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The journal of the Percussive Arts Society • Vol. 51, No. 2 • March 2013

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Drumming for Health

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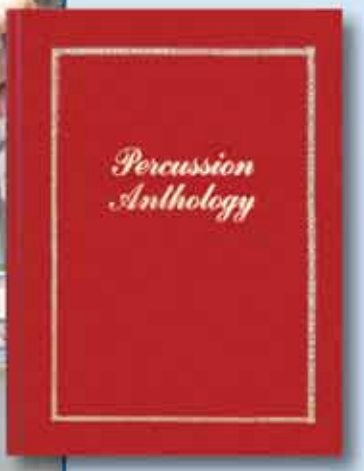

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From the President

The PAS You Don't See

By John R. Beck

I recently returned from a trip to Indianapolis to work with the PAS staff, and it occurred to me that most of our members have never seen the office or met the people who work behind the scenes. For many members PAS is PASIC, magazines, a website, newsletters, chapter Days of Percussion, and perhaps a visit to the Rhythm! Discovery Center in Indianapolis. From my perspective, PAS includes all of those things plus an amazing group of dedicated staff who work each day to make the PAS experience better for our members.

To find our PAS staff you must walk through the Rhythm! Discovery Center, called R!DC by the staff. The placement of our office within a museum was part of the creative design envisioned by Lenzy Hendrix, the architect PAS hired when we relocated to Indianapolis. People who have business with PAS literally enter a world of percussion as they walk through Rhythm! to get to the office.

When I visited recently, Programs and Operations Coordinator Heath Towson and PAS Intern Erin Jeter at the front desk of R!DC greeted me while they were welcoming visitors, making themselves available to answer questions about the exhibits. I heard some drumming coming from our hands-on area and discovered two young girls with their mothers trying out some instruments that were donated by our supporters in the percussion industry. It was a great reminder about how easy it is to connect with people of all ages through percussion instruments.

At the end of the day the Cultural Tourism Think Tank was gathered for a meeting and reception in the performance space in R!CD. Marketing and Communications Director Matthew Altizer coordinated the event that was hosted by Visit Indy (formerly the Indianapolis Convention and Visitor's Association). The staff members are continually looking for ways to connect with the Indianapolis community and make R!DC a destination for repeat visits.

During my visit I passed our research room where PAS Museum Intern Jake Sheff was working with some drums for a new Leedy exhibit. Leedy drums were manufactured in Indianapolis before the company moved to Elkhart, so it seems appropriate to showcase these instruments in one of our rotating exhibits. Jake has also been working with our long-time Museum Curator, Otice Sircy, to update the catalog of our large instrument and music collection.

Lori Pitt, our new Project Manager (and usually the "voice of PAS" if you call on the phone), is the first person you meet inside the office. The office has an open floor plan without walls that allows the staff to interact and collaborate easily. The Executive Director has a private space for individual meetings, but most of the work takes place at a large table in the center of the room, or by the staff simply talking to each other from their workstations around the perimeter of the room.

Membership Services Manager Justin Ramirez and Matthew Altizer work very closely with IT and Interactive Media Director Marianella Moreno to coordinate all of our operations. The business side of PAS is tied together with iMIS software (Integrated Management Information System). Christine Jordan, our Support Services staff member, is a constant presence in and out of the room preparing mailings and membership communication.

Our publications team of Graphic Designer Hillary Henry and Editor Rick Mattingly are not Indianapolis residents but produce *Percussive Notes* and *Percussion News* from Cache, Oklahoma and Louisville, Kentucky respectively. As I observed during my visit, all of the PAS staff members are in constant communication with each other, both in the office and through technology. We held a short staff meeting in the office using an iPad and Skype to communicate with our Director of Event Production & Marketing, Jeff Hartsough, and Hillary Henry.

February saw some unexpected changes for the PAS staff and Executive Committee. Our Executive Director, Larry Jacobson, expressed his desire to relocate to Los Angeles and resigned. Jeff Hartsough has agreed to serve as Interim Executive Director for PAS as we search for a new person. Jeff's ten years of service and institutional knowledge, along with his great relationships with our industry partners, will ensure a smooth transition and wonderful PASIC in November.

I am confident that PAS is in good hands with our talented and dedicated staff members. You may have seen some of them in the show office at PASIC wearing their "registration team" hats. If you see them this November, make sure to say thanks for helping us make the Percussive Arts Society a leader among musical instrument service organizations. PN

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

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Christine Stevens:
Drumming for Health

By Rick Mattingly

Christine Stevens practices what she preaches. "I start my day with a drum," she says. "I drum before my mind wakes up and gets busy. It's a meditation that puts me in touch with my own creativity. I'm not playing any pattern I've learned; I'm improvising. I often chant to the drum or sing songs that I've learned from my teachers from world cultural sacred music traditions. The practice puts me in touch with the lineage of sacred drumming."

PHOTO BY CONSTANTINE ALATZAS

To view videos associated with this article, visit the digital version of this article at www.pas.org/mar13digitaledition/

Video

For Stevens, drumming is not just a morning exercise, nor does she drum just for the spiritual and meditational benefits. "The drum is part of my whole life," Christine says. "I travel with my drum. If I'm upset, I play my drum. If I'm joyful, I play my drum. I get a workout when I play the drum and facilitate, so it's a big part of my personal health journey."

Stevens holds masters degrees in social work and music therapy. She is author of *Music Medicine*, *The Healing Drum Kit*, and *The Art and Heart of Drum Circles*, she is featured in the DVD *Discover the Gift*, and is the founder of UpBeat Drum Circles. She has trained over 2,000 facilitators from more than twenty-five countries in the Remo *Health*RHYTHMS™ program. Christine has worked with many Fortune 500 companies, survivors of Katrina, and students at Ground Zero, and she led the first drum-circle training in a war zone in northern Iraq.

But she wasn't trained as a drummer."I don't think I chose this path; it really chose me," she explains. "I was a trained saxophonist and piano player. One day in 1992 I was walking towards a seminar at a music therapy conference, and on the way I heard drumming. I was pulled into the rhythm and entered the class. Turns out it was the first training class that Arthur Hull ever taught, and right away I just 'got it.' I became very excited about the idea and the application of drumming as such an immediate tool of engagement. So I brought it back to my music therapy practice. I had been playing saxophone with a Santana cover band, so I had already been exposed to a lot of percussion and had access to percussion instruments."

Very soon, however, she changed her focus to a different area. "I moved from clinical music therapy—treating psychiatric patients and drug and alcohol addictions—to the area we call 'wellness'," she explains. "Based on his beliefs in the application of drumming as a lifestyle tool, in 2000, Remo Belli hired me and launched the first music therapy and wellness division inside a drum manufacturer. From there I expanded into *Health*RHYTHMS training and even into global peacemaking with the power of drumming as a tool for wellness."

Christine says that the level of credibility for using drums as tools for wellness has grown significantly over the past several years. "We've gone from 'drum circle' as a term that conjures up images like hippies, the beach, and tie-dyed clothes to having drum circles in medical centers like Kaiser Permanente and universities like Arizona State University, where the first *Health*RHYTHMS college course is now taught by Frank Thompson. Since the ground-breaking study was first published by Dr. Barry Bittman and percussionist/music therapist Mike Marcinetti on group drumming and immune system improvement, there have been five more studies published in peer-reviewed medical journals. Dr.

PHOTO BY HELENE BARBARA

The Art and Heart of Drum Circles DVD

Bittman and his team have demonstrated significant evidence of group drumming for social emotional health, reducing employee burnout, and reducing anger in adolescents, to name a few. There is an unprecedented scientific foundation that speaks in a credible way to why and how drumming is a tool for wellness. We can now credibly say that we have created evidence-based applications of drum circles. Having that level of credibility has created a very big shift.

"So in terms of research trends, we are now at a launching pad for a greater proliferation of group drumming," Stevens continues. "It used to be that we knocked on doors to get people interested in this; now people are knocking on *our* doors. I see a time coming—and it has already started—when medical centers and institutions will be Googling to find a trained facilitator in their area."

Drumming has not always been viewed as a wellness tool, or even as a particularly big part of music therapy. Even today, the only exposure many college music-therapy majors receive is the same percussion methods class that is designed for music-education majors.

"My music therapy training involved a four-year degree and a six-month internship," Stevens explains. "During that time I had almost no exposure to hand drumming. We were required to take a semester of class percussion, which had to do with sticking techniques, and that was it. Even now, most of the academic institutions are based on classical percussion, which is great training in terms of rhythmic foundation, but trends are changing and the ideas of world percussion are slowly integrating and becoming more available. I hope that academic percussion programs and music therapy programs will more fully embrace hand drumming, world percussion, and drum circles.

"I have seen a big revolution in the music therapy profession," she says. "Ten years ago, there would maybe be one workshop on drumming at a music therapy convention; now, there is one during every breakout session. There has been such a proliferation of knowledge of how drumming is an important tool for a music therapist."

Stevens is quick to point out that the use of drum circles for health and wellness is different than those used for recreation. "This is the specific application of group drumming for health and therapy," she stresses. "Music therapy is defined as 'music for a non-musical outcome,' so in that tone I would say that I am involved with 'drumming for a non-performance outcome.'

"The drum awakens people," Christine says. "It engages people. It creates such a common, equal playing field. As a music therapist, I see people who typically are resistant get pulled into the rhythm without much work on my part. Rhythm creates a magnetic force that engages people. So the excitement, the immediacy, the cultural application of it—and now the credible scientific documentation—makes drum circle facilitation an important, essential skill.

"Wellness is defined as 'the active pursuit of health'," Stevens adds. "When we say 'health care,' it doesn't just mean a hospital. It's how people care for their health—mind, body, and spirit: holistic health. Drumming has an application for prevention, treatment, and after-care. The exciting thing about drumming in health and wellness is that it's not happening in one, standard-formula way. It's very different depending on the community, the health-care institution, the specific needs, the facilitator, and the local schools and institutions. It could be a facilitator running a group in a community that advertises for a health program. It could be a four-week employee wellness program at a hospital. Sometimes people pay individually; sometimes it's part of people's treatment that is provided by their health insurance through the offerings of their medical center. I'm seeing a great flowering of a variety of different ways this is being delivered.

"The five components of a program are the same, yet the application is unique," Christine explains. "The five components are: a trained facilitator, a location to hold it, the instruments, a clearly defined intention based upon the purpose and need, and the participants, which is the population you are going to serve. In *Health*RHYTHMS we call it creating the perfect fit—making sure that it's a collaboration that serves the community."

Stevens says that the instruments Remo has created have been

5 Research Findings on Group Drumming

1. Group drumming strengthens immune system: Composite Effects of Group Drumming Music Therapy on Modulation of Neuroendocrine-Immune Parameters in Normal Subjects (Bittman et al, 2001).
2. Group drumming reduces employee burnout: Recreational Music-Making: A Cost-Effective Group Interdisciplinary Strategy for Reducing Burnout and Improving Mood States in Long-Term Care Workers (Bittman et al, 2003).
3. Group drumming reduces nursing student burnout: Recreational Music Making: An Integrative Group Intervention for Reducing Burnout and Improving Mood States in First-Year Associate Degree Nursing Students: Insights and Economic Impact (Bittman et al, 2004).
4. Group drumming strengthens immune system in Japanese employees: Recreational Music Making Modulates Natural Killer Call Activity, Cytokines, and Mood States in Corporate Employees (Wachi, Bittman et al, 2007).
5. Group drumming reduces instrumental anger in adolescents: Creative Musical Expression as a Catalyst for Quality of Life Improvement in Inner-city Adolescents Places in a Court-referred Residential Treatment Program (Bittman et al, 2009).

vital to the success of drumming programs related to health and wellness. "Remo makes instruments that are lightweight, they sound good, and you can sterilize them—which is *really* important to the medical world," she says.

Christine says that the concept of drumming for meditation, spirituality, and health is on the rise and becoming more and more accepted. "Just like people think of diet and exercise as health-promoting strategies, people are going to begin to drum," she predicts. "More people will be thinking such things as, 'I have to drum because it's healthy; I have to wake up this morning and play my drum; I'm going to get together with my family tonight and play drums.' Drumming is starting to proliferate as a societal health-promoting strategy."

In her book *Music Medicine: The Science and Spirit of Healing Yourself with Sound*, Stevens devotes a chapter to rhythm. In researching that chapter, she discovered something interesting. "I found that it's not what rhythm *does* for us that's so important, it's what it *undoes*. We tend to overlook the power of rhythm and drumming as a tool to *undo* stress. It *undoes* the sense of separation. It *undoes* some of the body's stress responses. When I looked at the research, I found two big trends that indicate that our bodies are really wired for rhythm. Entrainment studies by Dr. Michael Thaut at Colorado State University, where I received my masters degree, showed that an external rhythm cue in a metronome or embedded in music immediately improves the walking patterns of Parkinson's patients or individuals who've had a stroke and who are limping or unbalanced in their gait. And these people are not putting forth any effort; they are just walking to the beat in the music. It's because of the connection of rhythm to the body. The rhythm seems to immediately *undue* the negative effects of the disorder.

PHOTO BY CONSTANTINE ALATZAS

Christine in Iraq

"Another interesting trend is in the area of fitness research. Studies have shown that we actually put out 15 percent less effort when we exercise to rhythm that matches our movement. I'd like to have 15 percent more energy! Rhythm inspires people's bodies to move, so we have that on our side.

"One of the biggest advantages of rhythm is the way we are wired as rhythmical beings. We are polyrhythmic human beings—*humana rhythmica*. We have five rhythms: the circadian rhythm, which is our sleeping/waking cycle; the pulmonary rhythm, our breathing; the cardiac rhythm, which is our heartbeat; the brain rhythm, referred to as alpha, delta, theta, and beta waves; and the

hormonal rhythms, seen in women's menstrual cycles. We have all these rhythms in us. So it's a natural connection of rhythm and the body."

Christine cites another research trend that involves the spiritual tradition of the drum as a tool for prayer, personal growth, and transformation. "This gets into what I did in Iraq and how amazing it was to see people in a war zone who were potential enemies and who didn't even speak the same language come together and drum together, and actually create relationships through that process. The drum shows up when people are transforming. In 2007, I led a team to do the first-ever drum-circle training in a war zone in northern Iraq. NAMM, Remo, and the Rex Foundation, which is the foundation of the Grateful Dead, supported the project. The goal was to develop a specific protocol and application of drum circle techniques to create peace building and conflict resolution. And it was successful! The 40 people we trained from across Iraq rated the experience at a 92-percent satisfaction level, which is unheard of for conflicting groups with different languages to come together like that. Individuals shared things like, 'It was the first time I could let go of my grief,' 'Drumming helps you find your hope,' and 'It was the best five days of my life.' The real result is that we started drum circles in Kurdistan Save the Children youth-activity centers and in a children's rehabilitation center.

"The drum circles had to be adapted to the cultural music form of Arabic music," she explains. "We began with a *taxim*—a rubato solo played on a melodic instrument or sung. Then we featured one individual starting a rhythm. This led to an invitation for the group to join and improvise together, led by a facilitator within the group. It concluded with a powerful stop cut and an honoring of the silence that follows the music."

Stevens says she learned two important things from that experience. "Words communicate thoughts, and rhythm communicates energy," she explains. "Thoughts and words can be confusing and lead to arguments, but when you create sound and rhythm to-

Facilitating Drum Circles with Non-Drummers

Percussionists whose first training in facilitating a drum circle comes at a PASIC or an MENC convention generally come away confident that they are ready to lead a drum circle. The problem is, everyone at PASIC or the MENC conference is a musician, but when you get out in the real world—whether it's in a school, a wellness center, a retirement home, or whatever—most of the people will have never touched a drum before or had any experience playing music, so the result can resemble the sound of someone dumping a large sack of potatoes down a flight of stairs—plenty of sound but no "groove."

"A drum teacher will want to correct people who are playing off the beat," Christine Stevens says. "That would make total, logical sense. You've developed a reflex. But a *facilitator* has to learn to override that reflex. In a health situation, the number-one goal is participation, and when you correct someone's playing, that person feels rejected and disempowered. So you have to develop a new archetype in which the facilitator is more of a coach than a critic—more of an encouraging voice. You can come in *over*powering or *em*powering. If you come in as the showoff drummer, you're going to overpower your group. But if you're *em*powering your group, you're going to hold back your chops in order to allow them to show theirs. So the word 'facilitator' is great because it means 'to make it easy,' not difficult, for people. The drum is the tool but it's not the outcome. The outcome is transformation, empowerment, feeling joy, promoting health, building community. We must keep that in mind."

Following are Christine's guidelines for facilitating a drum circle made up of non-drummers, and for making the transition from performer to facilitator.

1. Know your audience and your intention. Keep their needs in mind.
2. Don't start with drums. There's so much creativity we can do without even passing out drums. Start with the rhythm of breathing or do some body percussion. Lead the group in stretching.
3. Don't teach and don't count "1 e & a 2 e & a…." Use vocal drum syllables and call-and-response to teach rhythms instead of counting.
4. Use rumbles (drum rolls) and drum games to engage people and gear them up towards ensemble playing and self-expression that is encouraging and empowering.
5. Play down. Become a REformer instead of a PERformer. Your great drumming can intimidate participants and cause them to hold back.
6. Maintain a playful demeanor. Be a coach, not a critic.
7. Don't single anybody out. Think of creative ways to keep the beat going. When someone can't keep a beat, have everyone do a rumble. When someone is loudly playing off the beat on a bell, have everyone trade instruments. When someone can't play a drum, give that person a rainstick or wind chimes—an ambient percussion instrument—so they feel at ease.
8. If the beat falls apart, use a rumble, stop cut, and start a new groove. Help the group entrain by using a strong beat keeper or playing the bass drum rhythm yourself.
9. Ask for comments along the way. Involve their feedback in your program. Validate their comments. Remember, there is no wrong comment and no wrong note.
10. Check in. Build in moments of asking the group how they feel. It's music to their ears! This is the non-musical outcome. This is the non-performance goal. Celebrate the responses!

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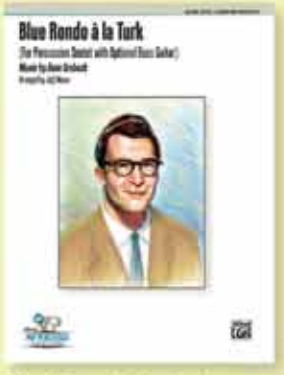

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gether, it creates sacred space. The advantage of the drum is that anyone can do it. So we could bring together people in northern Iraq who had had drum training and were extraordinary percussionists who played these wonderful Kurdish and Arabic rhythms, but we also had people who had never touched a drum before, and they were all part of our training. What's really important in peace making is having everyone feel included and co-creating art together."

One of Christine's favorite memories from the project involved a "conversation" she had with one of the participants. "There was a young man who came to the training, who spoke Kurdish," she recalls. "He ran into me in the hallway and wanted to talk to me, but there were no translators in sight. So he said, 'Doom, doom, taka taka doom.' And we started talking to each other using vocal and body percussion in a rhythm dialogue without words; we were jamming! When I got home from Iraq, he messaged me on Yahoo Instant Messenger, and said, 'Doom, doom, taka doom doom,' and I messaged back, "Doom doom [space] doom doom," like a heartbeat, and he got it! So I wonder why are we not doing more of this world-wide for peace-making? This is what I call 'performers becoming reformers'."

Stevens stresses that music alone is not the answer to peace building and conflict resolution. "We included dialog groups in the protocol," she explains. "We always asked people to share their feelings, in their native language. I'm not trying to send a message that just playing drums together makes peace. There is a lot that goes into the process. But in my twenty-five years as a music therapist, drumming offers *the* most immediate, successful, engaging access to music making."

One of the many benefits Stevens has seen from the use of drumming to promote wellness is that more women are getting involved with drums. "When you talk about wellness, the primary consumer is female," Christine says. "This requires a different style of delivery—a more feminine-empowering perspective. Since I published *The Healing Drum Kit* in 2005, it has sold over 25,000 copies—not many of them in music stores. It sells in yoga stores, in Whole Foods—it was the first drum ever sold in a grocery store. So when you talk about the commerce of health-related drumming, it's a very successful product, just like a yoga kit or a Pilates kit; there is a drum kit, and it's being bought primarily by women who are interested in their health and well being.

"When I was growing up, I never touched a drum during my whole childhood," Stevens recalls. "It's my hope that kids these days are having a different experience of music as they are growing up, like the World Music Drumming programs developed by Will Schmid that are now in 20,000 schools. Many school counselors are using drumming in their work. People are going to get exposed to the drum one way or another. Statistics show that only 15 percent of drummers are women, which is not the percentage of girls who are in schools. So it's exciting to me to see all these girls and women going to drum circles. It's definitely a growing trend."

Many of the people using drumming as a wellness tool are, like Stevens, licensed music therapists. But Christine says that as the awareness of how drumming can be used for health and wellness grows, opportunities for drummers and drum teachers who are not music therapists are also growing. "We call this field *Rhythmacology*. We have percussionists, therapists, teachers, researchers, and medical professionals, so it's a very interesting interdisciplinary field," she says, "and that's what it takes to grow something

On stage at the Sounds True Wake Up Festival

HealthRHYTHMS group drum circle at Planetree Medical Conference

in this new millennium. It's about interdisciplinary collaboration. Drumming to create wellness and health application is the leading edge of where drum circles have brought us.

"This has great vocational potential for anyone who is a percussionist and who has an interest in human services and wellness," Stevens continues. "If you've got the drum skills and you have a desire to serve and help people, this is a great career. In the Remo *Health*RHYTHMS program, we're hearing more and more from people who have quit their 'day job' to do this full time. They go to senior centers or they offer it through their church or their community.

"We are in a time of great health crisis in America. Diabetes is on the rise. We have a whole health-care reform happening, and people are interested in evidence-based strategies for wellness. We have lots of hospitals and lots of people who need health-promoting strategies. We have the many veterans returning from Iraq and Afghanistan, and medical professionals are looking for ways to improve people's lives with drumming. At Lewis & Clark Community College, an associate professor named Peter Hussey gives drumming workshops using *Health*RHYTHMS to the occupational therapy department every semester. What a great collaboration of a percussion and therapy program. Given our recent problems with school violence in America, schools are looking for programs to help reduce school tension, and they are embracing ideas like group drumming. So it's a viable career option."

RESOURCES

Websites

Christine Stevens' UpBeat Drum Circles: http://ubdrumcircles.com

Remo HealthRHYTHMS program: http://www.remo.com/portal/hr/index.html

10 tips on how to facilitate a drum circle: www.ubdrumcircles.com/article_yourown.html

Video links

Highlights on how to facilitate a drum circle: www.youtube.com/watch?v=0bsBiRjgd2M

Highlights of Christine Stevens' career: www.youtube.com/watch?v=H4m90PHX4wE

Beat for Peace, highlights of project in Iraq: www.youtube.com/watch?v=DRiNMGdXWkE

PBS *Healing Quest* TV show with Olivia Newton John, "Drumming for Healing": www.youtube.com/watch?v=PL3xA4uk-NM

Information on Stevens' book *Music Medicine*: www.youtube.com/watch?v=wUGTmeDh8E8

How to do a drum massage: www.youtube.com/watch?v=IKx4rzMUUQc

PN

Percussion in Musicals

By Grant Dalton

Over the last 20 years I have had the opportunity to play percussion for many musicals and operas. These experiences ranged from playing for small high school productions to performing for several thousand people with some of the more popular touring Broadway productions. These are some of the things I try to do for every job I take, and I hope that my experiences will help you better prepare for your next opportunity to play one of these shows.

1. Find out as much information about the performance as possible.

To be successful with the later steps in your preparation, you will need to know a few things about the performance and the performance site. The first thing to determine is the amount of space you will have to set up your instruments. This may dramatically affect what instruments you are able to utilize. Consider the width of doors leading to the space and whether or not you will be able to load instruments into the pit by lowering them down from the stage or audience level. You do not want to go to the trouble of developing a great plan for the show only to find out that many of your instruments will not fit in the space allotted to you, or that the door to the pit is too narrow to bring in some of the bigger instruments.

2. Develop your instrument setup.

Your first rehearsal time with the music should probably be held at a desk with the sheet music, a blank piece of paper, pencil, and a good eraser, so that you can develop an appropriate setup of the instruments needed for the show. I find that it is good to start with a list of the necessary instruments. The music publisher sometimes provides the instrument list, but usually the performer is responsible for creating it. Once the instrument list is created, spend some time scanning the music to see what the primary instruments are and how much time is spent on each of them. These instruments will need to be set up closest to the music. In most of the shows I have played, the xylophone and bells are the principal keyboard instruments, so I typically have those instruments at the front of my setup.

Once these principal instruments' locations have been determined, you can really begin putting the setup together. This will involve a lot of trial and error to get everything where you want it. The trick is to always strive for the smallest, most ergonomic setup that can be achieved. My setup usually changes a lot in the first week of my preparation for a new show. Toward the beginning of the practice sessions, I tend to shift the bigger instruments around, and as the practicing continues, I move toward getting the smaller instruments' locations finalized. One thing I try to keep in mind when working on the setup is that I want to keep my eyes on the music as much as possible, so I try to get as many instruments at the front of the setup as possible. Few situations create more instant panic than taking your eyes off of the music only to discover that you cannot find your place when you look back at the part.

Percussion setup for a production of *The Producers*

There are a few things that I have found especially useful with regard to getting all of the instruments in good locations. The first is to invest in good mounts for items like cowbells, Jamblocks, tambourines, etc. The second is to hang the instruments that can be hung—things like finger cymbals, rattles, and triangles. Even when you have enough time to pick these instruments up from a trap table, you run the risk of dropping something. Hanging these items can speed your transitions from instrument to instrument, and it also makes those transitions safer. Third, I like to use trap tables that sit on top of stands that are typically used for marching bass drums. These stands are very stable and they can be set pretty high. This allows me to "fly" a trap table over top of the timpani or a xylophone, and this gets the items on that table closer to me.

The last thing I always do before I move the instrument setup is to photograph everything. I used to do this with still shots, which I still use a lot, but now I also often shoot a quick video of everything as well. This has bailed me out many times when I am trying to recreate my practice setup in a pit and cannot seem to get things just right.

Once you are ready to set up in the performance hall, start with the music stand. Position yourself where you will need to stand and then put the music stand in its place. All of the other pieces of this big percussion instrument puzzle must fall into place around the primary music stand. If you absolutely must use a second music stand, be sure to request a video monitor of the conductor. I have found that professional theaters or touring shows will anticipate adding some video monitors into the pit; however, you may need to ask for them in advance if you are playing for a community theater, college theater, or high school production.

3. Practice like your job depends on it—because it does!

If you have been hired to play a show, you can expect to get a copy of the music a few weeks early. If you are playing a show for a school or local theater company that has rented the parts, you are very likely going to be playing from a bound copy of the music. Most likely, you will rehearse and perform with the same

Percussion setup for a production of *Spamalot*

copy of the music. If you are playing a touring show as a "local musician," you will probably receive an "advance book." The advance book is simply a bound copy of the music for the show on standard 8.5 x 11 paper, but it is not the actual sheet music that will be used for the performances. Typically, the performance music is full-sized and unbound. This allows the performer to lay out more than two pages at a time if needed.

It is a very good idea to practice the parts with a professional recording of the show, if one exists. I put the recording on some type of mp3 player that I can put in my pocket and wear in-ear monitors. This serves two purposes. First, it allows me to clearly hear the music without worrying about any cords getting in my way. Second, since my in-ear headphones are lined with foam and block out a lot of outside sound, I am able to turn the volume way down on the headphones and use them as earplugs.

I have run into situations where a piece is in a different key on the recording than it is in the performance book. This can be easily remedied by utilizing an app on a smartphone that will compensate for pitch without affecting the tempo. My favorite app for this situation is called *Beat Time*. It works on the iPhone or iPad, and it allows you to speed up or slow down the tempo without affecting the pitch of the recording. It also allows you to alter the pitch of the playback by semi-tones. It has many other great uses, but those are the most important ones for this topic.

Finally, be sure you can play every note of the show perfectly before the first rehearsal. For most school productions, you will get several rehearsals with the cast; however, for many touring shows, you will have only a few hours of rehearsal with the other pit musicians, and your only experience with the actors will be at a very brief soundcheck a couple of hours before the first show. If you are not prepared when you show up to that first rehearsal, your chances of ever being hired back are very slim. Once I actually witnessed a pianist being fired at the intermission of a show. That was a very strange circumstance, but it can happen.

4. Take control of your space, but remain flexible.

Take control of your performance space. It is always good to be polite and accommodating to the people that you work with in the pit; however, if you are asked to do something or make an accommodation that makes it difficult to do your job, you have to stand up for yourself. Most likely, the people doing the hiring will appreciate that you take your job seriously enough to make sure that nothing stands in the way of having the best show possible.

At the same time, it is important to be flexible. I know this seems like I am taking both sides of an argument when I say to take control of your performance space and also be flexible; however, there will be times that things are simply out of the hands of the management. There is only so much room in the pit, so even though the show might be far easier with that third timpani, it might not fit. At that point something has to give. The best way to ensure that you are hired back for the next show is to demonstrate the care that is needed to be sure that everything is played as perfectly as possible while also doing as much as you can to be a good citizen in the pit.

5. Take care of yourself.

Wear good shoes. Typically at intermission everyone else in the pit will want to stand up and walk around because they have been sitting still for the previous hour. There is a good chance that you will have the opposite reaction because you have been running in circles for that same amount of time. Wearing good shoes and making sure that your instrument setup does not put you into awkward body positions are key factors to staying comfortable for the run of a show.

Keep a lightweight black pullover in the pit if there is any chance that you will be uncomfortable with the temperature. The pit is going to be the lowest area in the performance venue, and since heat rises, it will also be the coolest area in the hall. Even for shows that run during the summer months, it can get uncomfortable down there.

In addition to wearing the proper clothing, be sure to take vitamins. If you are playing a show that is going to run for multiple nights, you need to take care of your health. Oftentimes you will end up with some marathon days if you are working or going to school during the day and playing the show at night. Those hours, combined with the dust and close quarters in the pit, can take a real toll on your body.

6. Keep your mental edge.

Opening night of any show will probably be the most anxious performance for everyone in the pit. This means that pretty much everyone will be totally focused on the job at hand because there is a high degree of uncertainty with what to expect from the actors and everyone around you. Often, that first performance will go quite well, even though things are very new.

My experience is that the second performance is almost always the worst show of the entire run. This is because many people let down their guard. The anxiety levels are far lower, and, if you are playing for a touring show, you have not been rehearsing like you did the day of the opening performance. You must take extra care to be really on top of everything for the second show.

Grant Dalton is an assistant professor of music at Samford University in Birmingham, Alabama, where he teaches percussion, directs the university's percussion ensemble and jazz ensemble, and assists with the athletic bands. He is also coordinator of the instrumental music area at Samford. Dr. Dalton performs frequently with the Alabama Symphony Orchestra and the Tuscaloosa Symphony Orchestra, and is the first-call percussionist with the Birmingham Broadway Series with whom he has performed with the national tours of *The Producers*, *Spamalot*, *Hairspray*, *Sweet Charity*, and *Wicked*. His local production credits include performances of *Hair*, *The Consul*, *Tosca*, *Turndot*, *Into the Woods*, and *West Side Story*. Dr. Dalton is the recent past-president of the Alabama PAS chapter and before that he served as vice-president of the Alabama chapter for seven years. He has hosted several Alabama Days of Percussion at Samford University. PN

The Biology of Rhythm

By Jerry Leake

This article examines what I term the *biology of rhythm*: individual rhythm cells combine to form complex groupings that evolve into living, breathing musical phrases. Just as human life can be classified from the cellular level on up, rhythm can also be broken down into categories defined by numeric value (cells), scale value (skeleton), and drum syllables (flesh).

INDIVIDUAL CELLS/NUMBERS

Our focus will be on a binary phrase of 8 pulses. Begin by stepping in pairs: right (in), right (out), left (in), left (out) to establish a 2/4 cycle on both the right side and left side. Next, clap four times per cycle (two claps per step). Finally, count numbers from 1 to 8. These numbers comprise the individual *cells* that we will grow further. What results are three different layers of "harmonic time": slow (feet), medium (clap), and fast (numbers). Focusing the mind on each time layer should be fairly easy: slow, medium, and fast speeds are ratios of each other. Example 1 shows a composite of layers. (X = clap/stick pattern, R = right foot, L = left foot).

Example 1

numbers	1	2	3	4 /	5	6	7	8
clap/stick	X		X		X		X	
step RR LL	R				R			
	L				L (etc.)			

