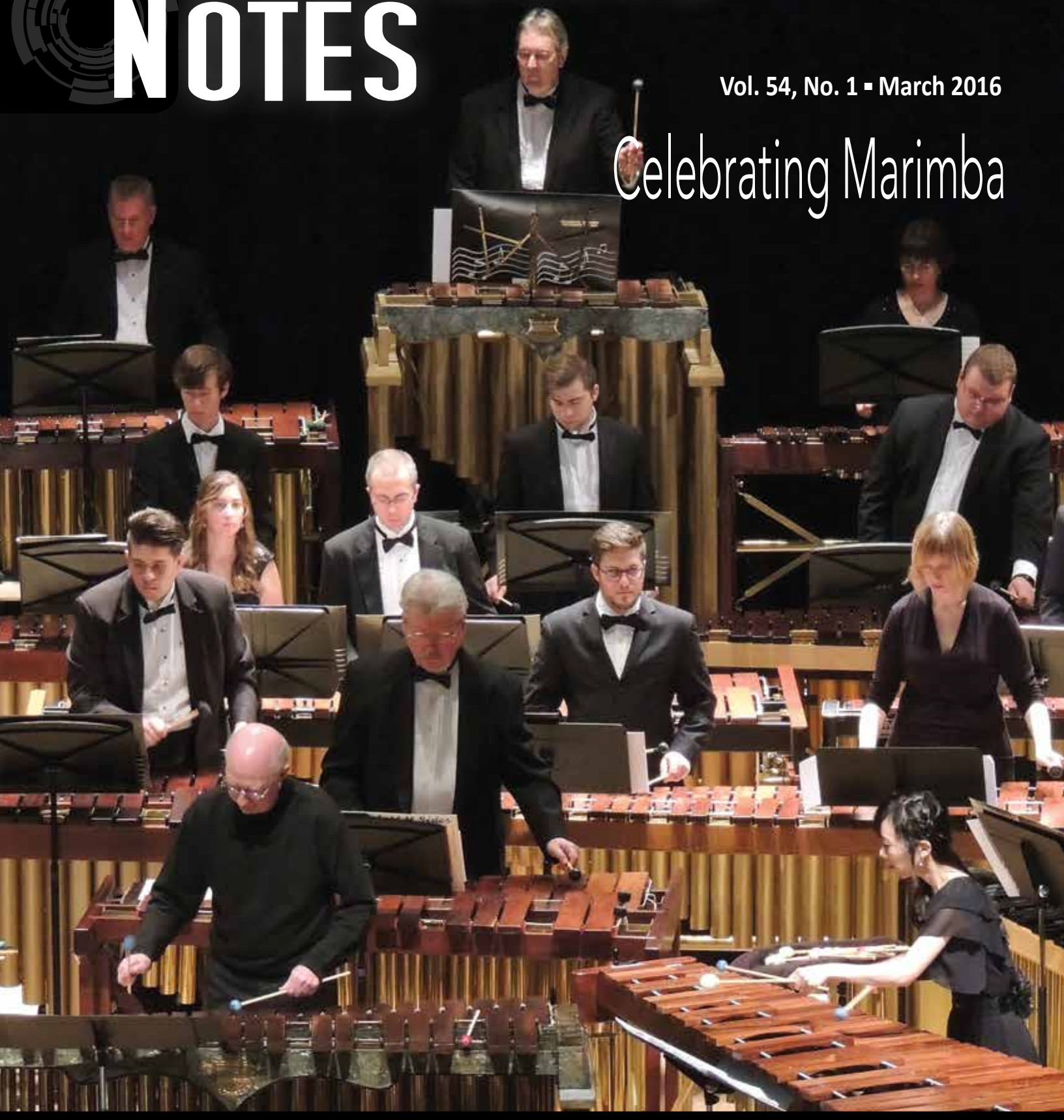
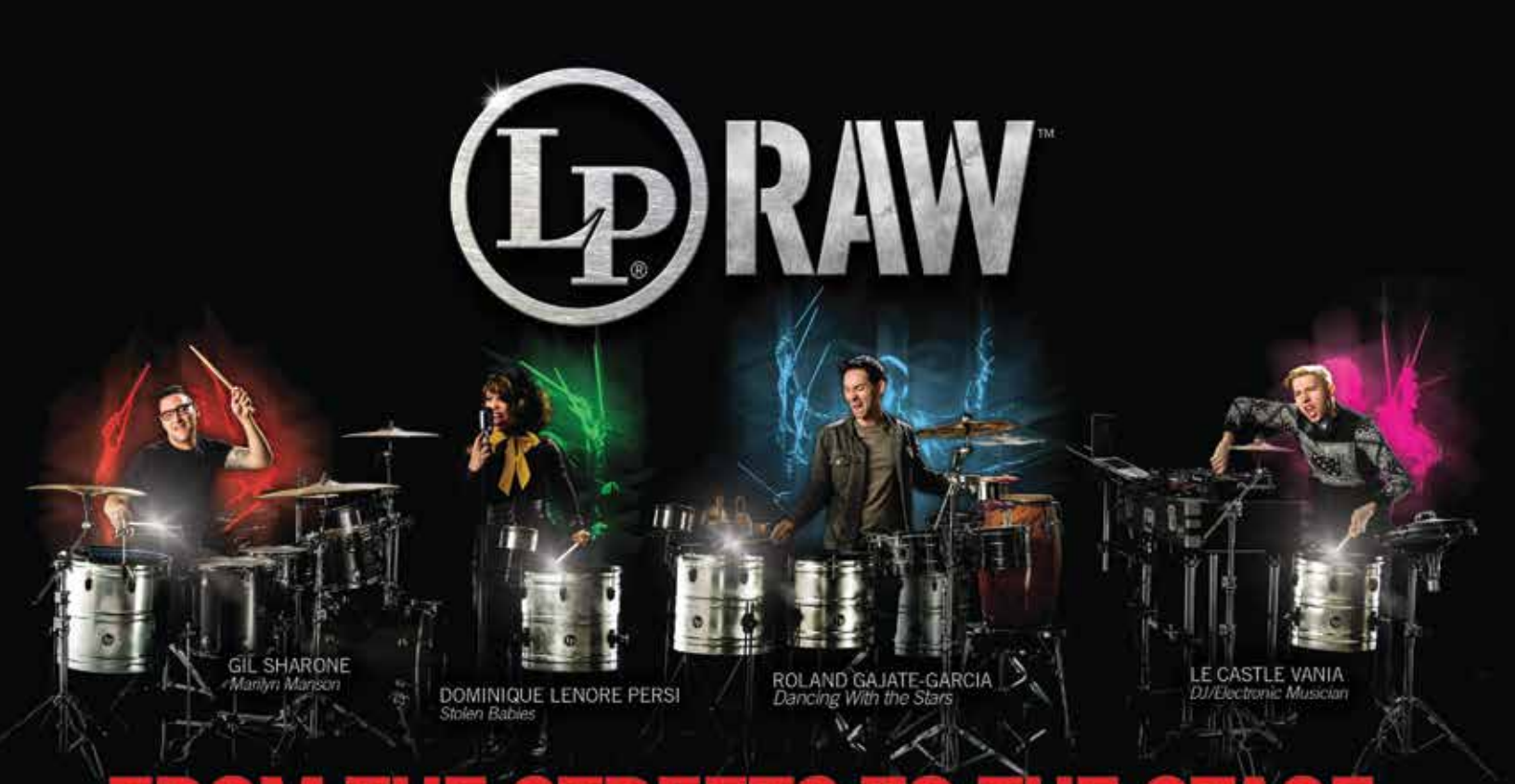
PERCUSSIVE NOTES

Vol. 54, No. 1 ▪ March 2016

Celebrating Marimba



Synergy Percussion • Spectral Composition • Charlie Watts Variations



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THE JOURNAL OF THE PERCUSSIVE ARTS SOCIETY

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SOCIETY UPDATE

As I begin my 4th year as PAS Executive Director, 15th year as a PAS staffer, 23rd year as a member, PASIC presenter, and former committee chair, I reflect back on what great accomplishments the Society has achieved and brought to our worldwide community of drummers and percussionists. And as we begin our 55th year as the world's leading percussion organization, I am very enthusiastic about our future outlook. Here are only a few items we're already working on for 2016.

PASIC16 – INDIANAPOLIS, NOV. 9–11

Following one of our most successful PASICs in its 40-year history, I'm excited to keep the momentum going by announcing that PASIC16 is officially opened! You may now register for PASIC as an individual or exhibitor, and apply for contests, to be a volunteer or logistics worker, and for PASIC scholarships. Visit pasic.org now for all of the details.

PAS BOARD OF DIRECTORS

After their first official year of service in 2015, the new board held its semi-annual summit meeting in January at the Rhythm! Discovery Center and PAS offices to discuss and decide upon the new five-year strategic plan for the organization. Some of the topics addressed were the upcoming lease renewal of R!DC and offices, new subscriber/member benefits and services, the growth of Rhythm! Discovery Center, and expanding the PASIC experience. There's a lot to come!

RHYTHM! DISCOVERY CENTER

One of the many new items to announce for 2016 is the installation of two new exhibits. The first, to open this summer, is a Reclaimed or Recycled Percussion exhibit. Much like *Stomp*, the exhibit will be highly interactive and based around creating sounds and rhythms using items that you would find in everyday life such as trash cans, pieces of metal, pipes, PVC, coffee cans, Tupperware, etc. The goal will be to engage and intrigue the novice visiting family to the most experienced drummer/percussionist.

The second exhibit will explore the history of electronic percussion. Using artifacts from the PAS collection and in conjunction with personal loans, the exhibit will be displayed in a timeline fashion as you walk through the gallery, much like the current *DRUMset* exhibit. Imagine traveling from 1950 where you'll see the Musser Maestro Marimba Metron—the predecessor to the drum machine—to the latest electronic drums, percussion, and drum machines. This exhibit will be one you'll not want to miss.

Speaking of the *DRUMset* exhibit, if you haven't had the chance to visit the exhibit, this summer will be your last chance. The exhibit will be dismantled in September to make room for the new installation. So make plans now to visit R!DC before it's gone!

In addition to the two new exhibits, I'm happy to announce that we are currently working on a new Rhythm! Discovery Center website—not only with a new look but better navigation and content. Look for the launch in May. We hope you'll like it!

SCHOLARSHIPS AND COMPETITIONS

As a reminder, many of the PAS scholarships and competition submission deadlines are fast approaching in April, so I hope you'll participate and apply! The PASIC scholarships are also now open with the deadline in July. Check the PAS website for all details and deadlines.

Although I could write for pages, I only have limited space to touch on a few agenda items for 2016, but I think you'll agree that it is shaping up to be a great year for PAS. As always, I appreciate your ongoing support and involvement as we turn the page to a new chapter of PAS, continuing to inspire, educate, and support percussionists and drummers throughout the world.

Be passionate. Be involved. Play on!

Jeffrey Hartsough
Executive Director

PERCUSSIVE ARTS SOCIETY

Mission Statement

To inspire, educate, and support percussionists and drummers throughout the world.

president's circle

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

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Celebrating All Things Marimba

in Kutztown

by Lauren Vogel Weiss

This story begins on October 14, 1901 when Clair Omar Musser was born in Manheim, Pennsylvania in Lancaster County. In 1935, Musser organized the International Marimba Symphony Orchestra (IMSO), his second 100-piece marimba ensemble. Fast forward 80 years to Kutztown, Pennsylvania—just a few miles from Lancaster County—where 112 marimbists gathered on November 8, 2015 to "Celebrate Marimba!" in a tribute concert to the music of Clair Omar Musser.

Never-before-published photo of Clair Omar Musser taken at the Miyakawa Marimba Company in Tokyo, Japan on November 11, 1961. He is shown playing on one of Miyakawa's marimbas, and Musser's unique method of holding four mallets is clearly visible. [Photo courtesy of Hiroyuki Miyakawa, donated by Yurika Kimura]

Held in conjunction with Kutztown University's sesquicentennial, the event also marked the official grand opening of the Center for Mallet Percussion Research at Kutztown University, the new home for a multitude of marimbas and other keyboard percussion instruments and memorabilia from the early 20th century.

Organized by Dr. Frank Kumor and Dr. Willis M. Rapp—along with retired U.S. Military Academy Band percussionist Dana Kimble, the person behind the 164-member marimba orchestra convened at West Point, New York in 1998—the Celebrate Marimba Orchestra did just that: celebrate all things marimba.

Never-before-published photo taken at the Miyakawa Marimba Company in Tokyo, Japan on November 11, 1961 (L–R) Yoichi Hiraoka (one of Japan's most significant xylophonists), Takeshi Miyakawa (founder of the company), and Clair Omar Musser [Photo courtesy of Hiroyuki Miyakawa, donated by Yurika Kimura]

KUTZTOWN, PENNSYLVANIA

Located in a small town in southeastern Pennsylvania, approximately 90 miles northwest of Philadelphia and a little more than 100 miles west of New York City, Kutztown University may have one of the largest collections related to Musser and his historic marimba orchestras. (For those not from Pennsylvania, the "kut" in Kutztown rhymes with "put.") Will Rapp came to Kutztown in the fall of 1986, establishing the university's percussion department and teaching percussion there for 27 years, including 19 years as Chair of the Music Department, until he retired in May 2013.

"In 1979, when I was conducting the band and teaching percussion at Millersville [Pennsylvania] State College," explains Rapp, now KU professor emeritus, "I learned that 30 of the 100 members of Clair Musser's 1935 International Marimba Symphony Orchestra were natives of Lancaster County. That put me on a quest to find and meet the 'Pennsylvania Contingent' and organize what was to become a reunion concert. Sixteen of the original 30 were at the concert—eight of them performing and eight more in the audience—and we were very lucky to have Clair Musser be our guest for that entire week. How fortunate for me that all these years later there would still be interest in the legacy of the music of Clair Musser as well as the very large marimba ensemble that was so popular during his day. I felt that it came around full circle."

Frank Kumor came to Kutztown as a student during Rapp's second year. "During my first public recital in 1987, I had the great opportunity to play the Musser B-Major etude on a King George marimba," he remembers fondly. Those marimbas received their nickname because IMSO was invited to perform at King George V's Silver Jubilee in London in 1935 (although that concert never took place).

Kumor continued his studies at Duquesne University and the University of Kentucky before returning to Pennsylvania. After filling in for his former teacher during Rapp's sabbatical, Kumor joined the music faculty full-time in 1997 and is now the Director of Percussion Studies and conductor of the world percussion ensemble. The percussion studio currently has three-dozen students, including music majors and minors, of which 27 participated in the marimba orchestra.

"Did you know that the Assistant Conductor of the International Marimba Symphony Orchestra was from Kutztown?" Kumor says with a grin. "Who knew?" Carl Fisher, a prominent music teacher in town, rehearsed the Pennsylvania contingent every weekend beginning in the Fall of 1934.

Over the years, the university has acquired an admirable collection of rare instruments, among them two Deagan Artist Special xylophones (Models 264 and 266) and a Musser Canterbury marimba. In

View from the bass marimba during a rehearsal on Sunday morning before the concert [Photo by Lauren Vogel Weiss]

October 2014, the university acquired six "new" instruments for their collection from Kimble, including Musser's personal King George marimba (C–C) and Canterbury vibraphone, along with another King George marimba (F–F), a Century of Progress marimba, a custom-made Deagan Xylorimba, and the King George bass marimba.

"We wanted to honor Will's retirement," explains Kumor. "Just a scholarship in his name didn't seem enough, so we thought about putting everything together and creating the Center for Mallet Percussion Research." And what better way to celebrate than with a concert? And not just one concert, but two! Due to the high demand for tickets, the 1:30 P.M. dress rehearsal was turned into a performance open to the public before the "official" concert began at 4:30 P.M. Over 1,500 people attended the two concerts in the 800-plus seat Schaeffer Auditorium.

THE MARIMBA ORCHESTRA

Planning for the marimba orchestra began in early 2015. Aiming for 150 players (in honor of the University's 150th birthday), the invitation went out to regional high school and college students, as well as professional percussionists from across the country. Participants came from 13 different states and three foreign countries (Argentina, Canada, and Japan). Kumor, Rapp, and Kimble worked together on the planning necessary to coordinate that many musicians and instruments, all in one space at one time.

"Will designed the setup," Kumor explains. "He was meticulous about measuring instruments to make sure everything would fit. Our teamwork was critical to make everything happen."

Seventy-one marimbas filled the stage and the first few rows of the theater in Schaeffer Auditorium. Besides the school's marimbas, several performers brought in their own classic instruments. There were 29 vintage instruments on stage: 12 Deagan King Georges, four Musser Canterburys, three each Deagan Imperials and Century of Progress, two each Musser Brentwoods, Deagan Dianas and Model 352s, plus the Deagan King George bass marimba, which had not been played in public since 1998.

In addition to current students, there were several alumni as well. "I was very touched that five of my former students from the very earliest years of my career came back to be participants in the marimba orchestra," Rapp says. "Three of them—Skip Reddig, Jane Verano Mahoney, and Diane Thomas Rompallo—were students at Millersville State College when Clair Musser was guest conducting. They probably never thought they would get to do something big like this once again." The two other former students, Tony Brill and Leona Roszkowski, were from Southeastern Louisiana University in Hammond, where Rapp taught from 1981–84. Tony's son, Judson Brill, who played alongside his father, is currently a music education (percussion) major at KU as well as a Research Assistant for the Center for Mallet Percussion Research.

Tony Brill, currently the Director of Fine & Performing Arts at Lancaster (Pennsylvania) Catholic High School, brought his own "contingent" from LCHS: band director Paul Murr, LCHS graduate (and Ithaca College student) Grace Asuncion, and current LCHS students Maria Howe, Lauren Modlin, and Kyle Postlethwait.

"That gives you an indication of my career as a teacher," says Rapp with a smile. "I taught Tony early in my career, and then his son Judson at the zenith of my career, which made it very special. I had great students and was honored that those experiences early on *meant* enough to them that they would find time in their busy lives to come back and take part in this event."

Another special member of the orchestra was 77-year-old Vivian Emery Speca. A native of nearby Pottstown, she started playing marimba at age seven. After studying with William Schinstine in her hometown, she attended the Eastman School of Music in Rochester, New York before graduating with a Performer's Certificate and music education degree in 1959.

What makes Speca stand out among all the other marimbists in the orchestra, other than being the oldest, is that she was also a member of the famous Marimba Masters ensemble, founded by Gordon Peters in 1954. "When I came to Eastman in 1955," she recalls with a shy smile, "the Marimba Masters had just made a recording. In that day, you couldn't have just one girl in the group, you had to have two! So Janie Burnett [Varella], who was one year ahead of me, and I joined the group. And when Jimmy Dotson left the group, I became concertmaster, which was really thrilling."

Speca remembers a 1957 concert at a benefit show in Rochester to raise money for polio. "Ed Sullivan was the emcee, since Eastman Kodak sponsored his television show. He was excited about our group and invited the Marimba Masters to come to New York City." On January 12, 1958, the Marimba Masters—Vivian Emery, Jane Burnett, Gordon Peters, Ronald Barnett, Mitchell Peters (no relation to Gordon), Peter Tanner, and Edward DeMatteo (bass)—performed on *The Ed Sullivan Show*, one of the most popular television programs of the time. "I thought of it as a kind of 'thank you' to my dad, who had carted my marimba around; he was so proud of me."

Speca taught elementary music in Boyertown, Pennsylvania for 25 years and raised a family. She even performed as a soloist with the Pottstown Band at age eleven and with the Boyertown Alumni Band just two years ago. Her daughter is now a professor (of Electronic Media) at Kutztown and is working with Kumor to create a documentary film about this special concert. "I was thrilled to be invited to perform," exclaims Speca, who played on her own Canterbury marimba. "I went

Seven students from Randolph High School in Randolph, New Jersey participated in the Celebrate Marimba orchestra: (L–R) Charles Aulenbach, Thomas Pastilha, Andre Hance, Matthew Sukert, RHS percussion instructor Thomas Murphy, Savanna Brackelmanns-Puig, Jack Knapp, and Adam Christ [Photo by Jerry Tyson]

Vivian Emery Speca, a member of the Marimba Masters in the 1950s, poses with her original Musser Canterbury marimba [Photo by Lauren Vogel Weiss]

out into the auditorium to listen to part of the rehearsal and thought I had died and gone to heaven! Nobody can imagine such a wonderful sound."

THE CONCERT

The Celebrate Marimba Festival Orchestra played six pieces, five of which had been performed by one of Musser's marimba orchestras during the 1930s and '40s. Kumor, Rapp, and guest conductors Dan C. Armstrong, David P. Eyler, and Gordon Stout shared the podium. (Kumor and Rapp decided not to play in the ensemble because their organizational duties would call them away during rehearsals, and they didn't want the other conductors to be faced with an empty marimba.)

Frank Kumor conducted Musser's arrangement of Georges Bizet's "Selections from *Carmen*" to open the program. "I played in the West Point marimba orchestra in New York in 1998," he says. "It was like the 'drum corps' of marimbas—you're playing challenging music all the time, and it's a lot of fun. My interest in this never fell away."

The second piece on the program was the "Pilgrim's Chorus" from Wagner's *Tannhauser* (arr. Musser), conducted by Dan C. Armstrong. Professor of Percussion at Penn State University since 1982, Armstrong has participated in four other mass marimba ensembles prior to Kutztown. He was a first marimbist in the PASIC '78 Marimba Orchestra in Tempe, Arizona, where he performed under the baton of Musser; he organized and conducted the PASIC '90 Marimba Orchestra in Philadelphia; he performed in a slightly smaller ensemble (under the baton of Gordon Stout) at the Pennsylvania Day of Percussion in 1997; and he was co-principal bass marimbist in the Festival Marimba Orchestra at West Point in 1998.

"When Dean Witten [PASIC '90 host] invited me to organize the group in 1990," Armstrong recalls, "I got all the parts from Will Rapp because he had the music from the original Musser orchestra. After our performance, I sent a copy of the program and a recording to Clair. I didn't expect to get a response, but one day I went to my mailbox and there was an envelope with this huge floral signature on it. I said, 'I'll be damned! I got a letter from Clair Musser!' It's still one of my most prized possessions.

"Just being invited to conduct a work was a huge thrill," Armstrong continues. "Before I stepped on the podium during the second concert, I just took a minute to look around from one side of the room to the other. It was one of the highlights of my life and I thought, '*This...is...amazing*!' The sound was incredible!"

The third piece on the program was the world premiere of Gordon Stout's "Dream-Awakening and Dance," which featured Nexus member Bob Becker and Yurika Kimura as soloists, with the composer conducting. "As we started to make plans

David P. Eyler (upper left) playing the King George bass marimba during the concert [Photo by Lauren Vogel Weiss]

Gordon Stout (right) conducting Vivian Emery Speca (left) and Yurika Kimura during a rehearsal of "Dream-Awakening and Dance" [Photo by Lauren Vogel Weiss]

for the 'Celebrate Marimba' festival," Rapp remembers, "I could think of no better person to invite than Gordon Stout. He was the very first mallet percussion artist that I brought to Millersville back in the 1970s. We were so pleased when he agreed to serve as our featured artist. The 'bonuses' that came from that were his willingness to compose a brand-new work and involve his very good friends, Bob and Yurika."

"My process of composition for this piece was very different from my other ones, where the ideas come from actually playing and improvising," explains Stout, who has been the Professor of Percussion at Ithaca College since 1980. "I woke up one night and knew I had a dream but didn't know what it was about because I never remember my dreams. But these pitches came to my mind and I remembered them even two days later. Those pitches became the first bar of what Bob plays in the solo section. Then I added Yurika's part to it, which was sort of dreamlike. The piece progressed from there.

"If you're going to have marimba soloists in front of a marimba orchestra, there are inherent problems with balance," Stout continues. "That's when the concept of creating a concerto grosso came to my mind and it's worked out exactly—make that *better*—than I could have imagined. It was absolutely amazing, especially with soloists like Bob and Yurika. It's like my most recent child being born, which is a great feeling. The orchestra performed beautifully, and I will remember how good the music sounded."

According to Becker, "Yurika and I were honored that Gordon would decide to write a piece like that which featured the two of us as soloists." Although he grew up in nearby Allentown, Becker had never performed in Kutztown before. "When you hear the beginning of a piece for a large marimba ensemble, it's kind of surprising and interesting to hear that sound and get inside of it. But," he smiles, "my favorite part is when we come in by ourselves after the introduction."

"I like the beginning," adds Kimura, a concert keyboard percussionist known for her arrangements and accompaniments of xylophone ragtime music and other 1920s-era pieces. "It creates the mood of waking up from a dream. After the two marimbas have played for a while, the gradual entrance of more than 100 marimbas is an exciting moment. It's a new feeling—like a big wave of marimba sound. The most difficult part was finding a way to phrase together with 110 marimba players, but it turned out to be an unforgettable experience."

Following Stout's piece, there were two more premieres—this time of some Musser classics, originally written for marimba and piano. Kimura arranged the piano parts for marimba, and she accompanied Becker on the "Etude in A-flat Major, Op.6 No. 2," followed by a two-marimba accompaniment (featuring Kimura and Stout) on Musser's "Prelude in G Major, Op. 11 No. 3." This was the first public performance of these new versions of Musser's "standards."

The next two pieces on the program were conducted by David P. Eyler. Known for his expertise on marimba orchestras, Dr. Eyler has been the Director of Percussion Studies at Concordia College in Moorhead, Minnesota since 1987. His doctoral dissertation (from Louisiana State University) examined the history and development of the marimba orchestra in the United States along with the contributions of Clair Omar Musser, and it is considered the definitive treatise on the topic. Under Eyler's baton, the ensemble performed his arrangement of Samuel Barber's "Adagio for Strings, Op. 11" (the one piece not played by any of Musser's orchestras) and Musser's arrangement of "Prelude in e minor, Op. 28 No. 4" by Frédéric Chopin.

"During the concert, I purposely took some faster sections at slower tempi and made sure that the orchestra was following me," says Eyler, who also conducts the Concordia College Marimba Choir. "I tried some things at rehearsals that worked, as well as some that didn't. When I'm conducting, I don't want the group to go on autopilot, so I will do things to make sure that I have their attention, like taking a different tempo or adding a little bit of a fermata at the end of a phrase, like I did in

Gordon Stout playing Musser etudes in the shadow of Musser himself performing in a silent film [Photo by Lauren Vogel Weiss]

David P. Eyler conducting his arrangement of Samuel Barber's "Adagio for Strings, Op. 11" with (L–R) Gordon Stout, Kristen Shiner McGuire, and Rebecca Kite in the marimba orchestra [Photo by Lauren Vogel Weiss]

Conductors and soloists of the Celebrate Marimba tribute concert to the music of Clair Omar Musser, standing behind Musser's personal King George marimba ("number 101") (L–R) Francis V. Kumor, Dan C. Armstrong, David P. Eyler, Willis M. Rapp, Gordon Stout, Yurika Kimura, and Bob Becker [Photo by Lauren Vogel Weiss]

the Barber. It catches their eye and keeps them focused. The orchestra performed the pieces with great dynamic intensity, and the audience response at the end of the 'Adagio' was just overwhelming. I thought it was a beautiful performance, especially with over 100 marimbists."

When Eyler wasn't conducting, he could be seen standing high above the other marimbas in the back row, playing on the King George bass marimba, the same one he played on as co-principal bass marimbist in the Festival Marimba Orchestra at West Point in 1998. "It was a pleasure playing on this magnificent instrument once again," he says. "It gave me a great vantage point to view the entire ensemble and audience—like a bird at the top of the tree! I have a love for bass parts, especially marimba. Many years ago, Dr. James Moore, my teacher at The Ohio State University, gave me every bass clef part available in the ensembles to strengthen my reading skills, since I did not have years of piano background like some of my peers."

The penultimate piece of the concert was actually a "medley" of four marimba etudes performed by Gordon Stout: Musser's "B Major" (Op. 6 No. 9), "C Major" (Op. 6 No. 10), and "Whole Tone" (Op. 6 No. 8) along with Stout's "Etude No. 12 (Dedicated to Clair Omar Musser)." Stout performed under a single spotlight while a large screen above the darkened stage showed a silent film of a young Musser playing the marimba. It was as if Musser's spirit was in the concert hall as Stout finished playing the four etudes at the exact moment the film ended.

Rapp conducted the final piece, "Bolero" by Eustasio Rosales (arr. Musser). "For me, the musical highlight was the very end of the program," he says. "I had the opportunity to come out and conduct 'Bolero,' considered to be one of Musser's signature pieces ever since his marimba orchestra played it at the Chicago World's Fair in 1933."

OTHER EVENTS

Although the concert was the premier event of the weekend, there were other memorable sessions and concerts. On Saturday afternoon, November 7, Bill Cahn, co-founding member of Nexus, presented a special lecture about "The Xylophone in Acoustic Recordings." He discussed the history of xylophone recordings and played examples by George Hamilton Green, Teddy Brown, and Sammy Herman. His

Lew Green speaking to the members of the Celebrate Marimba orchestra between concerts [Photo by Lauren Vogel Weiss]

Bill Cahn played musical examples from the early 20th century during his clinic "The Xylophone in Acoustic Recordings" [Photo by Lauren Vogel Weiss]

handout included a fascinating timeline of major American cylinder record companies and their xylophonists.

"Over a period of 20 years, from 1978 through 1998, I collected acoustic recordings featuring the xylophone," Cahn explains. "The recordings were made by the old acoustic process between 1895 and 1929. The question became how to preserve these records for future generations, so we digitized them over a period of ten years. When we finished, 1,280 sides had been digitized. Undoubtedly, the technology will continue to improve, and there's probably more material in the grooves that is yet to be uncovered. Somewhere down the road, someone with the proper technology in computer software may be able to restore them to the way the instruments actually sounded at the time." Cahn's legacy (and donation to the Center for Mallet Percussion Research) is truly a gift to musicians and researchers for decades to come.

Saturday evening offered a special concert by The Jost Project featuring Tony Miceli on vibes, Paul Jost on vocals, Kevin MacConnell on bass, and Marco Marcinko on drums. Performing in a club-like room in Schaeffer Auditorium so that students of all ages could attend, they played pop/rock classics in their own unique, contemporary jazz style.

Throughout the two-day event, an exhibit near the concert hall displayed about a dozen instruments from KU's own collection. (And this didn't include their instruments that were on stage for the rehearsals and concerts.) Visitors could see, and even play on, Musser's personal three-and-a-half octave Canterbury vibraphone, a set of Deagan Song Bells (tuned one octave lower than traditional orchestra bells), and three Deagan xylophones—two Radio Masters (the three-and-a-half octave model 886 and the four octave model 888) plus a four-octave Artist Special (model 264). The travel trunks for one of their King George marimbas (instrument #10 of 102, made for Mildred Lois Way) made an imposing impression next to the instruments. There were also exhibits from Coe Percussion, Fall Creek Marimbas, Malletech, Mode Marimba, and Steve Weiss Music.

Between the two concerts on Sunday afternoon, Lew Green, Jr.—nephew of Joe and George Hamilton Green, pioneers of xylophone concerts and recordings during the early part of the 20th century—gave an impromptu talk to the members of the marimba orchestra. "I told them a little bit about George Hamilton Green, the teacher. He had a correspondence course set up in New York with over 4,000 students," the younger Green describes. "His method books were quite the thing, and they're still using them today. I also talked about putting things in context to keep everything in perspective, which is important when you're looking back at music from 80 to 100 years ago. They didn't have the things that we have today: for example, most houses at the turn of the [previous] century didn't have electricity, so there was no radio, no television, no other distractions. Families would make their own entertainment, and people learned to play everything, from guitars to pianos. That's where the great mallet players came from; you didn't have to plug it in!"

THE MEMORIES

For those involved, the two days in Kutztown were very special for a variety of reasons. "Even though I was playing a marimba 5 [bass] part, I was absolutely astonished to discover that I was parked right behind Bob Becker!" Armstrong says with a chuckle. "And I was right next to Gordon Stout *and* Vivian Emery [Speca]. So it was a really interesting place to be."

"The most exciting part of playing in the orchestra was the anticipation of the first downbeat at the first rehearsal," Stout recalls. "I have played in quite a few marimba orchestras over the years, and the very first sound of the first piece at the first rehearsal is still an amazing and

unique experience. The other thing that was particularly interesting at Kutztown was playing with different conductors, each having his own style and interpretations of the repertoire for the orchestra."

"My favorite piece to play was 'Bolero,' because I think that's the way a marimba should sound!" Vivian Speca laughs. "But I loved the 'Adagio for Strings,' too, which was a surprise."

"I liked the chance to see all those vintage marimbas," adds Becker. "All the King Georges on stage was impressive and something I hadn't seen since the West Point extravaganza. And having the chance to play the solo pieces on Clair Musser's personal King George marimba, with his name on the plaque, was a special feeling."

Yurika Kimura was honored to play on Leigh Howard Stevens' personal Malletech Imperial Grand marimba, which was on loan for the concert. "But my favorite instrument was the King George bass marimba," she admits. "I had seen pictures of it but this was my first time to hear the sound. I also enjoyed meeting Vivian [Speca] because she has had so many marimba experiences, and I always respect female players."

David Eyler remembers the concert itself. "The intensity during the performance was something I'll remember forever."

"The aspect of the Kutztown event that appealed to me the most," recalls Bill Cahn, "was the atmosphere of a true celebration, where every participant could have a positive experience and a great opportunity to perform with some of the best musicians and teachers, while focusing on a shared appreciation for music made on the marimba."

Lew Green agrees. "There was so much interest from the local people—the place was jammed! And just seeing all the great marimba players there, like Bill Cahn and Bob Becker. Plus the young performers were doing such a great job."

"I was impressed that people from all walks of percussion life—from eager young high school students to college percussion majors, from young professionals to established percussion artists, even someone like Vivian from the Marimba Masters! All these people 'of like minds' gathered together to be a part of our marimba celebration," summarizes Will Rapp.

"The only thing that I wish we had done," Armstrong says wistfully, "would be to have all of the people who were playing either a King George or a World's Fair instrument play a C major chord—just to hear what the original instruments sounded like without the modern ones." Perhaps there will be another opportunity to do that at Kutztown sometime in the future.

See a video excerpt from the Celebrate Marimba Concert finale "Bolero," in the online edition of this issue at www.pas.org/publications/latest-issues/percussivenotes.aspx.

The Center for Mallet Percussion Research

The Center for Mallet Percussion Research at Kutztown University became a reality in 2014 when Frank Kumor and Will Rapp officially organized a growing collection of rare keyboard instruments and other memorabilia, hoping to make it the largest collection of such marimbas, xylophones, and vibraphones in the nation. The mission of CMPR is to provide access to rare as well as one-of-a-kind instruments, music, recordings, films, and related materials in addition to serving as a repository for similar materials entrusted to the Center as they become available.

"There are a lot of antique stores in this part of Pennsylvania," explains Kumor. "One day I went in and found a set of old Deagan Parsifal Bells, probably manufactured between 1910 and 1920, so I scooped them up." Parsifal Bells had rounded tops, to prevent light from reflecting into the player's eyes, and had resonators built directly into the case, adding depth and sweetness to the tone. "So I began to 'treasure hunt' these old instruments and started to accumulate more and more. Soon, local people were noticing the percussion department at our school and donated more instruments to us. It just continued to grow."

"Kutztown University was very fortunate in being able to acquire not only some very exceptional instruments but also some very rare artifacts and information, one-of-a-kind recordings, photographs, music, and whatnot," adds Rapp. "These items really deserved to be shared with the widest audience of people who are interested in mallet percussion and percussion research. The fact that the university is celebrating 150 years guarantees that the collection is in a good home. Other universities have specific collections in other emphases in music, so given our location near Lancaster County, where Musser came back to recruit his 'forces,' we thought it very appropriate to have the facility here. We are also very lucky to have a new University President [Dr. Kenneth Hawkinson] who is supportive of the arts and sees the music and visual arts departments as real flagship programs. The university is willing to make sure that the Center has a good future in terms of the physical space it needs to house this collection.

"We are hoping to put the larger items, like instruments, as well as the recordings, memorabilia, etc. in the center itself," Rapp continues. The university is renovating an old health center not far from the music building. "The photographs and music would be kept in climate-controlled storage in the main library, which is undergoing a renovation now, so they will be in the best of conditions. If someone were to make a trip to the university, the idea is that they would have access to both the center and the library."

The Center received a "boost" when it acquired Dana Kimble's personal collection of instruments and memorabilia in October 2014. The major instruments were two King George marimbas from the International Marimba Symphony Orchestra tour to Europe in 1935, one of which was Musser's personal marimba with his name inscribed on the front rail, along with one of only two King George bass marimbas ever made. (No one knows where the second instrument is at the present time.) The collection also included Harry Breuer's custom-made Deagan Xylorimba and Musser's personal Canterbury vibraphone and a custom-made Deagan Xylorimba, along with music, letters, and diaries from throughout Musser's career as one of the world's most renowned marimba performers, composers, and teachers.

Frank Kumor at the Center for Mallet Percussion Research [Photo by John R. Beck]

Other items in the collection included a tuxedo and gown worn by members of IMSO, mallets dating back to the 1930s, a poster of Reg Kehoe and his Marimba Queens (who were based in nearby Lancaster), and the PAS Hall of Fame plaque presented to Sammy Herman in 1994. Other mallet percussionists represented were Teddy Brown, Vera (McNary) Daehlin, Billy Dorn, Lionel Hampton, Earl Hatch, and Red Norvo. In total, there were almost three-dozen containers of materials including music, books, photos, newspaper articles, promotional materials, programs, posters, recordings, rare films, and videos.

"The most interesting thing about the Center is the 'museum' part—getting to see all the memorabilia housed there," states Gordon Stout. "Things like Musser's own mallet case and sticks, the tux and gown worn by members of the King George orchestra, and the extensive pictures and documentation of our American marimba history. There were many original manuscripts of music that we all know, and even some pieces of Musser's that I didn't know existed."

David Eyler, who owns the Deagan Stokowski bass marimba manufactured in 1942, compared his instrument to the one on display in Kutztown. "This King George bass marimba, which Musser designed

a few years earlier for the J.C. Deagan Company, has an attached stand for the performer since the keyboard is very high because the resonators are so tall."

Bill Cahn donated his collection of acoustic recordings featuring the xylophone. "I gave them not only the original records, made between 1895 and 1929, but also a digitized version of all the recordings. The discography alone is 284 pages! There is also an index so every record, which is numbered, can be found. If you want to find more information about a particular record or where to find it in the collection, you can access it by either the artist's name, title, or record label, each alphabetically indexed. The idea was to make it easy for someone to locate a particular recording of this music."

Lew Green donated copies of the six-CD set of the Green Brothers' *Masters of the Xylophone* collection (which can be ordered from www.GeorgeHamiltonGreen.com). "We went through 3,000 records to find the ones that we wanted to put on there," Green says. "Unfortunately, we couldn't use some of the pieces we wanted to because the records were in such bad condition. Many of my recordings may be duplicates of what Bill Cahn donated, but with old records, you try to find the best of the lot. And I still have a lot of George Green's original method books, music, pictures, and other miscellaneous stuff. I've been keeping track of [Uncle] George's trunk since I was nine years old!" Many of these treasures will eventually end up in Kutztown.

"What they have so far is very impressive," comments Bob Becker. "There are a lot of great old photographs to see there." Yurika Kimura has donated some never-before-seen photographs of Clair Musser visiting Yoichi Hiraoka (one of Japan's most significant xylophonists) and Takeshi Miyakawa (founder of the now-defunct Miyakawa Marimba Company) in Tokyo, Japan in 1961.

"As we look to the future," Kumor summarizes, "we are very excited about the possibilities before us. We're working on several significant new additions to the collection as well as a dedicated building and research space. We look forward to the opportunity to open our doors to percussionists from around the world."

Celebrate Marimba Orchestra

Kutztown, Pennsylvania . November 8, 2015

Pennsylvania had the most members (67), followed by New Jersey (14), New York (12), Virginia (4), Maryland (3), Delaware (2) and one each from Connecticut, Florida, Iowa, Illinois, Michigan, North Dakota, and Ohio, along with Argentina, Canada, and Japan, for a total of 112 members playing on 71 marimbas.

