Percussive Notes

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Society Update

PASIC SCHOLARSHIPS DEADLINE

June 15 is the deadline to apply for one of 14 PASIC scholarships distributed each year to students looking for financial assistance to attend PASIC. Each scholarship is for $500 and includes complimentary four-day registration to PASIC and a commemorative T-shirt. For full details and application visit www.pas.org/Libraries/PASIC_Archives/2012PASICScholarship.sflb.ashx.

The PAS California and Texas state chapters also have PASIC scholarships available for members in these states. Check with your local chapter for details and deadlines.

PASIC 2012

Programming announcements for the PASIC lineup have started and now is the time to sign up to volunteer for Logistics or the Marching Crew. Some shifts fill up quickly and with a first-come, first-served policy, the earlier you sign up the better your chances are of getting your choice of shifts. Register online for Logistics at www.pas.org/PASIC/LogisticsTeam.aspx, or for the Marching Crew at www.pas.org/Files/2012MarchingCrew_web.pdf.

COMMITTEE CHAIR VACANCY ANNOUNCEMENT

PAS Committee Chairs provide collaborative leadership to 17 standing PAS Committees. Being a Committee Chair is an opportunity to serve PAS and work with diverse colleagues from around the world on many projects and provide invaluable input to PAS and the profession. For more information about PAS Committees see: www.pas.org/About/committees.aspx.

Applications are being accepted through May 31 for anyone interested in serving as Chair of the following committees:

- Drumset Committee
- Scholarly Research Committee

PAS Committee Chairs serve a term of three years with a maximum length of service as Chair of three terms, or nine years.

If you would like to apply for one of these positions, please send a letter of intent, current resume or curriculum vitae, and related experience to the work of the committee to:

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

After the May 31 deadline all applicants' materials will be reviewed by the PAS President with possible counsel from the Executive Committee. The President will conduct interviews via phone and/or other electronic means with each qualified applicant and gather any additional information needed. After all interviews and information gathering is completed, the President will appoint the new Chair, or reappoint an incumbent, and inform members of the respective Committee.

PAS BOARD OF DIRECTOR NOMINATIONS

Nominations for the Percussive Arts Society Board of Directors will be accepted until June 1. Each year, one half of the members of the Board of Directors are elected to a two-year term by the PAS membership at large. Any member in good standing is eligible to serve on the board. If you know of someone you feel would be a good leader for the Society, or are yourself interested, please submit a nomination before June 1.

Nominations must be made in writing and should include nominee's name, address, telephone number, fax number (if available), and email address.

Send letters of nomination to

Percussive Arts Society
Board of Directors Nominations
110 W. Washington Street, Suite A
Indianapolis, IN 46204

or email to: percarts@pas.org.

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

$500,000 or more	McMahon Foundation
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Marimbist Spiritual

A Portrait of Fumito Nunoya

By Nancy Zeltsman

The composer of "Marimba Spiritual," Minoru Miki (who passed away in December 2011)—referencing that the piece had "been performed more than 10,000 times all over the world, and on numerous CDs"—said that Fumito Nunoya's recording "is one of the best performances I have heard. I was dazzled." Miki heard his piece (scored for marimba and three percussionists) on Nunoya's 2005 debut CD, *Red Dragonfly*.

Photo by Michael Ptacin

Fumito teaching student Matthew Clark at Zeltsman Marimba Festival 2011 (Lawrence University, Appleton, WI).

This writer has been dazzled by Fumito's playing numerous times over the past decade. It reveals a rare focus and command. His attention to detail, and the clarity and imagination of his musical ideas, is spellbinding. But what has so many times caught me off guard is the emotional power in Nunoya's playing: his sincerity and humility—the spiritual element. You know you're being presented with a gift.