COMPLEX GROUPINGS

For Example 2, break down the 8 numbers into three smaller groupings of 3+3+2 (the world's most famous rhythm structure). Repeat the previous exercise, this time counting **1**23 **1**23 **1**2, always accenting the number **1**. You will discover added syncopation and challenge to the three-tiered exercise.

Example 2

numbers	**1**	2	3	**1** /	2	3	**1**	2
clap/stick	X		X		X		X	
step RR LL	R				R			

We can change the pattern GNA (Groove Nucleus Accents) by rotating the three groups to create two new "siblings": 323 and 233 (Examples 3 and 4). Each rotation contains unique personality and syncopation. In all three examples, notice that the *second* step (beat 2) never aligns with an accented "1."

Example 3
323:

numbers	**1**	2	3	**1** /	2	**1**	2	3
clap/stick	X		X		X		X	
step RR LL	R				R			

Example 4
233:

numbers	**1**	2	**1**	2 /	3	**1**	2	3
clap/stick	X		X		X		X	
step RR LL	R				R			

SKELETAL EVOLUTION

Numbers are a useful entry point into understanding how a phrase is built and grouped. However, numbers can be distracting to think about while in the process of making music or developing an exercise pattern. Some students attach significance to numbers in ways that cause their minds to intensely focus, preventing a relaxed and fluid execution. The remedy is to convert numbers to what I call "rhythm scales," using abstract syllables from Indian drumming. Abstract syllables do not cloud the mind with unnecessary distractions.

The rhythm scale for "1 2" is TA KA, and for "1 2 3" is TA KI TA (pronounced ta ki tuh). Shown below are the three rotations rendered using Indian rhythm scales. Bold print identifies accent/anchor points. Maintain the steady "4" stick pattern in these treatments (Examples 5–7).

Example 5

scale	**TA**	KI	TA	**TA** /	KI	TA	**TA**	KA
clap	X		X		X		X	
step	R				R			

Example 6
323

scale	**TA**	KI	TA	**TA** /	KA	**TA**	KI	TA
clap	X		X		X		X	
step	R				R			

Example 7
233

scale	**TA**	KA	**TA**	KI /	TA	**TA**	KI	TA
clap	X		X		X		X	
step	R				R			

SYNCOPATED CLAPPING/STICKING

Now accent the stick with the voice, as shown in Examples 8–10.

Example 8
332

scale	**TA**	KI	TA	**TA** /	KI	TA	**TA**	KA
clap	X	–	–	X	–	–	X	–
step	R				R			

Example 9
323

scale	**TA**	KI	TA	**TA** /	KA	**TA**	KI	TA
clap	X	–	–	X	–	X	–	–
step	R				R			

Example 10
233

scale	**TA**	KA	**TA**	KI /	TA	**TA**	KI	TA
clap	X	–	X	–	–	X	–	–
step	R				R			

FLESH AND PERSONALITY

The third step to our rhythm evolution is to add "flesh" to the skeleton. Example 11 incorporates drum syllables called "bols" from North Indian tabla. As with the numbers and scales, this pattern is a literal adaptation of 123 123 12. The two rotations—323 and 233—should be relatively easy to explore on your own.

Example 11

332								
tabla bols	**tun**	na	na	**tun** /	na	na	**tun**	na
clap	X	–	–	X	–	–	X	–
step	R				R			
	L				L			

IMPLIED VS. IMPLICIT: A MUSICAL CONTEXT

So far we have examined three implicit stages of 332 using numbers, scales, and drum syllables. However, a bass player would most likely imply the shape of the groupings that we have been marking with accents.

In the Ewe music of Coastal Ghana, iron bells and gourd rattles are used to establish "timeline" patterns to support a variety of drums. Borrowing from the shaker pattern for a 2/4 social dance called "Gahu" we can realize both the implied shape of 332 ("PA") and the empty second beat ("TI"), as shown in Examples 12–14.

Example 12

332								
shaker	**PA**	–	–	**PA** /	TI	–	**PA**	–
clap	X	–	–	X	–	–	X	–
step	R				R			

Example 13

323								
shaker	**PA**	–	–	**PA** /	TI	**PA**	–	–
clap	X	–	–	X	–	X	–	–
step	R				R			

Example 14

233								
shaker	**PA**	–	**PA**	– /	TI	**PA**	–	–
clap	X	–	X	–	–	X	–	–
step	R				R			

In Arabic music the drum syllables Dum and Tek define open and slap tones played on the dumbek, darbuka, and frame drums. Using this language, Examples 15–17 outline *only* the implied shape: dum = 3, tek = 2, with empty beat "2" now fully exposed.

Example 15

332								
arabic drum	**dum**	–	–	**dum**	–	–	**tek**	–
clap	X	–	–	X	–	–	X	–
step	R				R			

Example 16

323								
arabic drum	**dum**	–	–	**tek**	–	**dum**	–	–
clap	X	–	–	X	–	X	–	–
step	R				R			

Example 17

233								
arabic drum	**tek**	–	**dum**	–	–	**dum**	–	–
clap	X	–	X	–	–	X	–	–
step	R				R			

ACADEMIC ANALYSIS

Using a more academic model for analyzing rhythm we can see/hear two types of strokes present in each phrase: long strokes (3) and short strokes (2). Long strokes corresponded with takita, dum, and pa syllables, short strokes with taka and tek. Shown in Examples 18 and 19 are Long (L) and Short (S) applications, and a useful treatment using Sang (SG) and Si (SI), abstract syllables developed by James Koetting. Apply this to 323 and 233 phrases.

Example 18

332:								
Long/Short	**L**	–	–	**L** /	–	–	**S**	–
clap/stick	X	–	–	X	–	–	X	–
step	R				R			

Example 19

332:								
Sang/Si	**SG**	–	–	**SG** /	–	–	**SI**	–
stick	X	–	–	X	–	–	X	–
step	R				R			

EXPANDED VARIATIONS

With a solid foundation we can explore more musical and syncopated variations. Let's revisit the earlier examples using numbers. Previously, the stick fell on each number "1" to outline the 332 shape. In examples 20–22, accent both 1 and 2 of each "long" cell (3). Apply this approach to all rotations. Also speak "ta ka – ta ka – ta –" to align with the stick.

Example 20

332								
numbers	**1**	**2**	3	**1** /	**2**	3	**1**	2
clap/stick	X	X	–	X	X	–	X	–
step	R				R			

Example 21

323								
numbers	**1**	**2**	3	**1** /	2	**1**	**2**	3
clap/stick	X	X	–	X	–	X	X	–
step	R				R			

Example 22

233								
numbers	**1**	2	**1**	**2** /	3	**1**	**2**	3
clap/stick	X	–	X	X	–	X	X	–
step	R				R			

SYNCOPATED CLAP/STICK PATTERNS OF 332

For Example 23, leave out the "1" and stick on each 2 and 3 of the long cells (3), and the 2 of the short cell. Example 24 accents the 1 and 3 of each long cell. Mix up all combinations with 323, 233, etc.

Example 23

332								
numbers	1	**2**	**3**	1 /	**2**	**3**	1	2
clap/stick	–	X	X	–	X	X	–	X
step	R				R			

Example 24

332								
numbers	**1**	2	**3**	**1** /	2	**3**	**1**	2
clap/stick	X	–	X	X	–	X	X	–
step	R				R			

INDEPENDENT CLAP/STICK PATTERNS

Now we can introduce independent (counter) clap/stick patterns to any of the phrase rotations. In this application, speak takita, pa pa ti pa, and dum tek languages to: (1) outline the entire pattern (takita), (2) outline the implied pattern plus the beat (pa ti), and (3) outline just the implied pattern (dum tek, spelled DM, TK). Examples 25–27 introduce an offbeat eighth note ("Gospel clap") stick pattern to 332. Also explore 332 and 233 rotations.

Example 25
Offbeat eighth note

332								
voice 1	**TA**	KI	TA	**TA** /	KI	TA	**TA**	KA
off-beat	–	–	X	–	–	–	X	–
step	R				R			
	L				L (etc.)			

Example 26

voice 2	**PA**	–	–	**PA** /	TI	–	**PA**	–
off-beat	–	–	X	–	–	–	X	–
step	R				R			

Example 27

voice 3	**DM**	–	–	**DM** /	–	–	**TK**	–
off-beat	–	–	X	–	–	–	X	–
step	R				R			

Examples 28–30 introduce offbeat sixteenth notes, in essence adding a second stroke (Ewe Kagan pattern) to the previous eighth note.

Example 28
Offbeat sixteenth notes

332								
voice 1	**TA**	KI	TA	**TA** /	KI	TA	**TA**	KA
off-beat	–	–	X	X	–	–	X	X
step	R				R			

Example 29

voice 2	**PA**	–	–	**PA** /	TI	–	**PA**	–
off-beat	–	–	X	X	–	–	X	X
step	R				R			

Example 30

voice 3	**DM**	–	–	**DM** /	–	–	**TK**	–
off-beat	–	–	X	X	–	–	X	X
step	R				R			

Examples 31–33 take the previous off-beat sixteenth-note pattern and adds a stroke landing onto each beat. This is also known as the "bongo bell" pattern of Latin music. Begin slowly to smooth out any tension.

Example 31
"bongo bell"

332								
voice 1 (ta)	**TA**	KI	TA	**TA** /	KI	TA	**TA**	KA
bongo bell	X	–	X	X	X	–	X	X
step	R				R			

Example 32

voice 2 (pa)	**PA**	–	–	**PA** /	TI	–	**PA**	–
bongo bell	X	–	X	X	X	–	X	X
step	R				R			

Example 33

voice 3 (dum)	**DM**	–	–	**DM** /	–	–	**TK**	–
bongo bell	X	–	X	X	X	–	X	X
step	R				R			


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Examples 34–36 take the previous pattern and remove the second stroke to create a sixteenth-note shuffle pattern (Brazilian pandeiro). Avoid rushing the sixteenth note to feel breath and air in the phrase.

Example 34

Shuffle 332								
voice 1	**TA**	KI	TA	**TA** /	KI	TA	**TA**	KA
shuffle	X	–	–	X	X	–	–	X
step	R				R			

Example 35

voice 2	**PA**	–	–	**PA** /	TI	–	**PA**	–
shuffle	X	–	–	X	X	–	–	X
step	R				R			

Example 36

voice 3	**DM**	–	–	**DM** /	–	–	**TK**	–
shuffle	X	–	–	X	X	–	–	X
step	R				R			

A seemingly endless variety of stick patterns could be incorporated in the phrase, yielding entire orchestrations of groove, mathematics, and independence for one player. Imagine the compositional and improvisational possibilities. For example, a stick pattern in a dotted eighth-note "3-feel" would create unusual phrase rotation, requiring the phrase to be rendered three times before landing back onto the beat, as shown in Example 37. In example 37 the underlined "ta" indicates the beginning of each 332 sequence. Incorporate both PA and DUM drum languages into the same shape.

COMBINING GROUPINGS 332, 323, 233

We can arrange 332 rotations to work sequentially, creating more spark and energy for better music-making. Shown in Examples 38–39 is a 332, 323, 233 sequence that could be felt in 6/4 meter, as revealed by the 6 steps. Stick with each bold "ta" accent. Notice how every other step (even numbers 2, 4, 6) does not land with any stick strokes, creating balanced tension and resolution to the phrase. PA and TI syllables allow one to feel the "TI" resolving to the empty beats 2, 4, and 6. Rather than reading the examples (which can look daunting), try to feel the entire shape of the pattern, relying on your newly trained skills and awareness.

CONCLUSION

There are endless ways to imagine and realize rhythm; this article focused on the metaphorical biology of a 332 rhythm cell, its sibling rotations, and how such phrases can evolve into potent musical ideas. Throughout my own musical evolution I have become more aware of the "higher aesthetics" of creativity inspired by different life perspectives. Some styles of world music convey geometric shapes and other visual images, while certain cultures inspire "choreography" as if a dancer were moving to the sounds and patterns. There is much more that can be uncovered when examining the profound relationship of music and life, sound and time.

Jerry Leake is an Associate Professor of Percussion at Berklee College of Music and the New England Conservatory. He leads the world-rock-fusion octet Cubist (cubistband.com), which performs compositions from his 2010 acclaimed *Cubist* CD. Jerry has just released his third Cubist CD, *Prominence*, where African songs and melodies are woven into tight world-rock-fusion designs. Jerry is cofounder of the world-music ensemble Natraj and performs with Club d'Elf and the Agbekor Society. Jerry has written eight widely used texts on North and South Indian, West African, Latin American percussion, and advanced rhythm theory (Rhombuspublishing.com). Jerry is also former president of the Massachusetts PAS Chapter, and was a presenter of his "Harmonic Time" concept at a 2011 TEDx Seminar in Cambridge, Mass. PN

Example 37

ta	ki	ta	**ta**	ki	ta	**ta**	ka	**ta**	ki	ta	**ta**	ki	ta	**ta**	ka	**ta**	ki	ta	**ta**	ki	ta	**ta**	ka
X	–	–	X	–	–	X	–	–	X	–	–	X	–	–	X	–	–	X	–	–	X	–	–
R	–	–	–	R	–	–	–	L	–	–	–	L	–	–	–	R	–	–	–	R	–	–	–

Example 38

3			3			2		3			2		3			2		3			3		
ta	ki	ta	**ta**	ki	ta	**ta**	ka	**ta**	ki	ta	**ta**	ka	**ta**	ki	ta	**ta**	ka	**ta**	ki	ta	**ta**	ki	ta
X	–	–	X	–	–	X	–	X	–	–	X	–	X	–	–	X	–	X	–	–	X	–	–
R				R				L				L				R				R			

Example 39

3			3			2		3			2		3			2		3			3		
pa	–	–	**pa**	ti	–	**pa**	–	**pa**	–	–	**pa**	ti	**pa**	–	–	**pa**	–	**pa**	–	ti	**pa**	–	–
X	–	–	X	–	–	X	–	X	–	–	X	–	X	–	–	X	–	X	–	–	X	–	–
R	–	–	–	R	–	–	–	L	–	–	–	L	–	–	–	R	–	–	–	R	–	–	–

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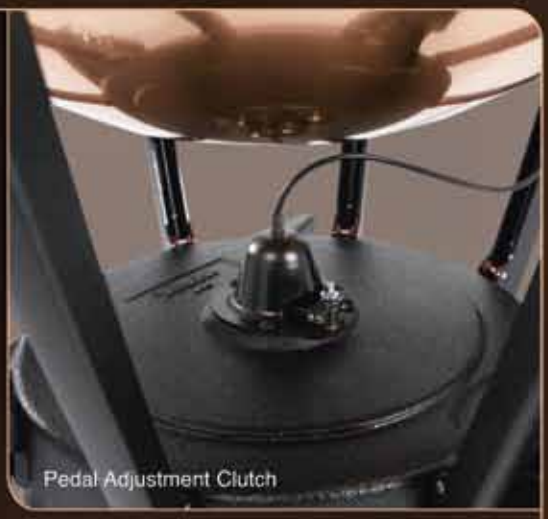
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Skin that Speaks

An Introduction to the Nigerian Dundun 'Talking Drum' Ensemble

By Dr. Michael Varner

The Nigerian "talking drum" has long fascinated drummers from around the world. Little accurate information about this unique member of the percussion family has been known outside of Nigeria. I traveled to Nigeria to learn more about the tradition of *dundun* and found a fascinating history as well as a vibrant current use of this instrument. This article introduces information on the drum, the traditional performers, and how they can literally "speak," mimicking the pitches and rhythms of languages. A Yoruba proverb states, "Drumming makes the people happy."[1] The Yoruba believe that you cannot talk fully about their culture and tradition without speaking about the talking drum because it is a source of history, poetry, proverbs, and daily life.[2] Learning and playing the drum helps us understand a little bit more of the diversity and opportunities in the world of drumming.

BACKGROUND

Nigeria, officially the Federal Republic of Nigeria, is a federal constitutional republic comprising 36 states. It is the most populous country in Africa with an estimated 170 million people, and the seventh most populous country in the world. Located in West Africa, its oil reserves have brought great revenue to the country. The three largest and most influential ethnic groups in Nigeria are the Hausa, Igbo and Yoruba. The focus of this article is the Yoruba people of Southwestern Nigeria.

The people of Nigeria have an extensive history. Archaeological evidence dates back to at least 9000 BCE. The British colonized Nigeria in the late 19th and early 20th century. Nigeria became an independent nation in 1960.

Music in Nigeria is dominated by two principal mediums of expression: the drum and the voice. The "talking drum" called *dundun* remains the most preferred instrumental ensemble in public ceremonies and the most capable of musical and artistic expression. The *dundun* family consists predominantly of hourglass-shaped drums with a head on both ends and a thin center that allows a range of pitches by squeezing the tensioning thongs. The instrument has been present since ancient times, and its widespread use suggests it was introduced in prehistoric times.

Dundun was first used by "Ayan," a native from Ibarapa land. Ayan, though an outsider, taught Yoruba families the art of drumming and was so loved that they deified him after his death. Ayan therefore became the deity of Yoruba drummers, irrespective of the type of drums they play, and has been regarded as a God of Music among the Yoruba.[3]

The *dundun* is virtually a part of everyday life among the Yoruba people. It can be found hanging on the walls of homes, and people will often greet each other by "talking" through the drum. The drum ensemble is part of annual festivals such as the Olojo Festival to commemorate Ogun, the God of Iron, held annually in the city of Ile Ife.[4] It is also part of dance ceremonies and is found outside royal palaces where it "announces" the names of arriving guests. In the Yoruba culture, the art of drumming is highly developed. Drumming tends to be a specialized and primarily hereditary activity. Drummers' families are generally called *Ayan,* and young men are taught at an early age to play the supportive rhythmic parts, continuing to learn until they have mastered the nuances and ornaments of the primary drum. Traditionally, *dundun* are exclusively played by men, although in the Yoruba culture other type drums are played by women. In contemporary and pop music, women can play the *dundun*. Expert drummers, although economically low-rated by the public, are usually given respect because they are keepers of traditions and beliefs among the Yoruba people. Throughout the culture the drums are represented in art, and even appear on the "evening" television news, which is introduced with the sound of the *dundun* "speaking" the proverb: "Even if a child has a bad dream, he will tell it," meaning that whatever is reported on the news program will be "truth in reporting!"[5]

LANGUAGE

Yoruba is a tonal language based on three pitch levels: high – mid – low (/ - \). When speaking, one must be accurate in keeping the tonal levels relative or the meaning will not be clear (see chart). A word in Yoruba can have several different meanings depending on the tones on which the word is pronounced. The same word can have multiple meanings depending upon the pitch level spoken.

Dundun are most suited to talking due to their ability to imitate all the tones and glides used in Yoruba language. The manipulation of these tones and glides on the instruments, however, depend on the expertise of the drummer. The meaning and understanding of a word may be altered or incomprehensible if a drummer lacks the ability to combine the handling of the drumstick with the manipulation of the drum's leather throngs. When "speaking" with the drum, the three pitches are approximately a major third apart. There is discussion as to whether the drummer's actual *meanings* are always clear, or

whether the listeners understand the meaning through context or familiarity with the poems/proverbs quoted by the performer. *Dundun* music in Nigeria is only taught orally. Dr. Yomi Daramola, Dean of Music at Obafemi Awolowo University (noted institution of traditional music learning), comments, "Writing *dundun* music down (i.e., with symbols) only confuses things!"[6]

THE DUNDUN ENSEMBLE

The generic name for "drum" among the Yoruba is *ilu* (something that is beaten).[7] Drums generally are made in sets of three, four, or six with varying lengths and sizes determined by the function of each drum. *Dunduns* are handmade from a single piece of wood called *Igi,* which is Red Mahogany *(Afzelia Bella)* and sometimes *Cordial Millenii,* which is a member of the Banyan family.[8] The wood is carefully carved into the shape of an hourglass with two openings over which cleaned and stretched membranes made from antelope skin are attached by means of leather strings also made of antelope skin. Each of the instruments has a specific name according to its size, which reflects its gender, pitch implication, and the role it plays in the ensemble.

Iya'ilu (the mother drum)

The *iya'ilu* is the lead drum and the largest of the set. Its dimensions measure between 19 and 21 inches in length and 28 to 34 inches in circumference. Only the mother drum is decorated with twelve to fifteen small metal bells called *saworo*, attached at the rim on the leather thongs, which produce added color to the sound. The *iya'ilu's* role is to "speak" proverbs and poems, relating traditions to the listener by combining pitches with the intricate rhythmic patterns from the single drumstick in the right hand.

Gudugudu (the father drum)

The *gudugudu* is perhaps the most easily recognizable drum of the set because it is not an hourglass shape. Its cup-shaped wooden shell is reminiscent of kettledrums. The *gudugudu* is made from a single piece of wood carved into a bowl shape. Its opening, covered with a stretched membrane firmly thronged to the wood, is affixed with black "wax" in the center of the head. Small wooden "shims" are used to tension the thongs holding the head. The waxed black spot of the membrane produces a low tone, while the plain surface produces a sharp and higher tone. Hence, a high and low tone can be produced played with straight twisted-leather "sticks" in each hand. The carrying strap of the *gudugudu* is placed around the neck to keep the drum positioned directly in front of the player. The *gudugudu* part is generally the composite of the interlocking *omele* parts put together. Although not required, due to his greater experience the *gudugudu* player is free to add ornaments and slight rhythmic variants to his part.

Omele

Omele is roughly translated to mean "accompanying rhythmic instrument," and young members of the family who have limited experience most often play these parts. The parts are very repetitive and interlock, causing a constant composite pattern.

Omele Atele (Kerikeri) (the first female child)

The *atele* can be as large or bigger than the *iya'ilu*. It is an hourglass shaped drum with dimensions between 19 and 21 inches in length and 31 to 35 inches in circumference.

Omele Isaaju (the first male child)

The *omele isaaju* is also an hourglass shaped drum with smaller dimensions, around 18.5 inches in length and 28 inches in circumference.

Two other instruments occasionally can be used:

Gangan (the second male child)

Having a slightly more elongated shape of the shell, making it longer with a thinner hourglass middle, the *gangan* is larger than the *kannango*.

Kannango (the second female child)

Kannango has a slightly more elongated shape of the shell, making it longer with a thinner hourglass middle. It is the smallest of the double-headed tension drums. Often the *kannago* and *gangan* are not used unless one of the other drums is absent.

It is interesting to note how the organizational structure of the *dundun* is based on the family structure, as in many African cultures, but with the priority given to women. For example, the name of the drum ensemble takes after the woman: the *iya'ilu* (mother drum). This might be because of the tendency of women often to care for the family and also speak for it. Interesting also is that the higher pitch is considered "male" and the lower pitch considered "female." It was explained to me that this indicated the higher pitch speaks and

IGBA	lo lo	\ \	time period
IGBA	mid mid	- -	200
IGBA	mid hi	- /	calabash
IGBA	mid lo	- \	rope to climb a tree
IGBA	lo hi	\ /	small garden fruit

The dundun family (pictured from left to right): *Iya'ilu* (the mother drum); *Omele Atele* (*also called the Kerikeri*) (the first female child); *Omele Isaaju* (the first male child); *Gangan* (the second male child); *Kannango* (the second female child—not pictured); *Gudugudu* (the father drum)

projects "fuller" while the lower pitch projects "less."

PLAYING THE DUNDUN

To play the hourglass drums of the *dundun* family, the leather thongs, called *osan,* which are connected to a stiff black leather "tube" called *egi,* are squeezed to change the tension on the two heads. This allows the drummer to squeeze the thongs to increase tension or release them to lower tension, producing the required pitch. Each drum has a second string tied around the tuning leather thongs called *idelu.* This string "ties off" the tension thongs to "set" the basic pitch of the instrument.

The drum is carried by a strap attached to the *osan* and over the left shoulder long enough for the drum to rest on the player's hip. Hip pressure can occasionally be exerted to add nuances or to adjust the high tone. The player wraps his thumb and fingers (usually third and fourth finger) through the thongs and gently curves his upper arm around the drum. The low pitch is set by the *idelu* as the basic pitch. The "mid" pitch is derived by using the thumb/fingers to pull downward enough to produce the midrange "third" above the low pitch. The drummer must memorize how much pressure is needed to accomplish exactly the correct pitch. Continuing the pull downward with the thumb/fingers and adding a squeeze inward from the inner arm achieves the "high" pitch. Considerable practice is required to perfect the same pitch each time, as the player wants to achieve a very clean change from low to mid to high without a bend or slur between the notes.

Every drum in the set, with the exception of the *gudugudu,* has the same ability to generate various pitches. On the supportive drums, the *idelu* string is used to "tie off" the pitch capability so the drum speaks only one pitch. Apart from the *gudugudu*, every drum in the *dundun* ensemble could verbalize speech correctly, if properly tuned and manipulated.

In performance, the hourglass drums are carried on the shoulder and played with a curved stick in the right hand called *opa,* occasionally adding left-hand ornamentation notes. The end of the stick that is held is bound with cloth, and the striking end is a flared shape covered with the same type of antelope skin used for the drumhead. No part of the animal skin is wasted, as it is cut carefully to make the head, the tensioning strings, and the cover for the stick end.

In the *dundun* ensemble, the *iya'ilu* is the largest drum and plays the leading role in the organizational structure of the ensemble. It performs the actual "talking," repeating both pitch and word rhythm for traditional poems and proverbs. The other drums all perform fixed repetitive ostinato supporting rhythms that interlock with each other. Although the supportive parts are traditional, they can occasionally be enhanced with ornaments or additional rhythm variations.

While all the other hour-glass shaped drums use the *opa* curved stick, the *gudugudu* uses two small sticks of twisted leather to play its ostinato pattern by combinations of beats directly on the center black dot and also more forward on the head. The player is careful to combine the head sound while simultaneously striking the shell causing something of a "rimshot" or sharpened bright effect to the tone. Both the two-drumstick *gudugudu* and the single-stick hourglass shaped drums utilize a rotational wrist motion rather than the conventional western "waved" wrist motion.

The extemporizations on the *Iya'ilu*, on top of the carefully-weaved complex rhythms of the supporting instruments, are complemented by jingling metal bells. This produces a gamut of blended formal and structural musical patterns, which is meaningful and considered pleasant to listen to. The standard ensemble contains the *iya'ilu, gudugudu, omele isaaju, omele atele*, and occasionally a variety of instruments including *shekere, aro* (small metal cymbals), or even a western bugle.

Dundun ensembles, usually made up of members of the same family, are often paid to perform for events such as festivals or book signings. In addition to the agreed-upon payment, often a member of the audience will approach the *iya'ilu* player with money, moisten it, and stick it to his face. Called "spraying," this is meant both as an honor to the players and also an honor to the donors, demonstrating they have extra money to give away freely.

PERFORMANCE OF AN "AYAN" FAMILY OF DRUMMERS

To learn more about the *dundun* ensemble, I attended a rehearsal of a family of drummers. The small community of Modekeke is close to Ile Ife, in Southeast Nigeria. The entire family lives in one compound with an enclosed area attached for practice. Out front, a minibus with a picture of *dundun* painted on the side indicates the group travels frequently to performances. The family begins by gathering the instruments and adjusting the basic pitch, tying off the *idelu.* Although there seems to be no attempt to set a specific pitch, it seems very important that the chosen pitch keeps a tension and a "good" tone on the *iya'ilu*. The other drums are then adjusted to pitches that are centered in their range and also consonant with the *iya'ilu's* basic pitch. The room contains, in order from left to right, a shekere player/singer, the lead *iya'ilu*, the *gudugudu*, the *omele atele*, and the *omele isaaju*. The players represent each generation of the family with the *shekere* player being approximately age 55, the lead *iya'ilu* age 32, the *gudugudu* player age 25, the *atele* player age 12, and the *isaaju* player age 16. Women and many young children gather outside to listen. Most of the performers are dressed in tra-

Drum and skin

An "Ayan" family of drummers

ditional Nigerian attire, *gbarie*, which includes loose pants, long sleeved shirts with intricate geometric designs, and hat. The young boys wear common T-shirts and jeans.

They perform a number of traditional pieces of ceremonial or devotional nature and then end with two *Woro,* or pieces primarily for entertainment and dancing. Each piece begins basically the same way with the lead *iya'ilu* player saying a few words about the name and character of the piece (this was done mostly for me, since I was not familiar with the repertoire) and then starting with a few beats. The *shekere* enters second, followed closely by the *gudugudu*. The *gudugudu* part is generally the composite of the interlocking *omele* parts. Although not required, due to his greater experience the *gudugudu* player feels free to add ornaments and slight rhythmic variants to his part.

The *Woro,* or music for entertainment, is performed first in a slow pace, and following a short interlude on the *iya'ilu,* a fast pace. The slow pace features a distinct "2 against 3" feel on the *shekere*, and the fast pace features the 12/8 "timeline" pattern found throughout West Africa.

OTHER MUSIC STYLES IN NIGERIA THAT UTILIZE THE DUNDUN

Music, both traditional and pop, is part of everyday life in the Yoruba culture. It can be found at social functions, christenings, funerals, and weekly church services. The *dundun* has found its way into "pop" ensembles as well, being a prominent instrument in *JuJu* and *Fuji* style music, performing next to modern synthesizers and electric bass or saxophone. Predominantly, the smaller accompaniment *omele* are used in these pop groups and are usually heavily amplified. Without being tied off, they easily follow the pitch line of popular melodies or "talk." While at a church in Nigeria, I witnessed the talking drum being used to "speak" proverbs and parables in a kind of heterophonic accompaniment of choral verse. The *dundun* "commented" and wove its own commentary underlying the sung words of the Psalm!

CONCLUSIONS

In spite of technological advancement and the introduction of western musical instruments, the Yoruba continue their interest in the *dundun* music ensemble to provide enjoyment in daily events or festivals. *Dundun* music is highly recognized for its functions at public social ceremonies and festivals. It is one of the few instrumental music styles that know no religious, festival, societal, or social boundaries, and which enjoy wide acceptability. Learning and playing the drum helps us understand a bit more about culture and the fascinating instrument that "speaks"!

Rhythms accompanying the "speaking" of the Iya'llu:
Osun: Dedicated to the Goddess of the River; slow paced duple feel

Gudugudu H	X		X	X		X		
L		X			X		X	X
Isaaju	X		X	X		X		
Atele		X			X		X	X
	1	2	3	4	5	6	7	8

Sanponna: Dedicated to the God of Smallpox; slow paced triple feel

Gudugudu H					X	X			X	X	X	X
L	X	X	X	X			X	X				
Isaaju	X		X	X			X	X		X		
Atele					X	X			X		X	X
	1	2	3	4	5	6	7	8	9	10	11	12

Ogun: Dedicated to the God of Iron; fast paced duple feel

Gudugudu H			X	X			X	X
L	X	X			X	X		
Isaaju			X	X			X	X
Atele	X	X			X	X		
	1	2	3	4	5	6	7	8

ENDNOTES

1. Yomi Daramola, interview with the author, 10 October, 2009.
2. Victoria Ozohu, "What is the Talking Drum Saying?" http://www.africa.com, 14, May 2011
3. Akin Euba, *Yoruba Drumming: The Dundun Tradition* (Bayreuth African Studies Series, 1990) p. 38.
4. Yomi Daramola, interview with the author, 10 October, 2009.
5. Yomi Daramola, interview with the author, 10 October, 2009.
6. Yomi Daramola, interview with the author, 10 October, 2009.
7. Yomi Daramola, interview with the author, 10 October, 2009.
8. Claudius Oluyemi Olaniyan, interview with the author, 9 October 2009.

Dr. Michael Varner is Associate Professor of Percussion and World Music at the University of Texas at Arlington. As Director of Percussion Activities, he is involved in every aspect of percussion including percussion ensemble, world ensemble, marching percussion, marimba ensemble, and a full schedule of students. He teaches all the ethnomusicology courses and is a member of the Honor's College Faculty, chosen recently as Honor's Faculty Member of the Year. He has presented percussion clinics in every state, Europe, and Japan, and has over 20 commissioned compositions published. In 2009 he received a Faculty Development Grant from UT-Arlington to study in Nigeria. Visit his website at http://www.uta.edu/faculty/mulberry/acover. PN

Identifying Strengths:
Using Gardener's Multiple Intelligences in the Percussion Studio

By Daniel Smithiger

Multiple Intelligences by Howard Gardener is a unique perspective on talent and abilities that allows for a broadened range of human potential. The Multiple Intelligence theory, or MI, holds that human abilities can be understood as a combination of eight underlying sets of neurobiological potentials or intelligences:

- Linguistic
- Logical-Mathematical
- Musical
- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Spatial
- Naturalistic

As educators, we strive to maximize efficiency in our teaching. We continually develop our palette of teaching tools, instructional language, and terminology and persist in examining angles and perspectives in percussion pedagogy. Below, I have outlined how these intelligences are used in everyday activity and disciplines, as well as examples of possible roles they can maintain within the percussion studio. Additionally, I have listed at least one recommended piece on which the "advanced" student could work, appropriate to the particular skill. Feel free to create your own jobs, leadership roles, or tasks for the appropriate domains.

