



Percussive Notes

The journal of the Percussive Arts Society • Vol. 49, No. 2 • March 2011

Pan In
the 21st
Century



50th Anniversary PAS Marimba Orchestra



Download application and audition music:

www.pas.org/experience/contests/marimbaorchestra.aspx

Materials must be postmarked by: 04/15/2011

50th Anniversary PAS Marimba Orchestra to perform at PASIC 2011 on Friday, November 11

Purpose: In celebration of the 50th anniversary of the Percussive Arts Society, 50 college student marimba artists will be selected to perform in the 50th Anniversary PAS Marimba Orchestra at PASIC 2011.

Eligibility and Audition Requirements: College students who are enrolled full time and are current Percussive Arts Society members are eligible to audition. Selected participants are responsible for all financial commitments (room, board, travel).

Those selected will also be responsible for transporting a tuned (A442) marimba for the performance as well as storage of their marimba until move-in on Friday morning (November 11) and immediately after the concert.

Audition Procedures: Submit a DVD of the required audition material and a completed application form. Audition materials must be postmarked by 4/15/2011. The DVD should be a continuous, unedited, single camera video of all pieces performed in succession that contains the audition material available from the PAS website. All complete applications will be evaluated by a panel of judges.

Audition music*

- 1.) **Carmen**, Page 1
- 2.) **Pilgrim's Chorus**, Pages 1 and 2
- 3.) **Bolero**, from Letter E to the end (including the D.C. al Coda, no repeats on the D.C.)

* The audition music are pdf files that can be downloaded and printed from www.pas.org/experience/contests/marimbaorchestra.aspx

DVD Submission Guidelines:

Please strictly adhere to the following video submission guidelines:

- **DVD should be clearly marked with applicant's name**
- The preferred video format is mp4, although the following formats will be accepted: mp4, 3g2, 3gp, 3gp2, 3gpp, asf, asx, avi, divx, mts, m2t, m2ts, m2v, m4v, mkv, mov, mp4, mpe, mpeg, mpg, ogg and wmv
- Do not create any menu options as offered on many DVD creation software programs
- Application will be immediately discarded if DVD video format does not follow these guidelines

Video resolution:

640x480 for standard definition is 4:3 video

853x480 for widescreen DV and 1280x720 for high definition

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On the Cover: Golden Hands Steel Orchestra performing *The Rainmakers*
Photo by Bertrand De Peaza



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Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to Percussive Notes. • *Percussive Notes* (ISSN 0553-6502) is printed in the USA at Johnson Press of America, Inc., Pontiac, IL and is published January, March, May, July, September and December by the Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488. Periodicals postage paid at 110 W. Washington Street, Suite A, Indianapolis, IN 46204 and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—\$100, Library—\$100, Student/Senior—\$60, ePAS™ On-line Student—\$35, ePAS™ On-line Professional—\$60. • **POSTMASTER: Send address changes to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488; fax: (317) 974-4499. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • Advertising copy, negatives, insertion orders, etc., should be sent to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • © 2011 by the Percussive Arts Society. All rights reserved. *Percussive Notes*, an official publication of the Percussive Arts Society (a not-for-profit educational organization), is protected under the United States of America Copyright Provision, section 107, regarding the "fair use" of a copyrighted work for purposes of criticism, comment, news reporting, teaching, scholarship, or research. Reproduction of any part of this publication without written consent from the Percussive Arts Society is prohibited by law. The Percussive Arts Society reserves the right to reject any editorial or advertising materials. Mention of any product in *Percussive Notes* does not constitute an endorsement by the Society. The Percussive Arts Society is not responsible for statements or claims made by individuals or companies whose advertising appears in *Percussive Notes*.

Society Update

COMMITTEE CHAIR OPENINGS

The Percussive Arts Society currently has committee chair openings for the Health and Wellness Committee and the Composition Contest Committee. These important leadership positions provide the opportunities to work with colleagues who are leaders in their fields and make an impact in advancing these areas of percussion.

If you would like to apply for a chair position, please send a letter of intent, current resume or curriculum vitae, and related experiences to the work of the committee by March 31 to:

Percussive Arts Society
Committee Chair Search
110 West Washington Street, Suite A
Indianapolis, IN 46204

PERCUSSION ENSEMBLE NEW LITERATURE SESSION

The Percussion Ensemble Committee is accepting applications from university ensembles for the New Percussion Literature session at PASIC 2011. If you are interested in applying, contact Dr. Brian A. West; 817-257-5759; E-mail: b.west@tcu.edu.

PAS INTERNSHIP

Applications are now being accepted for the prestigious PAS Internship program. The internship is a full-time, six-month position at the PAS offices in Indianapolis, Indiana and provides a wide range of duties and experiences for the serious student looking to start a career in the music industry. Information regarding the application process can be found at www.pas.org/experience/internship.aspx.

STEVE BECK FUND

As many of you are aware, Steve Beck, who has served PAS as Executive Director, Board

Member, and most recently as PAS Treasurer the last four years, suffered a stroke in early January. Steve is now recuperating from surgery and will be in rehabilitation for some time. For those interested in following Steve's recovery, his daughter Megan is posting frequent updates about Steve's condition on the following website: www.caringbridge.org/visit/stevebeck1/journal. A much-needed donation fund has been set up to provide financial assistance. All donations go directly to the Beck family to help offset the expenses and needs for Steve's care, recuperation, and rehabilitation. Please consider supporting Steve and his family through this difficult time. If you have any questions you may contact Staci Stokes Waites at TeamBeck2011@hotmail.com.

1. Paypal: use the e-mail address TeamBeck2011@hotmail.com at www.paypal.com. Please be aware that they will issue a service charge per transaction.

2. Sending a check by mail. Please make your check out to the Steve Beck Donation Fund. Checks can be mailed directly to one of the following addresses:

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

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Pan In the 21st Century:

Steelpan Repertoire in the Professional Market

By Jeannine Remy

The Republic of Trinidad and Tobago is the birthplace of the musical instrument named the steelpan or pan, commonly though erroneously called the steel drum. It evolved from the poorer classes as a new form of musical expression, around World War II. Pan builders and players progressively met the ever-growing demands placed upon the instrument and its repertoire. Many stories have been told about acceptance of pan and the struggle in its early years to move from the concept of “local traditional jam music” to more “sophisticated classical music.” The rationale was that in order for the world to accept this musical instrument, it had to play the classics alongside indigenous calypso and popular music.



Golden Hands Steel Orchestra performing *The Rainmakers*

PHOTO BY BERTRAND DE PEZA

The idea of the steelpan encompassing the gamut of repertoire from the early years helped the instrument evolve more rapidly as musicians wanted to perform different genres. In the panyards, early pioneers such as Ellie Mannette and Anthony Williams were not only building first-generation instruments, but also fashioning them to suit music they wanted to perform. Perhaps the frustration of hearing a piece on the radio and not being able to arrange it for pan because of a missing note intrigued these young pioneers. Eventually, they simply added those “missing” notes to the pan so the piece could be performed. The demands of the repertoire also motivated these innovators to invent new instruments to expand the range. This may explain why the Invaders’ tenor had a note pattern that was not logically laid out. Later the young genius Anthony Williams would figure out a way to lay out all of these notes in a spider-web fashion.

Research reveals that in 1950, the founders of the newly formed Steelband Association¹ (1950–1963) had the right vision. Government had decided to appoint a committee² to investigate and refocus the violent clashes that engaged steelbands. It was decided to select members of each steelband and have them musically trained by Lieutenant Joseph Griffith³, who was not originally from Trinidad but who had worked with the Trinidad Police Band. The authorities’ goal was to launch a group called Trinidad All Steel Percussion Orchestra (TASPO)⁴ and groom them to perform for the 1951 Festival of Britain. It has been said that Lieutenant Griffith insisted that the instruments become chromatic, making TASPO the first orchestra to showcase the musical potential of the steelpan to the world.

The world has indeed embraced pan, realizing one of the goals of TASPO, but little did they anticipate that the instrument would become a globally marketable exotic commodity. In 2006, some 55 years later, Pan Trinbago hosted a “panguard” awards function honoring the three remaining TASPO members (Sterling Betancourt, Dr. Ellie Mannette, and Anthony Williams) along with the members of the first National Steelband⁵. Members were given awards and a check for back pay from the Honourable Joan Yuille-Williams, then Minister of Community Development, Culture and Gender Affairs, who explained that these men were never paid for their work as musical ambassadors of pan.

At this ceremony Patrick Arnold, then President of Pan Trinbago, stated, “What began as an experiment with TASPO, later sustained by the First National Steelband, is now commonplace and, on the evidence, pan has virtually neutralized the dark side of its folklore through a number of globally and locally applauded initiatives. Today, becoming a pannist is a career option, the instrument having toured extensively, spreading the story of Trinidad and Tobago worldwide, meeting presidents and kings, and evolving into one of the miracles of entertainment history.”

A VISION FOR STEELPAN EDUCATION

Since the formation of TASPO, musical compositions written for pan have been cursory in the 20th century. Over the years, many of these compositions were done for music festivals as test pieces⁶ and only recently has it become more acceptable for a steel orchestra to perform and compete with music specifically composed for pan as their “tune of choice.” Early pannists were mostly “novices,” not necessarily musically literate, but able to pick out a melody with incredible mechanical skills.

By the end of the 20th century, the steelpan moved out of its grass-roots category. In 1992, Trinidad and Tobago made the steelpan its national musical instrument. The University of the West Indies (UWI) added music, with emphasis on pan, to its humanities curriculum in 1992. In 1995, Dr. Anne Marion Osborne (then music coordinator for UWI’s Department of Creative and Festival Arts), devised a UWI-graded examination program for steelpan that is currently used in Trinidad and Tobago and has been used in the UK, St. Vincent, St. Lucia, Grenada, and Maryland, USA. The examination was modeled on ABRSM (the Associated Board of the Royal Schools of Music) and Trinity-Guildhall, both from England. The exams are designed to take young pannists from a preliminary level all the way up to grade eight. For each level there are three set pieces⁷ in contrasting styles. Students must answer questions on the exam pieces, be assessed on ear-training, perform technical scales and sight-read. According to Dr. Osborne, the objectives of these pan exams are fourfold: (1) to provide pan students with an opportunity to be systematically assessed in a non-competitive setting, (2) to encourage pannists to become musically literate, (3) to widen the scope of instruction in pan playing to include music reading in addition

to rote learning, and (4) to encourage composers to write idiomatically for pan. There is no age requirement for the examination, but it is mainly taken by the younger generation. In the last 16 years since this examination was introduced, a noticeable improvement in music literacy and musicianship has been observed. There has also been an increase in musical compositions by students, which was one of the objectives of this project.

PRIMARY AND SECONDARY EDUCATION IN PAN

Towards the end of the 20th century to the present, the Government of Trinidad and Tobago and local music educators realized the importance of young persons’ participation in pan. According to Gideon Maxime, schools—which are the nurseries of the coming generation—have not been omitted. Pan Trinbago formed a Biennial Schools Steelband Music Festival (started in 1981) and the Junior Panorama Competition (started in 1976), ensuring a bright future for the national musical instrument.

In the latter half of the 20th century, those who wanted to learn to play pan either went into a panyard (although years ago parents did not allow this because of its early reputation as a “badjohn” place to be) or, if one could afford it, had private music lessons⁸ that might have included a pan component. It was the vision of two music teachers during a Pan Trinbago Convention in 1980, Louise McIntosh and Joyce Clement, to try to remedy this dilemma and get pans in all schools in Trinidad. Because of their impassioned plea, a committee was appointed under the chairmanship of Andre Moses, then Treasurer of the Central Executive of Pan Trinbago and now the President of the Pan in Schools Coordinating Council (PSCC), which was established years later by teachers in 1999.

In 1995, Republic Bank started funding a



Golden Hands Steel Orchestra performing *The Rainmakers*

PHOTO BY BERTRAND DE PLAZA

summer pan reading course called “Pan Minors Program.” By 2003, the Ministry of Education implemented a “Pan in the Classroom” unit as part of its Curriculum Development Division. Up to this point, schools were borrowing pans and rehearsing in local conventional panyards, and pan in school was only a seasonal (Panorama or festival) occasion for practice. With pan in the classroom, those schools that were given instruments could include pan in their music curriculum. This is much different from music curricula in other parts of the world in that the steelpan in the Republic of Trinidad and Tobago is now more commonly used than other types of instruments.

The thrust for music literacy and new technical developments for the steelpan has been encouraging in Trinidad. At the tertiary level, the College of Science Technology and Applied Arts of Trinidad (COSTAATT) has been offering an Associate Degree in music since 2001. The newly formed University of Trinidad and Tobago (UTT) began offering a two-year Diploma Programme in early 2009 for pannists seeking to improve their music literacy. This was a community outreach program taught by Seion Gomez, Leon “Smooth” Edwards, and Desmond Waithe. This program was in preparation for students to move into the Bachelor in Fine Arts in Music, a four-year program. They can specialize in Caribbean Music, Western Classical Music, and Indian Classical Music.

There have been many new pan innovations, the most recent being the Genesis Family of Steelpan Instruments and the Percussive Harmonic Instrument. Both originate from UWI’s engineering faculty, with credits to professors Brian Copland and Clement Imbert. The Genesis Pan (G pan) is currently the instrument used by the Trinidad and Tobago National Steel Symphony Orchestra (TTNSSO), and the Percussive Harmonic Instrument (PHI) is an electronic version of a steelpan, which has been recently patented.

PAN IN EDUCATION AROUND THE WORLD

The first tertiary institution to have a steelband as an accredited class was Northern Illinois University in 1973⁹. Since that time the number of steelband programs found in universities, secondary, and primary schools in the United States and around the world continues to grow. Steelbands created outside Trinidad at the academic level were formed by enthusiastic teachers who saw the potential of such an ensemble in their own music programs.

The challenges most of these steelband directors faced was not in music literacy but in where to source their music for their players to perform. They found themselves in a new role as arranger or transcriber of steelpan music, often trading charts with their colleagues to augment their steelband repertoire. Today, with an Internet search, it is not too hard to find steelband music already arranged, but that was not always the case.

On the other hand, the steelbands of Trinidad and Tobago initially learned their music by rote, still the cultural norm in panyards. It is highly recommended that to really gain a cultural understanding of Trinidadian music, every serious steel pannist should try to make at least one trip to Trinidad to perform with a local steelband (e.g., Panorama competitions or the World Steelband Music Festival Competitions). The University of the West Indies’ International office is now set up to assist university students from foreign institutions who want to experience authentic Trinidadian music in its indigenous and cultural setting.¹⁰ But today, to get authentic Trinidadian music into a classroom does not require actually making a trip to Trinidad.

As a creative effort to help music teachers develop their curricula in Trinidad and around the world, several interactive dual compact discs have been published by Sanch Electronix¹¹ as a

brainchild of Mark Loquan and Simeon Sandiford. With musically qualified transcribers now working in Trinidad, scores are no longer under the risk of being lost, and the music published on these discs has found its way as far as Fairbanks, Alaska.

Projects to date include: Original Notes (2003), *Pan In Education*¹² (2004, revised 2011), *Changing Time* (2006), *The Rainmakers* (2008), *Pan In Education II* (2009), Ken “Professor” Philmore (2010), and Bobby Mohamed (2010). There is also an interactive software for beginners titled *Pete the Pan Stick*¹³, which is a work in progress.

MUSIC LITERACY

Today in the 21st century the story of steelpan repertoire is quite different. Trinidad and Tobago pannists are becoming increasingly musically literate, and pieces are being composed idiomatically for the steelpan. Steelpan music scores are slowly being archived¹⁴ and made available for steelbands all around the world to enjoy authentic Trinidadian steelpan music. The Music Literacy Trust (MLT)¹⁵ has been working closely with the University of the West Indies (UWI) in funding music projects that focus on archiving music of the masters¹⁶, new compositions, and education.

A few recent projects include: providing *The Rainmakers: A Tropical Journey in Percussion and Steel* with funds to assist them in their dual interactive multi-media Music Education CD set; a *Symphony and Steel* composition contest sponsored by Methanex Trinidad Limited; and an annual *Musicanova* concert and composition competition, hosted by UWI music faculty and conceived initially by a UWI music student Paul Massy as a Carnival Studies Project. Winners of both these competitions receive prizes, and some of their solo works are selected as pieces for the UWI Graded Pan Exam Books, revised every three years.

STEELPAN MUSIC, CHILD OF THE 21ST CENTURY

The world has quickly embraced Trinidad’s gift, the steelpan. From exotic tropical music to classics and original compositions, the eclectic repertoire arranged and composed for this instrument has endeared performers and audiences alike. The instrument, no longer in a grass-roots category, has an interesting future in the percussion family. It still holds a cultural balance of rote learning in its birthplace, the panyard, while simultaneously exploring educational values in the classroom, both in Trinidad and abroad.

As the Steelpan continues to evolve physically¹⁷, so does the creativity of composers of its repertoire. On November 8, 2008, PASIC 2008 featured a showcase concert (*The Rainmakers*) of neoclassical music composed for steelpan and percussion ensemble. The performance included scenery, costumes, drama, dance and a new instrument called the extended seconds as performed by Vanessa Headley. The potential of the steelband and its multi-media possibilities are yet to be



PHOTO BY BERTRAND DE PEZA

Golden Hands Steel Orchestra performing *The Rainmakers*



National Steel Orchestra of Trinidad and Tobago (from Port-of-Spain) under the direction of Jessel Murray, now coordinator of the Department of Creative and Festival Arts at the University of the West Indies

exploited. Documented versions of musical productions such as *The Rainmakers* from Trinidad and other panyard treasures are now universally available for steelbands to enjoy and perform.

ENDNOTES

1. Trinidad and Tobago Steel Band Association 1950–1963 (TTSBA), became the National Association of Trinidad and Tobago Steelbandmen 1963–1971 (NATTS), and in 1971 it was renamed Pan Trinbago.
2. This legendary meeting was chaired by Canon M.E. Farquhar with committee members Beryl McBurnie (who was already featuring Invaders players through her Little Carib Theatre), George Mose, C.R. Ottley, Lennox Pierre (secretary of the T&T Youth Council and Invaders supporter and arranger), Charles S. Espinet, E. Mortimer-Mitchell, Bertie Thompson, Carlisle P. Kerr, and Pearl Carter, who acted as secretary.
3. Born in Barbados, Lieutenant Joseph Griffith was a qualified musician and conductor who had been a member of the Trinidad Police Band. He was contacted for the position of manager/musical director for TASPO. At the time of the historic phone call, he was serving as the Director of Music for the St. Lucia Police Band.
4. Sterling Betancourt, Ellie Mannette, Sonny Roach, Anthony Williams, Winston "Spree" Simon, Philmore "Boots" Davidson, Ormand "Patsy" Haynes, Kelvin Hart, Theo Stevens, Belgrave Bonaparte, Andrew "Pan" De Labastide, and Granville Sealey. Sealey dropped out early and Sonny Roach fell ill on the boat and had to be put off at Martinique and eventually sent home.
5. Although the photograph in George Goddard's book [Goddard, George. *Forty Years in the Steelbands 1939–1979*. London: Karia Press, 1991] shows 20, there were actually 43 members of the first National Steel Orchestra listed in the Commemorable Awards Function hosted at the Crowne Plaza on Nov. 10, 2006.
6. In the 1950s and '60s the "test pieces" were done for the conventional bands and soloists by local composers such as Ozzie George, Miss Umilta McShine, Pat Castagne, Lennox Pierre, Huge Goodridge, and Supt. Anthony Prospect. It wasn't until the mid 1980s to 2000s that "test pieces" and even "tunes of choices" were again composed for the steelpan. Composers included Jit Samaroo, Earl Caruth, Ovid Alexis, Rudy Wells, Len "Boogsie" Sharpe, Robert Chappell, Cary Codrington, Satanand Sharma, Dr. Jeannine Remy, Desmond Waithe, Pelham Goddard, Clarence Morris and others.
7. An accompanied piece, an unaccompanied piece, and a piece by a local composer written for pan.
8. Private Pan Schools/Instructors: Merle Albino de Coteau, Maureen Clement, Lorna Conyette, Rojelle Granger, Franka Hills-Headley (Golden Hands), Louise McIntosh, Parry's Pan School, Nervin "Teach" Saunders, and Gary Straker's Pan School, to name a few.
9. Remy, Jeannine. "An Interview With G. Allan O'Connor." *Percussive Notes* Feb 1994: 29+.
10. <http://sta.uwi.edu/international/> (Those who are interested in going this route should contact Julia Gaines from the University of Missouri. She visited the UWI campus in January 2011, spoke with the director of the international office at UWI, visited perspective areas of interest, and investigated accommodations.)
11. www.sanch.com/ (Sanch Electronix Limited became a member of the Percussive Arts Society in 2008 as a benefactor.)
12. <http://sanch.com/pan-in-education.htm>
13. www.youtube.com/watch?v=MsJyVqF6bwM
14. One of the largest collections in the late 1980s to 1990s was done by Panyard, Inc. (www.panyard.com). Some were done in dissertation/thesis found in the University Microfilms International; Ann Arbor, Michigan AAT 9123455, Canboulay Productions (e-mail canboulay2001@yahoo.com), The Blue Edition (www.theblueedition.com), Hillbridge Music (www.hillbridge.com), Pan Ramajay (www.ramajay.com), Paul Ross (www.panpress.com), Pan in Education (Mark Loquan & Simeon Sandiford) (<http://ecaroh.com/pan/panineducation.htm>), and many others can be found with a simple Internet search engine.

15. The Music Literacy Trust is a non-profit organization formed in 2004 chaired by Mark Loquan until 2008. http://www.whensteeltalks.net/2008slideshow/podium08winter/pdfs/pan-pod_pg18_19.pdf, <http://www.panonthenet.com/news/2010/dec/Honoring-pioneers-12-21-2010.htm>
16. Original notes <http://ecaroh.com/pan/jitsamaroo-originalnotes.htm>, Changing Time http://ecaroh.com/pan/rayholman_changingtime.htm, Pie I & II <http://ecaroh.com/pan/panineducation.htm>.
17. The Trinidad and Tobago National Steel Symphony Orchestra currently performs on the new Genesis Pans (G Pans). Members are auditioned and selected on ability to read music, technique, versatility, and rote learning/playback aural skills. The G pan was unveiled on July 14, 2007 as part of a project by UWI Faculty of Engineering Faculty headed by Dr. Brian Copeland. <http://sta.uwi.edu/pelican/60under60/bcopeland.asp>

Dr. Jeannine Remy lectures in the Department for Creative and Festival Arts at the University of the West Indies (UWI) in Trinidad. She currently teaches courses in percussion, steelpan (arranging, history, literature), world music, and music of the Caribbean. Dr. Remy first visited Trinidad in 1989 as part of her doctoral research at the University of Arizona. She subsequently received numerous faculty research grants, including a Fulbright in 2000–01, to research and archive Trinidadian steelpan music. In 2010 she was the winning arranger for the Pan in the 21st Century Competition with the Curepe Sforzata Steelband. After moving to Trinidad in 2003, Dr. Remy became the first foreign female arranger for large conventional steelbands competing in Panorama and music festivals. She continues to be an active composer, arranger, adjudicator, and musical commentator in cultural music. Remy took a 70-member contingency (Golden Hands Steel Orchestra and the UWI Percussion Ensemble) to PASIC in Austin, Texas in 2008 to perform a production entitled *The Rainmakers: A Tropical Journey in Percussion and Steel*. Dr. Remy composed the music and Franka Hills-Headley, founder of the Golden Hands Steel Orchestra, wrote the script.

PN

50 Years of PAS

Chapter 2:

1971–1980

By Rick Mattingly



By the end of its first decade, the Percussive Arts Society had grown from an idea, which some thought “an impossible dream,” to a respected organization that had over 2,000 members. Active committees had been formed representing several areas of percussion, and the Society had already made inroads into establishing standards for state contests. PAS was putting out two publications, *Percussive Notes* and *Percussionist*, which greatly raised the level of information available in terms of scholarly research, instructional material, and news of happenings within the percussion community. Indeed, PAS was very much responsible for the fact that percussionists now felt part of a community that existed to support them.

“The PAS environment during the 1970s could be described as less formal than today,” says Gary Olmstead, who served as PAS President from 1973–77. “Some issues are perpetual for a non-profit organization. However, the major issues at the time included constant budget concerns, the transitioning publications, the early conventions and the Society goals for that activity, the initiation of the Hall of Fame, and recruiting people for the Board of Directors who would actually participate in board activities and meetings. Communication was more of a challenge at that time as we didn’t have the advantage of the instant communication methods of today: e-mail, social networking, and the Internet. Letter writing and phone calls were much more common than today.”

By the spring of 1971 it was reported in *Percussive Notes* that the Society had 35 chapters in the U.S. and Canada, along with many international memberships. To boost membership further, percussion teachers at studios, music stores, and colleges were invited to form 100% PAS Clubs, for which they would be listed on an honor roll. The first 100% PAS Club was the Indiana State University School of Music Percussion Majors, taught by Neal Fluegel.

PAS was still, however, a mostly male organization. A woman wasn’t elected to the PAS Board of Directors until 1967, and for the next several years, few women served on the Board or the Executive Committee. But that was

reflective of the times, in which girls were discouraged from taking up drums and percussion instruments.

That was changing, however. The following Letter to the Editor appeared in the Spring 1972 issue of *Percussionist*: “I just wanted to write so that your young readers will learn to appreciate girl percussionists. I’ve been playing for seven years and have been teased, sworn at, and bullied around too many times out of those seven years! I know guys don’t like to be showed up by a girl, but I can’t help it if I love it in the percussion section! So, please print this letter so teachers can teach some courtesy to their students for the sake of girl percussionists. Thank you. Always, DRUMMER GIRL”

A few months later, it was announced that “for some time, the Board of Directors of PAS has wanted to have a student on the board, one who would convey other students’ views and suggestions to the Board during their meetings and through the publications.” On December 15, 1972, Peggy White—a junior music major at Indiana State University in Terre Haute, Ind., studying applied percussion with Jackie Meyer and Neal Fluegel—was elected as student representative.

As the Society began its second decade, PAS President Saul “Sandy” Feldstein wanted to expand the scope of the organization and make it more inclusive of different areas of percussion. The Winter 1971 issue of *Percussionist* contained an editorial by Feldstein sticking up for the little-respected (at the time) marching percussion

section. “The performance level of the percussion section seems to be expanding and exploring the musical properties and tonal possibilities of the marching percussion section,” he wrote. “Using the percussion section in this manner on the field certainly adds interest, as well as rhythmic drive, to half-time performances. With the continued use of rock-type arrangements, the percussion section rhythmically, as well as musically, becomes more and more important. It is your President’s hope that a musical approach to the percussion section of the marching band, which has grown and developed so much in the past two years, will continue in that direction in the future. This type of instruction and performance will not only help the musicality of the marching band, but

will also aid the performers in making a smooth transition into concert band, orchestra, stage band, and percussion ensemble performance.”

At a Board of Directors meeting later that year, it was proposed that a marching percussion category be added to the next slate of Board nominees.

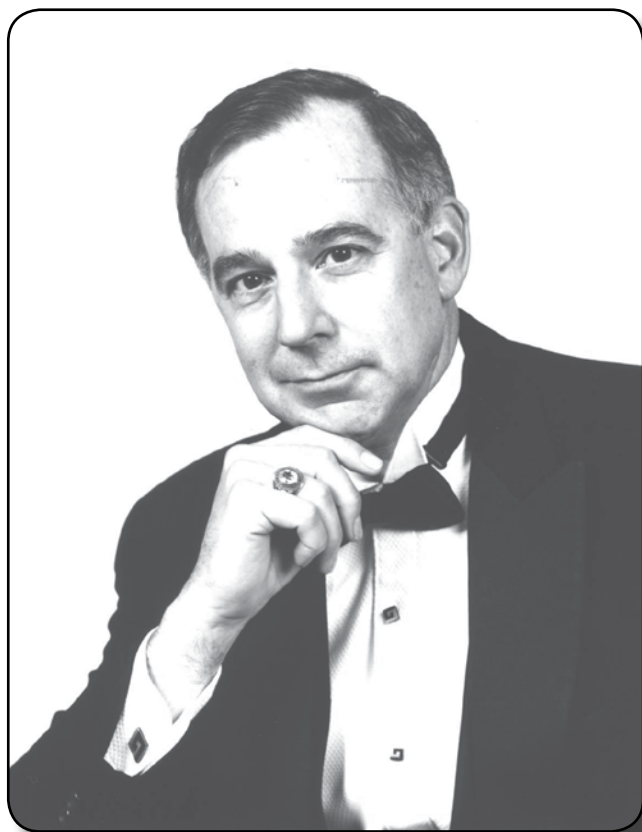
A year later, in another *Percussionist* editorial, Feldstein talked of the importance of drumset instruction—another area that received little respect from many “serious” percussionists: “I would like to direct this to those of our members who are involved with the various levels of school music. The advent of popular and jazz-rock styles in solo, ensemble, marching band, concert band, stage band, choral, and orchestral music for performing groups has been tremendous in the past few years. An accomplished drum set performance is a necessity for proper interpretation of this music. With this in mind, I strongly urge you to include drum set instruction in the school curriculum. Many students do receive this training privately, or on their own, but encouragement in the school is also necessary. Teachers must be familiar with the techniques, as well as methods and materials for drum set instruction, to be able to develop students and their performing groups to their fullest potential. Your President urges you to investigate this area and include the drum set in the total percussion concept, so necessary in the training of today’s musician.”

A few months later, the Spring 1973 issue of *Percussive Notes* carried the following: “This present issues of P.N. contains a number of pages devoted to the drum set. There was a time not too many years ago when the PAS publications contained little material on the drum set—mainly because none was ever received. This condition appears to have changed considerably. We welcome your comments and contributions on this topic and all other topics.”

Meanwhile, other aspects of percussion were being examined and reevaluated. It seemed like a radical concept at the time, but the Winter 1971 issue of *Percussive Notes* contained an article by Carolyn Reid Sisney titled, “Why Not a Five-Octave Marimba?” At the time, a 4.3-octave marimba was considered “extended range.”

The Winter 1972 issue of *Percussive Notes* included an article by 2nd Vice President Ron Fink asking if it was time to revise the standard rudiments. Several articles and letters appeared on this topic over the next several years, including one in the Winter 1974 issue proposing 81 rudiments. Revising of the rudiments would become a major PAS project in the 1980s.

Matched grip was still a heated topic among many. PAS had taken a lead early in its existence by promoting its use through an article by Jack McKenzie, which was followed by other articles and letters to the editor expressing both sides of the issue. The Winter 1972 issue of *Percussionist* made the PAS position clear:



Gary Olmstead

The Challenge

A subject which has been given considerable attention during the past few years, by means of clinics and articles in this periodical as well as other magazines and journals, concerns the use of matched grip. So much has been written about it that there seems little need for another article or necessity to consider the subject in a challenge section of this journal.

However, perhaps now more than any other time, the subject of matched grip needs to be of concern, since numerous teachers and students are employing matched grip.

Most enlightened percussionist performers and/or teachers, whether or not they use or teach matched grip, agree that it is perfectly acceptable for one to do so. It is therefore logical to assume that little problem should exist for one if he uses matched grip.

The following statements represents problems which are very real even in this age of progress of percussion education:

1. Music educators having never heard of matched grip
2. Adjudicators lower ratings for use of matched grip
3. Band directors refuse to allow students to play matched grip in their band or class lessons
4. Percussion teachers refuse to allow a student to use matched grip
5. Drum & Bugle Corps do not yet allow matched grip in contest playing.
6. Attitude "Matched grip can not be used on slung drums"

7. Attitude "Rudiments can not properly be executed using matched grip"

8. Attitude "Almost all successful players use traditional grip"

It is deplorable that such situations and attitudes continue about this often publicized topic. It is not the intent of this column to promote one grip or the other, but to be concerned only with the student. He is the one who is hurt by being engulfed in the middle of these illogical feelings about how he holds his sticks. A student should never suffer tension or be penalized in any way for using matched grip. It should be a responsibility of all to take positive actions to remove all stigmas against one using matched grip, so that no student or performer will ever be penalized or segregated because he uses matched grip, rather than traditional grip, when playing drums. This presents a challenge to all, but perhaps most to the organization of state chapters, to adopt projects and procedures to eliminate, through education and communication, all obstacles of ignorance, biased rules, and illogical thinking, so that all students have equality of participation based on musical and technical ability rather than how they hold their sticks.

The early 1970s also saw the beginnings of events that continue to this day. The first PAS Hall of Fame Awards were presented at the December 1972 PAS Board of Directors meeting to William F. Ludwig Sr., Haskell Harr, Roy Knapp, Saul Goodman, and John Noonan.

The California PAS chapter sponsored a Composition Contest in 1973. First-place winner was Lynn Glasscock for "Three Movements for Percussion." The following year, the contest was sponsored by the PAS as a whole. First prize went to "Six Invocations to the Suara Mandala" by Walter Mays, second prize was awarded to "Two Movements for Mallets" by William J. Steinhort, and third-prize winner was "Siderals" by Marta Ptaszynska.

Not everything endured, however. A list of PAS committees published in the early 1970s included a "Gripe Committee." It would undoubtedly be fascinating to read the minutes from that committee's meetings, but thus far, none have surfaced.

In 1972, Saul "Sandy"

Feldstein resigned as President of the Society due to professional obligations. By constitutional provision, since Feldstein's term was not completed, 1st Vice-President Gary Olmstead assumed the office of president. Feldstein agreed to continue to serve the PAS on an ex-officio advisory committee consisting of himself, Gordon Peters, who was the first PAS President, and Donald Canedy, the founding Executive Secretary-Treasurer of the organization. That was the beginning of what today is known as the Council of Past Presidents.

PAS announced in 1973 that a College Percussion Curriculum Committee chaired by Jim Petercsak was being formed to devise an outline to support and help standardize college percussion programs and curricula.