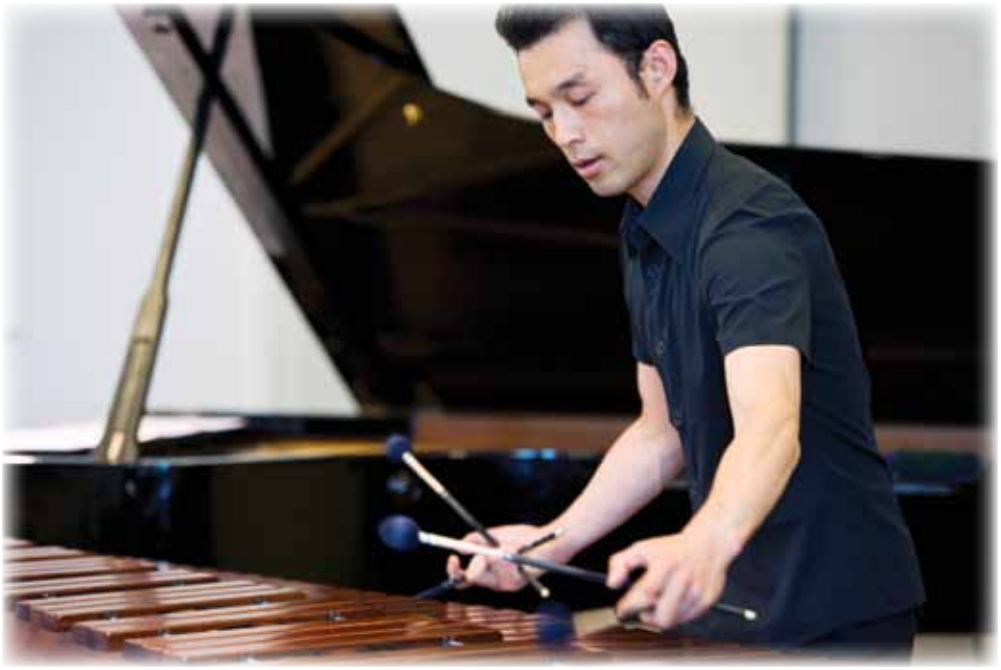

Photo: claudiahansen.com

Fumito Nunoya was born in 1979 in Odate, Akita Prefecture in the northwest corner of the main island of Japan. It is a lightly populated area mainly known for growing rice and producing *sake* (rice wine). Fumito (pronounced "[f]HOO-mee-toe"—with a virtually silent "F") began to play the piano at age seven, to play percussion in a band at age 13, and to take percussion and marimba lessons at age 17.

He received his bachelor's degree in music education from Yamagata University (Yamagata, Japan) in 2001. He also studied occasionally with Nanae Mimura, whom he first heard in 1998 and whose playing he immediately loved. On Nanae's recommendation, he applied to study with me in Boston.

Fumito received his Master of Music degree in marimba from The Boston Conservatory in 2003, and he was the first marimba (or percussion) major in the school's history accepted to its elite Artist Diploma Program, in which he studied from 2003 to 2006. Working with Fumito for five years was one of the richest experiences in my career. He frequently presented a new, polished piece weekly! The consistent quality of his playing demanded my digging deep to harness the subtlest reactions I felt, and figuring out how to articulate them—which had a major effect on how I teach.

Today, Nunoya lives in Germany and teaches marimba at the Hochshule für Musik Detmold. He was invited to teach as a guest lecturer in the fall of 2009, and was subsequently invited to join the faculty in 2010. He has presented numerous recitals and performed with orchestras in Japan, the U.S., and in Europe. Fumito is an endorser of Korogi instruments, which introduced his signature mallets in May 2009.

Nunoya won first prize at The 3rd Libertango International Music Competition in Italy 2009 and at the Ima Hogg Young Artists Competition in 2005 (which led to his U.S. concerto debut with the Houston Symphony). He also won top prizes at national and international competitions, including the Percussive Arts Society International Marimba Competition in 2003, and the 3rd World Marimba Competition in Stuttgart, Germany in 2002.

I interviewed him recently via email, and did my best to try to discover where the spiritual essence and musicality comes from, hoping it will inspire many other musicians!

NANCY ZELTSMAN: *One of the things I have always admired most about you is your ability to get inside musical phrases and really make them "speak"—or sing! I know you sometimes create a "story" or narrative for a piece, as a means of connecting different kinds of feelings and attitudes. Can you share some of your methods for developing expression in your music?*

FUMITO NUNOYA: Thank you for saying this. I am very happy that you feel my approach to the music is working.

When I get into practicing a piece, or just simply listening to my playing or others, my goal is to sense some kind of feeling, scene, or textures which could relate to our lives from a part of a piece, or sometimes the whole piece. I believe all musicians have this sense, and that is why music becomes very special.

At the beginning, it is like a piece of an emotional puzzle, but the more I get into it, I find a way to connect various ideas—which often becomes a story that could be both non-fiction and fiction. For some pieces, I have to work hard to make sense of it; but for most of the pieces I like to perform, I am able to find a story line with a strong emotional connection through the practice process. This gives me confidence that I "own" the phrasing, dynamics, and am playing from my spirit/soul/heart.

NZ: *How would you describe your ideal marimba sound: your "voice" on the marimba?*

FN: This may sound a bit corny, but I think when your "voice" through the instrument is coming from your soul or deep inside of your heart, it speaks strongly to people. I would like the voice to be something that will make people feel simply good: warm, refreshed, interested, excited, kind, and loved.

Our lives get complicated and difficult sometimes. Beyond overcoming and accepting those sides of our lives, I believe we are continually capable of new understanding of things or ourselves. For me, that brings strength to try to be a better person, and broaden my heart and love toward everything. These days, I believe this outlook is important to the essence of my instrumental "voice." So I try to remind myself of these things, and try to love all, including myself.

NZ: *What are some ways you learn about new repertoire possibilities?*

FN: I listen to other people's playing from CDs, concerts, radio, and online resource like YouTube. I think I have heard most of the marimba repertoire, so most of the time I am listening to the music written for other instruments to find possible works to adapt to marimba.

These days, I am developing ideas for what kind of marimba repertoire I would like to have, and I am trying to find composers who are creating compositions in a similar direction.

Visit http://www.pas.org/publications/May2012webextras.aspx to hear audio files and see videos.