LINGUISTIC INTELLIGENCE

Linguistic Intelligence maintains that the individual/student thinks in words and uses language to express and understand complex meaning. These students preserve their sensitivity to the meaning and order of words, their sounds, rhythms, and inflection. Often characterized as "word smart," students also reflect on the use of language in everyday life. Skills commonly rest in reading, writing, oral communication, persuasion, memorization, and description. This ability is useful for presenting, writing papers, and general verbalization. A student with this strength may be outstanding as:

a. A teacher for younger students—perhaps instruction in beginning or intermediate percussion lessons; perhaps majoring in music education.

b. A section or segment leader in a marching percussion ensemble.

c. A section leader in a concert percussion section (wind symphony, symphonic band, orchestra).

d. A guide for a percussion ensemble piece—perhaps instructing and leading a group in learning a percussion ensemble piece, or leading a steel band rehearsal.

e. A speaker for the percussion group (for a concert series or as a representative for a percussion club or organization).

f. An advanced/mature percussionist with this strength might consider performing Frederic Rzewski's "To the Earth," which deals with spoken text throughout the performance of rhythms on clay pots.

LOGICAL-MATHEMATICAL

The Logical-Mathematical individual thinks in terms of cause and effect, and also understands relationships among actions, objects, or ideas. The individual is able to calculate, quantify, consider propositions, and perform complex mathematical and logical operations. He or she possess high reasoning skills (inductive and deductive) and is able to critically and creatively problem solve, hence sometimes profiled as "number and reasoning smart." Additional skills include: organization, logical reasoning, investigation, and the ability to work with numbers for various mathematical operations. A percussionist with this strength may possibly:

a. Make an effective planner, possibly determining a set schedule for upcoming rehearsals before a particular performance.

b. Be a strong section leader or principal percussionist (marching, wind band, orchestra).

c. Be an effective treasurer or accountant for the percussion club.

d. Make a good percussion manager/equipment manager.

e. Understand rhythmical concepts and relationships to a high degree; understand and deal with polyrhythmic concepts.

f. An advanced /mature percussionist with this strength might consider performing Iannis Xenakis' "Rebonds: A and B" or Casey Cangelosi's "Wicca." These pieces deal with mathematical ratios and principles, structure and organization, and numerical relationships.

MUSICAL INTELLIGENCE

Musical Intelligence maintains that individuals cogitate in terms of sounds, melody, and rhythm. They are sensitive to pitch, timbre, and tone. They can recognize, create, and reproduce music by using the instrument or voice. Additionally, the theory maintains students can actively listen, have a general heightened awareness to music, and possess skill and experience in playing a musical instrument (or singing). They can be easily classified as "music smart." Students with this focus may:

a. Be equipped to succeed as performers in college percussion study.

b. Be strong at transcribing, arranging, or composing.

c. Make effective leaders in a rehearsal situation (teacher, or conductor).

d. Be stalwart as music educators, good on the podium and rehearsing groups.

e. Be able to learn secondary instruments.

f. Be strong as teachers of applied percussion.

g. Be well suited for advanced snare drum, marimba, or timpani performance.

h. Be successful as two-mallet and four-mallet keyboardists.

i. An advanced /mature percussionist with this strength might consider performing a Bach Violin Sonata (transcription or adaptation) or a cello suite for marimba. Additionally, a marimba concerto (Basta, Creston, DePonte, Kurka, Levitan, Maslanka, Rosauro, Sarmientos, Sejourne, Vinao, etc.), and/or a xylophone rag (Breuer, Green) would be appropriate for an individual with this particular strength.

BODILY-KINESTHETIC INTELLIGENCE

Bodily-Kinesthetic Intelligence describes individuals who think in movement and use the body in skilled and complicated ways for expression. These persons have a good sense of timing and coordination, and they hold the ability to move the body for physical activities such as balancing, coordination, and sports. Possibly known as "body smart," dancers and actors are often well-versed in this domain.

They possess a skill for detailed activities and small work. This strength is also noteworthy for:

a. Those interested in marching percussion, perhaps drum corps or indoor drumlines.

b. Those interested in multiple-percussion soli, perhaps solos requiring extended movement. An advanced/mature student may consider studying Karlheinz Stockhausen's "Zyklus."

c. Those interested in furthering drumset skills (multiple styles such as swing, Latin, etc.).

d. Students interested in steel band (lead pan, double tenors/seconds, cello, bass, etc.).

e. Percussionists performing for a modern dance class (perhaps djembe, marimba or multiple percussion).

f. Those interested in African drumming ensembles.

INTERPERSONAL

Individuals with Interpersonal strengths are those who think (about) and understand other people. These "people smart" traits give percussionists the ability to empathize and recognize distinctions among people to appreciate their perspectives with sensitivity to their motives, moods, and intentions. They also interact effectively among gatherings of family or working relationships, while maintaining good relationships with other people (particularly friends and siblings). This individual might excel at:

a. Recruiting new members into your program and general public relations and communication.

b. Coordinating various events with other entities (the department, other student ensembles, etc.).

c. Teaching, applied or ensemble settings.

d. Administrative duties within the studio, ensemble or group.

e. Section leaders, principal positions within the ensemble.

f. Leading music in small groups, church organizations, or community ensembles.

g. While there are no specific solo pieces I can recommend for a person with this character strength, ensemble pieces (chamber or large percussion ensemble, steel band, world ensemble, etc.) surely could employ individuals who have "people skills." Additionally, this is an excellent strength to be paired with any of the aforementioned traits.

INTRAPERSONAL INTELLIGENCE

The Intrapersonal Intelligence strength includes the traits and abilities used to reflect about one's self, to be aware of your own strengths and weaknesses, and to plan effectively in achieving personal goals. These individuals have the facility to consider and monitor their thoughts and feelings with regulation. They're aware of personal thoughts and ideas, abilities, personal decision-making skills, along with their own goals and self-correction. *Cognitively speaking*, they monitor their own mental abilities, and *behaviorally speaking*, they can control their own feelings (thus: "self smart"). This feature is important for all musicians. Self-regulation in all disciplines is a unique characteristic, and certainly commendable for performers and educators (aka, music educators).

SPATIAL INTELLIGENCE

Spatial Intelligence includes the ability to think in pictures (picture smart/visual learner), and to perceive the visual world accurately. It deals with multi-dimension ability and the gift to transform perception and recreate aspects of visual experience through imagination. The central theme is mental imagery, using it for observation, artistic, and creative activities. Individuals who posses this strength may be exceptional at:

a. Constructing and assembling, design and painting for an indoor or outdoor (marching) percussion ensemble.

b. Improvising on mallets, drums, etc, in jazz, contemporary, and similar mediums.

c. Drill writing, for the future band-director/percussionist.

d. Creating thematic programs for your department and/or music organizations, perhaps for percussionists who are thinking about department-head or coordinator positions.

e. Composing and arranging.

f. Succeeding in various percussion endeavors using visual learning and pattern recognition, such as in steel pan and keyboard layouts.

g. Creating flyers and invitations for your percussion events.

NATURALIST INTELLIGENCE

The Naturalist Intelligence describes the capacity to understand the natural world including plants, animals, and scientific studies. Those in possession of this feature are able to recognize and catalog individuals, species, and ecological relationships, and discern patterns of life and natural forces. Frequently classified as "nature smart," they understand animal behavior, needs, and characteristics. Individuals with this strength would be successful at:

a. Locating and exploring resources for pieces that call for organic of different sounds ("stomp and rhythm"-based pieces).

b. Identifying and exploring sound structures and landscapes for pieces by John Cage, Lou Harrison, etc. An advanced/mature percussionist with this strength would be excellent at learning/performing "Double Music" by John Cage and Lou Harrison, "Psaphha" by Iannis Xenakis, and/or "Third Construction" by John Cage. In all of these examples, the percussionist has to identify and acquire some unique sounds and instruments.

c. Building instrument-related devices (frames, hardware-type accessories, carts for transportation of front ensemble equipment, etc.).

MULTIPLE INTELLIGENCES

The theory of Multiple Intelligences also gives adult learners the opportunity to expand their horizons. Percussionists who may have jobs in other fields—medical, law, business, service, etc, (and who want to continue to perform)—may find that with the proper identification of strengths, MI can become the vehicle with which to improve and focus on certain abilities.

Human abilities and potential are often combined, and they are multiple, not singular. Reflect on the students in your classroom. While isolating their abilities (potentials) is important for recognition, specific skills don't typically operate alone. Therefore, complex performances are supported by vital skill combinations. Some skills may even operate primarily within a particular domain or discipline. Howard Gardner and his colleagues claim that the individual's abilities are shaped by the way a domain (cognitive, behavioral, and psychomotor) uses and blends the various intelligences, and each student/pupil has different combinations. The good news is this: Once you've identified the correct combinations in your students, it will serve them, you, and your studio tenfold.

The prospect of identifying additional potentials and talents within children and young adults is very exciting. Dr. Bruce Torff, Professor of Curriculum and Teaching at Hofstra University, states, "A quick look around the world yields abundant examples of impressive human accomplishments. People are able to set new records in athletics, publishing, groundbreaking scientific works, and produce beautiful and challenging new music and art."[1] These trends continue to raise questions about human abilities and the capacity to perform multifaceted tasks in a complex world. How many domains and/or disciplines are actually involved in achieving these tasks? How do abilities take over, and which ones? Do our abilities change with age and experience? These are all issues that are addressed by educators, psychologists, performers, sociologists, philosophers, and scientists around the globe.

ENDNOTE

1. Bruce Torff, "A Comparative Review of Human Ability Theory: Context, Structure, and Development" (The New Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference. Oxford University Press, 2002), p. 509.

Daniel Smithiger is Instructor of Percussion and Director of Basketball Bands at Southern Illinois University/Edwardsville. He has served on the faculties at McKendree University (Lebanon, Illinois) and Angelo State University (San Angelo, Texas), teaching applied percussion, percussion ensemble, percussion methods, percussion history and literature, marching percussion, and working with Athletic Bands. PN

Effectively Using Affective Gestures What percussionists need to know about movement and perception

By Michael Schutz and Fiona Manning

We are all too familiar with the experience of dashing madly from instrument to instrument during a few beats of "rest" while our non-percussionist colleagues remain comfortably seated around us. Clearly, body movement plays an important role in our performances—both in terms of positioning as well as actually creating sounds. For even when limited to a single instrument such as the marimba the demands of shifting, reaching, and striking require significant motion—often to the visual delight of recital-going audiences.

Therefore, as much as we may (rightly) focus our attention on creating the highest quality of sound at precisely the right time and with the best possible phrasing, evaluations of this sound by audiences, jury panels, and even unscreened audition committees are affected by seeing the movements required for this sound's production. As Steven Schick observed in *The Percussionist's Art*, "Physicality and gesture in percussion music are powerful tools of communication. Anyone who has ever attended a percussion concert can tell you that the experience of percussion music involves the eyes as well as the ears." Although we can debate whether such information "should" play a role, what is now beyond debate is the fact that these movements significantly affect musical evaluations. For reviews illustrating examples on various instruments see Schutz (2008) and/or Thompson, Graham and Russo (2005); or for a meta-analysis of vision's influence see Platz and Kopiez (2012).

Consequently, it is in our interest as performers and educators to understand the musical role (and musical limits) of musical movements. Whether we are striving to perfect our own performances or coaching those of our students, understanding the relationship between body movement and music perception represents an endeavor both fascinating and useful. Ongoing research in the MAPLE (Music, Acoustics, Perception & LEarning) Lab at McMaster University investigates this issue through several projects exploring the perception and reception of percussion performances. Here we will summarize some of the practical applications of this work.

1. TYPES OF GESTURES USED BY MUSICIANS

When discussing the types of body movements used in playing musical instruments, psychologists distinguish between *effective gestures* (movements required for sound production) and *ancillary gestures* (movements not strictly required for sound creation; Wanderley et al., 2005). Ancillary gestures are often thought to be of secondary importance given that they lack acoustic consequences and are rarely dictated by composers. However, these gestures can play important musical roles by shaping an audience's listening experience. Although they are rarely explicitly choreographed, they are surprisingly consistent across multiple performances by individual musicians (Wanderley, 2002).

The fact that ancillary gestures shape the perception of our performances holds both potential and peril. For although they can increase audience interest and judgments of expressivity (Broughton and Stevens, 2008), they have also been shown to lower ratings of performance quality (Wapnick, Mazza, and Darrow, 1998) when used in a displeasing manner. This issue is of particular relevance for percussionists as the high degree of movement inherent in our performances naturally leads to a significant number of ancillary gestures. On occasion this role is even detailed explicitly: in "Six Elegies Dancing" (1987) composer Jennifer Stasack gives elaborate instructions on the motions to be used by the marimbist—many of which have no acoustic consequences. The prevalence of compositions emphasizing gestures can be seen in the subgenre of "theatrical percussion," capitalizing on the tight relationship between gestures, percussion, and perception.

It is important to note that although ancillary gestures are gaining popularity in new music, interest in their musical implications is far from "new." John Cage uses gestures to great effect in a number of compositions such as "Living Room Music" (1940), combining elements of percussion and theatre. Here, the creative freedom for performers to interact with "found objects" such as cups, bowls, books, and other items commonly situated in a living room naturally encourages their use. The variety of creative realizations of this score demonstrates the integral role of gestures (both effective and ancillary), as performers frequently add movements for reasons as much theatric as acoustic. Although the types of gestures used in these pieces are clearly idiomatic, even more common performance movements can enhance our musical communication with audiences.

2. ANCILLARY GESTURES AS COMMUNICATIVE TOOLS

Ancillary gestures are powerful tools in that they offer the ability to work around one of our instruments' acoustic limitations. This is documented through a "musical illusion" resolving a long-standing debate amongst percussionists. The illusion exploits certain quirks of the perceptual system, offering the opportunity to shape an audience's perception of note duration through clever use of ancillary gestures. To illustrate this phenomenon, renowned marimbist Michael Burritt performed a series of "long" and "short" notes in a recital hall on a professional-grade marimba (see Figure 1). The sounds arising from these long and short gestures are acoustically identical; they differ only in the gestures used in their production (Schutz and Lipscomb, 2007). However, the following experiment demonstrates that although the gestures fail to affect *acoustic* note duration, they are (accidentally) successful in affecting our *perception* of acoustic duration.

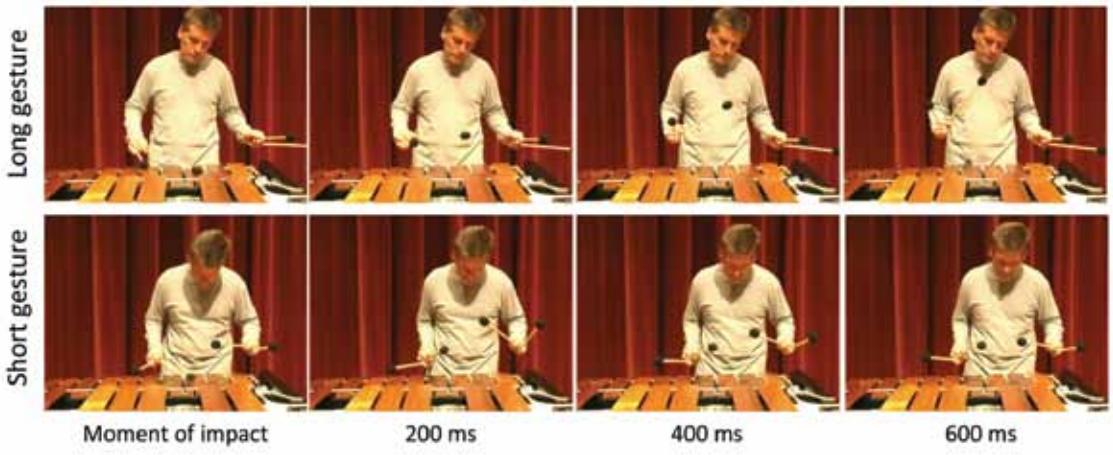
In the first experiment within this line of research, participants attended to videos of these long and short gestures and judged the durations of the sounds alone (i.e., they were asked to ignore the visible gesture). When the gesture was long, participants rated the corresponding note as *sounding* longer than the note produced by the short gesture (even though the sounds produced by these gestures did not differ acoustically). The difference in tone duration ratings despite instructions to ignore the visible gesture demonstrates that they, in fact, altered listeners' perception of the note. In other words, although the performer's gesture failed to change the (acoustic) sound of the note, it successfully changed *the way the note sounds* (for details and analyses see Schutz, 2009).

To view the video examples referenced in this article, visit the digital version of this article at www.pas.org/mar13digitaledition/

Video

The fact that ancillary gestures can be used to overcome acoustic limitations of the marimba (despite their lack of acoustic consequences) holds clear practical value. Additionally, it raises the issue of whether audio-alone formats such as radio broadcasts and mp3s fully capture the musical experience. Similarly it conjures up questions regarding the degree to which blind auditions serve as the best means of assessment, given that orchestral audiences experience sound concurrent with both effective and ancillary gestures. While raising thought-provoking questions that will undoubtedly continue to be hotly debated, the effect of ancillary gestures on perception nonetheless illustrates the importance of gesture's role in the musical experience.

Figure 1: Samples of the "long" and "short" gestures performed by marimbist Michael Burritt at 200 ms intervals, illustrating that the short gesture is largely completed by 200 ms after the moment of impact. In contrast, the long, flowing gesture continues for some time. Time-elapsed images taken from *Psychology of Music* (Tan et al., 2010). (For an animated version, see Video 1 in the digital version of this article at www.pas.org/mar13digitaledition/.)



The idea that *sound*[1] and our *perception of sound* are not always in one-to-one correspondence is well known to psychologists, who frequently research such discrepancies to better understand the brain.[2] However, from discussions following presentations in venues ranging from PASIC and "Day of Percussion" clinics to master classes, music camps, and private lessons, it is clear that this discrepancy is often a stumbling block to understanding the nature of the musical experience in general, and this research in particular. Therefore, before detailing practical uses of these gestures, we will first illustrate the complex yet fascinating relationship between external objects and our internal perception of those objects.

3. OUR MISPERCEPTIONS OF "PERCEPTION"

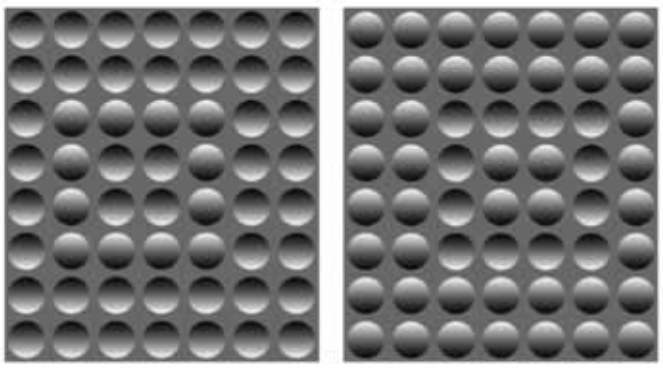
One of the challenges in understanding the relationship between *sound* and the *perception of sound* stems from the ways in which the term "perception" is used. In everyday contexts, it frequently carries a connotation of being incorrect or wrong (e.g., "Although flying is *perceived* as dangerous, it is actually statistically safer than travel by car"). While this is consistent with (one of) its dictionary definitions, it has a different meaning within the context of psychological research. In this context psychologists use it to refer to our *internal experience* of the external world, and it is this domain that forms the heart of the musical experience.

3.1. Perception as an "active process"

Our ability to perceive the world is actually the end result of a complex and fascinating chain of events—yet this process happens so efficiently that we rarely appreciate its complexity. For example, our brains frequently make what psychologists call "implicit assumptions" (i.e., automatic decisions outside our awareness) in order to organize incoming information from multiple senses. These implicit assumptions are helpful in that they afford an *internal perceptual experience* corresponding to the *external state of the world*. Although errant perceptions (i.e., illusions) are intriguing, they are, in fact, exceptions to a generally robust process. Far from being "incorrect" or "wrong," as shown in the following example, these implicit assumptions often lead to perceptions that are actually more accurate than would be expected based on the incoming information alone.

The shaded circles forming a square in the middle of each panel of Figure 2 differ only in that they are shaded on the bottom (left) vs. top (right). Although presented as a flat 2D image on the page or screen, our brains automatically interpret the pattern of light entering the eye such that we *perceive* the image as a three dimensional "bump" when darker on the bottom and a "dent" when darker on the top (Ramachandran, and Rogers-Ramachandran, 2008). This is due to the (generally correct) assumption that light is coming from above our heads. Our brains use this

Figure 2: All circles in this figure are identical in their shading, color, and texture. However, because the image on the right is rotated 180 degrees, the pattern reverses such that the squares in the middle appear to make concave bumps rather than convex dents.



assumption in interpreting the image on our retina, allowing the brain to "decode" the otherwise ambiguous pattern. In doing so, we receive a perceptual experience aligned with the seen object (or in this case an image representing a seen object). In other words, our brains are "thinking for us" so as to provide a rich and useful understanding of the world.

Crucial for music, these perceptual assumptions are not restricted to a single sense, such as vision, but also occur between multiple senses, such as sights and sounds. Our brains organize incoming information in a meaningful way, automatically binding sights and sounds together when they originate from the same event. For example, at a movie theatre the characters' voices seem to originate from the location of their moving lips on-screen; however, they actually originate from stationary speakers fixed at specific locations. Similarly, the well-known "McGurk" effect (Video 2 in the digital version of this article at www.pas.org/mar13digitaledition/) powerfully demonstrates that seeing lip movements can categorically change our perception of heard syllables (McGurk and MacDonald, 1976). That we experience the illusion of unity between disparate sights and sounds is actually a testament to the lengths our brains actively work to construct a compelling narrative of the world around us by binding together related information from multiple senses.

3.2. Do gestures really change what we hear?

Understanding that our brains are "thinking for us" helps to explain the perceptual basis for the note-duration illusion. To trigger this illusion, performers rely on audiences' perceptual sensitivity to the causal link between gesture and sound. Subsequent experiments illustrate sounds that could not be caused by impact gestures, such as those of a clarinet or human voice, fail to integrate with impact motions (see Video 3a in the digital version of this article at www.pas.org/mar13digitaledition/). However, these same gestures do integrate with piano notes—sounds also caused by impacts (see Video 3b). This illustrates the importance of causality in audio-visual perception (Kubovy and Schutz, 2010), something that we can use to great musical advantage, given the clear causal link between our body movements and the consequent sound.

This selective pattern of integration also illustrates that the gestures' effect on duration ratings does not simply reflect "confusion" over the challenge of judging the durations of isolated notes, nor is it merely the result of participants accidentally basing their ratings on the gestures rather than the sounds. Participants can easily ignore the gestures when listening to sounds the movements could not produce, but are unable to ignore gestures that appear to *cause* these sounds. This strongly suggests that their influence is obligatory and automatic. In other words, we are no more able to see the gesture and avoid having it influence our perception of note duration than we are able to see the letters DOG and avoid recognizing it as a reference to man's proverbial best friend.

4. DECONSTRUCTING AND EXPLORING THE STRIKING GESTURES

In order for us to use ancillary gestures effectively in our performances, it is helpful to understand which components drive their effect. Therefore, a subsequent experiment asked a new group of participants to perform the same duration rating task on three kinds of long and short gesture videos: pre-impact (showing only the motion up until the moment of impact, at which point they displayed a still image concurrently with the sound), post-impact (showing only the motion concurrent with the sound), and full-gesture (i.e., the original full gestures). (Samples of these half-gestures can be seen in Video 4 in the digital version of this article at www.pas.org/mar13digitaledition/.) The post-impact and full-gesture videos yielded similar illusions, whereas the pre-impact videos failed to produce any such effect (Schutz and Kubovy, 2009a). This suggests that post-impact movement is the most important part of the gesture for performers to attend to when endeavouring to overcome the marimba's acoustic limitations.

To further explore the motions involved with the long and short gestures, we traced the vertical position of the mallet head (striking implement) over time, and plotted these values against one another (Figure 3; for an animated version see Video 5 in the digital version of this article at www.pas.org/mar13digitaledition/). This illustrates that the gestures differ primarily in their post-impact motion, consistent with the finding that post-impact motion captures most of the illusion (Video 4; Schutz and Kubovy, 2009a).

4.1. Developing new software tools for gesture research

Using the extracted data specifying the precise coordinates of the mallet over time (as well as similar encodings of Michael Burritt's hand, elbow, and shoulder), it was possible to create virtual animations of a marimbist producing long and short notes (Figure 4). Such representa-

Figure 3: Representations of the long (dashed red) and short (solid blue) striking gestures

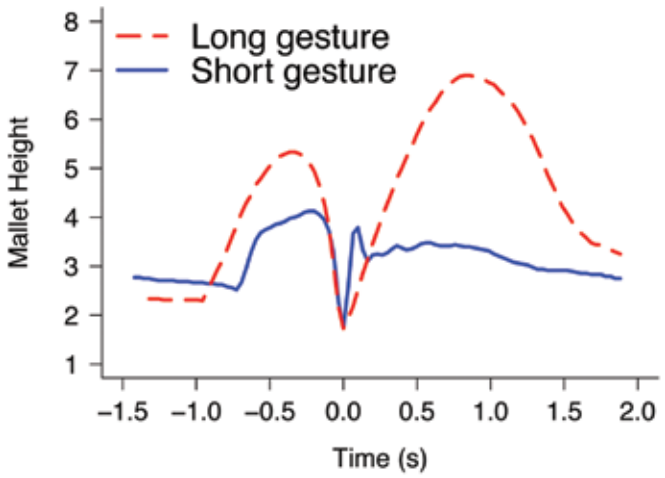
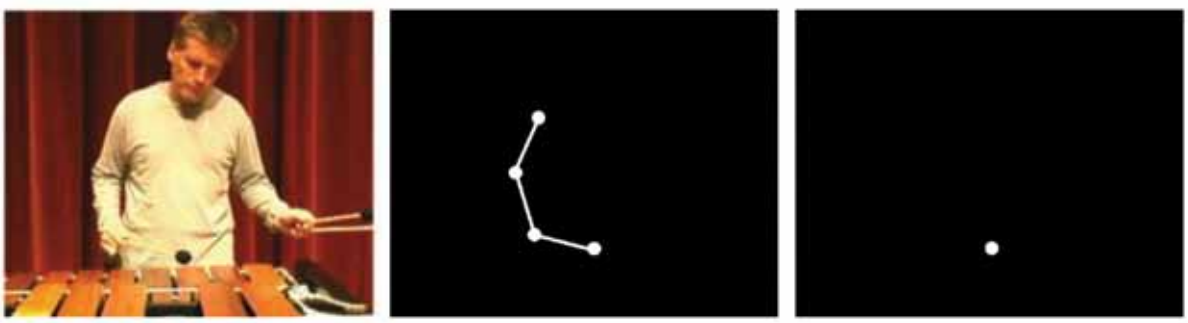


Figure 4: Side-by-side depictions of the original videos (left panel) as well as the 4-point "skeleton" (middle panel) and single dot representations (right panel). (See Video 6 in the digital version of this article at www.pas.org/mar13digitaledition/ for animated renderings of each representation.)



tions are known as a *point-light displays*, a format long used by psychologists to represent human movements (Johansson, 1973) such as walking, drumming, and even dancing. (See Video 6 in the digital version of this article at www.pas.org/mar13digitaledition/ for an illustration of how they saliently mimic the long and short striking gestures used in these experiments.[3])

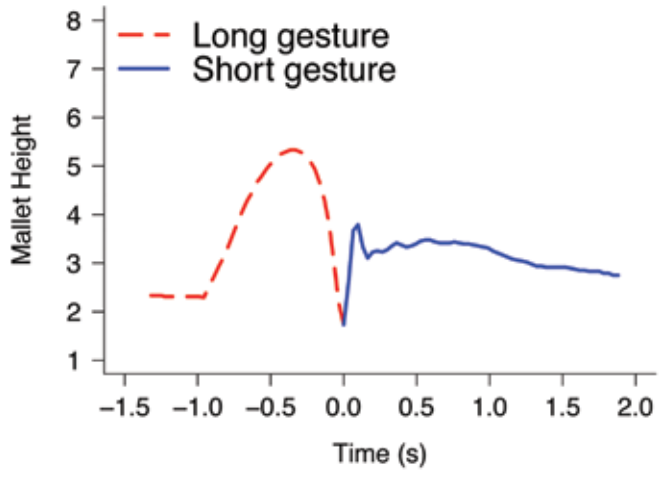
Point-light representations are powerful tools for systematically manipulating human movements while preserving keys aspects of their "realism." In fact, these displays influence auditory perception similarly to the original videos whether using four-point "skeletons" or even single moving dots tracing the motion of the mallet head (Schutz and Kubovy, 2009b). Therefore, these representations are useful tools for synthesizing realistic motion paths offering fine-grained control, and are consequently helpful in deconstructing the gestures to pin-point their salient characteristics. For example, this technology allows for intriguing explorations of "hybrid gestures" mixing pre-impact and post-impact motion, motions that would be difficult to generate with regular video recordings (Figure 5; Video 7 in the digital version of this article at www.pas.org/mar-13digitaledition/). Experiments using these hybrid gestures confirm the importance of post-impact motion (Armontrout, Schutz, and Kubovy, 2009), converging with the results obtained using half-gestures (Video 4).

4.2. Deconstructing post-impact motion

The post-impact motion is complex, with the long and short gestures differing along a number of parameters—namely the distance, time, and velocity (i.e., speed) of the motion. As these properties are intertwined, pinpointing their relative influence would be difficult without the fine-grained control afforded by point-light displays. Through a series of comparisons using these representations, Armontrout et al. (2009) determined that it is principally the *duration* of the post-impact motion, rather than velocity, acceleration, or distance covered, that drives this illusion. An illustrative sample of a video pair using longer time/greater distance vs. shorter time/lesser distance with equal motion duration is given in Video 8 in the digital version of this article at www.pas.org/mar13digitaledition/.

This discovery pinpoints the specific cues required to apply these findings to music performance, neatly completing this series of experiments. Together, this research deconstructs the complex motions used by one expert performer to solve an otherwise intractable musical problem—our inability to control acoustic note duration on the marimba independent of other factors such as velocity and pitch. We can take advantage of this knowledge by evaluating our ancillary gestures in light of these findings so as to optimize communication with our audiences.

Figure 5: Hybrid motion path consisting of the pre-impact motion from the long gesture paired with post-impact motion from the short gesture.



5. CLOSING THOUGHTS

5.1 Discussing vs. testing; acoustics vs. perception

Previous debate (i.e., Bailey, 1963; Stevens, 1979) over the role of gesture in controlling note duration has generally been based on personal introspection rather than empirical investigation, and focused on gesture's acoustic rather than perceptual implications. Here we take a different approach by using empirical research to explore gesture's *perceptual* consequences. Our interest in perception stems in part from recognizing gesture's acoustic shortcomings in previous formal tests involving graduate percussion students (Saoud, 2003) as well as marimbist Michael Burritt (Schutz and Lipscomb, 2007). We are aware that some suspect previous acoustic analyses may not tell the full story of this complex issue, and/or that it may be possible to produce reliable acoustic differences given the right combination of mallets, instruments, recital hall, performer expertise, etc. Admittedly, to borrow from another context, "the absence of proof is not proof of absence," and we recognize that it is possible *in principle* for future investigations to discover previously undocumented differences. Therefore we welcome new empirical research aimed at further exploring the acoustic consequences of striking gestures (particularly those on other instruments)—research that would make valuable topics for DMA/MA dissertations, undergraduate thesis projects, or informal explorations. Yet based upon all of the evidence currently at our disposal, we continue to concur with Leigh Stevens' now decades-old position (i.e., *Method of Movement*, 1979) that long and short gestures are acoustically ineffective, a view expressed colorfully in his 2004 email explaining that "stroke height has no more to do with duration of bar ring than the sound of a car crashing is dependent on how long a road trip was taken before the accident." Consequently, we believe the most fruitful way for percussionists to control note duration is by understanding and employing (acoustically ineffective) ancillary gestures capable of altering an audience's perception.