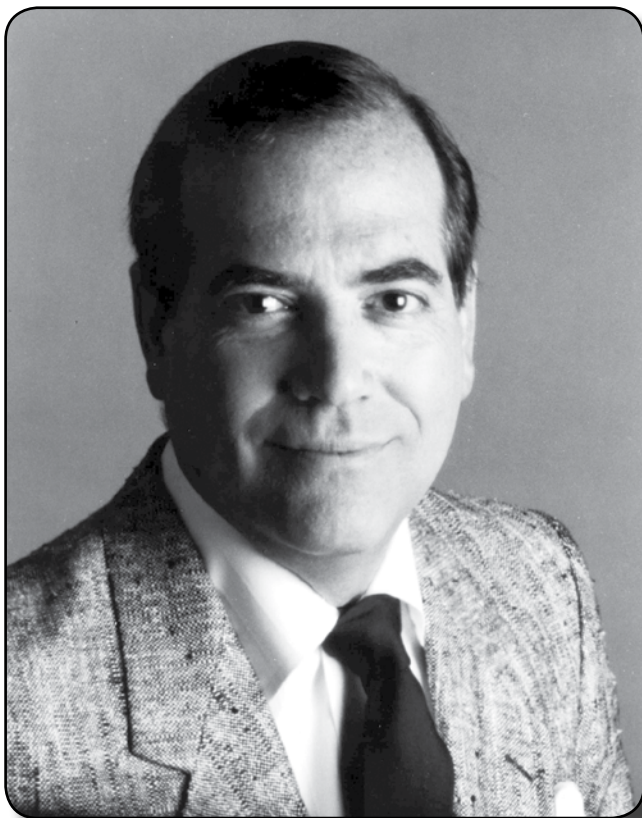
In December 1970 PAS had sponsored its first "official" program: a panel discussion at the Mid-West Band Clinic in Chicago. A report in the March 1971 *Percussionist* indicated that PAS hoped to someday sponsor a national percussion convention, and that as a step towards that goal, plans were underway for a possible part or full day of activities to be held later that year. Accordingly, December 1971 saw the first PAS Day of Percussion, held at DePaul University in Chicago. A year later, the second PAS Day of Percussion was held at the Sherman House in Chicago. Both events coincided with the Mid-West National Band and Orchestra Clinic, which had been the site of many of the early meetings that led to the formation of PAS.

The Fall 1973 issue of *Percussive Notes* announced "the Percussive Arts Society National Conference (formerly called the Day of Percussion)." Rather than being held in Chicago in December to coincide with the Midwest Clinic, this event would be held in March 1974 in Northridge, California immediately following the MENC (Music Educators National Conference) convention in Anaheim.

As PAS President Gary Olmstead explained in the Fall 1973 issue of *Percussionist*, "A frequent criticism leveled at the national PAS activities is that they are always held in Chicago. The advantage, of course, is its central location. However, I feel that we should start moving around the country more, so that the membership who are unable to attend the Chicago activities will still be able to participate in some of the national PAS programs. We therefore anticipate that the PAS National Conference will continually move to different locations around the country. I hope the membership will take advantage of as many of these activities as possible."

In December of that same year, however, the Second PAS National Conference was back in Chicago in conjunction with the Mid-West National Band and Orchestra Clinic.

A few months later, in August 1975, PAS held its First Annual Percussive Arts Society National Percussion Symposium at Northern



Sandy Feldstein

“Committee” for the Elimination of All T-Handle Rods on Percussion Instruments

By William J. Schinstine

Editor's note: The following article appeared in the Winter 1979 issue of Percussive Notes. It was said to have been inspired by some conversations at PASIC '78 in Tempe, Arizona.

After years and years of frustration with those tuning handles on timpani and bass drums, called T-Handle Rods, I have decided to form a “committee” to exert pressure upon all manufacturers to eliminate them for good. Just think of the problems that will be solved by this action:

1. No longer will timpani mallets get caught when playing from drum to drum. Timpani stick breakage should be down by 50%. At the current cost of about \$16.00 per pair, that could be quite a savings.

2. No longer will the many school sets of timpani become untuned by little hands of general music students and non-percussionists who roam the music rooms of this country. No longer will the stage crews mess up the timpani while moving them. Just think of the unnatural strain that is placed upon mistuned timpani heads.

3. Since these pesky T-Handle Rods are so exposed in any transportation of the instruments, they frequently become bent, rendering them unusable. Replacement of T-Handle Rods can be an expensive cost.

4. Now think of all the bass drums in this world with T-Handle Rods. Actually they serve no useful purpose that key rods could not do without all of the T-Handle Rod problems. Have you ever thought about the number of cloth or plastic bass drum covers that are ruined mostly by these T-Handle Rods? I'd be willing to bet three popsicles that fibre cases and zipper covers would last at least twice as long if T-Handle Rods were eliminated and replaced with Key Rods.

5. In discussing this problem with students I discovered that there are many instances of ripped uniform sleeves, which catch on T-Handle Rods in the execution of up strokes on the marching bass drums. From personal experience, there are also many bloody knuckles from coming in contact with T-Handle Rods, plus many bruised forearms.

6. The manufacturers of drum equipment should immediately see the advantages of making this change. The difference in

weight of metal that goes into a T-Handle Rod for Bass Drums vs. the amount in a Key-Rod averages 1 1/4 oz. per handle. On the average bass drum there are 20 T-Handle Rods. Thus a savings of 25 oz. per bass drum! For every 100 bass drums a savings of better than 15 1/2 lbs. of metal would be saved. Further, the method of producing Key-Rods vs. T-Handle Rods is considerably less expensive. There is an even greater weight difference between timpani T-Handle Rods and Key-Rods. In fact, the cost of producing bass drums and timpani can be reduced by this one step. Further, it is possible to put on a campaign to replace all T-Handle Rods and thus set up a new sales potential for each company.

THE CHALLENGE

The more I think about this idea the more intriguing it becomes. I feel confident that many of you readers can contribute ideas to support my contention. Therefore, I invite you to become a charter member of this committee to stamp out T-Handle Rods forever. To join, simply copy the brief letter below and send a copy to each manufacturer listed at the end of this article.

The article was followed by a form that readers were urged to copy and send to drum manufacturers. The form stated:

I respectfully suggest that your company consider the replacement of all T-Handle Rods on timpani and bass drums with key-rods. This action will eliminate many of the disadvantages T-Handle Rods create and will also reduce the amount of metal needed to produce them, thus lowering the costs of production.

Addresses were given for Slingerland, Ludwig, Rogers, Premier, Gretsch, Camco, Pearl, Sonor and Fibes.

The Fall 1980 issue had several letters in support, mostly written with the same sense of humor evident in Schinstine's article, but A.J. Giddings from Bristol, Great Britain offered several reasons why T-handles were sometimes necessary:

1. Hand tuned timpani must have T-Handles. Simple-screw types excepted.
2. If pedal timpani are to be used with calf heads they will need T-Handles if no other

humidity compensation device is fitted, e.g., single screw.

3. Concert Bass Drums are better with T-Handles leaving in mind the superiority of calf heads.

4. Marching Bass Drums of British manufacture do not have T-Handles. American manufactures give a choice.

5. Manufacturers could economize in weight of metal in ways other than eliminating T-Handles.

6. Cases made with inferior fabric will suffer anyway, whether the drum has T-Handles or key-rods.

A reader's letter in a subsequent issue of Percussive Notes pointed out that the PAS logo featured T-handles. That same issue introduced a new PAS logo sans T-handles. The T-handle logo reappeared a couple of years later.

There is no way of knowing how many readers actually wrote to drum companies, but the discussion obviously produced results, as within a few years, T-handles had practically disappeared from everything other than hand-tuned (non-pedal) timpani.





Jim Petercsak

Illinois University in DeKalb. The Symposium was held simultaneously with the National Stage Band Camp's Combo Session in NIU's Music Department. Enrollment was limited to 150 and was open to high school and college students, professional percussionists, and high school and college educators.

Midway through the Society's second decade, in the Fall 1975 issue of *Percussive Notes*, then 1st-Vice-President Jim Petercsak reported on the accomplishments of PAS thus far:

In a brief span of years we have come close to achieving what was once called "the impossible dream": To elevate the level of music percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

PAS is known the world over, much admired, respected, and considered without equal as a percussion music society.... We have never been content, however, as a Society to rest on our past success, and each year we have challenged ourselves to improve, to revise, to change, to be sensitive and responsive to our membership. There have been disappointing moments and some great ones, too. At best, the Percussive Arts Society has tried to serve all percussionists in every area of the percussive arts. It will work even harder in the future to invite all to participate in its activities. Through our publications, the opportunity to air views

and a forum to express ideas has been created. PAS supports all percussionists and the performance of their music. The present officers and Board of Directors of the PAS plan to work even harder to make a still better society.

We have a broad range of plans and ideas currently in progress to extend our horizons over the next few years, covering all aspects of the percussive arts. Outstanding is the idea or concept of having our own percussion convention and conference. Also, bicentennial celebrations at P.A.S.N.C. Chicago and MENC in Atlantic City are planned.

In December, PAS held its 1975 Percussive Arts Society National Conference, once again in Chicago. This conference included the first PAS Mock Symphony Audition.

The 1976 Percussive Arts Society National Convention was announced for Saturday and Sunday, October 16-17, 1976 at the Eastman School of Music, Rochester, New York,

to be hosted by John Beck and the Eastman School of Music, and the New York State PAS Chapter. But in a subsequent issue of *Percussive Notes*, "National" had been changed to "International," thus making the Rochester convention the first PASIC.

According to an announcement in *Percussive Notes*:

The scheduled program will cover all areas of the percussive arts, i.e., solo percussion drum-set playing, timpani playing, mallet playing, percussion ensemble, composition/notation, marching percussion, orchestral playing and auditions, as well as PAS meetings and the exchange of ideas. Outstanding performers and clinicians will include students in addition to many professionals. There will be a PAS banquet with guest speaker Gordon Peters, who served as the first President of PAS during its difficult early years. All in all it plans to be a great percussion event that will provide the opportunity to see, hear and talk to musicians, manufacturers, dealers and distributors, educators, composers, etc. from all areas of the U.S., Canada and other foreign countries.


It was also noted, once again, that, "It is the policy of the PAS to hold its conventions at different locations throughout the country. This year's convention in Rochester, N.Y. provides an excellent opportunity to see first-hand what our organization is all about."

The Fall 1976 issue of *Percussionist* reported that almost 600 people were in attendance at the first PAS International Convention. "Among the many firsts were our independence from any other conference or convention, exhibits, a banquet, events spread over a three-day period, and a record-breaking attendance."

Former PAS President Gary Olmstead remembers the concern about holding such an "independent" event. "The advice from many was that these events had to be connected with a national meeting event of other organizations similar to the Music Educators National Conference or the Midwest Band and Orchestra Conference in order to gain attendance," he says. "Accordingly there were several Days of Percussion in Chicago starting in 1971 fol-



PAS Executive Committee: May 1975: Front row (L-R) Jackie Meyer, Recording Secretary; Neal Fluegel, Executive Secretary-Treasurer and editor of *Percussionist*; back row (L-R) Jim Petercsak, 1st Vice-President and coordinator of committees; Gary Olmstead, President; Larry Vanlandingham, 2nd Vice-President and coordinator of state chapters; Jim Moore, editor of *Percussive Notes*.

A man with glasses, wearing a dark suit jacket over a striped shirt, is playing a large wooden marimba. He is positioned in the center-right of the frame, leaning over the instrument. The marimba has a dark wood frame and numerous wooden keys. A small black plaque with the word "majestic" in gold script is visible on the left side of the marimba's frame. The background is a grand, ornate hall with high ceilings, featuring large wooden columns and decorative carvings. The lighting is warm and focused on the performer and the instrument.

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and audience."

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PASIC 2011 Scholarship Application



PASIC 2011
November 9-12
Indianapolis, IN

Download this application: www.pas.org/PASIC/PASICScholarship.aspx

Materials must be postmarked by: 06/15/2011

The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2011. Applicant must be an active PAS member at time of application, and if selected, during PASIC 2011.

Award:

PASIC registration

PASIC souvenir t-shirt

\$500 toward the cost of transportation/lodging

Scholarships:

Avedis Zildjian Co.

Cloyd Duff

George P. Contreras, Jr.

James A. Sewrey

Ludwig Industries

M & J Lishon/Frank's Drum Shop

Remo, Inc.

Steve Ettleson

Thomas Siwe

Val and Venus Eddy

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/PASIC2011/CanadianScholarship.aspx

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

Please submit the following materials:

- ☐ Include a separate sheet detailing awards, scholarships, etc., and dates received; goals; major instruments (instruments that you have or are seriously studying); and a personal statement (optional).
- ☐ A four to five minute DVD of your performance with your name printed on the DVD case.
- ☐ One supporting letter of recommendation verifying age and full-time student status.
- ☐ Recent copy of grade transcripts or latest grade card.

PAS Member ID _____ Expiration Date _____ Birth Date _____

Name _____ Address _____

City/Province _____ Country _____

Zip/Postal Code _____

E-mail _____ Phone _____

Name of Instructor _____ Instructor's Phone _____

Name of School _____

School Address _____

Current Grade Level _____ Years Studying Percussion _____ How many years have you been a PAS member? _____

Have you ever received a PASIC scholarship? _____ If yes, when? _____

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

Applicant's Signature _____ Date _____

Send to: PASIC Scholarship Application, Percussive Arts Society
110 W. Washington Street, Suite A, Indianapolis, IN 46204
E-mail: percarts@pas.org

lowed by two Percussive Arts Society National Conferences (1974 in Los Angeles and 1975 in Chicago). Finally in 1976, the Society took the very bold step to go it alone and presented the first Percussive Arts Society International Convention hosted by John Beck and the Eastman School of Music. Although small by today's PASIC standards, the Society was sold on the concept and followed the next year with the Second Annual PASIC in Knoxville. PASIC has since grown into the event it is today.

"It all seems orderly in hindsight, but during this transition period, there were several years of discussions, planning, and considerable dedication on the part of many who worked to plan, organize, and host those early events. I will always recall the exhilaration of seeing all the disparate areas of the percussion world come together in one place to present performances and clinics and exhibit equipment and literature."

(An upcoming *Percussive Notes* article will go into more detail about the history of PASIC and related PAS conferences and Days of Percussion.)

By the latter half of the 1970s, PAS was continuing to expand its scope. Long before the term "world music" was in vogue, *Percussive Notes* began running articles under the column heading "Percussion Around the World." Articles about drumset were becoming more common in both publications, and the Spring/Summer 1976 issue of *Percussive Notes* even featured a "Focus on Drum Set."

In 1979, marching percussion finally became "legit" in the PAS community. The Spring/Summer 1979 issue of *Percussive Notes* carried the following announcements:

Jay A. Wanamaker was recently appointed to head a new Percussive Arts Society committee: The Marching Percussion Committee, whose goal is to serve the common interests of marching percussion ensembles of both marching bands and drum and bugle corps.

In keeping with its stated intent to provide "Total Percussion" coverage, this issue and future issues of *Percussive Notes* magazine will carry increased information, news, and photos of interest to all those involved in marching percussion.

Percussive Notes had gradually expanded from being primarily a newsletter to running technical articles dealing with drumset, marching, jazz vibes, and world percussion, and printing interviews with prominent players and educators from all areas of percussion. The magazine also regularly ran "fix it, build it" articles, and Mike Rosen was contributing a column called "Terms in Percussion" that runs in *Percussive Notes* to this day.

Meanwhile, *Percussionist* had a new editor as of the Spring/Summer 1979 issue: F. Michael

Combs, percussion instructor at the University of Tennessee at Knoxville. As an editorial explained, "As PAS grows, so do the publications and, since its inception, the organization has grown to embrace over 6,000 members. One reason that PAS members enjoy a closer communication within the art is the fact that Executive Secretary-Treasurer Neal Fluegel has developed the *Percussionist* to a quality level, scholarly publication of which we are all proud. For years, Neal served as both editor of the *Percussionist* and Executive Secretary-Treasurer of the society. Moving the editorship will give Neal more time to devote to the business of being Executive Secretary-Treasurer."

A year later, Combs became editor of *Percussive Notes* as well. When PAS members pulled the Spring/Summer 1980 issue of *Percussive Notes* from their mailboxes, they encountered the first full-color cover of the magazine, which was a hefty 96 pages. A few months later, *Percussionist* became *Percussive Notes Research Edition*.

Jim Petercsak was elected PAS President in December 1977. In the Winter 1978 *Percussionist* he wrote,

As I assume the responsibilities of president of the Percussive Arts Society I cannot help but to reflect upon the tenure of my predecessor Gary Olmstead. During his term (1972-77), the PAS grew in size from 3,000 to almost 5,000 members. We have established chapters in each state and a number of other countries. In addition, our financial status looks positive for the first time in a number of years.

The same issue included excerpts from a speech given by Paul Price at PASIC '77 titled "A Percussion Progress Report":

The inroads we have made with vibes and marimba are unbelievable, during these last 10 years. For that we must thank Gary Burton, Gordon Stout, Dave Friedman, Keiko Abe, Karen Ervin, and everybody else involved with this. We have actually a whole new group of virtuosi on the mallet instruments emerging now.

The same thing has happened with the drum set—all of a sudden the drum set is an instrument thanks to the work of people like our PAS President, Jim Petercsak, and many others who really play the set not as a series of instruments but as one instrument that really makes music. I believe we are on the threshold of an amalgamation of all this. Can you imagine what it is going to be like when we put this all together?

The Percussive Arts Society is involved in this, tremendously, by making such contributions as exchanging ideas, listing programs, and influencing policy. I hope we, the PAS, continue this important involvement through conventions like this one, through composition contests, chapter clinics and concerts, commissions, articles and idea exchanges, etc....

Percussion is certainly here to stay. All the college jobs coming through today mention percussion ensemble experience first and foremost, for prospective teachers. The critics have toned down, for the most part—no more onomatopoeic sounds like "bang," "boom" and such words that they have used in the past. With the development of percussion literature courses we can now acquaint percussion people with the 20th century vocabulary and terminology for percussion, and all modern music. We have come to the point of total percussion. If you audition anyplace today you have to play all percussion instruments to some extent. So, I'd like to leave you with a slogan—it has to do with the power of percussion. We know that percussion attracts audiences, and excites people, and gives the composer a tremendous gamut of sounds like no other instrumental family, so my suggestion to you is PROMOTE PERCUSSION POWER!

By the end of its second decade, PAS had become a true force, not just in the percussion community, but in the music world as a whole. And that force would get even stronger in the 1980s. PN

AFRICA for percussion and choir

by professor Donato Goyeneche

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PAS Headquarters

More than just a building

By Gary Cook, Lauren Vogel Weiss and Rick Mattingly



Hundreds of PAS members have visited the new Rhythm! Discovery Center in Indianapolis, perhaps during the past two PASICs or at some other time during the year. But how many realized that just down the hall is the official headquarters of the Percussive Arts Society?

The current office is where the full-time employees of PAS come to work every day: Executive Director Michael Kenyon, Marketing and Communications Director Jon Feustel, Membership Development Manager B. Laurel McKenzie, IT and Interactive Media Director Marianella Moreno, Membership Services Coordinator Lynna Mills, and C.J. Jordan in Support Services, plus an intern each semester. (Other PAS employees telecommute.)

The 2,550-square-foot office space is also where the Executive Committee meets during the year. It's where the annual billings for memberships are processed and where scholarship applications and contest entries are sent. It's the heartbeat of the organization.

But where was it before PAS moved to Indianapolis in 2007?

From 1961–1965, it was in Carbondale, Illinois where PAS Executive Secretary Donald Canedy taught at Southern Illinois University. When Neal Fluegel (who graduated from SIU) took over as Executive Secretary in 1965, PAS's official address moved to Terre Haute, where Fluegel taught at Indiana State University. PAS, which was incorporated in Indiana in 1969, remained in the Hoosier state for the next 15 years.

Meanwhile, each of the publications had its own address. The address for *Percussionist* was the same as the PAS address until 1979, when F. Michael Combs became editor and its address changed to Knoxville, Tennessee. *Percussive Notes* began as an independent newsletter in Indianapolis, the home of its editor, James L. Moore, who was a percussionist in the Indianapolis Symphony. In the fall of 1964, Moore moved to Columbus, Ohio, to begin teaching percussion at Ohio State University, and so the *Percussive Notes* address also became Columbus, Ohio, where it remained until the Spring of 1980 when Combs became its editor, too, and its address also became Knoxville.

"At the start of the 1980s, PAS hit a rough patch on its road to becoming today's leading instrumental society," says former PAS President Tom Siwe. "*Percussive Notes* continued to grow in excellence and PASIC was becoming the place for percussionists to congregate each fall, but the office was in disarray and complaints from the membership indicated to the Executive Committee that something needed to be done. In an attempt to right the ship, the home office was moved from Terre Haute, Indiana to Urbana, Illinois. As First Vice-president (later President), I was given the task of overseeing the Society's business and getting PAS back on the right course. At that time, the Society's financial resources were meager and its future looked bleak. With the help of office manager Dennis Wiziecki, part-time secretary Pat McKenzie, and many of my percussion students from the nearby University of Illinois, things began to change for the better. With a grant from a local Urbana business, the office began using computers to track membership and address mailing labels for the journals. Phone calls and letters from members were answered; bills were paid on time. The office, for the first time, was run like a business." PAS was reincorporated under the laws of Illinois in 1985.

In 1983, when Robert Scheitroma became editor of *Percussive Notes* and Stuart Smith became editor of *Percussive Notes Research*

Edition (which *Percussionist* had evolved into), the address for each publication was listed as Urbana, even though neither of the editors lived there.

In 1988 PAS was informed that the lease on their tiny two-room office in Urbana would expire in September 1991. President John Beck asked several prominent members of PAS if they knew of any charitable foundations that might be interested in helping finance a permanent headquarters for the society.

One person he spoke to was Dr. James Lambert, a member of the PAS Board of Directors who had become Executive Editor of *Percussive Notes* in 1986 and was Professor of Percussion at Cameron University in Lawton, Oklahoma. Lambert told Beck that the McMahon Foundation in Lawton had given money to support a number of arts projects in Lawton. The foundation had also given money to the American Choral Directors Association to build a headquarters in Lawton.

John Beck authorized Lambert to speak with Dr. Charles Graybill, President of the Board of Trustees of the McMahon Foundation, on behalf of PAS. Graybill was very receptive to the idea of helping the society establish a permanent headquarters and museum in Lawton.

At the November 1990 PAS Board of Directors meeting at PASIC '90 in Philadel-



Lawton, Oklahoma Headquarters

phia, members of the Board watched a video presentation about Lawton, Oklahoma narrated by Lambert and with a message from Graybill. Lawton proposed a lease of land in Elmer Thomas Park to PAS for 99 years at \$1.00 a year and a 7,100 square foot building. The proposed "Percussive Arts Society International Headquarters would house administrative offices, lobby space, a reference library, and the Hall of Fame Museum." Second-Vice President Gar Whaley made a motion that "PAS move to Lawton, Oklahoma if all financial details can be negotiated."

After the Board of Directors approved the move to Lawton, Beck sent a letter to The McMahon Foundation requesting financial assistance for PAS in the construction of a headquarters and percussion museum in Lawton. Within a month, the foundation unanimously approved a 2-to-1 matching grant: \$250,000 from the McMahon Foundation; \$125,000 from PAS.

Executive Director Steve Beck relocated to Lawton in the summer of 1991, opening a small office in rented space. The Percussive Arts Society International Headquarters and Museum officially opened on August 8, 1992. The office occupied 3,400 square feet of the 5,000-square-foot building, with the remaining space used for the museum. The administrative area was now large enough to allow PAS to expand its staff to five full-time employees, along with several part-time workers.

With Garwood Whaley serving as President, PAS was ahead of schedule on paying off the original loan, thanks to the generous support of the percussion community—from the largest manufacturers to individual members of the society. The McMahon Foundation therefore agreed to another 2-to-1 matching grant (\$200,000 from The McMahon Foundation; \$100,000 from PAS) to fund an addition to the museum. Another addition to the building was completed in 2001 bringing the Percussive Arts Society headquarters and museum total space to 13,000 square-feet.

Steve Beck left PAS in the Fall of 1996 and was replaced as Executive Director by Dr. Randall Eyles, who had been involved with PAS as a member of the Executive Committee for many years. When Eyles resigned in 2001, then President James Campbell put together a team to interview and hire the next Executive Director, which was Michael Kenyon.

"I remember sitting in Lawton after dinner with our treasurer, Michael Balter, and taking stock of our challenges," Campbell recalls. "While we had a talented and dedicated core of professionals in Lawton working in the office, the location did not prove to be attractive to new personnel that we tried to hire. The PAS museum in Lawton, while comprehensive and beautifully designed, was too remote



PHOTO BY WILL HAWKINS

Grand Opening of *Rhythm! Discovery Center*

to be visited by our membership. It was obvious that we had to relocate to provide our headquarters with greater resources and visibility. Although the Society outgrew Lawton, it will always be remembered as a place we can be proud of and is part of our rich history."

In 2004, at PASIC 2004 in Nashville, the PAS Board of Directors approved a request from then President Mark Ford, on behalf of the PAS Executive Committee, to begin looking at possible metropolitan areas to relocate PAS from Lawton.

"Just before my presidency and through the first nine months of my presidency, we looked closely at cities across the United States, starting with a list of 94 metropolitan markets," says Rich Holly, who followed Ford as PAS President. "Following extensive research on each city, that list was narrowed to six viable finalist cities, and after receiving proposals from those six, we narrowed it to four that we would strongly consider."

In September 2005 at the Executive Committee Summit meeting in Columbus, Ohio, the cities of Nashville, Columbus, Atlanta, and Indianapolis were considered as relocation sites for PAS. At PASIC 2005 in Columbus, under the leadership of President Rich Holly, presentations were made to the full Board of Directors by representatives of the cities of Indianapolis and Lawton (who did not want PAS to move). After lengthy deliberation, the PAS Board of Directors approved a move of its administrative offices, museum, and library to Indianapolis where, for the first time, PAS would be able to operate its headquarters, house its museum and library, and present its annual convention in the same city. (Indianapolis was already home to Bands of America, and PAS's current next door

neighbor is Drum Corps International, which moved from suburban Chicago.) Negotiations followed between the city of Indianapolis and PAS leadership to secure the best possible real estate in Indy for the PAS offices and museum.

By PASIC 2006 in Austin, plans were underway to relocate PAS from Lawton to Indianapolis. In April 2007, with Gary Cook as President, PAS moved to temporary offices in Indianapolis.

In January 2008, the dedication and perseverance of Executive Director Michael Kenyon and the Executive Committee paid off. After months of negotiations, legal and architectural counsel, proposing the Claypool Court space to the Board and receiving their support, PAS secured a lease on prime real estate in the heart of downtown Indianapolis, directly on the Cultural Trail, that will serve PAS, its members, and public museum goers for generations to come better than any other space considered. By early 2009 build-out construction was well underway for new offices and the museum and library.

In April 2009, under the leadership of President Steve Houghton, PAS moved into permanent offices at Claypool Court: 110 W. Washington Street, adjacent to the new museum under the new name of *Rhythm! Discovery Center*.

The Percussive Arts Society has made itself an important part of the Indianapolis community. With its location in the heart of downtown, PAS can look ahead to its next half-century.

PN

PAS Museum: History and Metamorphosis

By Gary Cook



It is probably safe to say that when most PAS members think about the PAS museum, they think of the Rhythm! Discovery Center that opened in Indianapolis in November 2009 at PASIC 2009.

Indeed, thousands of members and visitors have experienced Rhythm! while attending PASIC 2009 and PASIC 2010 and throughout the year. Many members will also think about the first brick-and-mortar PAS Museum that opened in Lawton, Oklahoma on August 8, 1992 and prevailed as an integral part of PAS until the Society moved from Lawton to Indianapolis in April of 2007. From then until November 2009 when Rhythm! opened, the museum instruments, artifacts, and extensive library collections were in storage in Indianapolis awaiting the build-out of the new offices, museum, and library spaces in the Claypool Court at 110 W. Washington Street in the heart of downtown Indianapolis.

The roots of the PAS museum, however, extend much further back than 1992 in Lawton. In researching the history of the museum, we perused extant PAS resources compiled by Historians James Strain, Lisa Rogers, and Frederic Fairchild over the years, contacted every living PAS Past President, PAS administrators, and others who played an important role in the evolution of the *idea* for a museum and library to the *reality* of the first PAS Museum in Lawton. It is this story that we wish to tell during this 50-year anniversary celebration of PAS.

In the formative years of PAS, the focus was on establishing the organization and addressing the goals of the Society—all of which dealt primarily with raising the standards of percussion performance, education, adjudication, and composition. While none of the goals of the Society in this first decade specifically mention establishing a museum, the idea was clearly in the minds of these early leaders. Gordon Peters, who served as the first elected PAS President from December 8, 1964 to 1967 stated that, "Everyone dreamed, hoped for, a PAS Museum one day...to try to preserve meaningful instruments, texts, graphics, recordings (audio/visual), and other."

The first mention of business pertaining to a PAS museum is found in the minutes of a December 1971 PAS Board of Directors meeting. These minutes were published in the Spring 1972 *Percussionist* (Vol. IX, No. 3) and state, "Gary Olmstead moved and Lloyd McCausland

seconded the motion that a newly formed Museum Committee investigate the possibility of the establishment of a Percussion Museum. Motion passed." But a year later, a published list of PAS committees in the Spring 1973 *Percussionist* makes no mention of a museum committee.

In June of 1977 President Gary Olmstead asked Secretary Neal Fluegel to investigate the possibility of Indiana State University in Terre Haute, where Fluegel taught, housing a proposed PAS percussion museum. In his letter to Fluegel, Olmstead stated:

There is a longstanding desire on the part of PAS to establish a depository for the collection of historical percussion items. These items would include virtually everything from actual equipment to personal documents, letters, memorabilia, etc. The PAS museum would make it possible to collect these items in one central depository in order to (1) preserve historical items, and (2) to make this collection available to the percussion public for its interest and study.

Nothing materialized with the possibility of a museum in Terre Haute, but there was a clear, growing desire for one. The PAS offices and headquarters were moved to Urbana, Illinois in 1981, which began a definite history of instrument donations intended for the PAS museum.

Tom Siwe (PAS President 1984–86) recalls that Roy Knapp had died on June 16, 1979, and his son Jim donated his drumset to PAS in 1981, when PAS moved to Urbana. Siwe goes on to say, "about the same time, I was contacted by a friend of Haskell Harr (1894–1986) who indicated that Haskell was about to die, and that he was in possession of Haskell's xylophone which, after Haskell's death, he wanted to donate to PAS."

PAS records show that in 1981 the first museum instrument donation was made to PAS of the Roy Knapp drumset, photos, and memorabilia. How fitting that PAS would acquire as its very first museum piece the drumset of the "Dean of Percussionists," as Knapp was often called. (See photos and more on the Roy Knapp



Roy Knapp drumset

drumset at: www.pas.org/experience/onlinecollection/royknappstrapset.aspx).

According to the deed of gift and correspondence from PAS Historian Frederic Fairchild, Haskell Harr's xylophone was donated in 1986 by Harr's friend James Cantley of Mt. Prospect, IL. (See photos and more on Haskell Harr's xylophone at: www.pas.org/experience/onlinecollection/haskellharrsxylophone.aspx).

In the summer of 1984, when Tom Siwe was First-Vice President and Larry Vanlandingham (deceased) was President (1982–84), PAS Historian Frederic Fairchild arranged for a loan of the Roy Knapp drumset to the Chicago Historical Society for an exhibition. PAS records show correspondence on this “museum loan” started in October 1983. Even before PAS had a “museum” the Society was already fulfilling its current mission of “promoting percussion education, research, performance and appreciation throughout the world.”

Tom Siwe clearly played a paramount role in establishing the PAS museum and library. With the Knapp drumset and Harr's xylophone as the first museum artifacts, Siwe recollects the following:

I started an endowment drive with the intentions that money raised over the years would support a home office and museum. I contacted Bill Ludwig, Jr. and others looking for their support in this endeavor. In fact, I looked at a number of campus area buildings that could possibly serve our needs. Ludwig thought that perhaps it was too much too soon. Garry Kvistad designed and made wooden key rings in the shape of wood-blocks and marimba bars. Members who donated more than five dollars to the fund were able to select one or the other as a free gift for their donation.

According to Siwe, PASIC '86 in Washington, D.C. was a difficult financial burden on PAS, and this fund evaporated after that.

In June 1985, David Via, who has gone on to his current position with D'Addario and Company, became the first full-time employee of PAS serving as Administrative Manager until April 1988 in Urbana. Via recalls that, “In our upstairs office located at 120 Main Street in Urbana, Illinois, we had Roy Knapp's drumset set up and Haskell Harr's xylophone stored in a closet.”

A memorandum from the PAS “Office of the President” dated January 1985 outlines the “Policy and Procedure No. 2” for the “Museum Collection.” This is the first document of record pertaining to the PAS Museum and library. It states:

This special collection consists of musical percussion instruments, manuscripts and printed scores of percussion solo and ensemble music, rare photographs and accessories donated to the Percussive Arts Society. The various items are

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Web Extra

temporarily housed at the University of Illinois Urbana-Champaign, the University of Michigan, Ann Arbor, and at the International PAS Office, 214 West Main Street, Urbana, Illinois.

In the future, PAS will house all the items collected in the PERCUSSIVE ARTS SOCIETY MUSEUM. We solicit contributions of both instruments and money toward this goal.

Upon request, scholars, instrument collectors and other interested people may arrange to examine and study both instruments and music housed in the Percussive Arts Society Collection. Museums and special exhibit committees may arrange to borrow specific items for up to six (6) months.

The memorandum goes on to outline the borrowing/lending policies and proper citation and credits.

Clearly by 1985 PAS had acquired more than just instruments. Donations included “manuscripts and printed scores of percussion solo and ensemble music, rare photographs and accessories.” But when did the University of Michigan come into the story? That is another adventurous chapter in the PAS Museum! Recently retired University of Michigan Professor of Percussion Dr. Michael Udow shared this fascinating story:

Tom Siwe, phoned me early in the fall of 1983 saying that Arnie Lang and Harry Breuer, concerned about Carroll Bratman's ailing health, had assisted in helping arrange for Mr. Bratman to donate his collection to PAS. This was quite important, as those instruments were still stored at Carroll Sound in New York City. Mr. Bratman, having already sold his business to the person who had the Teamsters' trucking contract for delivering the rental instruments (which “paved the way” for the delivery of the instruments to the loading docks at the concert halls in the city), as well as Arnie and Harry were concerned that many of the rare and wonderful instruments that Bratman had acquired throughout his career were going to fall into disrepair or be lost. Having rented in the city before and recalling on one occasion, the back of the trucking company van being opened and seeing a set of Deagan Parsifal Bells, that had not been secured properly inside, fallen over with the top of the case off and bars strewn all over the floor of the van with the case within inches of an unprotected concert bass drum head, I could understand their concern. Arnie was still in the New York Philharmonic and Harry amazingly was still working at Carroll Sound in New York City recording jingles. Harry

was also working on his new book of xylophone rags and was very excited about that.

Tom Siwe, John Beck, and Jim Petersak had made a trip to Ann Arbor in the fall of 1982 (after they had asked me to host PASIC '84) for an onsite inspection. Tom was aware of the Stearns Musical Instrument Collection at the University of Michigan and asked Arnie and Harry to organize these valuable instruments at Carroll Sound. Tom asked me if I would be able to temporarily have the collection housed at the Stearns climate-controlled storage space. Tom also asked me to have the collection inventoried. I discussed this with William Malm, the inspiring ethnomusicology professor who has written many books on the music of Japan and was the curator of The Stearns Collection. Bill was “all in” on helping PAS preserve these instruments, so in the fall of 1983, Larry Kaptain (who had just arrived to begin his Doctoral work) and I drove a 15-foot U-Haul rental truck from Ann Arbor to New York City, met Arnie and Harry at Carroll Sound, and the four of us hauled the Toscanini NBC Symphony Chimes, the Billy Dorn balsa wood xylophone/marimba orchestra, the Deagan Octamarimba, the King George Marimba, the Billy Gladstone drum, and all the other hundreds of instruments—Carroll's amazing collection of bells, etc.—into the freight elevator and down to the loading dock and into the truck. We were all perspiring profusely, but knew the value of preserving this collection. So with everything tied in securely, Larry and I winged our way back to Ann Arbor where we met Bill Malm, and the three of us unloaded everything, weaving our way through the hallways of the old Michigan Media building, up the elevator, and into the climate-controlled storage facility of the Stearns Collection. This was a two-day trip, there and back!