Paige Adams (Sterling, Virginia)
Dan C. Armstrong (State College, Pennsylvania)
Grace Lea Asuncion (Lancaster, Pennsylvania)
Charles Aulenbach (Randolph, New Jersey)
Mike Bagenstose (Muhlenberg, Pennsylvania)
Marlin Barnes (Chambersburg, Pennsylvania)
Andres Bautista (Chicago, Illinois)
Bob Becker (Toronto, Ontario, Canada)
Savanna Brackemanns-Puig (Randolph, New Jersey)
Judson Brill (Lancaster, Pennsylvania)
Tony Brill (Lancaster, Pennsylvania)
Christopher Carlson (Springfield, Pennsylvania)
Adam Christ (Randolph, New Jersey)
Caryn Christianson (Ithaca, New York)
Torrey Cobb (Rochester, New York)
Matthew Coley (Waterloo, Iowa)
Haley Cowan (Landenberg, Pennsylvania)
Garrett Davis (Pine Hill, New Jersey)
Savannah DeLong (Sinking Spring, Pennsylvania)
Maximillian DiBenedetto (Penfield, New York)
Casey Dziuba (Fredon, New Jersey)
Megan Ebling (Bethel, Pennsylvania)
Ashley Eickhoff (Gilbertsville, Pennsylvania)
Joel Evans (Muhlenberg, Pennsylvania)
David P. Eyler (West Fargo, North Dakota)
Eric Farkas (Oxford, Pennsylvania)
Mark Feld (Portland, Pennsylvania)
Noah Flaharty (York, Pennsylvania)
Stephen Fleming (Cinaminson, New Jersey)
Jacqueline Foran (Washington, Pennsylvania)
Corrine Frederick (Schuylkill Haven, Pennsylvania)
Mary Gardner (Southport, Connecticut)
Carrie Gartner (Kutztown, Pennsylvania)
Cody Gemmell (Saint Clair, Pennsylvania)
Alexander Gibboney (Elizabethtown, Pennsylvania)
Rachel Gibson (Tower City, Pennsylvania)
Andre Hance (Randolph, New Jersey)
Joyce Haraway (Willow Grove, Pennsylvania)
Brittany Erin Hassler (Mohnton, Pennsylvania)
Kyle Haust (Orlando, Florida)
Jennie Herried (New York, New York)
Cole Herudek (Clinton, New Jersey)
Jennifer Hesse (Elizabethtown, Pennsylvania)
Tanner Homa (Wyoming, Pennsylvania)
Stephen Horvath (Pottsville, Pennsylvania)
Maria Howe (Lancaster, Pennsylvania)
Jason Keller (Newark, Delaware)
Sean J. Kennedy (Lower Gwynedd, Pennsylvania)
Ben Kern (Nazareth, Pennsylvania)
Yurika Kimura (Kyoto, Japan)
Rebecca Kite (Leesburg, Virginia)
Jack Knapp (Randolph, New Jersey)
David Knott (Harrisburg, Pennsylvania)
Ian Kurlan (Scarsdale, New York)
Nathaniel Labe (Hummelstown, Pennsylvania)
Daniel Long (Birdsboro, Pennsylvania)
Damian Lunny (Chichester, Pennsylvania)
Jane [Verano] Mahoney (Millsboro, Delaware)
Erica Malinowski (Chichester, Pennsylvania)
Daniel Mark (Exeter, Pennsylvania)
Kyle McKay (Drexel Hill, Pennsylvania)
A J Merlino (West Reading, Pennsylvania)
Tina Messner (Birdsboro, Pennsylvania)
Doug Miller (Toms River, New Jersey)
Kate Miller (Tamaqua, Pennsylvania)
Reba MIller (Camp Hill, Pennsylvania)
Tori Miller (Oley, Pennsylvania)
Lauren Modlin (Lancaster, Pennsylvania)
Kevin Mott (Severna Park, Maryland)
Tom Murphy (Randolph, New Jersey)
Paul Murr (Lancaster, Pennsylvania)
Dennis O'Keefe (Rochester, New York)
Rose Ousey (Downingtown, Pennsylvania)
Yun Ju "Alice" Pan (East Lansing, Michigan)
Emily Parke (Hempfield, Pennsylvania)
Thomas Pastilha (Randolph, New Jersey)
Kaitlyn Pekarik (Pottsville, Pennsylvania)
Erin Phillips (Fleetwood, Pennsylvania)
Kyle Postlethwait (Lancaster, Pennsylvania)
Eduardo Prado (Ithaca, New York)
Skip Reddig (Lancaster, Pennsylvania)
Todd Rober (Trexlertown, Pennsylvania)
Oscar Albrieu Roca (Buenos Aires, Argentina)
Diane [Thomas] Rompallo (Kulpmont, Pennsylvania)
Justin Rosado (Lititz, Pennsylvania)
Leona M. Roszkowski (Annandale, Virginia)
Michael Sander (Pemberville, Ohio)
Kristen Shiner-McGuire (Rochester, New York)
Eric Shuster (Ocean City, Maryland)
Paul Smith (Pottstown, Pennsylvania)
Andrew Smouse (California, Maryland)
Peter Snyder (Kutztown, Pennsylvania)
Vivian [Emery] Speca (Pottstown, Pennsylvania)
John Spero (Stroudsburg, Pennsylvania)
Jack Steiner (Mt. Wolf, Pennsylvania)
Kyle Stevens (Rochester, New York)
Gordon Stout, *Concertmaster* (Ithaca, New York)
Matthew Sukert (Randolph, New Jersey)
Danielle Suomela (Elizabethtown, Pennsylvania)
Kandice Tanner (Danville, Pennsylvania)
Daniel Venable (Hershey, Pennsylvania)
Larissa Venzie (Independence, Virginia)
Tyler Wales (Nazareth, Pennsylvania)
Andrew Warren (East Northport, New York)
Bryan Weber (Norristown, Pennsylvania)
Drew West (Muhlenberg, Pennsylvania)
Timothy Williams (Vineland, New Jersey)
Keith A. Wilson (Lansdale, Pennsylvania)
Derek Wohl (Ithaca, New York)
Jacob Wunderlich (Pottstown, Pennsylvania)
Brandon Zajaczkowski (Moscow, Pennsylvania)
Jeremy Zangakis (Allentown, Pennsylvania)

9 Ways to Reduce Burnout

By Brad Meyer

Almost everyone has or will have to deal with "burnout"—a mental collapse due to stress—when it comes to teaching and/or performing in the field of music. People are often afraid to discuss mental issues like burnout because some infer that if someone is burned out, that person has lost his or her love of music; however, that is not the case at all. Burnout is a natural experience in the extreme ebb and flow of being in such a creative, passionate, and demanding field. Here are nine ways of reducing burnout based on academic research and personal recommendations.

1. HAVE A ROUTINE THAT INCLUDES QUALITY REST AND BREAKS

Musicians often forget to give themselves breaks because of the relentless nature of their field. Music is inherently something that you can never perfect and can always improve with more practice. Nonstop practice without breaks and/or rest can result in the law of diminishing returns, where the time spent on a project does not lead to efficient amounts of results. One way to make sure you take breaks and get good rest it to schedule them so they are a mandatory part of your day.

• **Consistent sleep**. Everyone says sleep is important but it is one of the first things people reduce during stressful times. There have been numerous studies on the detriment of reducing one's sleep schedule, especially in regards to mental efficiency (e.g., "Patterns of Performance Degradation and Restoration During Sleep Restriction and Subsequent Recovery: A Sleep Dose-Response Study" from the *Journal of Sleep Research,* http://onlinelibrary.wiley.com/doi/10.1046/j.1365-2869.2003.00337.x/full). Not getting enough sleep can make the time you are awake less productive. To fix this, try going to bed at a consistent time every night and waking up consistently every day. When going to bed, turn off all distractions (smartphone, tablet, TV), and dedicate that time to trying to relax and fall asleep. In the beginning, you may find yourself lying awake, but if you stay consistent with your schedule, your body will learn that it can shut down and sleep at a consistent hour.

The same idea about scheduling sleep should apply to when you wake up. Trying to "catch up" on sleep by oversleeping (as many people especially try to do on weekends) can ruin your sleep cycle by pushing back the time it is used to being awake, which then pushes back the time your body will want to go to sleep.

• **Take real breaks**. Sometimes if we get a break, we continue to ruminate (thinking about the same thing over and over) on what we "should be" doing, instead of enjoying the break. A good way to take a break is to remove yourself from the work situation. The Massachusetts Institute of Technology has a resource titled "Tooling and Studying: Effective Breaks," which has several methods for making breaks effective, including study in blocks of time (50 min. study/10 min. break), getting up and moving, scheduling meal breaks, and turning off your phone when you study and turning it back on during your breaks (http://web.mit.edu/uaap/learning/study/breaks.html). If you are practicing in an office, practice room, or rehearsal space, try going outside and either walking around a building or sitting on a bench. Try to be present in your moment outside by *experiencing the break.* Listen to the sounds of nature (or traffic), or look up and notice the trees, clouds, or people that are around you. Finding ways to get your mind mentally focused away from the task/job that is making your feel burned out will help you return to the task at hand with more mental energy and concentration.

2. EXERCISE

One thing that is almost universally agreed upon is that exercises is good for the body *and* mind. Developing an exercise routine can help balance hormones in your body and help increase energy throughout the day. Many people have the misconception that working out will rob you of energy that you could have used later; in fact, working out has the opposite effect. Exercise will increase your mental awareness while boosting your level of physical energy for the day, which is why many people recommend working out in the morning. Researchers have found that "individuals who exercised at least two to three time a week experienced significantly less depression, anger, cynical distrust, and stress...and higher levels of coherence and a stronger feeling of social integration." ("Physical Exercises and Psychological Well-Being: A Population Study in Finland" by Peter Hassmén, Nathalie Koivula, and Antti Uutela, http://www.sciencedirect.com/science/article/pii/S0091743599905972). You do not need to become a body builder or an endurance athlete, just try to enjoy the experience of improving your body.

3. RELY ON YOUR FRIENDS

Friends are an invaluable resource for when you experience burnout. Friends can provide an open ear to vent to, a shoulder to cry on, or a healthy distraction from current dilemmas. Do not be afraid to share issues with your friends. One of the best ways to deal with difficult issues is to talk through them out loud. When we think through problems within our own head, we tend to focus on issues that would sound preposterous to ourselves if we said them out loud. Talking to someone gives you the opportunity to explain your situation and to get a response you might not have thought about already. Friends also can provide sympathy and laughter. Both of these can make us feel less overwhelmed by the difficulties of being a person involved in music. The Mental Health Foundation has a great article titled "Friendship and Mental Health" (http://www.mentalhealth.org.uk/help-information/mental-health-a-z/F/friendship/) about how you can utilize your friends to strengthen your mental health, and how to be a good friend by listening to someone who is having problems or mental health issues.

4. DO SOMETHING COMPLETELY DIFFERENT

Some people make music their only focus in life, which is easy to do because there are so many ways to become more involved in music; however, having a non-musical activity in your life can give you the mental release you need so that when you return to your musical activities, you will be refreshed and energized. There are numerous activities you can become involved with, such as joining an athletic team (basketball, baseball, disc golf, etc.), finding a hobby (painting, woodworking, model building, etc.), exploring places near where you live (hiking, camping, biking, etc.), or something else that is not related to music. The point is to get away from music so when you return, you will have a fresh and open mind. The saying "distance makes the heart grow fonder" can definitely be applied to reduce or stave off burnout.

5. MENTAL HEALTH STRATEGIES

Burnout is often fed by such negative mental actions as rumination and repetitive "what if-ing," which can exacerbate problems that may not even exist. The best thing you can do is to learn how your brain works so that you can calm down negative mental responses to stress. Things like mindfulness and meditation are great tools to help you deal with stress on all levels. There are numerous podcasts and books on both of these topics; one podcast on mindfulness I recommend is UCLA's Mindful Awareness Research Center's "Weekly Podcast at the Hammer" (http://marc.ucla.edu/body.cfm?id=107).

• **See a therapist regularly**. An additional step in helping create strong mental health strategies is to see a licensed therapist regularly. Charles (Chuck) Bryant from the podcast *Stuff You Should Know* is paraphrased as saying, "I'm not concerned for people in therapy, I'm concerned for those who *aren't* in therapy." He is saying that people who are in therapy are actively trying to get better, while people who are not in therapy might not have the guidance or instruction to know where to start in order to get better. Everyone could use a little bit of help from time to time, so do not be afraid to see a therapist/counselor. Even if feel you are mentally healthy, it would not hurt to find new strategies for dealing with life's problems before those problems actually arise.

6. RESHAPE YOUR MENTAL PERSPECTIVE

Sometimes your mental attitude about a task or assignment is the reason for burnout. This tends to be the case with students. Many people view jobs/work/practicing/assignments as something that needs to be done so you can move on to the next item at hand; however, this can create a sense of always yearning to move forward. Instead, focus on the exercise/etude/piece as an *opportunity* to become better in that moment. It is great to be motivated to progress in your studies/education, but progressing should be a natural part of the learning curve. Viewing tasks as opportunities to get better at certain skills or concepts will be more fulfilling and beneficial in the long term, rather than moving through material just to say that you have done it. This can especially be witnessed when students run through exercises just to say that they have played their exercises, instead of doing exercises with a mental focus to become better at a skill or group of skills that is being isolated.

Another example of not approaching material with the correct mental focus is the musician who only learns part of a composition or works on it so that he can "play through it" in order to tell others that he has already played that piece. While it might feel good to say you have "played" "Merlin" (or any other extremely technically demanding piece), you will not benefit from the challenges of the piece as much if you do not put in the amount of time and energy to perform the whole piece with a high level of quality. A good motto I use is, "Work on the quality and the quantity will come."

7. DO SOMETHING NEW, INVIGORATING WITHIN MUSIC

Many times we get stuck doing the same types of things over and over in music. If you are known for playing timpani, you might play in orchestras all the time. If you are known as being a good drumset player, you may play in jazz combos all the time. You can get your "creative juices flowing" by doing something new musically—for example, playing a different style of music, starting a chamber group, researching new ways to perform/teach, organizing a performance in a place you have never played, learning a new instrument, etc. As the saying goes, "Variety is the spice of life." Varying your musical activities can help create a renewed sense of meaning and purpose.

8. PLAY SOMETHING CHALLENGING OR EASY

If you only perform challenging music, the challenge can become the reason why you are experiencing burnout. Just because a composition is touted as being difficult does not necessarily mean it will be personally fulfilling for you. Constantly performing pieces like this can make you feel like a modern-day Sisyphus—continually struggling to roll a boulder uphill, just to get there and realize that you have to do it again.

The same is true on the other end of the musical spectrum. If you play easy music all the time, you can feel like someone who is at a desk job. This is especially common with percussionists who play regularly occurring gigs where the music does not seem particularly varied. In this case, try pursuing something significantly more musically and/or technically demanding outside of your regular gigs. That new challenge may lead to a sense of renewed musical growth and self-expression.

9. PUSH THROUGH

Sometimes burnout happens at a time when you cannot stop and take a break to recharge your mental batteries. This can be one of the hardest situations when trying to deal with burnout. It is almost always easier to give up on doing something, rather than pushing through, but sometimes you will need to persist in order to keep your job, make money to pay bills, or fulfill a musical expectation where quitting is not an option. It will be difficult, but you need to stick to some type of routine you have developed in the past that you know works for you. Sometimes you will have to plan your day down to the minute and then force yourself to stick to that schedule. Even though it can feel like you are "going through the motions," utilizing your time towards a goal can eventually give you some sense of direction.

The worst thing you can do in a situation like this is to constantly think about what you have to do. Instead, like Nike's motto exclaims, "Just do it!" I have met many people who, when they get overloaded or feel they are experiencing burnout, spend more time talking about the things they need to do rather than just doing those things. Pushing through with a sense of brute force can sometimes help overcome burnout. On the other hand, pushing through immediate burnout can also lead to long-term burnout in the near future.

Pushing through can be extremely beneficial when you are in a tough situation, especially in regards to deadlines. It can also give a sense of accomplishment or fulfillment that leads to breaking away from feelings of burnout; however, pushing through can also increase feelings of burnout once the task has been completed. Pushing through can be a temporary fix, but is most likely not a permanent solution.

CONCLUSION

These nine strategies are not the only ways to reduce burnout, but they are a good place to start if you are having trouble thinking of what you can do for yourself. One of these strategies may work for you the next time you have feelings of burnout, but may not work the following time. It is important to try new ways of dealing with mental stress, because we all mentally change throughout our lives and how we deal with stress. Just know that you are not alone; everyone deals with stress and burnout throughout their life. Without the difficult times, the great times would not be as great!

Dr. Brad Meyer is the Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, Texas) where he directs the percussion ensemble, steel band (Jacks of Steel), and teaches private percussion lessons. Meyer frequently tours to universities and high schools both nationally and internationally to present recitals, workshops, master classes, and clinics on various topics, including electro-acoustic percussion, contemporary marimba, concert snare drum, marching percussion, percussion ensemble, steel band, and world music. His performances and clinics have taken him to Austria, Taiwan, France, South Africa, and Slovenia. Meyer was also a faculty member at the Interlochen Arts Camp in 2015. Meyer has written several compositions for concert snare drum, multi-percussion, and percussion ensemble published through Bachovich Publications. For more information, visit http://www.Brad-Meyer.com. PN

Drumline and the Music Major

By Tracy Wiggins

Marching percussion is often looked upon negatively by both teachers and students. Comments overheard often include: it teaches overplaying, it is unmusical, it takes up too much of a student's time, and more. But performing in a drumline can be an essential tool for any percussionist's development. Many teachers and performers in the field would state that they would not be doing what they are doing now without their years in marching band and drum corps.

There are skills learned in drumline that can greatly enhance the number of hours spent by a student in the practice room. The drumline can be as important to a well-balanced percussion curriculum as marimba and tambourine. This article will address some of the many benefits of participating in the marching percussion section.

> Skills learned in drumline can greatly enhance the number of hours spent in the practice room.

TEAMWORK

Much of what we do as musicians involves being alone in a practice room for hours working on our own material. Yes, there are performing ensembles that do involve teamwork, but there is a different spirit of teamwork in having to play *exactly* together, in the heat, while marching drill across an uneven football field. One learns so much about how to deal with people, personalities, stress, and more when in this situation for long periods of time.

This training can be invaluable for working with other musicians in any situation. Also, you are doing an activity that is about working with others to create an experience in which you don't stand out.

CONSISTENCY

We are in a field that is built around our capability to reproduce a physical, musical, and emotional act the same way multiple times. Having to do that in a drumline teaches you that even the smallest change can cause inconsistencies that can affect the overall performance. This forces you to be acutely aware of every motion required to reproduce proper sound and spacing of each note every time. While that can be the goal in the practice room, we are often less disciplined about it in that situation; it is much more challenging to do without the help of others to call us out on it.

TIMING

Drummers and percussionists have to have impeccable timing skills. We are expected to be able to keep and play consistent time when others around us cannot; this is never proven more so than on a football field. Also, drumlines tend to run basic technique exercises with a metronome regularly to work on placing every note precisely in time. Hmmm, hours spent on technique and hand development—sounds like a great idea!

LISTENING

Many times, you can hear a difference between a group whose members have a marching background and those whose members don't. There is an acute awareness of how to make rhythms line up precisely that can sometimes only come from being in a snare line of eight people (we have to make these thirty-second notes line up exactly or it sounds like white noise!). When one hears a group play a piece like "Trio Per Uno," the listener can tell if the members have a marching background because there will be a precision in the rim and bongo parts that may not be there in groups whose members don't have that background. Of course, there are musicians who can achieve excellent precision without having been in drumline, but in this instance we are talking about the general percussion student. In marching, we not only gain the ability to distinguish the smallest discrepancy in a rhythmic or timing issue, but also how to correct it. You also learn how to deal with unusual listening situations, quite applicable to the variations in listening within orchestra, band, and musical theater positioning

MEMORY

When playing on a football field, the music has to be memorized. You have to figure out how you best connect to the memorization. For many, it is being able to aurally reproduce the sound in your ear as you play. For others, it is the ability to visualize the music as you play. For others, it is connecting the percussion parts aurally to all of the other parts of the music. These are ALL techniques that you then apply to learning concert percussion music.

COORDINATION

You also learn mental and physical coordination on the field. You have to be able to coordinate your feet and your hands. You have to be able to play a rhythmic subdivision over your feet that does not line up metrically. You have to be able to move your feet, remember the drill, remember the music, and move the hands all at the same time—much like performing a complex percussion work!

PHYSICAL HEALTH

Musicians spend a lot of time sequestered in a practice room working on their craft. Getting outside in the sunshine with the marching band (which in and of itself is healthy for you), stretching, and getting the body and muscles moving can be directly beneficial to your health. Think of it this way: How many other times of the year do you "work out" six to eight hours a week?

DISCIPLINE

There is no more structured or disciplined approach to rehearsal than in a marching organization. Each person has to learn his or

her individual part in order for everything to fit together with the necessary precision. We have to be able to balance the physical, mental, and visual elements in a rehearsal setting. There is very little time to waste because rehearsal time is so limited. We work on fixing very small phrases to make them better, and we repeat them over and over until they are consistently correct. Sounds a little like practicing, doesn't it?

TECHNIQUE

Six to ten hours a week working on playing fundamental rudimental exercises and patterns with a good technique—sounds great, right? Sure, there are varying techniques out there and many different approaches to the drum. But much of the modern technique has its roots in the drumset and orchestral scene and is about having a relaxed, fluid, tension-free technique, using a combination of wrist and arm, and using the natural rebound of the stick and head to do the work. What this does is give students six to ten hours of practice on almost the exact same technique teachers want from them on any drum! Some drumlines also utilize techniques that incorporate different stroke types that can be applicable on other percussion instruments as well.

CONCUSION

Notice that none of the above dealt specifically with "chops" or "having fun." These are real, concrete, and practical tools that are quite effectively taught to a musician in a marching ensemble.

The list of great musicians with a marching background is extensive: Al Chez, Steve Gadd, Chad Sexton, Billy Cobham, Rich Redmond, Andrew Beall, Trent Reznor, Glen Kotche, Pat Petrillo, John Wooton, Omar Carmenates, Blake Tyson, Tommy Igoe, Chris Martin (principal trumpet of the Chicago Symphony), Kris Keeton, and more. In interviews, these people often discuss how important marching was to them in their career path. So while it may not be everyone's cup of tea, a lot of good can come from all of those hours in the sun!

Tracy Wiggins is assistant director of bands and coordinator of the percussion program at the University of North Alabama. He has a Doctor of Musical Arts degree from the Hartt School, University of Hartford, a master's degree in Percussion Performance from the University of New Mexico, and a bachelor's degree in Music Education from Oklahoma State University. He has performed with the Huntsville Symphony, the Fayetteville Symphony Orchestra, the Florence Symphony Orchestra, the Carolina Philharmonic, and as principal percussionist for the Santa Fe Symphony; marching percussion with the Freelancers and Black Gold Drum and Bugle Corps, as well as instructing the DCI Division III World Championship finalist Delta Brigade and the Northern Aurora Drum and Bugle Corps, and DCA Finalist Carolina Gold; and solo appearances at universities throughout the United States and Jordan. He is also an active adjudicator for marching percussion throughout the southeast. Dr. Wiggins has premiered works by composers David Macbride, Thomas DeLio, Daniel Davis, and others. **PN**

Very Long Cat: An Interview with Shawn Mativetsky and David Ogborn

By Brian Anderson

At PASIC 2015, I was able to attend an exciting clinic that changed my perspective on electronic music and how performers can engage with each other. Very Long Cat is a duo that consists of tabla player Shawn Mativetsky and live coder David Ogborn. Percussionists reading this article are likely familiar with tabla, but fewer will be familiar with live coding, which is the act of writing code in real time with your screen displayed to the audience. On the "about" page of toplap.org, live coding is defined as follows:

> Live coding is a new direction in electronic music and video, and is getting somewhere interesting. Live coders expose and rewire the innards of software while it generates improvised music and/or visuals. All code manipulation is projected for your pleasure. Live coding works across musical genres, and has been seen in concert halls, late night jazz bars, as well as algoraves. There is also a strong movement of video-based live coders, writing code to make visuals, and many environments can do both sound and video, creating synaesthetic [*sic*] experiences.

Live coding is not necessarily musical in nature, but certainly can be. As David Ogborn describes live coding, one of the core live coding principles is the idea of starting with a blank screen, which involves sharing your screen with the audience and "taking them along for the ride." Ogborn adds that the idea of starting from a blank screen doesn't mean that there aren't lots of prepared code and synthesizer building, as well as deeper layers of pre-existing software. In his words, "No one builds their tabla on stage in front of the audience, but the tabla does represent a certain kind of blankness. It's a relative blankness, and there's a relative blankness to the screen, too."

In the early days of electronic music, the electronic portion of the music was commonly static and created beforehand. Even now, electronic pieces frequently consist of a soloist or group playing to tape or, at best, cuing some sort of pre-created action, be it reverb or delay at a certain interval or cuing a loop that, though created live, becomes static immediately after creation. Perhaps one of the most compelling aspects of live coding is the fact that the musician who is live coding is creating sounds in real time. He is able to respond to other musicians, amplify his sounds, and interact organically with the musical process and with the audience. This creates electronic music that seems more alive than traditional, static electronic music, and certainly is more greatly rooted in the moment. The experience of listening to tabla responding to electronic music and electronic music responding to tabla was one of the most impactful musical dialogues to occur at PASIC.

THE GENESIS OF VERY LONG CAT

The two members of Very Long Cat live several hours apart, with Shawn living in Montréal and David in Hamilton, Ontario. This hasn't stopped them from rehearsing together and creating exciting performances. Shawn is often either rehearsing or performing from McGill University's Centre for Interdisciplinary Research in Music, Media, and Technology, while David is often rehearsing or performing at McMaster University's Department of Communication Studies and Multimedia. After their clinic, I sat down with Shawn and David to discuss their ensemble, how it came to be, and the next direction their music will take.

PHOTO BY CAROLINE TABAH

Very Long Cat at PASIC 2015: live coder David Ogborn (left) and tabla player Shawn Mativetsky.

Brian Anderson: *Could you describe your backgrounds? Specifically, describe how much music training versus how much programming was in your background.*

Shawn Mativetsky: I started with drumset at seven years old. In high school I picked up western classical percussion: jazz band and concert band. In Quebec we have CEGEP [a French acronym for general and vocational education], which occurs between high school and university. It was there that I heard tabla for the first time and was fascinated by it, so that's why I picked up tabla just a little bit after I picked up classical percussion. I did my university at McGill in concert percussion, but at the same time tabla was going on in parallel to that outside of school. After my graduation, I was able to travel to study with a guru, or an Indian master of the instrument, and as time passed, tabla occupied more and more of my musical identity.

David Ogborn: My background is probably more traditional than what you may imagine. When I went away to university, it was to study music education and music performance. Jazz guitar was my main focus, but I played horn and classical piano as well. Eventually, I got into this composition stream, and I completed a master's degree and a doctoral degree in composition. All of my graduate degrees were in music at the University of Toronto.

At roughly the time I started getting into that composition stream, which was the end of the 1990s, the heyday of the domestic Internet was occurring. It was also the heyday of the open source movement, so as I was starting to professionalize as a composer, I was also downloading a great deal of open source software, installing Linux and learning how to use it on different computers, and contributing bug fixes and little changes to pieces of open source software. I also began using synthesis languages that, until the end of the '90s, had only re-

ally passed from hand to hand, from researcher to researcher, or from teacher to student.

Before this, I had been programming for a long time, since I was a kid. When I was seven years old, my parents bought a TRS 80 Model 2. Upon booting this computer, you were presented with a basic programming interface, and the computer came in a box with a big thick book, *How to Program the TRS 80 Color Computer 2*. So I spent a large part of my childhood making simple games on this computer and on later computers as well. When I began university, it was a tossup between music and computer science. But in the end, as I think with a lot of these things, it wasn't a choice at all. The passion that you have for things finds a way out one way or another. When I started university it seemed like I was focused on music, but years later computers came back in to my life. When I was fifteen years old, I was programming video games and playing in a heavy metal band. Now here I am, more than twenty years later, and I'm programming big awesome sawtooth waves, and my hair is long again.

Shawn: In elementary school we did programming, and in CEGEP I studied PASCAL and C. It's a very distant memory for me at this point, but I did do Intro to C and Advanced C, or C++, but my computer knowledge ended around 2000. I paid my way through school working part time at an Internet Service Provider (ISP) doing technical support, so I like to say my computer knowledge ended with the Pentium.

Brian: *When and how did you first meet?*

Shawn: We knew some people in common and started to communicate through Twitter, which three years ago led to a tabla concerto accompanied by laptop orchestra. That project was a lot of fun and we wanted to keep working together. That was really the first collaboration that led to this, and we thought, "That was a lot of fun; how can we continue to do this?"

David: That was the first piece on the Laptop Orchestra's second album, *Five Functions* (https://soundcloud.com/cyberneticorchestra/sets/shift). We wanted to do something else like that, but the thing about the Cybernetic Orchestra, and really the thing about any orchestra, is that it's like a 1,000-pound gorilla. The logistics and coordinating around it are a nightmare. It's worth it, but it's a nightmare. Because of that, I asked Shawn, "Why don't we do something as a duo, so we can be nimble, and the schedules can be easy to work out?" So we did.

OVERCOMING DISTANCE

Brian: *Describe the process of going from that initial performance to setting up and working consistently together at a distance.*

David: It is always difficult.

Shawn: Even last week we had difficulties, but now the difficulties tend to be more about software glitches than major setup problems. In a given week, I set up everything the way I always do, but sometimes there's no sound or the server won't respond. It's more that kind of thing, because once we have everything up and running, we can just play. These issues don't happen often, now that we have figured out what port to use and what software configuration to use. That process did take time, and for the first four or five rehearsals, I had to ask David a lot of questions. My technical understanding of the procedure took a while, but now, most of the time, we're ready to start on time.

David: In network music in general, latency is kind of the classical challenge—the technical challenge of how do you get these things to line up, how do you get people to feel like they are playing together? In some ways that challenge is solvable; you can do tricks like we do in this group, or you can get astonishingly direct connections if you can pay for them. There is also a much wider set of challenges around technical music, which is how to make things work together and have a full situational awareness, which applies to a group like ours and applies just as much to a live coding distributed laptop orchestra where everyone is making code and no one is playing instruments.

HARDWARE AND SOFTWARE

Brian: *Is there any software or hardware that both of you had to get to make this happen? Did you have to dedicate a machine to the live coding?*

Shawn: I'm using pretty low-tech stuff. I'm using a MacBook Air. The fan's going all the time, but it's really just the computer, an audio interface and an Internet connection. All of the software is free and you can download it. It's actually pretty straightforward. We also use microphones for the tabla. I have some that I personally own, but usually when we rehearse I'm at CIRMMT at McGill, which is the Centre for Interdisciplinary Research in Music, Media and Technology. I can reserve a little lab there. They have nice microphones and a reliable Internet connection. Usually that's where I rehearse, though I have connected from home on home Internet using Wi-Fi, and we've been able to rehearse there, too. We prefer to have the higher quality Internet connection, but it still works.

David: Or at least it works sometimes. We get a few more dropouts when Shawn rehearses from home.

Shawn: One time, we decided to send one channel less, and another time we turned off the video to make sure there was enough bandwidth to accommodate for the slower Internet speed.

David: From my perspective, live coding is the majority of what I do with my computer. JackTrip and Supercollider are my setup. When you saw me typing "vlc" all the time in Supercollider, I was referencing a class that I added to Supercollider, very long cat (vlc). It's thousands of lines of code long now, and sets up a lot of things for me.

Brian: *And you Use JackTrip for your audio and to set up your delay?*

David: Yes. Shawn sends his audio to me, and I listen to it right away, and I listen to my own audio using a delay that is calibrated to line up with that round trip time. I just change the delay by ear.

Shawn: To set the delay, David plays a metronome on his computer, and I play to it. He uses that to calculate how long it took for my computer to send the metronome to me and for my response to line up with that. It's relying on our musical sense, on me playing accurately, and David listening accurately, but it's worked.

David: But I think that's okay because at the end of the day that's what you do anyway if you're playing together.

UPCOMING PROJECTS

Brian: *What's the next idea or project you will tackle?*

Shawn: We talked about the timbre recognition as an aspect to explore a little further. Already David's doing things where he knows what sounds I'm playing, but we'd like to look at how we can go deeper into that to be more accurate or add other sounds to it.

David: It's very crude what I'm doing now.

Shawn: But it's fast, and that's the main thing. If we do something too detailed, then we lose the speed, the immediacy of it. We just keep trying to find our vocabulary for what kind of things work well together and what kind of things don't work as well. We're exploring to find our language, our vocabulary for communicating with each other musically.

David: There is one other thing that I would really like to do, and I think it even trumps the timbre dynamic for me. I'd like to take the cycle constraints within tabla, something a little more traditional in the sense of Indian music, and do that as a live coder. There are some challenges I have to get over to make that work, but I think it will be engaging and personally very interesting. I also think that for the group there is a lot of potential. Right now, the sounds that we're making are very orchestral, letting all of the sound layers spread out and intermingle. They line up, but I think it could be fun do to some things where everything is lined up even more precisely.

Brian: *What advice do you have for anyone interested in this type of collaborative performance?*

Shawn: Percussionists who may not have the technical background shouldn't be intimidated by what we do. If I can do it, anyone can do it. Sometimes people say, "Oh, it's really complicated, it's really difficult," but it's not that difficult. When you have guidance from someone who knows, like David, it's not that hard to get into it. Now that I've gotten into it, I'm really enjoying it, and this live coding family is very welcoming. It's like PASIC. When you meet other percussionists, there's this immediate bond. It's like this in the live coding world; they have this really strong community, and maybe that's another community that we as percussionists can join up with.

David: I would just amplify what Sean said. I would encourage percussionists to find electronic musicians, especially live coders because they're my favorite, but others as well. Just find them and form groups with them. I think you'll find that those initiatives would be really welcome and would lead to good stuff for everyone.

FOR FURTHER INFORMATION

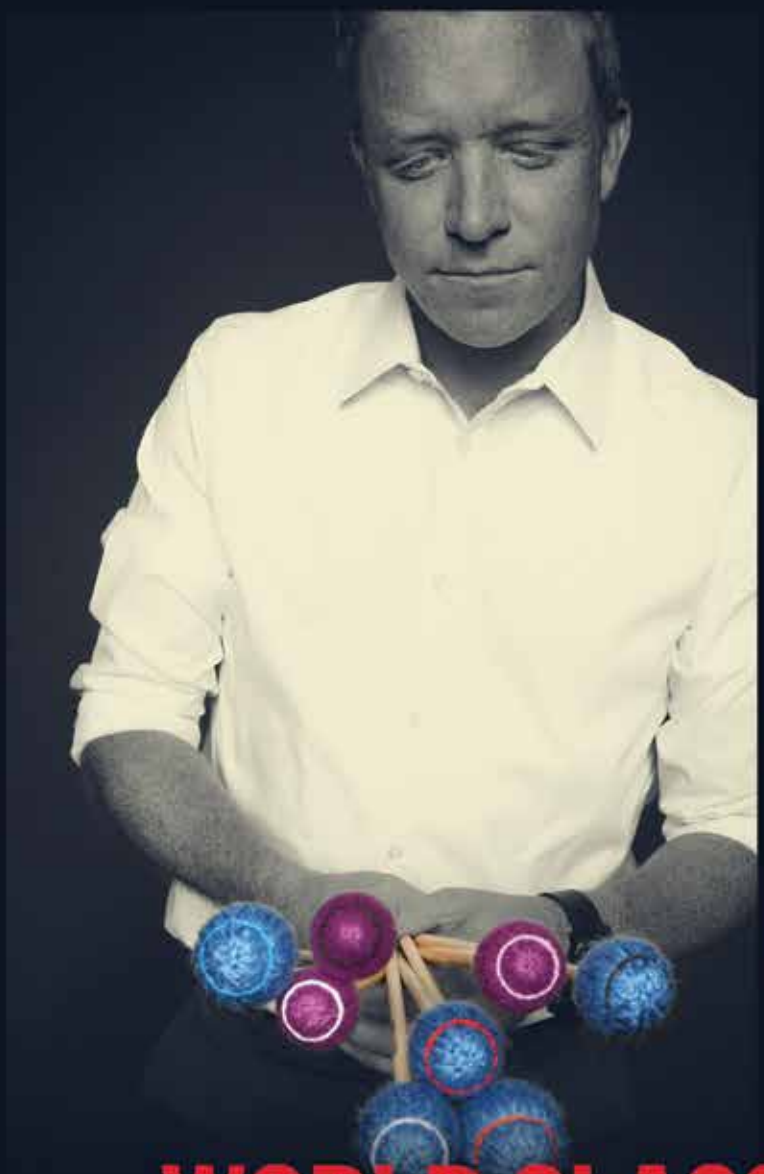
www.d0kt0r0.net: David Ogborn's website

www.toplap.org provides an introduction to the live coding world.

http://csmm.mcmaster.ca/ is the website for the Department of Communication Studies and Multimedia at McMaster University, where David teaches in the undergraduate Multimedia program and the graduate program in Communication and New Media.

www.cirmmt.org is the website for Centre for Interdisciplinary Research in Music Media and Technology, housed at the Schulich School of Music at McGill University, where Shawn Mativetsky is a professor.

Brian Anderson is completing his M.M. degree in Musicology at Kansas State University. He has been an active member of the percussion ensemble, Latin jazz ensemble, and wind ensemble. Recently, he traveled to Cuba to study Afro-Cuban percussion with Jose Eladio Amát-Medina. As a graduate assistant, Anderson instructs the Latin jazz ensemble, applied percussion, and percussion ensembles. **PN**



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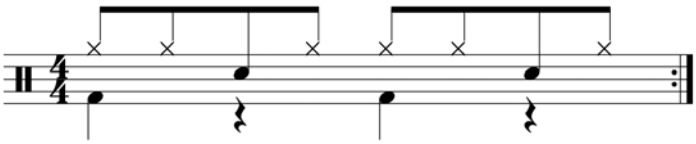
Charlie Watts Variations

By Ted Warren

To say that Charlie Watts hasn't always gotten the credit he is due would be a massive understatement. His deceptively simple style has propelled the Rolling Stones' music for over a half century, and he is still going strong today. In this article, I will examine one of his signature beats and explore how we can use it as a gateway to some new sounds and coordination challenges.

Here is the beat that has been featured in some of the Stones' most beloved songs and has also been used on occasion by such drummers as Levon Helm, Jim Keltner, and Steve Jordan.

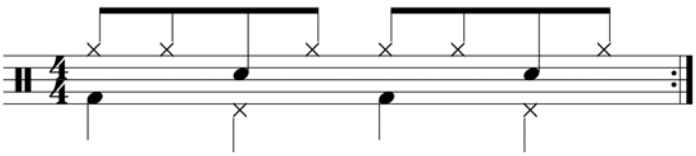
Example 1A



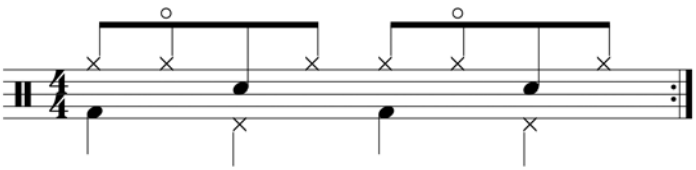
Notice that Watts doesn't play 2 and 4 on the hi-hat, but instead plays the backbeats only on the snare. This achieves two things: It creates more sonic space for the left hand to be heard, and it also results in a slightly quirky, lopsided feel. It is also useful to think of what sticking the hands are playing (RRLR played twice) for reasons I will explain shortly.

The next two examples are two of Charlie's common variations on the beat shown above. In Example 1B he plays the hi-hat on 2 and 4 with his foot but not with his right hand. This creates a nice interplay between the two closed hi-hat sounds. In Example 1C he opens the hi-hat on the "ands" of 1 and 3.