In the context of this discussion, we do feel compelled to mention one report of gesture's acoustic consequences with respect to timbre (Roberts and Larkin, 1994), a finding that may resonate with those who have personally heard differences within their own playing and teaching. Reflecting on my own (MS) near-decade of playing, teaching, and conducting at several universities, I suspect that we employ looser grips when preparing to use long, flowing post-impact motions rather than short, choppy ones. And as pointed out by Gary Cook in *Teaching Percussion*, such differences in grip tension can affect the time-of-contact between the mallet and bar (Cook, 2006, p. 126), leading to differences in timbre.

However, it is important to note that *timbre* and *duration* are distinct qualities, and to the best of my knowledge there is no evidence of gestures' effect on the latter's acoustic structure. Admittedly, I myself have heard "longer sounding" notes produced with long gestures. However, my brain uses the same implicit assumptions (section 3) as yours, and consequently I recognize that this represents a shift in my *perception* of the note's acoustic properties, rather than a change in those properties themselves. Although this distinction may seem academic from a musical perspective (what matters musically is that the gestures "work"), it highlights the value of understanding gestures' true role. For as aptly observed by renowned percussionist Steve Schick, "physicality and gesture are powerful tools of communication."

5.2 Music as an auditory phenomenon

Despite the well-documented role of visual information on the perception of music shown in these experiments as well others (see Platz and Kopiez, 2012; Schutz, 2008; and/or Thompson et al., 2005 for reviews), it is important to recognize that music is at its heart an auditory art form (though not purely an acoustic one). Although our perception of sound is clearly shaped by extra-acoustic factors, such influences "affect the music" only insomuch as they alter our listening experience.

Although judicious use of ancillary gestures can assist with carefully crafting our audiences' perception of a performance, they can also be ineffective or even counter-productive when used inappropriately. Indeed, despite his fascination with the communicative possibilities of gestures, Schick cautions us that inappropriate gestures "usually seem false if not pretentious."

No gesture can substitute for attention to phrasing, sound quality, note accuracy, or any of the other myriad factors important to music making. Likewise, they cannot counteract inadequate preparation or incorrect technique. Ancillary gestures can enhance our performances, but they are only effective when used in conjunction with good musicianship. Nonetheless as performers we are constantly evaluated by brains whose listening is shaped by ancillary gestures. Therefore understanding their uses (and limits) is beneficial for all musicians. As percussionists we are uniquely positioned to benefit or suffer from their consequences, given the large amount of physical movement required in our playing. Consequently much as understanding the historical context and theoretical structure of a composition informs our performance/listening, understanding the perceptual and cognitive processes giving rise to the musical experience is an invaluable and worthwhile endeavor.

5.3 Future directions

Although the perceptual basis of this particular musical illusion is now well understood, we are currently planning several new projects to explore other ancillary gestures. For example, we are interested in extending these studies by recording professional marimbists playing full musical excerpts (rather than single notes), and in running parallel experiments involving other percussion instruments. We are also exploring the effect of "moving to the beat" while listening to rhythmic music, documenting that this movement can actually help improve a listener's understanding of musical rhythm (Manning and Schutz, 2011). Together, these lines of research will help to explore and document a variety of extra-acoustic factors playing a role in musics' perception, which we hope will inform our ability to analyze, understand, and participate in the musical experience. For information on this and other lab projects please visit the MAPLE Lab online at www.maplelab.net.

ACKNOWLEDGEMENTS

This article represents a condensed version of Schutz and Manning (2012), where interested readers can find more extensive discussion of this research's implications for music theory. We would like to acknowledge financial assistance for this research from the Natural Sciences and Engineering Research Council of Canada (NSERC RGPIN/386603-2010), Ontario Early Researcher Award (ER10-07-195), McMaster University Arts Research Board, and the Canadian Foundation for Innovation (CFI-LOF 30101). We would also like to thank Gary Cook, Michael Udow, Michael Overman, Jonathan Latta, Ted Rounds, Charlie Nesmith, Derek McAnally, Adam Campbell, and Eric Hollenbeck for helpful comments on previous drafts of this manuscript. Finally, we would like to thank Michael Burritt for his continued support of this project, as well as Simeon Fitch and Ben Guseman of Elder Research for their software development efforts.

ENDNOTES

1. Here we use the term "sound" to refer to acoustic events in the world (i.e., vibrations of air molecules), irrespective of whether these vibrations are detected/perceived by humans.
2. Psychologists commonly distinguish between the brain (i.e., the "neural hardware" serving as the basis for consciousness) and the mind (i.e., the collection of processes carried out by the brain). In order to focus attention on the musical applications of this research rather than protracted discussions about the brain/mind relationship, here we simply use the term "brain" to refer to all cognitive and neural processing.
3. Once fully developed, we plan on sharing this software through our lab website to allow others to explore new issues by synthesizing their own motions. Please visit http://maplelab.net/software for more details.

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Michael Schutz is Assistant Professor of Music Cognition/Percussion at McMaster University, where he is a core member of the McMaster Institute for Music and the Mind. In addition to conducting the percussion ensemble and performing in a variety of settings, he is the founding director of the MAPLE Lab. He regularly lectures at leading universities including Michigan State, Minnesota, Indiana, Toronto, McGill, Rochester, Buffalo, and Radford, and will soon begin blogging for *Psychology Today*. His PASIC appearances include performances (2006, 2009) and research presentations (2008, 2011), and he served two terms as Chair of the PAS Music Technology Committee. Previously Michael spent five years as Director of Percussion Studies at Longwood University, performing frequently with the Roanoke and Lynchburg Symphonies and serving as principal percussionist with Opera on the James. He holds percussion degrees from Penn State (BMA) and Northwestern (MM), in addition to a PhD in Cognitive Psychology (University of Virginia). For more information, visit www.michaelschutz.net.

Fiona Manning is a PhD student in McMaster's MAPLE (Music, Acoustics, Perception, and LEarning) Lab. Her primary research interests lie in the relationship between movement and rhythm, inspired in part by her experience as a dancer. Manning is currently investigating how "moving to the beat" helps us hear more accurately, exploring the effects of musical training on rhythm perception, and examining the role of body movement in audience perception of musical performances. She holds a Bachelor of Science degree in Psychology, Neuroscience and Behavior with a specialization in Music Cognition, and is an instructor with the Manning Irish Dance group. PN

The Advent of Artificial Accompaniment

By Jacob Adam Garcia

It was 1954 when electronic sounds first joined the stage with live performers in Edgar Varèse's work "Déserts." Scored for wind and percussion instruments alongside a two-channel tape player, it was the first major piece of music that combined electronic and acoustic sounds. The primitive collaboration is nothing complex (the acoustic music is interrupted three times throughout the piece by *musique concrète*[1] material), but it is important to recognize "Déserts" as a seminal composition in the development of works comprising both acoustic instruments and electronically generated sounds.

In 1962, Mario Davidovsky took this electronic-acoustic aesthetic to the next level with his Pulitzer Prize-winning series of compositions *Synchronisms* (which includes one piece for percussion ensemble). With the advancement of synthesized sounds, Davidovsky created a more palpable texture with his electronic sounds that are more suited for the instruments that they are accompanying. Although "Déserts" and *Synchronisms* represent the works of two completely different composers, the sonic evolutions and adaptations are noteworthy.

During a brief residency at the University of Michigan, Davidovsky crossed paths with the musician/scientist Barry Vercoe. In 1973, Vercoe founded the Massachusetts Institute of Technology Experimental Music Studio—the first facility in the world that solely dedicated digital computers to research and composition in computer music. Within a relatively short time span of sixty years, composers and performing musicians had made substantial strides with the acoustic-digital ensemble.[2]

Vercoe researched the limitations of the "ebb and flow" nature of performances including a recorded tape. Generally, the performer plays within a strict "box," often without room for any sense of rubato or "breath" unless pre-programed in the accompaniment. Vercoe wanted to create a more interactive way of performing with a non-person. While studying composition with Pierre Boulez in Paris on a 1984 Guggenheim Fellowship, he actually made a digital breakthrough in creating the world's first "Synthetic Performer." Although this form of electronic accompaniment is uncommon for most performers today, nearly thirty years later, Vercoe's work remains remarkable and has laid the foundation for some of today's music software.

COALESCENCE WITH SOLO PERCUSSION

So, what does this have to do with percussion? 1933 marked the U.S. première of "Ionisation" (1931), a highly influential early percussion ensemble work by Varèse—only twenty-one years before "Déserts." In 1940, Paul Creston completed the composition of his "Concertino for Marimba and Orchestra," the first work of its kind. A concerto of this sort was unheard of in any major concert hall until 1959 when Vida Chenoweth performed Robert Kurka's "Concerto for Marimba, Op. 34." Music for percussionists that wasn't attached to an orchestra, wind ensemble, big band, or any other kind of larger musical ensemble was beginning to take shape. Electroacoustic music and solo marimba music had begun to evolve into their own respective genres. Led by Pierre Henry and Pierre Schaeffer in the 1950s, there was a research group entirely dedicated to *musique concrète*. Composition for the marimba had gone virtually unnoticed until the late 1940s and '50s. It was only a matter of time before the electroacoustic component would coalesce with live music.

PERFORMANCE AESTHETICS AND LOGISTICS

When deciding to compose, perform, or program a piece of music that includes an electronic component, many aspects of sound and logistics must be thought through. Sound balance, timbre choice, venue acoustics, gear setup, and programming are serious variables to consider. As someone who is composing a tape or computer accompaniment, you not only have the ability to create sounds, but you have to find some way to allow musicians to perform at their peak of musicality.

The "cool" factor aside, many musicians may not even want to bother with the setup or logistics of music with electronic accompaniment. Hugh Lobel, a DMA candidate in composition at the University of Colorado, is an up-and-coming composer who specializes in this genre of music. He says, "Computer technology…is still very much in its infancy. Because of this reality, we find ourselves working with operating systems and programs that can fail to load properly, or even possibly crash during a performance. Sometimes this is the fault of the composer-engineer, but often the issue resides in faulty cables, underpowered processors, or operating systems that decide to stop following orders."

He comments on the potential hazards that most musicians don't consider, but which could easily derail an otherwise well-prepared performance. Any logistical wrinkles must be ironed out with the same preparation you put into your music. Weeks, days, and hours before the performance, you must triple check your software and make sure it is functioning correctly ten out of ten times. I have performed "Timpanotune," one of Lobel's works that was written for timpani and not-so-atypical electronic accompaniment. Following the performance of this work, peers and teachers recognized the integral interaction between the accompaniment and performer.

A PRE-FLIGHT CHECKLIST

When tackling logistical and technical issues, you must double check your equipment daily. If you do catch a faulty cable or an issue with your playback device, it's best to remedy the situation immediately. Otherwise, it will unnecessarily hinder your practice sessions.

Make sure your performance space has enough room for your playback system and speakers. Even with ample amount of walking room, it's a good idea to utilize cable wraps or to even tape the cables to the ground, giving you one less thing to worry about during your performance. When dealing with any electronics, you want to minimize your stress level.

Other issues that are akin to that of performing with a live performer come to mind, such as ensemble balance and timing. Obviously, these elements can be adjusted with rehearsal and, when the chance is available, a run-through in the venue. It is a good idea to have someone available to check the levels of the ensemble from the house, providing audience perspective.

If your playback device is a laptop computer, you are well-advised to make sure all alarm sounds and alerts have been turned off. The last thing you need during your performance is an anti-virus or email alert interrupting your recital. With iPhones and other smartphones that can double as mp3 players, put such devices in airplane mode, turn off your alarms,

and shut off the Wi-Fi receiver (even if there is not signal in your area). Give yourself the least amount of things to worry about by checking your equipment daily with good care and proper procedures up to the zero hour.

MORE PERFORMANCE CONSIDERATIONS

Dr. Paul Bissell, Associate Professor of Music and Director of the Sound Technology program at Del Mar College, has composed several works that are packaged with an electronic track accompaniment. He brings up the interpretation issue that is unique to a performance with this kind of collaboration: "There are many places in [my] music where you can work 'around' the grid. I leave enough space in proper places, I think, to give the player room to do what is needed. I abhor hearing performers force poorly conceived musical gestures into something that should be relatively straight and call it 'being musical'."

The fear of being musically limited can be avoided when a composer addresses the musical space a musician needs. In most cases, one could argue that this problem is similar to that one may face when playing with a live performer; the only difference is that a human being has the ability to listen and adapt in the heat of the moment. This is where Barry Vercoe stepped in.

Aside from these issues, there are advantages to performing with an artificial partner. The main logistical advantage is that you can rehearse on your own time. The stress of organizing a schedule of two or more musicians is one less thing you have to worry about. Whether it's a computer setup or an audio track that you can load into an mp3 player, you can rehearse whenever, and in some cases wherever, you want.

If you don't own a set of speakers, the expense of an accompanist, which can be pretty pricey, may be offset by the purchase or rental of some equipment. Some institutions have audio/video departments that allow students to rent audio equipment for such occasions.

From a conceptual standpoint, it gives the composer and performer options. Lobel says, "[U]tilizing electronics allows us to introduce a whole host of pre-recorded sounds into a work…all music and sound, pitch and noise are free for exploitation, manipulation, and extend our power of expression to the limits of the imagination."

This limitless sound palette means the world to many composers. Aside from the beautiful acoustic colors that the evolution of orchestration has created, the limits are boundless when the proper sounds and software are in capable hands.

Bissell's "The Alabados Song" is written for many forms of accompaniment. His dissertation for a DMA in composition at the University of Texas pertained to the transcription of the sounds of the tape (the original) into a live orchestra. (Also, there are versions for wind ensemble and for percussion ensemble.) Traditionally, a composer would tailor orchestra parts into a piano reduction. Bissell went in reverse; instead of piano, he created a track (first) for the accompaniment utilizing the field of sounds that Lobel describes. This gives the performer a nice breakaway from the overplayed piano option.

James Campbell, Professor of Music and Director of Percussion Studies at the University of Kentucky, has taken a similar approach, as he is open to giving options to the performer/composer: "Recently, I've been scoring some of my electronic accompaniment works for small percussion ensemble." This enables his music to be played in more ways than one, expanding the range of performance opportunities.

When you are setting up your next program, think outside the box. If you have the right people and equipment, take on a new trend. If you don't know what's going on, then educate yourself. Lobel notes, "It is fortunate that we have so many ways of accessing new music these days, since it's easier than ever to find the artists with these traits, and the musical conversation is more multi-faceted and exciting than any previous point in human history."

Every day, our lives get more intertwined with computers and technology, so much so that it's common to be versed with software programs such as Audacity, Logic, or GarageBand. The percussion repertoire is young and growing vastly, as are the advances in today's audio technology. With computer glasses and T.V. computers on the horizon, who knows what's in store in the future for our art in technology? The train is moving; are you aboard?

There are advantages to performing with an artificial partner. The main logistical advantage is that you can rehearse whenever, and in some cases wherever, you want.

ENDNOTES

1. *Musique concrète* is one of the initial forms of electroacoustic music (or sounds). It is music that is composed of prerecorded sounds that have been manipulated through several means (repetition, reverse-play back, fast-forward, slow playback, etc.) that create melodic and musical elements from "non-musical" samples.
2. Barry Vercoe, "An Interview with Barry Vercoe," interview by Nyssim Lefford and Eric D. Scheirer. (Experimental Music Studio 25, 17 June 2012), http://www.media.mit.edu/events/EMS/bv-interview.html

Jacob Adam Garcia resides in Corpus Christi, Texas. He recently was on faculty at Del Mar College. He will be attending the University of North Texas as a Doctoral Candidate in Percussion Performance. PN

Fundamentals

Sticks, Tips and Tricks For the Developing Timpanist

By James Moyer

For those who play timpani professionally or teach, it is easy to accumulate a wealth of tips and methodologies on the finer points of playing. By observing school bands or solo/ensemble contests, certain aspects of proper technique and artistic playing demand some attention.

While countless styles and grips have emerged over the years through the various schools of playing, I have found these simple tips and "tricks" to be successful, both in orchestral playing as well as teaching.

This article will present ideas and proven techniques that will help students develop better control of tone, weight, and articulation. These are often successful in providing enough contrast to satisfy conductors that always ask for "harder sticks."

STICKS

There are dozens of reputable brands of timpani mallets available commercially. I have also had some success recovering older mallets with a high-quality German felt. Since I do not have my own "signature" brand of mallets, I prefer to experiment with a variety of brands as I continue to develop my own mallet-making skills. The main point with mallets is to select the right one for the right job. Ball type, "parachute cover" mallets produce different results and handle differently than the cartwheel-type mallet.

Materials have developed over the years to a science. Variations of core types from wood to felt and synthetic materials change the weight and tonal quality of the mallet. Shaft materials continue to employ wood, metal, bamboo, or synthetic materials like carbon fiber. Finally, felt materials vary in weight, thickness, texture and density.

DRUMS

In general, there are two basic materials for timpani bowls: copper and fiberglass. There is no question that copper is the choice for overall quality of sound, but fiberglass may be a better solution for budget-minded schools, outdoor use, or a second set of drums for practice or ensemble use.

While pedal timpani remain the most popular choice in general, cable or chain timpani are also used professionally. They are commonly employed as "outside" drums in a set of four. Since they are manufactured exclusively for professional-level players, the quality of the drums and their tuning mechanisms are very high and result in a sound nearly identical to their pedal timpani counterparts.

Pedal mechanisms vary widely, although the most common for schools remain the balanced spring action. I find the "Dresden" pedal the choice of most professional timpanists. Finally, higher quality timpani "suspend" the bowl, insulating it from the supporting struts. The more affordable copper and fiberglass drums instead fasten the struts directly to the bowls. The result is a noticeable difference in the quality of sound, and these drums use heads that are one inch smaller in diameter than those used on suspended-bowl timpani. The easy rule of thumb for head sizes is to add two inches to the actual bowl diameter for ordering heads for suspended-bowl timpani. These are also referred to as extended collar. Thus, a 32-inch suspended bowl drum would require a 34-inch head.

HEADS

There are now three basic types of timpani heads available commercially. Calf heads have a very different sound and feel from their plastic counterparts. Many professional players prefer this sound and choose to deal with the difficulties inherent with calf heads as they relate to temperature and humidity in the performance venue. Calf heads are, of course, quite a bit more expensive than plastic.

Plastic heads now come in two basic varieties: the standard smooth plastic we have become familiar with, whether they be white, opaque, or clear, and the more recent "textured" opaque heads, designed to emulate the sound and feel of calfskin. There are several manufacturers of these new heads, both of which I find very impressive in their attempts to match the quality of calf heads. Pricing for these heads are higher than that of standard smooth plastic.

TECHNIQUES

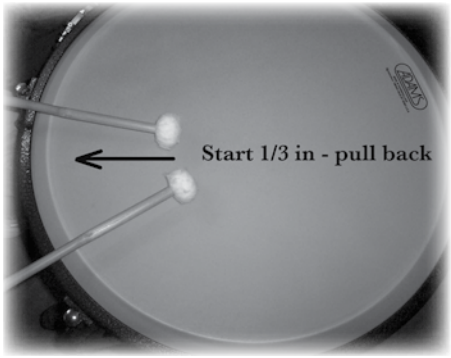
It is without question that techniques and grips vary widely for timpani. This is largely a result of the long succession of highly acclaimed timpanists in the past century, and their influence in playing and teaching. A more pedestrian view of grips, however, reveals just a few basic forms. The so-called German grip with palms down resembles the now common matched grip on snare drum.

The French grip turns the hands inward, thumbs up, resulting in different wrist finger action.

From these two basic forms, various grips and techniques have evolved, which change the type of stroke action with varying changes in arm, wrist, and finger action. Therefore, the following suggestions can be employed with your particular version of the French or German grip. I believe you will find them applicable to whichever style you are teaching or using.

BASIC SOUND

Many young players I have worked with are taught to strike the head a certain distance from the rim, measured in inches. This presents problems immediately since the drums are different sizes. I have found more success by relating the striking area to the overall diameter of the drum. Generally start one-third of the way in from the rim of the bowl, then pulling towards you until the desired sound is attained. The conductors I am currently working with prefer a dark, deep tone. Playing too close to the rim results in a thinner, brighter sound. As the mallets move away from the rim, closer to the center, the sound gets darker. Each player should determine what kind of tone he or she prefers or the conductor requests. This will vary, of course, depending on the choice of sticks, heads, and technique.



ROLLS VERUS SINGLE-STROKE ARTICULATIONS

Perhaps the most common technical problem on timpani is making a difference between articulated single-stroke passages and rolls. Since both are essentially based on rapid single strokes, it is best to relate the inherent strengths of each grip with the desired results of the task.

Playing a series of sixteenth notes at 120 beats per minute for eight beats with the following scenarios will produce a noticeable difference in sound and clarity between rolls and articulated sixteenth notes.

For articulation

Since the German grip operates in a palms-down position, it tends to produce a "darker," more articulate sound. This is because the mallet heads stay in contact with the head slightly longer than they do with the natural rebound that is associated with a French grip. Given this tendency, it works well for passages that require more pronounced articulation. Also, by moving the mallets closer together on the head, similar to snare drum, one can more easily attain an even more effective articulation. Thus, by combining the "V-shape" striking area with the German grip, playing the same series of consecutive sixteenth notes will have a very definite sense of metered rhythm.

For rolls

However, just by moving the mallets farther apart, playing the same series of sixteenth notes, the resulting sound is more open, less pronounced, and allows the head to vibrate in a more "sustained" manner. Now, by rotating the hands into a thumbs-up French-grip position and loosening the grip just slightly from the fingers, the sound will be open, more relaxed, and lose the "beats" associated with lengthily sixteenth-note passages.

Practicing rolls with a light book placed on the opposite side of the head creates a timpani "practice pad" effect and is very helpful in developing evenness of sound from both hands. This can also be useful in practicing rapid accented passages to fine-tune the differences in volume and weight between accented and non-accented notes.

TUNING

Tuning is perhaps the aspect of timpani playing that is most ignored by younger students. There is no substitute for developing accuracy in pitch changes and tuning with the ensemble.

Years ago, pitch pipes were standard in most high school and college percussionists' stick bags. These have been gradually replaced with tuning forks, most often A=440. This works well for individual practice and percussion ensemble. However, orchestras and bands rarely remain at a perfect A=440 throughout a concert. I find it best to tune to the group at the start of rehearsal when the reference pitch is given, then adjust throughout the performance as needed. Strings and woodwinds are always adjusting for pitch, as their instruments change to the climate of the stage, whether inside or outside. Timpani bowls and heads also undergo changes for the same reasons, although usually less than instruments made from wood.

Tuning gauges are standard on most timpani and are helpful for passages that require pedaling or simultaneous pitch changes on two drums. Be cautious, however, not to rely on the gauges beyond that function. They change as the head and bowls change to adjust to temperature and humidity, so they should never be the sole reference for accurate pitch.

Recordings are a great tool in preparing parts for orchestra or band. The very players that have influenced today's sound and schools of technique are forever captured on recordings. This includes older recordings that have not been reissued on CD. Besides helping you learn the music, they provide a great sense of balance as well as the role of the timpani parts in the works you are studying. Supporting low strings is a very different function from supporting brass or woodwinds.

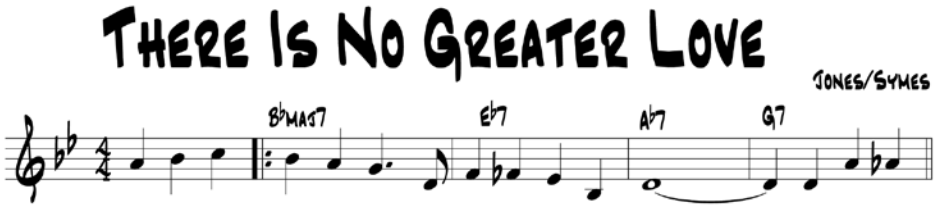
These "tips and tricks" can be very helpful in developing the technique and skills of the student timpanist. By treating timpani with the same level of respect as other orchestral or solo percussion instruments, the concept of "total percussion" will be better preserved in our schools.

James Moyer is Director of Band and Percussion Studies at Texas A&M International University and timpanist with the Laredo Philharmonic Orchestra. He has written articles for *Percussive Notes* and *School Band and Orchestra*. His solo CD, *Something Old, Something New*, and his publications are available through Alliance Publications, Studio 4 Music, and C. Alan Publications. His latest marimba method, *Four Mallet Progressive Literature*, was released in 2010 by Studio 4 Music. In addition to Richard C. Gipson and John Bannon, his teachers include former Pittsburgh Symphony timpanist Stanley Leonard and marimbists Gordon Stout and Leigh Howard Stevens. Moyer also completed the Bob Becker Ragtime Xylophone Institute at the University of Delaware. His post-doctoral work includes Level II certification with the Technology Institute for Music Educators. He has presented clinics and master classes at state and national conferences throughout the Southwest, Midwest, and Northeast U.S. He was timpanist and soloist with the Allentown Band from 2000–12. PN

Making a Standard Your Own

By Arnold Faber

Note: This approach is directed to the intermediate four-mallet vibraphone player. Theoretical understanding of guide tones, chord tones, tensions (extensions), and conceptual reading is assumed.



I approach a standard as if I am about to take a swim. That is, I want to immerse myself in it—*really* connect with it. To *know* your particular standard of choice is to *love* it! For the sake of illustration, I have chosen "There Is No Greater Love" (Symes/Jones).

The following building blocks are useful in that they form an approach that you can alter for *your* purpose as well as for where you are at in your particular stage of evolvement.

CONCEPTUAL

I like to look at the melody first. I really want to plant its phrases, cadences, and motifs into my ear emotionally and mathematically. *Emotionally,* I want to be able to grab on to the cadences/resting points; *mathematically,* I want to actually see the shapes, rhythmic intensity, and any repetition of the above.

Listening to several versions of the chosen tune and branding a favorite is not only productive, but it will help build an *emotional* connection with the tune—all the sweeter because of the time you will be spending with it!

By the time I look at the harmonic layout, I have a real good idea on how the melody sounds/works. (The harmonic rhythm is of special interest to me in its relationship to the melody; how I will react emotionally when I improvise is pertinent to this relationship.) Putting together voicings, for me, is like a painter mixing colors on a palette as he prepares to conceptualize his sketch with *those* colors.

PRACTICAL: PHRASING/MELODIC

In the case of "There Is No Greater Love," I am inclined to look at the first four bars, plus the pickup (the pickup is important because of its frequency in the form; notice it rhythmically in the fourth bar).

• Count yourself in; find the pitches/shape as best you can, and go for it until you can make *physical* and *aural* sense out of it.

• Repeat this several times until you can play through it in (your own) time, without stopping for pitch errors. When you can, set the metronome to 80 bpm and polish the four bars. (I like this tempo as it's too fast to be slow and too slow to be fast!)

• Go through the whole tune (finding the phrases) in this manner. You are not finished until you can feel, identify, *and* connect to the whole form; in other words, play the complete melody without stopping.

PRACTICAL: (A) PHRASING/HARMONIC

With the left hand, play the root (bass) motion in harmonic rhythm as written while playing the melody of those first four bars (intent: to exercise most economical use of the other three mallets in order to achieve this concept).

• Count yourself in; find the pitches/shape as best you can, and go for it until you can make physical and aural sense out of it.

• Repeat this several times until you can play through it in (your own) time, without stopping for pitch errors. When you can, set the metronome to 80 bpm and polish the four bars.

• Go through the whole tune (finding the phrases) in this manner. You are not finished until you can feel, identify, and connect to the whole form; in other words, play the complete melody/bass motion without stopping.

PRACTICAL: (B) PHRASING/HARMONIC

With the left hand, play the root (bass) motion in harmonic rhythm as written while playing a "three" voicing of those first four bars (intent: to outline the harmony while making practical use of the other three mallets in order to achieve the forward, harmonic motion of the of the tune—e.g., guide tones and one logical tension/extension).

• Count yourself in; make the changes as best you can, and go for it until you can make physical and aural sense out of it.

• Repeat this several times until you can play through it in (your own) time, without stopping for pitch errors. When you can, set the metronome to 80 bpm and polish the four bars.

• Go through the whole tune (finding the phrases) in this manner. You are not finished until you can feel, identify, and connect to the whole form; in other words, play the complete bass motion/changes without stopping.

IMPROVISATION

If you want to build your solo approach to the tune, simply apply the previous "Practical: Phrasing/Melodic" concept and replace the melody with melodic lines you come up with from the tools you have acquired to this point (i.e., chord-scale choice).

TURNING IT INTO MUSIC AND ACTUALLY SAYING SOMETHING

Breaking the music into phrases is healthy on many levels. Cognition of phrasing is as necessary in music as it is in language. In order for you to be involved effectively—both as a listener and an interactor—we, as students of this aural art form, have to strive for this. Otherwise, we are simply tourists trying to communicate in a strange language with a dictionary in our hand.

Arnold Faber has been on the music education/performance scene for over 30 years. As well as being a well-known recording artist on the Maxmum Jazz/Universal Group label, he has played most of the Canadian jazz festivals and done much work for the CBC across Canada. Teaching, film scoring, composition, and performing round off a demanding schedule. Arnold is a Berklee College of Music alumnus.

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'Concerto for Marimba and String Orchestra':

An Interview with Eric Ewazen

By Jonathan R. Latta

On November 13, 1999, Eric Ewazen's "Concerto for Marimba and String Orchestra" received its premiere by She-e Wu and the Moment Musical Orchestra of Taiwan with Paul Chiang as its conductor. Today, Ewazen's concerto continues to be one of the more popular pieces of music for marimba. Dr. Eric Ewazen was gracious enough to complete the following interview, giving great insight into the commission and composition of the piece.

JL: *How would you describe yourself as a composer? Please describe the different stages you have gone through in styles of composition, and highlight the styles you feel are present in the "Concerto for Marimba and String Orchestra."*

EE: My music is in a Neo-Romantic/Neo-Impressionist style. I say that because my use of the modes and scales, pentatonic and such, are commonly used by Debussy and Ravel. The aesthetic of big broad lines and dramatic gestures are right from the Romantic period. The marimba concerto is completely based on traditional forms—Sonata Allegro for the first movement, a three-part A-B-A Rondo form for the final movement, and a similar idea for form for the second movement, which I label as Neo-Classic. The work that I listened to a great deal when writing the concerto was the Tchaikovsky "Piano Concerto," hence the types of arpeggiated gestures found in my piece.

As a student I studied all different approaches to writing. I think it is important for composers to have the different languages at their command. When I was a student, I literally switched from style to style with each succeeding piece I wrote until graduate school, when I studied with Milton Babbitt for four years. He was insistent that I choose whatever musical language I wanted to write in while studying with him, but I purposefully wanted to see his approach to his forte, serial composition, so I spent most of the four years writing in 12-tone technique. After I graduated, I returned to writing in a more tonal but chromatic style. By the mid-1980s I was writing completely in the Neo-Romantic style, which has been my voice pretty much ever since—sometimes more or less tonal, but always having this "traditional" affinity.

JL: *What factors were involved in the commission of the "Concerto for Marimba and String Orchestra"?*

EE: She-e Wu had approached me about writing a concerto for her. Initially, she had played my piece "Northern Lights," which the conductor Paul Chiang heard in Taiwan. He conducted the orchestra Moment Musicale in Taipei, and he asked her if I could turn that piece into a concerto for her to play with the orchestra. When She-e spoke to me, we came up with the idea of my writing a new piece, instead of an arrangement, and that became the piece. Paul was delighted to hear I'd be writing a new piece. He was able to secure funds for that composition and to fly me to Taiwan for the premiere.

JL: *Please describe any outside artistic influences that affected the composition of the concerto.*

EE: The way I wrote the concerto was to listen, as I said, to the Tchaikovsky from an analytical viewpoint, combined with getting together with She-e, so I could hear her play in person. This is much in the same way I went to Toronto in the summer of 2007 to hear the members of Nexus play and meet with me before I began to write a concerto for them. She-e's playing, with her special expressive approach, was an influence on the piece and made me want to create those nice long, lyrical lines. As I wrote the piece, I would read through completed passages with her and get her feedback and response to what I was writing. In general, I always got a positive response that I was going in the right direction. I would get so inspired by hearing her play it—getting me excited about continuing on with the piece!

There was only one time I did make a substantial change to the composition. In the middle section of the last movement, that jazzy section with its syncopations originally wasn't there. I had gone to 4/4 time, but it was much more straight ahead. When She-e played through that part, I could tell it wasn't working; it felt ordinary, and I could also sense that she wasn't as enthusiastic about that passage as she had been about every other passage I had showed her. So I went back to the drawing board and ended up with one of the coolest sounding sections of the entire concerto!