I was able to secure a work-study job for one of the terrifically well organized MM percussion students with superb ethics, Beth Graves (Lenz), to begin opening up each of the cases, trunks, and boxes to photograph and identify each instrument. Duplicate photos were printed for insurance purposes with one set of photos and one copy of the instrument list sent to Tom Siwe in Champaign. The other set was kept in my studio.

Due to insurance and security issues, the instruments were never exhibited in Ann Arbor. It would have been so nice to exhibit them at PASIC '84 in Ann Arbor, especially since, sadly, Carroll had passed on (I think that was in July of 1984), but again the insurance and security issues did not allow for that possibility.

Once the facilities in Lawton were opened,

the Carroll Bratman Instrument Collection was moved from the Sterns Musical Instrument storage facility to Lawton. I recall recognizing at the time how important it was to preserve this collection, which would be a major addition to the beginnings of the PAS Museum Collection. Having seen the PAS museum and the inspired work of [PAS Museum Curator] Otice Sircy and the staff certainly made that journey to New York well worth the effort.

What an effort, indeed! The dedication of Udow and Kaptain and assistance of Lang and Breuer are indicative of the volunteer commitment to PAS that has, throughout its history, contributed so genuinely to its continued growth and success.

The Carroll Bratman collection was officially inventoried into the PAS museum collection in November 1985, thanks especially to the excellent work of Beth Lenz, but stored in Ann Arbor until PAS moved to Lawton in 1992. In addition to the instruments cited above, there were 71 objects total including numerous other xylophones and glockenspiels, a Leedy vibraphone, timpani, and other drums. Bratman was born June 27, 1906 and died in NYC July 15, 1984. He was a freelance percussionist for over 20 years before he formed Carroll Music in 1945 as a full-time instrument rental business. (For more on Carroll Bratman see: www.spaceage-pop.com/bratman.htm) The Bratman donation expanded the PAS museum instrument collection to a significant size and became the main body of the museum exhibits in Lawton in 1992.

Another significant collection of books, music, scores, business records, and memorabilia that came to PAS in 1984 and 1985 was over 40 titles donated by Maurie and Jan Lishon of Franks Drum Shop in Chicago. Started by Frank Gault as the Dixie Music House in 1928 on Wabash Ave., it became Frank's Drum Shop in 1938 when it specialized in drums and

percussion. Lishon took over in 1959 as Franks Drum Shop (without the apostrophe) until Bill Crowden bought it in 1984. Like Carroll Sound in New York, Franks was the meeting place for teaching and percussion business in the Midwest. See *Historically Speaking: Remembering Frank's Drum Shop*, *Percussive Notes*, Vol. 41, No. 6 December 2003 (<http://publications.pas.org/Archive/dec03/articles/0312.72-73.pdf>) and *In Memoriam Maurie Lishon 1914–2000* in the January 2001 *Percussion News*, by Mike Balter (<http://publications.pas.org/Archive/misc/jan01/articles/0101.pdf>).

By the time John H. Beck became President in 1987, PAS had assembled an impressive collection of instruments and library materials for its museum, but, unfortunately, had no space to exhibit them. Donations continued to be made to PAS including artifacts from the Shelly Manne estate. With instruments stored around the country, establishing a museum space was a top priority, and concern, for the Society.

In 1988 PAS was informed that the lease on the Urbana offices would not be renewed after September 1991. PAS needed to find a new location, and as Beck explained to the Board of Directors at PASIC '90 in Philadelphia:

One, we have to move out of our current office space and will need a new home; two, PAS owns instruments and items of historical value that need a museum home because they are currently stored in various locations that are not centralized and are not viable; three, PAS wants to establish research as a part of our long-term goals.

This declaration of *research* as being part of the mission and goals of PAS was a turning point in the Society and for the McMahon Foundation's consideration of a partnership with PAS in building a headquarters and museum in Lawton, Oklahoma. According to Bob Schietroma, President from 1991–92, "It is my

understanding that the museum was essential to the composite deal PAS was given in Lawton. The Louise McMahon Foundation was developing McMahon Park. The Museum of the Great Plains and McMahon Memorial Auditorium were on the property, and the foundation was primarily interested in another museum."

John H. Beck recalls, "When a connection was made with the McMahon Foundation to build a headquarters in Lawton, we could see a light at the end of the tunnel for the development of a PAS Museum. It was Tom's [Siwe] idea for the headquarters and museum. I followed Tom into the president's position (1987–90) and managed to get the headquarters and museum location moving, and it was Bob Schietroma who put the final thing together when he followed me as president."

Ground was broken for the headquarters and museum in October 1991, and the grand opening was held August 8, 1992. "Steve Beck [then PAS Executive Director] was enormously influential in securing instrument donations—primarily from Emil Richards," recalls James Lambert, then editor of *Percussive Notes* and percussion instructor at Cameron University in Lawton, who was very instrumental in hooking PAS up with the McMahon Foundation. "One of my percussion students, John Simon, flew to Los Angeles and drove a rental truck with many of Emil's donations to Lawton. A museum expert from Oklahoma City was hired to arrange the first exhibit at Lawton, and many other exhibits followed."

The aforementioned donation from Emil Richards was another major and significant addition to the PAS Museum that came in 1991 while the museum was being built in Lawton. A sampling of the variety of world percussion instruments that the Celeste and Emil Richards Estate donated to the PAS museum include: Emil's entire collection of Thai gamelan instruments, an 1880s slit drum from New Guinea, a 1930s gourd drum from Tunisia, West African double bells, a drum made by the Huichol Indians of Mexico, a Kundu drum from New Guinea with a lizard-skin head, a pair of slit drums from Bali, a Ntumpane drum used by the Ashanti tribe of Ghana to send messages, and a Japanese Shime-daiko.

Other items donated by Richards in 1991 include a Marimba Grande di Guatemala and an octarimba made by Leedy, which is similar in concept to a twelve-string guitar in that it has bars mounted in pairs and pitched an octave apart that are played with a double-headed mallet (www.pas.org/experience/onlinecollection/octarimba.aspx). In 1993 donations included a xylorimba by Leedy, tons of auxiliary instruments like air raid sirens, bull roars, ancient bells, and several slit drums in various sizes.

Richards was instrumental in procuring the donation of Shelly Manne's drumset (www.pas.org/experience/onlinecollection/shellymanne.aspx). Manne's wife, Florance ("Flip") donated



Octarimba



Shelly Manne exhibit in Lawton

the drumset to PAS in 1996. Manne died in 1984.

One of Richards' most important and prominent donations is the gigantic slit drum currently on exhibit in the entrance gallery of the Rhythm! Discovery Center.

Clearly the "long standing desire on the part of PAS to establish a depository for the collection of historical percussion items," as first articulated in 1977 by President Gary Olmstead, had become a reality. When the structure was first completed, the museum took up 1,600 square feet of the building's total 5,000 square

feet. But within two years, instrument donations to the museum had used up all available display space.

The McMahon Foundation was delighted with the attention the PAS Museum had brought to Lawton and agreed to fund an addition to the museum that would include 2,000 square feet of display space and 2,000 square feet of storage space for instruments and archive materials. With the new addition, the museum space increased from the original 1,600 square feet to 3,600 square feet of space for displays and exhibits. The expanded museum reopened in August, 1995. PAS was secure in Lawton; the Society grew in membership and the museum expanded and further established

itself under the leadership of Presidents Garwood Whaley (1993–1996), Genaro Gonzales (1997–98), Bob Breithaupt (1999–2000) and Jim Campbell (2001–02). Another addition to the building was completed in 2001, bringing the Percussive Arts Society headquarters and museum total space to 13,000 square feet. Michael Kenyon became Executive Director of PAS in August of 2001 and continues in that capacity today.

With a growing collection of instruments and library materials, and an expanding PAS staff, the 13,000 total square feet of office and

museum space was quickly utilized. Within the first two years the PAS museum had welcomed visitors from 34 states and other countries. However, few members of PAS actually visited Lawton to experience the museum. With a growing concern for greater exposure of the museum and library, especially to PAS members, and the dream of having the PAS offices and museum in a city that could host the annual PASIC, the leadership of PAS began considering the possibility of relocating PAS.

By PASIC 2006 in Austin, plans were underway to relocate PAS to Indianapolis. In April 2007 President Gary Cook (2007–08), Executive Director Michael Kenyon, and the PAS staff moved PAS to temporary offices in Indianapolis. The museum instruments, artifacts, and library were moved to storage in Indy.

In April 2009, under the leadership of President Steve Houghton (2009–10), PAS moved into permanent offices at Claypool Court: 110 W. Washington Street. The new museum, with its now extensive collection of instruments from around the world and library of archives, scores, and recordings reopened at PASIC 2009 in Indianapolis under the new name of Rhythm! Discovery Center.

The entire Rhythm! space is 15,583 square feet, with the museum space alone of 13,500 square feet—larger than the total space for PAS in Lawton. There is a 10-year renewable lease on the space with option to expand another 10,000 feet as needed. The museum is divided into four major galleries, with a central plaza that also serves as a gallery, making five exhibition rooms. There is a hands-on area with over 150 instruments, an interactive area, and two Wenger soundproof practice rooms with Virtual Acoustics Environments. Technology features include a fully programmable lighting system to adapt to changing exhibits, nine video projectors and screens, three video monitors, two touch-screen video monitors, nine SoundDome speaker stations, four audio sound stations, and four motion activated display audio/video stations. There is a gift shop, library reading area, and secured access archive storage room and secured access instrument storage area. The latter is behind a glass wall and a favorite of all museum visitors!

With over 800 instruments in the collection, thousands of percussion scores, method books, literature and archives that include rare manuscripts and all PAS past and current publications and reviews, memorabilia and recordings, the PAS museum and library is the only one of its kind in the world. The Rhythm! Discovery Center houses several collections recently donated by generous individuals. One such contributor was Edwin L. Gerhardt, whose collection comprises numerous items related to the xylophone and marimba, including several instruments, hundreds of recordings, victrolas, books, pictures, miscellaneous articles, correspondence, and other printed matter. The *Edwin L. Gerhardt Xylophone and Marimba Collection* contains hundreds of



Dame Evelyn Glennie in the hands-on area at Rhythm! Discovery Center



Wenger soundproof practice room at Rhythm! Discovery Center



Storage room at Rhythm! Discovery Center

rare cylinder recordings and two machines to play them on (see December 2000 *Percussive Notes* article: www.pas.org/publications/publicationarchives/PercussiveNotesArchives/December2000PercussiveNotes.aspx and museum webpage: www.pas.org/experience/Gerhardt-Cylinder.aspx). The *Fujii Database of Japanese Marimba Works* by Mutsuko Fujii and Senzoku Marimba Research Group (www.pas.org/Learn/FujiiDatabase.aspx) contains a downloadable survey of Japanese marimba pieces composed between 1929 and 2003. The *Fujii Database Volume 2* contains a downloadable document entitled *Evolution of the Japanese Marimba: A History of Design Through Japan's 5 Major Manufacturers* (www.pas.org/Learn/FujiiDatabase2.aspx). A rare and unique exhibit of the Clair Omar Musser archives takes up one of the four special galleries in Rhythm! complete with number 97 of only 102 King George marimbas from

the original Carroll Bratman collection donation (www.pas.org/experience/onlinecollection/kinggeorge.aspx), Musser's one-of-a-kind celestaphone made from meteorites (www.pas.org/experience/onlinecollection/mussers-celestaphone.aspx), rare photos, letters, and original music manuscripts. In 2008 Ralph Pace, Jr. established the Ralph Pace Museum Acquisition Fund and helped to procure a rare WFL rope-tension field drum (www.pas.org/experience/onlinecollection/WFL-rope-tensionedfielddrum.aspx) and other instruments.

The most recent acquisition is the American Gamelan invented and built by Lou Harrison and William Colvig in 1969–71. Completely restored and dedicated in Rhythm! at PASIC 2010,

"Old Granddad," as it was affectionately referred to by Harrison, fulfills the intention that Harrison had in 1991—and Harrison declares on video in *Rhythm!*—for Old Granddad to be donated to the PAS museum for preservation and study. For more information on instruments and artifacts in the museum see the *Online Collection Tour*: www.pas.org/experience/onlinecollection.aspx.

The success of PAS as an organization and the evolution of the PAS museum could only have been possible through the tireless work and dedication of many individuals committed to the goals and objectives of PAS for promoting the percussive arts. Our current PAS Curator and Librarian, Otice C. Sircy, joined the PAS staff in Lawton and has been invaluable in all his ongoing work. Matthew Groshek, who is on the Exhibit Planning and Design faculty at IUPUI, has supervised the exhibit installations in Indy and provided immeasurable contributions to the success of *Rhythm!* The PAS administration and leadership mentioned throughout this article, and PAS staff and supporters not mentioned, all contributed countless hours and energy to every objective. Their selfless dedication to PAS is the reason the Society is *the* leader in the music profession. Undoubtedly *Rhythm!* and PAS will continue to enjoy this distinction during its 50th Anniversary and under the leadership of President Lisa Rogers (2010–2011) and President-Elect John R. Beck into 2012 and 2013.

The federal government's *Museum and Library Services Act* defines a museum as: "A public or private nonprofit agency or institution organized on a permanent basis for essentially educational or aesthetic purposes, which, utilizing a *professional staff*, owns or utilizes tangible objects, cares for them, and exhibits them to the public on a regular basis." Indeed the next phase of development for the PAS museum and library is engaging a professional Development Director



WFL rope-tension field drum



Old Granddad

for Rhythm! As stated in the "Rhythm! Discovery Center Development Initiative":

As a new facility in Indianapolis, a critical objective to the success of Rhythm! is to establish its position in the community as a major cultural institution within the region. This must be accomplished through the offering of creative and compelling programming, broad based exhibits that reach beyond the niche percussion community and demonstrate the ability to partner with other institutions on creative initiatives with significant impact to the community.

I wish to express my very deep appreciation to

many friends, colleagues, and PAS staff for their assistance in researching and compiling this article, specially Rick Mattingly, PAS Publications Editor; Michael Kenyon, PAS Executive Director; and Otice Sircy, PAS Curator and Librarian. A very special thanks to Heath Towson, PAS Intern, Dr. Michael Udow, Dr. Jim Lambert, and PAS Past Presidents and administrators: Don Canedy, Gordon Peters, Gary Olmstead, Jim Petersak, Tom Siwe, John H. Beck, Bob Schietroma, David Via, and Randy Eyles for their valuable input and precious recollections.

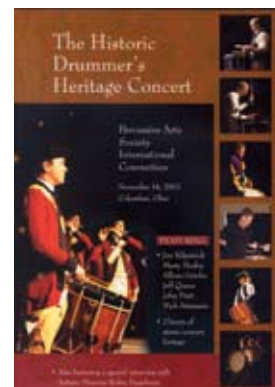
Steve Beck, PAS Administrative Manager from 1988-96 suffered a severe stroke on January 7, 2011. This article would have been better with

Steve's input, and we all pray for his steady and full recovery and for his family.

Gary Cook is Professor Emeritus of Music at the University of Arizona, Past President of PAS (2007-08), and author of *Teaching Percussion*.

PN

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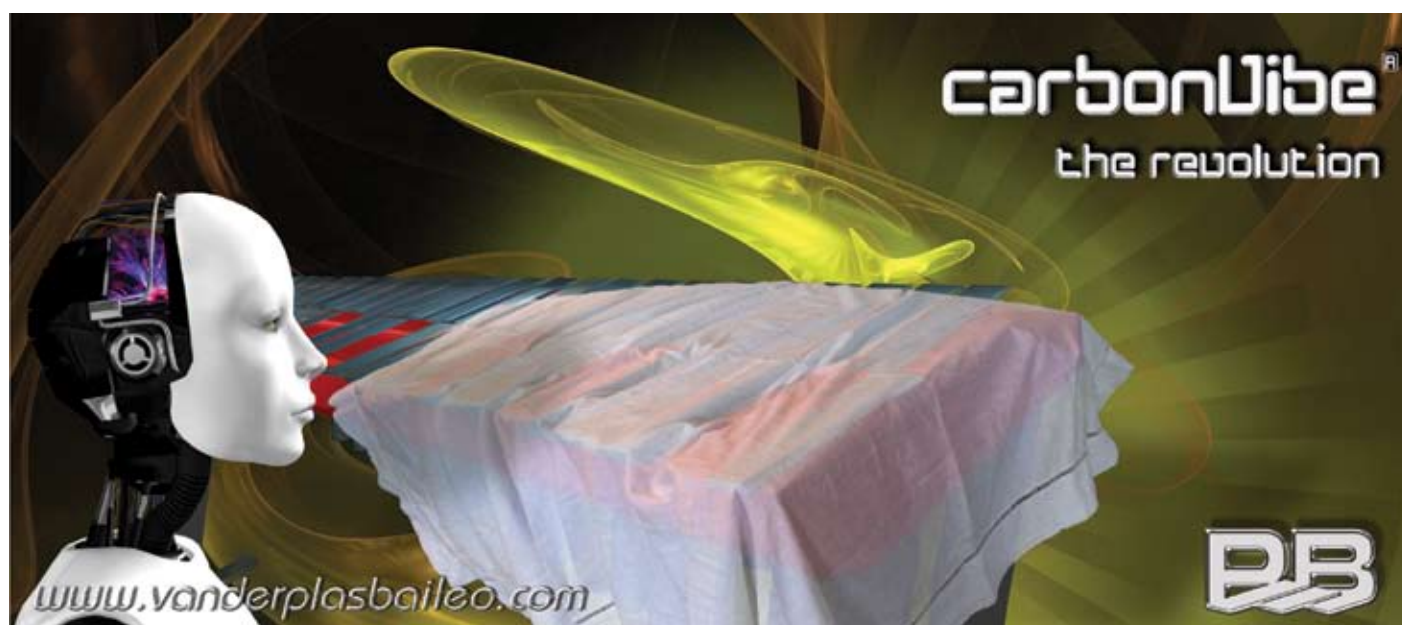
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Jack H. McKenzie: Matched Grip Pioneer

By Thomas Siwe



At PASIC 2010, I was walking through the exhibit hall looking at various displays of drums and percussion equipment—a sight and sound experience that, even after 30-some years, continues to amaze and energize me. At one of the booths, eight concert snare drums on stands were being examined and tested by eight young players with an intensity that one usually reserves for selecting a diamond ring. As I watched them perform their favorite snare drum licks, testing the drums for sound and response, it struck me that each player was using matched grip. Just the day before, I had learned that my former teacher, mentor, and friend, Jack McKenzie, had passed away after a long illness, and I wondered how many of those young snare drummers knew of Jack's contributions to the popularity of the matched grip and to the percussive arts. Did they know that he was one of the founding members of PAS? Without his vision, would there be a PAS?

Upon hearing of Jack's death, PAS Hall of Fame percussionist Al Payson wrote: "To my mind, Jack's legacy extends far beyond his students because he was the first college percussion instructor to endorse, recommend, and encourage his students to adopt the matched grip on snare drum. This was in the early 1960s. At that time, about the only drummers who played with matched grip were a few self-taught drumset players, who we dubbed 'scratch' drummers. So for many years, Jack was subjected to scorn, ridicule, and vitriol from a multitude of traditionalists, including eminent drum authorities. But he was steadfast in his conviction, as was his nature, and 20 years later most American drummers were playing with matched grip."

A number of Jack's former students became professional players and teachers. Most of them used the matched grip on snare drum. What is the logic behind the matched grip and how did it become so popular? I thought a look back at the evolution of the grip and Jack's influence on the world of percussion was in order.

Jack H. McKenzie was born November 11, 1930 in Springfield, Missouri, the son of a bricklayer. As a teenager, Jack worked alongside his dad and, after high school, enrolled as a chemistry major at Southwestern Missouri State University. His passion, however, was music, and he soon transferred to the University

of Illinois to study percussion with PAS Hall of Fame teacher Paul Price. Jack was an outstanding student and a natural leader, elected more than once by the student body to be president of the concert band.

When I was a freshman at Illinois, Jack was a senior and I, along with most of the other percussion majors, looked to Jack for help and advice. We all admired his ability as a performer and as a composer. Nearing graduation, Jack could be found late at night in the school's percussion studio working on his orchestra excerpts and practicing for his final recital. He composed all the works performed on his senior recital. Upon graduation, Jack auditioned for a timpani job with the New Orleans Philharmonic. He won the audition, but was denied the position because he was "too young and not enough experience." Jack then joined the faculty at Arizona State University to pursue a master's degree in music education. While in Tempe, he taught percussion, worked with the marching band and, with his wife Pat (a violist), played in the Phoenix Symphony and Civic Opera orchestras. ASU professor J.B. Smith wrote: "The groundwork McKenzie laid as a graduate teaching assistant at ASU led to the creation of a faculty position in percussion."

In the fall of 1956, Jack returned to Illinois to assume directorship of the music school's percussion program, a position vacated by Paul Price, who had left to join the faculty of New York's Manhattan School of Music. Over the next 13 years, Jack built on the pioneering work of Price, increasing the program's level of excellence, championing new music, and exploring new teaching techniques. In the fall of 1969, he became Assistant Dean of the College of Fine and Applied

Arts, Acting Dean in 1971, and then Dean of FAA, a position he held for 19 years.

During the summer months, Jack moved his wife Pat and six children to Interlochen, Michigan where he taught at the famed National Music Camp. Each summer from 1954 to 1965, Jack directed the percussion program, teaching private lessons, coaching the band and orchestra sections, conducting the percussion ensemble, and playing chamber music with other faculty members. In 1962, the Interlochen Arts Academy, an arts-oriented high school, was established. Jack was asked to continue as director of the percussion program, a feat he accomplished by flying from east central Illinois to northern Michigan in a small private plane every two weeks.

At the National Music Camp, Jack worked with talented young players who came from across the United States, most from excellent school band programs. Snare drum was their



L-R: Tom Siwe, Jack McKenzie, James Vandament, Juanita Randall, Fred Wickstrom



L-R: Rick Kvistad (age 16), Ken Kvistad Sr., Garry Kvistad (age 10), Cleo Kvistad and Jack McKenzie at the Interlochen Music Camp in 1959.

primary instrument and it was used for auditions held each week for the coveted section leader positions in the camp ensembles. The snare drum grip for the left hand was universally the “traditional grip,” useful for marching with a slung field drum, but Jack felt that it was unnecessary when playing with adjustable concert snare stands. He wrote: “A great many of the problems in teaching beginners stem from the unnatural left-hand position. Our teaching time is filled with corrections of the left hand.”

Jack advocated using what he called the “matched grip,” which essentially is “holding both sticks with an identical grip in both hands.” He was aware that this approach to teaching snare drum was controversial. One of his students, University of Tennessee Professor Emeritus F. Michael Combs, remembers working summers at the camp, first on the stage crew and later, at Jack’s recommendation, with the junior percussionists. “Jack and I were careful not to force players to change from the traditional grip to the matched grip for fear that when they went back home their band directors would not approve. If students wanted to try the new grip, we were willing to work with them.”

Jack’s advocacy of the matched grip became controversial, with players and educators around the country lined up on both sides of the argument. During the 1960s, a widely disseminated publication of the time, *The Ludwig Drummer*, ran eight articles on how one should hold the snare drum sticks, including one by Jack, though it came with a disclaimer. Most of the authors tried to make an argument for the traditional grip. “How are we going to carry the drum on the march so as to allow this type of grip (matched) to be used?” was one letter

writer’s concern. One author could not bring himself to use the term “matched grip,” instead he called it the “Like Hand Stick Grip.” The conclusion of most was a simple “learn to play the right way (i.e., traditional) and then experiment.”

Despite the controversy, the matched grip has prevailed. Retired Houston Symphony percussionist George Womack writes: “I remember that matched grip was considered a radical concept, and that no ‘real’ percussionist would play that way. I switched on my own. I was the only matched grip player among my fellow drummers in school. Sometimes it takes a pioneer to show us the folly of our old habits.”

Jack’s influence as a percussion teacher is evident in the success of his many students. Nexus percussionist Garry Kvistad studied with Jack during the 1960s. “Because of Jack, I never played traditional grip, starting instead with the matched grip,” Kvistad says. “After three summers at the National Music Camp, I enrolled in the newly formed Interlochen Arts Academy my sophomore year in high school. Jack had us playing great percussion works at an early age. He had a major influence on my playing, my appreciation for music, and my positive outlook on life. My brother, Rick, was the first camper to win the concerto competition in percussion, and I was the first at the Academy. We both played the Milhaud percussion concerto. The matched grip was an obvious choice for newly written multiple percussion works that combined many instruments that already used the matched grip techniques, such as timpani.”

Oberlin Professor Michael Rosen writes: “I came to study with Jack in graduate school right from studying with Charlie Owen in Philadelphia, so matched grip wasn’t even on

the radar for me. Jack never pressed the point, although he did suggest it, especially when I played contemporary works. He was right. It was more expedient to play pieces with large setups using the matched grip. I was impressed with the fact that he didn’t try to force it on me but let me come to it on my own, empirically. I now try to pass on to my students his teaching method of letting the student lead the way; teaching by suggestion rather than dogma.”

Richard Kvistad, percussionist with the San Francisco Opera, studied with Jack for two summers. “The summer of 1960, Jack asked me, Dave Friedman, and Mark Johnson to try this new grip, explaining that since we have adjustable stands we can benefit by using the same grip for snare drum, mallets, etc. I went for it immediately since I had spent half of all my drum lessons with Frank Rullo in Chicago just on my left hand. Saul Goodman would not allow me to play with the matched grip at my Juilliard audition, whereas Moe Goldenberg was fine with it. Juilliard accepted me, but I opted to study at Oberlin. Later when playing at Ithaca College, Warren Benson approached me. He said he was just waiting for someone to play the matched grip well enough before he started teaching it. I was flattered and now very grateful to Jack for being part of his early experimental group.”

University of Michigan Professor Michael Udow began studies at the National Music Camp with F. Michael Combs and later with Jack in 1963. “I was introduced to the matched grip that summer,” Udow recalls. “Jack explained in a very relaxed and gentle manner the logic and concept of the matched grip. He didn’t foist it on me or any of the other campers, but suggested that I give it a try. It made perfect sense to me, and I dove in headfirst. After a week or two, I realized that I was playing snare drum, especially rolls, just as well as I had been with four years of traditional grip training. To the credit of some drum corps lines who continue to play traditional grip, they are now angling the drums with their carriers down from left to right so the shoulder is not rotated in a hyper-extended manner. But some snare lines are still playing traditional grip with a non-angled drumhead. Where’s the logic in that? Simply put, in my opinion, the matched grip makes perfect sense for snare drumming, and if one uses it, then the drum should be flat. For those who use traditional grip, the drum should be tilted.”

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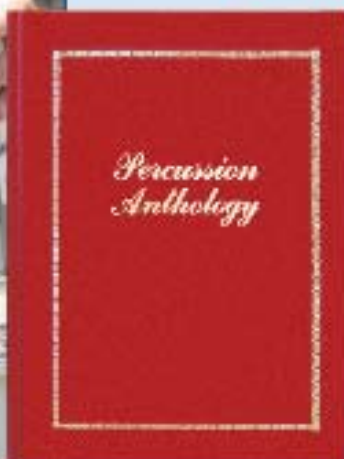
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Jack McKenzie is on the podium. The personnel is (L-R) Thomas Goodwin, Danlee Mitchell, Benjamin Henry, Richard Borden, Quinton Bowles, Frank Dooling (piano), Robert Gronquist, Jeanette Tucker, George Frock, Warren Smith, Tom Gauger, Roy Andriotti and Ron Fink

grip. So what remains of the argument for using the traditional grip? After a brief search on the Internet, I found blogs where the pros and cons for and against the matched grip continue. Most bloggers seem to agree that the matched grip is easier to learn and that both grips sound just fine on contemporary marching drums where tone production and subtle nuances are not a concern. For some, it's a matter of appearance. Which one looks the "coolest"? That's a whole different question.

Jack's contributions to the percussive arts were not limited to his advocacy of the matched grip. He was a gifted composer and skilled conductor. Two of his compositions, "Pastorale" for flute and toy drums and a quartet, "Introduction and Allegro" (both published by Music for Percussion), continue to be part of today's solo and ensemble repertoire. He also wrote works for the high school player, including a beginning snare drum book, in an attempt to upgrade the school contest material that, during the 1950s and '60s, was mostly written in a military/rudimental style.

As a conductor, McKenzie led the groundbreaking Illinois Percussion Ensemble that began with Paul Price. He was the first conductor of the University's Contemporary Chamber Players, who performed widely in both the U.S. and Europe. In the 1960s, he coordinated John Cage's "Music Circus" and "HPSCHD" and also worked with PAS Hall of Fame composer Harry Partch, conducting and filming Partch's most famous work, "US Highball."

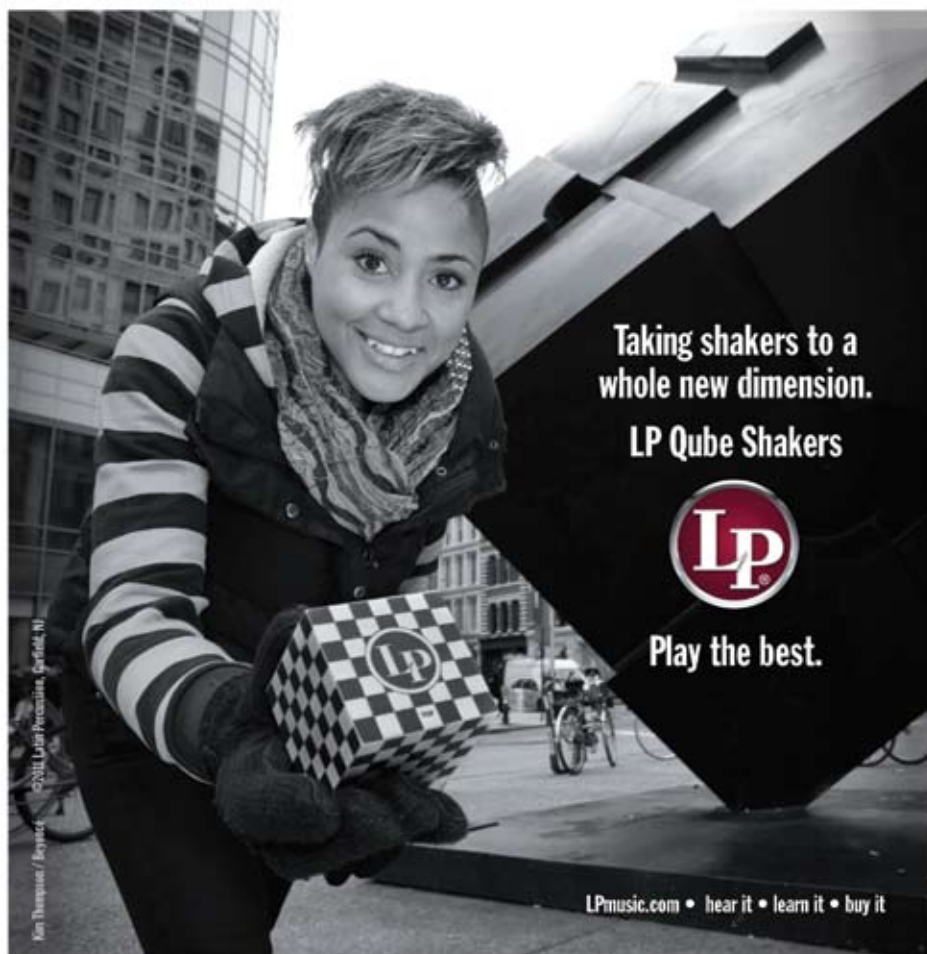
In the fall of 1969, Jack moved to full-time administration at the University of Illinois. His organizational ability and people skills helped him direct the most diverse college on campus, which included the Schools of Architecture, Art & Design, Music, and the departments of Dance, Theater, Landscape Architecture, and

Urban Planning. He served as director of the Krannert Center for the Arts and supervised the activities of the Small Homes Council and the campus's Japan House, a laboratory for the teaching of Japanese aesthetics. He was a member of the federal task force on the "Education, Training, and Development of Professional

Artists and Arts Educators" and other national and international committees. Jack understood the many benefits of international partnerships and established programs in Versailles, France, and Shanghai, China. Recognized for these and other global initiatives in 1981, McKenzie was awarded an Honorary Doctor of Philosophy degree from the China Academy, Taiwan.

Jack H. McKenzie served the percussive arts and the University of Illinois with distinction and with a humility that endeared him to all. He was always available to listen to one's concerns and to help students and faculty members whenever needed. He was known on campus as the only dean who answered his own phone calls.

Thomas Siwe is a PAS Past President and Professor Emeritus of the University of Illinois. **PN**



Rudimental Classics

‘Hell on the Wabash’

By Robert J. Damm

“Hell on the Wabash” (with melody) was included in *The Moeller Book* which, along with “Wrecker’s Daughter Quickstep,” were described as “two very old favorites that can never be improved upon” (p. 63). He also quoted Bruce as having said, “Without this rudimental instruction we can have only indifferent players, comparatively ignorant of the nature of the very instrument they play upon” (p. 10).

As a fife and drum duet, “Hell on the Wabash” first appeared in *The Drummer’s and Fifer’s Guide* (Bruce and Emmett) in 1862. This important book provided instruction for both the drum and the fife in score form and included music notation for the camp duty. George Bruce and Dan Emmett authored the book because they were concerned about the quality of training received by the field musicians in the army (Olson, p. 86). The history of “Hell on the Wabash” touches on both military and popular music traditions, reflecting the corresponding lives of its authors.

George B. Bruce was considered a “first-rate drummer” who had studied with Charles Ashworth (Olson, p. 86). He held the prestigious post of drum major and principal instructor at the military drumming school on Bedloe’s and Governor’s Islands, New York Harbor during the Civil War. He ended his military career in the Seventh Regiment New York State Militia (National Guard) Band (Bruce and Emmett, preface). Moeller paid tribute to Bruce’s reputation in the preface of *The Moeller Book*, stating that, “the one and only school is the one set by Geo. B. Bruce in 1862 for the U. S. Army.”