Example 1B

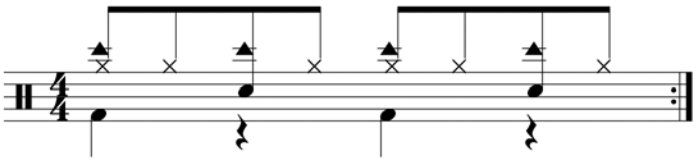


Example 1C

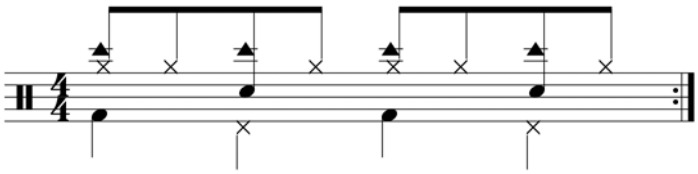


One of the really cool things about these beats is we can play them with one hand. Try Examples 1A–C just using just the left hand. This will free us up to play other things with our right hand. In Examples 1D–I we are playing additional notes on the bell of the cymbal with our right hand.

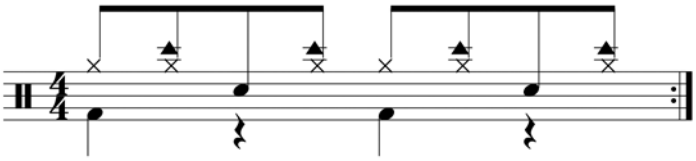
Example 1D



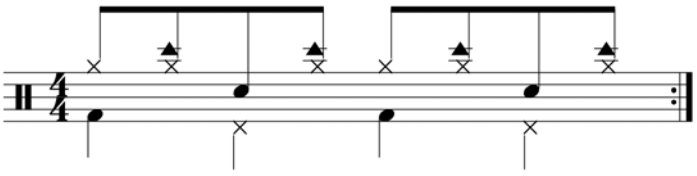
Example 1E

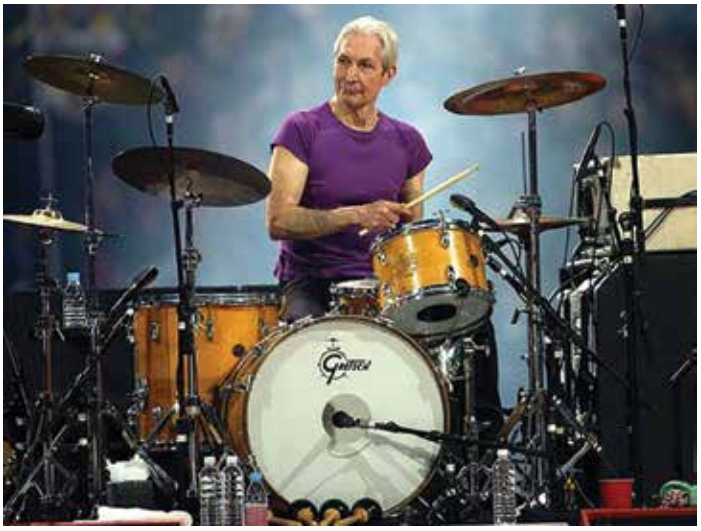


Example 1F

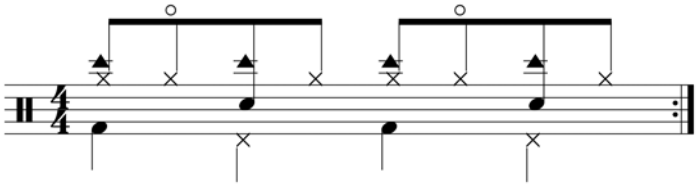


Example 1G

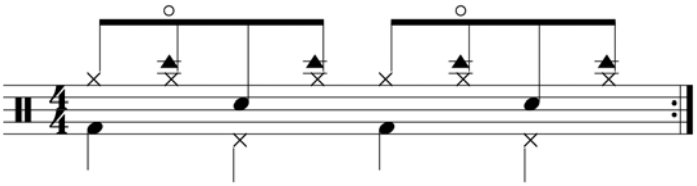




Example 1H

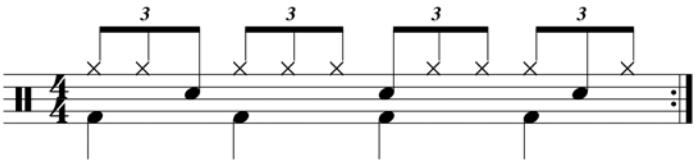


Example 1I

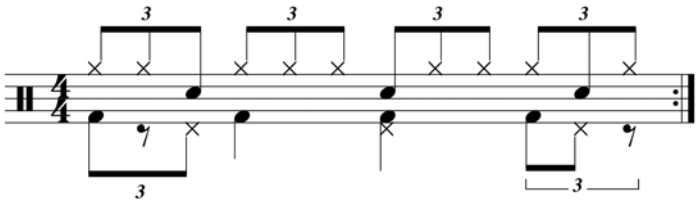


I mentioned earlier that we could think of this beat as a RRLR sticking. If we play it in triplets we get the same sticking snare/hi-hat combination played three times rather than twice. Examples 2A–C show the hi-hat playing the equivalent parts in the triplet groove and bass drum playing quarter notes to help us feel the triplets.

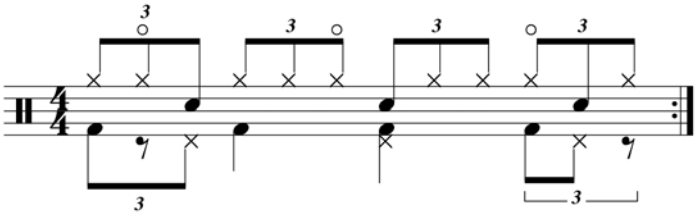
Example 2A



Example 2B

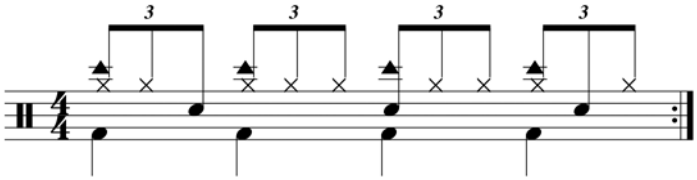


Example 2C

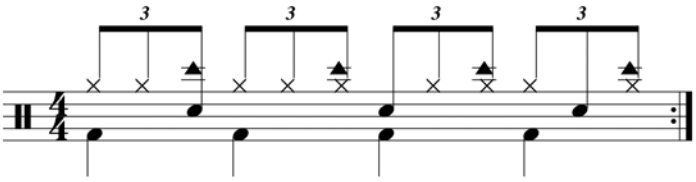


In Examples 2D–I we go again to open-handed playing. We are playing the snare and hi-hat with our left hand while the right hand plays different rhythms on the bell of the ride cymbal.

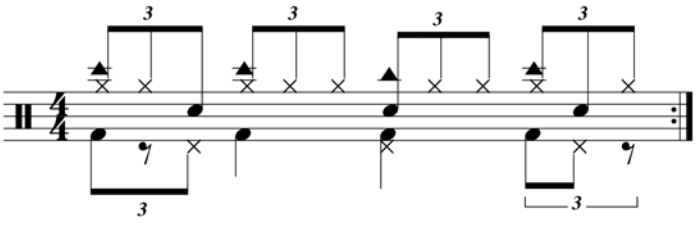
Example 2D



Example 2E



Example 2F



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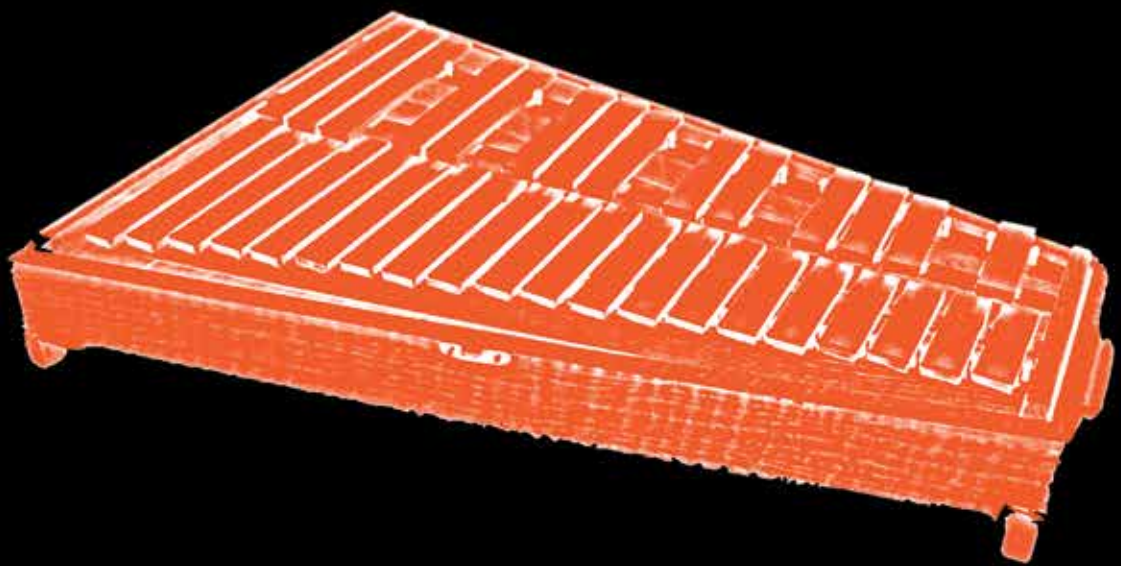

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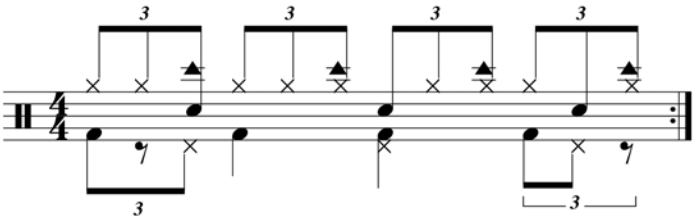
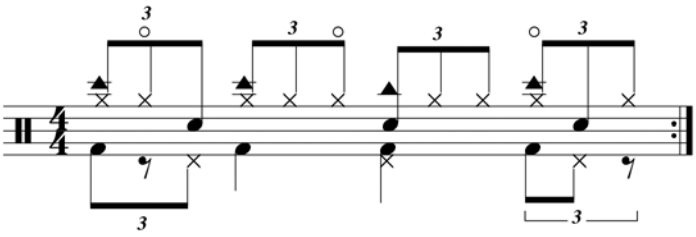
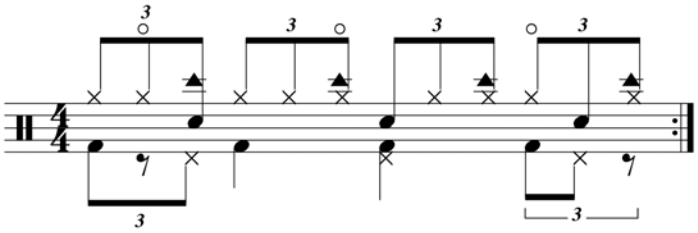
Example 2G



Example 2H



Example 2I



In conclusion, it might seem as if we've strayed a long way from our original beat, but this is just an example of how much mileage we can get out of any source material we find in the drumming world. There are lots of ways to vary these ideas further. We can put the right hand on toms or vary the bass drum, to name just a couple of possibilities. So remember, be creative and have fun!

Ted Warren is an active member of Canada's jazz scene and has been recognized with *Jazz Report*'s Drummer of the Year award. He teaches music at the University of Guelph and Mohawk College. Ted fronts his own quartet, Ted's Warren Commission, which has released two CDs, *First Time Caller* and *Songs For Doug*. He was the drummer for the Boss Brass and can be heard on six of their recordings. Ted studied music at McGill and received a certificate in Jazz Studies from St. Francis Xavier University, and he completed his bachelor of music degree from Thompson Rivers University. He has worked with many acclaimed performers, including Slide Hampton, Bob Newhart, Maynard Ferguson, Lew Soloff, Chuck Mangione, Jeff Healey, Norma Winstone, Sheila Jordan, Howard Johnson, Nick Brignola, Kenny Wheeler, Ron McClure, Doc Severinsen, and Gerry Bergonzi. Ted is also the Artistic Director for the Grand River Jazz Society. PN

Forty years of Synergy Percussion

By Louise Devenish

It is widely acknowledged that the emergence of the percussion ensemble as a standard chamber ensemble has been a major part of the development of contemporary percussion globally. This certainly proves true for Australian contemporary percussion, as the development of the art form is primarily the result of the passionate commitment shown by a small number of professional percussion ensembles and the composers who wrote for them. Of these ensembles, Synergy Percussion has had a significant impact. One of the longest running contemporary music ensembles in Australia, the group celebrated forty years in 2014. This milestone in the short history of Australian contemporary music provides an opportunity to reflect on Synergy Percussion's history and their contributions to the development of contemporary percussion practices in Australia.

Prior to 1970 there was very limited awareness in Australia of the contemporary percussion practices that had been emerging in North America and Europe since the 1930s. Although music conservatories in Europe and North America began to include contemporary percussion training at a tertiary level alongside long standing pre-existing orchestral percussion programs from the middle of the twentieth century, professional training programs for percussion were only beginning to be considered by Australian institutions in the late 1960s. When Australian institutions began teaching percussion, many initially favored orchestral percussion pedagogy rather than the percussion ensemble or solo repertoire found in international contemporary programs. As a result, in 1970s Australia there were very few trained percussionists in the country, and those who were trained directed their careers towards the orchestra.

Australia's geographical isolation was a contributing factor in the delayed development of contemporary percussion music in this country. This was also true for other forms of contemporary music, including experimental, avant-garde, electronic, and improvisatory new music, which began to take root in Australia in the 1960s. The years between 1960 and 1975 saw rapid changes in the Australian cultural climate, changes that made room for the new practices of contemporary percussion music. With reference to his earlier writings, Warren Burt refers to the beginnings of an Australia contemporary music climate during this time. He states that "much of the energy and many of the new developments in Australian music seem to be the result of migrant musicians, or of Australians returning home after extended periods overseas" (Burt, 2007). Although Burt refers primarily to the contributions made by experimental and avant-garde composers—with particular reference to Keith Humble and Felix Werder in Melbourne and David Ahern in Sydney—this proves true for the development of Australian contemporary percussion as well.

In addition to migrant and returning expatriate musicians, a number of developments in the broader Australian musical community in the 1960s and early 1970s aided the emergent Australian contemporary percussion scene. Federally funded arts boards designed to support film, literature, music, and the visual arts, such as the Commonwealth Assistance to Australian Composers Advisory Board (CAAC), were established in the late 1960s. The amalgamation of these arts boards in the early 1970s was accompanied by a substantial increase in funding to create the Australian Council for the Arts—later the Australia Council—which led to the establishment of many small performing arts groups and greater diversity of creative output in the arts in Australia. Of great significance to contemporary musicians was the establishment in 1975 of the Australian Music Centre to document and support the work of

Current Synergy members Joshua Hill, Bree van Reyk, and Timothy Constable. Photograph © Karen Steains. Image supplied by Synergy Percussion.

Australian composers. The presentation of new professional and educational opportunities in Australia was inspiring to many Australian artists, who began to break away from the English traditions they previously identified with to embrace influential modernist musical styles. Artists and audiences alike were becoming increasingly aware of musical activities around the world and Australia's contributions to the international music scene.

LES PERCUSSIONS DE STRASBOURG 1971 TOUR TO AUSTRALIA

The Australian cultural climate in the early 1970s was ideal for the emergence of contemporary percussion practices, and the 1971 Australian tour of Les Percussions de Strasbourg provided a timely inspiration for Australian percussionists and composers who were able to recognize the potential for creation of new contemporary percussion projects within the Australian music climate of the time. Founded in 1962 at the suggestion of composer and conductor Pierre Boulez, founding members Gabriel Bouchet, Jean Batigne, Georges Van Gucht, Claude Ricou, Jean-Paul Finkbeiner, and Detlef Kieffer took part in this tour to Perth, Adelaide, Melbourne, Sydney, and Canberra.

Supported by the ABC, the Australia Council, and classical music promoter Musica Viva, Les Percussions de Strasbourg drew specialist Australian audiences who heard repertoire especially commissioned for their visit with ABC symphony orchestras and concerts of their own that showcased large-scale virtuosic percussion ensemble repertoire. This was the first time contemporary percussion music of this scale had been performed in Australia, and it was a revelation for artists around the country.

Many Australian percussionists cite Les Percussions de Strasbourg performances as significant moments in their musical development. In a 1994 *Sydney Morning Herald* article, for example, former Synergy member Colin Piper states: "They were the first *real* percussion ensemble, and I was quite bowled over by the music. It opened my eyes and ears to the possibilities that existed in percussion" (Adamson, 1994). Likewise, South Australian James Bailey describes Les Percussions de Strasbourg as "the first real, serious, high-end contemporary group that came [to Australia], and they reorientated percussion thinking to something that was a totally different concept to what had existed previously in Adelaide" (Bailey, 2012).

Also in Adelaide was a young percussionist named Michael Askill, who had become familiar with Les Percussions de Strasbourg by collecting their LP recordings. A family subscription to the Australian World Record Club fostered Askill's interest in world music, contemporary music, and jazz, enabling the teenaged Askill to discover contemporary music by Messiaen, Boulez, and Les Percussions de Strasbourg. Operating between 1957 and 1976, the Australian World Record Club was a franchise of the UK-based mail-order company, through which members could purchase recordings of jazz and classical music. Askill believes the Australian World Record Club was highly influential on Australian musicians in the 1960s and 1970s because it enabled them to purchase international records of all genres of music that were not necessarily available in local stores and therefore keep abreast of some international trends (Askill, 2013).

Listening to Les Percussions de Strasbourg recordings was beneficial for the young Askill, but experiencing their live performance program cemented the ensemble in his memory. In a 2013 interview, Askill remembered, "I had never seen or heard a group play their kind of repertoire so well, and it was pretty awe-inspiring" (Askill, 2013). Correspondingly, Tim White reflects on a subsequent 1976 Canberra concert: "It was like the doors in Australia had finally been flung open to this world of new composers, new sounds, new ways of doing things, and it was done really seriously…it was something that [we'd] never conceived possible" (White, 2012).

There were many reasons why Les Percussions de Strasbourg had such a strong impact, including their decision to engage with Australian musicians by performing new Australian works. This collaboration served to recognize potential in the local music scene and a noticeable increase in interest in exploring contemporary percussion practices followed the Les Percussions de Strasbourg tour.

In the three years following the tour, two professional percussion ensembles formed in Australia: the Australian Percussion Ensemble in Melbourne in 1971 and the Sydney Percussion in 1974 (Devenish, 2015). Although early Australian percussion activity took place in Melbourne, the steady increase in activity in percussion that resulted from the Sydney Percussion's formation saw Sydney become a hub of contemporary percussion activity in the 1970s and 1980s.

MICHAEL ASKILL AND SYNERGY PERCUSSION

Michael Askill (b. 1952) is arguably the most important figure in the genesis of Australian contemporary percussion music (Cleworth, 2013; Edwardes, 2013; Lagos, 2013; Piper, 2013b; White, 2012). Askill's work as a performer, composer, director, and collaborator has resulted in lasting contributions that continue to influence contemporary musicians. Originally from South Australia, at age 14 Askill was introduced to Adelaide Symphony Orchestra percussionist and celebrated educator Richard Smith by his father in 1965 and consequently began taking private lessons with Smith in orchestral percussion, ragtime xylophone, and rudimental drumming. He subsequently began working in orchestras in Adelaide, Melbourne, and Tasmania as a casual percussionist. In 1971, Askill gained a position with the Australian Elizabethan Theatre Trust Orchestra (AETT) in Sydney, the same year Les Percussions de Strasbourg toured Australia. During their tour, Askill was introduced to Les Percussions de Strasbourg through AETT colleagues who had worked overseas.

As few percussionists undertook tertiary training in 1970s Australia, when Les Percussions de Strasbourg invited Askill to study at their home base at the Strasbourg Conservatoire, he readily accepted and commenced a diploma with Les Percussions de Strasbourg director and L'Orchestre Philharmonique de Strasbourg timpanist Jean Batigne in 1972. Strasbourg boasted a vibrant arts scene vastly bigger than the Sydney scene at the time, and Askill found that he was able to engage with percussion practices at the forefront of the international contemporary music scene, to work with composers such as Olivier Messiaen and Tona Scherchen, and to become familiar with new international solo and ensemble repertoire.

Shortly after his return to Australia in 1973, Askill was invited to join Les Percussions de Strasbourg as a core member of the sextet. This was a prestigious invitation that provided Askill with the unique opportunity to continue working at the cutting edge of international percussion. However, Askill declined the invitation in order to continue to live and work in Australia, which soon included working with the Sydney Percussion.

THE SYDNEY PERCUSSION

The foundation of the Sydney Percussion in 1974 represents a pivotal event in Australian percussion history. Occasionally appearing under the name the Sydney Percussions, the Sydney Percussion would later become known as Synergy Percussion—the most prolific and influential Australian percussion ensemble of the twentieth century. Like Les Percussions de Strasbourg, the foundation of the Sydney Percussion was suggested by a composer colleague of the original members. This composer was David Ahern, who also provided performance opportunities for the Australian Percussion Ensemble (Piper, 2013). Ahern was a great promoter of contemporary music, and prior to encouraging Sydney percussionists, he had provided performance opportunities for the Australian Percussion Ensemble in Melbourne via his organization AZ Music (Piper, 2013). AZ Music's activities included an experimental performance ensemble, an improvisation ensemble named Teletopa, and a concert series that provided numerous opportunities for composers, experimental artists, and performers, even if the work performed in this series wasn't always easily digested by those in attendance. James

Murdoch writes of "stormy periods of outrage and scandal" surrounding Ahern's AZ concert series, citing very public "fisticuffs, slamming of piano lids by irate administrators, and mass walk-outs" (Murdoch, 1975) as regular occurrences.

Ahern was particularly supportive of percussionists and was involved with many of the earliest Australian percussion performances, including encouraging Askill together with his Sydney Symphony Orchestra colleague Colin Piper and freelance percussionists Ian Bloxsom and Ron Reeves, to form a percussion ensemble to perform as part of the first concert in his 1974 series (Piper, 2013b). This concert represented the beginning of percussion ensemble activity in Sydney.

That Synergy Percussion's early performances were instigated by composers rather than percussionists is an interesting fact. It highlights a similarity with the formation of composer-driven percussion ensembles of the 1930s and 1940s in North America as discussed by Steven Schick (Schick, 2006). Until 1984, all of Synergy Percussion's concerts were the result of invitations to perform for events run by such composers as Ahern and Alan Holley, pianist Roger Woodward, or organizations such as the Seymour Group, the ABC, and the SSO.

Piper acknowledged the significance of Ahern in the foundation and continuation of Synergy Percussion: "He had certainly planted the seed of a permanent group by giving us the opportunity of playing together for the first time as an ensemble. This was a new experience for Ian, Ron, and myself, though of course Michael had already had the experience of working with Les Percussions de Strasbourg. It was also around this time that David gave us a score of Steve Reich's 'Drumming,' suggesting that it too might be a good piece to perform" (Piper, 2013a).

The Sydney Percussion's first performance was on August 10, 1974 at the Sydney Opera House Recording Hall, and an excerpt of the concert program is shown in Figure 1. Curated by Ahern, the Sydney Percussion premièred the percussion ensemble version of Richard Meale's "Interiors/Exteriors" (1970) and Maurice Ohana's "Études Choréographiqes," which was one of the works in Les Percussions de Strasbourg's repertoire. The concert was promoted and reviewed in various newspapers. *Sydney Morning Herald* critic Patricia Brown reviewed the concert positively, without hiding her surprise at the success of a contemporary percussion concert. Brown's statement that "totally enjoyable and sparkling experiences of contemporary music were still a rather rare phenomenon" (Brown, 1974) gives an indication of the response many Australians had to contemporary music at the time.

In 1976 Ron Reeves left Sydney to pursue other interests and was replaced by Richard Miller, who had recently returned to Australia from overseas study and assumed the position of Principal Timpanist with the Sydney Symphony Orchestra (SSO). When Miller replaced Reeves, for a time the Sydney Percussion and the SSO percussion section were the same. This overlap was acknowledged by the SSO, and for the first twenty years of the ensemble's operation, the SSO provided the group with direct and in-kind support, including using the SSO percussion space as a rehearsal space for the Sydney Percussion, enabling the group to program large works using various instruments from the orchestra's collection.

In 1979, the Sydney Percussion changed its name to Synergy Percussion (hereafter Synergy), a title that reflected the group's interests in collaboration around percussion music. In another 1979 program Synergy was defined as a "combined action; co-operation," and this referred to the collective efforts by the players, composers, and their support networks in mounting Synergy concerts. As the group developed, so too did the meaning behind the name Synergy, and it was applied to a number of performance situations. For example, the name Synergy reflected the interdisciplinary interests of the group clearly in the 1989 dance and percussion project with Graeme Murphy, "Synergy with Synergy."

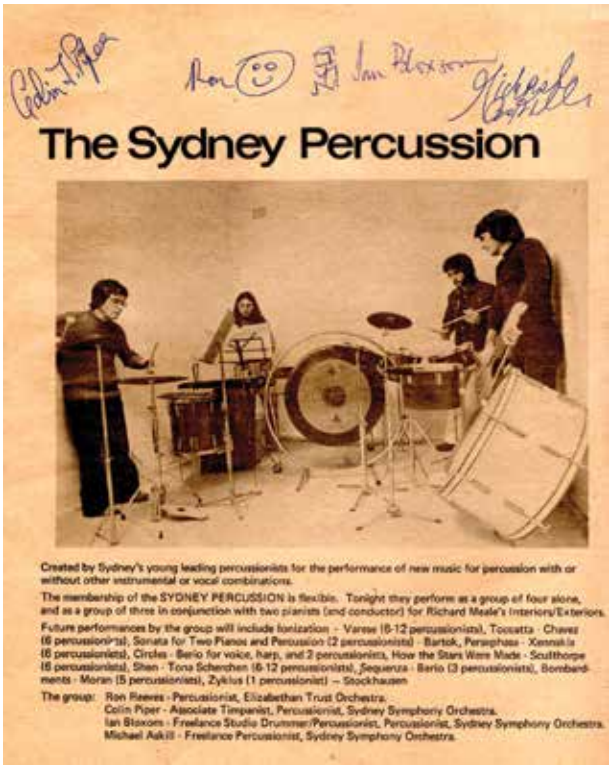


Figure 1. An excerpt from the Sydney Percussion's first concert program in 1974.

With the support of external organisations and individuals, the members of Synergy were able to prioritize the music they were performing above the administration of the ensemble. Many player-run chamber ensembles in Australia have a lifespan of less than a decade, which can be attributed to a number of factors. The workload required of musicians who balance a freelance career with the musical, financial, and administrative demands of running an ensemble frequently leads to "burnout" and subsequent dissolution of ensembles. That Synergy Percussion was able to limit the diversions from the music that logistical, organizational, promotional, and administrative tasks demand, it can be assumed that the support of external organizations and individuals has been a contributing factor to the group's longevity from the outset.

Additionally, and similarly to every Australian percussion ensemble led by players who also held other orchestral or freelance positions established prior to 2000, Synergy Percussion was founded as a part-time ensemble that was not expected to profit financially. It can be assumed that, had the individual members not held other full-time jobs, the logistical and financial challenges that arose in the production of independent contemporary music concerts would have been more keenly felt by the ensemble. Thus, the support of the orchestra beyond provision of rehearsal space must be acknowledged in the stability the full-time orchestral position offered each Synergy member.

The final advantage was purely musical. As the members of Synergy were working together in the SSO daily as well as in Synergy, their ensemble skills were able to develop rapidly, and the benefits of such frequent and varied working environments translated into outstanding ensemble performances.

SYNERGY PERCUSSION IN THE 1980S

The 1980s marked the start of a new period of activity for Synergy Percussion. Of greatest significance was Synergy's newly concerted focus on performing Australian works. In 1981 they presented their first entirely Australian program, featuring music from three generations of Sydney-based composers. As part of a series organized by contemporary chamber ensemble the Seymour Group, Synergy Percussion performed their first commissions: "Percussion Quartet" by Colin Bright and "Hydra" by Gerard Brophy, alongside Peggy Glanville-Hicks' "Sonata for Piano and Five Percussion" and Peter Sculthorpe's "How the Stars Were Made." Consequently, the concert marked a

conscious decision by Synergy to place a strong emphasis on the programming of Australian works, thereby signalling their encouragement of Australian composers to write for the genre. The ensemble developed a reputation for supporting the work of emerging and established Australian composers through various commissioning projects that were made possible by Australia Council funding as well as industry sponsorship. The performance of new Australian repertoire became a major area of development, and as Synergy Percussion continued to produce high-quality performances of new music, the reputation of and activity around the ensemble grew exponentially.

In addition to the work provided for Australian composers through commissions, the individual and collective contributions to Australian music made by members of Synergy resonated with performers around the country as their programming matured. In the 1980s, the ensemble also began programming major international works in the percussion repertoire, by such composers as Xenakis and Stockhausen, alongside Australian works. In reflecting on his predecessors in Synergy, Cleworth notes that during the 1980s, Askill, Leak, Miller, and Piper were "musically, technically, and conceptually raising the bar" and that this "had an influence on players all around the country, obviously me included" (Cleworth, 2013). Consequently, a national percussion community interested in contemporary percussion ensemble music began to emerge, and the number of professional percussion ensembles established around the country grew to include Adelaide Percussions (South Australia) in 1978 and Nova Ensemble (Western Australia) in 1982.

In 1984, when Synergy first began to receive regular funding from the Australia Council, the ensemble exercised greater artistic freedom in self-managed concerts. Regular funding also led to the furnishing of their first studio in Ultimo, shown in Figure 2. Personnel changes took place with the addition of Graeme Leak and later Rebecca Lagos and Ian Cleworth in 1987. The Synergy formation of Askill, Piper, Cleworth, and Lagos would remain intact for ten years.

Askill, Piper, Lagos, and Cleworth began to perform at major international percussion and chamber music festivals in the late 1980s. This allowed the group to discover how their practice balanced with the international percussion practices of the time, while propelling Synergy into the consciousness of the international contemporary music scene. Advertised as "Australia's gift to the French Bicentennial celebrations," Synergy's first international tour was to Tambours '89 in Paris. Prior to the 1989 Bicentennial, the Australian Embassy in Paris contacted the Australia Council Performing Arts Board seeking suitable cultural representatives for Australia, and Synergy were subsequently invited to join 260 percussionists from different countries for the Tambours '89 festival.

Synergy performed two programs of Australian contemporary percussion music at Tambours '89 and an additional concert organized by the Australian Embassy, programs that included a commission from Peter Sculthorpe to be premièred during the tour. Scored for vibraphone, two marimbas, tam tam, thunder sheet, and two rainsticks, Sculthorpe's commission is known by two names, the original, "From Jabiru Dreaming," and "Sun Song." The latter title connects this work to the *Sun Song* series of compositions Sculthorpe began in 1989, a collection of works frequently cited by scholars as "Australian" in sound (Covell, 1967; Kerry, 2009). Although "From Jabiru Dreaming" uses material from the *Sun Song* series, Sculthorpe based the piece's main themes on "three Aboriginal melodies as transcribed by a crew member of the first French fleet to reach Australian shores" (Ludgate, Cleworth, Askill, and Piper, 1989, 3) to acknowledge the event for which the work was created.

International touring and the forming of collaborative relationships with significant contributors to the international contemporary percussion scene became a regular part of Synergy's programming in the 1990s. When Synergy attended the Taipei International Percussion Convention in 1996, this was the first time an Australian percussion group had been billed with the same profile as other major international percussion acts including Les Percussions de Strasbourg, Kroumata (Sweden), Amadinda (Hungary), and Talujon (USA), and it gave Synergy the opportunity to objectively view their work and to consider their own sound and identity in direct comparison with their peers. Synergy presented an almost entirely Australian program, shown in Table 1. Prior to the Taipei convention festival, the Synergy percussionists had been operating independently, as geography prevented exposure to and collaboration with their European and American counterparts. This isolation enabled the group to forge their own unique style, which they presented in Taipei through the prism of an entirely Australian program.

In reflecting on their program, Askill notes the opportunity to present a unique voice this programming provided: "The music wasn't incredibly complex, but it had strong kind of rhythmic elements and strong ensemble integration… Ross Edwards' ["Reflections"] I think, showed that particular delicate aesthetic too, of Australian composers…and that was really appreciated" (Askill, 2013).

Figure 2. Ian Cleworth, Michael Askill, Rebecca Lagos, and Colin Piper at the first Synergy rehearsal space in Ultimo, Sydney. Image supplied by Colin Piper.

COLLABORATION

The establishment of collaborative relationships became an important aspect of Askill's and of Synergy's artistic practice during the 1990s. Askill states that a growing awareness of the arts in Australia and internationally, combined with general personal growth and change of direction, stimulated the group's desire to find ways to collaborate with performers from different musical disciplines to create new works: "… African drummers or Japanese koto players and Japanese drumming of music, or traditional jazz players like Phil Marrick or David Jones, or a Middle Eastern musician…we could somehow bring contemporary percussion together with those sorts of traditions and…

gradually build our own kind of tradition through interacting with longstanding traditions" (Askill, 2013).

Some of the projects for which Synergy became known in Australia were collaborations with Australian artists from other disciplines, such as choreographer Meryl Tankard, didgeridoo soloist William Barton, and shakuhachi grand master Riley Lee. In 1991 Synergy joined with Riley Lee, Satsuki Odamura, and a *butoh* dancer, Chin Kham Yoke, to create the collaborative work "Matsuri." This work not only became the catalyst for future collaboration with Lee, but also propelled Australian choreographer Graeme Murphy to approach Askill to suggest they work together. Since 1992, Askill and Murphy have produced a number of collaborations that explore the nexus where contemporary dance and contemporary percussion meet. The first of these was "Synergy with Synergy," a work that featured the Sydney Dance Company performing new choreography by Murphy to Synergy's live performance of works by Nigel Westlake, Ross Edwards, Michael Askill, Istvan Marta, Elliot Carter, and John Cage.

Askill reflects on the impact the collaborations with Murphy had on his and Synergy's practice: "I think that connection with dance was a big thing because it seemed to consolidate the role of percussion, the role of music as an interactive and integral part of dance and that was quite exciting" (Askill, 2013).

Cited as "one of the most remarkable collaborations in the world of dance theatre" (Schaefer, 2007), the significance of Askill's collaboration with Graeme Murphy and the Sydney Dance Company is highlighted on the Four Winds Festival website: "'Synergy with Synergy,' the critically acclaimed 1992 collaboration with Graeme Murphy's Sydney Dance Company, brought Synergy into direct contact with a whole new artistic world—dance and theatre—and a new audience" (Synergy Percussion, n.d.).

In addition to collaboration with dancers and other instrumentalists, collaborations with musicians who work within other percussive arts across jazz, world, and classical musics were also pursued by the members of Synergy. This led to a series of collaborations with a diverse spectrum of artists including Trilok Gurtu, Dave Samuels, Fritz Hauser, Hossam Ramzy, Eitetsu Hayashi, and Omar Faruk Tekbilek. All of these collaborations led to the creation of new repertoire that blended Synergy's contemporary percussion traditions with that of their guests. Some collaborations have led to the formation of ongoing relationships or explorations. Cleworth in particular instigated numerous projects that focussed on Japanese taiko, eventually leading to the establishment of Australian-Japanese drumming ensemble TaikOz in 1997, one of two sister ensembles operating underneath the umbrella organisation of Synergy and TaikOz. The two ensembles celebrate their partnership with the annual *pulse:heart:beat* project, which enables a cross-pollination of ideas between the players in each ensemble.

Similarly, Synergy Percussion continues to work regularly with Fritz Hauser, as does Michael Askill, and they have completed nearly twenty projects together. These projects are frequently directed towards creating an entire program of new works from within the ensemble. Examples include "Drumlines" (2005) and "From Space and Time" (2008). As the group approached its fortieth anniversary, the scope of the group's collaborative projects began to expand to include electronica, songwriters, and underground music artists.

In 2009, Timothy Constable replaced Askill as Artistic Director, and Cleworth reflects that the "approach and sound developed by the original members of Synergy continues, even though none of the original members are in Synergy any more. This approach can be defined as open, collaborative, and broad in scope" (Cleworth, 2013).

Collaborations, commissions, and new work generated from within the ensemble have remained a priority since this time, with the majority of new works composed for Synergy in the past five years being created by core members of the group as individuals and as an ensemble. Examples include 2010's "1, 2, 3" project, which resulted in a number of new acoustic and electronic works by Bree van Reyk and Constable, and the dubstep influenced "City Jungle" (2011). Additionally, special projects have focussed on new works from emerging and established composers, such as the ongoing Emerging Composers Project and 2013's "Bespoke for Air," during which Synergy recorded new works composed for radio performance by Julian Day, James Humberstone, Kate Moore, and Evan Mannell.

Table 1. Synergy's Australian Repertoire, 1996 Taipei International Percussion Convention

Date	Composer	Work
1984	Nigel Westlake	*Omphalo Centric Lecture*
1986	Ross Edwards	*Reflections*
1990	Michael Askill	*Lemurian Dances*
1996	Ian Cleworth	*Moon Over Water*
1996	Ian Cleworth	*Matsuri Daiko*

FORTY YEARS IN 2014

Synergy Percussion has commissioned over 130 Australian works during their forty-year history, in addition to numerous works by international composers. Their fortieth anniversary provided an opportunity to continue their practice of commissioning Australian composers. A series of major events marked the anniversary, the first of which took place over two nights on April 22 and 23, 2014 at Carriageworks in Sydney and was performed by past and present Synergy members and guests Timothy Constable, Josh Hill, Bree van Reyk, William Jackson, Ian Cleworth, Mark Robinson, and Leah Scholes. Titled "Xenakis vs. Pateras," the first night featured Xenakis' "Pleiades," and the second night included the première of an hour-long commission for percussion sextet and spatialized electronics from Anthony Pateras, "Beauty Will Be Amnesiac or Will Note Be At All" (2013). This work represents the largest-scale percussion ensemble work produced by an Australian composer to date. Discussions between Pateras and Constable began following Synergy's 2011 presentation of "Pleiades," and the spatialized setup of Xenakis' first sextet, "Persephassa," became the point of departure for the project.

Pateras states: "This was one thing I borrowed from Xenakis…It's basically the stage plan from 'Persephassa' (a circle around the audience), except there's a speaker between each player for the sound spatialization, with the instruments from 'Pleiades.' So I guess it's a conglomeration of his two sextets on the level of basic materials" (Aronowicz, 2014).

Using a spatialized setup in Carriageworks' open performance space allowed audience members to walk freely around the performers on both nights. On the first evening, it also allowed six additional performers (Rebecca Lagos, Eugene Ughetti, Yvonne Lam, Leah Scholes, Louise Devenish, and Claire Edwardes) to join the ensemble at the conclusion of "Pleiades" for an arrangement of "Mélanges" for twelve percussionists by Constable—described by some players as a "mèlange of 'Mèlanges'." New interpretations of staple works in Synergy's repertoire have become a signature way to mark significant dates. For example, in 2004 the ensemble recorded two different versions of Westlake's "Omphalo Centric Lecture" to mark the group's thirtieth anniversary.

In reflecting on Synergy Percussion's history, Constable reflects that there have been four or five distinct periods of work (Constable, 2014). These periods can be identified by the style of programming emphasised by the group at various stages. Strongly connected with the interests of the members of the time, various emphases were placed on commissions,

collaborations, and experimentation, thus the resulting body of work spans a huge variety of musical styles.