There were really no other outside influences, although being written for a Taiwanese orchestra, it was pointed out to me that the opening chorale theme, which is original, is built primarily on a pentatonic scale. That was coincidence. The piece was genuinely written as absolute music, not programmatic.

JL: *What attributes of She-e Wu did you hope to capture in the composition?*

EE: Her virtuosic approach to playing, her wonderfully expressive approach, and her sense of excitement and exhilaration. I wanted to write a grand piece reflecting her bubbly, intense personality. I got together with her and heard her play "Northern Lights," as well as music by Eric Sammut, and was so taken with her approach. Afterwards, we had dinner, and her infectious, joyful personality was what I wanted to capture in the music as well.

JL: *How much communication did you have with She-e Wu during the composition of the concerto?*

EE: We got together during the writing at

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least three times, each time with her playing what I had written up until that time, and with me accompanying her on the piano version of the piece. When I came up with the second movement opening, I was so excited about it that I called her up and played it over the phone for her!

JL: *Did Wu directly influence the composition of the work in any other ways?*

EE: I spotted that She-e was really smart! She knew music inside and out—as a percussionist, marimbist, pianist, and teacher. Consequently, I had the feeling that she would really be able to communicate a huge, difficult work with great understanding and also great panache!

JL: *Let's review the piece in its separate parts, beginning with the chorale at the beginning of the work. How did you compose this chorale and what factors influenced its composition?*

EE: I had written several pieces that opened with a slow introduction—my piano trio, my viola sonata, trumpet sonata, bass trombone concerto, and "Ballade, Pastorale and Dance for Flute, Horn and Piano." This is modeled after classical pieces like the Beethoven "Symphony No. 7," with a slow introduction before a big Sonata Allegro form. My procedure when I compose is to simply improvise at the piano. I knew I wanted the piece to begin in C major, which allowed me to frequently use the low C, two octaves below middle C, which was not available when I had written for marimba in previous years. I loved that low sonority, so that was the only conscious decision I made prior to the improvisation.

JL: *The chorale serves as connecting material, as it returns at the end of the third movement. What made you decide to bring back the chorale in the third movement, and how did this decision affect the shape of the entire work?*

EE: I borrowed this device from Bartok with his Chiastic form—the way he uses the arch in his music. There is something so satisfying about the return home after a big, long multi-movement journey. I remember the first time I encountered this in Bartok's "4th String Quartet." I thought it was wonderful to bring the piece full circle. I had done that in a few previous pieces, most notably my piano quartet and my "Trio for Violin, Trumpet and Piano." I have had people comment to me how the return of the opening material at the end makes the music so striking. For me, the chorale was so important with regard to key, resonance, and grandeur, that I loved the idea of bringing it back at the end, but not soft as in the beginning—rather huge and heroic.

JL: *You have described yourself as a "Neo-Romantic" composer. Did this self-description help you generate the form of the work? More specifically, did you plan before you began to write the piece to use traditional forms such as Sonata Allegro and Rondo?*

EE: The forms reflect my love of the roadmaps that composers have used ever since the Classical period, whether in works like the Barber's piano sonata or Schoenberg's "4th String Quartet." In that sense, my music is influenced by Neo-Classicism. But the basic overall sound of my music involves big, resonant chords, lyricism, melody, and strong dramatic gestures, which I label Neo-Romanticism, in the sense that Prokofiev's concerti, aesthetically, are Neo-Romantic, but structurally they are often Neo-Classic. So, for me, it's a combination of both.

JL: *How do you feel the use of these forms affects both your composition and the listener?*

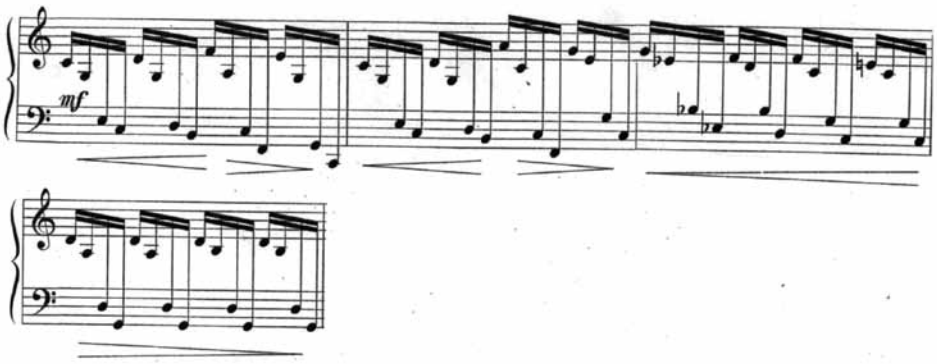
EE: These great formal structures are roadmaps that composers use so they are not constantly reinventing the wheel. It is so natural to have a piece that presents a theme, contrasts it with a different theme (like dark and light in painting), and develops it—providing familiarity yet growth for the listener and a return home. This is a satisfying ingredient for any art form existing in time, whether music, dance, or even a movie.

And, *voila*, you have Sonata Allegro form! These forms, for the informed listener, also let them spot how composers use some familiar forms, but put their own individuality and stamp on it. This is much in the same way thousands and thousands of painters have painted throughout the centuries, and they are still finding unique ways in painting them, whether the old Dutch masters or Cézanne and Picasso.

JL: *The second movement is slow and lyrical, yet it still contains some technical challenges. Is it common for you to give the performer technical challenges in the lyrical movement?*

EE: Sometimes my second movements are indeed not as technical, but sometimes, as in the case of the concerto, they are very dramatic. For that I sometimes use the model of works like Barber's slow movements for both his "Piano Sonata" and "Piano Concerto." I like the feel of intensity growing from a pastorale opening.

Example 1
mm. 17–20 in movement one of the "Concerto for Marimba and String Orchestra"



JL: *How did you approach the lyrical second movement, being that it is to be performed on a percussive marimba?*

EE: For me, the rolled chords lead to a pastoral sound, and I have found that the marimba can play extremely legato, blending well with the strings.

JL: *The third movement is in a Rondo form. How do you feel this should influence the performer and the listener?*

EE: It should be playful and dance-like, and the return should sound heroic.

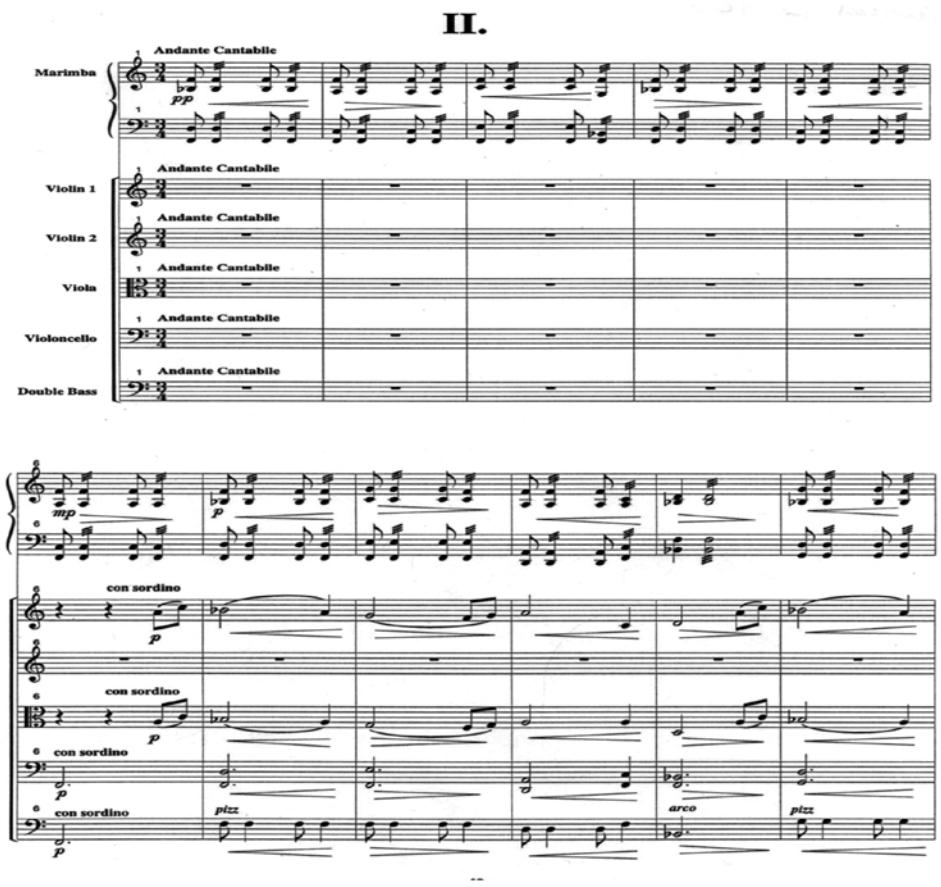
JL: *Midway through the third movement, the performer is asked to perform on the edge of the bar. How did you come to use this technique, and what do you think it adds to the overall performance of the work?*

EE: I heard this technique used in a solo marimba piece by Leigh Stevens and in "Velocities" by Joseph Schwantner; both were pieces I loved. I liked the sudden switch in color that makes the audience sit on the edge of their chair and think, "Where does that sound come from?" When I use it in the third movement, the piece has been building and growing, so that is how I can top the previous gesture by adding this new sound. Brahms is one of my favorite composers, and I sort of used that effect the way Brahms will use pizzicato in his string sonatas as a sudden change of color to highlight a gesture or provide a distinct boundary between ideas.

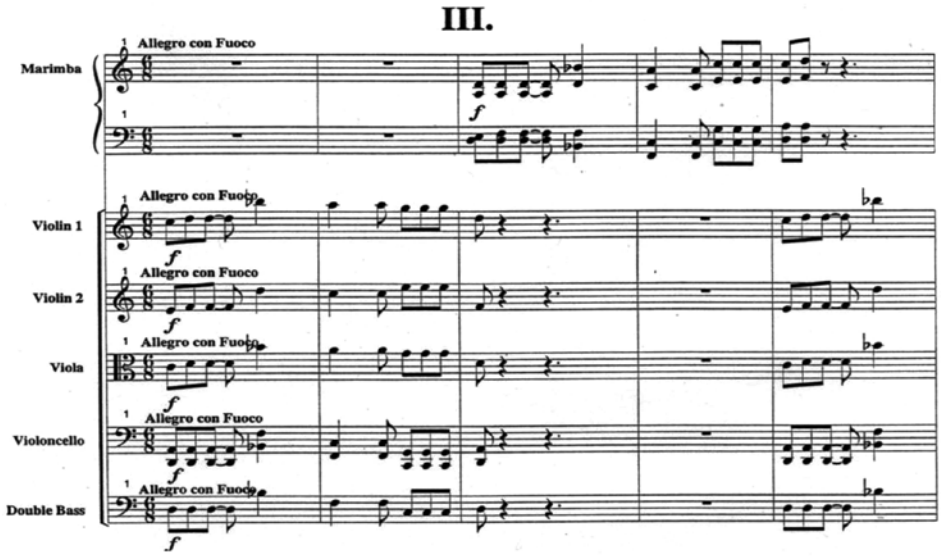
JL: *Finally, what musical and non-musical characteristics do you think should influence an informed performance of the "Concerto for Marimba and String Orchestra"?*

EE: The performer should have fun with the work. I know it is extraordinarily difficult, but the performer should be able to be really expressive, exaggerate the dynamics, and play with variety of tempi and colors so that the piece becomes a living, breathing, dramatic work of art.

Example 2
mm. 1–11 in movement two of the "Concerto for Marimba and String Orchestra"



Example 3
mm. 1–5 in movement three of the "Concerto for Marimba and String Orchestra"



Examples used with permission from the composer, Eric Ewazen, and taken from the doctoral dissertation of Dr. Jonathan Latta with his permission. Examples also used with permission from the publisher, Keyboard Percussion Publications.

Jonathan R. Latta is Director of Percussion Studies at Fort Lewis College in Durango, Col. He is an active performer throughout the region serving as principal timpanist for the San Juan Symphony and percussionist with the Music in the Mountains Festival Orchestra. From 2002–06, Jonathan performed as a member of the U.S. Air Force Band of the Golden West. Jonathan is a member of the PAS Education Committee and is chair of the University Pedagogy Committee. PN

Your Eardrum: the most important instrument in your collection!

Summary by John R. Beck

In 2007, Dr. Douglas Presley published a research study in *Percussive Notes* documenting the sound exposure of percussionists in drum and bugle corps. Using Cirrus Research doseBadges placed on the shoulders of the musicians, he measured the exposure of each performer throughout the day. As one would expect, the percussionists were exposed to decibel levels that exceeded safety standards, confirming that using in-ear protection for this activity will help reduce the risk of sound-induced hearing loss.

After the article was published, a group of "concert" percussion teachers in North and South Carolina wondered if they were also at risk for hearing loss and whether the size of their teaching studios and rehearsal rooms (or sound treatment on the walls and ceilings) had an effect on their sound exposure. Using the same research equipment as the Presley study, the teachers documented a typical week of lessons and rehearsals.

Each of the percussionists tested became interested in hearing protection in different ways and at different times in their careers. I observed that my father, John H. Beck, required the use of hearing aids during the latter part of his career as a performer and teacher of acoustic music. I first learned of the dangers orchestral musicians face in the late 1980s when an audiologist visited the Baltimore Symphony to discuss the subject with the musicians, but I didn't start regularly wearing protection until my mid-40s. Peter Zlotnick was aware of hearing protection in college and used it when playing amplified music or practicing in small rooms (he also studied with John H. Beck), but he didn't start using earplugs regularly with orchestras until he began his professional career in his mid-20s. Kristopher Keeton began using hearing protection in high school after learning of music-related hearing loss in a *Modern Drummer* magazine article. He also used in-ear protection while marching in drum corps, which was met with varying degrees of enthusiasm, from acceptance by his instructors to skepticism from some of the other drum line members. Rob Falvo has worn hearing protection throughout his teaching career and currently serves on the PAS Health and Wellness Committee, and Doug Presley authored the first drum corps study in 2007.

After the data was collected, several of the test subjects met with researcher Sandra Teglas to discuss the findings. Dr. Teglas has done extensive testing of students and faculty at several music schools and provided valuable perspective on the levels of sound exposure for percussionists relative to other instrumental music teachers she has tested. When sharing the study results with percussion staff involved in summer and winter drum lines, several instructors reported that the use of earplugs is becoming more accepted, and even encouraged, to help percussionists play with better ensemble by reducing the loudest, most distorted (and damaging) decibel levels. PAS Membership Services Manager Justin Ramirez reported that the band director at Avon High School in Indiana sells earplugs in a vending machine along with reeds and other instrument supplies, and the drum line members all wear hearing protection.

There continues to be new research and increasing awareness of the effects of sound exposure on hearing. This study confirms that every percussion teacher (and student) is at risk for decibel level exposure that can be harmful. During the test period, all of the teachers documented the instruments and repertoire they taught during the lessons and rehearsals. To state it very simply, "Yellow After the Rain," "Porgy and Bess," and John Pratt snare drum solos can all expose students and teachers to high decibel levels, depending on the proximity of the ear to the sound source. It isn't really the environment where you play, but how close you are to the instrument that primarily determines the sound levels that reach your eardrum. For any percussionist, that distance can't be greater than the length of the arm striking the instrument, so the most reliable method of reducing sound exposure is to use in-ear hearing protection as often as possible.

> "My first real experience of serious hearing loss was when conductors in rehearsals said to start at letter or number so-and-so, and I could not hear what they said."—John H. Beck

A STUDY OF SOUND EXPOSURE FOR PERCUSSION TEACHERS IN THE CAROLINAS

John R. Beck, Rob Falvo, Kristopher Keeton, Douglas Presley, and Peter Zlotnick, with Sandra Teglas—Researcher

As percussionists, we spend a lifetime searching for the best sounding instruments, the perfect mallets and sticks, and the right touch for specific musical effects. To make these decisions, we rely on our ears, which are the primary source for making all of our musical choices. All too often we fail to consider protecting our hearing in this process. Percussion music (and the hours of practice necessary to perform it well) in addition to our loud 21st Century environment (movies, sports events, iPods, etc.) puts us at high risk for noise-induced hearing loss. If the auditory system is compromised in any way, the conclusion can be drawn that the musicianship and musical decisions of performers and teachers will be compromised.

As a follow up to Dr. Douglas Presley's article in *Percussive Notes*, "An Analysis of Sound-Level Exposures of Drum and Bugle Corps Percussionists" (August 2007, pp. 70–75), five professional percussionists monitored their sound exposure for a week of teaching and performing in a variety of different environments. By analyzing the decibel level data from their doseBadges, some conclusions can be drawn about the risks associated with the music profession and how best to protect the ear from noise-induced hearing loss. John H. Beck, Professor Emeritus at the Eastman School of Music, provided additional anecdotal information. In addition to teaching at Eastman he was the timpanist of the Rochester Philharmonic Orchestra for 40 years and now wears hearing aids to overcome hearing loss that developed over the course of his career as a teacher and performer.

This study incorporated multiple generations of percussionists, each successively using the information available to make choices. When future generations of percussion students are taught to choose the best possible equipment, it is our hope that they are also taught to consider a pair of earplugs as important as sticks, mallets, and tuning keys.

Based on the data collected from a week of teaching and performing by five percussionists in North and South Carolina, the following conclusions can be drawn:

• Teaching in a large or small school, or large or small room, is irrelevant for sound exposure.

• The instrument that is played during the lesson does not matter; marimba and vibraphone can be just as loud as timpani and drumset.

• Distance between the teacher and the student is important in reducing sound exposure; however, standing within fifteen feet of the sound source is just as risky as standing within five feet.

• Understanding your total sound exposure over the course of 24 hours will help you be proactive in protecting your hearing throughout the day.

This study offers evidence that percussion teachers and performers are routinely exposed to decibel levels that can cause hearing loss according to the National Institute of Safety and Health (NIOSH) standards. It is recommended that percussionists and teachers wear in-ear hearing protection and teachers maintain a distance of 15 feet or more from instruments whenever possible.

SUMMARY OF DATA

Teaching Studio size (in feet)

	Beck	Falvo	Keeton	Presley	Zlotnick
Room	20 x 35	23 x 15	14 x 20	10 x 9	25 x 35
Ceiling	12–15	10	15–20	15	10

Sound absorbing material on walls or ceiling (baffles or blocks):

	Beck	Falvo	Keeton	Presley	Zlotnick
Walls	3 x 5	1–4 x 8	2 x 4	1 wall	none
Ceiling	12 x 12	none	none	none	drop ceiling

During the testing, how close were you to your students during lessons?

5–10 feet: 3 teachers 10–15 feet: 2 teachers

Do you wear in-ear hearing protection when playing and teaching?

All tested teachers wear hearing protection at least part of the time when teaching and performing.

Do you wear in-ear hearing protection at other times during the day?

All but one of the teachers currently uses hearing protection outside the teaching studio for movies, sporting events, or any time the volume of other activities seems to be too loud.

Do your students use hearing protection?

All tested teachers make hearing protection information available to students with some success in observing students using hearing protection. One teacher stops lessons if hearing protection isn't used during loud playing.

Selected quotes from John H. Beck, who wears hearing aids after a career of teaching and performing acoustic music without using hearing protection:

In college I started to think about hearing loss. My teacher at the Eastman School of Music, William Street, had a hearing loss; the timpanist of the Buffalo Philharmonic, George Deanna, had a hearing loss; and Saul Goodman, timpanist of the New York Philharmonic, had a hearing loss. I talked to other teachers about it, and they agreed that it could happen, but no one mentioned hearing protection.

My first real experience of a serious hearing loss problem was when I had difficulty hearing the conductors in rehearsals when we had stopped playing, and they made a comment about something in the music and then said to start at letter or number so-and-so, and I could not hear what they said.

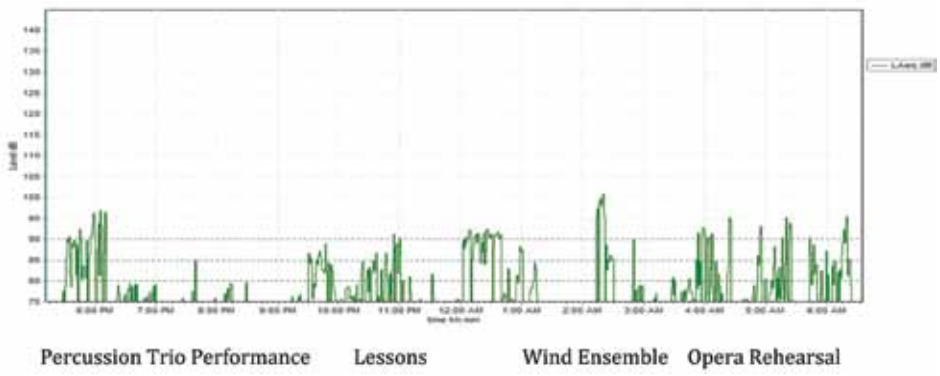
I wear hearing aids everyday. These provide me with a comfortable daily life. I can still play all percussion instruments, but do it with the realization that there are some things that I need to be aware of. Even though I may not hear as well as a person with normal hearing, based on my experience in music, I know what various volumes feel like, so I now adjust volume by touch in my hands.

SINGLE DAY DOSEBADGE TIME HISTORY FOR TESTED PERCUSSION TEACHERS

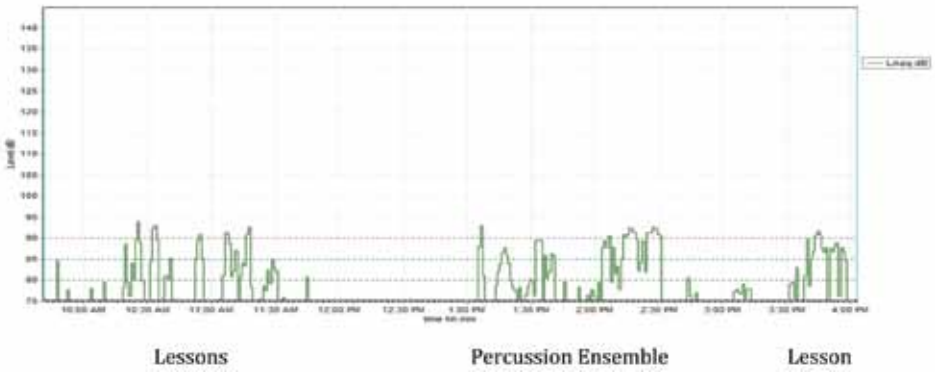
NIOSH (National Institute for Occupational Safety and Health) 2002
Recommended levels of safe continuous sound exposure for unprotected ears.

85 decibels (dB) – 8 hours
88 dB – 4 hours
91 dB – 2 hours
94 dB – 1 hour
97 dB – 30 minutes
100 dB – 15 minutes
103 dB – 8 minutes
106 dB – less than 4 minutes
109 dB – less than 2 minutes
112 dB – about 1 minute
115 dB – about 30 seconds

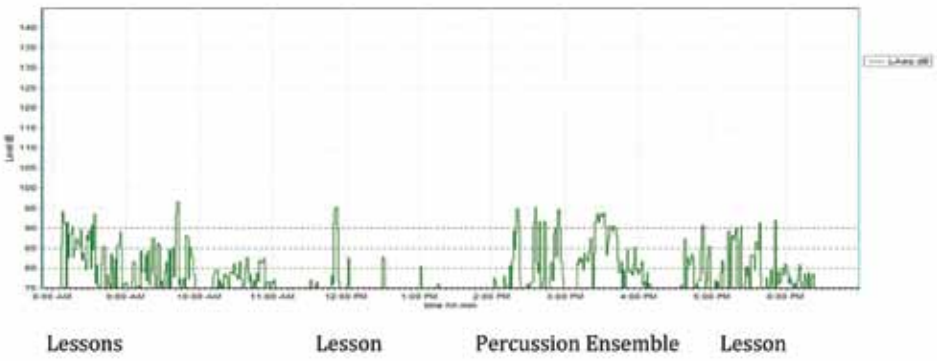
Beck



Falvo



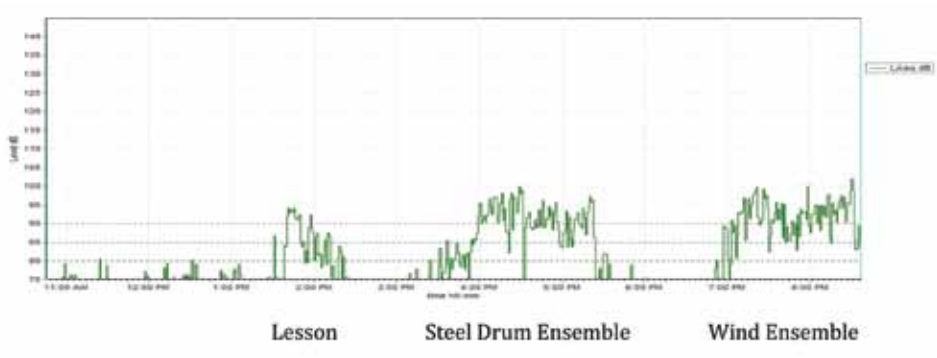
Keeton



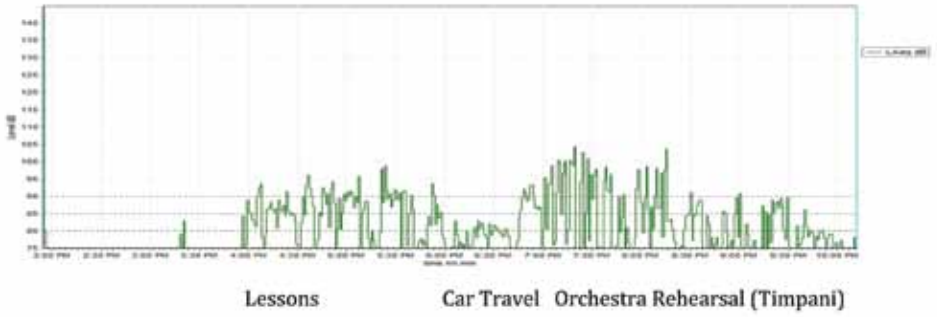
PAS THANKS ITS INDIVIDUAL FRIENDS

Jose R. Alicea . Ruben P. Alvarez
Anders Astrand . John R. Beck
Paul Berns . Joel Bluestone
Jerry J. Bolen . John Bosworth
Michael Bump . Ruth Cahn
Steven Day Carter . David R. Ciarvella
Terry Clark . Gary Cook
Diane Downs . Noel Eccles
Rick L. Garza . Jim Guglielmo
Andrew Hamaker . Douglas Hazelrigg
Emily Annette Hill
George A. Hill, D.Min.
George Aldrich Hill IV . Jim Holland
Richard Holly . Steve Houghton
Christopher Karabin
Steven Machamer . Brian S. Mason
Robert M. McCormick
William Moersch . Jeffrey M. Moore
Ken Murphy . James Musto
Christopher S. Norton
Gary J. Olmstead . Nicholas Ormrod
John W. Parks, IV . Clifton H. Payne Jr
Donald E. Prorak . Peter Pruitt
Dave Riecken . Lisa L. Rogers
Jim Royle . Lane J. Ruise
Alison Shaw . Rob Sinzieri
Aaron F. Snyder . Karolyn Stonefelt
Chris W. Treloar . Ruth A. Turner
Ruth K. Underwood
Henny Van Den Abbeelen
Lauren Vogel Weiss . Paul R. Walker
Kelly Wallis . Gregory W. White
William R. Wilder . Brian Zator
Glenn Zeinemann

Presley



Zlotnick



DATA COLLECTION

John R. Beck, Percussion Faculty – University of North Carolina School of the Arts
Dr. Rob Falvo, Percussion Area Coordinator – Appalachian State University
Dr. Doug Presley, Director of Bands and Percussion Faculty – Limestone College
Dr. Kristopher Keeton, Coordinator of Percussion – University of North Carolina, Greensboro
Peter Zlotnick, Timpanist, Greensboro and Winston-Salem Symphonies, Percussion Faculty – Catawba College and the Greensboro Music Center
Sandra Teglas, Ph.D., Program Coordinator, Music Research Institute, School of Music, Theatre, and Dance, University of North Carolina,Greensboro
Special thanks to the Research Institute at University of North Carolina, Greensboro for use of sound-level measurement equipment and data analysis and to Cirrus Research doseBadges.

MUSICIAN'S EARPLUGS

EARasers by Persona Medical: http://www.earasers.net/about
Etymotic Research Inc. http://www.etymotic.com/hp/erme.html
Earplug Super Store: http://www.earplugstore.com/

NOTE

The logical follow-up study for this group of subjects would be to test and document their hearing periodically over the next 30 years to see if the age at which they began regularly using hearing protection has had an effect on their long-term hearing health. PN

The Pickle Time Ritual

Double-beat ritual for building drumline and drumset chops

By Chet Doboe

"The Pickle Time Ritual" is a key foundation exercise that is part of the Hip Pickles' hand development/warm-up program. Personally, I've found our "Pickle Time" exercise to be a very powerful tool to advance quite a few diversified drumming skills: bounce control, accuracy, independence, flams, rolls, singles, hand feet coordination, focus skills and more. Like many drummers, I am a big fan of drumming systems. Taking a basic theme and creating a system that expands and organizes one's drumming vocabulary is really appealing and empowering.

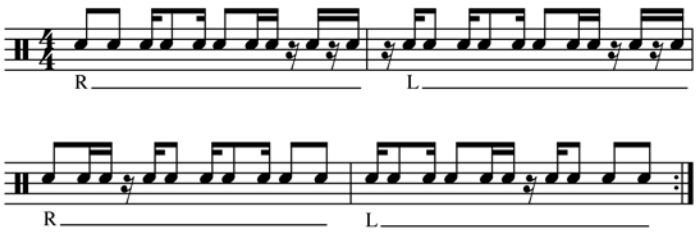
The foundation of "Pickle Time" is my four-bar version of the time-honored drum corps exercise "Double Beat," first brought to the drum world back in the '70s by the late, great drum corps arranger Fred Sanford. The "Ritual" dimension of "The Pickle Time Ritual" is inspired by the late, great jazz drummer/drum educator Alan Dawson. Many years ago, I was blown away with the amazing "Rudimental Ritual" that Alan performed at a drum clinic. Alan would go through all the rudiments on his drumkit with brushes, voicing the rudiments around his kit with a samba kick-drum ostinato, creating a really cool workout to develop facility of rudiments on the drumset. Alan was amazing! Like Alan's "Rudimental Ritual," the power of "The Pickle Time Ritual" is rooted in daily practice.

MODULE 1: PICKLE TIME BASICS

Here is the first module of "Pickle Time." Start out on a drum pad, tap quarter notes with your foot, and apply sticking systems 1–7 to the four-bar theme. Playing with a metronome, start with a slow tempo, gradually ramping up the tempos as you improve.

1. As is
2. Right Side
3. Left Side
4. Double Stops
5. Right Side Flams
6. Left Side Flams
7. Alternate Flams

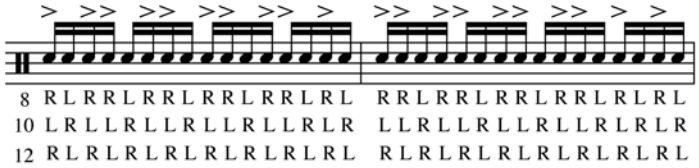
Pickle Time Theme

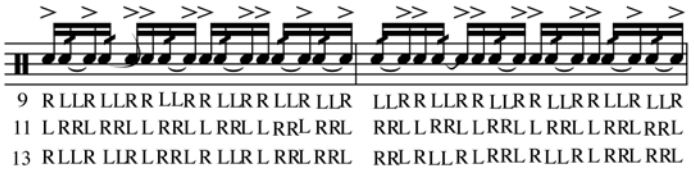


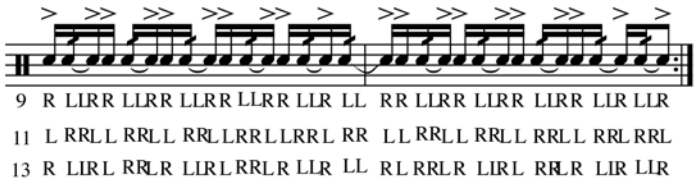
MODULE: 2 ROLLS

Expanding on the "Pickle Time" Theme, Module 2 addresses mixed sticking and rolls. Again, start slow, make the music feel good, and stay relaxed.