Dan Emmett was born in Mount Vernon, Ohio in 1815. Emmett received brief but intense fife and drum instruction in the U.S. Army beginning at age 17. In 1834, he claimed to be 21, the minimum age for military service at that time; his military career ended abruptly in 1835, when it was discovered that he was underage (Nathan, 104–108). In the preface of his snare drum method book (*Emmett’s Standard Drummer*) he described the training he received:

At the early age of 17, I enlisted in the U. S. Army as a fifer, and was stationed at Newport Barracks, Ky., the then school of practice for the western department. For one year, or more, I practiced the drum incessantly under the tuition of the renowned John J. Clark, (better known as “Juba”), and made myself master of the “Duty” and every known “side beat” then in use. Being transferred to the 6th U. S. Infantry, then stationed at Jefferson Barracks, Mo., I was retained as “leading fifer” until discharged. In the meantime I continued my drum practice, which was then taught according to the School of Ashworth (Galbreath, 48).

Emmett’s next career move was to join the circus; there he began composing “Negro” songs, playing the banjo, and singing in blackface. Emmett moved to New York in 1842 where he joined three other blackface performers and established The Virginia Minstrels. This troupe was actually the first minstrel band—one consisting of four blackface musicians playing fiddle (Dan Emmett), banjo (Bill Whitlock), tambourine (Dick Pelham), and bones (Frank Brower). By making the ensemble the nucleus of continuous “Ethiopian” scenes during an entire evening, they essentially created the minstrel show (Nathan, 109–146).

The blackface banjoist, playing as a soloist, or accompanying a song or dance, became an established fixture in the popular minstrel theatre.

A number of banjo tunes, customarily called “jigs,” indicating they were associated with dances, made their first appearance in the 1840s. These banjo tunes were made widely available to the public in published method books starting in the 1850s. Dan Emmett included 48 banjo tunes in an early manuscript collection he compiled sometime between 1845 and 1860 (there is no date on the manuscript). “Hell on the Wabash Jig” was included in this book (Nathan, 189–195).

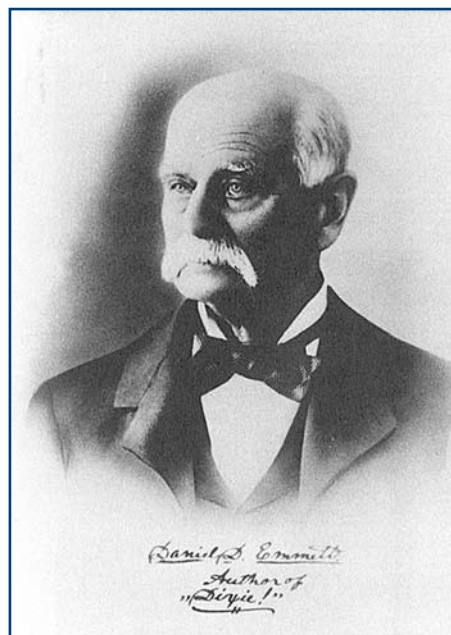
Emmett’s “Hell on the Wabash Jig” for banjo is a variant of an Irish hornpipe called “The Night We Made the Match” as illustrated in Nathan (p. 197). In keeping with practices of the day, Emmett borrowed an existing folk melody and altered the rhythm for use in the minstrel show and then gave the tune a new name. He is also credited with composing “Dixie,” “Old Dan Tucker,” and “The Blue Tail Fly” (Porter, p. 6).

“Hell on the Wabash” also became a standard in the fiddle repertoire. In *The Fiddler’s Companion*, an Internet index of traditional fiddle tunes, “Hell on the Wabash” is described as an old-time American breakdown originating as a syncopated banjo tune with minstrel origins (Kuntz).

Concerning the tune’s association with the fiddle, Carl Sandburg wrote the following poem included in *Slabs of the Sunburnt West*:

Hell on the Wabash
When country fiddlers held a convention in
Danville, the big money went to a barn dance
Artist who played Turkey in the Straw, with
variations.
They asked him the name of the piece calling
it a humdinger and he answered, “I call it
‘Hell on the Wabash.’”
The two next best were The Speckled Hen, and
Sweet Potatoes Grow in Sandy Land, with
variations.

There is no definitive explanation for Emmett’s title of “Hell on the Wabash.” There is plenty of speculation to be found on the Internet, but the information there is contradictory and fails to indicate any evidence from a primary source. Even the most recently published books about



Dan Emmett

Emmett (e.g., Porter, 2008), which draw on previously unknown letters and manuscripts, provide no clues about this composition. Information that may once have been common military drumming knowledge has been lost to modern scholars. If Emmett took an Irish tune and made a syncopated version of it to be played on his banjo in a minstrel show, why did he call it “Hell on the Wabash”? Given the times, “hell” was a serious word, and when included in *The Drummers and Fifers Guide* it was written as “H--LL on the Wabash.” He would not choose this title without a good reason, but there is no known citation to explain his motives. Most likely, the title was inspired by one of the three battles in U.S. history that were fought near the Wabash River: the Battle of Vincennes (1779), St. Clair’s Defeat (1791), or the Battle of Tippecanoe (1811).

The title certainly could have been inspired by the grueling march to Vincennes made by George Rogers Clark and his men during the American Revolution. Clark led approximately 170 men through the icy Wabash floods of what is now the State of Illinois to surprise the British at Fort Sackville in Vincennes. Then a French trading post, Vincennes is now known as the oldest city in Indiana. The men set out in the dead of winter on a perilous journey across country that was alternately deep in snow and cold water. In 18 days, Clark and his men covered 180 miles under the most difficult and exhausting conditions imaginable. The men waded in water up to their waists, frequently sinking up to their shoulders, and stumbled over underwater obstacles that they could not see on a trek that was as “hideous and interminable as a nightmare” (Smith, p. 1201–1205). Clark wrote in his memoirs that one of the drummers amused the other soldiers by floating on his drum in the river (Smith, p. 1203). After this remarkable winter march across the flooded Illinois prairie, the group successfully recaptured Vincennes on February 25, 1779 (Unrau, p. 39). British Lieutenant Colonel Henry Hamilton surrendered Fort Sackville after what is considered one of the classic military expeditions in the annals of warfare, restoring the Northwest to American control (Smith, p. 1210).

Alternatively, it could have been “The Battle of the Wabash,” also known as “St. Clair’s Defeat,” that inspired “Hell on the Wabash.” On November 4, 1791, the United States Army led by General Arthur St. Clair was camped near the head waters of the Wabash River. Early in the morning, they were overrun by Miami, Shawnee, and Delaware forces led by Little Turtle, Blue Jacket, and Buckongahelas. The battle continued for nearly three hours until St. Clair realized that his entire force would soon be wiped out (Cooke, 79). With his army overwhelmed and his camp completely surrounded, St. Clair called for a retreat (Sword, 186). A drummer sounded retreat, but in the confusion and noise, nobody seemed

to understand what to do (Sword, p. 187). The retreat was so desperate that they abandoned the dead and wounded, as well as two wagons, 1,200 muskets and bayonets, 163 axes, and eight cannons (Sword, 188). Of the approximately 1,400 troops, casualties included 630 soldiers killed and 283 wounded (Denny, 171). Nearly all of the 200 camp followers (wives, mistresses, and laborers) who had accompanied the expedition were also killed. The wounded army captives were tortured and killed by the Native Americans (Sword, 188). Historians consider St. Clair’s Defeat to be the worst loss ever suffered by the United States Army at the hands of Native Americans (Sword, 195).

Lastly, the Battle of Tippecanoe may have been the inspiration for “Hell on the Wabash.” General William Henry Harrison, in response to an intertribal defensive alliance being promoted by Shawnee leader Tecumseh and his brother Laulewasikau (known as the Prophet), launched a strike against the Native Americans on November 7, 1811. The battle took place at Prophetstown, the Indian capital near the confluence of the Tippecanoe and Wabash Rivers. Harrison burned the village, and although the two sides suffered equal losses, the battle was widely regarded as a U.S. victory. Harrison used the slogan “Tippecanoe and Tyler, Too!” to remind voters of his victory at the Battle of Tippecanoe and became President of the United States in 1841 (Britannica, 792).

William F. Ludwig Jr., a respected drum historian, indicated that, “There was a war on the Wabash River involving frontier troops and Indians... No doubt ‘Hell on the Wabash’ refers to this episode of American history” (written correspondence from William F. Ludwig Jr., 1998). The Yalesville Fife & Drum Corps of Wallingford, Connecticut feature “Hell on the Wabash” on their homepage with an explanation that the piece “Honors the famous Battle of Tippecanoe.”

CONCLUSION

The historical information in this and my previous *Percussive Notes* articles about “Three Camps” (July 2010), “Yankee Doodle” (Nov. 2010), and “The Downfall of Paris” (Jan. 2011) was compiled in order to foster an understanding of four rudimental classics within the military context in which they originally developed. Many important facts have been lost to obscurity, but from available sources, these articles contain a summary of pertinent information known about these compositions. It is through knowledge of history and the authentic experience of playing these pieces with fife (or flute), that students may best learn the value and meaning of the classic rudimental repertoire. Frederick Fennell called for ensemble performance in the 1956 foreword of *The Drummer’s Heritage*, arguing that playing these classics as solos would “violate the fundamental laws of

Hell On the Wabash

The musical score for "Hell On the Wabash" is written for Piccolo and Drums. The Piccolo part is in 2/4 time, key of D major (two sharps), and features a melody with eighth and sixteenth notes, including triplets. The Drums part is in 2/4 time and features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and a 7/8 measure. The score is divided into two systems, each with a Piccolo staff and a Drums staff.

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ensemble playing" and neglect "the key to the proper technical interpretation of complicated rudiments" (p. 9). Today's drum students have access to many resources from which they develop high levels of technical proficiency. By taking time to learn their history, they will also gain a deeper appreciation of their heritage.

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PN



*"So many **SOUNDS** in my head.
So many **VIC STICKS** in my hand!"*

Ralph Hardimon with his Vic Firth Signature sticks

Your sticks and mallets are an extension of your hands, so choosing the right tool is critical in creating the music you want. Don't let anything come between you and your instrument — except Vic.

A Learning Approach to Marimba Performance

By Brian Zator

Several long-term and short-term goals can be applied to the process of learning a new piece of music: sound quality, technique, correct notes/rhythms, dynamics, phrasing, and performance presence. The order listed does not denote level of importance, but rather the order at which musicians learn a new piece of music. The first two aspects, however, are part of a long-term process spanning the course of one's career. Sound quality and proper technique should become natural characteristics of everyone's playing, regardless of the music. The other four aspects are short-term goals related to the specific piece of music being prepared at a particular moment.

SOUND QUALITY

Sound quality is one of the most important aspects of playing any instrument. In regards to the marimba, several salient aspects include playing areas, mallet selection, and technique. Percussionists need to train their ears to hear a good marimba sound and to understand how and why that is different from a bad marimba sound. Once this is achieved, players must train their hands to execute a good sound on a consistent basis.

Poor sound quality on the marimba is usually thin, dull, and choked; therefore, a full, rich, and resonant sound is optimal. There are three general playing areas on a keyboard. First, the center of bar has the most fundamental, not as much overtone resonance, and a poignant attack. Secondly, just off-center has the largest gamut of overtones and a strong fundamental tone. Playing just off center also has a slightly warmer attack than playing in the center. The node, or point at which the string runs through the bar, has almost no resonance or fundamental tone. This area is most often used for special effects. In regards to the upper manual, the edge of the bar has a similar sound quality to hitting just off center; however, there is a slightly different sound quality between the edge and just off center.

Factors such as desired sound quality, tempo, range, and physical motion will determine whether or not you can play just off center or on the edges of the accidentals. I prefer to aim for off-center, regardless of range, in order to achieve a consistent sound. Overall, marimbists must practice to achieve consistency

with their playing areas. Train your ear by listening for changes in sound quality, and strive for consistency that can be applied in your exercises, warm-ups, sight-reading, and performances.

Mallet selection also affects the sound. There are many brands and types of mallets on the market, so experimenting and finding what you are comfortable with, both in feel and sound production, is important. Mallets should have enough weight to create the rich sounds desired, as the mallets should do most of the work for you in regards to producing that full, rich sound.

TECHNIQUE

There are many different schools of thought in regards to technique. Overall, whatever technique you use, the end result should allow you to *always* produce a good sound without having to think about it. Your technical motions should encompass *relaxed* and *natural* movements and should not hinder achievement in the other aspects of playing.

As previously mentioned, technique can directly affect sound quality. An exercise I use with my students is to have them play a scale exercise using different amounts of pressure. They first play with a tight fulcrum and no wrist motion, and then they play with a relaxed fulcrum, wrist motion, and added arm weight. Instantly, they can hear the difference between the two methods. I also have them stand on one end of the room with their eyes closed as I demonstrate these two methods. With the eyes closed, their sense of hearing is heightened and they are able to detect aural differences between the two.

Without discussing specific techniques, there are important technical building blocks applicable to four-mallet and two-mallet performance. These fundamentals are the rudiments of mallet playing. Isolating, practicing, and developing the following techniques will allow you to learn music easier and much faster.

Four-mallet rudiments include double vertical, single alternating, single independent, double

lateral, and triple lateral stroke types (names adopted from Leigh Howard Stevens's *Method of Movement for Marimba*: Keyboard Publications Productions).

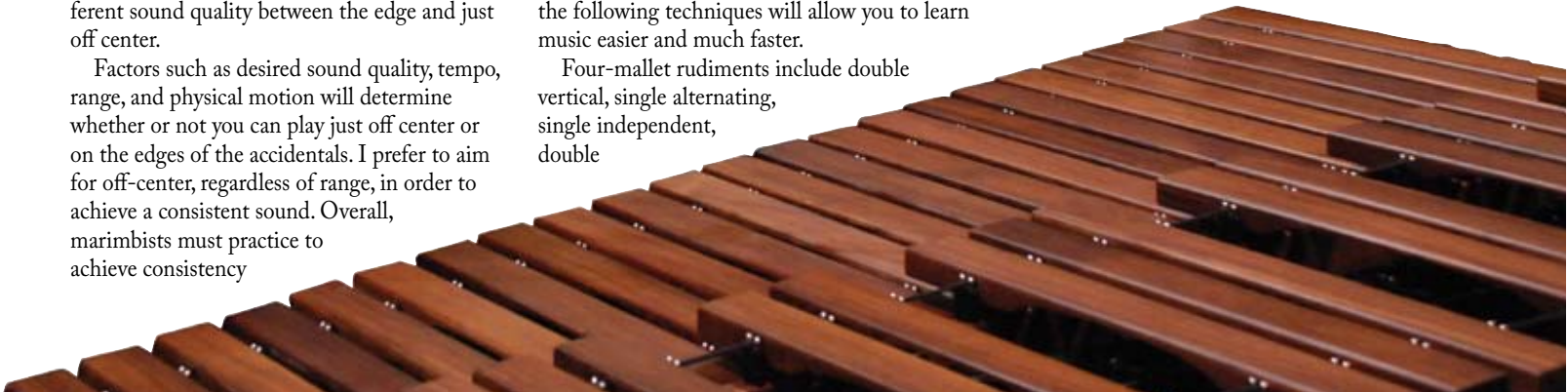
Two-mallet rudiments include techniques found in standard keyboard literature. The stroke types include scales (step-wise motion), thirds/fourths/fifths/etc. (motion using larger intervals), arpeggios (chord patterns), double stops (used at different intervals), and double strokes (used with step-wise or larger interval patterns).

Applying these fundamental stroke types in different warm-up and exercise patterns in different key areas will improve motion between the upper and lower manuals and knowledge of all scales. Breaking down two-mallet playing to the basics helps build stronger technique. This allows one to concentrate on making music while playing with relaxed and natural motions.

CORRECT NOTES/RHYTHMS

One must learn the notes accurately and be able to play them correctly on a consistent basis. Although this is stating the obvious, this assertion is extremely important. When first learning a new piece of music, the tendency is to learn the notes and rhythms at too fast a pace, which leads to inconsistent accuracy. If a foundation of the correct notes and rhythms is not present, the application process of the other aspects discussed here is more time-consuming and frustrating.

Keep the tempo slow until the notes and rhythms can be performed correctly. The final tempo will be much easier to perform and will feel more comfortable if the notes and rhythms are part of your natural kinesthetic motions. Whatever the final tempo is desired for a performance, one must progress naturally and not force things; the correct notes and rhythms, and music, will suffer if a faster tempo is the player's primary goal.



DYNAMICS

Dynamics are very important for expressing the composer's ideas in greater detail. Without dynamics, music is lifeless. While dynamics are usually clearly marked by the composer and editor, it is the performers' discretionary decisions that will determine the final result. Since you can't always ask composers about specific details of their music, you need to interpret what they wanted.

As musicians, we also want and need to be able to express the music the way we hear it in our own mind. This is a fine line between "what the composer wants" and "what the performer wants." Although there is flexibility, it is the performer's responsibility to fully express the composer's intentions in his or her own way.

To fully communicate the musical thoughts, ideas, and expressions within a piece of music, one needs a wide dynamic spectrum and must demonstrate a clear difference between each dynamic marking. Exaggerating the dynamics will help deliver the music to the audience. First, play the dynamics exactly how the composer has written. Then, experiment with some of your own ideas and make notes in the music to ensure consistency regarding musical sections you would like to adjust and certain dynamic relationships you would like to portray. Ask yourself the following questions. "What relationships do I want to provide between a *mezzo-forte* and a *mezzo-piano* marking?" "What is the form of the piece, and how do the different sections differ in terms of dynamic expression?" "How should the stylistic differences between one section marked *forte* and a different section also marked *forte* be related or not related?"

Listen to professional recordings to gain ideas from the experts. I recommend listening to the recording to see if you enjoy the piece, then putting it away until you have learned the notes yourself. Once you have lived with the piece on your own, then go back and listen to the recording again. This will allow you to make your own musical decisions and not merely emulate the other performer.

PHRASING

The phrasing aspects of a piece deal with "big-picture" ideas. When performing music, one must know the overall form and the structure of the different melodic and rhythmic motives that give shape to the piece. Knowing where the "peaks" and "valleys" occur in the music will help you accurately communicate the music to an audience.

The overall form of the music (e.g., sonata, theme/variations, ternary, etc.) should be analyzed and then used to break down the smaller sections to find similarities and contrasting elements. Mark primary cadences and determine their importance in the overall form. In regards to phrases, use your own musical judgment to determine where phrases exist and what to do with those phrases. Experiment with differ-

ent ways of phrasing a section of the music. Because of harmonic and motivic elements, musical motion usually moves forward, and it is the performer's duty to determine where arrival points exist within phrases and sections of music. These phrasing aspects could be applied in the early learning stages, but should be clearer once the piece becomes performance-ready.

Understanding the form and phrase structure, along with motivic and harmonic elements, allows you to create a clear musical direction and generate interest and unity throughout the piece. Determine what works best for the music and write it down, although a good piece will oftentimes speak for itself; sometimes the performer just needs to get out of the way and let the music speak.

PERFORMANCE PRESENCE

The previous five aspects apply foremost to learning a piece of music. This last aspect deals with delivering your interpretation of a composer's musical ideas to an audience. Musicians have a great opportunity when they perform, as they can express their emotions and feelings about a piece to effectively communicate their ideas. But one aspect that gives a performance that certain "spark" is the performer's stage presence.

Your presence will help engage the audience at a much higher level. Percussionists have a great advantage over other musicians because our instruments provide us the opportunity to be extremely visual. In regards to marimba, we have about nine feet of space on a five-octave marimba to move back and forth, and we are holding two, four, or even six mallets at a time. The added visual stimuli our natural motions create are also bigger than other instrumentalists that move a bow, depress keys/valves, or "tickle the ivories."

There are two categories of stage presence: what you can do on stage and what not to do on stage. If you haven't worked on the following aspects, it might take some time to feel comfortable instilling these into your performance; therefore, using a mirror or video taping yourself will aid in your improvements.

Facial expressions and body movements can help engage the audience as well as communicate your ideas to the audience. When playing a fun and light piece, don't be afraid to enjoy the music (smiling is okay); if the audience sees you enjoying playing the piece, they will likely enjoy listening to it. Without over-exaggerating your facial expressions, small differences will make mood changes flow from one to the next. Elation and anxiety have two different contexts, as well as two different facial expressions. Instead of forcing or over-planning these actions, become immersed in the music and let your natural facial and body motions perform as well.

Particular body movements can help various aspects of the music. They can set the mood for the opening of the piece and should communi-

Without dynamics,
music is lifeless.

cate the differences before the first note is ever played. For example, the beginning of "Time for Marimba" by Minoru Miki has a different energy than "Two Movements for Marimba" by Toshimitsu Tanaka. Your body movements can also help to denote phrases and provide seamless transitions. For instance, if there is a sudden half cadence preceded by a rise in musical intensity, the audience will probably be holding its breath until the resolution. Bring the intensity to a higher level by not moving a muscle, and hold your breath before resolving the chord. You can consciously engage the audience by utilizing the other five aspects and also by your presentation of the music.

Regarding what *not* to do on stage, don't "tell" the audience that you missed a note. Some will know that you made a mistake, but most will not. To the audience, everything you are doing should seem effortless and intentional. Never let the audience know something didn't go as planned, as this will only deter from your overall performance. No matter what happens, stay calm, forget about what went wrong, and move on.

Overall, you should display confidence. Most likely you worked on the music for a long time and spent countless hours preparing for that particular performance. Be assured of yourself and focus on the positive aspects of your playing.

CONCLUSION

As musicians, we are constantly striving to achieve performance perfection. While this is nearly impossible, there are ways we can continue to pursue a higher level of performance. By combining long-term goals of sound quality and technique with short-term goals associated with a particular piece of music, we can attain an approach towards a more complete performance.

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PN

Chord Scale Theory

By Ed Saindon

We will address the many options of chord scales used in improvisation along with the criteria for choosing a specific scale over a chord. In this article, we'll look at more conventional chord scale options listed according to chord types. A future issue will address more advanced scale options such as cross-referenced scales, use of parent scales, and synthetic scales along with various application techniques. The concept of chord scales is an important topic since many improvisational techniques such as the use of Upper Structure Triads, Four-Note Groupings, Intervallic Playing, and Pentatonics are chord-scale based.

CHORD SCALE CHART

The following chart contains the various chord scales that are available based upon specific chord type.

Major 7

Ionian: 1 2 3 4 5 6 7
Ionian (#2): 1 #2 3 4 5 6 7
Lydian: 1 2 3 #4 5 6 7
Lydian (#2): 1 #2 3 #4 5 6 7

Major 7#5

Lydian Augmented: 1 2 3 #4 #5 6 7
Lydian Augmented (#2): 1 #2 3 #4 #5 6 7
Symmetrical Augmented: 1 #2 3 5 #5 7
Symmetrical Augmented (#4): 1 #2 3 #4 5 #5 7
Bebop: 1 2 3 4 5 #5 6 7
Ionian (#2) Bebop: 1 #2 3 4 5 #5 6 7

Minor 6

Melodic Minor: 1 2 b3 4 5 6 7

Minor 7

Dorian: 1 2 b3 4 5 6 b7
Aeolian: 1 2 b3 4 5 b6 b7
Phrygian: 1 b2 b3 4 5 b6 b7

Minor Major 7

Melodic Minor: 1 2 b3 4 5 6 7
Harmonic Minor: 1 2 b3 4 5 b6 7

Minor 7b5

Locrian: 1 b2 b3 4 b5 b6 b7
Locrian (Natural 2): 1 2 b3 4 b5 b6 b7
Locrian (Natural 2 and 6): 1 2 b3 4 b5 6 b7 1

Dominant 7

Mixolydian: 1 2 3 4 5 6 b7
Mixolydian (b2, #2): 1 b2 #2 3 4 5 6 b7
Mixolydian (b6): 1 2 3 4 5 b6 b7
Lydian b7: 1 2 3 #4 5 6 b7

Altered (with natural 4 and 5): 1 b2 #2 3 4 5 b6 b7

Altered (Diminished Whole Tone): 1 b2 #2 3 #4 (b5) b6 b7

Symmetrical Diminished (H/W): 1 b2 #2 3 #4 5 6 b7

Whole Tone 1 2 3 #4 (b5) #5 (b6) b7

Dominant 7 sus 4

Mixolydian: 1 2 3 4 5 6 b7
Mixolydian (b2, #2): 1 b2 #2 3 4 5 6 b7
Mixolydian (b6): 1 2 3 4 5 b6 b7
Altered (with natural 4 and 5): 1 b2 #2 3 4 5 b6 b7

Diminished 7

Symmetrical Diminished (W/H): 1 2 b3 4 b5 b6 6 7

The scales listed above are some of the many options that can be used for improvisation. The improviser should have a solid grasp of these scales in all keys. In addition, the improviser should also know which tensions are associated with each given chord scale. For example, a Lydian b7 scale on a Dom 7 will include tensions 9, #11, and 13.

BEBOP SCALES

The improviser can also add a chromatic approach note to many of the above scales, thereby creating an eight-note scale. The theory behind the added chromatic note is that it allows one to sound chord tones on the downbeats and passing notes on the upbeats while playing eighth-note based lines. Here are the options for adding the chromatic note:

For Maj 7 chords, add #5 (line will outline a Maj 6)

For Min 6 chords, add #5

For Dom 7/Dom 7 sus chords, add natural 7

For Min 7/Min 7 b5 chords, add natural 7

For example, C Lydian Bebop would be: 1 2 3 #4 5 #5 6 7

C Mixolydian Bebop would be: 1 2 3 4 5 6 b7 7

CHOOSING CHORD SCALES

In choosing a specific chord scale for a type of chord, it helps to narrow down the important differences between each scale in the specific chord category. For example, with a Major 7 chord, the difference between Ionian and Lydian is a natural 4 versus a #4. With that in mind, here is a chart that takes into account those scale differences in each chord-type category.

Major 7

4 or #4? 2 or #2?

Minor 7

6 or b6? If b6, 2 or b2?

Dominant 7

2 or b2, #2? 4 or #4? 6 or b6?

Minor 7b5

2 or b2? 6 or b6?

Choosing chord scales can be very subjective, and most often it is up to the improviser in terms of what colors one wishes to sound when improvising. For example, on a Minor 7, a Dorian scale will be brighter than a Phrygian scale. Many times, there is not a right or wrong choice. Also, the improviser might choose different scale options for certain chords on each successive chorus. Even further, the improviser might use several scale options for the same chord duration.

However, there are several factors and specific criteria to address when choosing chord scales. One method is choosing chord scales according to chord function. This method works well for compositions with more conventional harmony such as standards from the Great American Songbook, Jobim's Brazilian compositions, pop tunes, etc. In general, for compositions with conventional harmony, the general intent is to keep the chord scales diatonic to the overall tonality of the composition. Here are some examples in a major key tonality.

Diatonic Chord Function

I Major 7 Ionian
II Minor 7 Dorian
III Minor 7 Phrygian
IV Major 7 Lydian
V7 Mixolydian
VI Minor 7 Aeolian
VII -7b5 Locrian

Non-Diatonic Chord Function

V7 of V7 Lydian b7
Substitute Dominant 7 Lydian b7
bII Major 7, bIII Major 7, bVI Major 7, bVII Major 7 Lydian
bVI7, bVII 7 Lydian b7
IV - 6 Melodic Minor
#IV -7b5 Locrian

NON-CONVENTIONAL HARMONY

For contemporary compositions that feature more non-conventional harmony, the follow-

ing information will be helpful in determining chord scales.

Basically, when we are choosing chord scales, we already know most of the notes in the scale. Since we know the scale will contain 1, 3, 5, and 7 of the chord, we need to determine which additional notes would be good choices for passing notes. When choosing the chord scale for each given chord, there are basically three things to look at:

1. The Melody: For example, if the melody included a #4 on a Major 7, the scale would be a Lydian. If the melody included a b6 and a natural 2 on a Minor 7, the best choice would be an Aeolian scale. Please note: if a note in the melody is a chromatic approach to a chord tone and is not held for very long, that note should not be used as criteria in choosing the chord scale. Many times, the melody may not give any clues in determining the best chord scale choice.

2. The Previous Chord Scale: This is the most important factor in choosing the best chord scale. In essence, we are trying to retain any notes from one chord scale to the next successive chord scale. For example, if we are going from a C-7 with an Aeolian scale to an Ab7 chord, the most likely choice would be an Ab Lydian b7 scale. The reasoning would be as follows: the C Aeolian scale contains a Bb, D, and F, which are respectively the notes 2, #4 and 6 in the Ab Lydian b7 chord scale.


3. The Following Chord: This is especially important in choosing scales for a Dom 7 chord. A dominant chord generally sets up the sound of the next chord. For this reason, we look at the following chord in the case of a V7 cadence. For example, a Dom 7 resolving to a Minor 7 generally takes some type of an altered scale. The corresponding altered tensions, b9, #9, and b13, set up the minor sound of the following Minor 6/Minor 7 chord.

This discussion on choosing chord scales is only a general guideline. As mentioned, there can be many effective choices in the selection of chords scales for a given chord. For example on a Maj 7 chord, a Lydian #2 scale would be a good choice if you wanted to sound an unconventional tension in the line such as the #9. Similarly, a Locrian Natural 2 and 6 scale would be a good choice if you wanted to sound the Natural 13 on a Minor 7 b5 chord. You are encouraged to try out all of the many scale options and experiment with how they sound on a given chord in the context of a progression or composition.

Ed Saindon has been on the faculty of Berklee College of Music since 1976. He has developed the Fulcrum Grip, a four-mallet grip for vibraphone and marimba that utilizes the fingers and fulcrum points. For more articles, Ed's YouTube videos and audio downloads as well as an interactive feature called ShopTalk (which addresses the Fulcrum Grip), visit Ed's website at www.edsaindon.com.


edsaindon.com. If you have questions regarding this article, feel free to e-mail Ed at esaindon@berklee.edu. **PN**

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Stickings as Creative Springboards: Ten-Note Ideas

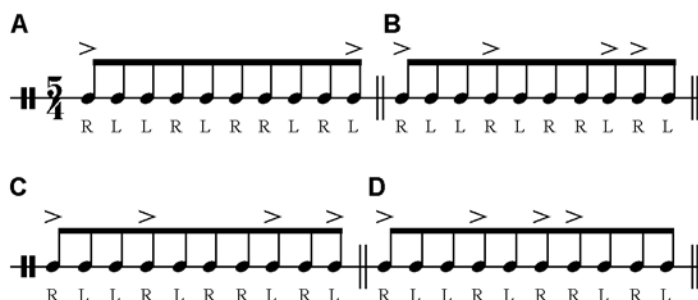
By David Whitman

Using sticking combinations as a basis for rhythmic and metric variations is not a new concept. Even on a single surface, variations in stickings provide a means of dynamic emphasis, which can be used to shape the musical flow in any situation. Some common stickings used in this fashion are RLL, RLRR or LRL, RLLRR or LRRLL, and RLLRRL.

Stickings are a great vehicle for creative exploration on the drumset because they facilitate (1) the manipulation of beat groupings through the total number of notes in the sticking combination, (2) rhythm through each hand creating its own unique rhythmic interest, and (3) timbre through orchestration around the drumset. Recently, I experimented with a ten-note sticking pattern and was amazed with the results. The sticking can be used to inspire creative fills, interesting solos, time shifts, and metric deception.

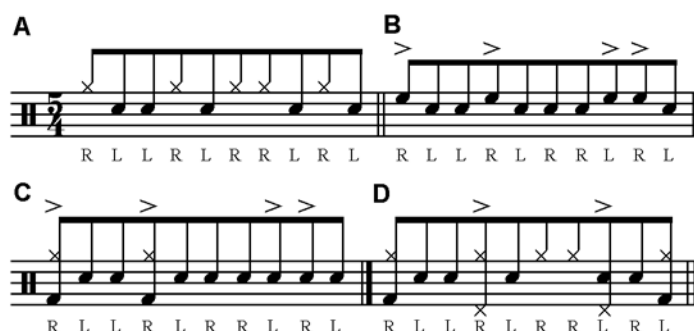
After experimenting with several sticking combinations, I finally settled on RLLRLRLRL. I wanted something that was not going to be immediately perceived as simply 5 + 5 (RLLRR LRLRL), 4 + 6 (RLRR LRLRL), or some other combination of smaller beat groupings. Admittedly, the sticking I settled on certainly *can* be broken up in such ways (especially if begun in the middle of the pattern), but this sticking had a natural tendency to surprise the brain. Before applying the pattern in a practical context, let's use the base sticking to develop an array of vocabulary. Example 1 illustrates how accents can add some extra spice to the sticking, and how the sticking can steer accents in a particular direction.

Example 1: Accent Variations



While accents are useful, orchestration can play an even larger role in how the listener perceives the sticking. One can take many approaches to the process of orchestrating a sticking. Example 2 presents four different scenarios. The first involves simply playing the right hand on the ride cymbal and the left hand on the snare drum. The second applies the accents from Example 1B to the high tom. The third also uses the accent pattern from 1B, but varies these accents between a ride cymbal-bass drum combination and the snare drum. Finally, the fourth combination (my favorite of the four) uses bass drum, hi-hat, and the accent pattern from example 1D to emulate a jazz ride pattern. In this instance, the bass drum opens and closes the cycle (a technique used extensively by Tony Williams).

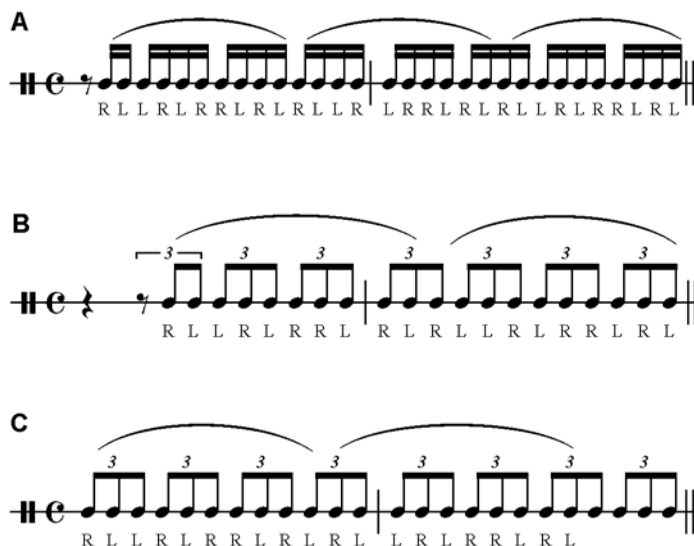
Example 2: Orchestration Variations



Now that a bit of vocabulary has been developed through emphasis and orchestration, let's develop some context. In funk or rock music, the sticking lends itself to a great short fill or lead-in. The really interesting aspect of a ten-note sequence (my underlying motivation for experimentation) comes from repetition of the idea. But to do this fluently and with good time, we need to solidify an understanding of how the sticking will overlap with the musical phrase.

Example 3 provides some suggestions for use in two-bar phrases using triplets and sixteenths. Note that in Example 3C the sticking begins on the downbeat, leaving space at the end of the phrase. This space can be used to bring the listener back to a strong downbeat.

Example 3: Two-Measure Phrases



The pattern disguises the barlines even more as the phrases are extended to four bars, as shown in Example 4.

