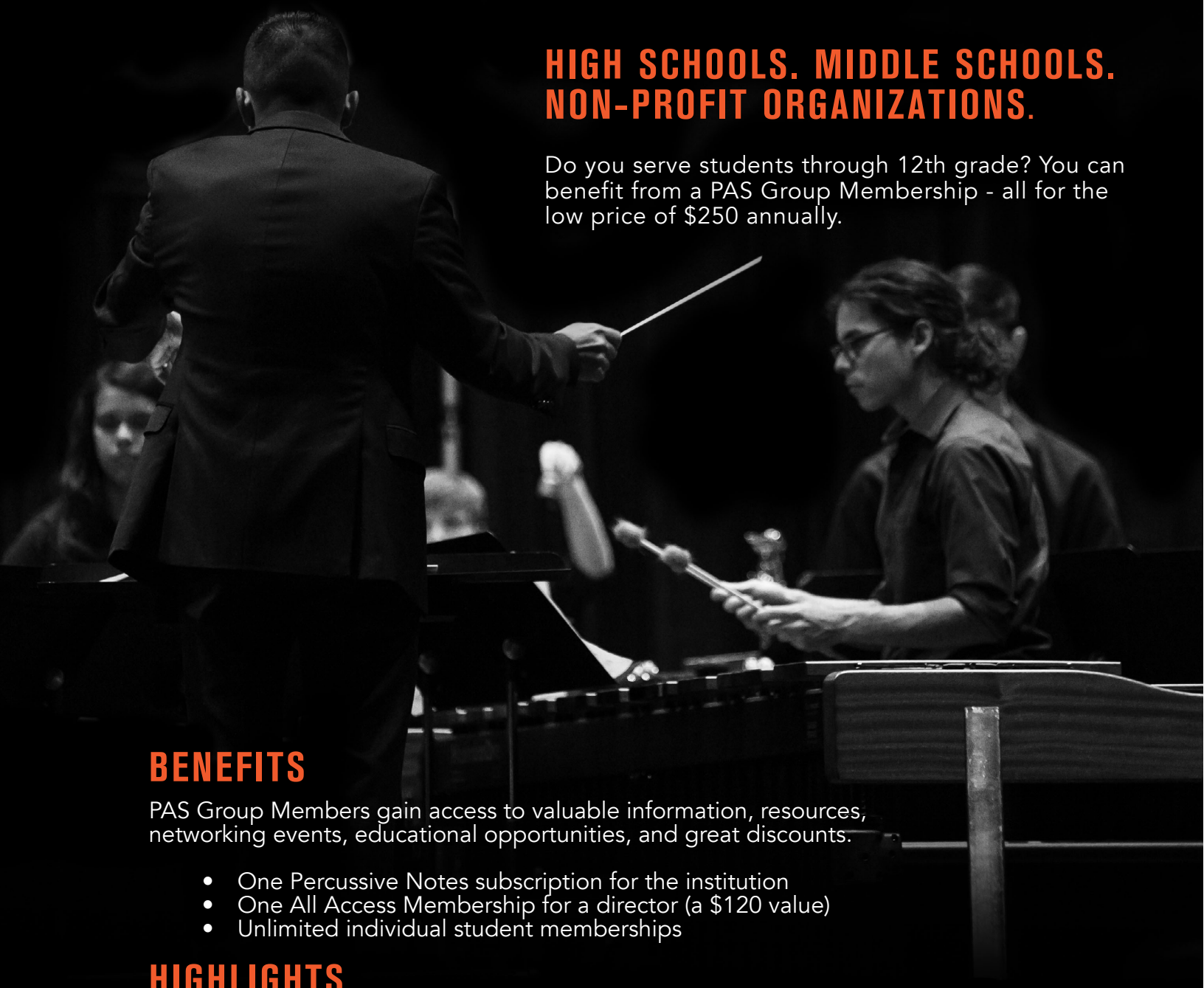
Musicon Publications
Web: https://musiconpublications.com

Neuma Records
Web: https://neumarecords.org

Ravello Records
223 Lafayette Road
Hampton NH 03862
Phone: (603) 758-1718
Email: info@ravellorecords.com
Web: www.ravellorecords.com

Tapspace Publications
P.O. Box 55753
Portland OR 97238-5753
Phone: (503) 288-6080
Email: info@tapspace.com
Web: www.tapspace.com

PERCUSSIVE ARTS SOCIETY GROUP MEMBERSHIP



HIGH SCHOOLS. MIDDLE SCHOOLS. NON-PROFIT ORGANIZATIONS.