Despite the diversity of Synergy's output, their body of work follows one constant thread, as is suggested by Cleworth, Constable, and Piper. This thread is the artistic approach of the members of the ensemble, and the adaptive way the group responds to what surrounds them, whether that is the traditions of a visiting artist such as Hossam Ramzy or Trilok Gurtu, the ideas of Australian composers such as Westlake or Pateras, the interpretation of existing master works such as Xenakis or Reich, or when considering how to marry pop and electronica with contemporary percussion.

On Synergy's website, Constable describes the ensemble as "a world of sound with percussion at its heart" (Constable, n.d.) and cites the players' approach as the key focus when working on new projects. He remembers that, "Michael had this beautiful way of approaching an instrument as though it was the first time, this way of listening without taking anything for granted" (Constable, 2014), an aesthetic that has inspired past and present Synergy members.

Current members of the group consciously aim to keep this open mindedness and to ensure each new situation receives the musical treatment it demands. In this way, the adaptive nature that is the central feature of Synergy Percussion's identity remains constant, and the ensemble continues to influence the development of percussion in Australia.

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Dr. Louise Devenish is a percussionist whose practice integrates performance, research, and education. Key projects include co-directing the Sound Collectors duo, playing percussion for electroacoustic sextet Decibel and Speak Percussion, and solo series Music for One Percussionist. Highlights include performances at Nagoya and Shanghai World Expos, Ojai Music Festival, Tage für Neue Musik, and Tectonics Festivals. Louise is Head of Percussion at the University of Western Australia School of Music, where she also teaches world music and musicology, and lecturer in acting and music at Western Australia Academy of Performing Arts. PN

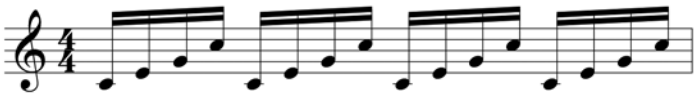
Double Lateral Stroke Timing

By Michael Overman

Double Lateral strokes are considered by some the most difficult strokes to master. I'm not certain that's true for everyone, but they are clearly the most complicated strokes to explain and teach. They are also some of the most fun and useful strokes to play; for example: the middle of Christopher Deane's "Etude for a Quiet Hall"; the second movement of David Maslanka's "My Lady White"; the first movement of Michael Burritt's "Caritas" and "Fermo," among many others; the second movement of Jacob Druckman's "Reflections on the Nature of Water"; Eric Sammut's "Rotation 2"; the opening phrases of Gordon Stout's "2nd Mexican Dance"; Ben Finley's "Evergreen"; and Kevin Bobo's "French Flies" and "Pendulum," among many others, just to name a few. This ubiquity is testament to the practicality and musicality the technique can deliver, but it can just as easily become the cause of many problems if the technique has not been properly mastered.

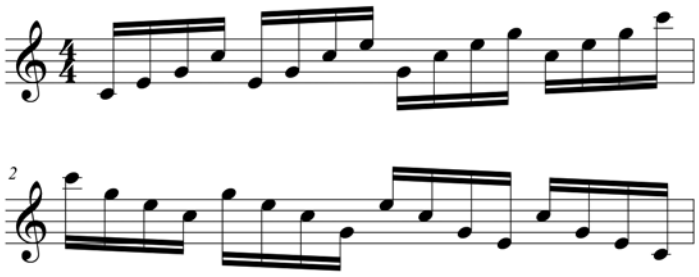
When first introduced to Double Lateral strokes, students will begin with exercises such as:

Example 1



or something more complicated and exciting, such as:

Example 2



I certainly can't blame anyone for that; these are awesome exercises! However, starting with such exercises may lead to bad technical habits, which can become increasingly difficult to unlearn. One of the primary problematic causes is the rhythm of these exercises, precisely because it is so straightforward and simple. They're just sixteenth notes, after all! However, if we have trouble performing them for any reason, we "force" the issue and do whatever we must to make the rhythm come out correctly. This causes increased tension in both grip and motion, and encourages other technical "adjustments" that can lead to problems. There are many rather complicated aspects of movement involved, which vary depending on the grip and technique of the player.

This article will not deal with those specifics, but instead addresses *timing*—a concern of all players, regardless of technique. (For a thorough discussion of the motion involved in Double Lateral strokes consult one of the numerous method books on marimba technique, for example Leigh Howard Stevens' *Method of Movement for Marimba*.)

We are concerned with two aspects of timing: 1. Inter-hand timing—controlling the rhythmic relationship between the hands, whether one or both hands are playing Double Lateral strokes; 2. Inter-stroke timing—controlling the rhythm between the two notes of an individual Double Lateral stroke.

Inter-hand timing is fairly easy to address; we play hand-to-hand all the time. Because controlling two notes with a single motion feels different and "thinks" different, incorporating Double Lateral strokes into our well-developed hand-to-hand technique can take some getting used to, but it's not all that difficult.

Inter-stroke timing is the more challenging issue. The changes in movement required to control the wide range of possible timings are so subtle as to be almost unnoticeable—especially for early-stage learners. Yet this is exactly the skill that needs to be developed in order to play exercises such as those above with good technique. I suggest that learning this skill should happen *outside* of rhythmically precise situations. This helps to prevent the "bad" technical adjustments from entering our technique. It also removes a large focus of attention, allowing us to attend to more important issues—namely, learning to move efficiently, without tension.

DOUBLE LATERAL TIMING EXERCISES

We'll now look at some exercises that will allow students in the early stages of learning Double Lateral strokes to develop control over both inter-stroke and inter-hand timing *without* unnecessary, complicating rhythmic concerns. These exercises fill the gap between the basic first "exercise" of playing Double Lateral strokes and the exercises we all really want to play: arpeggios. For the sake of completeness, I include the initial and final exercises as a part of the complete sequence:

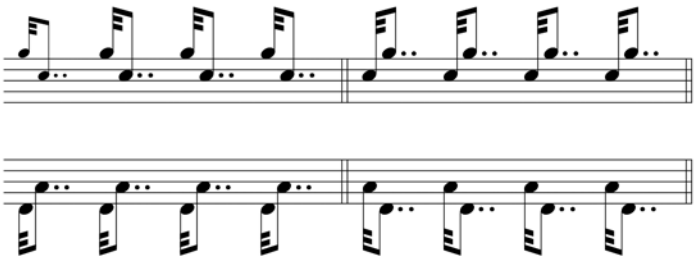
STAGE 1: Initial Double Lateral Exercise
STAGE 2: Hands Together
STAGE 3: Inter-hand Timing
STAGE 4: Inter-stroke Timing
STAGE 5: Arpeggios, with extra time
STAGE 6: Arpeggios

Following these timing exercises, I provide an example of how they can be applied to "real" music from the standard repertoire, breaking down a passage and building it back through the outlined stages to its original state of difficulty.

STAGE 1: INITIAL DOUBLE LATERAL STROKES

Specific notes do not matter; that's why no clef is used in the exercises. Rhythm does not matter either. Thirty-second notes are used merely as a convenience of notation, implying that the strokes are fast. Play the strokes with whatever timing occurs between the two notes of a stroke. Leave enough time between strokes to think about what you just did, and how the next stroke will happen. Make the movement efficiently, in a relaxed manner. Also try to achieve equal volume between the two notes.

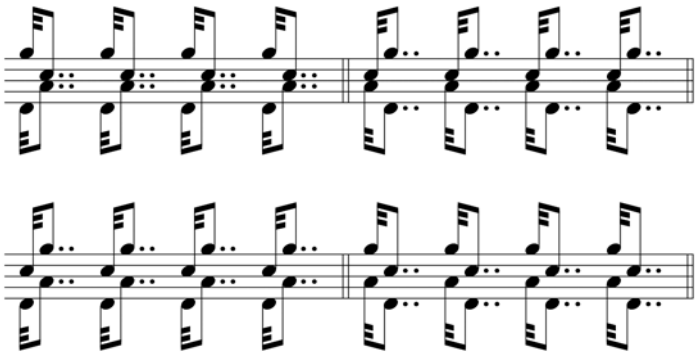
Example 3
(Throughout the examples, stems up indicate right hand, and stems down are left.)



STAGE 2: HANDS TOGETHER

Specific notes do not matter, nor do specific rhythms. By playing Double Lateral strokes in both hands at the same time, we begin to develop control of the internal timing of the stroke. By aligning the hands, each acts as a "control" for the other. Rather than focusing part of our attention on rhythm, or counting and subdividing beats, or listening to a metronome, we listen only for synchrony. Our hands, without our intentional, mental involvement, will begin making the tiny adjustments in movement that we are trying to develop.

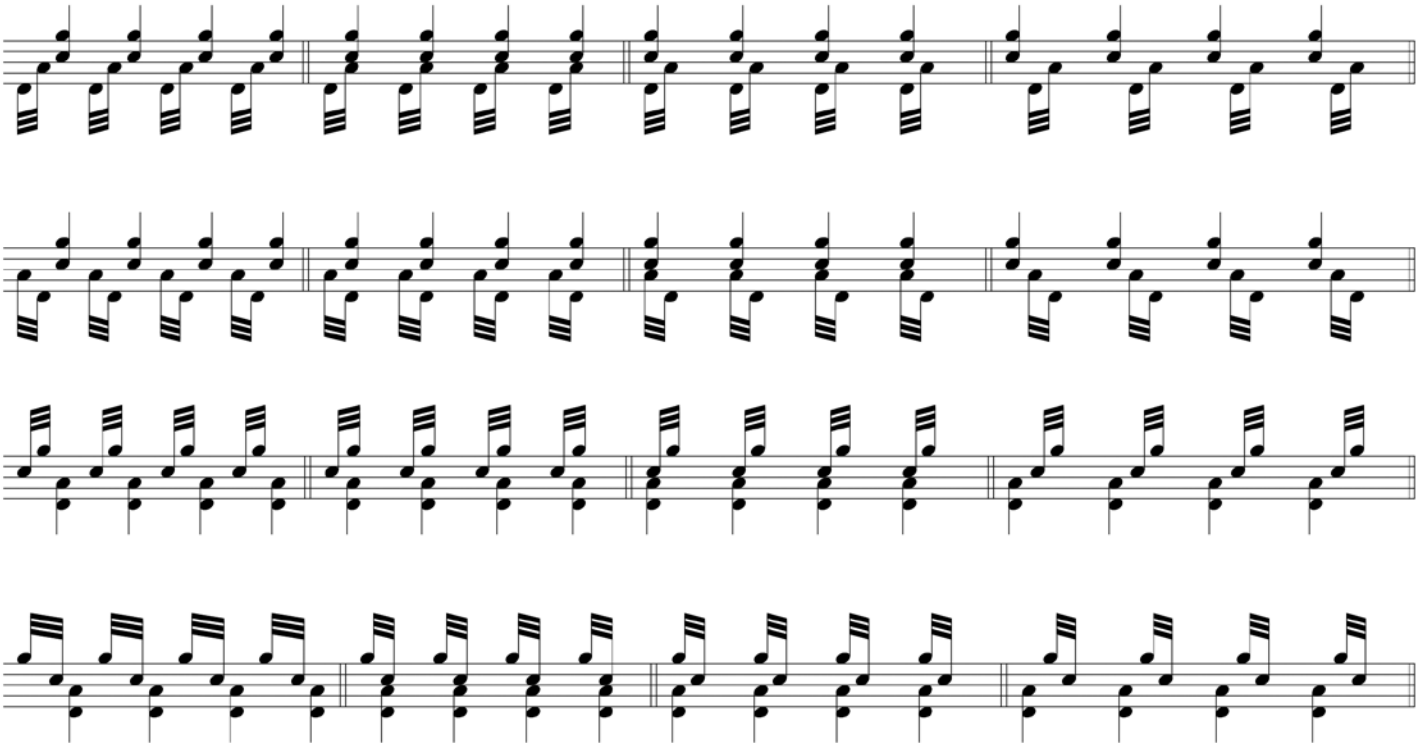
Example 4



STAGE 3: INTER-HAND TIMING

To develop the timing between the hands, we begin by combining the Double Lateral stroke in one hand with a Double Vertical stroke in the other. Once again, the specific rhythm of the strokes is not a concern. We work on the relationship between the two hands by timing the Double Lateral stroke four different ways: both notes before the Double Vertical; first note before and second note together with the Double Vertical; first note together and second note after the Double Vertical; and finally both notes after the Double Vertical stroke. (For variation, all Double Vertical strokes can be replaced with Single Independent strokes.) Don't forget to use a variety of notes and chords! See Example 5.

Example 5



STAGE 4: INTER-STROKE TIMING

Specific rhythms are still not an issue; the changing, internal rhythm is our concern. Begin by playing Double Vertical strokes, then gradually widen the rhythm between the two notes. This will initially create a "flam." Continue widening the gap, until the slowest reasonable speed of a Double Lateral stroke is reached. When playing hands together, we are again using each hand as the control for the other, like in STAGE 2. If you have not done so already, this is a good time to begin playing strokes with one note on each manual. See Example 6.

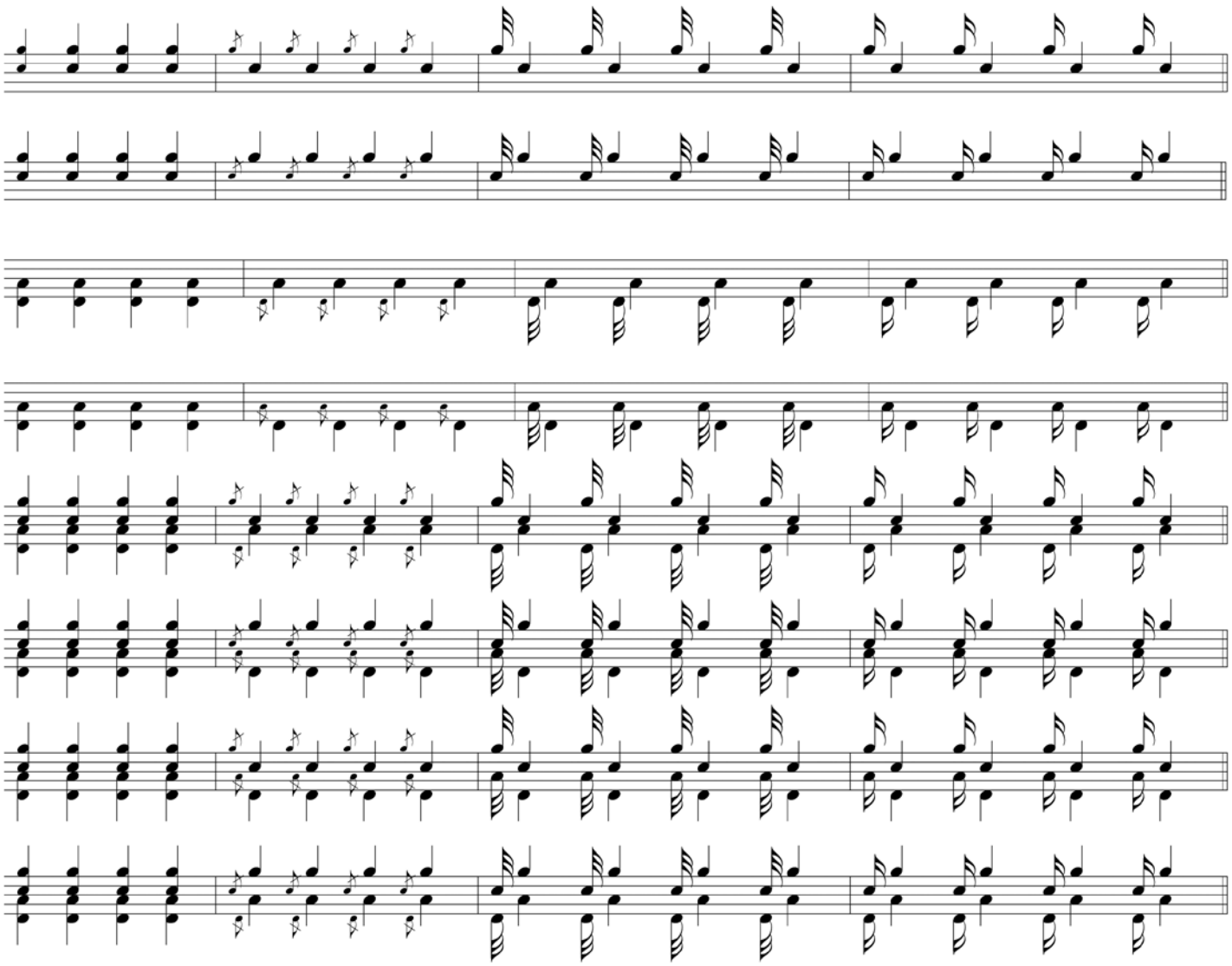
STAGE 5: ARPEGGIATIONS

Now we combine both hands playing Double Lateral strokes in a "linear" fashion. I still strongly recommend not worrying about precise rhythm or timing. Play such that the internal timing of each gesture (four-note group) is consistent, both within itself and from gesture to gesture. Take as much time between gestures as necessary, or even better, a little more than you think necessary. Move the notes around, change intervals, use both manuals, and play fast and slow. See Example 7.

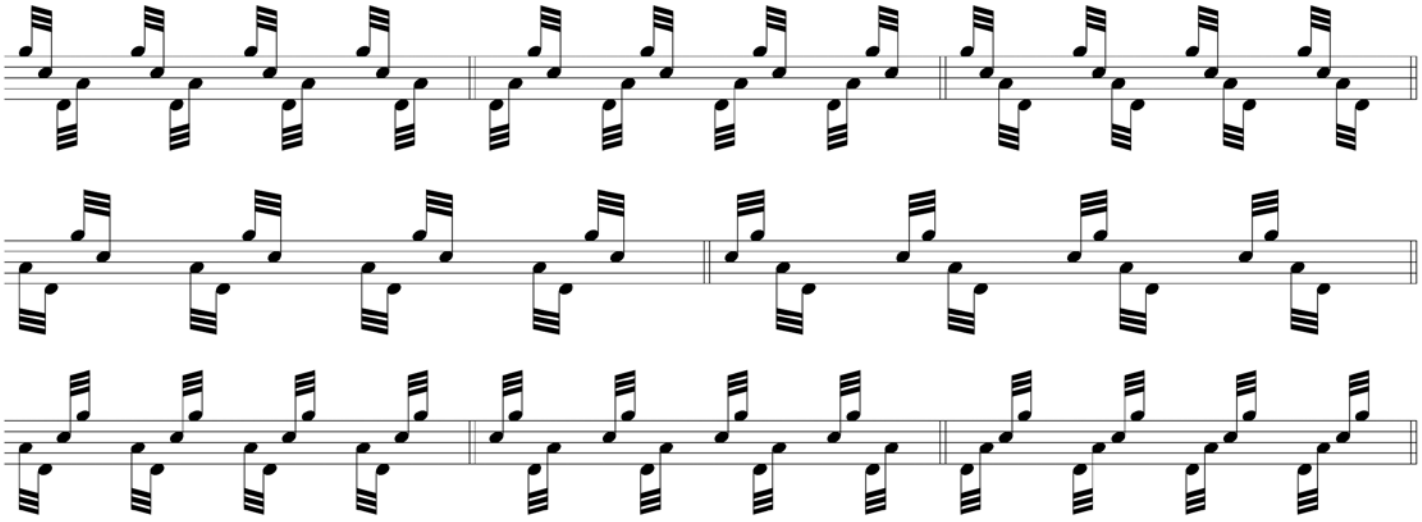
STAGE 6: ARPEGGIOS

Finally, we get to play what we've been wanting to play the whole time! By now, one should have developed the skills and subtle control to make simple arpeggio exercises like these happen efficiently, without tension. Ideally, the rhythmic timing of these exercises will "just happen" without expending specific effort or concentration. It should also be easier to diagnose the cause of any rhythmic inconsistencies. The hands have learned to adjust the timing of Double Lateral strokes both within and between themselves. The player just listens, and the hands, "on their own," make the necessary adjustments to align everything rhythmically. I still, at this stage, strongly recommend *not* using a metronome. Even the smallest rhythmic inconsistency can put a student with otherwise beautiful, relaxed Double Lateral strokes in a state of higher tension, which disrupts the easy, fluid motion. After fairly consistent, relaxed control of this sort of exercise has been established, at a variety of tempi, then a metronome can be used. See Example 8.

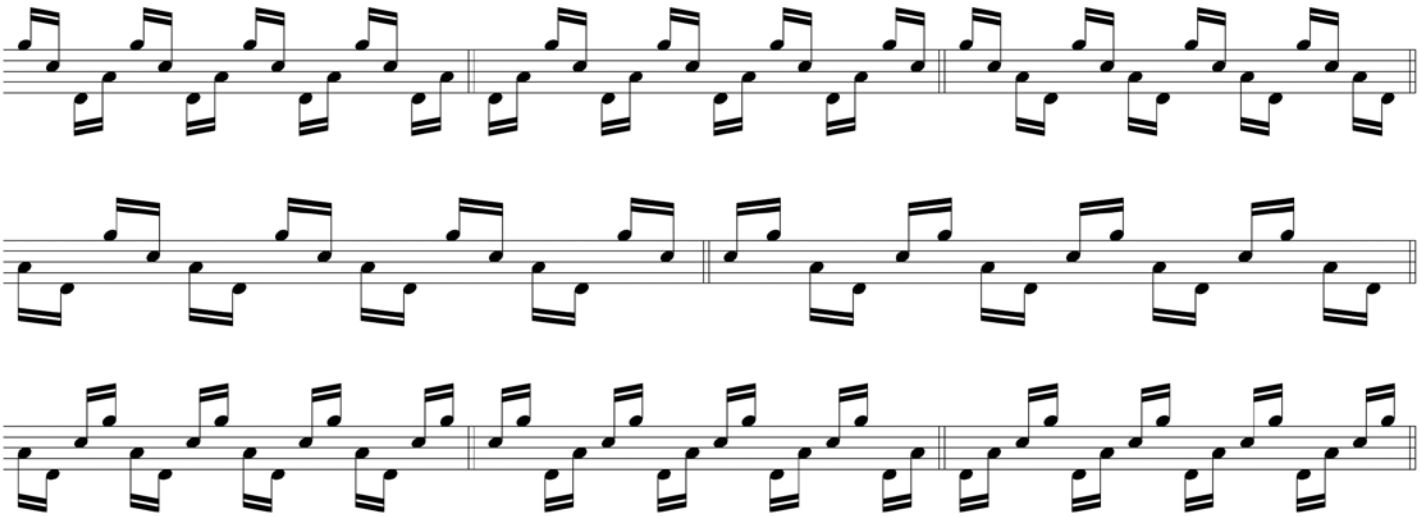
Example 6



Example 7



Example 8



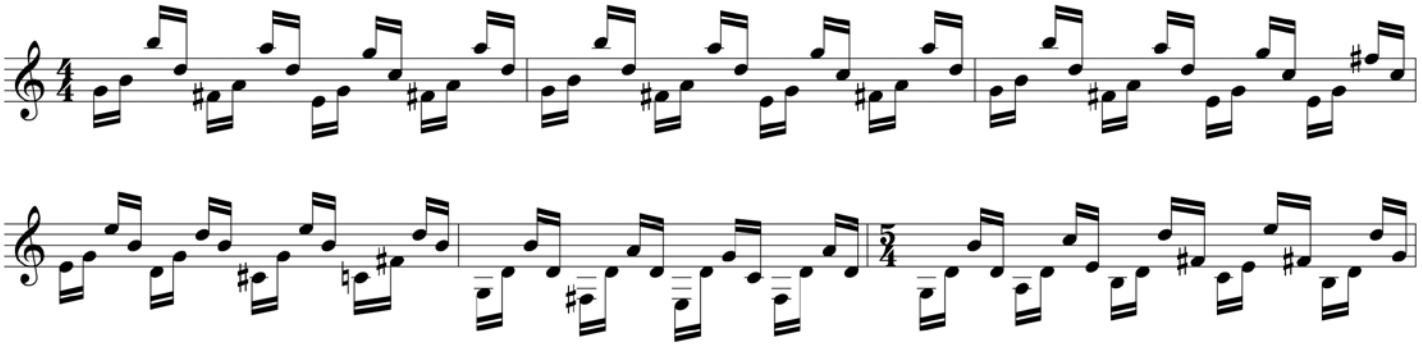
PRACTICAL APPLICATION

This sequence of timing exercises provides a good framework for learning "real" music as well. This breakdown and rebuilding process is similar to the "Blocking Out" technique described by Michael Burritt in his article "Four-Mallet Traditional Rolling" (PN April 1991, 64–66). As an example, I will use the middle passage of the second movement of David Maslanka's "My Lady White: Birds Sing." The original passage is shown in Example 9.

The first step is to remove the Double Lateral strokes completely, and play the "block chord" that each beat of sixteenth notes outlines; see Example 10.

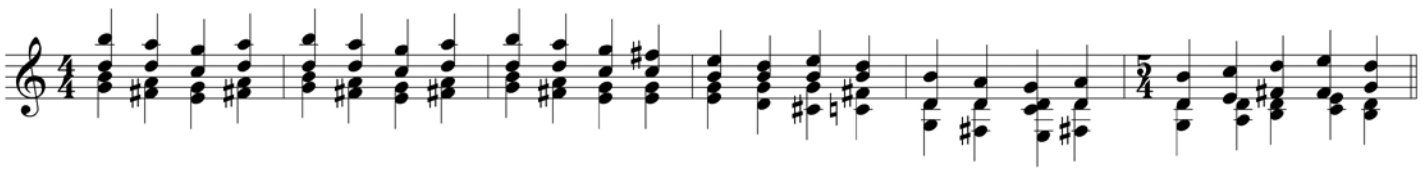
Spending enough time on this stage to learn the notes really well will serve the player greatly. Many players will find another non-Double Lateral step helpful—putting the hand-to-hand rhythm back in; see Example 11.

Example 9

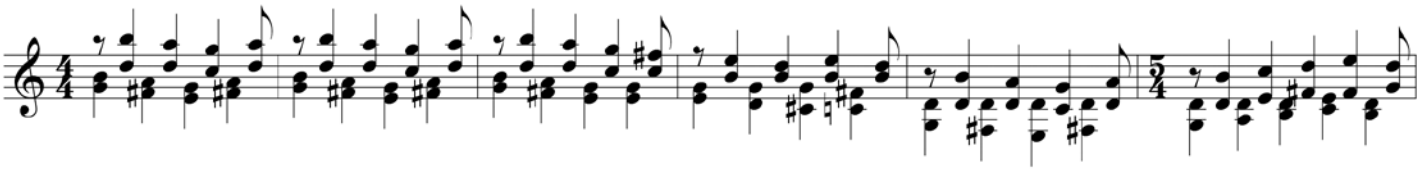


From "My Lady White" by David Maslanka

Example 10

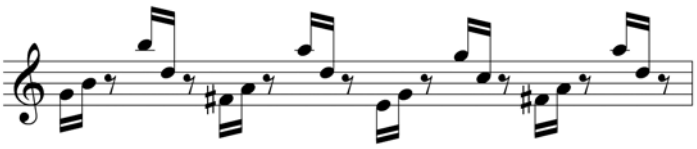


Example 11



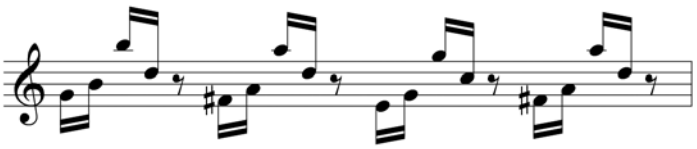
Next we reintroduce the Double Lateral strokes, but in a relaxed, unmetered manner, with plenty of time between strokes to ensure accuracy and to stay relaxed.

Example 12



Strokes can then be combined into beat-length groups while still taking plenty of time between. This is just like STAGE 5.

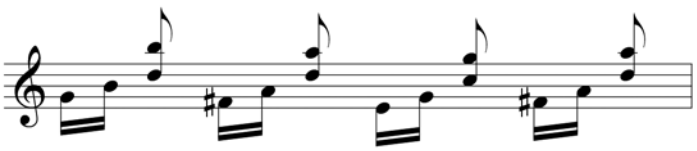
Example 13



I instruct students, in situations like this, to build up progressively larger groups of strokes. Play three or four sequential Double Lateral strokes, then pause. Next, play three or four beats' worth of strokes, followed again by a "long enough" rest. After working diligently in this manner, most students have little trouble running an entire passage.

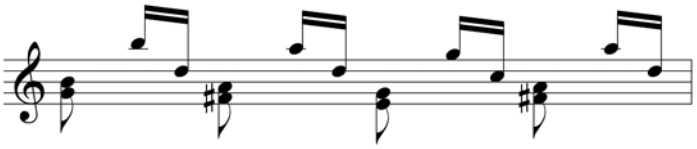
Another exercise for learning this passage is implied by the STAGE 3 exercise. This is especially helpful if a player is having more trouble with one hand than the other, regarding the Double Lateral strokes. But it can be beneficial to everyone, because it reduces the technical demands and focuses one on producing relaxed, fluid Double Lateral strokes in one hand at a time. To work on the left hand:

Example 14



And to work on the right hand Double Laterals:

Example 15



I have broken down two more examples in a similar manner: Ben Finley's "Evergreen," letter C; and the beginning of the middle section of Christopher Deane's "Etude for a Quiet Hall." Those may be found on my website: www.overmanpercussion.com/double-lateral-timing.

Each player will find the different stages I have outlined of varying helpfulness and worth. Obviously, if a particular approach to learning a passage is not helping, try something else. And a different piece with a similar passage may cause different problems. Being familiar with these stages of breakdown and reassembly will provide the player with the necessary tools when these difficulties arise.

Michael Overman teaches at Bridgewater College and at James Madison University in Virginia. He earned a Doctor of Music degree from Northwestern University studying with Michael Burritt, a masters degree at Ithaca College with Gordon Stout, and bachelor's degree at West Virginia University with Phil Faini. **PN**

Creating the Perfect Vibes Part From a Piano Score

By Joe Locke

I compose almost exclusively at the piano. The original idea for a piece of music is born there, and it is usually not until the writing process is completed at the piano that I begin thinking about what the vibes part may look and sound like.

On my composition "Love is the Tide," the first movement of my "Love is a Pendulum Suite" from my latest recording, I approached the vibes part from two different angles: as a horn-like voice and as an extension of the piano. "Love is the Tide" is a 29-bar AB form.

The three techniques discussed in this article—Double Stops, Octave Displacement, and Complementation—helped me achieve an effective, interesting, and musical vibes part.

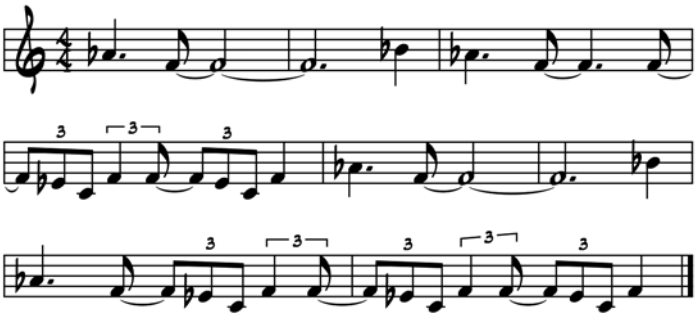
DOUBLE STOPS

The theme at letter A is a simple bluesy pentatonic melody, played by the vibes over a much more complex piano part.

Example 1A shows what the piano part looks like at the beginning of the theme.

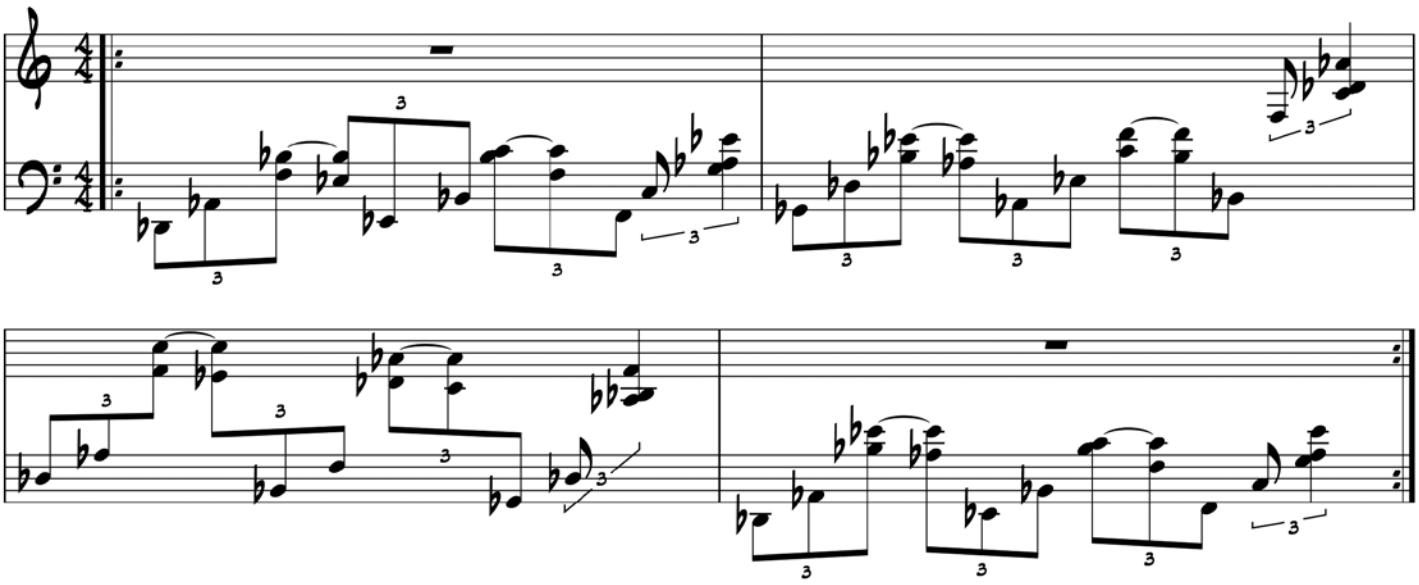
Here is the theme itself.

Example 1B



I wanted the melody to be stated in single notes, doubling the alto saxophone. But because the vibraphone is polyphonic, I was able to add double stops in certain places to reinforce the piano part, as shown in Example 1C.

Example 1A



Listen to audio examples in the online edition of this issue at
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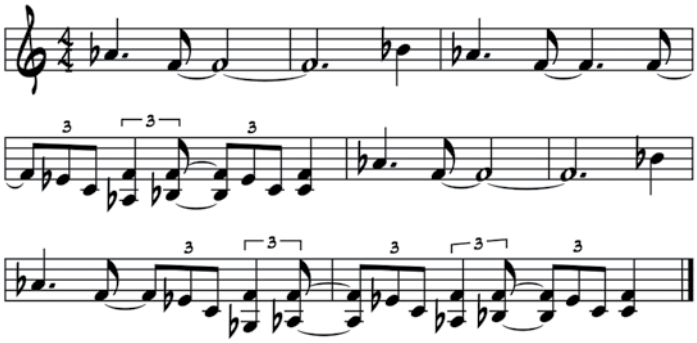
AUDIO

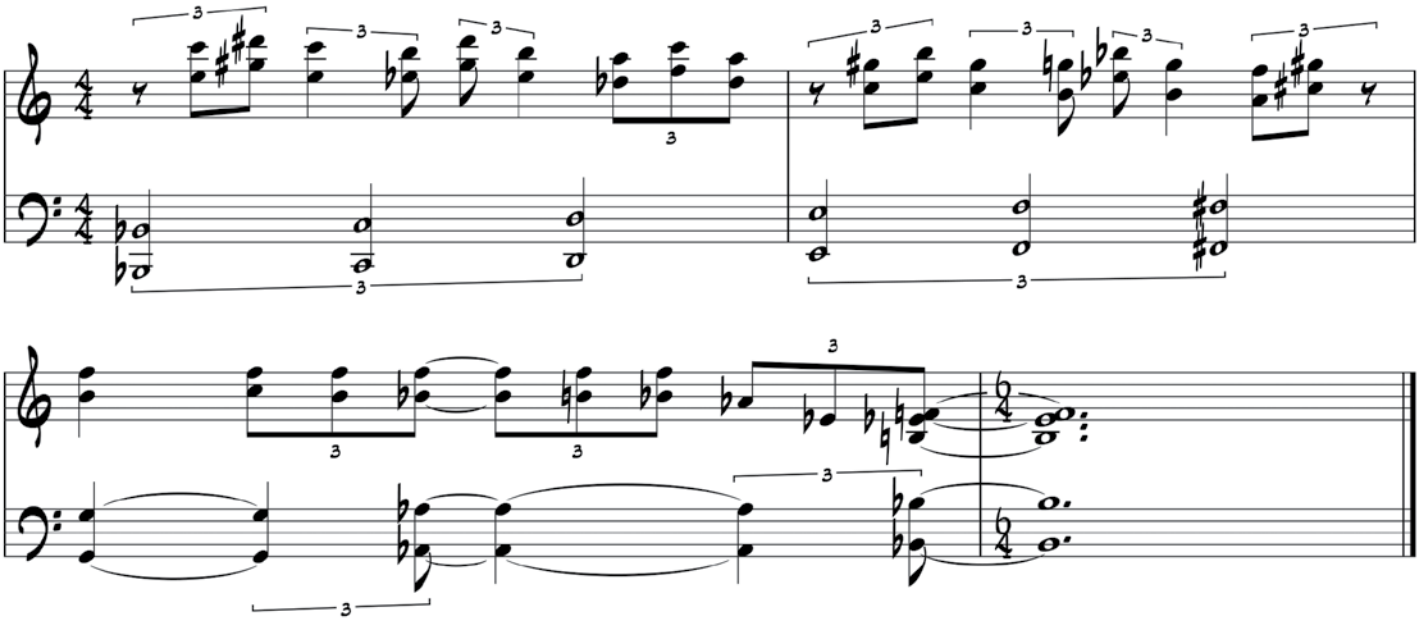
Example 1C



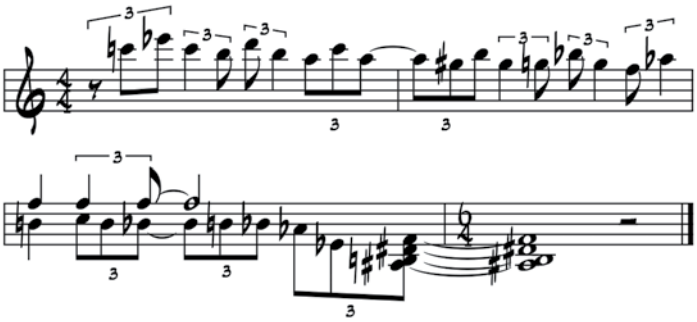
In the 4th through 7th bars of letter B, I had a decision to make. Example 1D shows what the piano part looks like in this section.

I could have had the vibes copy the right hand of the piano, playing everything as double stops. But after performing this piece "live" with my band, I decided that the double stops felt awkward and that the melody in this section sounded stronger when the vibes concentrated on only the top notes. I saved the double stops for the bluesy lick, finishing the phrase with a more fully voiced Bmaj7b5 chord. The resulting vibes part is shown in Example 1E.

Example 1D



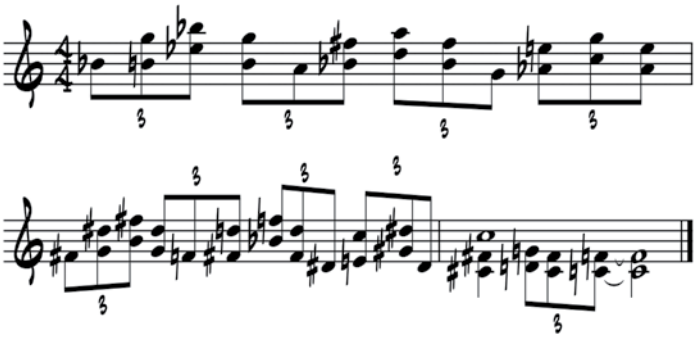
Example 1E



OCTAVE DISPLACEMENT

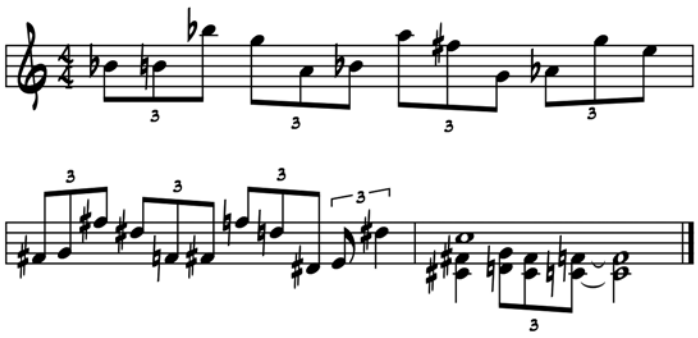
In the first three bars of letter B, I ran into an interesting dilemma. Before I explain, let me show you what the piano part looks like here.