Example 4: Four-Measure Phrases

A

B

Here, the challenge is to be able to play the sticking in these phrases and hear the 4/4 meter. If you think you've got it, test yourself by counting "one two three four" out loud while you play.

The last step is to apply the orchestrations and accents from Examples 1 and 2 in musical and idiomatic ways to these phrases. In Example 5, I have fully composed some musical options that can work on the gig. Example 5A combines 2A with hi-hat on 2 and 4 and adds bass drum at the beginning of each note grouping. Example 5B combines 2B, 2C, and 2D in the same phrase. Swing them both on medium or up-tempo tunes while trading fours.

Example 5: Musical Application

A

B

These examples represent a fraction of the many ideas that can be inspired by this single sticking. Here are some suggestions for further exploration:

- Vary the phrase length. Try phrases three, five, six, eight, ten, twelve, and sixteen measures long.
- Keep the number of measures in the phrase the same, but change the meter.
- Use other subdivisions, such as sextuplets, thirty-seconds, and dotted values.
- Improvise variation in orchestration and accents within a single phrase.
- Develop dynamic variations within each orchestration of the sticking.
- Finally, don't forget the obvious: vary the sticking!

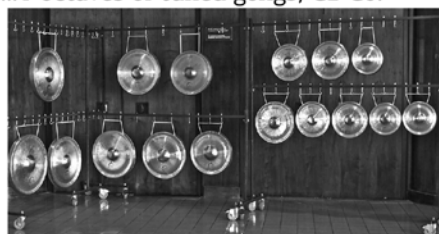
Endless as the possibilities may be, don't forget that context is supreme. Whatever you develop must be applicable in a real musical situation. Be careful not to use metric variations on the bandstand that your fellow musicians cannot follow, as these phrases can get very complicated. Put yourself in the position of an audience member and judge whether you are hindering the music or enabling it. Most importantly, if you pull it out on the gig, make sure you can play it in time and with complete control.

David Whitman holds a B.A. in Music from the University of Wisconsin-Eau Claire, an M.M. in Percussion Performance and Pedagogy from Kansas State University, and is a D.M.A. candidate at the University of Southern Mississippi where he assisted in directing athletic bands and instructing the drum line. He has directed jazz ensembles at the University of Wisconsin-Eau Claire and the University of Wisconsin-Stout. [PN](#)

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¡Aye que Rico! I Love It! I Gotta Play It! But How Do I Do It? Building a Salsa/Latin Jazz Ensemble

By Kenyon Williams

If you've got salsa in your *sangre*, you remember your first time—the screaming brass riffs, the electrifying piano montunos, the unbelievable energy that flowed into the audience, and the *timbalero*, who seemed to ride on top of it all with a smile as bright as the stage lights. “The Latin Tinge,” as Jelly Roll Morton called it, has been a part of jazz ever since its inception, but it took the genius of such artists as Mario Bauza and Dizzy Gillespie in the early 1940s to truly wed the rhythms of the Caribbean with the jazz harmonies and instrumentation of American popular music styles. They created a hybrid musical genre that would, in turn, give birth to new musical revolutions around the world.

Today, the “tinge” is alive and well in the Latin jazz stylings of Paquito D’Rivera or the latest salsa hit by Victor Manuelle. Luis Moreno writes: “In effect, ‘Latin jazz’ has become the *lingua franca* of jazz enthusiasts the world over. In the United States the idiom has for decades vacillated between a more commercial and accessible salsa-jazz (for the dancers) and something closer to the cubop ideal (for the after-hours musicians and the initiated).”

Whatever your first experience, many musicians undergo a mixture of emotions the first time they encounter a live performance steeped in the roots of Afro-Caribbean culture: exhilaration, awe, and often a sense of bewilderment. Then you wonder: “How can I play music like *that*?” Nashville-based Latin percussionist Lalo Davila gives this advice: “The first thing is, don’t be afraid to start. Just do it! Like somebody who doesn’t know how to swim but wants to learn, just jump in!”

The last two decades have seen an explosion in published materials designed to give even the most isolated student a thorough grounding in the foundations of a variety of Latin jazz styles and instrument-specific performance techniques. From published method books, DVDs, YouTube clips, and even high-resolu-

tion streaming video lessons on the Web, information that was once only available to a lucky few can now be found with ease (see list at end of article for suggested educational resources).

“You can’t lead any band in any style of music unless you *know* that style of music!” admonishes Latin percussion great Michael Spiro. “People end up, in essence, failing because they don’t learn the style! The clave, bass, piano, and even horns, have to play a certain way within the structure—just like the percussion. If you don’t understand that, you will fail!”

For an experienced jazz artist wanting to learn or teach a new style of music for the first time, this fear of failure can be crippling. How do players, after many years of study and performance in a genre they’re already comfortable with, go back to the top and learn a new style as a beginner? The first step is simply to give yourself permission to *be* a beginner. Use the published resources alone in the woodshed, try to locate an experienced mentor/educator who understands the style, and allow yourself to explore without the psychological baggage of having to perform at the same level you may be used to. Don’t allow yourself to be overwhelmed with learning all of the folkloric nuances and dozens of Afro-Caribbean styles in your first few months or even your first few years! Although he is considered by many to be one of the premier Afro-Cuban folkloric percussionists and historians, Spiro reminds us, “It’s not important to know the folkloric side to get a band up and running, but in the long run, it will make for a better band. You don’t have to know Dixieland to play bebop, but it definitely helps!”

An important step in the quest to learn any new musical style is to approach other musicians you know who might have an interest in learning and performing side-by-side with you. An occasional jam session that leads to a small gig will fuel your fire to learn more and push you to be your best. “My best resource was



Lalo Davila

playing in my own band,” recalls percussionist Jim Dreier, jazz educator and director of the University of Iowa Latin Jazz Ensemble. “Playing it rather than just reading about it or studying it means so much more. I got together with the university jazz band director and a local guy from Panama who could sing and already knew the music. Our first gigs were probably awful, but people *loved* the music. It was the first band I’ve ever played in where we had to try to keep up with our own popularity! We *had* to practice because it took on its own life!”

But what if you’re not near other artists who are steeped in the Latin culture? As Jim points out, “I often tell people that if I had stayed in Boston, I wouldn’t have had the opportunity to play Latin music like I did in Iowa! In Boston, you have players who know and play the music, even rely on the music for income. It raises a

lot of issues about race, identity, and ownership of the music. It's not in my 'heritage,' but the whole idea of learning a music that is not necessarily a part of your culture is an interesting thing! Actually, I hate to say, as a non-Hispanic, it's not in 'our' culture, because it is in our culture. A lot of it is American music, developed and evolved by musicians living in America. So I try not to think of it as a foreign musical style but something that is a part of my own background."

As Texas Latin jazz educator Jesus Diaz states, "One of the biggest names in salsa history and the Fania All Stars is a white Jewish guy named Larry Harlow! All you have to have is a love for the music!" Or, as famed Latin percussionist and educator Memo Acevedo put it at the 2009 PASIC World Percussion Committee panel discussion, "Music doesn't recognize skin color or flags!"

As with any musical art form, your real education begins and ends with your ears. Texas music educator and salsa ensemble director Juan Cavazos states a simple fact that many jazz musicians forget when it comes to playing Latin music well: "Your best teachers are your ears. If you're in doubt as to how something goes, listen to it. How did Basie sound? Listen to Basie! How does Willie Colon sound? Listen to Colon!"

The aural history of Afro-Caribbean/Latin music is a broad mixture of musical styles, each of which reflects its country of origin and the time period in which it originated. From the waltz-like Afro-Cuban *danzón*, which evolved in the late 19th century, to the hip-hop influenced *timba*; from the raucous Brazilian *samba batucada* to the Puerto Rican *bomba*, and everything in between—it can be a daunting task simply figuring out where to start.

First, decide which style of band you want to build: a Latin jazz group (little to no lyrics with a focus upon instrumental improvisation), or a full-fledged salsa band that caters to dancers and has a vocalist out front. When you're first beginning, it might also be wise to consider focusing on a specific cultural genre within that style. There may be a strong Dominican presence in your community, in which case you need to gain a familiarity with popular *merengue* artists. A member of your band might have Puerto Rican roots, so some listening to historical and modern takes on the traditional *plena* might be in order. Or, if you lean towards the salsa side and have a female vocalist, it would be a good idea to focus your attention on the music of Celia Cruz. Eventually, your ensemble will need to have a variety of styles at its fingertips.

From traditional Perez Prado mambos to Marc Anthony, it's important to build a diverse knowledge of styles as quickly as you can to cater to your potential audiences; however, starting simple can be a good thing, as John Lopez, director of the salsa ensemble at Texas

State University, advises: "When I first started, I picked a group to use as a model for my own band, so I located music arrangements from Pancho Sanchez. We had ten of his tunes that first year, and have since branched out from there."

Percussionist Marc Jacoby, who has founded a variety of Latin jazz ensembles in Chicago and beyond, points out, "You have to do your homework, buy the recordings, play that Internet radio in the background—whatever it takes to find and absorb the music you want to play!"

This brings us to perhaps the greatest issue facing potential ensembles: locating good charts. Although music described as "Latin jazz" has been sold for decades, only recently have publishers begun to emerge who specialize in the idiom and consistently sell music that is stylistically accurate. Latin jazz educator Jesus Diaz remarks, "I do a lot of my own arrangements, but I've also used 3-2 Publishing [a publishing house highly recommended by many of the artists interviewed for this article]. I listen to the classics and go from there for my own arrangements. I write my own material as well. Sometimes, I'll do a tune that is published but change the rhythm section to make it more authentic. So many times you get a chart with the percussion in 3-2 *clave* but the horns are in 2-3 and the bass is doing who-knows-what."

If you're going to explore creating your own arrangements, a good place to start is *The Salsa Guidebook* by Rebecca Mauleon, which gives detailed explanations of the instruments, form, and stylistic idiosyncrasies of Latin music. Another excellent resource is the *Latin Real Book* by Sher Music, which contains dozens of "head" charts in a variety of styles that can be quickly interpreted and performed by experienced musicians. For those with a beginning background, nothing replaces a well-written composition by an experienced arranger. Michael Spiro says, "In this day and age when everybody has their own website and contact info on their CD, if you like a piece by a particular



Students rehearse with the Latin Jazz Ensemble at the University of Iowa.

guy, contact him and buy it! I think most guys would be flattered and excited to help you out."

One of the most important elements for a successful ensemble is a cohesive rhythm section that understands each style being performed. "The percussionists must understand Latin percussion, how it functions, who is responsible for what. It's almost like the percussion section is a band within the band. If the percussionists don't have the skills, technique, and knowledge to make things happen, the band won't swing," states Spiro. Jim Drier adds, "The bass part is always a huge problem. That might be the hardest chair in the ensemble. Getting a traditional jazz bass player to play the classic salsa *tumbao* part comfortably, with no downbeat, can be a real challenge."

Even published arrangements will often only have a minimal lead sheet that hints at bass, piano, and percussion interpretation; so finding players who are willing and able to put the time into listening to the recordings, doing their own research and learning the styles is a must. What should be your percussion section instrumentation? Many ensembles try to keep



West Chester University Latin Jazz students Gabriel Staznik and Bryan Graber.

it “traditional” by using only congas, timbales, bongos, and perhaps a few small percussion parts typically played by the vocalists (guiro and/or maracas), but more modern styles, especially smaller Latin jazz groups, demand a drumset. Nashville artist Lalo Davila states, “Today, we’re just so used to hearing a drumset, it sounds awkward when it’s not there. *But*, drumset players have to be trained to not get in the way of the other percussionists.”

What if you’re envisioning not working with professionals, but building a salsa ensemble literally from the ground up via the public schools or a community youth ensemble? In the world of music education, the establishment of Latin jazz ensembles at the secondary and university levels is beginning to gain momentum. Although such a concept might be expected in areas where there is a high Hispanic population, ethnicity is no guarantee for success.

“When I first inherited my high school’s jazz band,” recalls jazz educator Jesus Diaz, “I had a huge percentage of Hispanics, so I thought, ‘I should be able to do a lot of Latin here!’ Man, that did not exist! I realized that they had no cultural connection to it. It wasn’t the music the kids were listening to. The whole culture was rock music. So we had to start from the beginning, from scratch. You can’t assume that they have an understanding of what the music is. Now I start at the ground level and talk about the rhythm and how it is all related. Just because kids look like the kind of people who would ‘know’ didn’t mean that they necessarily knew! I had to start a plan for developing a culture, which I had to do for jazz, too. The average kid doesn’t turn on the radio and look for a jazz or salsa station.”

Why do directors go to the trouble of creating a Latin jazz ensemble at their school when there are plenty of challenges simply teaching in a traditional “big band” setting? Over the past two decades, the call for multicultural education, especially multicultural education for students who might not be attracted to



Student performers from San Marcos High School (TX) at the Texas State University Jazz Festival

traditional music settings, has created a need for ensemble directors who are willing to try something new. It has also opened the doors for the funding to do it. When Juan Cavazos received his position at San Marcos High School, he had inherited a mariachi program that was dying. “There were only four kids in it, even though it had been in place for years; but when I announced that I wanted to start a salsa ensemble, I had the full ensemble step forward in 20 minutes!”

John Lopez says, “Plenty of schools have great bands, orchestras, or jazz bands. We needed to offer something at my university they couldn’t get everywhere else. We needed to be unique.”

Many directors start each school year by having everyone in the ensemble learn the basics of clave and the percussion instruments that are such a vital part of the “Latin” sound. “In salsa, they’re all percussionists; they’re just playing notes on a horn!” states Juan Cavazos. “I spend half an hour each week at the beginning of the year working on things like soloing in clave, teaching cascara, discussing reference recordings, and working on written-down riffs

so that the students have a vocabulary for the music.”

Jim Drier adds, “I want them to know the difference between Brazilian and Afro-Cuban feel, to understand clave theory, and to develop an *honest respect* for the music.”

Don’t feel your Latin percussion chops are “up to snuff” when it comes to teaching these concepts? Many directors lean heavily on local professionals and/or university students to help get the ball rolling. “It’s been a great collaborative experience between our school and the university,” states Juan Cavazos. Bringing in special guest artists for performances can be a fantastic way to both attract an audience and teach your students skills that might be beyond your own reach. Jesus Diaz says, “I try to use people who are amazing musicians and who are very understanding of what a young kid might be going through in terms of learning to play. We’ve had such a positive experience with every artist we’ve had. We’ve been very fortunate.”

Michael Spiro adds, “Look for somebody who really inspires the students. Get someone who plays *really* well. Bring in someone who is happy to teach, who likes to teach, is willing to take the time to explain why that mistake *was* a mistake. You have a much broader responsibility to use the guest artist and the performance as a vehicle to teach your students. Get an artist who enjoys that process.”

Many of these public schools and university directors have created routines and programming concepts that apply equally well to both professional and educational ensembles. John Lopez begins each rehearsal by having the entire ensemble read portions of Ted Reed’s classic text, *Syncopation*. “Everyone reads straight through a page, then we do it in sections with the horns trading fours with the percussion. This music is so syncopated, and it’s felt differently than in jazz—not as laid-back. They have to feel that.”

Other directors will have the rhythm section



Vocalists Rachel Kapphahn, Laura Odden, and Nicole Bernier with “Fuego Tropical,” the Minnesota State University Moorhead Salsa Ensemble

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warmup by performing a rhythmic vamp/tumbao in the style they will be focusing on that day. "We'll do a mambo, an Afro, a guaguanco, whatever the chart calls for," states Jesus Diaz. Once the feel is solid, rhythm section members and horns alike can take turns soloing and exploring the feel before diving head-first into the written music. "Mix it up," advises John Lopez. "Cha-cha-chas, son montunos that are from multiple decades, salsa dura from the 1960s and '70s, salsa romantica from the '80s, then a stock Tito Puente style mambo, or a change of pace like a bolero or merengue."

Jesus Diaz adds, "Start with simple things. Find music that rhythmically is not very challenging so that your students can understand the groove. If you play things that are too busy in terms of notes and syncopation, they can get lost."

Creating a Latin jazz or salsa ensemble, either at the professional or at the public school level, can be an exhilarating yet frightening prospect. "Don't be afraid to ask questions," says John Lopez. "Every person I've met who does this is happy to answer questions. Everyone who has ever started learning this music has at some time thought, 'Man, I don't know enough to do what I want to do.'"

The rewards for your patience and hard work can create an excitement that is undeniable. "You get that moment when the band is hittin' on all six cylinders, when you feel that pride and know that you're doing something special that honors the music. You *know* you're doing it right because you're playing it both authentically and with life—with your own expression and not as a museum piece," states John Drier. "Don't be intimidated by the fact that it might be musically outside the experience of yourself or your students. Anybody can learn! It's music that belongs to everybody. We tend to give music identities that create boundaries that don't really exist. It's music! At the end of the day, it can *all* be learned!"

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Moreno, Luis. "A Brief History of Latin Jazz." First Annual Brownsville Latin Jazz Festival Brochure, 1997.

RECOMMENDED RESOURCES

Books

The Latin Real Book, Sher Music

The Salsa Guidebook for Piano and Ensemble by Rebecca Mauleon, Sher Music

The Latin Bass Book by Oscar Stagnaro, Sher Music

101 Montunos by Rebecca Mauleon, Sher Music

The Essence of Afro-Cuban Percussion and Drumset by Ed Uribe, Alfred Publishing

The Essence of Brazilian Percussion and Drumset by Ed Uribe, Alfred Publishing

Videos

The Rhythmic Construction of a Salsa Tune, Vol. I and

II Pablo "Chino" Nuñez, Alfred Publishing

Websites

3-2music.com

Tatianamusic.com

Hacemosmusica.com

LP.com

PAS.org

Congamasterclass.com

Dr. Kenyon Williams has worked throughout the United States as a professional performer, educator, arranger, and clinician. A graduate of Abilene Christian University, the Hartt School of Music, and the University of Kentucky, he has performed as a guest soloist and section member for numerous orchestras throughout

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Appreciating Lou Harrison: Performance as Creation in “Solo for Anthony Cirone”

By Brady Spitz

In the world of contemporary music, staunch rebellion and an earnest desire to add to the philosophical standards of the previous generation have always existed as the poles of creativity. Players and composers are seemingly always seeking to do something that expands their expressive consciousness, while emulating the intent of the successful musicians of the previous generations, thereby leaving a footprint on the face of music. The best ones always look forward and backward at the same time. And thus I found myself searching for music involving unique solo instruments, specifically orchestral bells. The muse often strikes in unforeseen ways and, in my most earnest attempt to look forward, I found myself looking backward to the music of Lou Harrison. In the Lou Harrison archives at the University of California – Santa Cruz was an unpublished manuscript titled “Solo for Anthony Cirone” for tenor bells that took me in a completely different direction than what I was expecting.

Harrison found himself looking backward for much of his career. He was infatuated with the music from 1250–1750 and fluent in much of the music of the world (predating an anthropological/musical interest in world music).¹ Following his whims and own aesthetic sense of purity backward, he was led beyond modernism. And, as Peter Garland puts it, “stepping out of, and beyond modernism has been one of the most important and radical acts any composer in this century has taken. Seen from Harrison’s perspective, modernism and its semi-blind propulsion into an ever-more technologically complex and diffuse future is simply an old-fashioned way of

looking at the world.”² One of Harrison’s most enduring solutions to this crisis of modernism was the building of his American Gamelan, or Old Granddad, in which the tenor bells serve a prominent function.³

UNDERSTANDING TUNING SYSTEMS

The genesis of Old Granddad, and much of Harrison’s oeuvre, is found in two sources: Harrison’s study of world music with Henry Cowell and his application of Harry Partch’s doctrine on intonation, *Genesis of a Music* (Da Capo Press, 1949). After some personal experimentation, he found just-intoned music to be far more pleasing to his ears, rebelling against “the gray veil of industrial twelve-tone equal temperament...drawn across the rich varieties of other tunings.”⁴ Though Old Granddad is often referred to as a gamelan, its usefulness to Harrison lay primarily in its intonation, as his formal study of gamelan music didn’t begin until 1975 (four years after Old Granddad’s premiere in Harrison’s “Young Caesar”).

The tenor bells are an instrument that, along with soprano bells, forms the core of the American Gamelan. After more than a decade of playing with intonation, Harrison had decided on a system called “Ptolemaic Diatonic Syntonen” for his gamelan. This tuning system is a two-millennia-old derivation of Pythagorean mathematics, using super-particular ratios like 9:8 and 10:9 in addition to regular ratios like 3:2 and 2:1. The formula is shown in Figure 1, where only the notes in the D Major pentatonic scale are presented, as they are the only ones used in “Solo for Anthony Cirone.”

Figure 1. Formula for ratios between notes in “Solo for Anthony Cirone”
Based on A=440, one can then determine the rest of the pitches using the given ratios (See Figure 2).

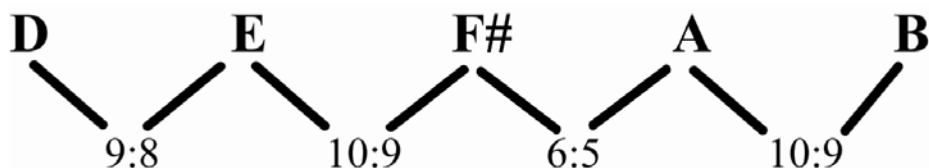


Figure 2. Corresponding frequencies for pitches

Pitch Name	Frequency (in Hz)
A	220
B	244.44
D	293.33
E	330
F#	366.67
A	440
B	488.89
D	586.67
E	660
F#	733.33
A	880
B	977.11

A problem that I encountered was the lack of scientifically specific equipment. In the absence of a digital strobe tuner with fine Hertz tuner (down to a thousandth of a Hz), I computed the difference in Hertz (and then cents) between the notes in just intonation and their corresponding partners in equal temperament. The cent derivation in Figure 3 is computed away from the closest relative note.

BUILDING TENOR BELLS

For material consideration, Harrison and William Colvig built Old Granddad from what they called “furniture tubing,” which is most akin to galvanized EMT tubing, or electrical conduit. This is widely available and comes in a variety of widths and lengths, of which I used a diameter of 1 ¼ inch. At first, I used Euler’s equation to determine the length of the pipes, but problems arose in the mathematical specificity of the equation (i.e., length based on elasticity and mass per unit length). EMT is roughly extruded and the aforementioned properties vary widely based on the density and thickness of the steel wall at any particular point on the pipe. There’s no reason for conduit to be made to finer tolerances than already exist. So, I found that

Figure 3. Hertz and cents derivation from equal temperament

Hertz	Cents
0	A+-0
2.49556	B-18.0054
0.331667	D-2.012542
-0.372	E+.201081
3.32733	F#-16.02762
0	A+-0
4.99411	B-18.01627
0.6633	D-2.01253
-0.74	E+1.99946
6.65667	F#-16.02857
0	A+-0
10.65889	B-19.22599

experimentation in tuning the first pipe was the best plan, and I came up with 40.97 inches for A=220 Hz. Using the equation $L_2=L_1\sqrt{f1/f2}$, I computed the approximate lengths for the other pipes (see Figure 4).

To be safe, I rough-cut each pipe about one to two inches longer than needed and started with the longest pipe. After cutting the pipes with a saw, I fine-tuned them with a bench grinder about one-sixteenth of an inch at a time using an analog strobe tuner to check my progress. The end product was laid out on a board, each pipe receiving its own bed resting on fingers of acoustic foam. A quick calculation of the nodal points showed where to create the contact points between the pipes and their

Figure 4. Theoretical pipe lengths

Pitch Name	Length (in Inches)
A	40.97
B	38.8676
D	35.4811
E	33.4519
F#	31.7352
A	28.9702
B	27.4835
D	25.0889
E	23.6541
F#	22.4402
A	20.485
B	19.4404

acoustic foam beds. I chose not to suspend the pipes, not wishing to recalibrate my numbers to account for mass lost to drilling.

In building the instrument, there were so many variables to take into account that exact just intonation wasn't possible. The resultant instrument was fine, as the Balinese detune pairs of matched instruments just slightly to create acoustical beats or "ombak." My instrument, through pure chance, has its own unique ombak; thus, my performance and recording are unique through the manufacturing processes at work.

PLAYING "SOLO FOR ANTHONY CIRONE"

In the early 1970s, both Lou Harrison and Anthony Cirone were on faculty at the San

Jose State University. Many of Harrison's works were already important parts of a maturing percussion ensemble repertoire and were regularly programmed by Cirone.

Out of this grew the opportunity for Cirone's ensemble to play some of the lesser-known works by Harrison, which were not often played because of their unusual tuning configurations and unique instrumentation.

Along with four other faculty composers, Harrison was asked by Cirone in 1972 to compose a piece for a concert of world premieres. A resultant work by Harrison was the now well-known "Concerto for Organ with Percussion Orchestra" (though the premiere of this piece was in 1973). As a gesture of appreciation for playing so many of his pieces over the years, Harrison wrote Cirone a solo

for tenor bells, titled simply "Solo for Anthony Cirone." In the program for the premiere of this work, dated April 30, 1972, he included the piece under the title "Scenes from Young Caesar." Though Cirone never played the piece himself, it exists as an homage—a lasting testament to their collaboration.⁵

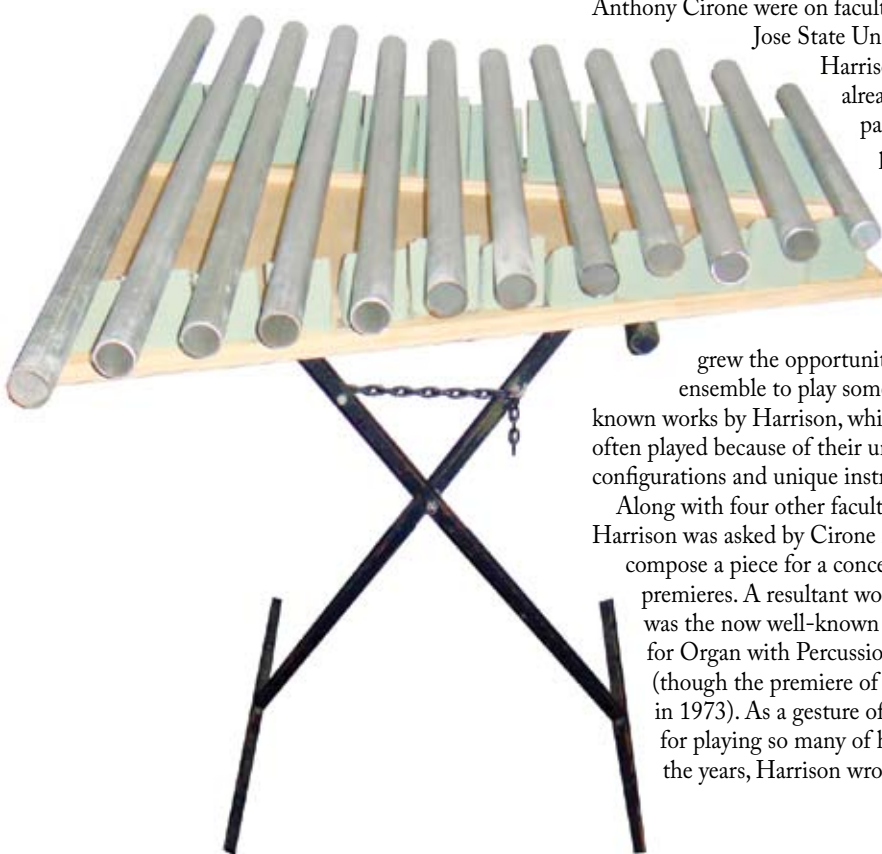
Leta Miller, in her book on Harrison, states that "melodic beauty consistently marks Harrison's music."⁶ It would seem, then, that the purest form of expression for Harrison is in a piece revolving around a singular and unadorned melody. However, "Solo for Anthony Cirone" is not simplistic in its beauty; indeed, its form and harmonic underpinnings are often vague and remarkably interesting. Tenor bells contain only the notes of the D-major scale and, in this case, only the notes of the D-major pentatonic scale. But the piece begins and ends on F-sharp and spends a great deal of time in B minor, belying the key of the instrument. The reasoning behind this lies in just intonation: the notes B and F-sharp vary the greatest from the equal temperament D-major pentatonic scale (approximately 18 and 16 cents, respectively). This provides the most tension when played against the other notes of the instrument: D, E, and A.

The piece consists of 12 phrases; after the first two phrases tonicize F-sharp (see Figure 5), the third through the seventh phrases descend in various ways through B minor (see Figure 6).

Phrases eight and nine contain the marking "poco a poco agitato" and represent the climax of the piece (see Figure 7), as well as containing the fastest and most dense activity rhythmically with the most use of the "non-harmonic tones" D, E, and A.

Phrase ten begins the denouement, a modified restatement of the sixth phrase using more non-harmonic tones; the eleventh and twelfth phrases are almost direct restatements of the seventh and first phrases, respectively. This creates a type of arch form that allows the piece to lean variously on key centers that are progressive fifths away (F-sharp to B to E to A). The end of the ninth phrase ends on the repeated notes of A, which act as a subtonic that propels towards the B in phrase ten (see Figure 7). This is the "narrow escape" (tonally) referred to in the performer's note for the piece, which is especially effective in this intonation because the A and B are almost one-eighth of a step closer to each other than they are in equal temperament. The resolution is simply ineffective on any other instrument.

The theory that the performer uses to understand any piece only helps as long as it is used to a musically emotional end. In "Solo for Anthony Cirone," I chose to use this type of pseudo-harmonic analysis in creating a pattern of selective dampening. Starting from phrase five, I dampened all of the notes on E and A immediately upon striking the following notes,



much like vibraphone dampening (see Figure 8).

This heightened the false tonicization of B minor and created forward movement. For phrases eight and nine, I let all of the notes ring to emphasize the harmonic ambiguity with which the piece was undergoing, reverting back to selective dampening at phrase eleven. I found this to be incredibly effective, not only in giving the piece momentum, but also creating mild allusions to the gamelan music from which the instrument arose. The various keyed metallophones (calung, gangsa, jegogan, etc.) also use selective dampening to produce melodic or ornamental clarity. By looking towards Western art music idioms, I found myself exploring a concept traditionally far Eastern.

LOOKING BACK

On the CD *Drums Along the Pacific*, William Winant presents a recording of “Solo for Anthony Cirone” alongside some of Harrison’s most enduring works like “Song of Quetzlcoatl” and “Threnody for Carlos Chavez.” “Solo for Anthony Cirone” is, on the CD as it is in life, the only solo percussion

work that Harrison ever wrote, even though it remained unpublished. Most of his music is chamber music, moderately small ensembles that accompanied his later fascinations like shadow puppetry, or keyboard works set in non-standard intonations. Yet this piece is the perfect microcosm of Harrison’s music. It combines intonation study, melody, and percussion in a unique way.⁷ Harrison had found peace and enlightenment through “music’s inclusivity—its potential to unite cultures, disciplines, and individuals.”⁸

Some of the music of Lou Harrison isn’t widely known or played because the instruments needed are too specialized or hard to find, but I hope I have shed some light on the manufacturing process, at least enough to encourage further exploration into Harrison’s music. Additionally, I hope that I have presented something that expands my audience’s expressive consciousness and allows them to “enter the beautiful humanist garden of musical delights, to enjoy there the sensuous ratios of reason’s sunlight, and to share the wings of melody. It is reasonable to question the superstitions of the misty grey veil. Do so. I rejoice that many, many are.”⁹

Musical examples used with permission of the estate of Lou Harrison.

ENDNOTES

1. Lou Harrison, “About Carl Ruggles,” in *A Lou Harrison Reader*, ed. Peter Garland (Santa Fe, NM: Soundings Press, 1987), 39–45.
2. Peter Garland, “The Music of Lou Harrison – Some Biographical Perspectives (A Preface)” from *A Lou Harrison Reader*, ed. Peter Garland (Santa Fe, NM: Soundings Press, 1987), 7–11.
3. Leta E Miller and Fredric Lieberman, *Lou Harrison* (Chicago: University of Illinois Press, 2006), 6. Part of Lou Harrison’s American Gamelan Old Granddad is currently housed in the Percussive Arts Society’s Rhythm! Discovery Center.
4. Lou Harrison, “Entune” in *Contemporary Music Review* 6, no. 2 (1992), 9–10.
5. Anthony Cirone, telephone interview by author, Baton Rouge, Louisiana, April 13, 2009.
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Brady Spitz is Principal Timpanist of the Acadiana Symphony Orchestra and a freelance percussionist and educator in the Houston area. He holds a bachelor’s degree from the University of North Texas and a master’s degree from Louisiana State University. He is a former student of Jim Atwood, Christopher Deane, Dr. Brett Dietz, Mark Ford, Ed Smith, and Ed Soph. PN

Figure 5. First phrase



Figure 6. Phrases three and four



Figure 7. Phrase nine



Figure 8. Fifth phrase with dampening indications



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What's in Your Technology Toolbox?

Compiled by Kurt Gartner

Contributors: Members of the PAS Music Technology Committee

Recently, I was working on a project requiring some MIDI note mapping. While searching for the sounds I needed, I was reminded of a simple tool called "MIDI Monitor." This program compiles logs of MIDI data transmitted to your computer. The program was perfect for finding the MIDI note numbers of sound modules' sounds that I wanted to map to my controller.

When I had the MIDI controller configured the way that I needed it to behave, I needed to dump the System Exclusive data to a computer, in order to have a backup on hand and avoid the needless stress of reprogramming the controller. Software like a sequencer program or even a dedicated program like SysEx Librarian makes this a simple task.

When I thought about these simple but highly effective tools of technology, I began to wonder which tools the members of the PAS Music Technology Committee might be using. I asked for their input and received several thoughtful responses. Some of the following tools are free or inexpensive; some are not. Some are stand-alone programs, others are plug-ins, and others are online tools. All, however, may encourage or enlighten you as to the current state of your technology toolbox.

Band-in-a-Box for Macintosh 2010.5 with Real Tracks

Mark Foster

First, here's a quick description of the program. It basically is a computer version of the play-along feature found on many inexpensive home keyboards: you enter a chord or sequence of chords and a style and the computer generates a backing sequence for you to play along to.

There are a few functions of *Band-in-a-Box* that set it apart from hardware-based accompanists, however.

- By being able to type in your chord changes and see the chart on the screen, it becomes a quick and powerful tool.
- By being able to see and print many of these parts in notation form, it gains additional usefulness.
- By incorporating real performances of instruments, the qualities of the tracks take on an entirely new and musically satisfying character.

Whether it's a drumset part or improvising on vibraphone, being able to play along while absorbing the outline of the form and the chord changes is an important skill that many students struggle with. Using *Band-in-a-Box* has helped in a way that no other software has. It's like a teleprompter for music. Having this interaction with sound and screen has helped make a huge transition from reading into improvising, or from playing by ear into understanding concepts of song form and notation.