Do you serve students through 12th grade? You can benefit from a PAS Group Membership - all for the low price of $250 annually.

BENEFITS

PAS Group Members gain access to valuable information, resources, networking events, educational opportunities, and great discounts.

- One Percussive Notes subscription for the institution
- One All Access Membership for a director (a $120 value)
- Unlimited individual student memberships

HIGHLIGHTS

- Group Masterclass
- Competitions
- Student Scholarships
- Publications
- Comprehensive Video Library
- Downloads of audio, video, and print pedagogy materials
- FUNdamentals lessons for both educators and students
- Discounts & Savings, including discounts for PASIC

PAS.ORG/MEMBERSHIP/GROUP

Benefactors

MAPEX majestic

Ludwig musser

REMO

YAMAHA

Zildjian

Patrons

Alfred

EDITION SVITZER

HAL•LEONARD

MALLETSHOP

NYU | STEINHARDT

2prologix 2001-2021

SABIAN UNBOUND

TAMA | BERGERAULT MARCHING AND CONCERT PERCUSSION

Partner

ABOP Alliance of Black Orchestral Percussionists

ASU

BALTER MALLETS

BlueHaus MALLET SHOP SINCE 1996

C. Alan publications

CARDINAL PERCUSSION

Innovative Percussion Inc.

Drum and Percussion Books Joel Rothman (JR Publications, LLC)

media press inc.

OX AND LAMB PERCUSSION PUBLICATIONS

PAiSTe

Roland

tapspace

THE SESSIONS ENRICH • EDUCATE • EMPOWER

VIC FIRTH THE PERFECT PAIR

Supporter

Adams Musical Instruments
Bronze Pie, LLC
Calderwood Percussion
Cooperman Fife & Drum Co Inc
Drum Workshop
Earasers
Explorers Percussion
Frank Epstein Percussion
GIA Publications, Inc./Meredith Music
Gibraltar Hardware
Gretsch Drums
Grover Pro Percussion
Humes and Berg Mfg Co Inc
Independent Drum Lab, LLC
KAT Percussion
Latin Percussion
Massimo Mallets
Pacific Drums & Percussion
Pageantry Innovations
Pearl Corporation
Percussion Source
Permus Publications
Porch
RAWI Percussion Publications
Row-Loff Productions
Salyers Percussion
Stanley Leonard Percussion Music
Stern Tanning Co Inc
Steve Weiss Music
Tamburo
Thrive Talk
Tycoon Percussion

All Access Friends

Jose Alicea
Emily Amore
Dr. Thad Anderson
Anders Åstrand
Dr. John Baldwin
John R. Beck
John Beck
Dr. John Beckford
Robert Bell
Paul Berns
Kathy Black
Dr. Andrew Bliss
Joel Bluestone
Jerry Bolen
Gary Bolinger
Michael Bump
Michael Burritt
Dr. Paul Buyer
Ruth Cahn
James Campbell
Ben Cantrell
Steven Day Carter
David R. Ciarvella
Gary Cook
John Dale
Julie Davila
Diane Downs
Karl Dustman
Jason Edwards
Dr. Randall Eyles
Richard Farvour
Brooks Gornto
Jim Guglielmo
Jonathan Haas
Russell Hann
Chris Hanning
Dr. Andy Harnsberger
Douglas Hazelrigg
Rev. George Hill III
George Hill IV
Dr. Julie Hill
Jim Holland
Steve Houghton
Christopher Karabin
Michael Kenyon
Jason Kihle
Johnny Lee Lane
Thomas Maloy
Benjamin Martin
Dr. Brian Mason
William Moersch
Jeffrey Moore
Valerie Naranjo
Marcia Neel
Christopher Norton
Dr. Eugene Novotney
Michael Obermeyer Jr.
Gary Olmstead
Julie O'Neal
Richard Pantaleo
Dr. Nicholas Papador
James F. Parker, Jr.
Douglas Perkins
Mickey Price
Dr. Willis Rapp
Scott Reder
Dr. Lisa Rogers
Dr. Patrick Roulet
Jim Royle
Sherry Rubins
David Schatanoff, Jr.
William Sherrill
David Skidmore
Andy Smith
Karolyn Stonefelt
Frederick Taylor
Saturnino Tiamson Jr.
Chris Treloar
Todd Turkisher
Lauren Vogel Weiss
Kelly Wallis
Dr. Brian West
Sean Womack
She-e Wu
Dr. Brian Zator
Glenn Zeinemann

Corporate and All Access Friends lists updated as of May 18, 2021.