Example 2A



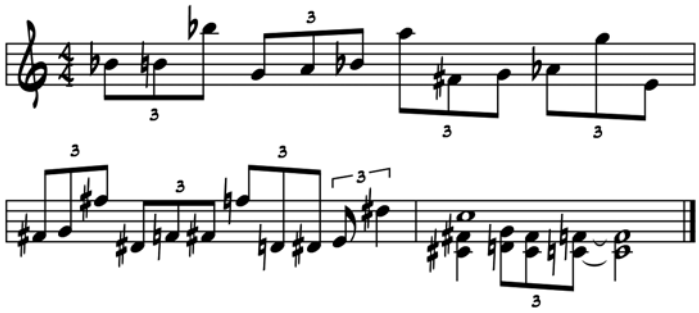
I tried having the vibes simply play the top note of the piano part, but found it difficult to execute smoothly with my mallet grip, which is sort of a Stevens/Musser amalgam. (I'd be curious to know if it is easier to play with the Burton grip.) This is what the vibes part would have looked like.

Example 2B



The solution came in the form of octave displacement. If you look at the first two bars of letter B, you will see that the shapes actually sound like three groups of four, not four triplets, as written. In creating the vibes part here, I chose to play the lower note on the second note of each group, and I displaced the octave (8vb) on the fourth note of each group, like so.

Example 2C



This new shape is much easier for me to execute (at any tempo). But more than that, the octave displacement helped create an interesting new melodic line that complements the piano part, instead of merely doubling it—a technique I should employ more often in my future writing!

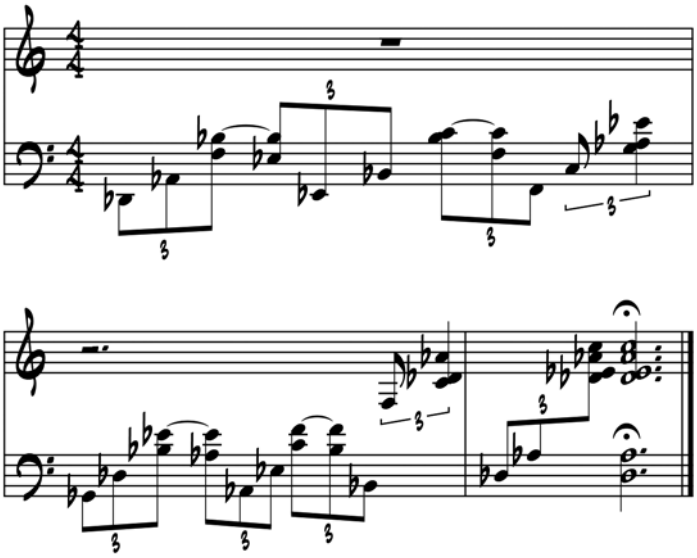
On the third bar of letter B, instead of using the horn-like approach of playing only the melody note, I discovered I could also include the moving fourths under the melody note, effectively doubling what the piano was playing in this bar. I find that doing so puts a nice punctuation on this three-bar phrase.

COMPLEMENTATION

"Love is the Tide" hangs on the recurring piano intro vamp (Example 1A), which appears at various points in the song. The vibraphone never plays this figure with the piano, except in the last three bars of the coda, as a punctuation on the end of the piece. What I have written for the vibes here is based on planing parallel fifths, and complements but does not double the piano part. Octave displacement is again utilized (8va) on the first note of each four-note grouping (in the first measure only).

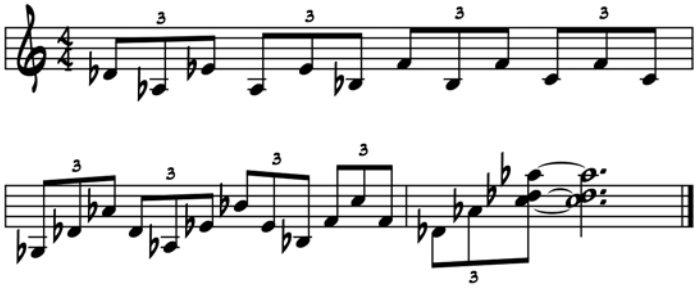
Here are the final three bars of the piano part.

Example 3A



These are the final three bars of the vibes part (complementary, not doubled).

Example 3B



To purchase the digital or physical album, or the complete "Love is a Pendulum" sheet music collection, visit store.joelocke.com.

Joe Locke has performed and recorded with a diverse range of musicians and ensembles including Grover Washington, Jr., Kenny Barron, Eddie Henderson, Cecil Taylor, Dianne Reeves, Ron Carter, the Beastie Boys, the Münster Symphony Orchestra, Hiram Bullock, Bob Berg, Ron Carter, Jimmy Scott, Geoffrey Keezer, the Mingus Big Band, and Randy Brecker. Locke has toured around the world as a bandleader and guest soloist and has recorded over 30 albums. Locke is also active as a clinician and educator. In 2008, he was appointed International Vibraphone Consultant by the Royal Academy of Music in London, England, a position he holds on a visiting basis. **PN**

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BDB016

What is Improvisation?

By Jerry Leake

You may ask, "What is improvisation?" I may answer, "Good question," or "I don't know," or "What do you think it is?"

On face value, the question is vague, perhaps purposely so. It is difficult to define in concrete and agreeable terms. The word is like "art" itself, capable of a variety of interpretations in the mind of music improvisers, listeners of improvised music, or improvisers in daily life. The question can only be answered anecdotally and metaphorically from diverse perspectives in all forms of art. "Improvisation" comes from the Latin "improvises," which means, "that what was not foreseen." But in general musical terms the word has no absolute meaning, and as such it should be used with great care. The word is, in fact, inherently problematic.

By nature, human beings are the greatest improvisers on the planet, and newborn babies are authentic "pure" improvisers. They are making up everything from the moment after birth, without any past memory or context. Within minutes newborns are learning quickly. They discover how limbs move, vocal cords produce sound, and interact with the mysterious world of doctors, nurses, lights, camera, and so much action. They begin to form relevant contexts to continue improvising with increasing structures of familiarity, memories of a short past, and an instinctual awareness of how one moment relates to the previous.

LECTURE CONTEXT

During lectures on Indian music, with a focus on the tabla of Hindustani music, I am often asked, "How much are you improvising?" My answer usually follows this train of thought: Improvisation occurs in Indian music much like it does in playing jazz. But the word implies something arising from nothing. With trained musicians that is never the case. What is "improvised" in the moment is supported, substantiated, and quantified by everything I have played in the history of my music—not just as a tabla player, but as a drumset player, a performer of African music, and in any style other than strict western classical music. In that last context, the composer did the improvising. But this is not to say that classical musicians or composers are not able to "freely" improvise in the moment. Virtuoso pianist Franz Liszt was famous for improvising variations on any theme, composing on the fly with a seemingly inexhaustible supply of ideas. Bach, Mozart, and Beethoven exhibited deep intuitive and technical understanding of the necessary skills and concerns within pure improvisation.

I directly answer the question by putting it in a context you are familiar with: your datebook. Every day you open your datebook, which tells you where to go and when. It tells you what classes you are taking, what teacher you will be listening to, perhaps even what chapters you need to have prepared. Subconsciously you know what sidewalk you will traverse, streets you will cross, and people who might prepare your morning coffee. This is the structural "timeline" upon which your improvisation will take place. So what constitutes the improvisation?

You awake and head to the shower, but suddenly realize there is no soap, so you improvise a solution. Or there is no hot water and your improvisation is even more essential. Or you can't find one of your shoes and are forced to use a less-comfortable pair. You improvise by adjusting to patterns in the world to avoid running into people, crossing the street to miss oncoming traffic, or spotting a puddle or ice patch for self-preservation.

You also do not know what your teacher will present in class, if there will be a pop quiz, or if you will be called upon to improvise an answer to a topic you should have studied. We are improvising constantly. However, on-the-spot decision-making is based on a prior context, pattern history, learned social issues, and interactions. As if inherent instincts have been retooled, you follow the clock of time to be where you must at the correct time. In fact, it is this form of life improvisation that is identical to how a jazz musician or students of North Indian classical music create. Ideas are all formed from deeply entrenched training on patterns and permutations, on a countless exploration of the unexpected until it all falls under the category of what is expected.

RESOURCEFUL IMPROVISATION

In contemporary music settings I invent new tabla grooves to serve the music. But where do these patterns come from? Usually they are derived from fragments of patterns that I have played before—perhaps from "ancient" traditional phrases that have been sliced and diced to fit the "modern" context. I do not fully own the new idea. I borrowed it from other phrases and made specific choices about why and how it is to be played and developed. Even in a free "solo" I grab what is familiar, what has been played before, and reassemble ideas into a new rhythmic "sentence."

Imagine a collection of words that form a sentence. You can reassemble the same words, with slight grammatical adjustment, to recreate the same thought. You can explore a variety of uses until all possibilities are explored.

Ultimately the answer centers on individual resourcefulness. How many ways can you apply the same idea in different contexts, using different combinations of sound, technique, and instrument? The improvisation is as much about the choices I make for applying the material ("arrangement") as the material itself ("composition").

INDIAN MUSIC

In South Indian music the rhythm system is based on mathematics. Musicians assemble patterns of differing lengths that are strung together to fit a given rhythm cycle. The language-based method of learning is called "solkattu," which literally means "words bound together." Mrdangam artists will attest that nothing new is being invented on the spot. Rather, virtuosic drummers are extracting and assembling phrases that have been played hundreds (thousands!) of times before in a new strand to fit a different context. Confidence arises by the fact that all of the material is contained within the player (the datebook). All that is required is to live the music in the moment (the day to experience).

There is a famous story of the great Hindustani khyal singer Bhimsen Joshi who, in the midst of singing a long and slow composition, forgot the words of the song. Rather than stop singing and look awkwardly "wrong" he called up the most familiar thing he could. He proceeded to sing his home address. In the slow, elongated form of the song, no one was able to recognize what he had done, except his students who turned the incident into legend. Mr. Joshi "improvised" a solution, but he chose to sing something all too familiar. (This example loosely reminds me of freestyle rap artists who create instant rhyming insults through their art, apparently from no prior preparation.)

Players must invent, be bold, bare their souls, take chances, trip, fall, and pick themselves up.

The drummers of North (Hindustani) and South (Carnatic) Indian music approach improvisation from somewhat opposite perspectives. Tabla players in the north accompany featured artists using "theka" patterns. Theka is the specific arrangement of tabla bols (sounds/syllables) to define a given tal/cycle. Think of this as the "groove" with ornamentation applied to enhance interaction and development. But, as with jazz drumming, too much ornamentation and embellishment would distract the featured artist and possibly destroy the essence of the composition. When it is time for a featured moment, tabla players improvise appropriate compositions they have mastered over years of practice. Or they may invent new phrases based on existing models of development. In this context, the accompaniment is structured and the featured moment is "improvised."

In a general sense, this is the opposite of how Carnatic drumming is presented. The mrdangam player will improvise during the accompaniment of the composition, creating flourishes and rolls that flow with the melody. They are free to tastefully introduce cross-rhythmic phrases that add tension and dynamism. However, during the extended drum solo (usually at the end of a concert) they will present a vast collection of learned compositions (*mora, korvai)* that are strung together as a unique arrangement. The end of the solo requires an even more specific set of rules. The drummer must render a long *korvai* with signature strokes and phrases that alert the other musicians to resume the composition from *sam* (beat one).

In both contexts, improvisation is controlled by specific guidelines of several types, some more restrictive than others. Performers build up a repertoire of effects that have worked well in the past, recalling phrases and shuffling the deck of possibilities to fit the next unique context.

JAZZ IMPROVISATION

Jazz musicians improvise all the time; it is the primary characteristic of the idiom. Players must invent, be bold, bare their souls, take chances, trip, fall, and pick themselves up. Jazz is the definition of improvisation, and vice versa. So why bother learning hundreds of scales and jazz standards, the function of harmony, and its infinite interpretations? If you want to explore pure, unadulterated improvisation, do not study any of these things. Will that work? Of course not.

All jazz improvisation is built using prior models of development, years of "woodshedding" countless phrases, licks, and ideas that you add to your toolbox of resources. In the moment, you reach into your toolbox and assemble phrases that fit the needs of the composition: mood, tempo, form, harmonic structure, and rhythmic intricacy. All of these tools are developed (and finely polished) well in advance. They are essential to the artist in the moment of "invention." Without these tools, sound would be noise: unstructured and without purpose.

You can also imagine a spice rack of ideas that are used to add flavor to the musical "stew." The stew is the composition, and the spice of improvisation keeps it tasty and interesting. However, add too much spice and you have ruined the meal. It is a careful balance of spices that retain the essence of the stew, while enhancing it with your flavors that make it unique. Those spices are always available for you to "select in the moment."

WHAT IS IMPROVISATION?

This leads us to the essence of "What is improvisation?" Improvisation is defined as much by when and how you play the idea as it is by the idea itself. Therefore, musical context becomes the most important aspect to guide you in your choices. My vibraphone teacher, Gary Burton, left me with a profound observation about jazz: "To be a good improviser you must first be a good analyzer. Then and only then will you be able to play the right notes at the right time."

Improvisation is not easy. And yet it is the singular thing that humans do all of the time. As we speak, we are improvising every word, based on the principles of a "conversation." Present in every conversation is the give and take, the listening and responding, all leading to a concluding point and purpose of the words shared. We are not inventing new words. Rather, we are arranging those that we know in an order that fits the context of dialogue. We are speaking "the right words at the right time."

When musicians tell me they don't know how to improvise, I look at them with a puzzled expression, as if to say: "How is that possible? How can you play your instrument with proficiency, able to get around in it with ease and expertise, but you cannot just play for the sake of playing?" The most common excuse is, "I play classical music." This explains why there are school ensembles for non-improvisers to learn basic jazz methods and practices. Such an experience allows one to break away from the confines of a page of "right notes in the right order" into the liberating experience of "freely choosing the right notes and deciding on the right order."

CONCLUSION

Improvisation merely requires the desire to try. All musicians need to take chances and freely bare the soul. Words may attempt to explain how to get to the door, but only the individual can open it and step inside. As humans, we must experience the trauma of artistic shipwreck before finding salvation in the lifeboat. Through success and failure, we learn by forming new memories of possibilities, building new tools that are polished and organized.

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Spectral Composition and Percussion: Contemporary Concepts of Timbre and Time

By Dr. Nicholas Papador

This article is an introduction to the use of selected Spectral compositional techniques for percussion using Gerard Grisey's "Tempus Ex Machina" and Canadian composer François Rose's "Points d'émergence" as models of repertoire for chamber and solo percussion. For those familiar with Spectralism, the common surface perception of this music is that it utilizes orchestrations and vertical harmonies based upon concepts of the harmonic overtone series. Given this assumption, the primary question this article addresses is the following: How are the compositional concepts of Spectralism used in percussion, particularly unpitched instruments?

A BRIEF BACKGROUND OF SPECTRAL COMPOSITION

Spectral music is a set of musical ideals and compositional practices that seek to bring *timbre* to the forefront of composition. Its language often centers on orchestrations of harmonic series partials as its pitch material (rather than tonal or atonal pitch collections) that are, in turn, varied and transformed throughout the composition. By creating instrumental scoring combinations built on specified pitch frequencies, spectral textures "melt together," sounding more like new instrumental timbres composite rather than a vertical sonority/harmony.

Originators of this genre performed computer-based analyses, such as the Fast Fourier transform, on sound sources to see a visual spectrogram of harmonic frequencies that define their timbres. For example, performing a spectrogram on a single trombone pitch will show which frequencies are present in the trombone's sound, defining its timbre. An analysis of a bass clarinet playing the same pitch in the same octave will yield the same fundamental, but a different collection of partials that distinguish its timbre from that of the trombone. The composer could then base a work around a source spectrogram by orchestrating the frequency profile (often to the nearest available microtone) followed by transformations of timbre profiles and interconnections between new timbres.

Twentieth Century composers, such as Messiaen, Stockhausen, Varèse, and Xenakis, orchestrated in a manner that is considered by some to be "proto-Spectralist." The first codified and concentrated use of this musical philosophy and technology took place in France during the early 1970s at Paris' Institut de Recherche et Coordination Acoustique/Musique (IRCAM). Tristan Murail and Gérard Grisey are the canonical names in this movement, but other composers studying throughout Europe were also breaking musical ground in this idiom, including the late Quebecois composer Claude Vivier, who symbolically links Spectralism as a French-Canadian expression. This influence is, as a general observation, a key trait that distinguishes much Canadian composition as stylistically different from that of its United States neighbors, whose post-Schoenbergian developments in the academy defined a broad basis in compositional pedagogy. François Rose studied composition with both Grisey and Murail, but some of his compositional sensibilities were also informed by his work at the University of California–San Diego, where he worked with Brian Ferneyhough and composed works for Steven Schick and several of Schick's students.

Spectralism has maintained a consistent presence in concert music and has continued to evolve over the past thirty years. This is notable in that the music marks a cognizant departure from academic trends in postwar composition and yet exhibits an uncompromising aesthetic that one would not describe as "accessible" like a neo-tonal or minimalist score. Certainly, the fact that spectral music is based upon natural acoustic phenomenon lends the movement a degree of intrigue and credibility. More importantly, however, Spectralism has thrived as an ideal because of its flexibility and lack of strict dogma in regard to technique. Even the founders of the movement regard the music as an aesthetic rather than a style with a wide range of techniques. Spectral composition innovator Tristan Murail describes the music simply as "sound evolving in time." Any composition that showcases timbre as a primary structural feature may be viewed on some level as a Spectralist work. That said, unpitched solo and ensemble percussion music undeniably have a place in Spectral music.

SPECTRAL PERCUSSION AND "HARMONICITY" IN UNPITCHED INSTRUMENTS

In Spectral music the concept of harmony is related to the organization of timbre rather than that of chordal pitch sonorities. Unpitched materials then, as a timbre, must conceptually have a basis in this music. Musical figures in Spectral music whose orchestrations contain pitch partials of the harmonic series are said to show "harmonicity" by replicating this naturally occurring acoustical phenomenon. Harmonicity should not be confused with a tonic or consonance due to the fact that higher partials, when played with the fundamental, can produce dissonant intervals. Moreover, true harmonic series partials contain microtonal pitch material.

We can see from spectrograph analyses that "unpitched" percussion instruments, in fact, do not lack pitch. The opposite is true: Their sounds contain too many pitch frequencies to audibly discern the fundamental. Joshua Fineberg's article "Guide to the Basic Concepts and Techniques of Spectral Music" includes a spectrograph of a cowbell whose fundamental pitch is B4 (see Figure 1), but the pitch is obscured by a plethora of pitch frequencies that are not members of the harmonic series or that are in displaced octaves that disrupt the order of the overtone series partials. This principle is called *inharmonicity*. Inharmonicity is not an undesirable state, and this concept should not be thought of as a tonal versus atonal dichotomy. Instruments such as the triangle and cymbals require inharmonicity. If these instruments contain too few overtones and too clear a fundamental, they will sound undesirable in an orchestral setting when they clash against the predominant harmony.

HARMONICITY IN ROSE'S "POINTS D'ÉMERGENCE"

The percussion scoring in François Rose's multiple percussion work "Points d'émergence" consists of three woods, three drums, and three

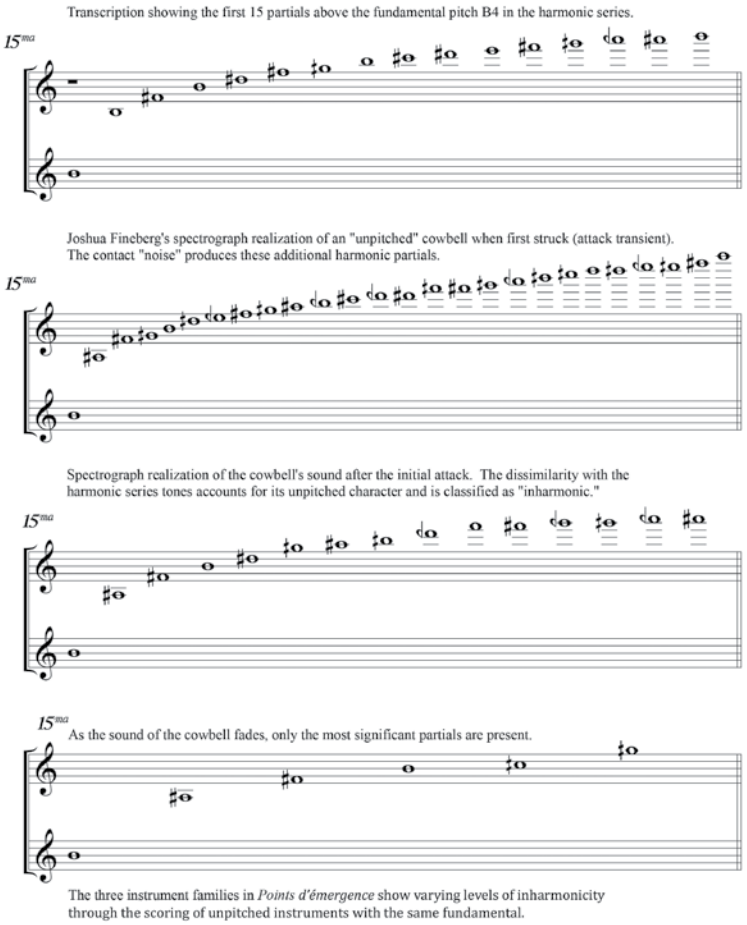
View the score and listen to "Points d'émergence" in the online edition of this issue at www.pas.org/publications/latest-issues/percussivenotes.aspx

AUDIO/ SCORE

metals or "bell" instruments. The performer determines the actual instruments, but Rose stipulates that each family of instruments should have the same pitch content. Finding like-pitched groups of instruments for the piece is not an easy task. Most conventional wood (woodblocks and temple blocks) and metal instruments (cowbells and brake drums) have higher fundamental pitches than our highest pitched drums (bongos or high tom-toms). Performers of this piece often have to build at least one family of instruments to heed Rose's nomenclature. The author's choice of instruments are three almglocken (resonant tuned cowbells), a Latin Percussion practice conga, two bongos, and one-foot by four-foot oak planks tuned to the pitches C4, D4, and F-sharp 4 (see Figure 2). David Shively, who premiered the work, performs on three fabricated tuned aluminum bar metals (like those commonly used as Xenakis' Sixxen in the "Métaux" movement of "Pléiades"); conga and two bongos; and three tuned samatras of purple heart wood tuned to a different pitch set altogether.

While these percussion instruments in an orchestral sense are said to be unpitched, Rose knows that one can hear a general fundamental pitch in drums, wood, and metal percussion instruments. It is the concept of "relative inharmonicity" that is at play in Rose's "Points d'émergence." The composer scored the metals, woods, and skins to have the same pitch set. The set is determined by the performer, but the pitch choices, while

Figure 1



The three instrument families in *Points d'émergence* show varying levels of inharmonicity through the scoring of unpitched instruments with the same fundamental.

Figure 2: Sample Setup for *Points d'émergence*

aesthetically and logistically important to the performer, are to a great extent irrelevant to the piece. What is pleasing to the ear is not necessarily the sonority of the three pitches selected but the timbre shifts present within a tightly woven polyphony between the timbre groups.

What makes hearing the same fundamental pitches across the percussion instruments theoretically interesting is their varying levels of harmonicity inherent in each instrument group. For example, the almglocken, as tuned percussion instruments in the author's setup, not only have the most harmonicity, but also have a complex overtone profile that prevents them from sounding precisely "in tune." Moreover, the almglocken have the longest decay rate. Some "noise" frequencies are present in the striking of the instrument (known as the "attack transient" in Spectralist terminology), which decay immediately, while other frequencies remain as the instrument rings. One can hear a reasonably clear fundamental in the bongos and conga, but the decay rate of the "pitch" is faster than the almglocken. The oak planks (samatras) have a short decay and a less clear fundamental pitch due to allegedly having more inharmonic spectral frequencies. In the author's choice of instruments then, there is a progression from the metals, to skins, to woods—from more to less harmonicity.

Rose, in his score nomenclature, seems aware of the decay properties of the instrumentation. In the score he suggests some possible muting for the metals (bells) to make the decay rates more equal. He also suggests placing a tam-tam near the setup to elicit sympathetic resonance from the woods to artificially lengthen the decay rate. By calling indeterminate metals "bells" he is also suggesting that they are generally the instruments exhibiting the most harmonicity or discernable pitch. Performers experimenting with this principle in their setup design could use marimba bars as woods and traditional cowbells as metals if they wished to realize the piece with a different contrapuntal interaction between relative harmonic and inharmonic timbres. "Points d'émergence" could certainly succeed as a solo percussion work on its rhythmic writing alone with a freely tuned setup between timbres, but from a spectralist perspective, experiencing levels of harmonicity between like-pitched, but varied timbral surfaces, is paramount to the work.

OTHER COMPONENTS OF PITCH IN SPECTRAL MUSIC

One concept worth mentioning in regards to Spectral Music is

Combination Tones. These resulting tones are sympathetic sounds or overtones present when two tones are played simultaneously. "Summation tones" are resultant notes of two frequencies being added together. For example if A4 (A = 440 or 440Hz) and E5 (659.26Hz) are added together, you get 1099.26Hz, which corresponds to a note just flat of C-sharp 6 (1108.73Hz). A justly tuned perfect-fifth interval would likely produce a purer major-tenth interval as a combination tone. Another concept is "Difference Tones," where two frequencies are subtracted from one another. Using the same pitches, E5 (659.26Hz) minus A4 (440Hz) is equal to 219.26Hz, which is a pitch very slightly below A3. These pitch concepts may be employed by the composer melodically, harmonically, or as an element of orchestration. Composers may round microtones to the nearest half step, while others may ask for microtonal notes in their score or electronic sound texture. These combination tones may naturally sound sympathetically when two pitches are played simultaneously, or the composer may determine combination tones of two pitches and add them to the orchestration to simulate this acoustical phenomenon.

SPECTRALISM AND MACRO-RHYTHM: AUDIBLE FORMAL ORGANIZATION THROUGH TEMPORAL STRUCTURES

It is clear that spectral procedures have some basis in the timbral organization of "Points d'émergence," but it is arguable that the audibility of temporal and rhythmic structure is the work's most noticeable compositional strength. Temporal and rhythmic structure is another musical component that one does not initially associate with Spectralism, a compositional philosophy that on the surface is concerned primarily with issues of pitch frequencies combined to form timbre based sonorities. Gérard Grisey's Darmstadt International Summer Courses for New Music lecture turned article, "Tempus ex Machina: A Composer's Reflections on Musical Time," has served, to some extent, as a manifesto on temporal proportions and procedures in spectral music. The article is aesthetically bold in that it questions the audibility and, by extension, the validity of formal procedures such as Fibonacci and Golden Mean proportions as well as symmetrical and palindromic rhythmic structures. His criticism of these devices is simple: If listeners cannot hear these principles in the music, or retain in their memory the musical events that shape these formal proportions, then the formal design is essentially a self indulgent exercise on the part of the composer. At best, these formal structures are tools for composing that should not warrant any special merit, because to Grisey, the music should not require a score to appreciate the compositional architecture. "Avatars" of modern music such as Boulez and Bartók were, for the first time, not beyond reproach in regards to their formal methods.

Grisey's goal in this assessment was not a call for formal simplicity or accessibility, but to outline a number of temporal criteria that could maintain a level of complexity and yet be audible conceptually to the listener. He goes on to discuss a basic listening rubric of larger temporal structures and their relative level of predictability to the listener. Rather than referring to dualities such as short/long or binary/ternary, Grisey uses principles of Information Theory as a model for time structures in sound.

Table 1: Temporal Structures in Music As Defined By Gérard Grisey

Temporal Structure	Predictability	Level of Order
A. Periodic	Maximum Predictability	Order
B. Continuous-dynamic 1. Continuous Acceleration 2. Continuous Deceleration	Average Predictability	Partial Order
C. Discontinuous-dynamic 1. Acceleration or deceleration by stages or by elision. 2. Statistical acceleration or deceleration.	Slight Predictability	Partial Disorder
D. Statistical Serial or other division of event durations for maximum discontinuity.	Zero Predictability	Disorder
E. Smooth Rhythmic silence	n/a	n/a

These temporal movements are described below, but also summarized in Table 1.

Periodic structures are the most orderly and the most predictable. Most conventional music we hear falls into this category. In this state, there is an audible hierarchy of pulses (i.e., harmonic rhythm) in consistent tempi. Grisey believed that episodes of periodicity were essential to allow temporal repose in the music's overall trajectory. What he felt was limiting about post-Webern serial ideals was the fact that the absence of periodicity, in both rhythm and pitch, was alarming and too unpredictable. While these textures may have a successful general effect to the listener, the actual intentions of the music are not necessarily disseminated past the composer, conductor, or performers.

Continuous-dynamic temporal structures, on the surface, suggest continuous accelerations or decelerations of durations due to shifts of tempi or different durations within a static tempo. Grisey is primarily referring to relationships reflected in the lengths of phrases, or musical events, rather than local note values. For example, an opening phrase of 8 measures could be followed by phrases of 6, 4, and 2 measures respectively, showing a gradual "acceleration" of time. These arithmetical and geometric accelerations are considered to be of average predictability. Used locally within a composition these structures can be effective. George Antheil's 1950s revision of "Ballet Méchanique" contains some moments of building temporal tension by creating an acceleration of time by subtracting pulses in the same tempo. One measure of 4/4 is followed by one of 7/8, then 6/8, and so on. There is no change in tempo during this phrase, but a sensation of temporal acceleration is created.

To avoid a point of predictability or even boredom of a set algorithmic method for accelerating or decelerating structures, Grisey is a proponent of composing *discontinuous-dynamic* structures. For example, rather than accelerating at a set rate or formula, events could move forward with elisions or discontinuous jumps forward or backward in tempo or rhythmic density. Another means of discontinuous accelerations or decelerations is to use statistical proportions in a work of increasing speed or frequency of events.

Grisey's motivation in this argument is not only to create works that are temporally audible, but also because he likens discontinuous dynamics to a spectrum with the absence of certain frequencies. In this way, Grisey is describing time and rhythmic structures as analogous to the frequency spectrums that define the basic premise of Spectral composition. Some composers in the medium even use their tempi/metronome markings as a means of time-based consonance and dissonance. Rose uses 72 bpm and 96 bpm as his periodic/stable tempi in "Points d'émergence," while other tempi are present in changing or instable rhythmic episodes. Grisey might consider these tempo markings to serve as time "frequencies." Discontinuous dynamics help unify the tenets of timbre and rhythm in Spectralist thought.

Other temporal structures include *Smooth* structures that entail large structural units of rhythmic silence or sustained textures that do not have a true sense of temporal motion. Certain types of ambient music would qualify in this category. Finally, there are *Statistical* structures, which refer to total serialism or other discontinuous structures that have a limited or zero predictability on the part of the listener.

TEMPORALITY AND FORM IN "TEMPUS EX MACHINA"

Gérard Grisey's "Tempus ex Machina" (1979) for percussionist sextet serves as a treatise composition in applying his notion of form and time in Spectral music. The work is approximately twenty minutes in duration, and the first major section (roughly the first nine minutes) clearly utilizes concepts of acceleration and deceleration in musical time.

In order for the musical material to be easily coherent and recognizable to the listener, Grisey uses a very limited language in the beginning of the piece: pulsing drums and rhythmic interjections on wood instruments. Table 2 illustrates the levels of acceleration present in the music. The timings in the table correspond to the Ensemble S recording of the work found on the album *Gérard Grisey Solo pour deux* (Kairos CD

0012502KAI). The events are recognizable enough that a score is not necessary to hear the entrances, just as Grisey attests. The players enter one by one with their drum pulses and wood instrument interjections. Looking at the right column of Table 2, one can see that the opening solo is about 2:38 in duration before player 2 enters. This duet lasts for about 1:18 before the next player enters. Each subsequent phrase is incrementally shorter in duration, which in Grisey's estimation, creates a sense of acceleration as the events occur in quicker succession.

Table 2: Temporal Acceleration and Climax in part 1 of Gérard Grisey's *Tempus Ex Machina*

Timing on Recording	Event Description	Length of Event
0:02	Player 1 begins playing (drum pulses with wood interjections) at 45bpm	2:38
2:40	Player 2 enters playing at 60bpm	1:18
3:58	Player 3 enters playing at 75bpm	0:48
4:46	Player 4 enters playing at 90bpm	0:32
5:18	Player 5 enters at playing at 105bpm	0:28
5:40	Player 6 enters at playing at 120bpm Note: This event is somewhat longer to accommodate for the acceleration and closer spatial distance between each player's wood instrument gestures.	0:56
6:36	Unison meter/tempo/timbral contour – all players playing at same tempo (eighth = 120). Unison has local continuous acceleration through the use of beat subtractive meter.	0:09
6:45	Unison meter/tempo/timbral contour achieves climax as a periodic rhythmic state (2/4 time) and builds in dynamic.	0:21
7:06	Gestures begin local continuous decelerating by adding a 16th beat to each bar.	0:16

Adding to the sense of acceleration is that the entrances of each player become faster in tempi. Player one begins the work playing at quarter note = 45, player two begins playing at quarter note = 60, and each subsequent entrance is faster in tempo. The music becomes faster at some level over the course of the section, and it certainly becomes increasingly dense and rhythmically complex.

Grisey's acceleration requires that all six players perform at independent tempi for approximately six and a half minutes before arriving at a unison texture in a unified tempo. This is challenging from a performance practice perspective. The players must operate in a chamber setting, each reading from a score to stay coordinated, or the players would require technological aid from synchronized click tracks. On the other hand, Grisey's notation allows the performers to play natural quarter-note pulses and not rely on polyrhythmic notations that do not reflect the composer's goals. Grisey is able to elicit a sense of dramatic build that retains musical momentum for over six minutes using a very limited collection of compositional materials.

The climax of the section occurs shortly before the seven-minute mark when the players achieve a *periodic* time state (a groove, if you will, on drums and woods) in unison that continues to build in volume. Just after the seven-minute mark, the texture elicits a sense of slowing down by adding a sixteenth note to each subsequent measure. The 2/4 measure is followed by a 9/16 measure, then a 5/8 measure, an 11/16 measure, and so on. The energy created by the downbeats slows progressively each measure.

Rehearsal numbers 16–22 bring about a deeper structural level of deceleration that brings the first part of "Tempus ex Machina" to a close, as shown in Table 3. This section consists of ten pulsing drum gestures that slow down until the next gesture begins. Decelerating pulses is what is happening at the surface level. More importantly, each successive musical gesture is longer in duration as well, making this deceleration occur at the temporal phrase level as well. The first gesture is just three seconds, and each group of attacks becomes gradually longer until the close of the section. The tenth gesture is the longest pulse deceleration lasting 21 seconds.

Simply slowing pulses is an effective rhythmic technique, but will not usually prove to be musically engaging unless other musical ideas are at play. In this case, Grisey creates temporal deceleration of almost two full

Table 3: Deceleration of Time in the Closing Events of Gérard Grisey's *Tempus Ex Machina,* part 1

Timing on Recording	Event Description	Length of Event
7:22	Rehearsal #16: Drum gestures being decelerating rhythmically in addition to the previous meter expansion	0:03
7:25	Gesture #2	0:06
7:31	Rehearsal #17: Gesture #3	0:06
7:37	Gesture #4	0:07
7:44	Rehearsal #18: Gesture #5	0:08
7:52	Gesture #6	0:11
8:03	Rehearsal #19: Gesture #7	0:11
8:14	Rehearsal #20: Gesture #8	0:14
8:28	Rehearsal #21: Gesture #9	0:17
8:45	Rehearsal #22: Gesture #10	0:21
9:06	Conclusion of Part One, begin senza misura	n/a

minutes derived of conceptually simple slowing gestures. The lowering tessitura of the drums and woods also contributes greatly to the effect, but it is clear that the composer has successfully put his concepts of musical time in to practice in a nine-minute sequence of music.

Grisey's later work "Le Noir de l'Etoile" (1990) has received more recent publicity and performances with its enhanced theatricality, site specific performance venues, use of live electronics, and astronomical programmatic content. It should be noted, however, that the first section of this work is taken verbatim from "Tempus ex Machina."

TEMPORALITY AND FORM IN "POINTS D'ÉMERGENCE"

François Rose's "Points d'émergence," composed in 1996, is organized in seven distinct, large sections. Each section is clearly audible to the listener due to a clear change in instrumentation or behaviorism in a particular family of instruments. More importantly, each section of the piece explores a different aspect of temporality. While there are high points of rhythmic density and dynamics within each section, Rose, like Grisey, in concerned with exploring different temporal designs as well as distinct instrumentation to make each formal section reasonably apparent to the listener without any prior knowledge of the work or access to a score. This article discusses only the *discontinuous dynamic* structure of the first major section of the piece after a brief discussion of the piece's opening gesture. The form and temporal design of the remainder of the piece is outlined in Table 4. The timings in Tables 4 and 5 correspond to the author's recording of the work on his album *Points of Departure* (Centrediscs CMCCD 20715), which can be heard at http://www.nicholaspapador.com/?page_id=10.

On the surface, Measure 0 of the piece foreshadows the climactic conclusion of the piece and begins the work with a gesture of maximum density. More importantly, each voice in this measure is playing the main thematic motive that will develop in the first section and serve as the inner fabric for the remainder of the work. This theme is deliberately simple (a low pitch, two medium pitches, and a high pitch within or between the metal, skin, and wood instrument groups) so that it can remain audible in each section of the piece even in the most rhythmically complex passages. This measure also, by illustrating the maximum density in scoring and by sharing the same main thematic motive within the voices in close canon, allows the three instrument families to melt together and sound as one timbre. The main motive is ever present in this measure, occurring six times across the three instrument families, and yet the listener will not audibly recognize it until the end of Section I. With this in mind, however, Rose has succeeded, in the Spectral sense, in melding the theme and timbres into a single musical entity. Moreover, with the double-stop attacks happening in such short succession, one will hear a reasonably complete

Table 4: Formal Diagram of Points d'émergence

Section	Timing on Recording	Scoring	Instrument Roles	Temporal Structure
Measure 0	0:03 – 0:10	Woods, Drums, Bells	All compressed, playing main motive in close canon.	n/a
I. (m. 1-85)	0:11 – 3:31	Woods, Drums, Bells	Bells and Drums are "dilated." Woods are compressed, assuming a melodic role.	Discontinuous-dynamic Acceleration
II. (m. 86-131)	3:32 – 5:00	Drums	Compressed, but "elastic" time through metric modulations with varied rhythmic groupings.	Changing tempi, which modulate from 72 bpm to 96 bpm.
III. (m. 132-218)	5:01 – 7:07	Woods & Drums	Compressed with motive revoiced and embellished across the two instrument groups.	Periodic (96 bpm)
IV. (m. 219-308)	7:08 – 9:57	Woods, Drums, Bells	Shift dilated time between bells, drums, and woods while remaining voice appear in compressed time.	Development with changing rates of speed in both dilated and compressed voices.
V. (m. 309-368)	9:58 – 11:48	Woods	Compressed time. Motivic transformation built on accented tones in metric hemiola.	Periodic (96 bpm)
VI. (m. 369-455)	11:49 – 13:51	Woods & Drums	Compressed time. Contrapuntal voice exchanges between the instruments based on the main motive.	Mixture of small periodic phrases with varying rhythmic stability.
VII. (m. 456-end)	13:52 – 15:26	Woods, Drums, Bells	All instruments move between dialated at compressed roles eventually converging to an all compressed state and ending similar to measure 0.	Dilated voices shift between instruments with some elasticity of time, but within "stable" periodic

Table 5: François Rose: Points d'émergence: Discontinuous Dynamic Acceleration in Section I

Phrase	Measures	Tempo Marking	Projected Duration	Timing on Recording	Performance Duration
1	1 – 16	Quarter Note = 48	60 Seconds	0:11 – 1:11	60 seconds
2	17 – 28	Quarter Note = 60	36 Seconds	1:12 – 1:47	35 seconds
3	29 – 38	Quarter Note = 90	18.67 Seconds	1:48 – 2:11	23 seconds
4	39 – 49	Quarter Note = 68	19.41 Seconds	2:12 – 2:33	21 seconds
5	50 - 59	Quarter Note = 81	17.78 Seconds	2:34 – 2:52	18 seconds
6	60 – 71	Quarter Note = 108	13.33 Seconds	2:53 – 3:06	13 seconds
7	72 – 85 (72 – 78, beat 2)	Quarter Note = 72	23.33 Seconds (10.83 Seconds)	3:07 – 3:18	11 seconds

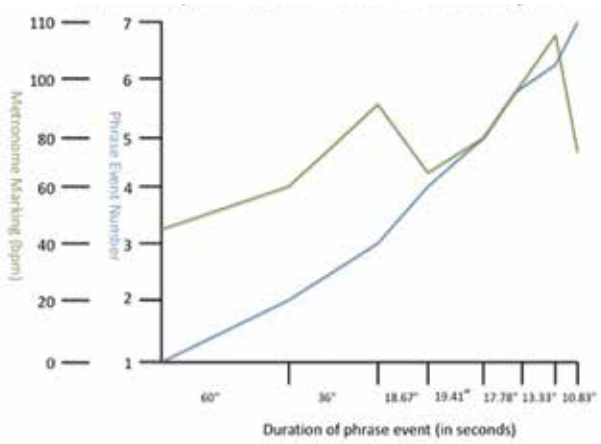
composite of the percussion instrumentation's full frequency spectrum or high point of inharmonicity.