8. Right Side Mixed Sticking
9. Right Side Rolls
10. Left Side Mixed Sticking
11. Left side Rolls
12. Alternate Sticking
13. Alternate Sticking Rolls





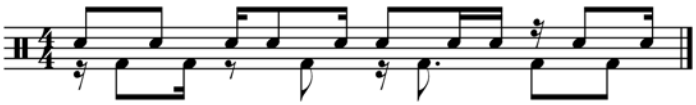


MODULE 3: HANDS AND FEET

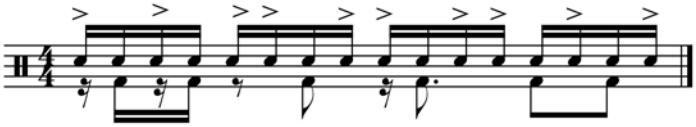
Once you can run Routines 1 through 13 on the pad without stopping and with quality, it's time to go to the drumset and add the feet. The A, B, and C applications are some basic ideas to add the kick drum into the "Pickle Time" mix. (Once you have the A, B, and C applications down, you can add the hi-hat foot—perhaps on 2 and 4, or 1, 2, 3, 4 or as eighth notes: it's your choice.)

A. Unison: Play routines 1–13 while playing the bass foot in unison with all the notes of the "Pickle Time" hand theme.

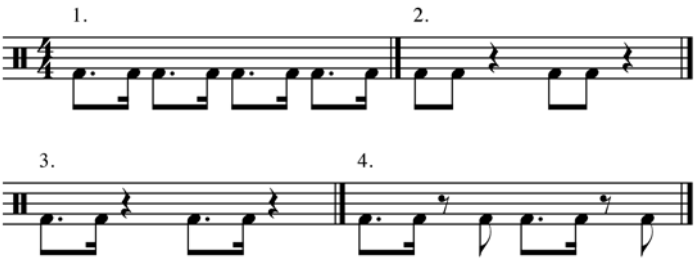
B. Kick Drum In the Spaces: Play 1–7 with hands, playing the bass foot on any sixteenth-note value that is not written.



For Routines 8–13, play a sixteenth note on the kick drum with any non-accented sixteenth note played by your hands. For any pair of non-accented thirty-second notes played by your hands, play one sixteenth note with your foot.



C. Kick Drum Ostinatos: Play routines 1–13, applying the following kick drum patterns.



AND MORE

These first three modules of the "Pickle Ritual" are just the beginning. Other modules can be created with flam rudiments, polyrhythms, buzz rolls, different tom and cymbal voicings, cross-overs, and different feet patterns.

As you play through this presentation, I'm confident that you will sense that the creative possibilities are endless. I'm hopeful that you are inspired to commit to this ritual, or that this article inspires you to come up with your own ideas. So here's to your fun with your drumming adventures. Make it feel good!

Chet Doboe is the leader, arranger/composer for the Hip Pickles Drum Band, (www.hippickles.com) from New York. Chet has performed at PASIC, the Modern Drummer Festival, Montreal Drum Fest, Rhythm Stix in London, Drum Boogie, Night of Percussion in Austria, and The Big Bang in the Netherlands. Under Chet's leadership, the Hip Pickles are six-time DCA Drum Ensemble World Champions and have been voted four times as the number-one percussion ensemble by the readers of *Drum!* magazine. Chet has written 20 drum instruction books and over 20 articles for *Modern Drummer* magazine. Chet appears on the *Best of Modern Drummer Festival* DVD, the Larrie Londin DVD, and the *Out of the Jar* Hip Pickles CD. Chet is on the PAS Marching and Recreational Drumming Committees, and he actively performs with the Hip Pickles in concert, drum clinics, drum circles, corporate meetings, and Arts in Education programs for young people. PN

Effective Solo Devices for Drumset

As evidenced in Dave Weckl's solo in "Big B Little B"

By Chad Floyd

Drumset solos, whether accompanied or unaccompanied, must be performed with sufficient structure and utilize the basic components of effective improvisation in the same manner implemented by other instrumental musicians who play pitched instruments. This practice allows the drummer to communicate musical meaning to the listener, an important element in establishing an internal dialogue between the performer and the audience. Without proper design and structure, drumset solos can be interpreted as a presentation of unnecessary and unrelated material with little or no musical meaning.

THE CHALLENGE

The drumset comprises various sized drums and cymbals of indefinite pitch. Unlike performers who play pitched instruments and perform solos within a specific key or tonal center, drumset soloists are free to improvise outside those traditional parameters of tonality. However, while the performance of a solo without the obligation to a pitch reference allows for certain musical freedoms, the drummer is charged with the task of creating and conveying effective musical statements without the use of definite pitches that can be used within a harmonic structure of the solo. As a result, drumset improvisers must create melodic lines via the contrasting tones of the various sized drums and cymbals in relation to one another.

THE DEVICES

The challenge drummers face when performing solos magnifies the importance of implementing specific solo devices in order to enable musical meaning to be conveyed. A great example of this is found in Dave Weckl's solo in "Big B Little B," which was released in 1998 on the Dave Weckl Band album *Rhythm of the Soul*. Devices found in this solo include motivic use, repetition, and voicing. This solo demonstrates how drummers can effectively perform solos on indefinite pitched instruments by implementing some basic techniques and devices that are used by those who play pitched instruments.

MOTIVIC USE

An important component in music improvisation is the use of motives—short melodic or rhythmic ideas comprising a succession of notes that have special importance in a work. This element is commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as a musical idea, thus lending itself to serving as the basic component from which a composition is created.[1] The *rhythmic* motive is more prevalent in drumset improvisation, due in part to the tonal limitations drummers face when performing.

An example of a rhythmic motive in Weckl's solo during "Big B Little B" is evident in measures 15 through 17. Each motivic occurrence is marked with a bracket in Example 1. The rhythmic motive implemented by Weckl in this passage is comprised of two thirty-second notes followed by an eighth note. Weckl presents this motive on the toms six times over the course of three measures. This motive is also echoed and elongated on the snare drum throughout the phrase.

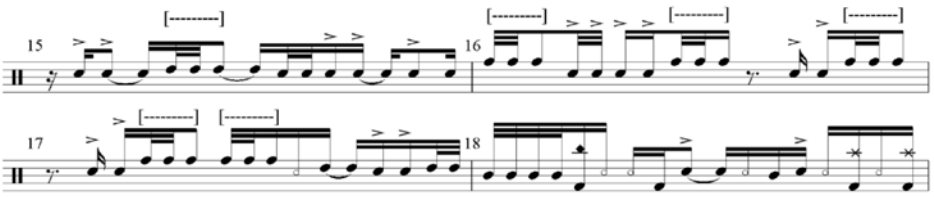
Weckl magnifies the occurrences of these motives by involving several other techniques. He voices these motivic statements similarly on toms one and two. The first motivic statement is voiced on tom two, while the ensuing five statements are voiced on tom one. Additionally, Weckl ensures that these motivic presentations are heard as separate entities by creating sufficient musical space before and after most occurrences. Also, he establishes a dialogue between the snare drum and tom one by performing exclusively on these voices following the initial presentation of the first motive, performed on tom two, and through the remaining motivic statements. The presentation of these motives, together with Weckl's complementary treatment of them, provides a unique characteristic and helps establishes an identity to this portion of the solo.

REPETITION

Another effective device Weckl implements into his solo on "Big B Little B" is repetition. This technique is often used by jazz improvisers in order to reinforce a musical statement. Through proper execution, a basic musical statement can continue to gain significance with each repeated occurrence and subsequently provide the substance of an individual phrase. An example of repetition in this solo is evident in measures 20 through 22. The repeated figure is initially presented during beats three and four in measure 20. This figure, as well as the repeated statements, is identified with brackets in Example 2.

Weckl repeats the original figure four times during measures 21 and 22. The second, third,

Example 1: "Big B Little B" solo, measures 15–18

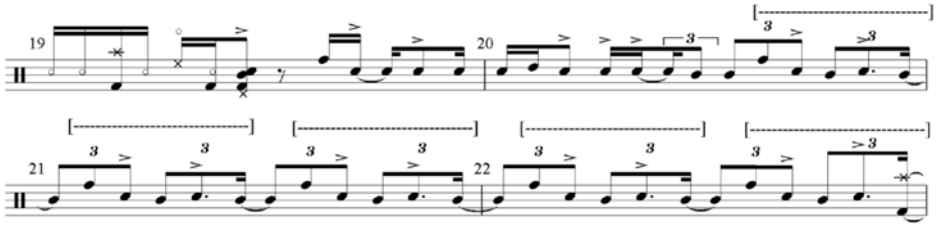


and fourth statements are exact duplicates of the original. The last statement contains a slight variation: a bass drum and splash cymbal as the last note of the pattern, which help add finality to the repetitive sequence by providing more weight and sustain, respectively.

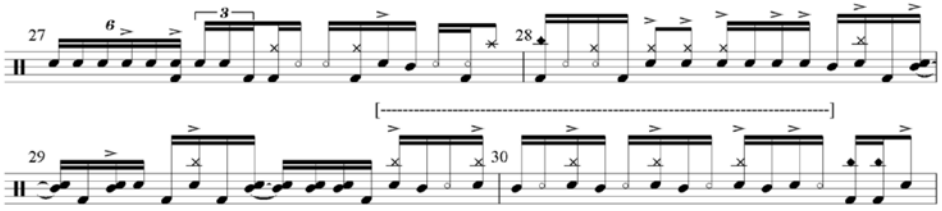
Another example of Weckl's use of repetition in his solo is evident in measures 29 and 30, as identified with a bracket in Example 3.

Weckl presents a repetitive pattern involving the crash cymbal, snare drum, and tom three during the fourth beat of measure 29 through the third beat of measure 30. Although the duration of these patterns is only four beats, they are prefaced by similarly voiced material for four beats, thus allowing the repeated patterns to hold more significance within the passage. Four cyclic patterns are performed, each one beginning with the crash cymbal and snare drum. The succession of these patterns creates a hemiola, additionally contributing to the conveyance of musical meaning. Weckl's utilization of repetition within his solo produces passages that are marked with identifiable features, helping to bring musical meaning to the listener.

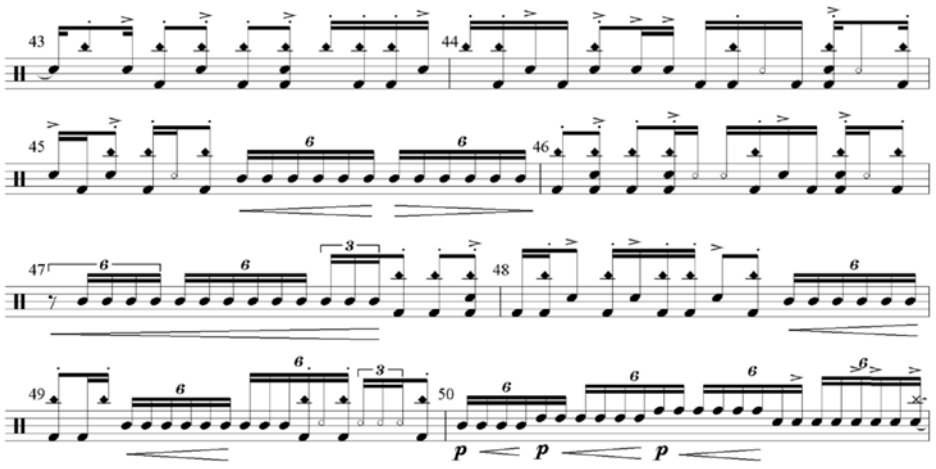
Example 2: "Big B Little B" solo, measures 19–22



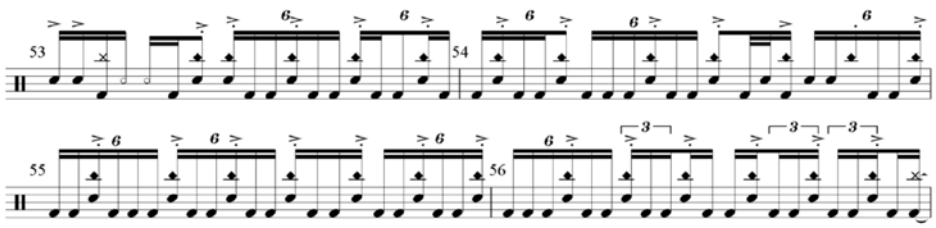
Example 3: "Big B Little B" solo, measures 27–30



Example 4: "Big B Little B" solo, measures 43–50



Example 5: "Big B Little B" solo, measures 53–56



VOICING

Weckl uses voicing techniques in "Big B Little B" to highlight motives and to establish phrasing. As discussed earlier, Weckl creates a two-voice dialogue in measures 15 through 17 by voicing most material on the snare drum and tom one. This voicing technique effectively highlights the rhythmic motive performed in these three measures. Likewise, Weckl uses voicing techniques to provide a unique feature to a longer passage of eight measures later in the solo, measures 43 through 50 (see Example 4).

Weckl utilizes four instruments exclusively throughout the first seven measures of this passage. These include the snare drum, stacked cymbals, bass drum, and tom three. A groove is initiated in measure 43 and remains as the dominant feature throughout this eight-measure passage. This groove is voiced with the snare drum, stacked cymbals, and bass drum, which provides it with a unique quality unlike anything performed previously in this solo. Tom three is used as a fill, or a break, in the groove, and is implemented four times over the course of the passage. Weckl also provides an

additional dimension to this groove by shaping the tom fills dynamically. The last measure of the passage, measure 50, features additional instruments outside of the original group, including toms one and two along with a crash cymbal. The dynamic shaping evident in this measure reinforces earlier occurrences of the same technique, creating a dramatic conclusion to the passage and helping to provide musical meaning to the listener.

Another example of how Weckl uses voicing techniques to establish phrasing is evident in measures 53 through 56 (Example 5). This four-measure phrase is similar to the previous passage discussed, in that Weckl uses the same three instruments to provide a groove: snare drum, stacked cymbals, and bass drum. These instruments are utilized exclusively throughout this phrase with the exception of a crash cymbal on the afterbeat of one in measure 53, a China cymbal on the afterbeat of three in measure 54, and a crash cymbal on the "a" of beat four in measure 56. Note that the snare drum and stacked cymbals are played as a unit throughout the last three measures of the phrase, essentially creating a two-voice dialogue between the bass drum and snare/stacked cymbals. The use of this voicing technique, together with Weckl's other implementations of voicing techniques, provides this solo with identifiable passages and phrases that are marked with unique features.

The solo performed by Weckl in "Big B Little B" demonstrates how drummers can communicate musical meaning to the listener. Although Weckl's technical command of the drumset is superior, his focus on musicality enables his solo drumming style to speak a musical language. Weckl utilizes a variety of techniques and solo devices in his solo that establish an internal dialogue between the performer and the listener and provide a musical corridor where meaning can be conveyed.

ENDNOTE

1. Don Randel, ed., *The New Harvard Dictionary of Music*, (Cambridge: The Belknap Press of Harvard University Press, 1986), 513.

Dr. Chad Floyd is Assistant Professor of Music/Percussion at Campbellsville University. He has served as drummer for the award-winning band Stoik Oak, drummer/percussionist for the Grammy-nominated members of Sojourn Fare, and drummer for the Brazilian-based group Almedia Duo, who recently completed an international performance tour of Japan and South Korea.

PN

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

APP

Erskn Jazz Essentials Play-Along

Peter Erskine
$11.95
Fuzzy Music
Platforms: iPad, iPhone, iPod Touch

Musicians are often told, "If you want to play better, play with people who are better than you." Okay, if you're a drummer, how would you like to play along with pianist Alan Pasqua and/or bassist Darek Oles? And if you play another instrument, how would you like to have Peter Erskine on drums? Erskine's new app lets you do just that with a nice selection of standard- and blues-type tunes in various keys and tempos.

While the idea of a play-along isn't new, this app has a feature that raises the bar considerably on this type of educational tool. The app has a built-in, easy-to-use mixer that allows the user to play along with the full trio, with any two of the instruments, or with any single instrument. That's a big improvement over the first vinyl play-along records I had on which you could pan the stereo channels either hard right or hard left and get rid of either the bass or piano, but never the drums, or CDs that had "with drums" and "without drums" versions. This mixer gives a drummer the opportunity to play with bass only, piano only, or with both. Likewise, a vibes player could play with just the bass, bass and drums, just piano, and so on.

And it's not just a matter of turning an instrument on or off. You can adjust the volume of each instrument independently of the other instruments. A drummer who is used to being set up next to the bass player can have the bass volume all the way up and have the piano not as loud, just like it would sound from behind the drums on an actual gig. There is also a click-track channel. As with the instruments, you can adjust the volume or turn it off completely.

The app includes lead sheets in pdf format for C, B-flat, and E-flat instruments. You can view the lead sheets from your app, which is fine if you are using a full-size iPad, and you can also print them if you are using an iPhone or iPod, on which the music would be too small to read. You can also email them to your computer for printing if you don't have a wireless printer.

The app has ten tracks. Several feature the chord changes from popular standards, and their titles should clue you in to what they really are (e.g., "Autumnal Foliage," "Della Buys Car Lights"). There is a track with the "Rhythm Changes" that have been used on countless tunes, a blues, and a modal tune. Most of the tunes are offered in versions with different tempos and different keys.

Earlier I referred to this app as an "educational tool," and one can certainly learn a lot by using it as such. But don't let the pedagogical implications scare you away; Erskine, Pasqua, and Oles were obviously having fun playing these songs, and getting to play along with any or all of these players is a delight.

—Rick Mattingly

GENERAL REFERENCE

Marimba Master Class on "Reflections on the Nature of Water" by Jacob Druckman

Daniel Druckman
$14.95
Meredith Music

Jacob Druckman's "Reflections on the Nature of Water" has indeed become one of the standard four-mallet solos in contemporary marimba literature, as stated on the back cover of this publication. However, it was not composed for Daniel Druckman, as also stated on the back cover. Leigh Howard Stevens, Gordon Stout, and I commissioned it with a Consortium Commissioning Grant from the National Endowment for the Arts, with assistance from PAS. I worked closely with Jacob Druckman during both the composition and preparation of the piece and gave the world premiere performance at the Kennedy Center in Washington D.C. during PASIC '86. Subsequently, I also performed the New York premiere and made the first commercial recording of the work.

Issues of provenance aside, Daniel Druckman, the composer's son and a superb musician in his own right, provides excellent insight on the finer points of preparing this piece for performance. In addition to correcting mistakes in the score (primarily missing accidentals or rhythmic errors), he goes into marvelous detail on important considerations of phrasing, particularly in regard to the realization of longer phrases and providing appropriate contrast between juxtaposed or interwoven musical material. Further, he provides evocative suggestions of imagery and some mention of issues of articulation, both vitally necessary for successful performance.

I offer additional comments here, to address oversight or correction. In the second movement, the indication "m.d." refers to *main droite*, or the right hand crossing to play the bass notes. In both the second movement *and* the fourth movement, abbreviated thirty-second notes are measured thirty-second notes, not tremolos. The abbreviated sixty-fourth notes on the last quarter note of the fourth movement indicate the only tremolo of the movement. Although the meter of the fourth movement is given as 3+4+3/16, the tempo indication reveals that it should be felt in two or 5+5/16. This will aid in achieving the desired character of "Gently swelling."

In measure 43 of the fourth movement, Daniel suggests that the first double-stop in the right hand is "possibly a mistake," as it is not consistent with earlier material. However, I questioned Jacob on this very issue prior to the premiere performance and his response was that the pitch change was intentional. Regarding the fifth movement, Jacob later observed the drawback to his choice of proportional notation for this movement was that space on the page equaled time, yet it took more space on the page to write the numerous rapid grace notes, thereby making them appear slower. His corrective advice was to adjust the placement of the grace notes so as to allow for greater breath between the phrases of this movement. In the sixth movement, Jacob suggested a possible *accelerando* through the last two lines, but absolutely without *crescendo* until the final *sforzato.*

"Reflections on the Nature of Water" is a piece every marimbist should learn and perform. Careful study and attention to Daniel Druckman's comments in this publication will greatly improve those performances.

—William Moersch

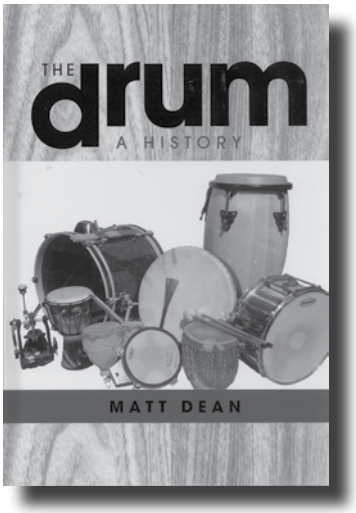
The Drum: A History

Matt Dean
$45.00
Rowman & Littlefield

No instrument, other than the human voice, has a longer history than the drum. This publication has to be the most comprehensive text about historical percussion instruments documented to date. The book is divided into various global regions, including different areas of Asia, Africa, Europe, Oceania, and South and Central America.

In reading this book, I found much of the material presented to be so extensive that I had difficulty with comprehension and retention. This is not necessarily a criticism, but I would have suggested an area to make notes and highlight the instruments and their names.

When I got to the chapters on modern drumkits, drumsticks, electronic



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instruments, and recordings, the book took on a different approach, and I could not put it down. These chapters not only described the materials and setups, but also featured the names and styles of the artists who played them, including the titles of recordings that brought the artists to the national scene. These chapters give a comprehensive history of musical styles, including jazz, rock, shuffle, pop, funk, disco, heavy metal, hip-hop, and reggae.

For those who work at universities and other music centers, this book is an outstanding publication and would be a great addition to your library.

—George Frock

GENERAL METHOD

Give Me A Groove **II–IV**
Mark Shelton
$19.95
Heritage Music Press

To cite a popular commercial, "You kids have it made; you don't know what it was like in my day." This publication is a lesson book directed to beginning, group percussion classes. The book offers 18 groove patterns, utilizing a variety of styles, including rock, swing, waltz, Cajun, Celtic jig, polka, zydeco, and salsa. The patterns are scored for an ensemble setting of five players performing on common percussion instruments such as triangle, cabasa, tambourine, temple blocks, conga drum, and drumset. The patterns are written to familiarize students with the musical styles of the different cultures, and each is written over a recorder melody. The various patterns present contrasting tempos and meters. The collection comes with a CD, which can be used to present the materials or as a practice tool for the students.

To reflect back on my introduction to this review, it is great that students are now able to have recordings and computer-generated materials to practice with. This is an excellent publication for beginning percussion programs.

—George Frock

Reading and Rhythmic Development for the Beginning Music Student **I**
Domenico E. Zarro
$9.50
HaMaR

In a world with so many beginning methods, it can be difficult to filter through the numbers and find a resource that is clear and concise, yet effective with young students. In this book, Domenico E. Zarro has provided just such a resource, perfect for elementary music educators.

The logical progression begins with musical terms and names of notes, and follows with whole-, half-, and quarter-note syncopation. It then progresses to eighth, triplet, sixteenth, and thirty-second notes before moving on to 6/8 meter and odd groupings. The author provides three solos that accompany a myriad of *Stick Control*-like playing and counting exercises. There is also a section at the end that shows conducting patterns, which I feel is the weak point of the method. This section seems out of place and confusing for beginning students.

I wish there was a Table of Contents. This would allow for quick access to any section, rather than flipping through the pages. Other than this and the conducting patterns, this book has the potential to become a useful resource in the development of young musicians.

—T. Adam Blackstock

Sing and Play the Global Way **II–IV**
Mari Schay
$24.95
Heritage Music Press

This publication offers an innovative way to introduce students to the styles of music from different world cultures. The tunes represent music styles from France, Native America, Japan, Brazil, Israel, and South Africa. The publication comes with a CD, which is an excellent way to familiarize students with the pieces.

The tunes are scored for two to three melodic instruments, with percussion textures such as triangle, tambourine, shaker, woodblock, and drums. The words in the tunes sound like words or syllables in the languages the tunes represent. In addition to being an excellent source to teach music styles, I can see parents being thrilled by class presentations at PTA meetings and programs. I found the tunes to be fresh and fun.

—George Frock

Warm-up Percussion
Marc Chantereau
$13.75
Alphonse Leduc

It seems like a brilliant idea: create a general percussion warm-up and technique development method, playable on almost any instrument, package it in a small 6x8-inch booklet, and publish it with instructions in four languages plus a few illustrations for clarification. The concise package is nice, but unfortunately, the exercises included fail to deliver anything not contained in standard methods like *Stick Control* or *Method of Movement*, and the limited direction often adds more confusion than assistance.

The text briefly advocates for a wrist-rotation-stroke approach that creates a sound that is "very different, smoother, more elegant," but there is far too little instructional detail for a student to confidently implement this technique. The multiple-language format takes a little getting used to, but the numbered illustrations that might remind you of "insert tab A into slot B" furniture assembly instructions take the most time to interpret. To add to the confusion, the page numbers referencing other portions of the book are inaccurate, so it requires a considerable amount of effort just to figure out how this warm-up routine should be used.

Within the "Basic Formula," eight different foot and accent patterns are indicated for use with the exercises throughout the book. Each of these patterns is in common time, which again becomes a point of confusion, as over half of the 54 exercises are in a time signature other than common time. The exercises are also to be played with an offbeat metronome pulse, which would be assumed to be purposeful, but the intent behind this concept is not directly explained.

Warm-up routines are vital to every percussionist's technical maintenance and development. While I was eager to see what this handy format could provide, it ultimately lacked the clarity and depth of content to be useful as a replacement or companion to materials already on my bookshelf.

—Josh Gottry

KEYBOARD PERCUSSION SOLO

4 Préludes for Marimba-Book 2 **II–III**
Jeremy Brunk
€20,00
Edition Svitzer
Instrumentation: 5.0-octave marimba

Dr. Jeremy Brunk is a Lecturer of Music at Millikin University and developed his preludes over many years of working with his students. According to the composer, this second set of Préludes was written to develop technique and musicianship for the intermediate four-mallet marimba student. Each piece is progressively more difficult and it is recommended they be learned in sequence for maximum benefit. The goals are to build the strength and flexibility needed for longer pieces, gain hand and mallet independence, refine sequential sticking patterns, and establish smooth interval changes out to an octave. In addition, studying this collection should help the performer visualize chromatic interval patterns and recognize seventh chords and extensions on the keyboard. The composer states, "Each book of Préludes can be performed together as a multi-movement set, but individual works may also be played separately, or in combination with other pieces in the entire collection."

The pieces in this set (Book 2) are titled as No. 5, 6, 7, and 8, but they also contain descriptive subtitles along with details outlining the focus of the technical and musical elements in each work. This information guides the teacher and student in the best way to use each piece when developing four-mallet marimba technique. They are between 60 and 100 measures long, can be learned relatively quickly, and will lend themselves well to a weekly lesson structure.

—Jeff Moore

Feel the Sunlight **VI**
Ludwig Albert
€10,00
Editions Francois Dhalmann
Instrumentation: 5.0-octave marimba

Commissioned by and dedicated to Chin Cheng Lin, and also selected as the repertoire piece of the Universal Marimba Competition Belgium, Ludwig Albert's "Feel the Sunlight" was premiered on May 14, 2012, in Antwerp, with a subsequent USA premiere on June 9, 2012, at the 1st Santa Fe Marimba Festival.

Opening unassumingly with an artistically pleasing yet, as indicated, "Soft & Gentle" introductory passage of 11 measures of arpeggiated traditional harmonies, the piece then stabilizes tonally in C major with stoic, very soft block harmonies into an almost Rachmaninoff-like lyricism. The melody is presented in the highest of the constantly arpeggiated four mallets with another superbly crafted modulation to B-flat major.

All of the aforementioned 38 measures are in 4/4, but after a brief fermata, this delightful neo-Romantic composition moves with a freshness in 6/8 (with brief interruptions of a cadential 4/4 measure, skillfully placed) transforming the former 4/4 melody into a "singing" slower, augmented melodic presentation (reminiscent of Mark Ford's compositional style in a few of his recent solo marimba works).

The final section of this six-minute advanced marimba composition is in 4/4 and marked to be performed with "Hope & Expectation" as it quietly cadences in C major. The difficulty of this piece will be to project the lyricism accentuated by the numerous changes of tempo with tonal shifts that demand advanced, dexterous four-mallet technique. This piece will undoubtedly find a noteworthy position among the most-performed solo marimba compositions at the professional or student level.

—Jim Lambert

Jazz Standards for Vibraphone **III–IV+**
Arr. Tim McMahon
$14.99
Hal Leonard

Think of this book as your vibraphone jazz-standards starter set. Comprising 17 popular jazz and show tunes, this book offers performance notes and suggestions that not only serve as a springboard for

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Steve Ettleson
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William F. Ludwig, Jr.
Yamaha Corporation of America

Sabian Canadian Scholarship: Applicant must be a Canadian full-time university undergraduate percussion major. Apply at www.pas.org/PASIC/CanadianScholarship.aspx

State chapter PASIC scholarships are currently available in California and Texas. Additional scholarships may be available. Contact your chapter for additional information.

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School Address _____

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Have you ever attended PASIC? _____ If yes, when? _____

Applicant's Signature _____ Date _____

Send to: PASIC Scholarship Application, Percussive Arts Society
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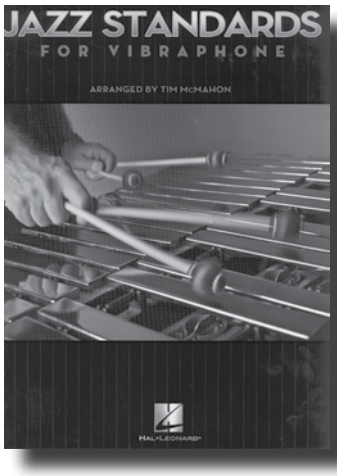
E-mail: percarts@pas.org



experienced players, but is accessible by vibraphonists new to the genre.

This is not a walk-through method book like that of Jon Metzger, nor is it a lead sheet that has been turned into a black page full of extended chord tones and hot riffs. Each tune is clear in presentation (larger staff and noteheads, fits on two pages without page turns), and well thought out in terms of notes chosen to communicate harmony.

In Tim McMahon's simple arrangements, like "Bluesette" and "Autumn Leaves," non-chord tones and extended melodic runs are kept to a minimum. These simple treatments of jazz standards can effectively introduce beginning "jazzers" to the genre while not scaring them away with the depth and breadth of the language and performance possibilities. Likewise, McMahon's more advanced treatments, as found in "Misty" and "Haunted Heart," will also appeal to seasoned players through melodic decorations such as extended runs and quickly shifting chords. Tunes from this collection can serve as an augmentation to a lead sheet, music for a solo recital, or even a catalyst for starting up a jazz combo.

—Joshua D. Smith

Luminosity **V**
Tomasz Golinski
€25,00
Edition Svitzer
Instrumentation: 5.0-octave marimba

This piece won first prize in the 2010 Universal Marimba Composition Competition and has been selected as the set piece for the 2013 Universal Marimba Competition in Belgium. Tomasz Golinski is a Polish percussionist/composer and a student of Ludwig Albert, to whom this work is dedicated. Golinski has won many awards including second prize in the 2011 PAS Composition Competition for his chamber piece "The Absurd World."

Comprising two movements, each of which is divided into distinct sections, the solo is demanding technically, yet idiomatic, given the composer's background in marimba performance. The first movement is dark in character with a recommendation to use heavy mallets (soft in the bass, medium soft for the inside mallets, and medium hard in the soprano voice). The movement is in five sections, with sections 1, 3, and 5 being rolled chorales, contrasted by the rhythmic sections in 2 and 4. The chorales require sensitivity and musical maturity for interpretation, while the rhythmic sections contain single independent and lateral strokes, double verticals with large leaps at times, and good independence between the right and left hand.

The second movement contains challenging, virtuosic sections that require fast repetitive single independent, double vertical/lateral strokes (some suggested stickings are indicated), but no one-hand, single independent rolls. The movement utilizes the entire range of a five-octave instrument with quick leaps and octaves in both hands. In addition to the technical requirements, a high level of musicianship is required to bring out the lyrical melodic elements within the demanding virtuosic sections.

This is an excellent addition to contemporary marimba literature. The technical and musical elements are rewarding to study and enjoyable for both the performer and the audience.

—Jeff Moore

Phoenix **V**
Andy Harnsberger
$20.00
Paragon Percussion
Instrumentation: 5.0-octave marimba

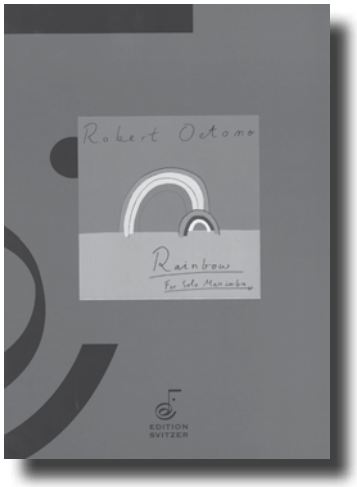
New, highly energetic, and technically demanding, this work is sure to gain popularity among marimbists everywhere. An experienced ear can hear influences from some of the great composers of marimba literature, with that unmistakable Harnsberger style.