One screen format displays only the chord chart on the screen, with four bars across and

each bar highlighted as it's being played. This helps users simultaneously conceive the piece as a whole as well as the individual phrases and aids in memorization. Another format allows for you to just follow one of the instruments and provides full notation for this part. This can help drumset students understand the rhythms of the bass part, piano, or other parts. (Any of these parts can be muted, soloed, made louder or softer, etc. Additionally, one can slow down and repeat any section for in-depth study.)

The additional ways that one could use this are almost limitless (changing key, style, tempo, instrumentation, adding soloists, melodies, etc.). It can aid in sight-reading, ear training, trading fours, etc.

However, the newest development is the subject of the final part of this brief review, and frankly, it's a mixed blessing (pardon the pun). The program now "mixes" real instruments with the original tracks that would play back from the sound samples found in your computer or connected keyboard/drum machine, etc. The only downside is that the number of options and complexity of the program has gone from huge to *super* huge. The positive that outweighs this is that the program now almost comes to life in the process.

I know it's not just me. When I have supplemented some of my instruction with a suitable BIAB sequence, students appreciated how it could help their learning. Now when I

create a study using the real tracks feature, students are genuinely excited to be playing along with something that is like finding a real band playing a song that was instantly designed to help. Having a real upright bass, real guitar parts, even (amazingly) horn soloists that can be generated and morphed have made all of the styles within this program sound quite authentic. This helps with both understanding and enjoying the style that the student is playing.

Two final comments: Again, the sheer number of options that have been grafted onto this program that started on the Atari (!) computer makes for a real adventure to discover how to put the features to best use. Additionally, the Windows side of the program gets the newer features first, which can be frustrating for Mac users. This is especially true in that the latest "soloist" that was added is vibraphonist Steve Nelson.

So, on the one hand, I have more than enough to use in countless settings. On the other hand, I can't wait for the additional enhancements that are continuing to be developed by parent company PG Music.

GarageBand Brad Meyer

The initial stage of becoming familiar and comfortable with music software is usually the hardest. *GarageBand* is an exciting, and most importantly, easy program to use. Musicians can create simple backing/rehearsal tracks or record live audio straight

off their laptop's microphone (or with a USB or eighth-inch microphone), edit, and export audio in compressed formats. Users rarely need any introduction to the program because of its intuitive "drag and drop" style of the interface. While there are drawbacks to using *GarageBand*, I find it to be extremely rewarding for musicians who are inexperienced with electronics.

GarageBand Flex Time and Groove Matching screen



The Other Side of the Garage Mark Foster

I'll have to admit, it took me quite a while before I explored a few of the newer features that have been folded into *GarageBand* for the past several years. (*GarageBand*, for the uninitiated, is the music program that is part of the iLife suite that comes free and preinstalled in every Mac computer.) Two of these features that I wish to call attention to are *Magic Garage Band* and Lessons.

Upon first impression, I saw *Magic Garage Band* as a useful gimmick for non-musicians to come aboard. It has a cleaver "stage" setup in which you can pick an instrument, a backing band, and a style in which to "jam." There are nine styles to choose as starting points: Rock (Indie Rock), Jazz, Blues, Roots Rock, Country, Latin, Slow Blues, Funk, and Reggae. Although initially there didn't seem to be much of real musical usefulness, I came to realize there was more to it than I first thought. Here are the attributes that I came to appreciate:

- Unlike *Band-in-a-Box* (another third-party program I use), which has so many songs, styles, and options to last a lifetime, this has a very limited set of choices. However, sometimes that's a good thing!
- With a limited set of options—nine styles and one song in each style—it makes for a quick decision! Also, there is a "preview" button that quickly plays the song. Additionally there is a choice to listen to just a "snippet" (it starts the tune somewhere in the middle, so you get a quick sense of the song and genre) or you can listen to the full song, starting from the introduction.

Here are some other aspects that started to get my attention:

- The quality of the songs and the instruments is pretty darn good! I actually prefer a few of these to some of the play-along examples found in a few of the drum books I presently use.
- The ability to quickly and easily mute/solo/and adjust the level of each instrument makes for some useful interaction right away.
- The way that the arrangement is shown on a timeline is great. (As the song plays, an arrow follows a timeline showing the intro, verse, chorus, etc.).

Having this quick cross-section of styles is great ammunition for me to "open the ears" of students and venture out of their comfort zone of one or two styles into a somewhat more diverse palette.

Finally, and importantly, I noticed the button that is labeled "Open in *GarageBand*." This copies the entire song into the full *GarageBand* program, which allows for easy further manipulation. Any section can be looped, tempo changed, add a click track, insert breaks, whatever. It's quick, fun, sounds good, free, and actually useful! And if you have a Mac, it's *there*!

If your Mac is new enough to handle it, but your version of *GarageBand* is ancient, no worries. You can now download just *GarageBand '11* (without having to purchase the entire iLife Suite) for \$14.95.

Now, on to the Lessons. It took me a while to investigate this because they are not preloaded into the computer. First of all, the lessons are divided into Piano Lessons, Guitar Lessons, and "Artist Lessons." The piano lessons and guitar lessons are free, but require you to download them off of the Apple web site. The reason for this is that the files are huge and I imagine that they didn't want to use

up hard drive space for all of the folks who would not be interested in this. The Artist Lessons are a reasonable \$4.99 each. There are previews of these. They look to be incredibly well done—great artists, songs, and a very polished product.

I enjoyed catching the previews of the Artist Guitar and Piano lessons, and might buy some at some point, just because it's so cool to get a "private lesson" on how to play "Message In a Bottle" by Sting or "Thinking About You" by Norah Jones.

Regarding the free lessons, they now number 40. They are very well done and practical—a great resource to prod many into formal lessons on piano or guitar. They could help many drum students reinforce important keyboard skills, for example. But for my immediate purpose, I realized the same side benefit as from *Magic Garage Band*. That is, there are a few great tracks that can be brought into *GarageBand* and used just by themselves as drumset play-alongs. (Of course, one could improvise on mallet percussion as well. The tracks available on the piano lesson series work better than the somewhat heavier rock and blues tracks I've checked out on the guitar series.)

To conclude, I should add a third aspect of *GarageBand* beyond the program itself. There is a series entitled *TrackPaks* put out by Hal Leonard (www.halleonard.com/trackpak/products.html). These are *GarageBand* files that have popular titles with real instruments, recreating the tracks of a dozen popular songs in a specific genre within each of the seven sets. A dozen songs in each of the seven styles sells for \$29.95 (and possibly cheaper if you shop carefully).

The main disadvantage with all of this is that they never get the rights to put vocals on the tracks, but everything else is there. Some tracks are more authentic than others, but in general, they do a good job. I have a few of these series and can recommend them. To this end, there were a few tracks that a couple of groups have put out where you could play along to their tracks in *GarageBand* format, which included vocals. Most bands and publishers do not allow this; it's great that at least a few have let this happen. Radiohead, Nine Inch Nails, Fall Out Boy, and even The Pretenders have had things released at various times.

Try this link to see what I mean: www.thepretenders.com/qt.html.

Also: www.ninremixes.com/multitracks.php.

Finally: http://en.wikipedia.org/wiki/List_of_musical_works_released_in_a_stem_format.

MIDI Virtual Control Surface

Scott Deal

In 2011, MIDI functions and digital audio workstations have become seamlessly integrated, and laptop computers have the capability to be the sound source and control center for any number of live MIDI controller scenarios designed for the performing stage. When using a laptop computer as a sound source with a MIDI controller (mallet, drum machine, keyboard, etc.), it is essential to have a Graphical User Interface (GUI) on the computer screen that enables you to quickly access not only MIDI notes, but an array of MIDI and audio processing tools. GUIs come in an almost infinite number and variety, ranging from sophisticated multi-channel audio/video arrays to simple cell phone interfaces.

Some musicians create a GUI of their own in programming software applications such as *MaxMSP/Jitter*, *Pure Data* and *Reaktor*. One of the advantages to learning to create one's own interfaces is that they can be completely customized for even the most particular performer, or to meet the needs of a singular piece of music, or set of pieces. However, for those less inclined to develop the expertise to do this, there are a few superb and fully operational GUIs that also can be tailored for individual use. Following is a sampling of just a few GUIs found in common DAW applications. Note, these examples used do not represent an endorsement on the part of the author or PAS, but rather serve as samples of what is available for the MIDI performing toolkit.

MainStage

Built for live performance, *MainStage* empowers musicians to perform with software instruments and effects through a full-screen interface. The musician can control a battery of MIDI controllers, while accessing the entire library of sounds on a laptop computer in performance. The interface can be customized in the Layout area enabling musicians to place the exact controls for all external surfaces as well as for internal audio/MIDI parameters in areas of their choosing. The Layout area comes with a full pallet of MIDI controls such as fader, patch selector, drum pad, control knobs, volume faders, and pedals for sustain, volume, program change, modulation, etc. When in full screen mode, the entire computer screen becomes an elegant on-stage control surface.

Ableton Live

One of the most popular DAWs on the market, *Ableton Live* (for PC or Mac-based systems) comes as a flexible and powerful GUI ready to perform with onstage. There are two

Mainstage Fullscreen Mode window



Clip View window for Ableton Live



views, a clip view (admittedly more suitable for DJs) and the arrange view, which enables real-time monitoring of linear audio and MIDI sequencing scenarios. There are a number of MIDI controllers created for use with *Live*, but the truth is that the software is flexible enough that any MIDI controller can be easily configured to control all of the MIDI note, continuous controller, and automation functions available in *Live*. Musicians use *Live* to perform with drum and mallet controllers, as well as exercising MIDI machine control of a massive array of audio processing and manipulation parameters.

GUIs for PDAs

For those inclined towards hand-held devices, there is a rapidly growing variety of controllers. Representative of what is coming is the *Saitara AC-7 Core*. The *AC-7 Core* is a range of wireless DAW control surface applications that run on cellular and hand-held PDAs. For the musician

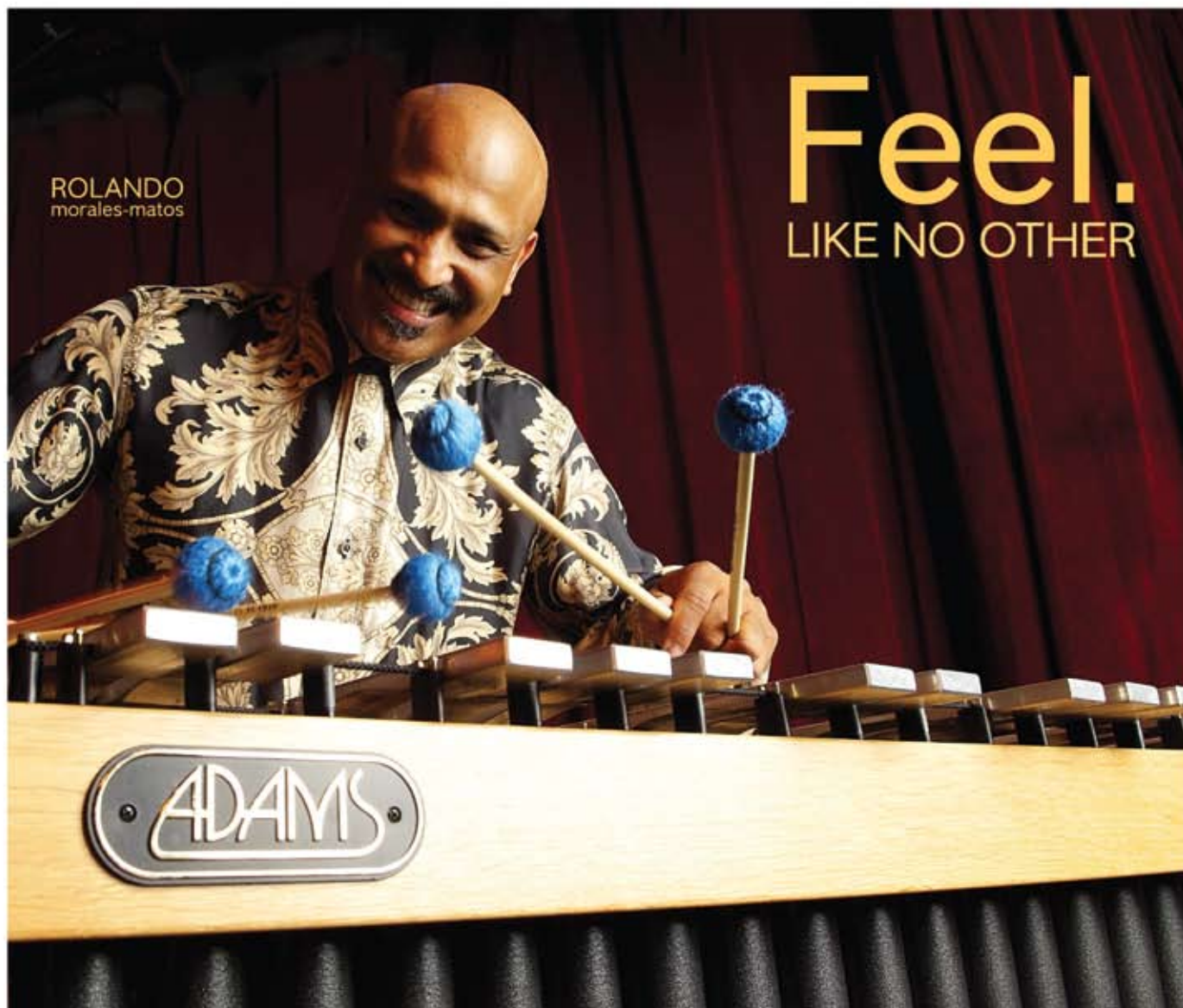
who needs a small but powerful interface, this is a prime example of what PDA applications can provide for musical expression. The *Core* supports all of the major DAW applications, with multi-track controls. Each track has buttons for record arm, solo, mute, track name/parameter, pan, level, fader, and select buttons. At less than \$10.00, the *AC-7 Core* gives even the most budget-minded musician a viable option.

In conclusion, there is a veritable smorgasbord of GUIs available for performing musicians. The key to finding the one right for each player is a matter of budget, kind of computer to use, and personal taste. Since there are so many interfaces available it really helps if one can try out a demo version to make sure it is effective on the appropriate software and external devices.

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Reason

Kyle Maxwell-Doherty

Currently, a very popular system for DJs and European house/techno producers, *Reason* is a virtual studio rack allowing you to compose, mix, and perform on the go. Available for both PC and Mac computers, *Reason* communicates with your MIDI controller with ease and allows for a wide selection of parameters to be controlled via your MIDI device well beyond mere playback of MIDI note information. *Reason* allows up to four MIDI devices per computer, allowing MIDI ensembles to run smoothly from only one computer. With high quality drum machines built in, you can create lengthy strings of fat beats for your upcoming drum'n'bass composition. With the single press of the tab key, your virtual rack flips completely around revealing the patch cords. Simply drag and drop to connect as many devices you wish to create your unique sound and effects.

Dropbox

Michael Schutz

Dropbox is a fabulous program for synchronizing files across multiple computers, sharing files among working teams, and backing up your most important documents. Anyone can get a free 2 GB account (paid memberships come with larger storage options), and the program is simple to install and set up. Once installed, any files placed in your "*Dropbox* folder" will automatically synchronize to any other linked computers. Since discovering *Dropbox*, I no longer worry about transferring files on a USB key or e-mailing them back and forth; I can type out a concert program or research paper at home, and it is instantly synchronized with my work computer as well as my laptop. (There is even a *Dropbox* app for the iPhone!)

Dropbox is also great for file sharing; all of my students doing research projects have shared folders so that we can keep track of their work without having to e-mail each draft back and forth. To top it off, *Dropbox* keeps a record of changes to your files, allowing you to "roll back" to previous versions in case you want to revert to an earlier draft. For more information, see their demo video at www.dropbox.com/tour.

MP3 Reference Tracks -

Production and Distribution

Richard Walker

Technology in the classroom does not always need to be innovative, but it must be functional to provide a seamless integration educationally. By using a standard notation program (e.g., Sibelius, Finale) combined with an audio plug-in, such as *Virtual Drumline 2.5*, managing student progress can be easily accomplished.

One way to do this is to provide students with mp3 audio files that model the respective ensembles' music or rhythms. Students receive mp3 audio files delivered through university course management software, such as *Oncourse* or *Blackboard*. This method required hours of prep work. However, the benefit to the students and valued class time saved is invaluable. Each song or exercise file sounds like a "real" ensemble and has separate files for individual parts, which are presented at a slow, medium, and performance tempo; the same method may be used for the percussion ensemble.

Since today's students listen to music on various mp3 players and similar devices, this technique makes musical tools seamlessly accessible to students.

Musical DNA

Joshua Fielder

Musical DNA is a music visualization application for the iPod/iPhone (soon to be iPad). It takes MIDI information and converts the data into a geometric and colorfully graphic representation of intervallic relationships. This application uses a more accurate, linear style of dictation than is capable with our current notational system—though it is not a replacement to bar and staff notation. Videos are available on their website: www.musicaldnasoftware.com/. *Musical DNA* is easy to get started and see immediate results. Unfortunately, there is no method for recreating, sharing or storing your information within the application. This application has a beautiful GUI and is rather creative.

Other Tools and Apps

Mark Foster

Here are some additional musical tools:

1. Assorted metronomes—cheap or free
2. *iReal Book* (www.irealbook.net)
3. *Amazing Slow Downer* for iPod/iPhone/iPad (www.ronimusic.com/asd_iphone.htm)
4. *The Clave* (http://milloy.myzen.co.uk/software_clave.html)
5. *Pandora* (www.pandora.com/on-the-iphone)
6. *GigBabyFree* (www.iometics.info/index.html)
7. *PracticaFree* (<http://itunes.apple.com/us/app/practicafree/id340818683?mt=8>)
8. *AAA Triptik* (<http://ww1.aaa.com/scripts/WebObjects.dll/AAAOnline?page=mobile001&association=aaa&club=80&zip=12077&referrer=www.google.com>)

There are so many metronomes. Some are easier to use than others, many have a tap tempo feature, various flash and subdivision options. The *Steinway Metronome*, *iMetronome*, *Tap Metronome*, and *GigBabyFree* are good, as are several others. *Frozen Monkey's Tempo* costs a few dollars, but is full featured. There's quite a difference in how these work. Some are as basic as can be, others are more like a drum machine. They're all useful in one way or another.

The *iReal Book* is so cool; for \$9.99 you get the chord changes and form (but not melody) for all of the songs in *The Real Book*. You can add and download additional tunes from its built-in forum feature. Finally, they added an interactive feature so that there is actually a useful play-along feature that includes a bass player, simple piano comp, and basic drum beat. There are just a few style choices as well. You can transpose any chart easily and e-mail and print very clear charts with just a few button clicks. It's really great!

Amazing Slow Downer is \$14.99, and there is a "lite" version for free. This program (also available at higher cost on Mac or PC) allows for any song in your iTunes library to be slowed down and looped for practice. The real strength in the program is the refined interface and quality of the process. It is very simple to use, and the sound quality is good as it processes the music. There are various options to filter the passage, retain the pitch or alter it, etc.

The Clave is another free metronome, but deserves its own category by quickly providing various clave representations, son, rumba, 3-2, 2-3, etc. There's a tap tempo function, and the rhythm is displayed as it plays.

Pandora is a great way to enjoy and check out new music. What I stumbled on is that I simply set up several artists and styles and enabled a "Quick Mix" and I've got the perfect radio station!

MusicJournalFree and *Just Practice!* are helpful ways to journal practice sessions for free.

To get to the gig, you've got to make sure you know where you're going! There are two quick options that I use:

- If you have an AAA account, there's a free AAA "Triptik" app that turns your iPod into a detailed trip map. Since I only have an iPod Touch I was stymied by the fact that the turn-by-turn maps are designed to load as you go. I got around this by saving screen shots of each map while I was in a wi-fi zone. One feature that worked well for me was that I could take each map and easily re-center and adjust how big an area it covered.

- MapQuest also has a free iPod app that works well.

Needless to say, there are tons of other great apps: many high-tech mixers and recorders (*4 track*, *iProRecorder*, *BlueFiRe*, etc.), fun and simple sample players (*Drums Lite*, *PanDrum Lite*, *TongueFree*, *iConga*) and everything in between (*SoundHound*, *RB Free*, *Virtuoso*). PN

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GENERAL REFERENCE

Pan In Education

Simeon L. Sandiford, producer
\$30.00

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There are many people in Trinidad & Tobago who dearly love the steel pan tradition but recognize that, in order to compete in a global marketplace, their music needs to be wholly packaged into a prime marketing export. Currently, too much of their precious music is being pirated, illegally arranged, poorly recorded, and ill-taught in their own country and abroad. In order to continue to capture the world with this music, and more importantly, reap the financial rewards due this notoriety, an organized effort of teaching, recording, marketing, producing, and writing this tradition at the highest level needs to be undertaken. Of the people who want to see this done the most, Simeon L. Sandiford is at the top of the list and *Pan In Education* is the first tool being used to accomplish this goal.

Whereas all the contents of this double-CD set will not be necessary for the average steel band director or student in the U.S., several aspects are worth every bit of the \$30 price tag. Right off the bat, 13 original tunes by composer Mark Loquan are included in several forms:

full score, extracted parts, mp3, and Sibelius files. Loquan is a well-established composer in the steel band world and has been composing for Panorama for the last seven years. All orchestrated for a fairly standard steel band (all the digital files are on this disc, so printing any part is easy) and with an average duration of five minutes, these tunes will easily fit into a U.S. steel band repertoire.

Another valuable highlight is the 100-page steel band arranging document written by Dr. Jeannine Remy, the percussion professor at the University of the West Indies. Remy has long been known as a key historian for the steel band tradition and has become a winning arranger in Trinidad. The document included in this set is basically the text she uses for her steel band arranging class at UWI. Anyone interested in steel band arranging should check this out for her tips. It's a lot cheaper than attending her class!

The set includes extensive information about Panorama, including the most up-to-date judging information and expectations. There is a complete "module" dedicated to the description, notation, and explanation of ten other Caribbean and Latin rhythms. And the two documents on steel pan innovation including the making of the G-pan and the totally cool electronic P.H.I. (Percussive Harmonic Instrument—basically an electronic steel pan), will be highly interesting to any steel band manufacturer or enthusiast.

Since this disc was designed to begin the process of centralizing the education of all things pan, there are many files unnecessary to a U.S. audience. The producers intend to use this material to promote a country-wide integration of pan and music education at all levels in Trinidad and Tobago. The topics that will be taught as part of this integration are: Live Sound Engineering, Recording Engineering, Audio Engineering, Music, Technical Writing, Marketing and Public Relations, and Business—obviously much more than just steel pan performance. Files regarding these topics are complete with national standards for each category including assessment guidelines similar to the levels that appear in England's Associated Board of the Royal Schools of Music exams.

With a complimentary endorsement from Liam Teague included, the purpose

of this project is being widely accepted as a major move of progress for this musically rich country.

—Julia Gaines

Percussion Guide for the Beginning Band Student

I-II

Nick Backos

\$24.99

Nick Backos Publications

According to the author, this reference text was created to aid beginning percussionists in developing a proper approach to standard classical percussion instruments. This is not a beginning percussion method book, but rather a reference tool for the band director or student percussionist. The book consists of 19 lessons including topics such as appropriate sticks and mallets, tone quality, grip and hand position, as well as lessons on instruments such as crash cymbals, cowbell, claves, timpani, and temple blocks. Most lessons consist of two pages and include a description of the topic or instrument, several "key points" for consideration, a few questions to allow the student to review the key points, and a page of pictures for student reference.

While the content is reasonably appropriate for first or second year students, several lessons are redundant with what is found in most band method books. Other lessons are more substantially covered in a band director's percussion method book or in free online handouts and videos. A few of the included pictures display questionable technique, such as bent wrists in matched grip and mallet position several inches from the edge for a suspended cymbal roll. Despite starting with very beginning concepts such as where to place the music stand, a significant portion of the book discusses topics that are not applicable to the first year of percussion for many students, such as timpani tuning and a variety of accessory instruments. The questions intended to review the key points are helpful, appropriate things for students to remember, but are presented immediately under the answers so may fail to solidify the lesson concepts.

This is not a text I would use with beginning percussion students because the sequence and content vary too much from what they would be expected to directly apply in their beginning band class, nor would I recommend it to band

directors because of other texts that cover this material much more thoroughly.

—Josh Gottry

Percussion Master Class on Works by Carter, Milhaud, and Stravinsky

V-VI

Morris Lang, Charles Dowd,
Anthony Cirone

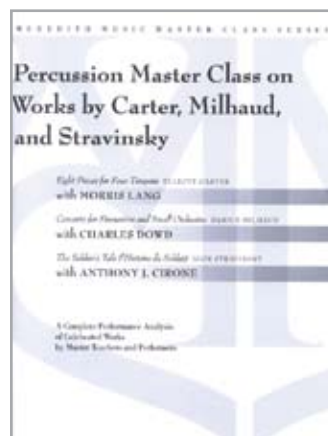
\$24.95

Meredith Music

This publication features a detailed analysis and performance guide for preparing three major historical works for percussion: "Eight Pieces for Four Timpani" by Elliott Carter, "Concerto for Percussion and Small Orchestra" by Darius Milhaud, and "l'Histoire du Soldat" by Igor Stravinsky. The title of the text clearly defines that each work will be presented in the form of a master class.

"Eight Pieces," presented by Morris Lang, clearly presents the innovative writing that Carter brought to the contemporary music world. Lang gives excellent examples of the use of rhythmic modulation, meter changes, notation nuance regarding striking various areas of the heads, stick changes, and dampening or muffling. Each of the eight pieces is covered, and Lang includes the changes in notation that Carter brought when there were new editions of the two original publications, "Recitative and Improvisation." Lang's exercises for each work will be beneficial to both teachers and students who are preparing or teaching these great pieces.

The late Charles Dowd presents the historical publications of Milhaud's "Concerto for Percussion" and explains that, even though there have been French and Italian publications, it is



suggested that the percussionist perform from the French version. There have been settings for concert band and piano as well. Dowd presents a nice description of the translation of French terms, and also has an excellent diagram of the setup to facilitate reaching all of the instruments in the score. He also presents sticking suggestions to produce the best sound for the contrasting membrane, wood, and metal sounds.

Anthony Cirone gives an excellent study on how to interpret and prepare Stravinsky's famous multiple-percussion chamber piece, "l'Histoire du Soldat." He covers translation of instruments and terms, notation, and stick and mallet suggestions. He explains that one of the major difficulties in preparing this work is Stravinsky's inconsistency in assigning the instruments on the score or staff. Cirone suggests creating your own staff to help prepare this work for performance.

Having suggestions from these three artists makes this publication worth much more than its price. Every teacher and performer who prepares these pieces should have this collection as a reference guide.

—George Frock

Tales From the Cymbal Bag

Lennie DiMuzio with Jim Coffin

\$29.99

Jump Back Baby Productions

Word got out several years ago that music-industry veteran Jim Coffin was helping his long-time friend Lennie DiMuzio write his memoirs based on his many years working in artist relations at Zildjian and more recently at Sabian. Based on the nature of many of the stories told by and about Lennie, many wondered if such a book could actually be published.

It could and it has been, having debuted at PASIC 2010. While the type of stories many have heard at late-night industry hangs have been left out or (mostly) sanitized, the book helps put the emphasis on DiMuzio where it belongs: on his memories of and relationships with the incredible number of drummers he has known and befriended, including Buddy Rich, Gene Krupa, Jo Jones, Louie Bellson, Elvin Jones, Max Roach, Steve Gadd, Vinnie Colaiuta, Peter Erskine, Kenny Aronoff, Steve Smith, and countless others, including symphonic percussionists, drum corps players, and educators. Being a drummer himself, Lennie related to the artists on a drummer-to-drummer basis, helping them pick out the right cymbals for their individual needs and supporting them in such ways as offering encouragement and

advice before some of them did their first clinics.

Coffin lets DiMuzio tell the stories in his own way, and adds a few stories of his own that provide perspective and background. Some of the stories are amusing, some offer interesting insights into some famous drummers' personalities, and a few provide interesting information about cymbal making and selection. (To tap further into DeMuzio's extensive knowledge of cymbals, search the PAS online publication archives for the "Cymbal Vibrations" columns he wrote for *Percussive Notes*.) There is also a chapter in which various drummers reminisce about Lennie, and the book includes a wealth of photos. This book will be most appreciated by those who have known DiMuzio and who are familiar with the workings of the music industry. Coffin succeeded well in revealing the character behind the "character."

—Rick Mattingly

KEYBOARD PERCUSSION SOLO

Ameline

Eric Sammut

\$14.00

Keyboard Percussion Publications

Eric Sammut's music is recognizable through his symbiotic use of musical

phrases, jazz-influenced harmonies, and virtuosic technique. "Ameline" incorporates these compositional tools into a sweetly singing, yet groove-oriented, odd-metered marimba solo.

The technical aspects of this five-minute piece are deceptively challenging. Even though the same basic pattern is played for almost three-quarters of the piece, the tempo is fast and requires long, connected phrases performed at moderately loud and soft dynamics. Sammut primarily uses a 7/8 time signature at half-note equals 96. A constant 3–2–2 feel allows the descending theme to dance, but the f-minor key center casts an ominous tone. The primary theme travels through multiple key centers with slight variations of time signatures and harmonic accompaniment. Sammut's improvisational talents shine through these variations with altered chord tones and melodic embellishments.

Unlike many of his other works, "Ameline" has a short development section comprised of the descending melody line in short motivic statements in both hands. After this section, the primary theme returns before the piece fades away using fragments of the opening and development sections.

—Brian Zator

the EVOLUTION of JAZZ DRUMMING

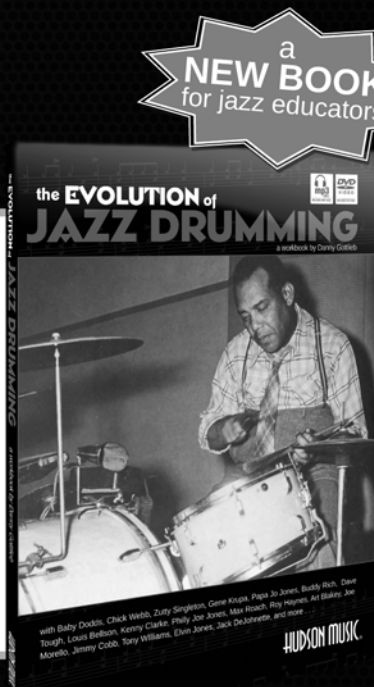
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HUDSON MUSIC

Aubade (from *Romeo and Juliet*)

Serge Prokofiev

arr. Eric Sammut

\$16.00

Keyboard Percussion Publications

This difficult, unaccompanied four-mallet marimba arrangement of one of Prokofiev's most familiar melodies will certainly challenge the advanced marimba soloist. As is typical of Prokofiev's neo-classic compositional style, this tonal piece is in E major and marked very fast (quarter note equals 160).

Not many compositions by Prokofiev lend themselves to four-mallet marimba performance. This particular 155-measure (circa two-minute) arrangement is in 2/4 throughout and requires a five-octave marimba, exquisite control of style, and most importantly, superb accuracy because of the transparency in its presentation.

This would make a great selection at the senior or graduate-level solo recital.

—Jim Lambert

April Sun

Andy Harnsberger

\$15.00

Paragon Percussion

Blazing fast technique and accuracy on the marimba are two of Andy Harnsberger's trademarks. Through pieces such as "Vertigo," "Words Unspoken," and the Van Halen transcriptions, Harnsberger has made himself known as a composer and performer. However, one of his most recent works, "April Sun," shows off a gentler side. Reminiscent of Paul Smadbeck's "Virginia Tate," this work uses several different ostinato sticking patterns to create a steady run of sixteenth notes with a melody singing over the top.

The graceful melody line is usually played with mallet four and is clearly marked with tenuto articulations. The chord progressions move slowly through each section, but the melody keeps the seven-and-a-half minute piece moving forward. Audiences will be swept away by the flowing melodic contour while performers will enjoy working on clarity among the three voices: melody, accompaniment, and bass. If you enjoy "Virginia Tate," you will enjoy Harnsberger's addition to the repertoire.

—Brian Zator

Impossible Etudes II ...even worse...

Daniel Berg

\$12.00

Keyboard Percussion Publications

I was fortunate to review Berg's first book of "Impossible Etudes" for the August 2006 issue of *Percussive Notes*. This new collection of four etudes follows the same premise with Berg isolating a certain technique, then making it extremely challenging for the performer.

The first etude, "Dragonfly," works

on opening and closing intervals in both hands. In each measure, one hand plays eighth-note, single-alternating strokes with one mallet changing notes while the other hand plays half-note, double vertical strokes with one mallet changing notes on each chord. The hands switch techniques every other measure to keep things balanced. While a sixth is the largest interval in the piece, Berg uses split manual hand positions simultaneously.

The second etude, "The Dark Side of Marimba Playing" incorporates three or four mallet tremolos with single notes played underneath these sustained chords. Berg takes inspiration for long leaps at a soft dynamic from the marimba solos of Klatzow and Druckman.

The third etude, "Marimba Etude for Octaves (and even bigger)," focuses on the obvious: playing octaves. The right hand plays double vertical strokes covering intervals between a second and a tenth while the left hand plays arpeggios up and down the marimba using single independent strokes. The last etude uses a march-style to focus on one-handed rolls at different intervals. The opening and middle sections begin with trumpet calls that lead into full, four-voiced chords.

While these etudes cover very important aspects of marimba performance, students will want to play them in moderation. If played too fast and without proper technique, the strenuous and repetitive motions could cause injuries. Be wise and work up to these etudes through a proper warm-up and technical development regime.

—Brian Zator

Italian Song

Jon Anderson and Vangelis

Arr. Eric Sammut

\$16.00

Keyboard Percussion Publications

If you like the music in such films as *Chariots of Fire* and *Blade Runner*, you'll love this latest arrangement from Sammut's solo CD *Four Mallet Ballet*. "Italian Song" was written by Jon Anderson (better known as lead vocalist of the progressive rock band Yes,) and the Greek composer Evangelos Papathanassiou (aka Vangelis) who composes mostly electronic music, including music heard in the aforementioned films.

In this highly effective 5.0-octave marimba arrangement, Sammut has taken a fairly simple song and successfully stamped it with his musical fingerprint. He has reworked the melody by adding melodic and rhythmic interest and scored it in octaves for the right hand. Harmonic material in the left hand interlocks with the melodic material, and the piece rarely deviates from this formula. Clocking in at just over three minutes, this piece will be a manageable

learning experience for an intermediate player new to Sammut's music, or one who is up for the challenge of right-hand octave training. Consisting primarily of single independent strokes with occasional double verticals, it requires a player comfortable with the mechanics of four-mallet technique but sensitive enough to perform constant "Sam-mutesque" permutations with musicality and tenderness.