One technical observation should be mentioned here: While a percussionist will most likely perform the work with four mallets throughout, Rose composes only double stops. Three or four instruments are never scored simultaneously, and while this frequency composite could conceivably be fuller, the contrapuntal nature of the theme would be absent. In any case, the instruments do not then, in reality, melt literally into a single timbre, so this limitation serves as an asymptote to the theoretical concept for the work's moment of complete inharmonicity.

Section I (measures 1–85) features the bells and drums in continuous rhythmic unison with various melodic relationships between the pitches in these two groups. The woods develop in density over the course of the section and are heard as primarily melodic in nature. In terms of temporal design, for the opening of the piece, Rose has faithfully realized Grisey's notion of a *discontinuous dynamic* acceleration. The section is divided into seven phrase events clearly designated by different tempo markings. The acceleration is not a surface procedure where each phrase increases in tempo. In fact, the phrases tend to oscillate between fast and slow tempi. The acceleration is a function of each successive phrase event being shorter in duration.

As one can see by looking at Table 5 and Figure 3, the events do become generally shorter over time to create a temporal acceleration; but as a *discontinuous dynamic* structure there are some inconsistencies. Phrase number four is slightly longer than phrase three, but the argument could be made that the sudden jump to 90 beats per minute, between phrases of 60 and 68 bpm respectively, creates a different sense of pulse acceleration. The last phrase of the section is also longer by the previous one by about ten seconds. This can be explained by the fact that the bells and membranophones begin playing the main motive in unison and in regular eighth-note pulses in beat 2 of measure 78 to culminate the first section of the piece. Measures 78 (beat 2) through 85, then, are climactic cadencial material and not part of the temporal acceleration. The markings in parenthesis in Table 5 show that phrase seven is indeed a consistent part of the accelerating process.

Figure 3: Discontinuous-dynamic Acceleration in Section I of Points d'émergence



When describing his own writing, Rose uses terminology referring to how the listener hears the tempi in the piece without referring to their note values or contrapuntal concepts. In this first section, the bells and membranes are described as "dilated" or slow time. They are in rhythmic unison throughout the section, but an investigation of the voicing reveals a number of unequal rhythmic cycles and an organic set of canons. For example, in measures 1–4 the bells are playing an ascending three-note cycle, while the drums are playing a five-note cycle. This interplay develops in an organic fashion as the section accelerates and culminates in measure 79, where both voices join together in unison revealing the main theme to the listener. The wood instruments are in "compressed" or fast time and also contribute to organically developing the main motive while also serving as a melodic voice above the other voices.

The overall speed of the "dilated" bells and drums also accelerates on a more audible surface level along with the phrase structure. These instruments do not merely pulse in time with the given tempo, but make small local accelerations, delayed/syncopated pulses, and hemiolas against the tempo, which often prepare metric modulations to subsequent phases at a new tempo. The concurrent accelerations in both phrase event durations, as well as the contrapuntal pulses in the bells and drums, create a remarkable trajectory that is both compositionally intricate and dramatically effective. The section has a feeling of constant, gradual acceleration that remains coherent and interesting for over three minutes. Section II of the work is clearly revealed to the listener with its scoring of drums only and its use of the main motive, which was the developed outcome of the discontinuous dynamic acceleration.

ASSESSING "POINTS D'ÉMERGENCE'S" EMINENCE IN PERCUSSION REPERTOIRE

"Points d'émergence" is a prime example of what multi-percussion virtuoso Steven Schick calls a "second wave" work of the solo percussion repertoire: a score that consciously employs a small instrument setup of limited sound sources rather than a large setup with a full inventory of instruments. On the surface, this seems to be antithetical to the Spectralist notion of timbre-defined music, but again, compositional formalism in

Spectralism consists of acoustical and musical ideas that are meant to be conceptually audible without the use of a score. Arguably, by using this small setup and producing a 15-minute piece based almost entirely on a single motive/timbre melody, "Points d'émergence" allows ample time for the listener to take in some of these concepts on a sensory level as early as the first hearing. While "Points d'émergence" is certainly a complex score, the concepts of motive, temporal structures, and blending of timbre are more audible to the untrained ear than that of the serial or chance formal proportions in "first wave" percussion solo repertoire such as Stockhausen's "No. 9 Zyklus," Wuorinen's "Jannisary Music," or Cage's "27′10.554″ for a Percussionist."

While a substantial composition and arguably the preeminent example of a Spectral work for solo percussion, "Points d'émergence" has received relatively few performances. The score is readily available for free loan through the Canadian Music Centre, but percussionists often seek repertoire solely from commercial percussion-specific publishers or publishing houses that hold the most canonical names in classical music composition. While only a small handful of players have presented this piece, there is no doubt that, with patronage of performances from visible percussion soloists, "Points d'émergence" will have an eventual place in this pantheon of masterful "second wave" percussion repertoire.

"Points d'émergence" is not Rose's only percussion work and certainly not the only example of overtly Spectralist music for solo percussion or percussion ensemble. He composed "A Day at the Sea" (1999) for Patti Cudd. The piece is scored for speaking percussionist using e.e. cummings' poem of the same name. The setup of this piece is quite similar to "Points d'émergence," but with only two pitches per instrument family. Rose's first percussion work, "Passages nuageux" for percussion trio, was written for Steven Schick.

SPECTRALISM AND MUSICAL GLOBALISM

François Rose, now a "Pacific Rim" composer on faculty at the University of the Pacific in California, was interested in the classical music of South India and the soloistic sound of the mridangam when composing the expanding and contracting phrase densities in "Points d'émergence." However, he does not use this influence on any explicit level; there are no quotations or borrowing of South Indian rhythmic patterns. This is the opposite claim made in the score of Xenakis's "Rebonds," where the program note claims there is "no folkloric contamination" when ties to African and African-derived music are more noticeable than indicated. Rose's deeper influence is the rate in which time events move and progress in these non-Western classical structures, just as Grisey asserts of a spectral concept for musical form.

It is a distinct possibility that Spectral composers are looking to other world cultures to find temporal structures and a macro-rhythmic kinship with music that elicits larger temporal sensations without the academic machinations and theory of advanced contemporary classical scores. Shortly before the time of this writing, Rose completed a sabbatical to study the traditional music of Japan, sharing an affinity with both Kaija Saariaho, who composed the Spectral associated work "Six Japanese Gardens" for percussion and electronics. In Kabuki theater, when one listens to the gradually accelerating high pitched wood sounds in conjunction with narrative climaxes drama, this seemingly simple musical texture becomes exhilarating and engaging in a manner not dissimilar to the works analyzed in this article. While Grisey asserted that his concepts of musical time were linear and of a Western aesthetic, Claude Vivier's organization of the musical phrase proved to favor ritualism over the dramatic and exhibited a distinct Eastern sense of pacing and sensibility.

CONCLUSION

Spectral composers, at the core, appear to be establishing aesthetics by harnessing naturally occurring acoustical phenomenon. In the area of pitch, composers use the harmonic series as a measure of the sonic structures harmonicity or inharmonicity. In the area of rhythm, it seems that composers have identified temporal structures (periodic, continuous dynamic, discontinuous dynamic, statistical, and smooth) and are seeking to establish these as a naturally occurring acoustical foundation by finding continuity in cultures throughout the world.

Seminal spectral works for percussion such as Grisey's "Tempus ex Machina," and as a solo work through Rose's "Points d'émergence," are, in some cases, establishing time structures as an analogous rhythmic equivalent to the harmonic series. Rose uses tempo markings as an analogous time equivalent to measured pitch frequencies. Unpitched percussion as a medium, on the surface, appears not to have much in common with the early spectral analyses and orchestral compositions in the medium. However, through the applications of these temporal structures, Spectralism has unified issues of timbre and time as a compositional identity with percussion as an integral participant.

RECOMMENDED LISTENING

Gérard Grisey: "Le Noir de l'étoile" (1989–1990); "Les espace acoustiques," an umbrella title encompassing a series of his major works such as "Périodes" (1974) and "Partiels" (1975); "Tempus ex Machina" (1979), "Stele" (1995).

Tristan Murail: "Gondwana" (1980); "Time and Again" (1985); "Winter Fragments" (2000).

Claude Vivier: "Cinq chansons" (1980); "Lonely Child" (1980), "Et je reverrai cette ville étrange" (1981), "Pulau Dewata" (1981).

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Nicholas Papador is a percussionist and composer based in Windsor, Ontario, who specializes in contemporary music. He is a founding member of Noiseborder Ensemble (multimedia collective) and Marassa Duo (Afro-Caribbean folkloric influence chamber music). Papador has performed at the Transplanted Roots Percussion Research Symposium at McGill, Puerto Rico Conservatory International Percussion Festivals, the Open Ears Festival of New Music's Environmental Rhythms, and has been featured four times at PASIC. Papador can be heard on numerous CD recordings, including his 2015 solo recording *Points of Departure* released by Centrediscs, as well as Matthew Barney's 2014 film *River of Fundament*. An Associate Composer with the Canadian Music Centre, his compositions have been published by Keyboard Percussion Publications, Alfred Publications, Studio 4 Music, House Panther Press, and Bachovich Music. Papador has received grants from the Ontario Arts Council, Canada Council for the Arts, Social Sciences Humanities Research Council, and Canada Foundation for Innovation. Papador is president of the Ontario PAS Chapter and Associate Professor of Music at the University of Windsor. PN

Reflecting on a Performing Lifetime

By Sam Denov

This story of my performing career is not about trumpeting my accomplishments. You are reading this to hopefully learn from my experiences and apply what I've learned to your own career. Obviously, I must have done something right because I've had a career that covered the profession of symphonic percussionist from its meager status following World War II, to its flowering during the later half of the 20th century.

My life as a percussionist began when, at 13 years of age, I began high school in Chicago. While I was still in grammar school, I decided that I would begin the study of percussion instruments when I reached high school. An older brother played French horn while attending high school, and I was fascinated by listening to him practice at home. It was my first experience at hearing a live musical instrument and I decided I would also take up a musical instrument when I started high school.

My choice of percussion occurred when I heard a schoolmate play the snare drum at a program at my grammar school. I was hooked and couldn't wait to begin studying when I reached high school in 1937. The teacher of the school's orchestra program assigned an alumnus as my first private instructor. My weekly private lessons only cost 25 cents each. This was during the Great Depression, and my father bemoaned having to pay even that paltry sum each week. He used to tell me it was a waste since I would never earn a living playing the drums. Little did either of us know that this would become my lifetime career.

I progressed quickly with my snare drum studies and soon decided that I wanted to learn how to play timpani as well. Since I couldn't afford timpani lessons, I obtained a timpani textbook from the Chicago Public Library and began studying on my own. Before I reached my sophomore year in high school, I auditioned for and won a position as timpanist with the DePaul University Symphony Orchestra. I had heard about the opening at DePaul from Marvin Kaplan, whom I had met at the All-City High School Band (more on Marvin later). The DePaul Orchestra rehearsed once a week. Kaplan and I were the only high school freshmen playing with this university orchestra.

I had only two hand-tuned timpani to work with at DePaul. Tuning these instruments was quite an experience, and I quickly learned the difference between the intervals of a fourth and a fifth. I was playing with this university orchestra before I became a member of my high school orchestra! Fortunately, the student who was the timpanist of my high school orchestra graduated at the end of my first semester, and I became the timpanist.

As an eager percussionist, I had become a member of Chicago's All-City High School Band as I began my sophomore year. They met on Saturday mornings. During those rehearsals, a number of high school instrumental music teachers, as well as the superintendent of music for Chicago's public schools, Dr. Helen Howe, would stop by to listen. I had the good fortune of impressing the superintendent during the rehearsals. She apparently took a special interest in me, and she arranged for several very special options for me.

First, she arranged a special transfer for me to attend Lane Technical High School, because it was the only public school in Chicago that offered a four-year program majoring in music. Lane also had a championship 90-member symphony orchestra and 90-member concert band. This transfer to attend Lane was special because I didn't live within its geographical boundaries. As amazing as this transfer was, the superintendent had another surprise that absolutely flabbergasted me.

I was offered free weekly private lessons with a teacher of my choice in Chicago. I immediately suggested Roy C. Knapp, at that time staff percussionist at radio station WLS and the renowned teacher of Gene Krupa, Benny Goodman's stellar drummer, as well as the percussionists at all of Chicago's other staff radio stations. For the rest of my days as a student at Lane Tech, where I eventually became the timpanist of both the band and orchestra, I studied with Roy Knapp as a scholarship student.

In the summer of 1940, James C. Petrillo, President of the Chicago and American Federation of Musicians, sponsored a contest at Grant Park. Free membership in the musicians' union was offered as a prize to the members of the best high school ensemble presenting programs that summer at the Grant Park Bandshell. The Lane Band and the Lane Orchestra were the two finalists; I was the timpanist in both ensembles.

Dr. Frederick Stock, the renowned music director of the Chicago Symphony Orchestra, was the final judge in that contest. The Lane Band won the contest, having performed Wagner's "Siegfried's Rhine Journey." After the winners were announced, Dr. Stock directed the combined Lane Tech Band and Orchestra in "The Star Spangled Banner." It was the only time I performed under his direction, and at age 16, no less.

Though I became a member of the musicians union, I played no professional services as a musician for the next several years. I graduated from Lane Tech in 1941. I also turned 18 in December of that year, only a few days after America entered World War II. On January 15 of 1942, I enlisted in the U.S. Navy after passing an audition to attend the U.S. Navy School of Music. Graduating in May, 1943, I was assigned, along with 19 others, to the Band of the Commander, Fourth Fleet. Thus, at age 19, I began my career as a professional Navy musi-

cian, earning $36 per month plus food, shelter, uniforms, and medical care.

After my hitch in the Navy, I returned to Chicago and joined the Chicago Civic Orchestra, the training orchestra operated by the Chicago Symphony Orchestra. The training was free and the experience often preceded an initial hiring by a professional orchestra. The percussionists were coached by Edward Metzenger, the long-time timpanist of the Chicago Symphony Orchestra. The Civic Orchestra was conducted by John Weicher, then the concertmaster of the CSO. It was excellent training because I was gaining additional experience with the classical orchestral literature in a truly talented orchestra. The Civic Orchestra's concerts were performed in Orchestra Hall, the home of the Chicago Symphony Orchestra.

It was an exciting time for me because I also met Harry Brabec there. Harry had returned to Chicago after playing a single season with the National Symphony Orchestra in Washington, D.C. as a seasonal substitute. Later, he was to become the principal percussionist with the Chicago Symphony, which was of pivotal importance in my own career. Without realizing it at the time, my networking with other percussionists had become extremely important and valuable.

Before my first season with the Civic Orchestra ended, I was hired by the San Antonio Symphony Orchestra for their next season upon the basis of their timpanist's recommendation. That was Marvin Kaplan, my old friend that I had met while playing with the All-City High School Band. Those were the days before compulsory auditions became the standard means of acquiring a position with a professional orchestra.

In November of 1947, I began my professional symphonic career in San Antonio, Texas. By then, I was married and a father. In those days, under its founding music director, Max Reiter, the San Antonio Symphony performed in the city's Municipal Auditorium, a 5,000-seat venue near downtown that housed everything from rodeos to circuses. There was always a faint fragrance of horse manure to put up with. The concerts were never able to fill that large arena, and from time to time, we rehearsed elsewhere. The season then was only 20 weeks in length, and the weekly salary of $80 was barely enough to get by on. But it was the beginning of what turned out to be a lengthy career.

During my third season in San Antonio, I received a letter from the principal percussionist of the Pittsburgh Symphony Orchestra, Wayne Pascuzzi, offering me a position in that orchestra. He had written me on the basis of a recommendation from Roy Knapp, my former teacher. The weekly salary was $90, and their season was 26 weeks. That was a substantial increase over what I was earning in San Antonio. I accepted that offer.

During the off-seasons while I was with San Antonio, our small family lived with my wife's parents in Chicago. During those weeks, I would have to find employment in Chicago, knowing that it would only be temporary. I worked at a number of different jobs that had nothing to do with music. I did manage to play a few Music Performance Trust Fund concerts in Chicago with Harry Brabec. We had fun together and became good friends. We never dreamed then that he would soon become a member of the Chicago Symphony, and eventually, their principal percussionist.

In the autumn of 1950, I began my first season with the Pittsburgh Symphony Orchestra. I soon realized that it was a much better orchestra than the San Antonio Symphony. That was the Pittsburgh Symphony's first season after Fritz Reiner left to become the principal conductor of the Metropolitan Opera in New York. Pittsburgh's assistant conductor, Vladimir Bakaleinikoff, became the orchestra's temporary music director. Because he was not well known outside of Pittsburgh, the orchestra employed a number of notable guest conductors including Leopold Stokowski, Paul Paray, Eugene Ormandy, William Steinberg, Guido Cantelli, and several others. Even though I was not earning very much money, I was gaining valuable experience and participating in my first commercial recordings. However, because there was no summer season, the off-season was spent back in Chicago with my wife's parents and more part-time non-musical employment.

By the time I was to begin my second season in Pittsburgh, my wife chose not join me. My son was about to start school and she was not happy with our gypsy-like existence. The Pittsburgh Symphony's tuba player, Clyde Bachand, who was in the same predicament as I was, agreed to spend the next season with me as a roommate. Both of us decided that playing with the Pittsburgh Symphony was not the realization of a professional career we were both interested in.

During that second season in Pittsburgh, I received a letter from the renowned timpanist of the Cleveland Orchestra, Cloyd Duff. While I knew of him by reputation, we had never met. Surprisingly, he offered me a position with the Cleveland Orchestra as assistant timpanist and percussionist. While I was really surprised and flattered, I rejected his offer because the weekly salary in Cleveland was the same as I was earning in Pittsburgh. Economically, I would be no better off.

Returning to Chicago in the spring of 1952, my prospects for a career as a symphonic percussionist seemed to be at an end. I had not been able to secure a position that would offer me a worthwhile career. While my musical

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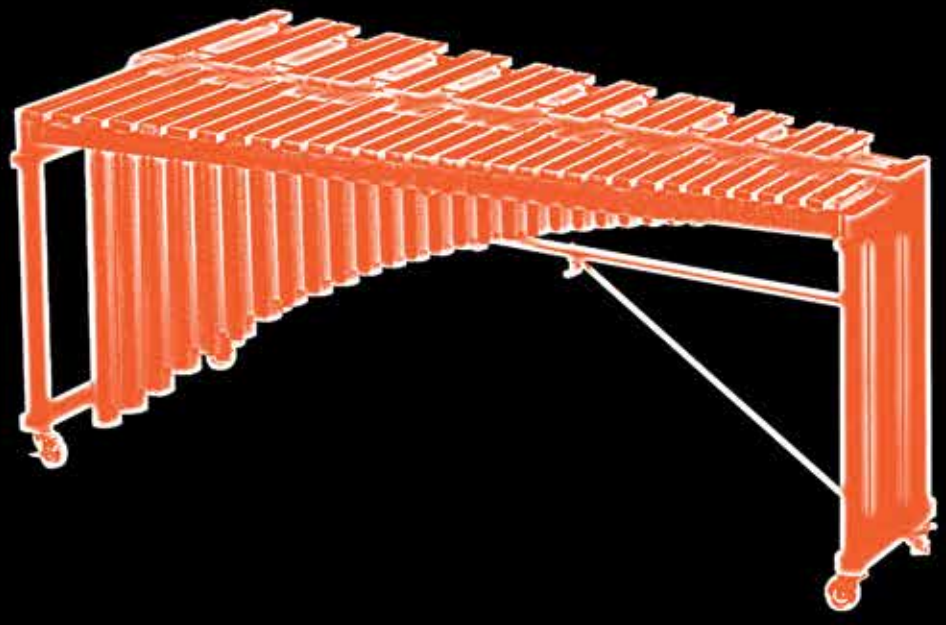


employment prospects were dim, at least I was reunited with my wife and son. That summer, I enrolled in a program to learn about electronics, because that career appeared to offer good prospects for full-time employment. I later found employment with the Allied Radio Corporation, one of the largest distributors of electronic parts and equipment in the nation, headquartered in Chicago.

During the next two years, I was occasionally hired as an extra percussionist with the Chicago Symphony, primarily because my old friend Harry Brabec had become the principal percussionist there under Raphael Kubelik. I was able to take off from work for the rehearsals because I had advanced to the High-Fi Studio at Allied Radio, where I was one of several sales associates. During the 1952–53 season, I worked with the Chicago Symphony on several occasions, including several recordings. That season turned out to be Kubelik's last season as music director of the Chicago Symphony. He was replaced by Fritz Reiner the following season, and I continued to be hired occasionally as an extra, including several more recordings.

At the conclusion of Reiner's first season, two of the orchestra's three percussionists were tendered notices of dismissal. Reiner had a reputation of being very demanding of his percussionists, and he was dissatisfied with the percussion section he found in Chicago. As replacements for those hapless percussionists, he brought in a veteran percussionist James Ross Sr., whom he had worked with in both the Cincinnati Symphony and the Pittsburgh Symphony. Since there was still another opening, Reiner asked Harry Brabec, the remaining principal, to make a recommendation. That was how I came to be offered a position with the Chicago Symphony Orchestra. Fortunately, I had worked with Ross for two seasons in the Pittsburgh Symphony. So, in the 1954–55 season, I became a member of the Chicago Symphony's percussion section, with two good friends with whom I had worked before. It seemed to be the realization of my lifelong dream.

The weekly salary was $145, and the winter season was 28 weeks long. There was also a summer season of six weeks in those days at the same weekly salary. While it was a substantial improvement over what I had earned previously, it was hardly affluent. But I was back in my chosen profession, although at the time, I didn't know whether I would be able to meet Reiner's expectations and remain with the Chicago Symphony.

As they say, the rest is history. I continued with the Chicago Symphony Orchestra's percussion section and eventually became one of the CSO's assistant timpanists, exceeding the tenure of both Brabec and Ross. I retired in October, 1985, after 31 seasons with the Chicago Symphony, and my wife and I moved to San Diego, California. I had managed to realize my fondest dreams of performing with a world-class orchestra, working under many of the world's greatest conductors, and participating in numerous TV shows and recordings, many of which were awarded Grammys. One of those recordings was made in Vienna, Austria.

I have traveled widely, presented master classes, written several books and many articles, and been honored many times. My biographical sketch appeared in Who's Who In America and Who's Who In Entertainment for some three decades. My name has even appeared on the front page of the Wall Street Journal along with Buddy Rich's. I have also been the subject of several articles in the Chicago Tribune along with my photograph.

After seven joyful years in San Diego, where I was also hired occasionally as an extra with the San Diego Symphony, we returned to the Chicago area in 1992 because my wife and I longed to be closer to our two sons, who had remained in Chicago. Seeing them only a few times each year was simply not enough to satisfy our need to be involved in their lives. I am still leading a full and happy life in the Chicago area, even though my wife of 60 years succumbed to the ravages of Alzheimer's Disease in 2004. I have since met and wed a wonderful woman who had been a piano teacher and had also been widowed by her school bandmaster spouse.

If there is a lesson to be learned from this account of my professional life, it is this: Making a commitment to a career goal that you love early in life, and doing everything you can to achieve that goal through study, experience, and networking with others with similar career goals, can give you the edge you need to succeed. It has worked for me and, with good fortune, will work for you. It matters not that formal audition procedures have replaced personal recommendations as the means of securing employment in a major orchestra. Finding appropriate musical employment has more to do with taking advantage of opportunities when they arise than any other factor. **PN**

The Future of the University Percussion Methods Class

By Steve Hemphill

Most methods classes are two semesters; why is Percussion Methods usually only one?

The university Percussion Methods class has evolved from a basic overview of percussion in the band and orchestra, perhaps taught by a brass faculty member in the 1960s, to a more relevant investigation of contemporary practices and pedagogy. While the scholastic activities in percussion have seen a tremendous upsurge and diversification over the last 50-plus years, has the Percussion Methods class kept up?

ACADEMIC LUXURY

University percussion faculty peers and friends have often told me that I have a relatively unique situation at the school of music where I have taught for the past 23 years—that of having a two-semester structure of sequential percussion methods classes. My state institution is a mid-sized university of approximately 25,000 students, with a school of music enrollment of some 400 students. With two other large state universities in proximity, each with substantial graduate programs in music, my institution self-identifies with a focus on the "undergraduate experience" and a music mission statement that emphasizes training in music education. Although my institution does have a modest graduate (MM degree) music program, I have remained the primary instructor for the percussion methods class, benefitting from assistance by graduate percussion students.

Probably because I have remained the primary teacher for these courses, my position has allowed me to defend the existence of this two-semester sequence upon recurring scrutiny of our music education curriculum. My standpoint embraces a passion (soapbox?) to advocate for the importance and advancement of percussion pedagogy in public schools, to engage future instrumental music educators in our region (not without an eye toward potential recruitment opportunities), and that I perceive immeasurable value in a structure that allows some instructional balance of depth and breadth.

CHANGING TIMES

Higher education curricula and institutional strategy undergo constant evaluation and transformation. With administrative assessment of graduation rates and credit-hour caps, and forward-looking program integration of business, entrepreneurship, technology, cultural inquiry (with a variety of shifting landscapes), one might assume that a proposal for expanding the percussion methods curriculum from one semester to two semesters would be summarily dismissed. Perhaps the future will see streamlined approaches (e.g., modes of online delivery) toward music history curricula, research, and other programmatic reforms that could open the door for new thought. If the percussion teacher is able to prepare in advance for such an opportunity, the quality and immediacy of such a proposal could initiate beneficial change.

The increased nationwide on-scene percussion activity related to public schools alone might be the strongest argument for improving music-educator training in percussion. With the established activities of marching band, concert band, orchestra, jazz band, pep band, pit ensemble for school musicals, and percussion ensemble, the widespread percussion requirements should influence an argument regarding the advancing visibility, expectation, and challenge assumed by many contemporary composers. Add on the increasing number of for-credit high school percussion classes (approaching the number of scholastic jazz bands in some regions) and curricular steel bands, the increasing percussion presence is difficult to discount. With certainty, the parallel opportunities among DCI and WGI organizations have had compelling influences (in most cases, positive) upon high school marching band and percussion ensemble programs.

In discussions with future scholastic band directors regarding the selection of programming and level of percussion contribution within concert band repertoire, I often provoke philosophical considerations concerning percussionist inactivity, boredom, and apathy. Asking if a percussion student would muster enthusiasm upon a lonely suspended cymbal roll in a band work after seeing or having experience with a DCI corps, a WGI indoor ensemble, a collegiate percussion ensemble, a professional percussion-related organization (Blast, Stomp, Barrage, Blue Man, Cirque du Soleil, Disney Trash Can Trio/Jamitors, So Percussion, Third Coast Percussion, Ethos Percussion, etc.), or a sports-related percussion group (regional professional basketball and football; Phoenix Suns Drumline, PHX Percussion and Arizona Cardinals Drumline), the band director-to-be typically grins and nods. The more substantial percussion methods classes can better equip directors to balance issues of pedagogy and student engagement.

THE METHODS COURSES

The music education curriculum at my institution includes high- and low-brass classes (two courses), parallel high- and low-woodwinds classes, and similar high- and low-strings classes. Making the case for "equal footing" with other instrumental families, and with a comparable outlook, the two percussion classes are structured as follows:

Fall Semester

Snare Drum unit
Keyboard Percussion unit
Timpani unit
Auxiliary Percussion unit (concert instruments)

Spring Semester

Marching Percussion unit
Drumset unit
World Percussion unit
Percussion Ensemble unit

See the Northern Arizona University School of Music Syllabus in the online edition of this issue at www.pas.org/publications/latest-issues/percussivenotes.aspx

While the first semester includes four playing/demonstration tests (one each unit) and four written tests, the second semester focuses on integrated projects (in solidarity with National Association of Schools of Music [NASM] attitude and philosophy). For example, the marching percussion unit provides opportunities for each student to engage in a micro-teaching experience, running a short rehearsal of a self-composed 16-measure street-beat/cadence with score and parts produced on Sibelius or Finale software programs (technology integration). Similarly, the percussion ensemble unit focuses upon original scores, conducting, and performance. The second semester also includes related online website investigation (Vic Firth, among others) and a "high school percussion class" project. The inclusion of the school percussion class project provided analysis of philosophy, practical and pedagogical goals, course content and student outcomes, with some acknowledged counterpart to the common high school guitar class and electronic piano lab instruction. Even with a two-semester canvas for instructional content, many deserving subjects remain circumvented, with priority-based decisions affecting curriculum vigor and scope.

Because students in woodwind, brass, and string areas are required to enroll in their respective instrumental methods classes, percussion students (music education majors) similarly enroll in the percussion methods classes. Encouragement is given to freshmen percussion students to immediately register for these classes with the intent that they will benefit from general coverage of percussion pedagogy, a review of fundamentals, dedicated readings (Cook: *Teaching Percussion*), and leadership opportunities that include in- and out-of-class peer-to-peer instructional support.

FURTHER ARGUMENT AND ADVOCACY

Acknowledging that each university setting is unique and "one size fits all" ideals are inappropriate, the advocacy battle is often worth some forethought and strategy. My alumni have communicated with a certain regularity that the two-course percussion methods content breadth and associated materials (course notebook-binder) have positively influenced their success at particular junctures in their teaching careers, and that their percussion students have benefited markedly from teacher knowledge and experience. Perhaps that has been the most compelling reason for championing the two-semester course sequence in music education percussion studies.

The debate for providing more substantial percussion education for university music education majors probably will remain at the mercy of the "credit-hour wall"—the need to reduce or maintain the *status quo* for graduation requirements. However, a maturing evolution of percussion practice is already shepherding a "trickle-down" influence on percussion in ensembles, if not directly with regard to new ensembles, certainly influencing standard ensemble percussion writing. Observe the substantial growth of academic ensembles and recent studies in the percussion realm, the typical percussion ensemble, the jazz/commercial percussion ensemble, the marimba ensemble, the percussion orchestra, the electronic percussion ensemble, and a host of world/cultural ensembles based upon the music of Africa, Brazil, Cuba, Trinidad and Tobago (steel band), Central America ("Mexican" marimba band), Japan (taiko), Indonesia (gamelan), India (tabla), and a number of entities influenced by the Middle-East.

Advancing percussion techniques, changing expectations, and contemporary practices are continuously evolving. While university percussion faculty may ask themselves how they are to keep pace and contend with this constant challenge among their own majors in the university percussion studio, a parallel issue can be equally overwhelming for the public school educator. Whether a percussion "specialist" is hired to deliver a pedagogical program or whether band directors take on those duties alone and on their own terms, these challenges are not in retreat.

With anticipation of constant and dynamic change in higher education, proactive preparation for opportunity, advocating frequently for addressing the authentic needs of student preparation in music education, and networking within the national percussion education community, the university percussion methods class may someday receive the level of institutional attention it deserves.

See a truncated percussion syllabus for each of these two percussion methods courses on the PAS website at http://www.pas.org/publications/latest-issues/percussivenotes.aspx.

Steve Hemphill, Professor of Music and Director of Percussion Studies at Northern Arizona University, earned BM and MM degrees from the Eastman School of Music and a DM from Florida State University, where he was a University Teaching Fellow. Steve's 29-year teaching career has included the University of Wyoming (Assistant Director of Bands and percussion) and Florida State University (as Visiting Professor). He is a member of the PAS University Pedagogy Committee and serves as Professional Adviser to the PAS University Committee. **PN**

New Percussion Literature and Recordings

SELECTED REVIEWS

Publishers who are PAS Sustaining Members and individual PAS members who self-publish are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society.

Prior to submitting material for review, please read the submission guidelines at www.pas.org under Publications. Follow the appropriate procedures to ensure your material will be considered for review.

Difficulty Rating Scale

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

SOFTWARE

First Flash: Strings Together
J. B. Smith
$49.95
J.B. Smith Music

Many musicians are familiar with such computer programs as *SmartMusic* that can record, analyze, grade, and track musical performance. While *First Flash: Strings Together* is designed with those functions, it also adds a layer not found in other computer tools: It tests your memory.

First Flash: Strings Together shows screens that display music (at four different complexity levels) accompanied by a metronome click. After the beats in that measure are completed, the screen goes blank while the performer plays what was previously seen. There is also an "advanced" level that does not display a blank screen in between, which forces one to play what was previously seen while a new measure is being displayed.

Designed for individuals or an entire orchestral class, this program helps musicians develop reading chops in that viewers must anticipate what is coming next and avoid looking at what is in front of them, be it blank or new music. This is similar to the process of "looking ahead" while you are performing.

Designed solely for Macintosh computers, the value and merits of this program are substantial. The features outlined in this review are similar to Smith's *Flash Tracker*, which is reviewed below.

—*Joshua D. Smith*

Flash Tracker
J. B. Smith
$19.95
J.B. Smith Music

Flash Tracker is a simple-to-use piece of software designed to aid musicians in the development of sight-reading skills. This is done through small bits of musical notation similar to flash cards.

Students begin by picking either a melodic or rhythm-only based lesson. There is one section of rhythm-only levels that are separated by the time signature and smallest duration of notes used, and four melody levels. Each of the melody levels is limited to a single time signature, and then separated into 12 keys from which to choose. The first three melody levels are major keys while the last level contains minor keys and uses all forms of minor scales. The developer has also included the ability to choose whether examples are shown in bass or treble clef, and has allowed for the software to allow for transposition, making it possible for transposing instruments to use the software as well.

From here, the student sets the tempo and chooses whether to perform in "demo mode" or not. In demo mode, the software plays each example with the student, using a general MIDI sound. Something that might have helped would have been for the student to be able to choose the tempo based on actual beats-per-minute as opposed to a percentage, since the exact tempo is not specified. There is also a "sync/flash mode" option that will increase the difficulty by taking out the "blank" measures. This is meant to simulate reading in the real world where performers are typically performing one measure while reading a measure ahead.

Once the student hits the start button, there is a one-measure count-off, followed by a measure of musical notation with the metronome still going. Once the duration of the measure is passed, the music disappears and the student must perform the music that was just shown. This process continues with randomized notation based on the initial parameters set by the student until the stop button is pressed. Students are then taken to an analysis screen that indicates their accuracy. There is also a section that informs the student about input velocity (dynamic range), but as there are no dynamics in the exercises this seems to be just to show students how consistent they are at playing a single dynamic.

The analysis page provides a good amount of feedback, but a couple of items could use some retooling. A display of each example played is given at the top of the page, with dot graphs indicating accuracy for each example. The issue is that if a student plays more than ten examples in a row, the displayed examples at the top can get very small, to the point where they are difficult to read. This also makes the feedback below each example very difficult to read. Possibly limiting the analysis page to five examples at a time would help make this more helpful. Secondly is the "verbal feedback" that is provided when the analysis page first appears. The developer states, "The system also offers verbal feedback to each performance (sometimes crudely, a la *American Idol*)." While this was most likely done in good fun, the reality is that snarky comments about a student's less-than-average performance is not what I would consider a good educational method. Reworking these so that the comments are always constructive would be much more beneficial to students and educators.

Overall *Flash Tracker* is a solid piece of software that could aid musicians in their sight-reading abilities as well as help with other musical skills such as tempo maintenance and scale and key signature comfort. It is only available for Macs, so PC users will be unable to use the software. A PC version would be most welcome to allow all computer users access to this software, as well as a version for tablets, as the interface and concept would be perfect for using on a tablet set on a music stand.

—*Brian Nozny*

GENERAL REFERENCE

Rehearsing: Critical Connections for the Instrumental Music Conductor
John F. Colson
$20.00
Rowman & Littlefield

This book offers 18 connections that the instrumental ensemble director needs to keep in mind when rehearsing a band. This book is meant for ensemble directors, but is also useful in a classroom setting.

Although intended for lager ensemble directors, many of the connections in this book are easy to apply to other ensembles, such as percussion ensemble. The book can be read straight through, or the reader can jump to different connections on which they would like to work. The introduction offers a brief description of what each connection will cover, and the subsequent chapters expand upon those.

One particularly interesting connection is number eight, "The Use of Rehearsal Time and Rehearsal Pacing." This chapter highlights issues that ensemble directors may not see as disrupting the rehearsal process and how to improve upon those problems. The end of each chapter offers discussion questions that can be used in the classroom setting or could be used for reflection by the reader.

This book would be an excellent read for any ensemble director. It allows for skipping around so that readers may skip chapters that are not relevant to the ensembles they direct. For example, connection five, "Instrumental Pedagogy During the Rehearsal Process," covers why it is important to understand all the instruments in your ensemble and how they work. A list follows of each instrument and its issues, care and maintenance, etc. This chapter may not be suited for a percussion ensemble director and could be skipped.

The book would benefit from examples, especially when it comes to the score study sections. Overall the connections in this book would benefit any ensemble director, and would have them rethink some of their rehearsal techniques and strategies in a very positive way.

—*Josh Armstrong*

KEYBOARD PERCUSSION SOLO

Autumnal Overture **V**
Marco Schirripa
$14.00
C. Alan Publications
Instrumentation: 5-octave marimba

This new work for solo marimba combines different chorales with groove sections. Without being programmatic, the composer used a landscape of lush trees with sunlight shining through as his inspiration. Marco Schirripa has composed a work that is not necessarily atonal or tonal. More accurate form descriptions for this piece would be through-composed and motivic.

The technique required can be a little difficult at times as there are lots of parallel octaves and a few polyrhythms. The chorales look very interesting harmonically and are primarily half and whole notes. It really sounds like a nice piece at just over seven minutes and has enough alternation between the chorale and the grooves to keep it interesting. This composer already has many pieces under his belt, and this one is a nice addition to the repertoire.

—Julia Gaines

Bras a Achille **IV+**
Eric Sammut
$8.00
Keyboard Percussion Publications
Instrumentation: 4.3-octave marimba

In light of all the new solo marimba literature coming out right now, it's great to see a piece written for a 4.3-octave instrument that isn't crazy hard! Commissioned by the Symblema Percussion Group in France, Eric Sammut used a South American theme for this piece and wrote a Choro with fun salsa rhythms. The KPP website indicates an intermediate difficulty but the independence required might push it a little higher. The left hand needs to be pretty adept at playing a montuno rhythm while the right hand plays a melodic line above it. In fact, throughout this piece, the left hand is going to get a workout; heads up to teachers looking for something to prepare a student to play "Mexican Dances."