Strategic Partners

Foundation and Government Support

WITH SUPPORT FROM:
ARTSCOUNCIL
AND THE CITY OF INDIANAPOLIS

Advertiser Index

From the Rhythm! Discovery Center Collection

Leedy Mfg. Co. Professional "All-Metal" Snare Drum

Gift of Jerome Deupree, 2014.05.01

Established by Ulysses Grant Leedy in 1898, the Leedy Manufacturing Company grew from a company formed to make and sell only a snare drum stand to one of the world's largest and foremost manufacturing companies of all types of percussion instruments. The company held numerous patents, introducing innovative and revolutionary products for several areas of the percussion industry. Leedy's Professional Snare Drum (All-Metal), which was manufactured for a brief period of time in the mid-1920s, features several of these innovations.

Circular Leedy trademark logo, which reads "Leedy/INDIANAPOLIS IND " on the top counterhoop, and the cursive Leedy trademark logo stamped in the top of the Presto strainer tension knob. Also note the slotted tension rods, which require a special key or can be turned with a coin.

This 8-lug, 6 x 14-inch Professional Drum is the "All-Metal" model, which was the top-line metal snare drum in Leedy's *Catalog "N"* (1925). It features a one-piece, 20-gauge, rolled-brass shell with "ABSOULTELY NO SOLDER USED AT ANY POINT" and two concave, linear beads for strength. The triple-flange counterhoops were designed with the "floating head" concept; allowing the flesh hoop of the head to be tensioned without binding against the shell. The original silk-wound snares have been replaced with wire snares that are mounted by cord to Leedy's "Presto" Snare Strainer, which was introduced by the company in 1924 and replaced by the "Speedway" Strainer for their top-line drums in 1926.

The eight separate-tension lugs feature patented steel receiving tubes that swivel in the casing to create "self-aligning" rods in order to prevent cross-threading and are mounted to the shell with four bolts, which was an improvement from the previous two-bolt mounting design. The tension rods feature slotted ends for tuning, which can be turned using a special drumkey or a coin if no key is available. Though significantly worn, it appears possible that this drum may have had lugs and counterhoops that were finished in Leedy's "nobby gold," which would have resembled real gold.

Although the top counterhoop is stamped with the circular Leedy trademark, the top of the knurled tension knob on the strainer is stamped with a cursive Leedy trademark, which was adopted in 1925. These stamps, as well as the Presto strainer and four-bolt lug casings, easily date this drum to early 1925, if all are original to the drum. Leedy's *Catalog "N" Prices* brochure shows a cost of $32.50 for a Professional "All Metal" Drum.

—James A. Strain, PAS Historian

PERCUSSIVE ARTS SOCIETY

2021 COMPOSITION CONTEST

The Percussive Arts Society is pleased to announce the 2021 Composition Contest which encourages and rewards composers who write music for percussion instruments.

2021 CATEGORY: SOLO VIBRAPHONE – 100TH YEAR OF THE VIBRAPHONE!

Awards:

- **$3,000 grand prize (up to two honorable mentions – $250 each). Additional pieces may be acknowledged by the judges due to their quality. These pieces will not receive financial awards.**
- **Winning composition, Honorable mention(s), and additional pieces selected by the judges will be listed on the PAS website with composer's picture and bio.**
- **Winning composition and Honorable mention(s) will be listed along with review of work(s) in *Percussive Notes* during early 2022.**
- **Winning composition and Honorable mention(s) will be further announced at PASIC.**
- **Winning composition will be performed in the USA during 2022. Other performances around the world may occur based around availability of performers.**

Eligibility:

- **Works can not have been premiered and must have been completed after November 1, 2020.**
- **Duration, level, and instrument range (no larger than 4 octaves) of composition will be left to the composer. Works using new or extended techniques are also encouraged.**
- **No arrangements of works will be accepted.**

Entry Fee: **$20.00 per composition**

Winner Announced: **November 1st, 2021**

Judging: **All compositions will be adjudicated and given feedback by a panel of 5 judges. The feedback will be based around accessibility and overall composition.**

Deadline: August 1st, 2021

VISIT: bit.ly/compositioncontest

A FAMILY RELATED BY SWEAT

Yamaha 8300 Field-Corps™ Series

You're players, performers and pack mules all in one. Giving it everything you have, leaving nothing on the field. So you deserve nothing less than a deeper cut, more balanced set of multi-toms that let you express all the passion, skill and energy just waiting to pour out of you.

Visit Yamaha.io/8300PN to learn more.

YAMAHA

Make Waves