—Joshua D. Smith

The Snake's Dream

Eric Sammut

\$14.00

Keyboard Percussion Publications

Does Stravinsky's "The Firebird" trigger mental images of a majestic, radiant bird? Perhaps an expansive Dutch countryside comes to mind during Tiny Tim's rendition of "Tiptoe Through the Tulips." Regardless of style, the imagery each listener and performer shapes from a musical title is always unique. In the case of "The Snake's Dream," it provides a springboard for the imagination to run wild.

Dedicated to marimbist Hsiu-Tan Wuang, this challenging four-mallet work is constructed in three parts. The first opens with a chromatically peculiar main theme, literally snaking its way through variations with a dash of cunning grace. Following is a charming, song-like interlude with short virtuosic bursts. Long phrases allow for expressive lyricism here. The final section brings a recap of the opening, with additional variations, but with enough familiarity for performer and listener alike.

Frequent metric shifts and masked-meter provide a relaxed and effortless flow, typical of Sammut's style. Strong command of right-hand octaves and left-hand independence is needed to navigate overlaid melodies and interlocking rhythms. The composer has taken great care in providing musical direction in the form of phrase and tenuto markings. Opportunities for subtle nuance and dynamic shading are abundant as well.

As is the case with his previous compositions, Sammut's writing is first-rate and idiomatic, encompassing a tonal language that is sophisticated yet accessible. If you are a fan of the popular "Four Rotations for Marimba" and "Stroboscope," this mature work is right up your alley. Accomplished college undergraduates to professional marimbists will appreciate this piece.

—Ben Coleman

Spectral Waves

Rob Sanderl

\$15.95

HoneyRock

With more permutations than you can shake a mallet at, this piece is a challenging blur of action with all the trappings

of a high-end show-stopper: fast melodic runs, syncopated double-vertical ideas, and the aforementioned perms! In terms of instrument range, "Spectral Waves" is all over the 5.0-octave map and never in one place for very long.

Sanderl states that his intent was to create a solo that "required 'chops,' but at the same time displayed a sense of elegance." Some of these points of elegance are found in moments of respite, which echo the compositional style of Schwanter's "Velocities." In passages such as these, Sanderl essentially loops short, arching, single-line melodic ideas through a handful of measures, and occasionally transposes them up or down the range of the instrument. These ideas stand in stark contrast to the aggressive double-vertical punctuations that are peppered throughout the composition. In spite of moments where it seems to be "difficult for difficulty's sake" (such as eight measures of fast, modulating permutations that span over three octaves in distance), this six-minute piece is sure to hold special allure for those looking for appropriate solo literature for advanced undergraduate and graduate recitals, as well as competitions and festivals.

—Joshua D. Smith

stealing a moment...

Mark Ford

\$15.00

Innovative Percussion

This advanced 5.0-octave marimba solo has all the makings of a Hollywood cinema story: thought-provoking subject matter, contrasting characters, and patient thematic development. This musical narrative begins with a soft, fluttering sixteenth-note idea that leads to a section of simple, yet effective counterpoint. The introductory material sets the stage for the presentation of two independent thematic ideas that are musically woven together to represent, in the composer's words, a contrast of "the routine of our daily lives" and "everything beautiful."

While "stealing a moment..." does not call for the rhythmic endurance required by some of Ford's other compositions, this piece presents its own challenges in the form of harmonically-shifting ostinato ideas in the left hand, and repeated double lateral strokes (in fourths, sixths, and octaves) in the right hand. As the musical narrative progresses, the two thematic ideas continue to interact with each other, influencing the other, and ultimately converge for a musical climax that represents, as stated in the program notes, "the power of beauty and love in our daily lives." Lasting over eight minutes, this composition is well suited for advanced players looking to perform a piece that showcases the musical beauty and sincerity that is achievable on the marimba.

—Joshua D. Smith

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Watercolor

Rob Sanderl

\$15.95

HoneyRock

How do you create a musical “Watercolor”? Sanderl states that this piece is primarily “based on interlocking chords that utilize extended harmonies. The chords are rarely voiced with all the notes present, but instead suggest certain tonal ideas and directions,” hence the title. Frequent meter changes, numerous amounts of double and triple lateral strokes, and small-interval sequential scale passages make this a challenging work for 5.0-octave marimba.

Sanderl achieves forward motion throughout the piece via repetition and permutation. These repeated (and transposed) musical gestures, à la those found in Michael Burritt’s “Shadow Chasers,” cascade up and down the marimba as they paint a musical picture successful in its delivery. The majority of these musical figures are found in the A sections of the ABA structure.

Consisting primarily of non-rolled block chords, the B section (“espressivo”) is beautifully written. These hymn-like chords serve as a contrast to the surrounding musical material, and offer a chance for aural contemplation and reflection. Lasting over five minutes, this piece is a valuable addition for both undergraduate and graduate solo recitals.

—Joshua D. Smith

KEYBOARD PERCUSSION METHOD

Marimba-Synthesis: 30

Progressive Four-Mallet Etudes

Dana Difilippantonio

\$24.95

HoneyRock

The author states in the preface of this book that these etudes are progressively written for the beginner through advanced level. Here’s where we find the vast differences between everyone’s interpretation of beginning literature. Whereas this text has some great etudes for the intermediate and advanced marimbist, I would never recommend this text for a beginner. The first etude includes mixed and odd meter and the fourth out of 30 etudes already is requiring sixteenth double lateral strokes at a tempo of 130.

However, just because I’m not recommending it for the beginning level does not mean it isn’t a worthwhile book. Any college marimbist will find these etudes challenging and extremely helpful in isolating specific techniques. When working with a teacher and a good technique book, these etudes will fill the gap between exercises and literature. When you need to work on a specific technique

IV+

from your recital piece and are tired of just playing exercises, these etudes will come in handy.

Here are just a few of the detailed techniques covered in some of the etudes: outside-inside execution of the double lateral stroke, interlocking single alternating triplets, various combination strokes (single independent to double vertical in one hand), small and large interval chorale shifts, small interval single alternating strokes, and large wingspan etudes. These techniques are often included in exercises in various popular four-mallet technique books, but this author offers narrative and suggestions for tackling these issues within musical, short etudes.

For those teachers who are looking for another four-mallet etude book, this is a good one—just don’t give it to your beginners. Their technique might suffer in attempting to pull off the music. Save it for those students who need help with a specific technique or give it to your graduate students for great sight-reading.

—Julia Gaines

KEYBOARD PERCUSSION ENSEMBLE

Apré’s Masques

Gerard Lecoine

\$45.00

Keyboard Percussion Publications

This is an excellent composition, written for five keyboard percussionists, built on elements from Claude Debussy’s piano solo “Masques.” The composition is written in two contrasting movements; the first, “Prelude,” is slow, warm, and expressive, and the second, “Tarentelle,” is mostly in a quick 6/8. The keyboard instrumentation includes two 4.0-octave vibraphones (yes, 4.0-octaves!), xylophone, glock, two 4.5-octave marimbas, and one 5.0-octave marimba. Other battery and accessory instruments include snare drums, tom-toms, timpani, tam tam, opera gongs, and a Chinese cymbal. A suggested setup is offered, which will be beneficial in preparing this challenging work.

The composer expresses a fond respect for Debussy, and Lecoine’s use of Debussy’s style of harmonic material is captured in each movement. The close harmonies in the opening movement, the use of parallel chords, pentatonic scales, and bi-tonality are excellent. Both movements move through a series of key changes, and players will find that interaction is a must for successful performance.

This is an outstanding publication, which presents modern percussion writing in a warm, tonal manner. This is a major addition to the serious literature for keyboard percussion ensemble.

—George Frock

VI

The Cole Porter Mallet Collection

Cole Porter

Arr. Anders Åstrand

\$21.95

Alfred

The vibes/marimba duet literature just got a bit richer. This collection for vibraphone and 5.0-octave marimba contains incredibly effective arrangements of five Porter classics. The pieces have been arranged to give those with limited improvisational experience the opportunity of playing the melody using chords, as well as playing figures that dance through and around chord changes. The arrangements, all three to four minutes in length, are idiomatically written for each instrument; notes rest comfortably in the hands (each player uses four mallets,) and runs are logical and musical. The interesting bass lines in the marimba part aid in providing a solid rhythmic foundation for each tune. The packaging includes individual parts for each arrangement, as well as one full score containing all tunes.

“Anything Goes” consists of vibrant interaction between the parts as both players shoulder equal melodic and harmonic responsibility. “Love for Sale,” written in a Latin style, is primarily a vibraphone-centric piece with active marimba accompaniment. “Two Little Babes in the Woods” contains significant acrobatic interplay between both parts. A real gem of the collection is “I Love Paris.” With its unison sixteenth-note runs and written out vibraphone solo, this arrangement truly displays the wit, whimsy, and infectious love of music-making Åstrand is known for. “Night and Day” is another arrangement that shows itself as signature Åstrand; jazzy, syncopated, and bubbly in its character and delivery. This is a fantastic collection of arrangements; worthy of inclusion in a multitude of performance situations.

—Joshua D. Smith

PERCUSSION ENSEMBLE

Bloom

Michael A. McIntosh

\$23.00

Innovative Percussion

This percussion septet is scored for two vibes, three marimbas (one 5.0-octave), concert tom-toms, glockenspiel, snare drum, and field drum. There is also a small amount of accessory percussion, but the unique facet to this ensemble is the accompanying CD soundscape. This five-minute, single-movement composition is programmatic in that it “tells a story of a day in the life of a flower complete with blossoming, bumblebees, and a rain shower into nightfall.”

The overall effect is contemporary sounding with little melodic content.

IV

This composition was commissioned for the Spring High School Percussion Ensemble (Texas) for its 2009 performance at the Midwest Band and Orchestra Convention in Chicago. Although there are distinctive ensemble challenges in performing with the CD, this composition and its “programmatic topic” will not appeal to everyone. However, it would be a great secondary selection for the mature high school percussion ensemble.

—Jim Lambert

Holiday Favorites

Arr. Jeff Moore

\$18.99

Alfred

While this arrangement won’t feature much in the development of these familiar Christmas tunes, the piece will certainly keep your audience guessing as Moore manages to squeeze ten favorites into this two-minute, 40-second percussion ensemble.

“Jingle Bells” makes an appearance for a mere two measures, while several others occupy four or eight bars, making transitions the most obvious challenge in this holiday selection. The piece is scored for 9–12 percussionists playing bells, chimes, xylophone, vibraphone, marimba (low-A), timpani, drumset, and optional bass guitar, sleighbells, temple blocks, suspended cymbal, triangle, and finger cymbals. The time signatures change with some frequency but the transitions between meter and melodies are obviously planned out carefully to allow the piece to smoothly shift between sections. The drumset part is clearly notated throughout and functions half the time as a standard drumset and the other half as a bass drum/snare drum part playable by one person.

At least one melodic line makes an appearance in every keyboard percussion part, including chimes, and no part stands out significantly as more or less challenging than any other. The timpani part is playable on four drums, but requires several tuning changes, including a four-note ascending chromatic scale in “We Wish You a Merry Christmas.” The auxiliary percussion parts are a nice coloristic addition to the arrangement, but are marked as optional and are much easier than the rest of the ensemble parts.

—Josh Gottry

John’s Gone

Mark Duggan

\$50.00

Vujamusic

“John’s Gone” was written as a tribute to the late John Wyre, a teacher and friend of the composer. Scored for four players, the instrumentation consists of only metallic instruments. Player one uses crotales and gankogui, player two uses glockenspiel and gankogui, player three

uses vibraphone (requiring four mallets and a bow), and player four also uses vibraphone.

Minimalistic and largely tonal in nature, the first half of the piece consists of half-note and quarter-note melodies. Players one and three perform in unison, while players two and four present counterpoint lines in unison. The second half of the piece becomes more rhythmically diverse as each instrument begins to function independently from the others. The last 22 measures are especially effective as all instruments present independent rhythmic material, creating a beautifully hocketed texture. While the piece consists of a moderate tempo (quarter note equals 80), simple rhythms and scalar melodies, it can be deceptively challenging. Performers must be able to communicate effectively so that slow-moving unison melodies are clearly articulated. The slower tempo combined with simple rhythms could cause a less mature ensemble to speed up, destroying the reflective nature of the piece.

However, these challenges will help "John's Gone" serve as an introduction to unconducted chamber music for a young undergraduate ensemble and cultivate an awareness of John Wyre's contribution to percussion in less experienced students.

—Jason Baker

The King of Pop Medley Michael Jackson Tribute Medley

Michael Jackson
Arr. Jeff Moore
\$17.95 ea.

Alfred

These two Michael Jackson arrangements are scored for six percussionists on bells, xylophone, marimba (low-A), vibraphone, and drumset. The "Tribute" medley also calls for chimes. An optional bass guitar part included in both scores doubles the lower marimba part.

"The King of Pop Medley" features "Bad," "Smooth Criminal," and "The Way You Make Me Feel." While the melodic line is featured at some point in each of the keyboard parts, Moore places much of the melody in the vibraphone and leaves the majority of the rhythmic and faster lines to the xylophone and marimba. The drumset is clearly notated throughout, including a four-measure solo transition between 4/4 and 12/8. These three hits from 1987, as the title of the arrangement suggests, feature common late-'80s pop feels, two featuring a sixteenth-note based rock pattern and the final piece set with a 12/8 gospel shuffle. The underlying ostinato patterns in the accompaniment parts are very repetitive and could be used in rehearsal to illustrate how layered figures combine to create a composite groove.

The "Michael Jackson Tribute Med-

III
III+

ley" features "Beat It," "Billie Jean," "Wanna Be Startin' Somethin'," and "Don't Stop 'Til You Get Enough." Moore effectively spreads the melody around the ensemble, giving each keyboard part an opportunity to be the featured line. Transitions between pieces are fairly direct and the arrangement contains only one tempo change, making this piece easy for a young ensemble to learn in sections and gradually put together. The second half of the piece includes several more challenging sixteenth-note syncopated patterns (including the drumset bass drum part), but Moore typically scores these figures in at least two voices to aid with ensemble alignment. The drumset part is clearly notated throughout and the ensemble handclaps are a nice addition for audience participation.

These are quality arrangements of Jackson's music and are appropriate for students to play and fun for parents to sit through—especially those who grew up in the '80s!

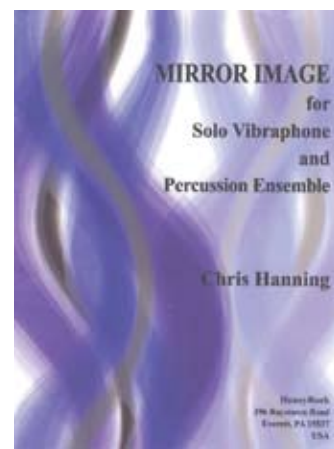
—Josh Gottry

Mirror Image

Chris Hanning
\$28.00

HoneyRock

This high-energy piece for four-mallet vibraphone soloist and six players is essentially a written-out version of the



1991 solo with the same name. Where the original solo was scored for vibes and computer-generated soundscape, this six-minute ensemble version requires the following instrumentation: solo vibraphone; player one—vibraphone (can substitute with marimba), egg shaker, pandeiro, bass drum; player two—vibraphone (can substitute with bells), mounted tambourines, suspended cymbal; player three—timbales, congas, suspended cymbal; player four—drumset; player five—bongos, bass drum, cowbells; and player six—bass marimba (or 5.0-octave) and maracas.

While there are a few differences between the two versions, any vibraphonist

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familiar with the original solo will have no problem transitioning to this version, as most of the musical material is identical. As is expected from the title, the mallet players that complement the soloist must have a solid sense of time and be equally proficient with jazz-influenced runs and chords, which create the feel of improvised solos. While there are opportunities for ad-lib performance from the accompaniment parts, it should not be attempted at the sacrifice of establishing time and groove for the ensemble. This piece is well suited for college percussion ensembles.

—Joshua D. Smith

Mother Earth, Father Sky

IV

Ney Rosaura

\$25.55

MalletWorks Music

Commissioned by the Empire State Youth Orchestra and Percussion Ensembles, this work is scored for eight percussionists. Player one uses a glockenspiel, chimes, shaker, bird whistle and thunder sheet. Player two uses a xylophone, bird whistle, and triangle. Player three uses a vibraphone, temple blocks, bird whistle, snare drum, and splash cymbal. Player four uses a 4.0-octave marimba, guiro, bird whistle, and crash cymbal. Player five uses a 5.0-octave marimba and brake drum. Player six uses an ocean drum, ride cymbal, and tom-tom. Player seven uses a tam tam, Chinese cymbal, tom-tom, and marimba (shared with player five). Player eight uses a bass drum and rainstick (or ocean drum).

"Mother Earth, Father Sky" has an ABA form. Programmatically conceived, the composer states that the A section "represents the Earth and depicts the progression from dawn into the full light of day" and the B section "represents the Sky with its force and thunderstorms." The A sections are slow and contemplative, consisting of spacious melodies, bird call effects and ambient sounds of ocean drums, rainstick and tam tam rolls.

The B section, which consumes the majority of the work, is in a faster tempo and 12/8 meter. Here, phrases alternate between non-pitched instruments and quick melodic lines in the keyboard percussion. The melodies have a folk-like character, often based on pentatonic and whole-tone scales.

While idiomatically written, each performer is presented with unique challenges. All of the keyboard percussionists must be comfortable with fast two-mallet playing. Player four must use four mallets, performing both block chords and two-mallet linear lines. The non-pitched parts demand that all performers be comfortable with eighth-note and sixteenth-note rhythms that occur independently of the other players' parts.

"Mother Earth, Father Sky" is appropriate for an advanced high school to in-

termediate college percussion ensemble, and will be appealing to a wide variety of concert audiences.

—Jason Baker

Opening Fast

Paul Smith

\$16.99

Alfred

Managing the balance of fun and practicality in music can be challenging—especially for younger groups. The marriage of the two, though, can be an effective experience for all.

This piece is scored for eight performers split into two quasi choirs: five players manning snares and toms alongside three players covering crash cymbals, bass drum, and gong. Although the rhythms contained are basic and repetitive, Smith has integrated multiple elements of variation. Hemiola, hocket, call and answer, and split rhythms will challenge young musicians. Between the bombastic opening and closing segments, the swift pace rarely subsides. Though the performance clocks in at just over a minute, large-scale dynamic shifts and contrast, both individually and for the ensemble, will reinforce concepts of stick control, sensitivity, and balance.

If you are in search of a short, high-energy concert opener, this will be a good contender for your program. The basic instrumentation is advantageous for most any ensemble. Beginning middle school through early high school percussionists will benefit on multiple levels.

—Ben Coleman

Overture for Drum Set and Percussion Ensemble

IV-V

Anthony Miranda

\$25.95

HoneyRock

This piece is written for a drumset soloist plus six percussionists, each playing a single instrument. The ensemble instrumentation is snare drum I, snare drum II, small tom-tom, tom-tom (military drum), two large tom-toms, bass drum I, and bass drum II. The drumset solo is notated for a standard five-piece set.

This multi-metered work has a challenging solo, both written and improvised. The soloist will need to perform polyrhythms in addition to soloing over ensemble figures. The written solo requires a high level of technique and dexterity around the drums. The accompanying parts are rather easy in comparison, but the fast tempo creates a challenge.

The majority of the piece is written with unison rhythms in all six parts. The piece provides an opportunity for ensemble development in the areas of timing, rhythmic accuracy (both duple and triple subdivision), musical expression, and phrasing through a wide range of dynamics and accent patterns.

This piece provides an opportunity to showcase a talented drumset player and "drumline" percussionists in a concert setting. With an opening tempo of quarter note equals 144+, "Overture for Drum Set and Percussion Ensemble" is suitable for opening or closing a program.

—Susan Martin Tariq

Rebana Loops

David Pye

\$110.95

Rhythmscape Publishing

Performed on the PASIC 2010 Focus Day by the Australian group Defying Gravity, "Rebana Loops" is a moto-perpetuo work that seems like a never-ending fun house. One moment the players are bobbing and weaving over extended hairpin crescendos, and then they have exciting screams while playing loud tom-tom and marimba accents. (Literally, there are screaming parts for every quartet member throughout the piece.)

Pye's program notes describe Rebana as "small hand drums found in a number of Javanese folk percussion traditions that create music of great excitement and interest through the use of short interlocking patterns, rapidly changing and contrasted dynamics, and tonal contrasts." Pye creates interest and high energy through layers of short rhythmic motives, alternating dynamic changes between players and gradual tempo shifts that keeps the piece moving seamlessly from one section to the next.

The piece starts with two pairs of players each sharing a 5.0-octave marimba. The setup requires the two marimbas to face each other with eight tuned drums and four coffee cups placed between them. Soft hairpin crescendos open the work, and eventually these constant eighth notes morph their way into rhythmic loops displaced between the players. The peak of the A section is a groovy 5/8 section that slowly transitions to the B section where the vocals and drums are introduced.

The B section allows the sixteenth notes on the marimba to fade out while the drums fade in with eighth- and sixteenth-note loops passed around. Visually, seeing the players reach over the marimbas to play the drums is very appealing. Syncopated tom hits, vocal swells, and accented yells lead into a short recap of the A section played on the drums. The intensity falls, along with the tempo, into the C section on marimbas.

Reminiscent of quirky carnival music within this fun-house ride, the C section is played on the marimbas and incorporates chromatic ascending and descending lines. Hocketed sixteenth notes lead into an altered B section played on four coffee cups and toms accented with vocal yells. A transposed and slightly altered A

section, played on marimbas, returns to close out the piece. Unlike the beginning, the piece ends with a strong crescendo to *fortissimo*.

"Rebana Loops" is a visually and aurally entertaining work. While the yells can be overbearing at times, they can be very effective if blended well within the group. Overall, this 15-minute quartet can be very exciting, but groups should pay attention to the softer details and bring attention to the repetitive nature of the loops involved, including the rhythmic, dynamic, and timbral loops. Otherwise, this piece could end up being a fun-house nightmare for everyone involved.

—Brian Zator

SNARE DRUM

Day Rudimental Solos

III

Paul Smith

\$7.99

Alfred

This collection of five short rudimental snare drum solos is appropriate for an intermediate snare drum student. While incorporating a variety of paradiddle, roll, drag, and flam patterns, the composer does not include any contemporary hybrid rudiments, making this work accessible to a variety of players.

The first piece in the collection, "For Rolls," derives its musical language (as one might guess) from various roll patterns (both open and closed). "Cross Phase" incorporates flams and paradiddles. "Left Ha!" indicates that much of the material should lead (or be performed entirely) with the left hand. This selection also features alternating meters. "March Tax Fast" includes many of the same musical devices as the previous pieces. The final selection, "Pepper 4-3," is perhaps the most musically interesting, as the composer utilizes space and syncopation to create an interesting showcase for all of the aforementioned rudiments.

While it is unclear as to whether or not the composer intends for these pieces to be performed as movements of a suite or as short, stand-alone works, they will be most effective if performed separately. Although the individuality of each piece is noticeable in the score, a general "sameness" is still pervasive when all four are listened to consecutively. This is largely due to the similar tempo and duple rhythms at the beginning of each selection. If the performer wishes to present this collection as a suite, the use of different drums for each movement or alterations in tempo would be suggested. Otherwise, each piece serves fine as a stand-alone recital or jury solo.

—Jason Baker

East Meets West

Murray Houllif

\$6.95

Kendor

This unaccompanied snare drum solo is composed in orchestral style and includes mixed meters, rhythmically displaced rolls, flams, and challenging accents. There are also demands in the dynamics with sudden shifts from loud to soft. The overall structure of this solo is ternary with a repeat of the opening 22 measures, making it a 93-measure composition lasting about two-and-a-half minutes.

Probably the most challenging aspect of this solo is the continual changing meters—from 3/4 to 5/8 to 4/4 to 5/8 (as an opening example). These metric shifts, combined with the written dynamics and accents, allow this solo to serve a variety of purposes from festival or contest selection for the mature high school senior to a selection for an undergraduate college percussion recital.

—Jim Lambert

Odd Meter Studies for Snare Drum

Kevin Bobo

\$20.00

Keyboard Percussion Publications

This book contains 35 odd-meter etudes for snare drum and an accompanying CD of click tracks for each study. The

VI

pacing of the book is sequential, beginning with less complex meters (5/4, 7/4), progressing to more complex material (5/8, 7/8, 5/16, etc.) and ending with several mixed-meter etudes. The technical demand also increases as rolls, flams, drags, and dynamic contrast are added.

The author goes to great lengths to explain how odd meters should be both numerically counted and “felt” with regard to note groupings. He demonstrates how marking these groupings can help one accurately count and interpret rhythms within odd meters. This focus serves as the inspiration for the click tracks included on the accompanying CD, as only the downbeats of the note groupings are audible instead of every beat in the bar. For example, in a 5/4 meter with a three-two note grouping, only beats 1 and 4 have sound.

The click track for each etude is presented at three tempi: slow, medium, and fast. While this is helpful for the intermediate or advanced student, beginners needing to learn these skills might become lost in the click track groupings. When I played through these etudes, I couldn't help but think that the younger student would benefit more from the CD if one of the slower tracks had included clicks on every beat of the bar with accents indicating the note groupings. It also would have been nice to add a performance of each etude on the CD.

While this text is certainly appropriate for a wide variety of students, a teacher should reserve the CD for use by more advanced players.

—Jason Baker

TIMPANI

Scherzo Fantastique

Matthew Drumm

\$11.50

HaMaR

This is a very interesting solo, written for four pedal timpani, featuring quotes from symphonic timpani parts of famous works. The more familiar composers quoted are Beethoven, Tchaikovsky, Hindemith, and Brittain.

In an introduction to the publication, Drumm states that 24 different works are woven into this challenging solo. Many of the motives are presented exactly as they appear in the original works, but others are disguised and less obvious.

The challenges in this work are maintaining the tempo and being able to make quick, but clearly notated, tuning changes. Many of the tuning changes are executed while playing a rhythmic pattern. In addition, some of the changes are challenging because they are not common modulations. There are occasional tempo changes and fermati to set up

new phrases or material. As the title of the solo indicates, the mood of the piece stays in a quick, Scherzo style.

This piece will be fun to prepare and is appropriate for both teaching and recital performance. Since there are so many famous timpani quotes, the solo will be an excellent teaching tool to familiarize students with the major orchestra timpani repertoire. Even audiences might be asked to participate, trying to identify the works presented in the solo. At eight minutes in length, this 16-page piece will require considerable time to prepare.

—George Frock

MULTIPLE PERCUSSION

Multitudes

Ed. Andrew M. Bliss

\$20.00

Innovative Percussion

Multitudes is a collection of brief multiple percussion solos, written by many different composers, designed to bridge a technical gap for performers who have command of standard percussion instruments (snare, mallets, and timpani) but are not ready to delve into advanced solo multiple percussion repertoire.

Unlike previous collections of intermediate materials, such as *The Contem-*

III-IV

porary Percussionist by Michael Udow, all of the etudes contained in *Multitudes* use the same nucleus of instruments (one pair of bongos, one concert snare drum, concert tom, and small bass drum). In addition, there were two options given to the composers: one option is a small “set” of sounds to be placed on a trap table; the other option is an instrument that fits on a cymbal stand (e.g., small mountable cowbell, tambourine). The small setup size reduces the stress on school programs struggling to find space or available equipment. Editor Andrew Bliss notes, “Students can all practice on the same general setup, while all working on different individualized pieces.” A detailed setup diagram and comprehensive notes are included.

Contributing composers include percussionists from a wide variety of backgrounds: Andrew M. Bliss, Anders Åstrand, James Campbell, Julie Hill, Dan Moore, Brian Nozny, Robert Parks, Ben Wahlund, and Eric Willie. There are nine etudes ranging from groove- or pulse-oriented works to more experimental compositions utilizing spoken text (Wahlund’s “Spoken Word”). This book is a welcome addition to any high school or collegiate percussion library and will hopefully facilitate more interest in multiple percussion at the intermediate level.

—John Lane

STEEL BAND

Margaritaville

Jimmy Buffet
Arr. Kirk J. Gay
\$17.99

Alfred

This arrangement of the Jimmy Buffet classic features a typical steel band orchestration, with lead and double tenor pan serving as melodic instruments, double second and cello/guitar pans playing harmony parts, and bass pans providing the bass line. A separate bass guitar part is included, with an indication that, as the bass pans and bass guitar parts are identical (albeit adjusted for register), either could be omitted. The arrangement also includes a drumset part.

While this arrangement would undoubtedly serve its purpose in the repertoire of a beginning to medium level steel band, certain features may be questioned. For one, the harmony parts (double second and guitar/cello) often combine to create chord voicings with no third; such voicings usually do not provide a smooth sound to a steel band arrangement. Secondly, while the arrangement does thankfully provide roll indications (many steel band arrangements do not, leaving such decisions to the director), there are moments that do not indicate this articulation where

rolled, sustained chords seem appropriate.

“Margaritaville” would be suitable for an ensemble with relatively inexperienced players. The harmony parts feature easy, non-syncopated strumming rhythms, and the form is short: the arrangement does not follow the exact form of the original piece, eliminating the bridge. The melodic parts are slightly more challenging for two reasons. First, the rhythm closely approximates Buffet’s syncopated vocal line at times, and second, the lead part includes phrases in which the players are performing double stops, effectively harmonizing the melodic line.

Aside from the concerns mentioned above, this is an effective arrangement that could provide a pop/rock element within a young steel band’s repertoire.

—Chris Tanner

DRUMSET

Africa: Your Passport to a New World of Music

John Marshall

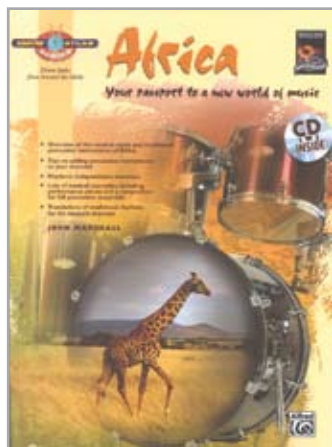
\$16.95

Alfred

This is a wonderful book that applies the rhythms of Africa to the traditional drumset. To listen to the accompanying CD is to experience the vast richness of African rhythms.

The book begins with a demonstration of traditional percussion instruments from Africa. These include such well-known instruments as djembe, donno (talking drum), gyl, and mbira, along with the lesser known sabar, naqqarat, and bendir. Chapter two is a short discussion about making the transfer from hand drumming to the drumset. Most interesting are the “prepared” drumset techniques like attaching a jazz brush to the bass drum head or using a headless tambourine on the snare drum. These help approximate some of the African drum sounds.

The body of the book presents various



applications of African drum patterns to the drumset. These are organized into regions of Africa, such as West Africa, North Africa, East and Central Africa, and Southeastern and South Africa. Each rhythm is notated for drumset and demonstrated on the CD. The book concludes with three performance pieces, each notated in the book and presented on the CD.

This valuable resource gives the drumset player a very new and fresh approach to the instrument along with promoting the general understanding of African drumming patterns in general. Many of these beats could also be applied in various jazz and rock contexts.

—Tom Morgan

Drum Fills: The Basics and Beyond

D. Scott Williams

\$22.99

Mel Bay

Many books try to teach the art of playing a drum fill. They range from a simple series of written-out ideas to more conceptual, open-ended approaches that teach the concepts rather than simple rote “licks.” This book is a good balance between the two, providing open-ended concepts along with fully notated patterns to get the student started with ideas.

The structure of the book can be appreciated by looking at how the first section is arranged. Williams begins at an elementary level with “Fill Grids,” or fills of prescribed length. The student moves from playing a rock or jazz beat to playing a fill of one, two, three, or four counts. Next the book presents “Fills Using Straight Sticking,” or simple patterns using alternating sticking around the drums. “Fills ‘In the Pocket,’” shows the student how to play a fill that does not leave the basic beat pattern, but simply embellishes it. “Fills Based on Rhythmic Variation” provides the student with rhythmic components. The drummer plays these on the snare drum first and then orchestrates them on the set. The first section concludes with examples of written fills based on combining all the previous approaches.

This systematic approach is continued in the second section, “Techniques,” which covers hi-hat pedaling, accent patterns, sticking patterns, orchestrations, and integrating the bass drum, among other topics. The final section focuses on “Rudimental Applications,” with fills developed from four- and seven-stroke ruffs, Lesson 25, the six-stroke roll, Swiss triplets, and, of course, paradiddles.

While there is nothing earth shattering about this method, it is well conceived and is a valid approach to teaching the art of the drum fill.

—Tom Morgan

Drum Therapy, Healing with the Drumset

Pat Gesualdo

\$16.99

Alfred

Drum Therapy is a three-part method book (with CD) intended for use by “drum instructors and special needs providers to help teach both mainstream and special needs students the art of drumming.”

Part 1 contains a student curriculum that begins with an introduction to music notation, grip, and stroke. This is followed by single-line exercises and it moves to bass, snare, and hi-hat beats/exercises. Eventually, there are eighth-note and sixteenth-note combinations, dotted notes, shuffle rhythms, syncopated patterns, double bass combinations, and a final “hand” section that introduces basic rudiments. The accompanying CD tracks provide an aural reference for each exercise, performed with an accompanying quarter-note click.

Part 2 provides an overview of the program, states objectives and defines the target population, the therapeutic component, and creative component. It also provides an introduction to the human brain function and a thorough section titled “Teaching the Special Needs Population.” Further clarification exists under the subtitles “Learning Disabilities,” “General Approach for Students with Coordination Disabilities,” and “General Approach for Students with Hyperactive Disabilities.”

Part 3 is the “Teacher’s Guide” and provides helpful recommendations and insight for possible challenges for particular populations. These comments fall on a page-by-page basis for application of the exercises in Part 1. A “Glossary of Common Disabilities and Disorders” is also provided.

The author states that *Drum Therapy* helps students develop their “inner self” through the development of “retention, coordination, self-esteem, and physical and cognitive functioning.” Teachers of students with disabilities will find helpful information throughout this book. Patient use of the very structured exercises paired with other creative outlets will serve both student and teacher.

—Susan Martin Tariq

Drumset: Complete Edition

Pete Sweeney

\$29.99

Alfred

This comprehensive drumset method contains 287 pages of written text and music and a CD of over three hours of music and play-alongs. It is a compilation of three volumes (Beginning, Intermediate, Mastering) under one cover.

The first volume, “Beginning Drumset,” is intended to address what the author calls the “Seven C’s” of a drummer’s

musical development: concentration, coordination, consistency, conception, composition, creativity, and confidence. It contains nine chapters that introduce music terminology and notation, basic snare drum technique (including single-stroke combinations, rolls, diddle combinations, and accent and dynamic control), progressive coordination studies through eighth- and sixteenth-note based rock patterns, movement around the drums, and the concepts of phrasing and fills.

"Intermediate Drumset" consists of eight chapters that include extensive hand and foot warm-up exercises, an introduction to triplets and compound triple-based meters, shuffle beats, triplet-based fills, flams and drags, more advanced triplet combinations, thirty-second notes, and drumset application of rudiments.

The final volume, "Mastering Drumset," includes nine chapters, providing more advanced warm-ups, exercises, beats, and grooves as well as song-form study, chart reading and play-alongs in various styles that the author refers to as "universal and timeless in nature." These include blues, Brazilian, Afro-Cuban, and jazz styles. Sweeney encourages students to develop their own unique sound through the three stages of imitation, internalization, and innovation.