This eight-minute work uses the full range of the instrument in a very idiomatic writing style. The work utilizes every possible stroke type; however, it is dominated by lateral strokes. Make sure you are comfortable, and quick, with your double and triple laterals before attempting this one. You must also have a wide "wingspan" in order to successfully cover four octaves of the instrument (double vertical octaves).

Thanks to Harnsberger for offering this new and exciting addition to the marimba repertoire. If you are looking to show off your "chops," this work provides a challenging and worthwhile opportunity.

—T. Adam Blackstock

Rainbow **III**
Robert Oetomo
€14,00
Edition Svitzer
Instrumentation: 5.0-octave marimba



The best way to describe this four-mallet marimba solo is safe and palatable. Lasting around three minutes, the solo begins with material that is worked through a quasi-theme and variations model. The melody is quite simple, which allows for great flexibility from the harmonic side of the composition. This harmonic material primarily stays within diatonic options—beginning with major tonic, shifting to relative minor, etc.

From a technical standpoint, this piece will work well for a beginning to medium level four-mallet player. The intervals utilized rarely exceed the width of a fifth, there are no wide arm stretches across the marimba, the overall tempo is moderate, and rhythms are never more complex than running sixteenth notes. While not groundbreaking, this marimba solo has merit in cleverly used harmonic choices and sticking patterns required for performance.

—Joshua D. Smith

Three Chorales (vol. 1) **IV**
Robert Oetomo
€16,00
Edition Svitzer
Instrumentation: 5.0-octave marimba

It is interesting to see the progression of this young composer through these three chorales that are intended to "explore the colours of the 5-octave marimba in the low to middle registers." Created a year apart from one another, the distinct mood of each is paired with thoughtful compositional inspiration. While chorales present unique technical challenges, such as achieving a smooth, sustained quality, the biggest obstacle for most will be gaining comfort with the interval of a ninth in the left hand.

The first chorale, "Amy," is centered in A major. Thematic material was developed by a system pairing letters in the English alphabet to the pitches used in western notation. This expressive chorale is more uplifting than the others. Consisting almost entirely of rolls, I am reminded of Emmanuel Sejourne's "Nancy" at times. Changing to a darker character, the second chorale, "Timeless Sorrow," is more regular in rhythmic and metric structure. This allows the harmonic progression, inspired by Tchaikovsky, to stand out.

Originally scored for chamber opera, the final chorale, "Postlude: An Aftermath," deals with the tragedy of suicide. Performers will have little difficulty interpreting the character, as the composer includes very descriptive expression markings such as "With despair and devastation, extremely desolate," "With tension," "A sense of false hope," and "Much slower."

With each chorale containing 50 measures or less, advanced marimbists can use this collection as a quick way to refine their chorale playing.

—Darin Olson

Two Lullabies **IV**
Robert Oetomo
€16,00
Edition Svitzer
Instrumentation: 5.0-octave marimba

Full of sentiment and charm, these short pieces are sure to please any audience while offering a meaningful performance experience.

Almost exclusively, the work utilizes the first four octaves of the instrument. The writing is very "vertical," requiring the performer to use single independent and double vertical strokes almost exclusively. The first movement is not as demanding as the second; the second is written in more of a piano style, requiring constant arpeggios in the left hand while the right hand plays the melody. The differences between the movements allow for a natural progression of learning.

Reminiscent of the marimba works of Takatsugu Muramatsu, I expect these short, sweet lullabies will find their way into the repertoire of many students and professionals alike.

—T. Adam Blackstock

KEYBOARD PERCUSSION DUO

Archipelago **V**
James Crowley
$25.00
Hal Leonard
Instrumentation: 5.0-octave marimba, vibraphone

With tonalities reminiscent of Elliot Carter's string quartets, this through-composed, 11-minute duo presents several unique and rewarding sonic mo-

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ments, but fails to be a complete home run. Advanced players will appreciate the rhythmic challenges of their individual parts, and how both instrumental lines rhythmically coalesce. Additionally, the work contains several unique moments playing in hocket fashion, and overlapping ascending or descending chords.

To his credit, the composer presents a wide range of mature and informed melodic and harmonic ideas and is quite creative in his rhythmic treatment of those passages. However, in spite of four isolated bowed vibraphone notes at the beginning of the work, both instruments are used seemingly as "pitch vehicles" and are not necessarily used to their full idiomatic potential. This piece sounds like it could just as easily be played on two pianos with a similar sonic effect. In line with that thought, the program notes even indicate sections where stickings are premised upon "black notes = right hand, white notes = left hand."

While there is great satisfaction to be attained from woodshedding the smattering of notes and rhythms, consistently shifting time signatures and tonal centers, and "contemporary" melodic ideas in this work, the few easily discernible musical climaxes contained with the finished product could cause your average percussion recital audience to ask themselves "So, where is this going?"

—Joshua D. Smith

Flyscape **V**
Chin Cheng Lin
€16.99 digital download
€21.40 hard copy
Editions Francois Dhalmann

With four CDs and over 50 compositions to his credit, Chin Cheng Lin is the latest addition to the list of prolific marimbists who are also composers. "Flyscape" is a duo that he most likely wrote for his teacher, Ludwig Albert. At about eight minutes in length, it is a manageable and tonal duo that could be performed by a couple of dedicated undergraduate percussion students.

In ABA form, the piece is set in A major and is extremely tonal—so much so that the only chords involved in the bookend sections are I, IV, and V. The rhythm of these two sections consists entirely of sixteenth notes in 6/8, creating a wave-like feel. The slow middle section is a chorale that has more tonal diversity with only half- and quarter-note rhythms. Technically, almost all the typical four-mallet stroke types are included with the exception of any triple laterals. The ensemble interaction is not that extensive, as all but the last page is in complete rhythmic unison. The coda is quite exciting but the final phrase ends quietly.

With the popularity of marimba duos and the increase in duo competitions, this work is sure to find a home on many music stands. This original piece will find a nice place between the intense, aggressive duos and the orchestral transcriptions that are currently in the literature.

—Julia Gaines

KEYBOARD PERCUSSION ENSEMBLE

Music of Musser's International Marimba Symphony Orchestra, Vol. 4 **IV–V**
Arr. Clair Omar Musser
Ed. Willis Rapp
$34.99
Meredith Music
Instrumentation: five parts (preferably marimbas but substitutions are indicated in the score)

The final volume in the Musser Marimba Orchestra Series is now available from Meredith Music. Volume 4 includes "Mignon Overture" by Thomas, "Largo" from the New World Symphony by Dvorak, and "Prelude in E Minor" by Chopin. These arrangements were originally performed in 1935 by Clair Omar Musser's International Marimba Symphony Orchestra (IMSO) and were revived by Willis Rapp when he organized a 1979 reunion concert. Two other historic performances in 1998 (West Point Marimba Festival) and in 2011 (PASIC 50th Anniversary performance) have also paid tribute to this ensemble and its music.

All of the above performances have consisted of no less than 50 performers and instruments. However, the editor offers ways for ensembles of various sizes to perform the works. A three-marimba method with instructions on which parts should share a marimba, and even an instrument substitution method where xylophones and vibraphones can be used are included in the performance notes. The ideal instrumentation is five marimbas (all two-mallet parts), but fortunately, Marimba V, which is the only part written in bass clef, only requires a 4.3-octave instrument.

The arrangements are not for the faint of heart. "Mignon Overture," at over eight minutes, was always the last piece played on the IMSO program when they toured—and for good reason. It will require a very musical soloist on the Marimba I part because it contains a lot of fast scalar passages (usually replicating woodwind soloists). Even parts II and III contain a few difficult licks that must be played in unison. The Dvorak arrangement does not contain as many two-mallet passages but rather a very famous melody that needs to be phrased with care. It is also the longest arrangement of the volume at 12 minutes. The Chopin usually opened the 1935 tour concerts and is the most understated of the three. Primarily consisting of eighth notes, care should be taken for the ensemble not to sound too heavy.

An excellent conductor will help an ensemble pull off the advanced musical phrasing concepts needed to perform these arrangements well. Kudos to Meredith Music and Willis Rapp for undergoing this fantastic volume series so we all might have the opportunity to experience a little of that 1935 tour.

—Julia Gaines

SNARE DRUM METHOD

Fast Hands – Remove the Mystery from Stick Control **I–III**
Ted Wade
$21.95
Sticks & Tubs

Ted Wade has been playing drums for 45 years and teaching percussion for over 30. Wade performed all over the United States and studied with icons such as Gene Krupa, Alan Dawson, Buddy Rich, and Joe Morello. After surviving cancer and two strokes, Wade decided to write this book to share his approach in developing snare drum technique (having had to retrain himself to drum after recovering from his strokes).

This method book and DVD collection (with a foreword by John S. Pratt) is intended for band directors and percussion students. The DVD demonstrates the concepts and exercises in the book while also serving as an opportunity to "play along" with Wade and his students. The DVD covers the basics of posture, holding the sticks, and the correct stroke, which Wade states will lead to playing drums with fast hands.

Part method book and part memoir, the book includes stories and pictures from Wade's early drum corps days through his career playing drumset. There are sections sharing his personal experiences, successes, and mistakes. The book also includes instructional pictures that help guide the reader through written directions, while the DVD can be viewed to demonstrate each step. Chapters cover grip, dynamic levels for stick control, and rudiments. Also included in this 35-page book are three rudimental contest solos written by the author and his son, Aaron.

Intended to encapsulate the author's approach to snare drumming and to share his experiences in the music business, this book succeeds in the mission and can be used by people interested in learning more about Ted Wade's concepts and approach to rudimental snare drum performance.

—Jeff Moore

Hal Leonard School for Snare Drum **I–III**
Ben Hans and John S. Pratt
$14.99
Hal Leonard

Subtitled *A Beginning Drum Method*, this book presents the fundamentals of rudimental and concert snare drumming in 40 concise lessons for the beginning and intermediate student. Beginning with the basics of music notation, grip, and stroke, the text progresses through fundamental reading exercises and accompanying etudes and duets. Rudiments are not introduced until the 29th lesson, by which time the student has been exposed to reading sixteenth-note rhythms and triplets, as well as a variety of meters (including 3/8 and 6/8). In the interest of developing the student's hands in the earlier lessons, a variety of stickings are employed.

The end of the book contains several intermediate-level solos by legendary snare drum composer John S. Pratt. In addition to serving as challenging material for any student who completes the preceding lessons, the phrasing and compositional elements of the solos maintain the style and feel of Pratt's other works that we have come to love. Although it is interesting to see Pratt write for younger players, the last solo in the book might be too advanced for beginning to intermediate students, as it contains rudiment combinations such as compound flams and inverted flam-taps.

Through its thorough and sequential approach to reading, technique, and musicianship, this text should be effective in both class and individual instruction settings with the aid of a qualified teacher.

—Jason Baker

PERCUSSION ENSEMBLE

Don't You Worry 'Bout a Thing **III**
Stevie Wonder
Arr. Diane Downs and Rick Mattingly
$30.00
Hal Leonard
Instrumentation (11 players): bells, xylophone, vibraphone, 5.0-octave marimba, shaker, guiro, bongos, congas, timbales, drumset

Originally created for the Louisville Leopard Percussionists, this arrangement is targeted for younger ensembles but features a few elements that may prove challenging for middle school or younger percussionists. The piece is set in common time throughout, but the mallet parts are frequently syncopated with repeated offbeats for a measure or more. The key signature includes six flats, and there are extensive chromatic alterations and accidentals (even a few F-flats). The rhythmic percussion parts are much

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more accessible, featuring repetitive patterns based primarily on eighth-note based rhythms. The drumset part is completely notated and includes grooves and fills that should be manageable by any student who is comfortable with basic rock styles.

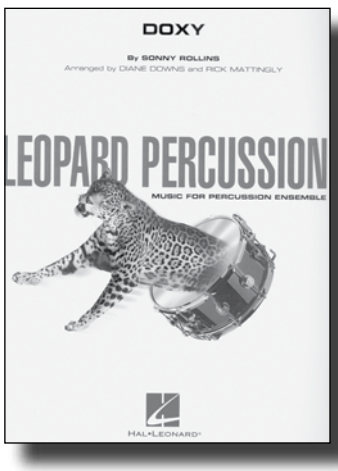
As indicated in the performance notes, any of the four-mallet parts may be doubled or replaced with electronic keyboard. With cooperative players and considerations made for a few tight spots, both marimba parts are playable on one instrument. However, a 5.0-octave marimba is required, as the bass marimba part has several notes below the bass clef staff. The performance notes also provide the alternative to perform the bass marimba part on electric bass, but this will take some octave adjustments due to the handful of low E-flats and D-flats.

This piece is probably harder to read, due to the key signature and syncopation, than it is to play. Nonetheless, the primarily rhythmically unison figures should come together over time if students are aware of the context. It is a fun tune that is suitably arranged for intermediate ensembles.

—Josh Gottry

Doxy **III**
Sonny Rollins
Arr. Diane Downs and Rick Mattingly
$30.00
Hal Leonard
Instrumentation (6+ players): vibraphone, xylophone, marimba, bass marimba, congas, drumset

As an educator, I am always looking for pieces that I can get a lot of "bang for the buck." If you are like me, you will definitely be interested in this percussion ensemble arrangement of the famous Sonny Rollins chart. Providing flexible instrumentation, this piece was created for the Louisville Leopard Percussionists, which is made up of students ranging from seven to 12 years of age. Catering to differing ability levels, the melody is doubled between the vibraphone and xylophone while the marimba part requires



beginning four-mallet technique. The marimbist is required to perform block chords, a few with only three voices, with lots of thirds and fourths. In this short work of approximately two minutes and 15 seconds, there is a great deal of educational value.

While exposing young performers to jazz, the repetitive nature of this arrangement will allow students to focus on their fundamentals. Equal in importance, students gain experience interpreting swing notation and demonstrating the appropriate feel. A solo is written for the vibraphone player; however, I would highly encourage making this an improvised solo. Likewise, the clearly notated drumset part contains written-out fills. As the performer gains confidence, he or she can elaborate on the material provided. A good fit for a spring concert, I look forward to reading this with one of my junior high percussion ensembles.

—Darin Olson

Irish Suite **V**
Torsten Pfeffer
€15,00
Kick the Flame
Instrumentation (4 players): four cajons

When someone mentions cajon, what's the first style of music that comes to mind? Irish, of course! Well, maybe not, but Torsten Pfeffer has written an Irish piece to show that the Peruvian cajon is most definitely at home in all sorts of world and pop music. This 16-minute cajon quartet is divided into five movements: March, Double Jig, Slide & Polka, Reel, and Hornpipe. Though the composer doesn't mention the possibility of splitting up the piece, I'd say that any single movement or grouping of movements could be performed; each can easily stand on its own. Aside from the basic cajon strokes, the piece also calls for some extended techniques, such as double stroke rolls, finger rolls, and floating hand technique. There is also some body percussion: foot stomps, thigh slaps, and hand clapping.

"Irish Suite" calls for a Cuban cajinto, two Peruvian cajons (one with snares, one without), and a Cuban bass cajon, though the composer states that the instrumentation can be modified as needed. While the score is very clearly written out, it is inconvenient that individual parts are not available.

This is a technically challenging piece and the composer has provided suggested "stickings," for lack of a better term in hand drumming, for numerous passages. It has plenty of groove potential, a high energy level, and is written in a style of music that is not very prominent in the percussion ensemble literature. Needless to say, it's also convenient to have a piece in the program with a simple setup! I will certainly keep this piece in mind for future performances by my student ensembles, though I'll probably program it one movement at a time.

— Shawn Mativetsky

Lemonade Stand **III**
Tim Mocny and Mike List
$5.00
Things to Hit Publications
Instrumentation (2 players): marimba and pandeiro

This is a simple duet for 4.0-octave marimba (four mallets) and pandeiro. The music comes with a key for the pandeiro indicating the notation for the bass thumb, bass tip, slap, and other techniques. Both parts are completely written out with the exception of two beats of improvisation in the marimba part. However, more improvisation could certainly be added.

The piece has an Afro-Cuban feel and is very repetitive. Even though it involves four mallets, the part could be played by an inexperienced marimbist with basic technique. The pandeiro part is also quite repetitive and with practice could be played by most intermediate players.

The tune is appealing and would be a good, fun tune for a recital or better yet, for a gig by the pool.

—Tom Morgan

Listening **VI**
Richard Mathias
Full Score $70.00
Parts $75.00
Self-published
Instrumentation (10 players): steel drums (low tenor and tenor bass), shekere, vibraphone, claves, 4.6-octave marimba, woodblocks, bongos, triangle, congas, finger cymbals, drumset, electric bass, two synthesizers, and piano

Not for the faint of heart, nor those with limited income, this 11-minute work for percussion ensemble plus an avante-garde rhythm section is a nightmare from an ensemble point of view. The title could not be more appropriate. Of course, we all must listen during chamber performance but, with no cues, Richard Mathias places the performers in a difficult situation. Without a click track, I am afraid that performances of this work will be less than stellar.

The work consists of two main ideas: a very abstract and atmospheric idea, and a Larry Goldings-esque, jazz organ-based idea. The work is dominated by the atmospheric idea, which includes approximately 90 percent of the piece. The jazzy section is welcomed, and needed, but it never lasts for more than 30 seconds. The drumset is given a solo over the top of the atmospheric section, but it seems rather ambiguous.

The texture is very thick with everyone playing most of the time, alternating between duple and triple syncopation. The general feeling of the work is one of restlessness.

Mathias definitely offers something that has a unique flavor, and approach; however, I do not believe this work offers an enjoyable listening experience for the audience, nor an enjoyable performance experience for the performers.

—T. Adam Blackstock

Peter Gunn **II+**
Henry Mancini
Arr. Diane Downs and Rick Mattingly
$30.00
Hal Leonard
Instrumentation (9 players): xylophone, vibraphone, 4.5-octave marimba, shaker, bongos, congas, timbales, drumset

This arrangement, created for the Louisville Leopard Percussionists, is an accessible and effective percussion ensemble for young percussionists. Any of the four mallet-keyboard parts may be doubled or replaced with electronic keyboard, and the bass marimba part may be played on bass guitar. Both marimba parts are playable on one instrument, and other than a few octave F's in the bass part, could easily fit on a 4.0-octave marimba. The piece is set in common time and F-major throughout, with a few accidentals that all exist within the F blues scale.

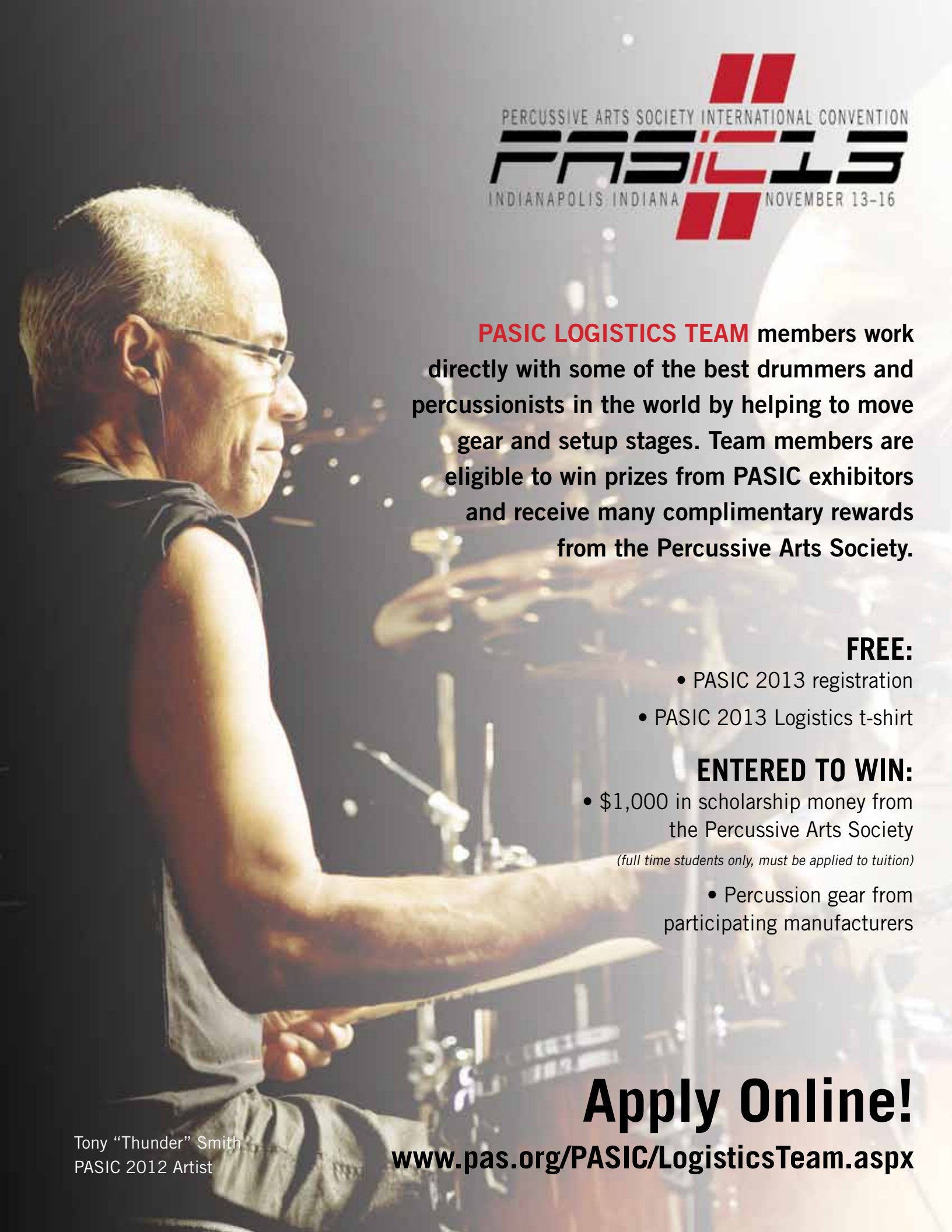
The non-pitched percussion parts are very repetitive and feature a few "stop-time" unison moments. The drumset part is completely written out and includes a few sixteenth-note notated fills, but all the rest of the rhythmic accompaniment parts are eighth-note based throughout. All of the mallet parts utilize two mallets exclusively. Some parts have a few instances of double-stops in thirds or octaves, and the xylophone and top marimba part include a few dotted-half or whole-note rolls. There is a notated solo section for the xylophone and vibraphone, but it is strictly derived from the F blues scale, so this section would provide opportunity for student improvisation on any of the keyboard parts.

This is an excellent arrangement of a familiar tune and is a perfect early piece for middle school ensembles hoping to follow in the footsteps of the Leopard ensemble!

—Josh Gottry

Smooth **III**
Rob Thomas and Itaal Shur
Arr. Aaron Klausing and Rick Mattingly
$30.00
Hal Leonard
Instrumentation (10 players): 2 xylophones, vibraphone, 2 marimbas, timbales, bongos, congas, maracas, drumset

Santana's hit tune "Smooth," arranged for the Louisville Leopard Percussion Ensemble, is an accessible, grooving composition that permits the less-experienced percussion ensemble to perform in a Latin-fusion style. The



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ten-piece ensemble's scoring is divided into five keyboard percussionists and five rhythm percussionists, with the drumset being the most important of the rhythm section. The two xylophones are doubled with the melody in octaves throughout almost all of the tune, the vibraphone provides essential counterpoint to the melody, the upper marimba part is the harmonic backbone, and the lower marimba part provides the bass line. As indicated in the prefatory notes, the Marimba 2 can either be doubled or replaced by a bass guitar—which is what is heard on the mp3 recording on the Hal Leonard website.

Strong, steady, and tasteful performers on drumset and timbales are integral to the overall performance success of this engaging arrangement. The bongos, congas, and maraca parts are not as difficult, but supply stylistic flair for this solid arrangement. All of the keyboard percussion parts demand only two-mallet technique. This arrangement is only two minutes and 40 seconds in length, and it would be a nice contrast for the intermediate-level percussion ensemble concert.

—Jim Lambert

The Consequence of Envy **IV+**
Andy Harnsberger
$45.00
Paragon Percussion
Instrumentation (6 players): 6 brake drums, 2 sets of bongos, 4 congas, 10 tom-toms, 2 bass drums, 2 pedal bass drums, 4 log drums, 3 djembes, 3 tambourines, 2 slapsticks, 4 china cymbals, 4 splash cymbals, 2 crash cymbals

This eight-minute sextet contains a number of tempo changes and a variety of quarter-, eighth-, and sixteenth-based meters. The six parts are grouped into two trios that at times proceed independently of each other at different tempi. However, the composition is typical of, and thoroughly rooted in, the trend of drum-centric percussion music consisting primarily of unison sixteenth-based rhythmic material and repetitive groove sections accompanying a soloist. The metric devices and Greek chorus-like interjections that appear throughout the work are reminiscent of David Hollinden's percussion compositions.

Inexplicably, no instrumentation is included in the score, resulting in tedious and frustrating navigation, as each stave contains multiple instruments, some of which share the same staff position and notehead type. Also, empty staves are omitted, and one- and two-measure repeats are used throughout the score, creating unnecessary difficulty in determining aggregate material. An instrumentation key and individual parts can be printed from an included CDR. A low-fidelity audio recording of the premiere performance of the work is also included on a separate CDR.

No pitch or size relationships are given for the numerous sets of instruments among the six players, so careful attention must be exercised in selecting graduated sizes and pitches of instruments to avoid an aurally impenetrable texture resulting from the generally dense and quite often unison rhythm scoring. Another challenge will be creating ensemble phrasing throughout the work to overcome the aforementioned textural issues.

This is not a composition of subtlety, but rather of bombast. It is the type of work that could function well to open or close a program by a university or advanced high school ensemble.

—Ron Coulter

MIXED INSTRUMENTATION

Dream Variations **VI**
Tobias Broström
€35,00
Edition Svitzer
Instrumentation: trumpet and multiple percussion (log drum, woodblock, suspended cymbal, dubaci, vibraphone, 10 Java gongs (high), 2 Java gongs (low), 2 almglocken, tam tam, and 2 Peking gongs)

Dedicated to Hakan Hardenberger and Colin Currie, Swedish-born composer Tobias Broström's three-movement "Dream Variations" has subtitled movements: "The Dream," "Mirror," and "Déjà Vu." The first two movements are each about four minutes in length with the final movement being about three-and-a-half minutes. A suggested multiple percussion setup provides the percussionist with the vibraphone as the centerpiece and the remaining instruments surrounding it. Top-flight, professional musicians are necessary on both trumpet and multiple percussion for a successful performance, as the primary ensemble challenge is the coordination of rhythmic figures between the performers and the resulting stylistic mood inferred by the intended, dream-like character.

The multiple percussionist opens the slow, first movement without the trumpet, establishing a pensive, almost halting environment of polyrhythms. A set of long, ringing sounds is created through the timbres of the vibraphone, Java gongs, almglocken, and dubaci (which can be substituted with a glass or metal bowl). The trumpet then enters with a soft melody using a Harmon mute. A slow, deliberate musical dialogue emerges (in 6/8) primarily between the vibraphone and the trumpet, ending as quietly as it began.

The overall difficulty of this initial movement is in the internalization of a steady beat between the two performers. There are numerous quintuple-syncopated rhythms permeating the 4/4 and 6/8 meters in the vibraphone. Similarly, the trumpet part has very fast, yet graceful scalar passages challenging the range (from very low passages immediately followed by D-sharps above the staff).

The second movement again surfaces with the resonant gongs and open vibraphone chords before engaging the trumpet's graceful, arpeggiated melodic figures with a bucket mute. After a loud, rhythmically articulate middle section (primarily a dialogue with the vibraphone and trumpet), the percussionist concludes this pensive movement softly on gongs, vibraphone, and dubaci. The careful selection of appropriate vibraphone mallets, which must be doubled on the resonant gongs and almglocken, are an absolute necessity to a successful performance. Having full control of the registers as well as rapid dynamic shifts represent significant challenges for even the most seasoned trumpeter.

The final movement is an energetic release from the previous two with a tight stretto between the trumpet (again using a bucket mute) and the vibraphone in 6/8. Hinting at a semblance of traditional tonality, the overall effect of this movement is once again atonal with leaps in the trumpet and underlying open fifths in the vibraphone. Shifting meters from 6/8 to 5/8 and unison rhythmic dialogue lead this composition into a concluding, soft cadence.

Although this three-movement duet is well crafted and certainly complex compositionally (it explores some uncommon timbral combinations), the piece does not lend itself as being musically satisfying—particularly from the listener's perspective. In essence, "Dream Variations" does not present the overall character of a dreamlike musical trance but rather a tremendously difficult work in its individual parts and equally complicated in its compositional duo interplay. It might be enhanced through creatively (presently unstated and not suggested) dramatic muted stage lighting (such as those percussion/instrumental works of Merrill Ellis in times past). In conclusion, I am hesitant to recommend this extremely difficult and challenging duo for a recital.

—Jim Lambert

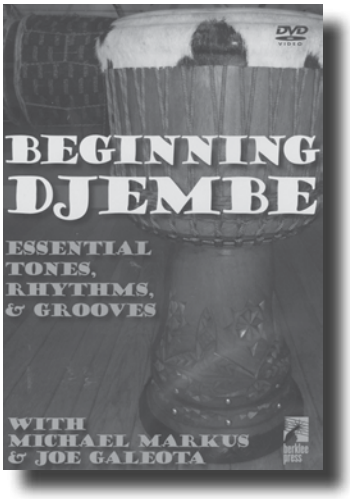
WORLD PERCUSSION

Beginning Djembe **I**
Michael Markus and Joe Galeota
$14.99
Berklee Press/Hal Leonard

Michael Markus and Joe Galeota have put together an excellent resource for the beginning djembe player. After a short introductory djembe solo and somewhat awkward welcome greeting, the DVD begins with some warm-up stretches and a brief discussion of breathing. It's rare to find these topics addressed in percussion methods, but they are a valuable and welcome inclusion.

The basic djembe strokes are demonstrated, followed by numerous exercises to develop proficiency. Michael Markus' demonstrations are extremely clear, using simple language and examples that are easy to follow, first played slowly, and then faster; though, more attention could have been given to the slap, as it is a difficult stroke to learn. Next is the section on dundun, taught by Joe Galeota. Picture-in-picture is used to show the technique of both hands simultaneously, which is highly beneficial.

After 25 minutes of introductory materials, the DVD moves on to traditional rhythmic patterns, beginning with *Sofa*. After all the djembe and dundun (dundunba, sangban, and kenkeni) patterns are introduced, each djembe pattern is demonstrated with sangban accompaniment, and for a longer period of time, so it is possible to practice along with the DVD. Finally, we get to hear the three djembe and



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PERCUSSIVE ARTS SOCIETY

dundun parts at the same time, played by three Michaels and three Joes. Split-screen video like this works fine in terms of showing how the rhythms all interlock, but it would have been nice to see a live ensemble performing the rhythms together, in order to experience the high energy and interaction of a group performance. A similarly detailed presentation is also given for *Soli*. The DVD includes a discussion of improvisation, with extended demonstrations, and gives details on djembe care and maintenance. The final chapter covers aspects of djembe history.

A printed, complete table of contents would have been useful. It is possible to select a desired section directly from the main menu, however only the main section headings are listed, not every chapter. So, if you are looking for a specific exercise, you must first go to the exercise section and then skip to the unknown chapter number that you are searching for. A definite plus is that all the materials are notated, using both traditional and graphic notation, in a pdf file included with the DVD.

Even with a couple of drawbacks, it is definitely a good place to start for any aspiring djembe player.

—Shawn Mativetsky

Cajon—The Beginning I–III
Cajon Rhythm Collection I & II IV
Torsten Pfeffer
€22,50 ea.
Kick the Flame

The cajon, due to its great versatility, has definitely caught on in popularity in recent years and has become a staple in the world- and pop-percussionist's arsenal. With this in mind, Torsten Pfeffer has created a complete method for cajon as an instrument in its own right. This series approaches the cajon with a method similar to that of snare drum, featuring rudiments, exercises, and etudes. There is, surprisingly, no connection made with either the Peruvian or flamenco traditions, which one often associates with cajon. All the books are bilingual, written in German and (sometimes awkwardly) translated to English. The author uses a sincere, optimistic tone in his writing, which provides encouragement and motivation for the student reader.