There are some complicated polyrhythms as well, but neither of those two characteristics are new concepts for a Sammut piece. This is a great piece, albeit relatively short at 51 measures, serving as a nice transition for a student needing to get away from idiomatic works and into studying more stylistic pieces. Those who enjoy Sammut's previous works will not be disappointed.

—Julia Gaines

Cello Suites BWV 1007-1012 **V-VI**
J. S. Bach
Ed: Bill Sallak
$20.00
Self-Published
Instrumentation: 5-octave marimba

I was very excited when I first learned that one could play the music of Bach on marimba. Finally, I would get to satisfy my "melodic urge" that had been somewhat frustrated for years. When I played the first suite in college, it was a major moment in my musical development. As time went on, I have had many students practice and perform Bach's cello music, and it seems one learns things about musicianship and performance that isn't learned from any other music.

Until recently, marimbists were limited to using the original versions for cello. Many small adjustments must be made when using these versions, and a number of questions about the different editions remain for students to work through on their own. While this may not be a bad thing, Sallak's publication of the cello suites, edited for marimba, is an exciting addition to the percussion literature.

Sallak deals with most of the issues one is confronted with when beginning to prepare one of the cello suites. Much information is given about manuscript sources, movement names and dance types, tempo markings, editorial features, and suggestions in dealing with chords, rolls, and ornaments. Passages that were originally written in tenor clef have been rewritten in bass clef, treble clef, or a grand staff. Articulations that don't appear in the original manuscripts, such as slurs and some staccato marks, have been removed. Another excellent feature is a suggested listening section that includes renditions by cellists that Sallak has found helpful, along with recordings by other instrumentalists such as guitar and lute by Paul Galbraith and Paul O'Dette.

The included manuscripts of all the suites are clear and very readable. Stickings are not included, but many other important indications are, such as trills, ornament realizations, and some suggested dynamics. Suggested tempo markings are provided for each movement, indicated as a range of possible tempi. This book is a "one stop shop" for students and professionals who want to play Bach's music on marimba. It clarifies much of the confusion and questions students tend to have, and makes it possible for them to "get to the music" more quickly. The book deals with these questions, but in a spirit that leaves plenty of room for individual interpretation.

—Tom Morgan

Grasshopper **III**
Michael Iorio
$10.00
Per-Mus Publications
Instrumentation: 4.5-octave marimba

Categories are a way of life for humans. We long to know what something is: hot or cold, soft or hard, sweet or bitter. Music can often operate in the same manner, especially when it comes to titles. While it can be misleading to simply deduce the character of a piece solely on its description, most composers typically want performers or an audience to formulate associations with a title.

This short, four-mallet marimba solo moves through several sections, each bringing to life moments we might find a grasshopper encountering in nature. Much of the opening material, marked with grace-note figures in the upper register, is quite delicate and whimsical, bouncing around in a playful manner before moving into a more involved 7/8 section. The undulating rhythm of single alternating strokes in the left hand is offset by various double vertical accents in the right. The roles reverse as the piece transitions into a light legato section, restating the melody first heard at the beginning of the piece. The solo closes with a brief recap of the opening material, building to a lively ending.

Playable on a low-F marimba, the majority of the solo resides within the mid-range area, avoiding large shifts and jumps. Although basic musical direction is given throughout the score, this piece will require thought and insight from the performer to help elicit the potential character it aims to evoke. While lacking certain aspects of continuity and compositional development, it will still serve as a pleasant and charming recital piece for an intermediate high school or beginning collegiate percussionist.

—Ben Coleman

A Sacred Vibe – Anthology of 8 Hymns Arranged for Solo Vibraphone **III–IV**
Josh Gottry
$18.00
C. Alan Publications

Josh Gottry has given us a wonderful collection of pieces with this anthology. Included are eight classic hymns, set in the simple, four-mallet, accessible style that Gottry can create so well. The pieces include unique settings of "O God, Our Help in Ages Past," "Fairest Lord Jesus," "Doxology," "Be Still My Soul," "It is Well with My Soul," "Jesus Loves Me," "Give Us Peace," and "Praise to the Lord."

Gottry's style is one of straightforward simplicity, presenting each hymn with clear traditional harmony yet often with textures that make these classics sound fresh and compelling. He uses arpeggeated, running eighth or sixteenth notes, with the melody brought out by added emphasis, as well as a more harmonic chordal texture. "Doxology" is particularly interesting in that the original melody does not fit into a regular meter. Gottry creates a sixteenth-note line with the melody notes accented, and then moves to syncopated chords, featuring the melody again in the right hand top mallet. The result is a "fantasy" on the "Doxology" that is different than you will hear played on organ or piano.

These are not difficult pieces, and students who have intermediate four-mallet technique will find them fun and challenging to perform. Even more advanced players looking for good repertory to perform in church for offertory or special music will be able to use these pieces alone or in groups of two or three.

—Tom Morgan

Variations for Marimba **IV**
Dwayne Rice
$18.00
C. Alan Publications
Instrumentation: 5-octave marimba

This challenging yet idiomatic solo for 5-octave marimba will hopefully become a staple in intermediate to advanced repertoire. Heavily influenced by the music of Béla Bartok, the composer uses geometric proportion, bridge form, synthetic scales, and other techniques to create an original work that pays tribute to one of the masters. Presented as a theme and five variations, the piece is about ten minutes in length.

The theme is presented in an andante tempo with a tremolo texture. The first variation is a gigue-like prestissimo set mostly in 6/8 and 9/8. This is followed by the second variation, presented as a brief chorale. The third is a spritely presto, beginning with sparse rhythms that gradually add more notes, culminating in a rapid succession of straight sixteenth notes in a 1-2-3-4 permutation. This is followed by a "moto-perpetuo" variation in 12/8, ending with a quotation from the previous variation. The fourth variation is adagio, incorporates a one-handed roll in the left hand, and ends with a fragment of the original theme. The piece closes with quick and nimble fifth variation followed by an even faster coda.

This piece fires on all cylinders. It possesses sound compositional integrity, paired with writing that is both challenging yet conforms nicely to the idiomatic considerations of the instrument. While appropriate for the technique of an intermediate player, the composer's mature musical language will hopefully attract the attention of professional performers as well.

—Jason Baker

KEYBOARD PERCUSSION DUO

Prelude in G Major **V**
Clair Omar Musser
Arr. Yurika Kimura
$18.00
Keyboard Percussion Publications
Instrumentation: 5-octave marimba and 4-octave marimba

Perfect for a duo of an advanced and intermediate marimbist, this arrangement includes the well-known solo and an adaptation of the original piano accompaniment. The piano adaptation is the more difficult of the two parts. It requires four mallets and advanced techniques, perhaps suitable for a collegiate upperclassman or graduate student. The solo utilizes two mallets, and is easily accessible for an advanced high school student or collegiate underclassman.

Most duos, keyboard or otherwise, tend to incorporate similar levels of ability. This arrangement is the exception and will provide an opportunity to showcase a younger musician with a more experienced performer.

—*T. Adam Blackstock*

KEYBOARD PERCUSSION ENSEMBLE

Fluidity **III–IV**
Steven Simpson
$32.00
C. Alan Publications
Instrumentation (4 players): three 4.3-octave marimbas, one 5-octave marimba

This seven-minute marimba quartet requires all performers to play with four mallets. The composer calls for four marimbas, but if you are willing to transpose just five or six measures, then players one and four can play together on a 5-octave marimba. Technically, this is a great ensemble piece for intermediate students who need to work on various playing techniques, independence between limbs, and choreographing their body movement behind the instrument. The individual parts are fairly equal in difficulty; however, each player has unique challenges, including reading in bass clef, executing quarter-note triplets, or playing 3:2 polyrhythms (sometimes broken) between the two hands.

Within the form of a slightly altered palindrome, "Fluidity" gently shifts through several tonal centers (C minor, A major, A minor, and F minor, before returning to C minor at the end, all written with accidentals, not key signatures). In the outer sections of the piece, an interlocking groove indicative of the influence of various world music genres is established with each player executing different syncopated patterns. A unison section following this groove (or preceding, if you are in the second half of the palindrome) seems to come out of nowhere and leads into the climax.

Surprisingly, the climax is not at the center of the palindrome. Rather, the center of the palindrome is found approximately 30 bars later in a mass of thick chords with long, dramatic crescendos and decrescendos. As the palindrome turns around on itself, each section reflects its earlier counterpart in the harmony and groove but with fresh new motives; this creates the sense of a through-composed piece, while still reminding us of past material. The last six bars take us out of the palindrome and into a final *fortissimo* push toward the end.

The only thing I don't like about this piece? The (almost) picardy third at the end—but that won't keep me from playing it!

—*Julie Licata*

Nalu **V**
Francisco Perez
$28.00
C-Alan Publications
Instrumentation (4 players): 4.3-octave marimba, 4.5-octave marimba

This marimba quartet is intended to be played by four performers on two marimbas. Two-mallet technique is used by each of the performers, and there is equal difficulty among the four parts.

The title is derived from the Hawaiian language and means "wave," referring to the waters surrounding the Hawaiian Islands. From the composer's program notes: "Through the use of counterpoint, syncopation, hocket, and hints of minimalistic techniques, 'Nalu' emulates the varying moods and textures of these ever-changing waves in the Pacific."

Opening with only player 1 in the extreme upper register of a marimba, Player 2 enters at measure 5 of this 187-measure, seven-minute composition. Players 3 and 4 complete the composite entrances so that there is a full-textured eight-voice harmonic structure from measures 13 through 28. Strategic calculated silence (rests) permit both the performers and the audience to experience the compositional contrast of this seven-part musical structure. Overall, this composition is more rhythmic and harmonic than melodic. The composite rhythms create an ethereal experience that enhances the composer's intent.

Conceived as a programmatic composition, this quartet could be selected for percussion ensemble repertoire at the undergraduate level. It is diverse within itself and presents numerous rhythmic syncopations with technical dynamic controls, which will permit four marimbists to sparkle!

—*Jim Lambert*

Quartet No. 1 in F **IV**
Dwayne Rice
$32.00
C. Alan Publications
Instrumentation (4 players): two 4.3-octave marimbas, one 4.5-octave marimba, one 5-octave marimba

"Quartet No. 1" consists of two movements subtitled "Nocturne" and "Presto." Both movements require a comfortable facility with four mallets from all four players, but should not pose significant ensemble difficulties beyond those brought about by a fast tempo. As in any work with a clear tonality like this one, note accuracy is a high priority.

Rice composed this eight-minute piece "in the spirit of the great string quartets of Beethoven and Schubert." Throughout numerous harmonic manipulations, the thematic material is always clearly heard. However, in my opinion, these themes are not particularly interesting or memorable. I suggest that this would be a wonderful piece for sophomore college students, who could also use it for their form and analysis class, as well as percussion ensemble. It would also be appropriate for good high school students.

—*Michael Overman*

Radioactive Octopus **IV**
Steven Simpson
$28.00
C. Alan Publications
Instrumentation (4 players): two 4-octave marimbas, 4.3-octave marimba, 5-octave marimba

Inspired by the Fukushima-Daiiko nuclear disaster of 2011, "Radioactive Octopus" is a seven-minute piece that employs a variety of complex harmonic and rhythmic ideas to create, as the composer states, "the uncertain movements of the ocean environment." In this regard the piece is highly effective, utilizing mixed meters, abrupt harmonic and texture shifts, and jarring rhythmic juxtapositions to create uneasy, off-balance musical material that is developed and passed throughout the ensemble.

Requiring strong technical and ensemble skills from each player, the work relies on an almost moto-perpetuo texture, using a combination of four-note cluster chords played in sixteenth-notes, rhythmic hocketing between the four marimbas, and scalar runs to move the material forward. As the piece progresses, sharp dynamic contrasts add to the contour and difficulty of the piece, preventing the thematic and rhythmic material from becoming too repetitive and creating a "simmering" effect of nervous energy that continues to build throughout the first two-thirds of the work. When this energy does break, suddenly, the effect is dramatic. This is perhaps most notable in measures 95–100, where a sudden rhythmic ritardando, in which all four marimbas play a measure of sextuplets followed by sixteenth notes, eighth-note triplets, eighth notes, quarter notes, and half notes, grinds the music to a complete stop. Fragmented segments of the theme are then passed around until a return to the main thematic material occurs again in measure 113, leading to the end of the work.

"Radioactive Octopus" is a demanding piece that would be best tackled by experienced players, as the technical demands of the marimba writing require mature chamber musicians with rhythmic and musical precision. As the piece is composed around two modes of the octatonic scale, there is a danger in the music becoming monotonous and static. Fortunately, the composer does an excellent job of writing the material so it is in constant flux, keeping the piece relatively short and exciting for a listening audience.

—*Justin Alexander*

PERCUSSION ENSEMBLE

...?! (for solo snare drum and marimba ostinato) **V**
Marco Schirripa
$16.00
C-Alan Publications
Instrumentation (2 players): snare drum and 5-octave marimba.

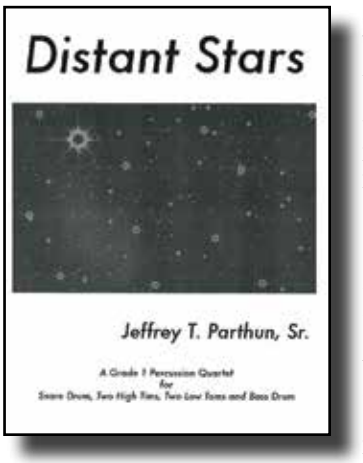
The unique combination of instruments for this percussion duet are only surpassed by the uniqueness of its title: "…?!" According to composer Marco Schirripa, the title is pronounced "confused gasp." The difficulty of the rudimental style snare drum part is quite high (VI), with stickings/rudiments clearly notated. However, the overall difficulty of the marimba part is moderate (IV+). Thus, the composite duet difficulty is V.

The web recording is very enlightening, permitting both an interpretive reflection of the duet as well as the structural unity of its composition. The piece begins with the snare drummer presenting two difficult passages followed by the disparate entrance of the four-mallet marimbist playing a two-measure ostinato (based in "set theory" pitches on "0136" as stated in Schirripa's program notes). A 4/4 meter is maintained through measure 26, followed by a transition to 3/4 until measure 53. From measures 54–65, there is a 12/8 passage, concluding with another unaccompanied snare drum passage from measures 66–74.

This two-minute composition could enhance an undergraduate student's recital programming, or it could be a unique addition to the pedagogy of graduate percussion snare drum study.

—*Jim Lambert*

Distant Stars I
Jeffrey T. Parthun Sr.
$10.00
Per-Mus Publications
Instrumentation (4 players): snare drum, two high toms, two low toms, bass drum



"Distant Stars" was composed for and premiered by the percussion section of the Sunnyside Middle School beginning band in Indiana. It is labeled as a grade 1 percussion quartet and is written overtly for first-year percussion students. Program notes include performance considerations as well as options for alternate instruments if four tom-toms are not available.

At the marked moderate march tempo, this quartet is just over one minute in length. The tempo is consistent throughout, set in 2/4, and each part fits on one sheet of paper with comfortably large print for young students. Rhythmically, the piece uses quarter notes, pairs of eighth notes, sets of four sixteenth notes, and (in the snare drum part only) two sixteenths followed by a single eighth. Also, the snare drum part contains a few flams, and all parts incorporate accents. Dynamic markings are utilized, often with the full ensemble at the same dynamic level and typically changing dynamics at phrase points.

Other than providing a potential work for very young percussion students to experience the percussion ensemble genre, there isn't much to "Distant Stars." The writing is exactly what you would expect to see in a beginning band method, and the instrumentation is expected to be already relatively familiar to first-year students. Percussion instructors may look for something with a few more pedagogical elements or greater percussion instrument diversity, but band directors looking for a simple and straight-forward option that mimics the band method content may find this to be appropriate.

—*Josh Gottry*

Elemental Dances V–VI
Lucas Garner
$40.00
C. Alan Publications
Instrumentation (4 players): 5 timpani, pedal bass drum, 2 congas, rain stick, brake drum, sizzle cymbal, China cymbal, ride cymbal, xylophone, 2 tambourines, field drum, vibraphone, low African drum, 5-octave marimba

This work is composed for solo timpani with percussion trio accompaniment, providing a wide variety of percussion textures in each movement. Set in three movements, each suggests a different type of dance. These include: "Fire Dance," "Rain Dance," and "Storm Dance," and the musical styles of writing are appropriate for each title. There are elements of Native American music, world percussion, and contemporary ideas.

"Fire Dance" is in 6/8. Each performer plays a separate ostinato pattern, which are woven together, creating interesting ideas and rhythms. The solo music for the timpani performs mostly sixteenth notes with shifting accents. "Rain Dance" opens with steady quarter-note B-flats by the soloist. The score provides optional rain effects with the other hand. The trio performs four-note chords on marimba and vibraphone, with mixed colors on the cymbals. "Storm Dance" is a dramatic closing for the work. It features rapid sixteenth notes on the various drums.

The timpani notation is clear, and tuning charges are well planned and notated. Given the energy of this work, it would be an excellent selection for a solo recital or ensemble program.

—*George Frock*

Fidget IV
Nathan Daughtrey
$32.00
C. Alan Publications
Instrumentation (8 players): xylophone, bells, chimes, vibraphone, 4-octave marimba, 4.3-octave marimba, 4 timpani, wind chimes, snare drum, concert toms, triangle, kick drum, tam-tam, splash cymbal, China cymbal, hi-hat cymbals, woodblock, egg shaker

Clocking in at four-minutes, "Fidget" is a high energy, syncopated, groovy piece for advanced high school percussion ensembles that is sure to become an audience favorite. Featuring a balanced ensemble of four keyboards and four battery percussionists, "Fidget" uses a highly infectious rhythmic phrase borrowed from the agogo bell/cowbell part in Nathan Daughtrey's earlier piece "Shock Factor." Here, however, the phrase is featured in both melodic and accompanying parts, fragmented, developed, and passed around the ensemble.

Reminding this reviewer of Rob Smith's "Sprint," "Fidget" is full of energy from beginning to end. Utilizing two-mallet techniques in the keyboard parts, the piece provides plenty of opportunity for young percussionists (especially keyboard players) to develop a strong rhythmic groove and drive in their playing. Additionally, the use of 4-octave and 4.3-octave marimbas ensure that many groups will have the necessary equipment to perform the piece. The battery parts are well-written and feature polyrhythmic passages (three against four), groove sections that mimic a drumset, unison rhythms with the keyboards, and logistic issues that aid the students in developing logical setups for concert band and orchestra playing.

Additionally, young percussionists playing "Fidget" should be comfortable performing in a variety of time signatures, although they do not alternate in quick succession. Generally speaking, the work is written well within the abilities of high school percussionists, but with some passages that will push the limits of their technical and ensemble skills. "Fidget" is a wonderful addition to the intermediate level, "mid-size" percussion ensemble repertoire that should enjoy many successful performances.

—*Justin Alexander*

Grace.Ful III
Chris Carmeon
$28.00
C-Alan Publications
Instrumentation (7 players): bells, xylophone, 4.3-octave marimba (optional), 2 woodblocks, 2 suspended cymbals, bongos, two congas, 2 timpani

This accessible, introductory percussion ensemble utilizes basic percussion instrumentation, and the scoring instructions permit instrument substitutions in the event that original instrumentation is not available. Hence, this percussion ensemble permits the younger, less experienced percussion ensemble to sound more musically sophisticated through the cleverly composed ensemble structure provided by Chris Carmeon. In this three-minute percussion ensemble, some basic music theory concepts (harmonies based on major and major-seventh chords), syncopation, call-and-response, and performance practices such as performing on the timpani bowls, etc. are explored.

This percussion ensemble would be appropriate for the junior high or intermediate pre-college ensemble, and Carmeon's creative compositional style permits maximum musicality to occur.

—*Jim Lambert*

Just in Case III
Chris Carmean
$36.00
C. Alan Publications
Instrumentation (12 players): assorted drum cases and recorded media

Found percussion can often get wildly creative, requiring performers and instructors to acquire odd collections of "instruments." Chris Carmean reaches for something far more readily available in this new work for percussion cases, performer vocalization, and recorded audio. Written for a fairly large ensemble, instructors will quickly recognize that this piece is often not scored with 12 unique parts. Rather, players 1–5, 6–10, and 11–12 are frequently written in unison for groove sections and split part runs are regularly paired with players 1 and 6, 2 and 7, etc.

Approximately one minute of the piece is also opened for short, two-measure individual solo opportunities while the rest of the ensemble keeps a simple quarter-note or offbeat groove. The piece must be memorized, not only for effectiveness as a novelty piece, but particularly because of the choreographed movement required from the performers (switching places with other players, moving down or up stage, etc.). Also significant to this work is the recorded media, consisting of synthesized pop and dance grooves and short spoken phrases each including the word "case." A full page of performance notes is included along with a notation key that is consistent for players 1–10 and a separate key for parts 11 and 12. In addition to measure numbers, timing for the accompanying media is indicated on the score for rehearsal convenience.

Rather than heading down to the home improvement store for a collection of buckets or trash cans, large percussion programs may instead consider putting their collection of drum cases to use in this creative new novelty piece.

—*Josh Gottry*

A Knocktet III–IV
Daniel Kessner
$48.00
Keyboard Percussion Publications
Instrumentation (8 players): non-specific drums, wooden instruments, and metal instruments

I can appreciate the composer's sense of humor with "A Knocktet" (an octet). A "play" on the title should give you an understanding of the light-hearted nature of the work. At five minutes in length, this will offer a fun performance opportunity that is suitable for an intermediate ensemble.

More than anything, I appreciate the indeterminate quality of the work, which allows each ensemble to have a very different experience. The categories of instruments are given, but the selection

is up to the performers. Players I, II, VII, and VIII are instructed to play drums of various sizes. Players III and IV are instructed to play wooden instruments. Players V and VI are instructed to play metal instruments. The composer gives recommendations, but the final choice is subject to the individual.

While presenting an opportunity to have fun on stage, the piece does have its challenges. While exploring an array of time signatures and complex rhythms, the performers must have control of a wide dynamic spectrum. Additionally, there are many instances of interlocking passages; a strong sense of time is imperative.

I believe this would be a nice addition to an intermediate, university ensemble program. "A Knocktet" will offer a unique experience while adding a little wit that will be welcomed by listeners.

—*T. Adam Blackstock*

Last Warrior **II+**
Chris Crockarell
$35.00
Row-Loff Productions
Instrumentation (10–12 players): snare drum, deep snare drum (or field drum), bongos, 4 pitched toms, concert bass drum, 4 timpani, 3 temple blocks, brake drum, 3 suspended cymbals, mark tree, hi-hat, gong, chimes

Part Hollywood battle music, part syncopated funk, this three-minute work for 10–12 players would provide younger players exposure to foundational compositional elements found in percussion ensemble music, such as syncopated punctuations, active dialog between players, and unison cadence hits. Rhythmic challenges in the piece deal with syncopated figures that lock in with other parts. Most players utilize either one or two instruments, which will not only diminish the stress level of inexperienced performers, but also reduce set-up time in a classroom situation.

The most interesting portion of the work is an extended coda-like section that is faster and more rhythmically forceful than the rest of the piece. This "race to the ending" serves as an exciting finish to an already effective work. I can easily see this piece programmed for percussion ensemble features on band concerts or on a state solo/ensemble festival event.

—*Joshua D. Smith*

Lightbringers **III**
Lucas Garner
$42.00
C. Alan Publications
Instrumentation (6 players): 5-octave marimba, vibraphone, glockenspiel, 3 suspended cymbals, crotales, snare drum, triangle, woodblock, bass drum, hi-hat, 4 timpani

"Lightbringers," third-place winner of the 2014 Lee University Percussion Ensemble Composition Contest, is a spirited and effective composition for two percussion soloists with percussion quartet. Suitable for advanced high school ensembles or intermediate (freshman/sophomore) university ensembles, this work allows young percussionists the chance to develop "concerto" chops as well as important chamber music skills.

At approximately eight-minutes in length, "Lightbringers" is composed around a central energetic section that allows the soloists to display solid two- and four-mallet techniques on both marimba and vibraphone. The opening and closing sections of the work provide a contrast to the central section, relying heavily on bowed vibraphone from the soloists, and slower, delicate playing from the ensemble on triangles, crotales, and suspended cymbals. This opening section makes extended use of what the composer terms "pedal singing." A single crotale is placed on each of the ensemble members' timpano; when the drum is tuned to the same note as the crotale, the crotale's fundamental pitch will sound one octave lower. This technique, combined with the triangles and suspended cymbals, creates a shimmering, freer atmosphere that will help develop these players' attention to time, space, and gesture.

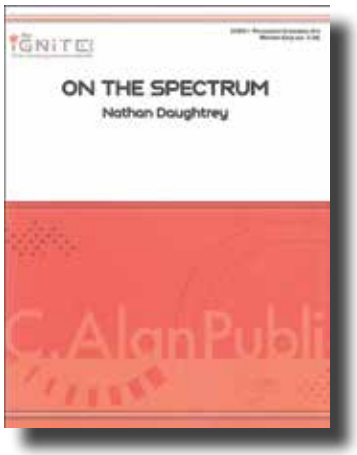
The ensemble parts are rhythmically simple, utilizing quarter-note, half-note, and quarter-note triplets, as they primarily provide a sense of pulse for the soloists while developing logistical skills, such as setup awareness and quick mallet changes. As the piece progresses, the ensemble members move to snare drum, woodblock, glockenspiel, and bass drum, offering a chance to employ quicker rhythms and some interplay with the soloists.

Although the composer has done a wonderful job of writing effective, exciting, and idiomatic parts for the the soloists and ensemble members, I believe the scoring of the ensemble parts can drown out the soloists, particularly the open hi-hat, half-time groove towards the end of the work. A successful performance of this piece might require an adjustment of dynamic levels on both the soloists' and ensemble parts or miking the marimba and vibraphone.

"Lightbringers" is a good addition to the intermediate percussion ensemble repertory, particularly as it allows the development of many essential solo, ensemble, and logistical skills for intermediate percussionists.

—*Justin Alexander*

On the Spectrum (from high to low) **II**
Nathan Daughtrey
$28.00
C. Alan Publications
Instrumentation (5 or more players): flexible instrumentation, to be chosen from within a single "family" of sounds, high to low



Part of C. Alan's *Ignite Series* for young percussion ensembles, this work provides the opportunity for percussionists to make musical decisions not normally afforded to younger performers. The composer instructs players to choose instruments from one "family" of sounds (woods, drums, metals, found objects) and assigns parts from high to low, across the spectrum. He also provides instructions for playing the keyboard percussion parts. Parts may be doubled to include more players, if desired.

The piece is quite straightforward. Parts are all single-line staffs and, through the use of various note shapes, Nathan Daughtrey incorporates "contrasting sounds (like rim of drum)" and also "Air Notes"—moving the sticks without striking the instrument. Unison vocal sounds act as formal signposts marking the middle and end of the piece. Likely the most challenging aspect of the piece for young players will be the numerous hocket-like interactions. Altogether, this is a fine addition to the important yet lacking body of beginning percussion ensemble repertoire.

—*Michael Overman*

A One-Way Ticket **V**
Drew Worden
$30.00
Keyboard Percussion Publications
Instrumentation (2 players): 2 bongos, 6 graduated drums, kick drum, 2 tuned desk bells

This new work for percussion duet was composed for the Escape X duo (Annie Stevens and Andrea Venet). The composer encourages the players to attempt the "adventurous and ambidextrous task of performing this work with a single setup" but also concedes that using two identical setups is acceptable. The inspiration for the form and musical content of the piece is inspired by the poem "Drone" by Kelsey Burritt. The composer states, "When reading aloud, the breaths somehow feel natural despite the used of limited punctuation. Brief pauses at the end of lines last just long enough to sip some air…the poems begs you to keep reading until it simply stops—in an entirely different place from where it began."

Relying heavily on hocketed rhythms, each section of the piece evokes a different imagery. Opening with driving sixteenth notes, the composer eventually introduces triplet subdivisions that work "against the grain" of the predominantly duple material of the opposite player. Moving to fingers and then timpani mallets, a slower-moving contemplative section emerges. This section also indicates opportunities for collective improvisation in three places between the players. The composer includes notes in the front matter of the piece to guide the players through what is expected in each improvisation.

During this slower section a charming "melody" created by the desk bells is introduced. The work concludes with hocketed passages in 5/8. The bell desk motive introduced in the previous section continues to the very end, lending a gamelan-like sound as the piece fades away to a place very different from where it began.

Although each part is written across multiple staves, the writing is very idiomatic and easily readable. The only point of confusion is the indication of "glockenspiel" in the score where the tuned desk bells are to be played.

—*Jason Baker*

Rechargeable Batterie **II**
Eric Rath
$30.00
Tapspace
Instrumentation (8 players): 2 timpani, castanets, triangle, tambourine, snare drum, bass drum, tam-tam, crash cymbals, suspended cymbal

This work utilizes, primarily, accessory percussion instruments. The composer's pedagogical approach offers a wonderful opportunity for young percussionists to perform, while working on techniques associated with each instrument.

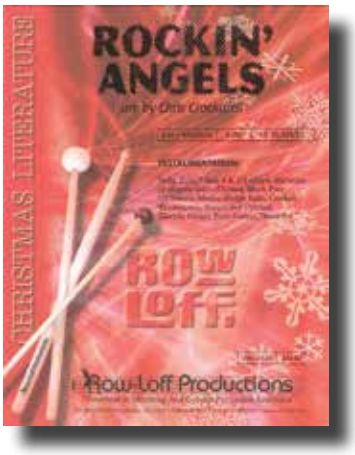
Rhythmically, the work is accessible to young performers who are comfortable with eighth-note syncopation. The technical demands are precise. The players must explore each instrument in order to produce the ideal sound. One aspect of the work that is particularly pleasing is a wonderful use of silence. Strong entrances can be difficult for young players, and it is nice to see something other than continuous bashing of drums.

When purchasing the piece, you will

receive a score with a CD-ROM, which includes the individual parts and mp3 recording. While I see this as a great opportunity to showcase younger students, and a great study for development of technique and sound production, I feel it may be overpriced for a 2½-minute work, making this problematic for programs with small budgets.

—*T. Adam Blackstock*

Rockin' Angels **II**
Chris Crockarell
$35.00
Row-Loff Productions
Instrumentation (11 players): 4.3-octave marimba, vibraphone, xylophone, bells, chimes, mark tree, assorted handheld instruments, electric guitar, bass guitar, drumset



This Christmas ensemble piece for 11 players is full of rocking fun. Containing arrangements of three Christmastime tunes ("Auld Lang Syne," "Angels We Have Heard on High," "Hark The Herald Angels Sing"), the "fun factor" of this three-minute work is infectious.

Even with key changes present in the piece, all the parts are attainable with little effort. Keyboard percussion parts require only two mallets, and complex rhythmic hits are repeated throughout the work. The drumset player needs to be secure with holding everything together and establishing a solid tempo foundation. As with most "rock 'n' roll" percussion ensemble arrangements, the electric guitar is vital for really selling the mood. Further, dressing up musicians in hats and sunglasses could solidify the character of the piece, ensuring that everyone in the concert hall will grin along with the performers.

—*Joshua D. Smith*

Roger That! **III**
Brandon Dittgen
$32.00
C. Alan Publications
Instrumentation (8–9 players): xylophone, vibraphone, 4-octave marimba, 4.3-octave marimba (both marimba parts are playable on a single 4.3-octave instrument), electric bass (optional), drumset, cowbell, small shaker, congas (optional)

Marked by an infectious groove and syncopated melody, this piece, written in the Soca-Calypso style, takes a simple tune and transforms it through several variations from top to bottom. The keyboard parts, including xylophone, vibraphone, and marimba, take turns trading melody and accompaniment, both in unison and in harmony. Each part shares equal presence throughout the tune, all incorporating stylistic rhythms. The composer has also scored both marimba parts to be playable together on a single low-A instrument, providing convenience depending on available equipment.

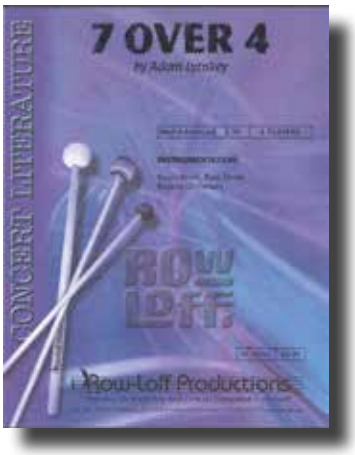
While the rhythm section is scored only for drumset, cowbell, shaker, and optional congas, there is ample room to add additional auxiliary parts, further enhancing the groove while incorporating extra players. Additionally, recruiting an electric bass player will be advantageous in solidifying the feel and overall sound of the ensemble.

Although directors will need a solid drumset player to hold down the rhythmic engine, the flexibility in instrumentation and room for extra auxiliary percussion lends itself well to a variety of ensembles. Suitable for advanced middle school through intermediate high school groups, this piece provides a fresh, unique, and well-written addition to the younger repertoire. It will be a fantastic part of any showcase concert, sure to be a favorite with both your ensemble and audience.

—*Ben Coleman*

7 Over 4 **III**
Adam Lynskey
$25.00
Row-Loff Productions
Instrumentation (4 players): snare drum, bass drum, bongos, congas, cabasa

This intermediate-level piece would be perfect for a middle school or high school percussion ensemble. Although congas and bongos are used, only open tones are required and no other stroke types are specified. The piece begins in 7/8 and moves into 4/4 in the middle section, then moves back into the 7/8 beginning material, with a short coda in 3/4. The rhythms used are very accessible, which would make this an excellent piece for introducing students to odd and mixed meters. Along with learning about odd meters, the changing groupings allow for students to learn about the



emphasis needed to accurately perform the indicated groupings.

All of the parts interlock in a fun pattern, with the bass drum being the main timekeeper for the group in the beginning. The congas and bongos both have solo passages, which involve more complex rhythms in 7/8. In a four-bar transition in 4/4, the rhythm is broken up among the parts. In the next section the conga player switches to the cabasa and shares the timekeeping role with the bass drum. In this section the bongos are the melodic voice over the groove established by the other players. In the final section before the return of the beginning material the players begin to build up to the two-bar groove, adding a part on each repetition.

"7 Over 4" offers an excellent way to introduce younger students to new rhythmic concepts, and perhaps some new instruments and techniques. Middle school and high school directors are definitely going to benefit from adding this piece to their program.

—*Josh Armstrong*

Shake **II–III**
Josh Gottry
$24.00
C. Alan Publications
Instrumentation (5 players): egg shaker, shaker, maracas, 2 small caxixi, 2 medium/large caxixi

A nice addition to single instrument-family ensemble repertoire, "Shake" explores many sonic potentials of, you guessed it, shakers!! From basic egg shaker technique, to shaken and swirled rolls on the maracas, to nuanced tones on the caxixi with vertical and horizontal positioning, this piece utilizes a wide array of shaken instruments and covers multiple techniques. "Shake" begins with sections in 5/4 and 4/4 (quarter note = 132) that shift into a 6/8 shuffle feel near the middle of the piece. With simple rhythms and form, and only two meters, "Shake" can certainly be rehearsed and performed without a conductor, making it a great piece for students to learn how to communicate visually, and to learn how to feel a beat together with each player executing his or her own unique rhythms. The biggest challenge would be coordinating the accelerando and the transition into the 6/8 section.

While entertaining for audiences and fun for high school or undergraduate students to play, "Shake" is also a great pedagogical tool. With each part calling for only one instrument and one technique, students can easily rotate to different parts during rehearsal. This can give each student the chance to learn techniques specific to each shaker, and enhance their knowledge of each other's parts.

—*Julie Licata*

Steller's Jay **III**
Josh Gottry
$32.00
C. Alan Publications
Instrumentation (8+ players): bells, xylophone, vibraphone, 4-octave marimba, 4.3-octave marimba (both marimba parts may be performed using one 4.3 octave instrument), bass guitar (optional), bongos, congas, cabasa, drumset

This piece aimed at younger ensembles provides a wealth of history and style within a fresh context. Based on the "Bird Blues," a complex variation of the standard 12-bar blues by legendary jazz saxophonist Charlie Parker, this piece fuses, in tandem, two different musical styles. Along with the bass line, played either by an electric bass or marimba, the drumset establishes a quasi New Orleans second-line groove in a relaxed shuffle tempo. Moving through several variations over the same progression, each mallet part takes a turn commandeering the melody while others play both chordal and contrapuntal roles. The composer does a fantastic job scoring clever harmonic lines in the keyboards in addition to providing extra rhythmic support in the conga and bongo parts. In true stylistic fashion, we get full ensemble sections interspersed with delicate interludes—at times only two mallet parts with a soft hi-hat for rhythm.

A strong drumset player will be needed to capture the feel and style of the piece. The electric bass and second marimba parts are written in unison, allowing for either to be omitted depending on available instrumentation. As with many pieces at this level, keyboard parts can be doubled as needed to include additional players. Appropriate for intermediate high school ensembles, this is a well-written and orchestrated take on two timeless musical styles.

—*Ben Coleman*

Tridecagon **IV**
John R. Hearnes
$40.00
Row-Loff Productions
Instrumentation (13 players): bongos, two snare drums, five toms, bass drum, tam-tam, cymbals, woodblock, cowbell

Based off of the number 13 (mostly written in 13/8 time, utilizing rhythmic groupings of 13, etc.) this three-minute work offers a groove and flow that creates interest without being predictable, and harkens to Japanese taiko drumming traditions without sounding bombastic. Additionally, for each of the seven parts, players either have one or two instruments, which is appealing for programs that have limited equipment or who desire to perform at a venue with small floor space.

John R. Hearnes has tastefully written rhythmic dialogue that will challenge players' artistic approach as they strive to blend and balance punctuations, ostinati, and solo sections. Solo material is written out, but it would not be out of line to suggest that a player improvise in the style of the work. While the work is through-composed, it does contain elements of continuity as certain rhythmic cadence points are reprised throughout the piece. The bottom line is that this is an intelligently written "drummy" piece that audiences and performers will enjoy.

—Joshua D. Smith

Unchained **IV**
Joe W. Moore III
$36.00
C. Alan Publications
Instrumentation (4 players): 5-octave marimba, vibraphone, bass drum, woodblock, temple blocks, tom-toms, tambourine, China cymbal, congas, bongos, splash cymbal

"Unchained" for marimba soloist with percussion trio is a wonderful addition to the soloist-with-ensemble repertoire. At approximately ten-minutes long, it provides ample opportunity for advanced college percussionists to flex their technical, musical, and improvisational chops.

Beginning with a short, taiko-influenced opening, "Unchained" quickly

jumps into the main melodic material: a quasi-harmonic minor pattern in A-flat over a hip "Colauita-esque" 7/8 groove. It should be noted that both the soloist and the ensemble members need to be comfortable grooving in odd-time signatures and mixed meter. This opening material gradually lessens in intensity through several subsections, including an extended improvised solo in the marimba part over a calm 6/8 groove. A short, expressive solo chorale follows, after which the soloist is asked to improvise on a "soloistic drum of choice" with ensemble accompaniment, allowing the soloist to showcase rudimental or rhythmic improvisatory chops. A brief marimba cadenza, followed by ensemble solos, *a la* "Shadow Chasers," leads back into the opening material which closes the piece.

In general, the scoring of the ensemble parts works well with the marimba soloist, although I do think some dynamic changes need to be made to allow the marimba to be heard over the more active drum parts. Additionally, the ending of the ensemble-solo section finds the players exchanging two-bar solos while the marimba plays melodic material from the beginning of the piece, which this reviewer thinks distracts from the ensemble solos. Transitions are occasionally abrupt, but could be made to work by expanding repeated bars or exaggerating dynamic shifts.

"Unchained" is a good addition to the soloist/ensemble repertoire, and I look forward to hearing many more of Joe W. Moore III's work.