An insightful and enjoyable interview with jazz great Joe Morello is split into three parts, appearing as an appendix to each volume. In addition, photographs and short biographical descriptions of legendary drummers are found throughout the book.

While it is not easy to keep such a large book open on a music stand, having all three volumes under one cover allows the teacher to move freely from volume to volume with simultaneous assignments. Otherwise, the student would work through more than 100 pages without encountering a triplet rhythm, 236 before playing a chart, and 246 before learning a basic bossa nova beat!

—Susan Martin Tariq

Elements

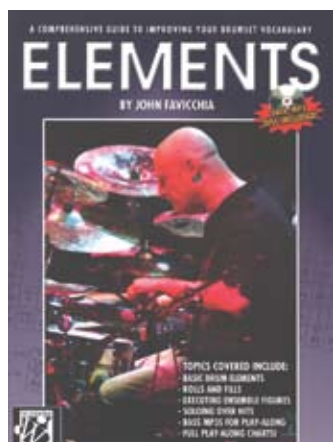
John Favicchia

\$19.99

Wizdom Media/Alfred

Here is another outstanding drumset resource that is really a conceptual approach to the instrument. It's a way of thinking about drumming that will help numerous students find a path to where they want to be musically.

The book begins with a catalogue of 15 sixteenth-note permutations or "elements" in all possible combinations. The student is directed to perfect these through basic patterns and exercises. Those elements are then applied to exercises as accent patterns within a constant sixteenth-note flow in 4/4. These begin



at a basic level and progress to "Element Improvisation" exercises in which the elements are arranged in more musical patterns. These exercises were actually improvised by Favicchia and then transcribed to give them a spontaneous feel. The tempo increases with each exercise and eventually other sound sources (toms and cymbals) are added. A similar arrangement of exercises features rolls on all the non-accented, sixteenth-note elements. This adds more texture and flow to the patterns.

The book and accompanying CD provide demonstrations of all the exercises including "Ensemble Playing" tracks. Here the student plays with a click and creates grooves and fills around various written figures played by a synthesizer. There are a wide variety of exercises here that are fun to play and excellent for developing and applying everything in the book.

Part 2 applies the same sixteenth-note elements to the bass drum to create endless groove ostinatos. Each idea in the book could be expanded and developed by the creative student or teacher.

Part 3 uses the same approach with the triplet, beginning with seven possible eighth-note triplet permutations or "elements." The exact process is repeated, this time with the elements played as accents within flowing triplets and the eventual move to other sound sources. Rolls, or double strokes, are then applied as before. The triplet ensemble playing exercises are also utilized along with an application of the triplet elements to the bass drum to create groove ostinatos in Part 4.

Parts 5 and 6 are play-along exercises, beginning with simple bass tracks to be played along with by the drummer. Many styles are covered including salsa, samba, partido alto, Afro-Cuban 6/8, rock, and jazz. The book concludes with a series of fantastic play-along charts in a variety of styles. These are quite advanced but each includes versions with and without drums. Favicchia provides instruction and advice as to how to approach each tune.

This is an outstanding book. It is simple, logical, and clear in its presentation. While it does not present a complete vocabulary for drumming (everything is based on an alternating single-stroke system), it is the kind of book that can be used for a lifetime as one continues to find creative ways to develop the material. It is an open-ended approach that is a hallmark of a great drumset book.

—Tom Morgan

The Gears for Grooving on Drumset

Bill "Stuhly" Brennenstuhl

\$19.99

Mel Bay

This text focuses on developing an "inner clock" by understanding how body motions align with the basic pulse of a composition. Using a combination of down/up-strokes (similar to Moeller technique) and bounce strokes, the reader learns to conceptualize rhythmic patterns in terms of how they line up with a metronome. Beginning with simple rudimental exercises and then progressing into eighth, sixteenth, and triplet patterns and fills, Brennenstuhl presents a systematic approach to building technique and groove.

Each exercise features a top line containing the underlying quarter note pulse and a rhythmic pattern with arrows indicating whether the note is to be

played with an up-stroke or down-stroke. For example, an eighth-note ride pattern would use one down- and one up-stroke for each quarter-note pulse.

This book requires attention to detail and targets the student who is ready to focus on the internalization of pulse, not the casual learner. It is too technically focused to be the sole basis for study, but would prove useful as supplemental material when a student needs to understand how an exercise visually aligns with the underlying pulse.

—Terry O'Mahoney

Jazz Drumming Essentials and More

Mat Marucci

\$19.99

Mel Bay

This book is really more of a text than an instruction book. There are exercises included, but the majority of the book is verbiage, or advice for the young student who wants to become a jazz drummer. The book is arranged into 25 lessons that begin with basic concepts, such as "Attributes of a Jazz Drummer," "Musical Notation and Terms," and progress to pretty advanced ideas like "Musical Form and Drum Solos," "Variations of the Cymbal Ride," and "Improvised Timekeeping."

While the book is packed with great information, there is nothing about the importance of listening or any kind of

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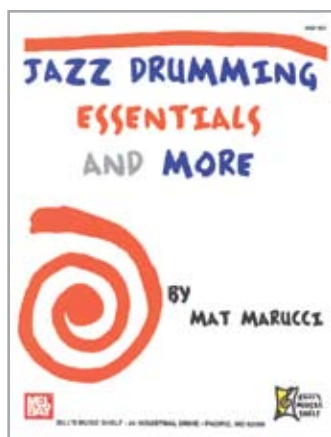
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discography. With Marucci's experience as a seasoned jazz drummer, it would be beneficial for the student to have his listening recommendations. A play-along resource would have also been helpful.

But the book is full of wisdom from an accomplished jazz drummer and teacher. If used in conjunction with listening resources, it would be a good introductory text for the student who learns well from clear and thoughtful pros and good basic exercises.

—Tom Morgan

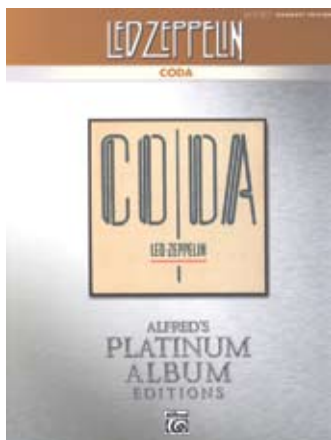
Led Zeppelin: Coda

Trans. By Marc Atkinson

\$19.99

Alfred

III-IV



Following the death of drummer John Bonham, the rock group Led Zeppelin released an album entitled *Coda*, which was a collection of previously unreleased material, live recordings, and unusual sessions that were archived but never developed into a cohesive package. This transcription book provides a note-for-note record of Bonham's drum parts on this album, including the following tunes: "We're Gonna Groove," "Poor Tom," "I Can't Quit You Baby," "Walter's Walk," "Ozone Baby," "Darlene," "Wearing and Tearing," "Baby Come on Home," "Traveling Riverside Blues," and "Hey Hey What Can I Do."

The bulk of the tracks are straight

eighth-note hard-rock grooves, blues shuffles, and plenty of Bonham's signature triplet fills. Of special interest is Bonham's solo piece "Bonzo's Montreux," which features Bonham on drumset with added timbale, steel drum, timpani, and conga tracks.

—Terry O'Mahoney

On the Beaten Path: Beginning Drumset Course-Level 2

II

On the Beaten Path: Beginning Drumset Course-Level 3

III+

Rich Lackowski

\$14.99 ea.

Alfred

Author Rich Lackowski uses drum transcriptions of historically significant recordings as the basis for this drumset method series. Level 2 catalogues 48 beginning patterns or fills found in the blues or jazz genre. He progressively moves from simple 12/8 blues-rock grooves ("Red House" by Mitch Mitchell), through shuffle grooves ("You Shook Me" by John Bonham), shuffle fills, jazz grooves ("Chelsea Bridge" by Buddy Rich), and simple jazz fills ("Jeru" by Max Roach).

Level 3 includes basic funk, reggae, bossa nova, jazz beats and fills, odd-time grooves, and tempo manipulation (*accelerando*, *ritardando*) in the 47-page intermediate book. Also based on recordings by a host of famous drummers, Lackowski provides short, transcribed examples of the country "train beat," eighth- and sixteenth-note funk grooves, straight-eighth and shuffle reggae patterns, signature jazz fills from important jazz recordings ("In Walked Bud" by Art Blakey), odd-time classics ("Money" by Pink Floyd), and examples of tempo changes in pop music ("Stand" by Blues Traveler).

For each example, Lackowski provides the name of the recording, the artist, drummer, and a short transcription (anything from a one-bar groove to a four-bar phrase). Often he will provide relevant variations or learning strategies for tackling a technical issue. An accompanying CD provides 30-second recorded examples of the author performing each transcription; the only drawback is there are no full-length play-along tracks for longer practice.

This series provides a good cross section of styles that will help broaden the aspiring drummer's musical and technical vocabulary. Upon completion, a young drummer will have a good basis from which to develop stylistic understanding of popular music as well as a diverse musical library from which to learn.

—Terry O'Mahoney

A Rhythmic Twist: Triplet Concepts for Drumset

III-V

Jeff Salem

\$14.99

Hudson Music

This book and play-along CD provides a thorough exploration of triplet-based fill and groove ideas that can be applied to various 12/8 styles: blues, shuffles, swing, hip-hop, Afro-Cuban, reggae, and others. The "twist" is that the author approaches these ideas by adapting common duple-based patterns to triplet fills and grooves on the premise that most students are more familiar with rock/pop duple patterns and tend to be inhibited when performing triplet-based music.

The first section introduces triplet rhythms and provides examples of triplet-based grooves and styles. Recommended listening lists are provided for each groove/style. The following sections present common sixteenth-note patterns, orchestrate them around the drums, and then adapt them to fit into triplet patterns. The chapters are titled "Fills with Alternate Sticking and No Rests," "Fills and Grooves Adding One Bass Drum Note," "Fills and Grooves Adding Two Bass Drum Notes," "Paradiddle Ideas," "Combination Fill and Groove Ideas," "Fill With Rests," "Thirty-second Notes to Sixteenth-Note-Triplet Ideas," and "Combination Ideas, Fills and Grooves." The concluding sections are titled "Grooves and Applications" and "Recommended Books and DVDs Featuring Triplet-Based Grooves, Fills and Play-Along Songs."

Methodical practice and progression through this book, both with the accompanying tracks and with a metronome, will no doubt help the student become more proficient and fluid with triplet-based fills and grooves. Internalization of these ideas will lead to a greater improvisatory vocabulary as well.

Approximately 90 percent of the written exercises are demonstrated on the CD. In addition, the final 13 tracks are two-minute play-alongs in various styles. These tracks are intended for application of the various grooves while providing space for creating one's own fills and grooves.

This book should be used in conjunction with some of the recommended materials that have tunes and charts for musical development and awareness.

—Susan Martin Tariq

The Visual Drumset Method

I

Matt Adrianson

\$9.99

Hal Leonard

This short book has been created for beginning drumset students who are visual learners that may have trouble with standard notation. The concept is simple. In place of notes on a staff, Adrianson has used graphic symbols to represent

a hi-hat, snare drum, and bass drum. These symbols (pictures of each drumset component) are arranged on a large three-line grid. These are the only three drumset components used in the book.

After the standard explanation of grip, pedal technique, and some introductory exercises to get the student used to following the system, the book presents a series of rock beats. They appear in a progressive order, but all the patterns are relatively simple, with the hi-hat always playing continuous eighth notes. The only variables are the snare drum and bass drum notes. Graphic cutouts are included for the student to remove from the book and use as playing surfaces if a drumset is not available for practice.

An accompanying CD includes examples of all the beats along with a play-along section at the end so the student can make musical application of all the beats. Each play-along is presented in two versions: with and without drums.

This book may have limited application but is helpful for the very young student or the student who may have trouble relating notation to actual drumming. After completing the book, it would be a simple step to move the student into reading standard notation. This book will fill a unique need in drumset teaching, and the concept could be expanded in order to teach more complex patterns.

—Tom Morgan

WORLD PERCUSSION

The Tabla

Pandit Shankar Ghosh

€37.60

Le Salon de Musique/Editions Improductions

As the tabla is typically learned through the oral tradition of guru-shishya-parampara, there are not many instructional videos generally available. The few instructional DVDs that I have previously seen are from the perspectives of the Punjab, Farukhabad, and Benares gharanas. This offering from renowned master Pandit Shankar Ghosh gives an opportunity to learn tabla from the perspective of the Kolkata school. While Kolkata is not acknowledged as having its own gharana of tabla, in recent years it has blossomed into one of the principal musical cities in India, with its own special flair. The DVD, available in both NTSC and PAL versions, is accompanied by an 83-page booklet with brief explanations and notated examples. Both the DVD and booklet are bilingual, with text and audio in English and French.

The DVD contains a 45-minute documentary, "Calcutta, Capital of Tabla," which gives valuable insight into the tabla culture of this vibrant musical city.



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DVDDRM

The bulk of the DVD contains 75 minutes of tabla lessons with Panditji. All compositions are demonstrated slowly and carefully and are fully notated in the accompanying booklet. The video quality is excellent, though there are occasionally awkward edits, and some typos in the booklet.

While the DVD begins with demonstrations of the basic strokes for beginners, Panditji soon moves on to teaching three kaidas, three relas, and a laggi, which are perhaps better suited to students with at least some prior experience. Essential beginner kaidas, such as "DhaDhaTeTe DhaDhaTinNa" are not included, though alluded to in the demonstration of the strokes at the beginning of the DVD. While some exercises are provided in the text in association with the compositions, beginners need a series of simpler exercises in order to build vocabulary, technique and sound quality, building on basic stroke combinations such as "TeTe," "TiRaKiTa," "TiRaKi-TaTaKa," etc. and a strategy for practicing.

Kaida, rela, and laggi are all theme-and-variation forms, with the theme being fixed, and the variations improvised during performance. It is normal for a student to be taught a series of numerous variations upon a given theme, so that in time, one becomes able to improvise on his or her own. Unfortunately, only four or five variations are notated for each composition, plus a concluding tihai (rhythmic cadence). However on the DVD, only the theme, one variation, and tihai are demonstrated per composition. Strategies for improvisation of variations are not discussed.

After the theme-and-variation forms, the theka for Teentaal and some fixed compositions follow: four tukras (short pieces, ending with a tihai), a gat (a poetic form of fixed composition), and a chakradar tukra (a larger form of tukra, where the entire composition is repeated three times, creating the effect of a tihai within a tihai). There is also a lesson providing a quick demonstration of how to use the hammer for tuning.

As the student is never told what to do with all this material in terms of putting it together to build a solo performance or to accompany another artist, and in what context these various compositions should be used, this DVD would be best suited for a student with some prior experience, and without access to a qualified teacher. A tabla student needs regular contact with a teacher, not only to learn technique and repertoire, but to develop an authentic sound and to learn about the culture surrounding the tabla. While this DVD cannot replace study with a live teacher, it is still valuable for its demonstration of several beautiful compositions, its charming documentary, and as a way of getting to

know Pandit Shankar Ghosh, one of the eminent tabla exponents of our time.

—*Sharon Mativetsky*

INSTRUCTIONAL VIDEO

Ultimate Drum Lessons: Double Bass Drumming III-IV

Various artists

\$14.99

Hudson Music

Hosted by Dom Famularo, this two-hour instructional video is a compilation of double bass drumming lessons and solos from previously released DVDs. It features short lessons by Thomas Lang, Derek Roddy, Jason Bittner, Russ Miller, Chris Adler, Dave Lombardo and Mike Portnoy and some archival solo footage of Louie Bellson, Rufus "Speedy" Jones, Carmine Appice, Simon Phillips, and Steve Smith.

This is really a "teaser" for the full-length videos previously produced by each of these artists and does not delve deeply into the subject of double bass drumming or provide multiple playing examples. However, if you're looking for a brief introduction to double bass drumming or want to get a sense of how different drummers sound playing double bass, then this video is for you.

—*Terry O'Mahoney*

PERFORMANCE VIDEO

Billy Martin's Life on Drums

Billy Martin

\$19.95

Vongole Films/Alfred

Anyone familiar with the music of Medeski, Martin, and Wood knows that Billy Martin is a drummer's drummer. His relaxed, spontaneous approach is beautiful to watch and his treatment of the drumset as an orchestra in itself results in an enchanting flow of sonic delights.

This video gives us a look into the musical mind and heart of Martin. Much of the video is a relaxed, informal discussion between Martin and his first drum teacher, Allen Herman. Martin talks about his early training and outlines his experience with Brazilian music. He then pays tribute to his other mentors including a fascinating description of his association with Bob Moses.

Interspersed are performances illustrating the various topics being discussed. These include soloing, time, tone, phrasing, chemistry, visualizing, free playing, and rhythmic harmony. While Martin is certainly technically proficient, this video does not focus on the technical. These ideas are conceptual in nature and deal with ways of thinking about music

and improvisation. He also explains and demonstrates his own graphic notation that can be found in his book *Riddim*. Other performances are included in the bonus clips.

Here is a refreshingly honest and down to earth presentation that goes far beyond the typical "how to" video. Anyone who views this artistic treatise will come away enriched and inspired.

—*Tom Morgan*

Modern Drummer Festival 2010

Various Artists

\$29.99

Hudson Music

If you were not able to attend the Modern Drummer Festival in May 2010 in Montclair, New Jersey, then getting your hands on a copy of this DVD is the next best thing. The camera work is excellent, giving the viewers great angles to check out everything with each drummer. And there is enough variety so that just about everyone will find someone of interest.

The video begins with the amazingly brutal style of Chris Pennie, followed by Nashville groove master Shannon Forrest. Other highlights include Shawn Pelton and his band House of Diablo (and great advice), Adam Diech from the band Lettuce, Benny Greb, who is amazing as a player and a teacher, and Stanton Moore with his world-class trio.

In addition, master classes are presented by Daniel Glass and Chris Coleman, and a printable PDF eBook full of educational goodies is included. All in all, there are five and a half hours of drumming delight and educational excellence. The only thing missing are drummers from older generations, although most of these younger artists are quick to acknowledge the icons of the past that influenced them. And it is clear that these drummers are already influencing drummers of the future.

—*Tom Morgan*

Prog Rock Drumming

Various Artists

\$14.00

Hudson Music

While this DVD is made up entirely of excerpts from previously released DVDs, the presentation here is unique. Nine drummers who are leaders and innovators in the progressive rock style are showcased in performance. Some present short lessons and then illustrate their concepts through performance.

The drummers include Carl Palmer, Simon Phillips, Gavin Harrison, Nick D'Vergilio, Mike Portnoy, Chris Pennie, Neil Peart, Todd Scherman, and Gregg Bissonette. Each artist is introduced by drumming legend Rod Morgenstein, who gives a short history of the player and mentions some things to watch for in each performance. These drummers all play with strength and endurance,

often negotiating complex odd-meter and mixed-meter passages. Of particular note is the performance by Simon Phillips, who solos over an intricate vamp with ease. His technique and musicality are stunning. Of historical interest is the Carl Palmer solo, complete with psychedelic backgrounds. He really is the father of progressive rock drumming.

This is a nice drumming smorgasbord that can serve as a great introduction to the styles of these important drummers. Viewers may be inspired to purchase the complete DVDs of their favorite drummers from this video.

—*Tom Morgan*

RECORDINGS

Bada Boom

Ranjit Barot

Self-published

Combining elements of electric jazz-rock fusion and Indian tabla concepts, drummer/vocalist/composer Ranjit Barot presents an energetic recording that represents a meeting of Eastern and Western musical traditions. Born in India to a musical family, Barot has been a part of the Indian music scene since the 1980s and performed on John McLaughlin's 2007 release, *Floating Point*. His sound and drumming style on this recording are reminiscent of Dave Weckl, Vinnie Colaiuta, and Billy Cobham during his tenure with the Mahavishnu Orchestra, and the recording as a whole shows a jazz fusion sensibility with a strong traditional Indian compositional and melodic influence.

Barot has included four original compositions and adapted two traditional Indian compositions for his jazz fusion ensemble (sax, bass, guitar, keyboards, percussion). Many of the compositions are in odd meters and/or shift meters frequently, make use of vocal tabla syllables (solkattu), wordless vocals, and contain passages in which the drums double the melody. He also has two notable musical guests who each appear on one tune: jazz guitarist John McLaughlin and tabla icon Zakir Hussain. Hussain's work on "Supernova" is definitely worth hearing.

Like many other drummers, Barot has backed other musicians for years and this recording represents his opportunity to showcase his own composing, arranging, and drumming skills. He obviously has an affinity for both jazz fusion and traditional Indian music, and *Bada Boom* represents his accomplishments in both three areas.

—*Terry O'Mahoney*

Botanic

Tyler Blanton

Ottimo Music

Botanic is the debut recording of 28-year-old jazz vibraphonist and composer Tyler Blanton. The quartet on *Botanic* features saxophonist Joel Frahm, bassist Dan Loomis, and drummer Jared Schonig. Also, appearing on two tracks are bassist Aidan Carroll and drummer Richie Barshay.

Blanton's vibraphone sound and styling are reminiscent of Milt Jackson and Gary Burton, though he brings his own voice to the instrument. His compositional style is melodic, eclectic/quirky, and (most of all) swinging. Blanton remarks on his style: "I try to feel grounded in bebop and straight-ahead jazz, but I've studied all kinds of music... Hopefully you don't hear any particular stylistic influence, but an amalgamation."

The opening track, "Already Here," clearly establishes Blanton's sound and style, as well as the cohesiveness of the ensemble. One of the most impressive tracks, in terms of compositional and improvisational sophistication, is "Good Ol' Joel." Blanton's impressively complex lines weave in and out of the harmonies, while maintaining a continuous lyricism. "Mellow Afternoon," begins with a lovely vibraphone solo that could be a nod to Burton or, perhaps more recently, Stefon Harris.

One thing is abundantly clear: Blanton has arrived and is here to stay. This impressive debut marks an emerging voice in jazz vibraphone.

—John Lane

Brasilian Vibes

Arthur Lipner and Nanny Assis

MalletWorks



This latest recording from vibraphonist Arthur Lipner and percussionist/vocalist Nanny Assis—who perform together under the name "Brasilian Vibes"—melds the vibraphone and marimba with a multitude of Brazilian musical styles. According to Lipner, it is the connection between the African roots of the modern mallet keyboard instrument and Brazilian percussion that drew him "deeper into all things Brazilian."

One of the highlights is the classic jazz tune "Four Brothers," which opens

with a scat solo by Wycliff Gordon. This is the only straight-ahead tune on the CD. The rest of the album is dedicated to Brazilian styles (including pop/dance styles), throughout which Lipner's vibraphone and marimba sounds blend seamlessly.

If I had to choose one track that best captures the heart of the project, it would have to be "Mallet Evolution, Monobloco Revolution," featuring the well-known samba band Monobloco. According to Lipner, "The Evolution in the title refers to the common African roots that mallet instruments have with the Samba percussion... Revolution in the title refers to the amazing things Monobloco is doing to fuse traditional Samba with rock rhythm section instruments and vocals in a pop kind of way." The tune traces the development of the modern mallet instrument by beginning with the African gyil, to the marimba, to vibraphone, all the while interacting with the samba band.

If you have been a fan of Lipner's music, are interested in jazz vibes/marimba, or a world music enthusiast, this is a recording you will enjoy. (This album was recently nominated as Best Brazilian CD in the U.S. by Brazilian Press Awards.)

—John Lane

Things Are Getting Better

Luther Hughes and the

Cannonball-Coltrane Project

Luther Hughes/CCP

Tribute albums often run wild with offshoot interpretations. With titles like "Harptallica" and "The Piano Tribute to Korn" gracing shelves and Internet stores, no wonder red flags pop up for the devoted fan. In the case of Luther Hughes and his crew, no such flags are needed.

This is the fourth studio release by the C.C.P., as they call themselves, paying homage to the legendary John Coltrane and Julian "Cannonball" Adderley. The tracks are not solely arrangements of previous tunes by the two legends. Intermixed are fresh compositions evoking a particular sound or style distinct to Adderley, Coltrane, and their respective band members. Listeners will appreciate the diversity of styles on display. From Latin infused charts to relaxed waltzes and hard bebop, the C.C.P. delivers on all fronts.

The opening arrangement of "Jive Samba," originally recorded by the Cannonball Adderley Sextet, sets the tone with extended solos for tenor sax, piano, and double bass. "McCoy," conceived as a tribute to Coltrane's pianist McCoy Tyner, hands the spotlight to Ed Czach and his effortless keyboard artistry. Drummer and percussionist Paul Kreibich provides a solid addition to the chilled-out samba "Sunset at Hermosa" and the vibrant closing chart "Take the Coltrane." His approach remains func-

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tional without becoming gratuitously chic.

Keeping its distance from the cluttered world of cookie-cutter jazz tributes, this collection is refreshing. It's an imaginative and novel approach, holding merit among a loaded genre.

—Ben Coleman

University of Kentucky Percussion Ensemble, Vol. 3 – Live from Lexington

James Campbell, Director
University of Kentucky

This recording by the University of Kentucky Percussion Ensemble, directed by James Campbell, is a collection of live performances. The level of playing the ensemble achieves in live performance is impressive and of the highest caliber. While the live recording quality is excellent, it perhaps lacks a little of the clarity that might have been captured by a session/studio recording. That fact does not diminish the extremely high quality of the performances captured here.

"Third Construction," John Cage's seminal work for percussion ensemble, leads off the recording. The ensemble's interpretation of the classic work is vibrant and full of energy. The ensemble flexes its machine-like metric precision on Dennis Densanti's "Shifty" and Rolf Wallin's "Stonewave," creates melodic textures in Jennifer Higdon's "Splendid Wood," and grooves with David Skidmore's quintet "Unknown Kind." The highlight is the shimmering premiere recording of Christopher Adler's "Pines Long Slept in Sunshine."

The recording serves as an excellent reference for all of the above works. Anyone conducting or performing in a collegiate level ensemble can be inspired by the top-notch live performances and benefit from hearing clearly well-informed interpretations.

—John Lane

Pierluigi Billone – Mani

Adam Weisman
Einklang Records

Twenty-two minutes of spring drum? No thanks. Concerning the highbrow nature of the spring drum odyssey found on this recording, the performer offers the following comment: "This is not a piece (nor are the others) to listen

to while driving." After listening to this recording, which consists of only three tracks exploring the effects of a performer's hands (mani is plural of mano, which means hand) and common objects around them, this reviewer is hard-pressed to find any situation that would be an ideal listening environment for this recording. The composer describes these compositions in terms of "the ability of the hands to create a living connection with sound." It is best characterized as recorded improvisation/exploration, intended for a select minority.

The first track, "Mani. De Leonadis," is a 17-minute work for four automobile spring coils, glass, and voice, all of which speak through the recording with great clarity. "Mani. Mono," lasting a whopping 22 minutes, features Weisman performing entirely on spring drum (Thunder Tube), weaving through multiple dynamic levels of spring-induced rumbles and shakes. "Mani. Matta," lasting 21 minutes, highlights Weisman's performance on marimba, two log drums, woodblock, and Chinese opera gong.

While Weisman's energy and dedication to the sonic (and cerebral) aspects of the music is obvious, this recording falls short of being a worthy contribution to the percussive arts.

—Joshua D. Smith

Open Window

Liam Teague and Robert Chappell
Rhythmic Union Records

Aficionados of steel pan music are well familiar with Liam Teague's virtuosic playing, which is once again on display on this recording, an eclectic collection of pieces representing a variety of musical styles and treatments. Robert Chappell, Teague's colleague at Northern Illinois University, performs admirably on marimba, piano, and tabla while also contributing as a composer. The disc features ten compositions plus a brief reprise of Chappell's serenely beautiful "Branches of Snow," played solo by Teague on double second pans.

The influence of Western classical music on Teague is strongly felt on this recording. A transcription of Saint-Saëns' famous showpiece for violin, "Introduction and Rondo Capriccioso," in which Teague demonstrates his mastery of both lead (soprano) pan and double second pan, is not the only evidence of this. "Spickle," a two-minute display of rapid-fire runs composed by Teague for lead pan and piano, is quite reminiscent of similarly virtuosic classical showstoppers, and his piece for steel band, "Calyponata," is based on the classic sonata form of exposition, development and recapitulation. "Cell o' Vibes," a solo for cello pans, also makes use of classical era harmonic language, and is constructed

around a "cell" of four pitches (G, E, F-sharp, B).

Perhaps the most interesting work on the disc is "True North," a 12-minute composition by Ben Wahlund for lead pan, piano, and three percussionists (one of whom is Wahlund). The work, which could be described as a concertino for lead pan and small percussion ensemble, begins hauntingly with piano before the pan enters with a brilliant burst of energy. The percussionists make use of a number of different instruments throughout, such as toms, marimba, chimes, temple blocks, and cymbals. The solo pan part contains passages that are surely technically challenging, but one imagines that collegiate pannists with sufficient skill, experience, and time could pursue this piece with success if it were published.

The only criticism is that the recording quality is not consistent across each track, with a few pieces having been recorded in an ambient environment as opposed to a controlled studio setting. What must be emphasized is the discernable commitment by Teague and Chappell, and indeed Wahlund, to create new music for the steel pan that is of high quality. Those who are new to the possibilities of the pan as well as dedicated enthusiasts will find this disc rewarding.

—Chris Tanner

Volume One

Florida State University Percussion Ensemble

Parks Mastering

Dr. John Parks and his ensemble show off their musicianship, accuracy and flexibility in this CD by the Florida State Percussion Ensemble. Two pieces from FSU's Showcase Concert at PASIC 2007 are included on this recording: "Libertango" by Astor Piazzolla, arranged by Quartuor Caliente and John Parks, and "From In Contact" by David Skidmore. The soloists handle the Piazzolla with ease, and the Skidmore group delivers a great punch for the final track on the recording.

The opening track is a highly musical and rhythmically precise recording of John Cage's seminal work, "Third Construction." The highlight of the recording is Nathan Daughtrey's arrangement of Dvorak's "Song to the Moon," taken from the opera "Rusalka." The ensemble does a fantastic job of supporting soprano Marcia Porter, whose performance gave me goosebumps.

The next three tracks share very similar sounds, styles and brisk tempos through the use of large keyboard ensembles and sporadic percussion accompaniment. Kevin Bobo uses an art-gallery experience as inspiration to compose his fleeting and motivically driven work "Musée." Following this

is Blake Tyson's "A Ceiling of Stars," which is gaining wide popularity around the country, and the FSU ensemble gives other groups an outstanding representation of what this piece should sound like in regards to clarity and balance. The last piece in this group is Adam Silverman's "Gasoline Rainbow," one of four FSU commissioned pieces on the disc. Led by keyboard swells, bowed metallic instruments, and energetic drumming, the piece evokes an eerie, yet driving journey.

Parks signature is on each piece through the group's rhythmic vitality and energy. His students should be commended for their high level of playing and for recording each piece in under two hours.

—Brian Zator

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LUDWIG & LUDWIG, NATURAL-WAY, BALANCED-ACTION “PEDAL TUNED” TYMPANI

Donated by Steve Weiss 2010-07-01, 2010-07-0

Patented November 17, 1925 by William F. Ludwig and his brother-in-law, Robert C. Danly, Ludwig & Ludwig's Natural-Way, Balanced-Action “Pedal Tuned” Tympani revolutionized the use of timpani in the 20th century. Though two earlier patent dates for timpani appear on the pedal, the “patents pending” marking refers to two truly innovative designs for this drum: the “balanced action” tuning mechanism and a removable, adjustable base that maintains the fundamental tension of the head.

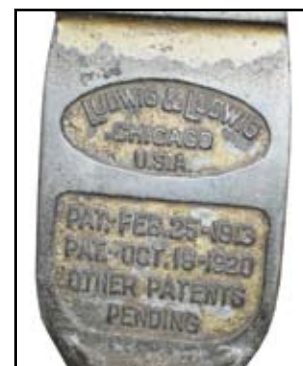
The “balanced action” pedal tuning system provided performers a simple, quick, and effective method of tuning the drums by foot that required no unlocking ratchet device or use of the hands. This simplification of the tuning process thus increased the ease with which performers could learn to play, as well as the time it took to change pitches during a performance, thereby promoting greater use of the instrument and more advanced tuning repertoire.

The removable base allowed players to easily pack the lightweight drums in two transport cases and is designed to adjust not only the height of the drum, but also the angle, thus allowing a performer to be seated while playing. These features greatly increased the use of timpani in popular touring bands and orchestras and encouraged drummers to add timpani to their “trap set” for both show and musical purposes.

The immediate popularity of the Ludwig & Ludwig timpani can best be illustrated by the fact that, by 1926, 56 orchestras in the Chicago area had adopted these instruments and nearly every major American symphony orchestra had purchased a set.

These drums, whose height can be adjusted, stand about 32 inches tall and measure 25 inches and 28 inches in diameter. The six-lug bowls are single-piece, polished copper, and the hardware is nickel plated. Six metal rods on the interior of the bowl connect to one lug each, and this “spider” mechanism connected to the central pedal post adjusts the tension of the head. This drum model was also available in 26- and 29-inch diameters and with an eight-lug design, which was the most popular configuration. This model sold for \$350 in the 1928 *Ludwig Drums* catalog.

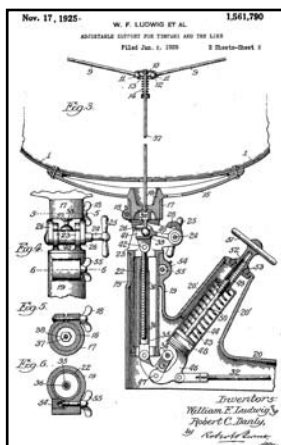
— James A. Strain, PAS Historian, and Otice C. Sircy, PAS Curator and Librarian



Detail of the pedal showing patents pending



Detail of the base showing the tilting and connecting join.



U.S. Patent No. 1,561,790 showing the interior design of the balance action, connecting mechanism, height and tilting adjustments screws



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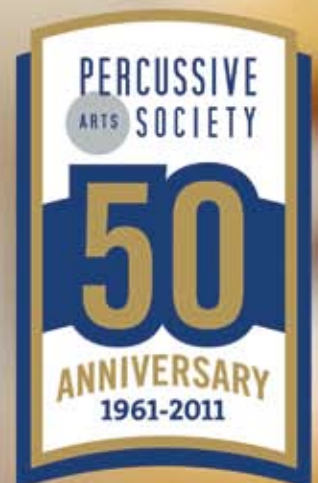
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**For more information visit
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A woman in a Florida State University marching band uniform is shown in profile, playing a Zildjian cymbal. The cymbal has the Zildjian logo and 'ZILDJIAN CO. GENUINE TURKISH CYMBALS MADE IN USA' printed on it. The background is a bright, sunny outdoor setting. The text 'cymbals aren't really WHERE the sounds COME from.' is overlaid on the image.

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