The Beginning is not just for those beginning on cajon, but those who have never learned to read music. This book is primarily focused on developing reading skills, while simultaneously learning to use the three basic sounds of cajon (bass, tone, and fingertips). The book opens with explanations on musical notation, followed by some very simple cajon exercises. The illustrations of posture and technique are very clear and easy to follow.

There is a problem with the overall method however. If one assumes that the reader has never learned to read musical notation, Exercises 1 (the exercises are, in fact, short etudes) through 5 do a good job introducing half notes and quarter notes, but Exercise 6 involves eighths and sixteenths with syncopations, dynamics, and accents. There is a gap of information that needs to be given between these two exercises. Of course, a trained percussionist would have no problem at all in following the exercises, but then the entire introductory section would be unnecessary. In all, there are ten of these short etudes, followed by numerous grooves in a variety of time signatures. I found it challenging to gauge the level of this book, as the initial third is for pure beginners, but Parts II and III are definitely for an intermediate-level percussionist.

The *Rhythm Collection* of 240 rhythms is spread across two volumes: Volume I, containing rhythms in 2, 4, 6, 10, and 12; and Volume II, containing rhythms in 3, 5, 7, 9, and 11. Each page presents a new one-bar rhythm with multiple variations. The rhythms are not connected to any particular tradition or musical genre. Being presented with rhythm after rhythm is not inspirational; however, for someone with a certain amount of patience, it most certainly can serve as a way to explore the cajon in non-traditional ways, and to seek new and different grooves and patterns from what you might typically play—a way of exploring new ideas and getting out of habits.

Surprisingly, *The Beginning* and *Rhythm Collection* make reference to South Indian *solkattu* (rhythmic vocalizations) and clapping to keep time. I suspect that because of the transliteration of the syllables into German, some of the spellings are not what you may be used to ("tschu" for example, rather than "ju"). These are mainly used in *Rhythm Collection*. In general practice, the use of vocalization can be useful in memorizing and mastering any given rhythmic pattern; however, in this instance, the logic behind the chosen syllables is not obvious, which is likely to cause confusion. The most important aspect of *solkattu* is that it is a poetic rhythmic language; phrases should sound good and naturally roll off the tongue. Here, this is unfortunately not the case.

Buyer beware! The books are supposed to include access to online video examples, accessible with a password included on the last page of the text. I signed up for a user account, which is mandatory, and entered the code for *The Beginning*; I received an "access denied" error message when attempting to access any media. My copies of *Rhythm Collection I & II* were missing their codes on the last page. I was not successful in any of my attempts to access any of the "exclusive" videos.

—Shawn Mativetsky

Found Sounds Bahia
David Zucker
$21.00
Artist of Life Music & Films

"We are the new. We are not poor. We are a growing movement."—Carlinhos Brown, visionary Brazilian musician and cultural leader. This inspiring DVD proves that community development, the human spirit, and ingenuity are alive and thriving even under unimaginable hardships.

Candeal, where the story unfolds, is a colorful, economically challenged neighborhood in the city of Salvador, Bahia on the northeastern coast of Brazil. Focusing on two key community music leaders, Carlinhos Brown and Jair Rezende, and various members of the LACTOMIA percussion band, the DVD includes a documentary, rare performances, and interviews. LACTOMIA, led by the vibrant and talented percussionist Jair Rezende, is a community percussion ensemble formed by making use of found sounds (what is essentially garbage and leftover objects of industry) to create deeply rich musical performances, complete with vibrant and flamboyant costumes made from the same refuse.

For me, this DVD was an emotional journey that made me reflect on my own role as musician, educator, and mentor to my own community: I was moved to tears (literally weeping) as I watched the images of Carlinhos Brown guiding the hands of an enthusiastic young boy to a drum while he says, "It is by studying that one becomes a good citizen." It is breathtaking to behold what Brown and Rezende have done to bring about positive change to their communities through music education: this can easily be seen on the smiling faces of the musicians.

This kind of transformation is not necessarily a new idea (take a look at what has been done in Venezuela with El Sistema, for instance). However, it is inspiring to see a community develop positively through music and a commitment to personal values. In the words of Brown, "Candeal is not the Third World, but in the 'Zeroeth' World, and that's very important…because we represent the novelty of the third millennium."

—John Lane

Hands Down V
Chad Floyd
$10.00
Innovative Percussion
Instrumentation: congas, bongos, djembe

Created for a presentation demonstrating hand drum techniques, this three-minute work showcases an advanced performer's tone production, facility, and hand-to-hand coordination. Utilizing a small world percussion setup, one must be experienced with bass tones, muted tones, open tones, slaps, and heel-toe technique before approaching this work. Exploring other unique timbres, Chad Floyd makes use of both a wire brush and a "bundlz" stick. With the amount of differing techniques, the descriptive engraving helps avoid any confusion.

Loosely using a single motivic idea between sections, this through-composed piece is based around sixteenth note groupings of 2-2-3. Although it is not metrically structured in 7/16, this thematic element serves as a common idea between the sections. While I enjoy the entire piece, my favorite part is the introduction. Clear thematic elements, improvisational ideas, and hemiolas make for an attention-grabbing opening.

The next few sections revolve around highly syncopated grooves. Using hand coordination similar to that on drumset, the composer continues to incorporate improvisational elements. With the help of a tempo change, the last 20 measures increase the intensity before reaching a sudden end.

I always appreciate recital programs that contain variety in style, mood, and instrumentation. If your next performance is lacking the element of world music, this piece can provide a quick taste of a different flavor the audience will likely enjoy.

—Darin Olson

Pfeffer Percussion Cajon Rudiments (PPCR) II
€17,50
Cajon - Progressive Etüden V
€22,50
Torsten Pfeffer
Kick the Flame

The *PPCR* is a collection of rudiments for cajon and serve as a continuation of the cajon series previously reviewed in this issue. It is divided into sections for hand-to-hand, double stroke, diddle, triplet, roll, and grace-note rudiments. The rudiments are inspired by the standard snare drum rudiments, but reconceived for cajon based on the idiomatic demands of the instrument.

I'll admit that when I first received this book, I thought it was silly. However, while a very academic approach to the instrument, serious practice of these rudiments would surely challenge and improve the technique of any cajon player. The addition of at least some of these rudiments to the learning of cajon would certainly benefit the student.

The final book in Pfeffer's cajon series is *Progressive Etüden*, a collection of "concert style" solo and duo etudes

for cajon. It reads more like a snare drum etude book than what one might expect for cajon. While the opening etudes are accessible to an intermediate percussionist, the later etudes are technically quite complex. This is very much an academic approach to the cajon, which could be useful in a school setting, or for a traditional cajon player who wants to expand his or her abilities outside of the tradition.

Once again, buyer beware. The books are supposed to include access to online video examples, accessible with a password included on the last page of the text. My copy of *PPCR* was missing the codes on the last page. Once again, I was not successful in accessing any of the "exclusive" videos.

— Shawn Mativetsky

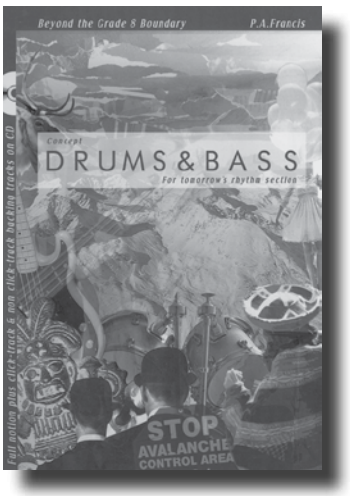
DRUMSET

Concept – Drums & Bass – For Tomorrow's Rhythm Section **IV–V**
Paul A. Francis
€18,00
University of Huddersfield Press

This book and two-CD package is intended for drummers and electric bassists "beyond the grade eight boundary." It doesn't state which rating system is used, but I assume it is either Trinity Guildhall or Rockschool (both UK based programs). The book consists of four ensemble pieces and two solos (one for bass and the other for drums).

The notation is a combination of a chart and transcription. Some measures have grooves and fills intricately notated, while other measures contain slash notation and fill markings. I would have preferred to see a standard drum chart, followed by a transcription of the drummer's interpretation.

The charts are of a pop/funk style, some having Latin overtones. The CDs are recorded both with and without drums. The band sounds strong and has a nice groove, but the audio tracks tend to peak, causing noticeable distortion at times.



This package would be an option for someone wishing to prepare charts for a project or audition. It is not necessarily sight-reading material as you would encounter on the bandstand or in the studio.

—Jeff W. Johnson

Drumset Syncopation **II–IV**
Bruce R. Patzer
$14.99
Hal Leonard

The subtitle of this drumset method is *Advanced techniques and studies for playing between the beats*, while the information on the back cover states "*Drumset Syncopation* picks up where beginning drum methods leave off, providing the intermediate drumset player with practical studies that can be applied to real-life playing situations." The method begins with a couple of pages of warm-up material, exercising all the limbs and playing around the drumset. Next is a brief description of syncopation, quickly moving into elementary and intermediate rock beats. The bulk of the method deals with grooves and fills in a variety of styles, including rock, Latin, blues, shuffle, country/gospel, and jazz. It is presented in a logical, progressive fashion and there are several transcriptions of grooves by noted drumset artists. The fills are usable representing a variety of styles and the entire book is playable on a five-piece drumset.

The title and subtitle do not accurately convey the contents or level of the book. The studies fall into the intermediate category, even though the subtitle indicates "advanced." While many of the examples employ some type of syncopation, there is a limited number of syncopation studies compared to the large number of style examples. As a means to have the user play grooves before executing fills, there are many measures with only slashes or repeat signs that could have been reduced considerably, shortening the number of pages in the book. Another negative is that the notation style places the hands with stems up and the feet with stems down. This practice, used by some jazz ensemble arrangers, makes more complicated syncopations difficult to read. Finally, some type of accompanying audio, although not required, would have been useful for younger students.

Drumset Syncopation does not address any unique approaches to the study of syncopation. The book does include a great deal of material including good drumset warm-ups, style examples, and exercises. Aside from the few challenges cited above, this would be a very good book for an intermediate student, especially in preparation for high school or college jazz band auditions.

—Michael Sekelsky

Hand Technique and Rudiments **I–IV**
Various Contributors
$14.99
Hudson Music

Technique can be a controversial topic. Musicians will often argue at length as to which approach is the "best." Ironically, there seems to be as many different techniques as there are great players. This DVD showcases 14 world-renowned drummers who each discuss a particular aspect of his hand technique. As players from a variety of styles were selected, the techniques presented vary widely yet provide a thorough reference for students, teachers, and performers alike.

The players featured are Steve Gadd, Keith Carlock, Steve Smith, Tommy Igoe, Todd Sucherman, Jeff Queen, David Garibaldi, Jim Riley, Aaron Spears, Pat Petrillo, Thomas Lang, John Blackwell, Antonio Sanchez, and Jason Bittner. Each segment is around ten minutes in length and topics include grip, stroke, single strokes, rolls, speed, and endurance. The format of each segment varies, as some artists engage mostly in demonstration, while some spend more time discussing philosophy or history. With the exception of Jeff Queen, all of the artists discuss how their topics relate to drumset performance.

Due to the variety of style and backgrounds, numerous (and sometimes contradicting) approaches to the same topics are often presented. This is, in fact, one of the most educational aspects of the DVD. By examining the players' musical styles, it becomes clear that each musician's individuality and characteristic sound is inextricably linked to his ideas relating to technique.

—Jason Baker

Intense Metal Drumming II **IV–VI**
George Kollias
$29.99
Hudson Music

There is more to this two-DVD set than meets the eye. It contains the blast and double bass patterns that one would expect from a metal drumming tutorial. It then addresses fills, odd-time signatures, warm-ups and *Syncopation*-style (think Ted Reed) applications. The topics are explained in great detail, including an 85-page eBook to supplement the five-hour, 14-minute video. George Kollias proves himself to be both a talented educator and an amazing performer.

The DVDs also address hand techniques such as upstrokes, downstrokes, and finger control to assist in achieving the tempos required for this style. Bass drum technique is also discussed in detail, utilizing different techniques to suit various tempos.

This set is well thought out. The difficulty is progressive, so you can work through the material as a long-term course of study. The in-depth eBook is necessary to decipher what Kollias is playing at faster tempos. Musical performances are incorporated throughout the DVDs, allowing the viewer to see the applications of the concepts. The video work is remarkable, utilizing multiple camera angles and picture-in-picture. The only downside is that the text on the screen is small. It was not a problem on my laptop, but I did have to sit closer when watching the DVDs on my television.

I agree with the title. This package is indeed intense, but without unnecessary filler. All techniques discussed on the DVDs are applicable to the genre and will provide the aspiring metal drummer with all of the essentials.

—Jeff W. Johnson

On the Beaten Path: Jazz **III–VI**
Rich Lackowski and John O'Reilly Jr.
$19.99
Alfred

Learning to play the drumset requires listening to the masters that came before us. So writing a useful drumset book must connect in some way to listening and absorbing the styles of the past. A simple catalog of beats with no musical reference is almost a complete waste of time. The authors of *On the Beaten Path: Jazz*, obviously understand this truth, as they have produced a book that is based on 12 drumming legends who got us where we are today. These include Bill Stewart, Jeff Hamilton, Jack DeJohnette, Tony Williams, Elvin Jones, "Philly" Joe Jones, Max Roach, Art Blakey, Buddy Rich, Joe Morello, Gene Krupa, and "Papa" Jo Jones.

The list above is in reverse chronological order because that is the order they are presented in the book. In fact, the introduction, which is a brief discussion of the history of jazz drumming, is also written in reverse, beginning with the present and working backwards. A historical timeline included with the introduction is backwards as well. The authors may have done this to make it easier for students who are unfamiliar with jazz to relate to modern drummers and work their way back to the older drummers who inspired them. In any case, it is a novel approach that will likely be effective with younger, less experienced students.

Each drummer is given a separate chapter, beginning with a brief biography, followed by direct transcriptions of their work from recordings. Each transcription is a short, four- to eight-bar excerpt. There are three excerpts for each drummer, one at a beginning level, one at an intermediate level, and one that is advanced. Excellent learning instructions are provided for each transcription, so the student can break down the example

and approach it systematically. A CD included with the book supplies a clear audio example of each transcription. Of course, the student is also directed to the original recording and informed where the excerpt can be found.

This is an excellent approach to learning the drumset, not only because of the great examples in the book, but also because a student going through the book will learn the value of the process of listening, transcribing, and learning to perform transcriptions.

—Tom Morgan

Red Hot Chili Peppers Drum Play-Along, Vol. 31 **III–IV**
$19.99
Hal Leonard

Many play-alongs on the market sound nothing like the original recordings, but that is not the case with this nine-song package. Attention has been paid to detail, from the guitar effects to the snare drum tuning. While vocals are not included on the CD, everything else sounds as if you are in the studio playing along with "By the Way," "Scar Tissue," "Under the Bridge," and other favorites. Each song is recorded with and without drums. The CD also contains software, allowing PC and Mac users to slow down the tempo of the tracks.

The book and CD are not in the same order, which is frustrating when trying to play directly through the book. The song titles did not appear on my computer, increasing the confusion. The drum parts are well written. A few page turns could have been eliminated with the inclusion of standard music roadmap notation such as *D.S. al coda* markings and repeat signs. There are also very few accent markings. The reader may wish to transcribe the accents from the CD, especially on fills.

Because of the included, suggestive lyrics, I would hesitate to recommend the book to younger students. Overall, it is nice to see a quality package such as this. I look forward to seeing more of this play-along series.

—Jeff W. Johnson

Rhythm of the Head **III-VI**
Georg Voros
$21.95
BigDrum Publishing

This version of Georg Voros' *Rhythm of the Head* is a 2009 update from his original 1995 publication. The updated edition contains revised chapters throughout with completely new chapters at the end. While the type-face is small, it does not detract from Voros' interesting writing. The writing style contains not only valuable information, but well-told stories and occasional humor.

The main theme of the book is how to prepare, audition, and sustain a successful career as a drummer. The book is divided into 26 chapters beginning with excellent tips for efficient/effective practicing and goal setting. As an educator himself, Voros begins with many of the positive habits that led him to success, while identifying the stumbling blocks encountered by many young drummers. The reader is then led from the practice room to the audition process. Voros includes a wealth of material related to developing a positive reputation, working with other musicians and industry experts, and how to improve as an artist between gigs.

The final chapters assume the drummer has had some success, but needs to sustain an international presence to keep his or her career moving forward. Voros describes his web presence and concludes with a recommendation that drummers consider all the ways they can contribute to a music career, such as writing, teaching, producing, singing, and playing additional instruments.

During a time when the "profile career" is becoming increasingly more popular and necessary, this book is an important read for drummers looking toward a future in music. Independent chapters will also be useful for educators desiring to assign supplemental reading to their students.

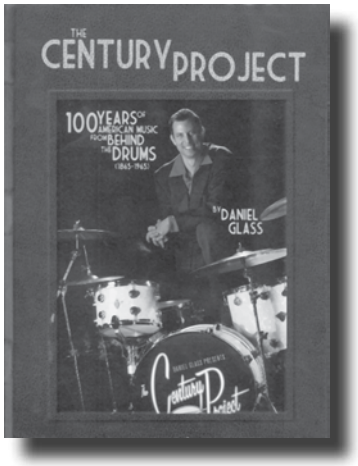
—Michael Sekelsky

The Century Project: 100 Years of American Music from Behind the Drums **I–VI**
Daniel Glass
$24.95
Drum Channel

Every now and then, a book, CD, or DVD comes along that is so important and monumental that everyone in the percussion world should be made aware of it. This is one of those DVDs. At last, we have an excellent presentation of the evolution of the drumset, beginning in 1865 and progressing to what is essentially the modern set that developed in the mid-1960s.

The host for this remarkable history lesson is Daniel Glass, who has spent years researching the development of the drumset, and has interviewed many of the most important innovators of the instrument, many of whom have passed on. Glass is a master drummer, able to perform in virtually every drumming style including early marching beats, ragtime, early jazz, Chicago style, swing, bebop, hard bop, R&B, rock, rockabilly, and many others. Along the way, Glass fills us in on how the equipment has changed and how different innovations like the bass drum pedal and the hi-hat revolutionized the way drummers played. Drumsets from each period are on display, and Glass uses an authentic instrument when he performs in each style.

Glass has a lighthearted, infectious style of lecturing that draws the listener



into the story of the drumset. He asks questions to the audience and allows them to attempt to answer before he reveals the correct response. Interspersed throughout the video are outstanding performances by Glass and an ensemble, playing authentically in the style that is being discussed. Glass' demonstrations include playing time as well as solos, and the band creates the appropriate mood for each style, complete with band uniforms that reflect the era.

While obviously not an in-depth study of all the important drummers of the century, this video is a great introduction and overview of the evolution of the drumset. It will expose viewers to the wealth of music that comes from this period and will inspire students to do their own follow up study. This DVD is a "must view" for anyone who is serious about playing the drumset.

—Tom Morgan

The Drum Diaries, Volume I **II–IV**
Michael Gould
$14.99
Gould Music LLC
Platform: iPad

This is the first eBook on drumming I have seen, and the potential of this technology in enhancing teaching and learning is staggering. Dr. Michael Gould, Associate Professor of Music at the University of Michigan, has created an innovative concept for a method book utilizing the best technology available. The book is part of a series that is intended to give the reader a "cell" or snippet of musical information to quick-start each daily practice session.

Each day's material can be used to work on technique, reading, style study or improvisation with drumset (or other percussion instruments). Included in each diary entry are helpful practice tips as well as an audio recording of that particular day's entry. Throughout each week, there are instructional videos geared toward specific techniques and styles along with historical information and links to motivate practice and creative inspiration.

Each entry provides both material for the day's practice session (the exercise or concept of the day) and hyperlinks for continual life-long discovery and learning via the Internet. Each day may contain one of the following: chop-building exercises for your hands, rudiments, styles for drumset, bass guitar or drum videos. Gould calls these exercises "fire-starters," and with each one he may include practice tips, audio examples, video overview, and historical facts.

A weekly layout alternates between snare drum, drumset, drumset with bass, and brushes. Each entry contains demonstrations and advice (like a brief daily lesson with Gould), along with the historical facts that can serve as "homework" for the lesson. This approach provides the instruction to improve one's abilities and the information to help put the concept into a historical and/or musical perspective. This is achieved by introducing the reader to important concepts, style information, and historical figures by linking the information found on other websites. It is like an index for high quality information on the Internet, and since it is in eBook form, it can be updated as necessary to accommodate changes in the future (quite an advantage to print materials). I recommend "exploratory studies" as a component of daily practice sessions, and this book is an excellent resource for exploratory information on drumset. The fact that it is viewed via the iPad, where it can be linked to all the additional information, makes it a great way to enhance one's practice sessions and continue to grow as a musician. Another feature of this format is the ability to hold your finger down on the "Notes" section of each page and then write in your own comments and thoughts that will remain on the page for future work.

This first volume (representing a month of practice) is a great start, and I look forward to seeing future volumes. I highly recommend this product as self-instruction material for students to enhance their lessons and daily practice sessions. As of right now, it is only available via iTunes with an iPad. This is a very creative use of technology for teaching and learning and is simply outstanding work.

—Jeff Moore

DRUMSET DUOS

Studio Drumset Duos **I–V**
Murray Houllif
$12.50
Kendor Music, Inc.

This set of nine duets is playable on a four-piece drumset. The difficulty level ranges from grade 1 to grade 3 for the

student parts, and from grade 4 to grade 5 for the teacher's parts. Several styles are represented including rock, rudiments, swing, Latin, and funk.

The collection has two copies of the score and the notational style is clear and easy to read. Both the student and teacher parts have ample challenges for the performer, including grooves, fills, and soloing. The form of each duet is clear and easy to follow. The only drawback is that there is no accompanying audio file of the teacher's part for student practice.

Overall, this is an excellent addition to the drumset duet genre.

—Michael Sekelsky

RECORDINGS

360° Percussion Plus Solo in Concert
Percussion Project Saar
Hochschule für Music Saar

Well-worn paths are the easiest to navigate. Thomas Keemss leads Percussion Project Saar, an ensemble based at the Hochschule für Music Saar, in this collection of often-performed concerti/solo works with ensemble: David Mancini's "Suite for Drum Set and Percussion Ensemble," Ney Rosauro's "Concerto for Marimba and Percussion Ensemble," John Beck's "Concerto for Timpani and Percussion Ensemble," Emmanuel Séjourné's "Concerto pour Vibraphone Solo et Ensemble de Percussions," and Bob Becker's "Mudra." These are not "live" recordings, however, as the title, "in Concert," may lead one to believe.

Solid performances of each of these conservative works are represented here. Some highlights include soloist Luc Hemmer's expressive performance of the Sérjourné concerto, and director Thomas Keemss' appearance as soloist on Becker's "Mudra," which makes for a fitting (and fiery) conclusion.

In the pantheon of collegiate percussion ensemble recordings, this one proves a solid contribution, but does not break any new ground for the advancement of our literature. Rather, it showcases talented young people and their leader at an institution pursuing a solid percussive craft. I hope that in future recordings, this clearly gifted ensemble explores its own voice through more contemporary repertoire.

—John Lane

Smoke & Mirrors Percussion Ensemble
Self-Titled
Naxos

This self-titled recording is a first effort from the Smoke & Mirrors Percussion Ensemble, a quintet founded in 2009 by students at the Colburn School in Los Angeles. The CD has a playing time of over 70 minutes and includes Steve Reich's "Nagoya Marimbas" and "Music for Pieces of Wood," Lou Harrison's "Canticle No. 3," Toru Takemitsu's "Rain Tree," Derek Tywoniuk's "Happenstance," and transcriptions of Eric Whitacre's choral work "Sleep" and Maurice Ravel's solo piano work "Sonatine."

Both Reich compositions and "Rain Tree" have been excellently recorded in numerous prior iterations and the versions presented here do not contribute any revelatory interpretive innovation to this canon. "Canticle No. 3" is also available on many prior recordings; however, this iteration is one of the better attempts in terms of tempo choice, dynamic balance, and avoidance of an overly aggressive sound quality at louder dynamic levels, generally speaking. This is the original 1942 version of the work, not Harrison's 1989 revision, which includes ornamentation of the ocarina/flute part.

In addition to these four well-known compositions, two of the group's members contribute works for keyboard percussion ensemble, including an original work, "Happenstance" for marimba quartet and two transcriptions. "Happenstance" is a tedious work in four movements playable on two marimbas; however, the fourth movement is of interest and is redeemed by utilizing a greater range of expression (dynamic, rhythmic, texture, and pitch) than the three preceding movements, which are quite narrow and static in this regard.

Transcriptions are difficult to successfully execute; often more is lost in the process than is gained, and Edward Hong's transcription of "Sleep" demonstrates this phenomenon. Originally for choir, this version is for five percussionists playing two marimbas. The loss of text and vocal phrasing with the addition of incessant rolls creates a five-and-a-half-minute run-on sentence that lives up to the work's title. Alternately, Derek Tywoniuk's transcription of Ravel's "Sonatine" is easily the high point of this recording and arguably of more interest than the original solo piano version due to the timbrel expansion and, therefore, inherent delineation of voicing.

Extensive liner notes are included that offer little insight into the music but provide a bit of information into the quaint recording techniques employed. In general, this is a competently executed recording in terms of production quality and performance.

—Ron Coulter

So Percussion
Where (we) Live
Naxos

"There's no place like home…" Since 2006 the members of So Percussion have been writing their own music, often music about "place," while using their studio in Brooklyn as home base. This newest (and least conventional) release is a distillation of their concert-length theatrical program of the same title. It plays more like a conceptual/experimental rock album than contemporary concert music, especially the collaborations with singer/songwriter/guitarist Grey McMurray. "Home" is the driving concept: all of the pieces, which really flow together as an ebbing and flowing composition, are related in some way to each member's conception/expression of "home." They also invited collaboration from video artists, songwriters, painters, choreographers, directors, and others to "substantively alter [their music making] process."

Improvisation, electronics, and spoken/sung text are prominent and used in a variety of ways. Many of the works are sparse, ambient-like textures with scratching around, static, or beguiling rhythmic passages on an array of percussive surfaces. While there are a few moments of rhythmic clarity, this isn't (nor is it meant to be) toe-tapping percussion ensemble music.

I don't believe the experience of this ambitiously creative live show translates so well to recorded audio. Arguably it is more compelling live—a richer experience when one can see the visual art processes taking place, changing, reactions, and etc. Personal, honest, perhaps a bit indulgent, but always highly original and creative: this seems an organic development for the ensemble that resonates with *where* they are now.

—John Lane

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SIMMONS SILICON MALLET (MODEL #00161)

Donated by Joseph Nebistinsky – 2012-05-01

Detail of the processor showing connection of the pedals

Introduced in 1986 by Simmons Electronics, Inc., the Silicon Mallet was the company's only attempt to create an electronic, synthesized version of keyboard percussion instruments. The instrument consists of two main components: an electronic processor and a panel of 36 "FS Bars" arranged in the shape of a mallet percussion keyboard. This number and arrangement of the bars falls one short of tonic at the top end of the instrument and was often mentioned by performers as a significant drawback in the short-lived design.

The instrument features a 3-octave range, C–B, which was expandable up to five octaves by adding an additional octave of "FS Bars" on each end of the instrument. The bars were designed to be extremely sensitive to contact by soft mallets and to avoid any type of cross-triggering of pads when one was struck or from stage noise and/or vibration. The sensitivity was promoted as an important feature, as it allowed a performer to have complete control of dynamics without altering one's traditional performance technique.

The computer brain of the Silicon Mallet is pre-programmed with the sounds of 19 tuned percussion instruments and is easily expandable to an additional 80 unique sounds. In addition, the instrument has a Musical Instrument Digital Interface (MIDI), which allows it to connect with other synthesizers or samplers. This feature also allows the instrument to be controlled by other MIDI keyboards, if desired. Various pedals and controls allow the performer to split the keyboard, transpose, bend the pitch, and to modulate other parameters of the sounds or effects.

The instrument measures 52.5 inches long, 16.5 inches wide, and 3.5 inches tapered to 1 inch in height from the back of the instrument to the front. The processor is 15.75 inches long, 7.5 inches wide, and 1.8 inches high. It is mounted on a rack frame with five attached pedals and weighs 82 pounds. The owner's manual and warranty pamphlet contain the serial numbers "VB 175" and "Surf 161" and are dated May 1986. The instrument also has a khaki case and a gray cover.

This instrument was used by its original owner, Joe Nebistinsky, for pit orchestra, contemporary Christian music, and public school percussion ensembles until portions of the keyboard triggers failed to respond. As Simmons went out of business in 1999, no replacement or repair parts are available.

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

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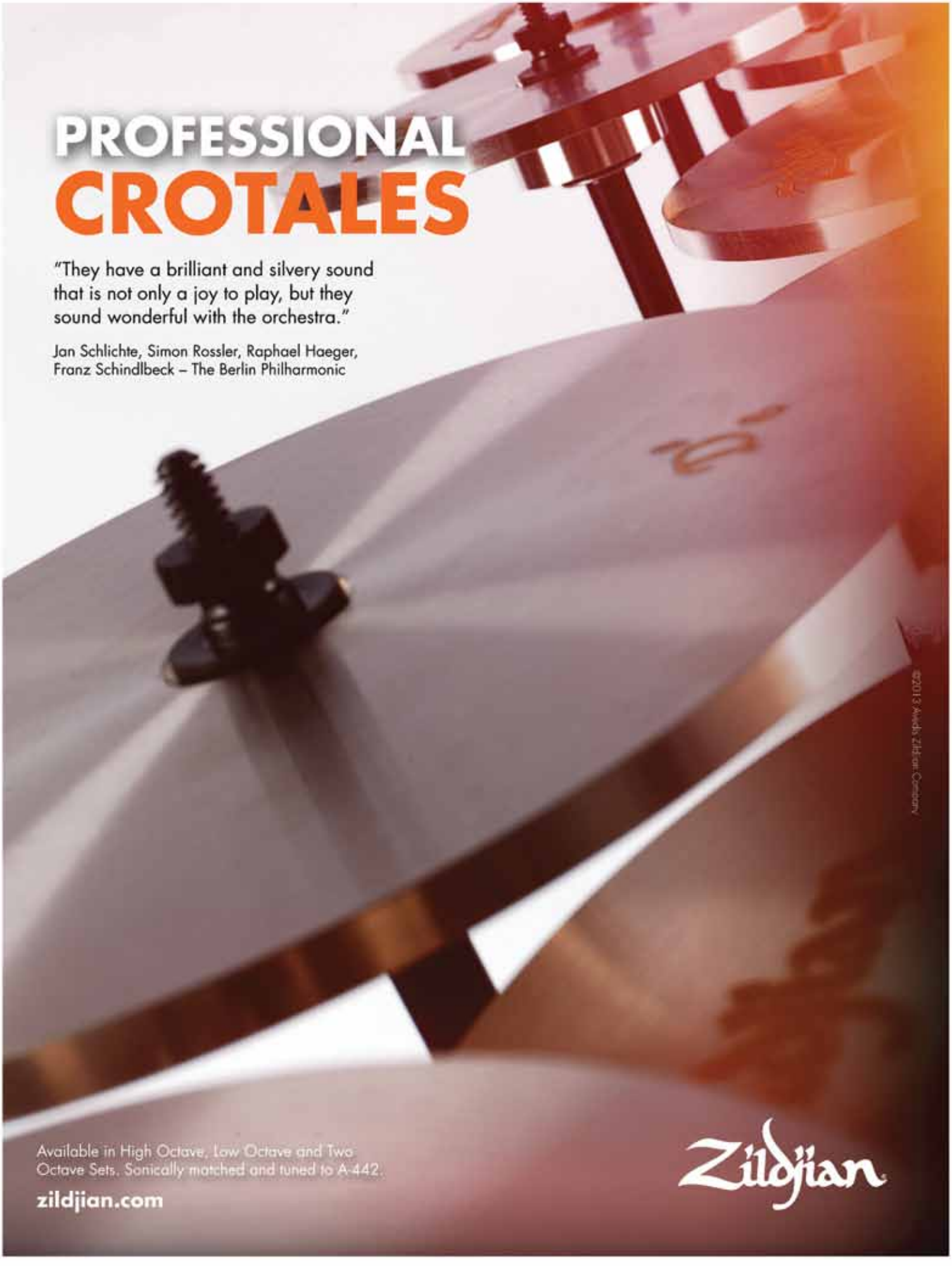
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