—Justin Alexander

Venice Winter **III**
Antonio Vivaldi
Arr. Jeffrey T. Parthun, Sr.
$18.00
Per-Mus Publications
Instrumentation (7–12 players): 2 bells, 2 vibraphones, 2 xylophones, 4 marimbas (4.3-octave, players 1 and 4 can share an instrument), chimes, 4 timpani. Optional reduced instrumentation included.

This arrangement for large mallet ensemble of "Winter" from "The Four Seasons" is ideal for younger ensembles. The music is technically accessible, with each part requiring only two-mallet technique and no rhythms beyond eighth notes. All parts consist of single-note lines, except for three measures of double stops in two of the marimba parts. Also, the parts are written with some variety in terms of difficulty, making this an arrangement that can work well for a younger group with a diverse amount of experience on mallet instruments.

Another advantage is the variety of ways this arrangement can be used in terms of instrumentation. Some parts (vibraphone 2 and timpani/string bass) are marked optional, as they follow other parts in the arrangement (chimes and marimba 4, respectively). Also, the composer states, "Parts are included that combine the bell parts, xylophone parts, and marimba 2 and 3 into one part for each instrument. These parts are slightly more challenging than the original parts due to the double stops needed to perform all of the original notes."

At roughly 2:40 long, this arrangement would work well for younger students to gain experience on mallet instruments, while at the same time exposing them to some famous orchestral repertoire.

—Brian Nozny

Warp **V–VI**
Dwayne Rice
$60.00
C. Alan Publications
Instrumentation (11 players plus offstage flute or violin): 2 vibraphones, 2 xylophones, 4-octave marimba, 4.3-octave marimba, two 5-octave marimbas, orchestra bells, crotales (2 octaves), chimes, 5 timpani, 2 concert bass drums, 2 concert toms, 2 snare drums, field drum, gong, 2 low woodblocks, lion's roar, low and medium suspended cymbals, medium and low sizzle cymbals, high and medium non-resonant metals, wind chimes, anvil, triangle, large metal bowl with BBs

"Warp" is dense and emotionally heavy. The composer describes his idea for this dramatic 13-minute composition as an "animated short story describing the birth and death of the universe," but as I listened to the piece without the score or the composer's notes, I slid into a stupor that felt like an insomniac's worst nightmare. By intermingling sounds reminiscent of Respighi, Shostakovich, Rimsky-Korsakov, Glass, Bartok, and Prokofiev (among others), the composer creates a world of conflict with quickly changing motivic fragments, long thick blocks of chords that crescendo and decrescendo, vocal "aaahs," extremely lyrical melodies, mocking dances, a throbbing heartbeat, and tormenting sixteenth notes that just won't go away!

If this description of Dwayne Rice's music intrigues you, I highly recommend you view the composer's blueprints (available through the publisher's website) that show the mathematical processes involved in the creation of this piece; the blueprint is a work of art by itself. In short, this is a fantastic piece that, aside from the fast tempo, some challenging polyrhythms, and working through the layering of various asymmetrical rhythms, etc., is relatively accessible and could be played by an undergraduate ensemble—and is well worth the massive setup!

—Julie Licata

Woodwork **IV**
Josh Gottry
$32.00
C. Alan Publications
Instrumentation (5 players): 4-octave marimba, 5-octave marimba, cajon

"Woodwork" is a 5½-minute, groove-based piece primarily comprising ostinato patterns layered atop one another, riding an incessant, highly syncopated cajon rhythm. The program notes describe the piece as "pseudo-minimalist," which I take to mean "harmonically static."

After a long introduction, a beautiful, lyric melody emerges in players 2 and 3, but just as quickly disappears back into the texture of constant sixteenths. A too-long middle section in 6/8 reminds me vaguely of Smadbeck's "Rhythm Song" in its harmony and rhythmic texture. The end of this portion features the only measures in which the cajon rests. These brief moments of respite are remarkably refreshing and discouragingly ephemeral, like 20 feet of brand new pavement in the middle of a five-mile gravel road. I am glad to hear the lyric theme once more, and am again disappointed by its brevity, before the piece wraps up with more overlapping, interlocking ostinato patterns.

I see a place for this piece in a percussion ensemble concert, both programmatically and pedagogically. The blend of marimbas and cajon is very pleasing, and although cajons are becoming more and more popular, there is still a bit of novelty associated with the instrument. Early and mid-level college students will benefit from tackling the ensemble difficulties presented by the various interlocking accent patterns and syncopated rhythms.

—Michael Overman

A Yuletide Celebration **IV**
Nathan Daughtrey
$29.00
C. Alan Publications
Instrumentation (5 players): 5-octave marimba, vibraphone, bells, xylophone, mark tree, sleighbells, triangle, cajon

Simple arrangements of Christmas carols are easy to find, and tacky arrangements are almost more commonplace, but a sophisticatedly musical and engaging arrangement of something as simple as "Jingle Bells" and "Deck the Halls" is rare and worth attention. Nathan Daughtrey has taken two simple tunes and created a piece for keyboard percussion ensemble with performer and audience appeal that features creative harmonization, rhythmic and metric interest, and tasteful non-pitched complementary percussion instruments.

Commissioned by the United States Air Force Band percussion section and drawing ideas from two of Daughtrey's earlier percussion arrangements, "A Yuletide Celebration" opens with a solemn,

yet harmonically rich, presentation of the verse from "Jingle Bells" on vibes, bells, and three players on one shared marimba. As the final chord sustains, an uptempo groove in 7/8 is established on the cajon, and the piece's energy never relents from that point on. All of the parts are playable with two mallets throughout. One player is responsible for mark tree, sleighbells, xylophone, and bells, with a few very quick changes required. The fifth part opens on marimba, but is written for cajon and triangle for all but the first few measures. A majority of the melodic material is contained in the vibraphone and top marimba part, but the colors, rhythmic intrigue, and counterlines in the bass marimba and upper keyboards make this anything but a melody with simple accompaniment. In fact, just about when the piece settles into a predictable groove or melodic statement, Daughtrey changes the 7/8 feel from 3+2+2 to 2+3+3 or drops in a few measures of 4/4, requiring confident players, but creating an exciting and effective end result.

In reading this with my college ensemble in early December, the response from the students was unanimous in their desire to rehearse and perform "A Yuletide Celebration" as soon as possible. While we couldn't quite work it up quickly enough for our holiday performance the following week, this Christmas medley is already on my list for inclusion next winter. If my experience is any indication, many others will likely find this piece to be an appealing choice for their holiday concerts as well!

—Josh Gottry

STEEL PAN

The Directional Suite **IV**
Chris Patterson
$15.99
Pan Ramajay Productions

This collection of four etudes for tenor steel pan requires an instrument tuned to a standard circle of 5ths. "The Directional Suite" includes the etudes "North," "South," "East," and "West." This collection addresses technical issues of this type of tenor pan, which customarily involves use of the "sweep." The composer explains the sweep as multiple notes a player must execute with a single hand that are not as linear as on a marimba or standard keyboard instrument. Each etude is titled to address that area of the pan and the sweeps typically used in that location of the instrument with this tuning. Each etude is in a different major key, those being B-flat, D, E, and A-flat. The pieces involve dynamics, meter and tempi changes, chromatic alterations, timbral variety (such as the use of the skirt), and sticking indicated throughout.

These beautiful etudes include material suitable for beginner to advanced students and performers. Patterson should be commended in his pedagogical and compositional strengths, as he has produced music that many will find engaging, challenging, and highly suitable for recitals for the college/university percussionist, teachers, and professional performers. Additional videos and learning material are available at http://www.krusharmusik.com. The quality of production is excellent in every way as is that of the music and the performer/composer.

—N. Scott Robinson

TIMPANI SOLO

Baroque Suite **VI**
Dwayne Rice
$18.00
C. Alan Publications
Instrumentation: 5 timpani

During the Baroque and early classical periods composers were fascinated with writing music that was appropriate for dances. This solo piece is successfully aligned with music of the Baroque period. Written for a set of five timpani, the movements are titled "Allemande," "Corrente," "Sarabande," and "Gigue."

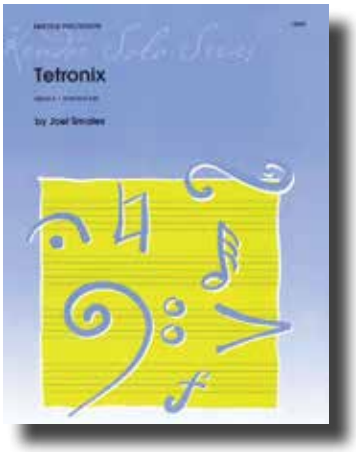
The meters and tempo for each movement are true to the style and period. The pitch and tuning assignments are clearly presented, as are the changes or pedal movements. There are a couple of changes in texture, but these are also clearly notated. In the "Allemande," the opening material closes with rolling with the fingers on a low A, while the melodic material is performed with a mallet in the other hand. In the "Corrente" movement, one hand plays a rhythmic pattern in the center of the head on the low A, and the other hand plays melodic material on the normal striking area of the heads.

The rhythms and technical materials will be a challenge, so the solo is appropriate for mature college students. Each movement can be performed with no page turns. This will be an excellent choice to degree and solo recital programs.

—George Frock

MULTIPLE PERCUSSION SOLO

Tetronix **III**
Joel Smales
$7.50
Kendor Music
Instrumentation: bass drum, tom-toms, bongos



In the world of multiple percussion repertoire, it can be arduous searching through options to meet our needs. With little to no standardization among instrumentation and notation, the process of choosing a solo that is both functional and, with younger players, pedagogical, can be frustrating. So it is encouraging to see pieces that meet these criteria for young percussionists.

This solo, scored for bass drum, three concert toms, and two bongos, accomplishes both interest and functionality within a short time frame. Composed in an A-B-A style, the opening 4/4 section moves through sixteenth-note passages marked with groove-based accent patterns. The second B section, introduced by a small metric modulation, takes us into a contrasting 12/8 feel. With various ostinati in the bass drum, broken up by syncopated fills and interjections, it provides a chance for the performer to flex his or her chops with rhythm and quick double-stop passages. A return to the opening material closes off the piece in a whirlwind fashion.

The score does not contain any stickings or setup diagram, so care will be needed to ensure that the instruments are arranged with idiomatic flow in mind. While basic dynamic instructions are given, additional help from the performer is needed to fill in the gaps and bring the piece to life. Appropriate for an intermediate to advanced high school percussionist, this solo would be a great opener or encore to any recital, providing both performer and audience with rhythmic and visual excitement.

—Ben Coleman

MIXED INSTRUMENTATION

Black Rainbow **IV**
Nathan Daughtrey
$50.00 (score)
C. Alan Publications
Instrumentation (6 percussionists with piano 4-hands): 2 marimbas, vibraphone, xylophone, crotales, bells, timpani, concert toms, bongos, other small accessory instruments

"Black Rainbow" was originally written for six percussionists and symphonic band, and has now been released with a two-piano accompaniment. The piece is based on the elusive moonbow, which is a rainbow produced by light reflected off the face of the moon. Nathan Daughtrey uses the seven colors of the rainbow (red, orange, yellow, green, blue, indigo, and violet) as a pitch set. The same colors add to the character of the seven different sections of the piece. The sections are clearly marked in the score and a detailed description of the mood and interpretations of the sections are given in the notes. The piece has elements of "front ensemble" writing, but brought into the concert hall.

The piece will require three percussionists with very good two-mallet technique. They will need to be agile and very accurate in the many fast scalar and arrpeggiated figures. Listening will be key among the players, as some of the runs are unison and some are staggered. The players will need to be rhythmically accurate as well. The other three players need to be well versed in playing multiple percussion setups due to fast changes between the instruments, and they will need to be very accurate in their execution of the rhythms. The pianists will need to be fairly advanced and very accurate.

Daughtrey has offered the percussion section yet another excellent outlet by which to be featured in the wind band world, along with a great percussion ensemble work if using the piano version. The colors and moods evoked are well represented while being accessible to the audience. This piece would go great on a high school band or percussion ensemble concert, or as an underclassmen collegiate percussion ensemble showcase.

—Michael Overman

Bounce **V–VI**
Nathan Daughtrey
$50.00
C. Alan Publications
Instrumentation (12 players plus piano, optional double bass, and solo B-flat trumpet): orchestral bells, crotales (optional two octaves), xylophone, 2 vibraphones, one 4-octave marimba, one 5-octave marimba, chimes, drumset, bongos, 3 timpani, bell tree, vibraslap, slapstick, temple blocks, tambourine, triangle, suspended cymbal, China cymbal, concert bass drum, tam tam

If you are looking to introduce your high school percussion ensemble to jazz, improvisation, or to the art of accompanying a non-percussion soloist, "Bounce" is a fun, short option that features a solo trumpeter. Originally written for trumpet and wind ensemble, and commissioned by a consortium of North Carolina high school band programs, "Bounce" incorporates the influence of a few of the jazz greats including Leonard Bernstein, George Gershwin, and Dizzy Gillespie—including an obligatory "Salt Peanuts" quote.

Other than the flashy mallet runs, the piece clearly features the trumpet soloist, with little interaction between the soloist and the massive percussion ensemble aside from standard jazz rhythm section accompaniment. There is, however, a brief ensemble interlude with a simple melody played on the bells, and an improvisation section that is open to all rhythm section and mallet players.

—Julie Licata

Five Encounters for Viola and Marimba **III**
Marco Schirripa
$20.00
C. Alan Publications
Instrumentation: viola and 5-octave marimba

This 12-minute duet for viola and marimba consists of five short movements. Each offers a descriptive title, which the program notes expand upon. The composer says that each movement was inspired by his interest in video games, and the inspiration is clearly stated in the notes.

This piece was written for a violist, so the marimba part acts as more of an accompaniment throughout, often executing chordal ostinato patterns underneath the viola's melody. In the third movement the marimbist is required to play on the frame of the instrument, as well as using the shaft of the mallet on the edge of the bar. The fourth movement is slow and utilizes primarily rolled chords throughout. This movement offers the marimbist the most musical sections throughout all five movements. With the exception of the frame of the instrument there are not any difficult techniques required, but a steady tempo will help to keep the performers together. Throughout the piece the violist is required to play harmonics, pizzicato, and use his or her knuckles on the body of the instrument.

This piece would be effective on a violist's recital, or perhaps as a chamber work on a percussionist's senior recital, possessing many excellent moments throughout. However, with the marimba part being mainly accompanimental, it might not be the best choice to show off marimba technique and musicality.

—Josh Armstrong

Mjolnir **VI**
Lucas Garner
$35.00
C. Alan Publications
Instrumentation: timpani soloist and wind ensemble

Musical compositions are often generated by developing creative themes, or written to fit a story. This publication follows a Norse mythology surrounding Thor, the God of Thunder, and his hammer. The three movements of the work, "Fire," "Ice," and "War" clearly describe the mood of each. The timpani part is written for five drums, and enters after a 15-measure introduction by the wind players. The score calls for the drums to be slightly muffled to help clarify the rapid patterns. At measure 43 the rhythmic pattern in the right hand is played over steady low D's played at the center of the head. The tonal centers include A minor, 4 flats, 3 flats, and 2 flats, but the wind parts contain numerous clusters. The tempo indications range between a quarter-note at 160 and 170 mm. As expected, the mood calls for heavy, bombastic playing.

The second movement opens with timpani, tuned to G, B-flat, E-flat, and F. Crotales are placed on three of the drums, and are used to produce overtones on notated glissandi notes. The wind parts enter at measure 49, and the remainder of the movement consists of dialogue between the ensemble and soloist.

The work closes with a violent, aggressive display titled "War." Written in three flats ay a tempo of 100 mm, the soloist is challenged with rapid patterns and shifting accents. A few tuning changes will require pedal movement.

The composition is directed to an advanced player and wind group. There are no tuning changes provided, so the soloist is free to create the pitch assignments that work best. This is an excellent composition and should be suitable for concert programs.

—George Frock

Nostalgic Dances **VI**
Luigi Zaninelli
$48.00
C. Alan Publications
Instrumentation (10 players): piano, bells, xylophone, chimes; vibraphone, 4.3-octave marimba, timpani, suspended cymbal, crash cymbal, woodblock, tam-tam, snare drum, woodblock, bass drum

This percussion ensemble rendition of an equally impressive piano solo with wind ensemble composition by Luigi Zaninelli is a piano solo feature in which the percussion ensemble's texture provides a nine-minute structure (approximately three minutes for each dance movement). The overall technical difficulty for the percussion ensemble is about one or two levels lower than the soloist's difficulty; however, the solo piano part is challenging to the extent that only the most mature percussion ensembles should consider this outstanding work (because of the difficult piano part).

In the percussion ensemble's instrumentation, the keyboard percussion parts are significantly challenging, with the four-mallet marimba part being the most difficult. The xylophone and vibraphone parts are largely unison. The percussion parts (four performers) plus the timpani provide the stylistic foundation for each of the three dances: "Autumn Foxtrot," "Midnight Waltz," and "Falcon Polka." Zaninelli's composition is quite traditional and tonal. The piano part will require a mature performer while the percussion parts are quite accessible to undergraduate percussionists.

—Jim Lambert

Serenade Electronique **III**
Marco Schirripa
$20.00
C. Alan Publications
Instrumentation (2 players): flute and 5-octave marimba

This eight-minute duet for flute and marimba is a playful piece that never lands on a single tonality. The composer states in the notes that his goal was to use all 12 pitches in the theme and to move around different pitch collections. This allows the tune to be accessible, while never being completely tonal. The use of the word "serenade" in the title is used ironically, as the piece is not as flowing and tonal as that word would imply. "Electronique" describes the changing elements of the music, as well as sections where measures seem to repeat a few too many times and a few awkward silences.

The marimba part does not require many advanced techniques, and for most of the piece acts as more of an accompaniment. The main challenge in the marimba part lies in the distance between the hands in some of the sections. The performer will need to be very comfortable with large spreads to accurately play this piece. Later in the piece the marimbist will need to be comfortable with three-over-two polyrhythms, as the hands have to work independently. These rhythms occur between the two separate parts as well, which will need to be worked out comprehensively in rehearsal for them to line up as they should.

Overall this is a fun piece and would go great on a flute recital. Although the marimba part seems to act as more accompaniment, the activeness of it might lend itself to an upperclassmen recital. The two players have a few unison lines, but for the most part the flute player is the main focus of this piece.

—Josh Armstrong

Trio for Two Flutes & Marimba **V**
Marco Schirripa
$24.00
C. Alan Publications
Instrumentation (three players): two C flutes, 5-octave marimba

As Marco Schirripa says in the program notes, this "trio" is really more of a duo for marimba and a single "unit" of two flutes. The writing is brilliant between the flutes—passages of parallel harmony, melody, and counterpoint, and rhythmic interaction blending seamlessly and transitioning effortlessly. The relationship between flutes and marimba is more typical of contemporary chamber writing, though there is nothing stereotypical about the piece as a whole. Though described as "groove-based," the opening and closing sections do not grow monotonous. Rhythmic interest, syncopation, and even odd-meter passages develop organically from the thematic material. Nothing comes off as forced or cliché. The middle section, which is a bit slower and more lyrical, features some lovely textures, particularly when the flutes have the rhythmic accompaniment role, and the marimba plays the flowing melody line.

The publisher ranks this piece as medium difficult. I grade it a step higher due to a nine-measure passage in the marimba that requires parallel thirds in the right hand, moving in steps and leaps, with frequent changes of direction, in eighth-notes at quarter-note equals 150. The left hand notes are quite static, but at times are more than two octaves below. Those nine measures, however, should not discourage anyone at the college level or above from spending some quality time with their two favorite flutists and giving this work a performance.

—Michael Overman

WORLD PERCUSSION

Cajon Method
Paul Jennings
$12.99
Hal Leonard

Paul Jennings, a professional percussionist from England who previously has performed with Jethro Tull and the Red Hot Chili Peppers, has authored the book *Cajon Method*, which comes with access codes for audio-visual demonstrations of material found within. The 48 pages on introductory material starts with typical beginning lessons in reading music. The cajon material is mostly presented as a surrogate drumset with many types of rhythmic styles presented, such as rock grooves, funk, Latin grooves, swing, train beat, blues shuffle, reggae, waltz, Middle Eastern, and more. Additionally, there are several snare drum technique exercises adapted for playing cajon with the bare hands.

There is very little about playing the cajon in traditional Afro-Peruvian, Afro-Cuban, or Spanish flamenco contexts. However, this book is one of the better Hal Leonard offerings as it does a good job of making clear in the notation the necessity of linear playing and doublings when a percussionist attempts to simulate the rhythm, timbre, and style of a drumset on a Peruvian style cajon. For less than the price of a private lesson, there are many ideas here for a percussionist new to cajon that may be the most useful to those with a drumset background.

—N. Scott Robinson

Popular Hits Cajon Play-Along
Arr. Ed Roscetti
$16.99
Hal Leonard

If you haven't noticed, cajon has recently cemented its place as a portable substitute for drumset, particularly in coffeehouse folk/acoustic-type settings. In that vein, Ed Roscetti offers fully notated cajon parts for eight tunes made popular by such artists as Norah Jones, Sheryl Crow, and Taylor Swift.

Engraved as a melody staff with lyrics below and chord symbols above, along with a percussion staff for cajon notation, this book looks like a typical pop piano/vocal book with the bass line simply replaced by percussion. Each song has a key for the cajon sounds, which changes somewhat for two pieces. Specifically, "Don't Know Why" requires shaker (including using the shaker to strike the cajon), and "Mean" incorporates the use of a cajon pedal. Accompanying the book are downloadable tracks in two formats: the first as a reference with guitar, cajon, and vocals, while the second version eliminates cajon in a music-minus-one approach.

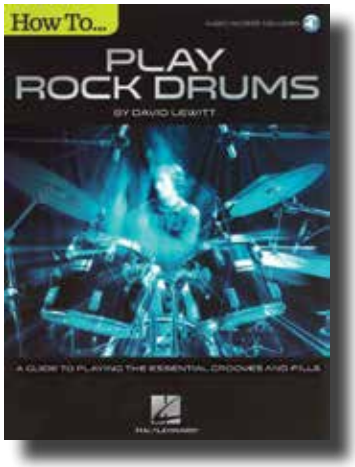
The notated grooves are appropriately repetitive, but Roscetti includes tasteful variations and embellishments, which should give cajon players suitable ideas for other songs they may play in similar styles. There is nothing particularly difficult about the writing, but this book is certainly more suited to students beyond a beginning level of cajon and/or percussion experience.

For percussionists looking to explore the "pop" side of cajon performance, this play-along book is a stylistically very appropriate and well presented for use within this specific genre. For those with a singer/guitarist friend, it could even potentially serve as enough music for one coffeehouse set.

—Josh Gottry

DRUMSET

How To Play Rock Drums: A Guide to Playing the Essential Grooves and Fills **I–III**
David Lewitt
$16.99
Hal Leonard



As the title states, this book contains the basic essentials of rock drumming. The book begins with basic eighth-note rock beats, as would be expected in a beginning drumset book. However, it introduces drum fills much earlier than most books, allowing the student to be challenged and excited right from the start.

The grooves are based on quarter- and eighth-note hi-hat ostinatos with a backbeat on counts 2 and 4. Eighth note and eighth rest combinations are explored on the bass drum. Various eighth- and sixteenth-note combinations are also utilized as drum fill ideas. The book starts in 4/4 and progresses into 12/8. Shuffles, half-time feels, and two-step beats are also addressed.

Audio tracks for the examples are accessible via the publisher's website. The audio is presented for the purpose of reference, not play-along, since there are no count-offs or clicks preceding the audio examples. This is especially odd, since the last section of the book discusses different ways to count off a tune. This book may be of interest to those who like Carmine Appice's *Realistic Rock* or Morgenstein/Mattingly's *Drumset Musician*, but prefer a method that focuses more closely on drum fills.

—Jeff W. Johnson

RECORDINGS

30
Mark Applebaum
Innova Recordings

The "Mad Scientist" of music is at it again! Composing the work for his wife on the occasion of their 30th anniversary, *30* is scored for 12 percussionists. Performed exquisitely by the Southern Oregon University Percussion Ensemble with Terry Longshore (soloist and director) and Bryan Jeffs (conductor). The piece is dedicated to Longshore and co-commissioned by a large consortium of individuals and ensembles worldwide.

Constructed as three ten-minute pieces, the work is modular, meaning that each ten-minute piece can function on its own or in any combination. Each piece is based on a decade: "The First Decade" (percussion solo), "The Second Decade" (percussion quartet), "The Third Decade" (percussion septet). All the possible combinations are presented in the recording so that the entire depth of the work may be experienced.

An extremely challenging work, especially the solo and quartet versions, the piece is handled here with grace and precision. The sound is fabulous! Longshore's solo rendition is detailed and nuanced, while the quartet is extremely precise. Scored for a symmetric stereo setup (identical instruments—woodblocks, glass bottles, cowbells—for both the left and right hands), the soloist's stereo sound is enhanced by a pair of highly directional microphones, which helps to isolate the sound to left and right channels. Listening with headphones enhances the stereo effect. The quartet's music uses a quasi-drumset-like setup (various drums and cymbals). Unfortunately, the end of the quartet makes use of hand gestures, which are silent on the recording. The septet is essentially a kind of sound collage, and the ensemble succeeds with specific attention to detail and remarkable sounds.

The modular aspect of the piece is, perhaps, its most interesting feature. It is interesting how one's ear is drawn to different aspects of the work in the variety of iterations. Applebaum, with the artistry of Longshore, Jeffs, and the SOU Percussion Ensemble, have produced a recording of extraordinary depth and originality.

—John Lane

Alone in the Studio
Tom Collier
Origin Records

Tom Collier has always been interested in recording music. This is obvious when one reads the liner notes to this excellent CD. As the name implies, *Alone in the Studio* is all Tom Collier playing vibes, marimba, piano, drums, and synthesized bass. He takes all of his past experience in the studio and creates performances of 11 tunes full of variety and musical interest.

The first two tunes, "Little Green Things" and "Lines," are on vibes with no overdubbing. These performances alone establish Collier as an accomplished player. One can hear some Burton influence in his playing, and he is a technical wizard, especially on "Lines," which involves much fast, scale-oriented playing. "Double Bars" involves vibes, marimba, piano, drums, and synthesizer bass. It is a funky shuffle original that prominently features the synth bass and marimba in an octave melodic groove that provides the foundation of the piece. As the tune develops, there are solos on piano and vibes, and he comps for himself on drums and keyboard instruments.

The standard "Spring Can Really Hang You Up The Most" is played on vibes as a traditional ballad, with drums and bass accompaniment. This is fol-

lowed by another standard, "Softly as the Morning Sunrise," with the opening eight bars of the melody played on drums. Collier features himself on vibes and on drums here. Although clearly a strong vibist, he is also a convincing drummer, and his solo is very musical and shows great command of the instrument.

A beautiful arrangement of "God Only Knows" and "Here, There, and Everywhere" opens with a solo vibe statement. Again we hear Collier's beautiful solo vibe approach that is so musical. About halfway through the performance, the bass and drums enter on the Beatles tune. The drums and bass lock in perfectly with the vibes, and they accompany the improvised vibe solo as if three players were playing spontaneously. "Five Brothers," a Gerry Mulligan standard, features the drumset in this jazz-style performance, with trading fours between vibes and drums.

"Anyone Who Had a Heart" is a duet between vibes and marimba. Collier describes it as "a classic Bacharach tune featuring all of his compositional techniques, making it a challenge for improvisation." There are solos on vibes and marimba, each being accompanied by the other instrument. "Alone" is an original composition that is also a duet for vibes and marimba. These are both wonderful, spontaneous improvisatory offerings.

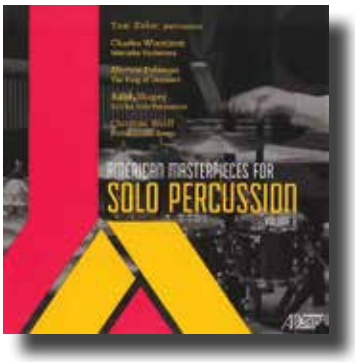
"Turning To Spring" features an extended vibes solo, accompanied by Collier playing drums and synthesized bass. This may be the strongest tune on the recording, and the vibe solo is very relaxed and musically interesting. The feel is Latin or possibly ECM in style, and it flows naturally into a double-time samba feel during the solo section. Again we hear the Burton influence, but also Collier's own style shining through.

The CD ends with "Orbital Dance" for vibes, mallet MIDI controller, keyboard synthesizer, and drum synthesizer. It is described as "a leftover piece of experimental music that I recorded in 1988." Recorded in a basement studio on analog equipment, it is a funky tune that is quite different then the other tracks. Synthesized sounds are used here, including something resembling a steel drum sound, and others. It's a fun way to conclude this exploration into multi-track recording.

This CD will be very enjoyable for anyone interested in what is possible today with digital recording. It is also an excellent showcase for the percussion mastery of Tom Collier. He is truly a wonderful player who deserves more recognition.

—*Tom Morgan*

American Masterpieces for Solo Percussion, Vol. II
Tom Kolor
Albany Records



Tom Kolor's new recording features the music of Charles Wuorinen, Morton Feldman, Ralph Shapey, and Christian Wolff. Kolor's playing throughout is absolutely breathtaking. The recording opens with Wuorinen's new piece, "Marimba Variations." The composition is incredibly difficult, and Kolor performs it masterfully. Morton Feldman's "King of Denmark" offers a beautiful soundscape. The soft sounds serve as an almost postlude to Wuorinen's complexity. Kolor amazes once again in Shapey's "Soli for Solo Percussion" and Wolff's "Percussion Songs." His subtle dynamics and musical skillfulness are truly magnificent. Rarely does a recording come along that covers everything a listener desires. Tom Kolor's *American Masterpieces for Solo Percussion, Vol. 2* did this for me. It is a truly a superb recording.

—*Brett William Dietz*

Correlates
Joseph Van Hassel
Soundset Recordings

This is a prime example of what a solo percussion recording should be. The recording quality is high, and the tracks contain an eclectic mix that gives the listener a clear view of the performer's musical personality.

From the beginning of the disc, the performer attracts the attention of the listener. The first track is an inspiring work for snare drum and electronics, Dan VanHassel's "fzzl," which utilizes the snare drum as a resonance chamber. Joseph Van Hassel then takes us to the compositional mind of Stuart Saunders Smith with "On: Empty." Following the serious tone of Smith, the performer changes pace to a "play" on familiar nursery rhyme rhythms with Jennifer Bernard Merkowitz's "And the Dish Ran Away with the Spoon." Michael Barnhart's "Epitaphs" utilizes mbira, speech, and a wooden-tongued marimbula. In my opinion, this is the "tune" that will remain with the listener. To close the disc, Van Hassel performs "Marimba Suite," which includes short, contrasting works by Allen Otte, Stuart Saunders Smith, David MacBride, and David Van Hassel.

Van Hassel's use of various instrumentation and the incorporation of speech, electronics, and perhaps some unfamiliar instruments provide a listening experience that is highly enjoyable. Bravo to Van Hassel for his wonderful performance and programming of this fine disc.

—*T. Adam Blackstock*

Duo Clavis
Marcello Casagrande and Mateus Gonsales
Prefeitura Londrina

Throughout music history, composers have written solo materials for specific instruments, with piano accompaniment. Often the piano material is such that the two instruments share equally, so that the compositions feature both performers. This compact disc is a perfect example of both performers—Marcello Casagrande (vibraphone and marimba) and Mateus Gonsales (piano)—having a balanced share of artistry.

The selections offer a wide variety of style and content, and each has unique features, which makes the program interesting from beginning to the final cut. Pieces on the CD are as follows: "Curumm" by Cesar Camargo Mariano, "Newtra" by Gilberto de Queiroz, "Mingus" by Vitor Gorni, "Cabeca de Melao" by Paulo Braga, "Chora-Me" by Andre Siqueira, "Lavezzi" by Marco Veronesi, "Message to a Friend" by Ney Rosauro, "Peabiru" by Victor Lazzarini, and "Dupla Capttura" by Fernando Kozu. The clarity of compositions, performances, and improvisations are masterful. Each selection contains a variety of style and tempo, providing excellent form and content.

—*George Frock*

Percussion Music from the U.S. and Europe
Kirk Brundage and Guests
Self-Published

This double disc is quite the undertaking. Kirk Brundage tackles many of the standards within our repertoire (e.g., "The King of Denmark," "The Anvil Chorus"), both solo and chamber, while including other works that might not be as familiar. As previously mentioned, the sheer magnitude of this recording project is incredibly impressive. At almost one hour and 45 minutes, Brundage should be quite proud of this feat. The variety of repertoire is quite impressive; tracks include works for multi-percussion solo, prepared piano solo, marimba solo, marimba duo, and vibraphone solo. Featured composers include David Lang, Steve Reich, Henry Cowell, Morton Feldman, John Cage, Rodney Sharman, John Bergamo, Jesper Hendze, Walter Zimmerman, Franco Donatoni. Michael Finnissy, Edison Desinov, and Iannis Xenakis.

The recording quality is quite good, boosting the incredibly high level of performance ability. I think that this disc will serve the educational world by providing excellent recordings of some of the staples within our repertoire, as well as introducing students to new works, with which they may not be familiar.

—*T. Adam Blackstock*

Sanctuary
Phil Haynes
Corner Store Jazz

Phil Haynes is a seasoned New York professional jazz musician, which shows in the maturity of his drumset performances and compositions on this solo CD, a collection of 27 pieces arranged in five suites of musical variety. His drumming style recalls Jack DeJohnette and Andrew Cyrille at times, as it is clear Haynes has a well-developed sense of the American jazz tradition.

The music is for solo drumset, augmented with a variety of "found sound" percussion. What's interesting about many of the performances on this CD is the softer dynamic level used on many of the pieces, which I found engaging as a listener. At times, the thematic drive (or the melody) of some of the pieces, such as "Kabuki" from Suite II, "Eastern Thoughts" felt like contemporary classical percussion music. But it was also clear that I was hearing a composition that featured a gradual shift to more typical drumset timbres and traditional jazz styling and what felt like the improvisation.

Given that many younger contemporary drummers often feature more of a technical flair in their respective performance styles, it is refreshing to hear a performer such as Haynes offer the listener a more personal and original creative expression grounded in such a strong musical sense that is free of the more stylistic gimmickry that catches so much attention among young listeners today. I found his technical, timbral, compositional, and musical urgency thought-provoking and engaging—a musical sanctuary in which drummers can engage in a meditative experience.

—*N. Scott Robinson*

Some Monsterful Wonderthing
Peter Kogan
Koganote Records

In October 2012 the management of the Minnesota Orchestra locked out all its musicians and cancelled concerts until January 2014. Some musicians moved on; some stayed and found support in a local organization called Save Our Symphony. Timpanist Peter Kogan, however, decided to devote his time off to creative pursuits, rekindling his love of jazz drumming and composing new tunes and arrangements that culminated in two albums: *Cornucopia* (2013) and this newest album, *Some Monsterful Wonderthing*.

The drumming is just as you might imagine from a world-renowned timpanist: a masterful touch that is perfectly supportive of the music, at times blending into the texture alternating with moments of soaring to the fore. Kogan has a gift for writing memorable melodies and infectious grooves. The tunes are surprisingly upbeat, considering the situation under which they were created. The opening tune is no exception. "S.O.S. Samba" is a bouncing and joyful samba, which features Kogan and Brazilian percussionist Rogerio Baccata. A second-line inspired groove anchors "Nola Joe," which eventually gives way to Kogan's only extended drum solo on the album.

It isn't often that we get to hear a career orchestral timpanist play jazz drumset to his own originally composed music. But forget that; this is just terrific music-making—great tunes, great playing, period. This project is also a great lesson and a twist on the old saying: "When life gives you lemons… improvise!"

—*John Lane*

Lost at Last
Jon Stickley Trio
Self Released

An acoustic guitarist, violinist, and a drummer playing bluegrass-inspired jazz? Yes, and it works astoundingly well. Drawing on a diverse set of musical roots that include bluegrass, rap, grunge, ska, punk, and indie rock, this is one of the most refreshing recordings I've heard in a while. Jon Stickley (guitar), Lyndsay Pruett (violin), and Patrick Armitage (drums) as the Jon Stickley Trio bring a unique sound world to life that is a total mashup of all the above influences.

One of the highlights, and the main reason for this review, is the supportive groove and stylistic diversity that is present in drumming. It is no surprise that a band with no bass player would give room for a drummer to "stretch." In this case, Armitage expertly weaves through a menagerie of styles, propels the emotional drive of the music, and yet is still sensitive to the acoustic qualities and sensibilities of the guitar and violin. Armitage makes tunes like "Goa," a plucky and driving 7/8 groove, feel perfectly balanced and groovy. The opening tune, which is more of nod to traditional bluegrass, "Point to Point," demonstrates that Armitage is equally at home driving a "train beat" and being simply supportive of the music.

If you are a fan of Bela Fleck, you may have some notion of the kind of stylistic mashup that is happening in the Jon Stickley Trio—but this is no imitation. The trio has established a unique musical voice that embraces the musical styles they love, pays homage to more traditional bluegrass-based improvised music, but at the same time creates something wholly new (bluegrass with drums!). Dig it.

—*John Lane*

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From the Rhythm! Discovery Center Collection

WFL Drumset with Ray Bauduc Dixieland Swing Model Snare Drum

Drumset Donated by Harry Cangany – 2015-11-00 . Snare Drum on loan from Harry Cangany – L2013.12.02 . Ludwig pedal on loan from Daniel Glass – L2013.10

The WFL Drum Company, originally known as the William F. Ludwig Drum Company, was founded in 1937 by William F. Ludwig, Sr., just over seven years after his first company, Ludwig & Ludwig, was sold to G. C. Conn, Ltd. The new company operated independently from the Ludwig & Ludwig Company until William F. Ludwig, Jr. was able to obtain his name and former company back on March 4, 1955. The WFL Drum Company manufactured a full line of drums, timpani, and hardware.

This WFL drumset is comprised of a bass drum (14 x 28), two single-tension tom-toms (9 x 13 and 12 x 14), a Ray Bauduc Dixieland Swing model snare drum (7 x 14), and a WFL woodblock. The remainder of the hardware, which includes a Leedy rail console, two cymbal stands, cowbell and woodblock holders, Leedy snare drum stand, two tom holders, and attached bass drum spurs are part of the set. The set is pictured with a 1909 Ludwig bass drum pedal, cymbals, and a cowbell that are not part of the donation, but are added for current display in the Rhythm! Discovery Center's exhibit, "DRUMset: Driving the Beat of American Music."

This set, manufactured in the late 1930s, is quite unique due to the fact that the drums are covered with white marine pearl and decorated with a red and gold "full-dress" sparkle design, which has aged to purple and copper. This specific design was advertised not by the WFL Drum Company, but by the Duplex Manufacturing Company. It is most likely that the original owner asked Ludwig to imitate that design when ordering the set.

All of the drums are three-ply (mahogany-poplar-mahogany) construction, with Zephyr lug casings on the toms and Imperial lugs on the bass drum and snare. The toms have calf heads tacked on the bottom and use a claw hook for attaching the tension rods to the top, single-flanged counterhoops. This set also features chrome-plated hardware, rather than nickel, which was an upgrade option when purchased.

The Ray Bauduc Dixieland Swing model snare drum was the top-line professional snare manufactured at that time by WFL. It has twin, parallel strainers with one set of wire snares and one of wire-wound silk snares, which extend past the edge of the shell. It also features patented, triple-flanged counterhoops with a rounded top edge for rimshots, eight self-aligning rods, and an internal tone control.

—James A. Strain, PAS Historian, and Otice C. Sircy, PAS Museum Curator and Librarian, with assistance from Harry Cangany

Close-up of the Twin Strainer. Note the triple-flanged hoop and Imperial lug casing.

Detail of the underside of the snare. Note the two sets of snares and the internal tone-control.

Closeup view of a tom-tom showing tacked head, decorated finish, and Zephyr lugs with claw hooks.

DRUMset:
Driving the Beat of American Music

New exhibit at Rhythm! Discovery Center

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