Web Extras

NZ: *I have always loved your interpretation of Emmanuel Séjourné's "Marimba Concerto"—which is very popular right now. What can you tell everyone about it?*

FN: First, I tried to appreciate what is in the score: the dynamics, expression marks, tempo, and articulations. The first movement is freer than the second movement; there are many parts with little spaces. I tried to organize the first movement in bigger sections to connect some of those spaces and also to create contrasts in character. In the second movement, I simply try to play very rhythmically—except one part that is like a written improvisation—to make big contrast between movements.

It's a little embarrassing to reveal the emotional connection I feel with this piece, but I will! The more I play it, the story I imagine is about an 18th- or 19th-century man who lost his loved one. The first movement is about anger and sorrow for the loss; and the second movement is about him fighting in a battle—being melancholy remembering the loss, and moving on.

NZ: *Your approach to performing Maki Ishii's "Hiten-Seido III" is incredibly dramatic. This evokes completely different characters and emotions. Could you describe how you approach this work?*

FN: Luckily, the composer wrote a description of this work that gave me a lot of inspiration. His idea was to create a series of compositions based on the Hiten paintings on the frescoes in the caves of China. "Hiten" refers to one or more persons or beings floating in heaven—like angels. There are a lot of ancient pictures and carvings of Hiten. The specific inspiration for "Hiten-Seido III" is a painting from an early period that gave the composer impressions of "primordial, strength, vitality, and radiance."

My inspiration for playing this piece was strengthened after talking to a friend who knows a lot about Buddhism. She came to a concert where I performed this piece and, afterwards, told me what people in Buddhism believe is Hiten's task. The Hiten fly between the upper region, heaven, where they live, and the lower region where people live. They are incredibly powerful—and could even destroy things—but use their power to protect Buddha and others.

I developed my own fantasy in which Hiten fly to the lower region to combat evil spirits and save lives. There are some thematic motives which, to me, sound like the clothes worn by the Hiten sometimes being cut, or whirling during the flight.

Video: "Hiten-Seido III" (1987) by Maki Ishii (1936–2003) Fumito Nunoya, marimba. Live in concert, July 2011 at Kyoto Concert Hall—Ensemble Hall Murata in Kyoto, Japan

NZ: *Astor Piazzolla's music is a specialty of yours. In 2009, you were the first marimbist—and the first Japanese person—to win the Libertango International Music Competition in Lanciano, Italy. It's clear to me what a perfect fit this music is with your spirit. Can you tell us more?*

FN: I heard a lot of compositions by Astor Piazzolla from television, radio, CDs, and concerts, and even performed some of them before I deeply got into playing his music. A strong inspiration came to me when I heard his "Tangata" in 2007. This piece deeply touched my heart, and I had to listen to this piece over and over. At that time, I felt lost about what kind of music I would really like to play. But listening to this composition opened my mind—and I wanted to play it. Luckily, I was able to find the written music, and I adapted it for marimba and piano. After that, I dug into more of his compositions and found more pieces I would like to play.

I find that Piazzolla's compositions often express human feeling in very direct way. I'm able to easily connect with the music and its emotional characters. I believe a lot of musicians and audiences feel the same way. That is why his compositions are very popular and loved! Aki Kuroda is a Japanese pianist who also plays a lot of Astor Piazzolla's compositions.

Video: "Libertango" (1974) by Astor Piazzolla (1921–1992). Fumito Nunoya, marimba; Aki Kuroda, piano. Live in concert, July 2011 at Kyoto Concert Hall—Ensemble Hall Murata in Kyoto, Japan

NZ: *I'd like to find out more about your background. From knowing you over the years, I have the impression that your origins in a small town, Odate, gave you a strong emotional center: an appreciation of beauty in simple things, a deep respect for others, a drive for excellence. What aspects of how you grew up do you feel influenced your values, and perhaps your approach toward music-making?*

FN: I'm from a fairly typical Japanese family. My father was a post office worker and my mother is still working for an elec-

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tric appliance store. My father is interested in watching and playing many sports, and my two brothers—one older and one younger—are also very good at sports.

My family is not so musical, but I remember my mom liked to listen to cassette tapes of Japanese songs while cooking, and she sang along with them. I would say I got some musical interests from my mom. When I was around four or five years old, I loved to dance whenever I heard music on TV. My kindergarten teacher suggested to my mother that I take ballet lessons, but I never did.

I'll be honest that I was not very tidy or hard working when I was young. My desk at my home was messy and, maybe because of that, I only did minimum schoolwork. But my parents never pushed me too hard to clean my desk or study. While my parents were always working hard, they always kept our house very clean—except my desk! Whenever she found me cleaning my desk, my mom always complimented me; the same went for school studies and piano practice.

Thinking of the atmosphere at home, I realize possible influences on my values as a person and a musician. My parents' responsibility to our family and maintaining a nice home made me feel comfortable and safe, and led to trust. I also appreciate my parents' respect for my personal space, and others' as well, by never pushing me too hard to study, practice, or be tidy; they let me do things naturally. I don't think they tried purposely to work hard to make a point about hard work, but I learned its value through their example.

As a kid I also liked to play outside. Baseball was not my favorite, though I played it some. I enjoyed things like exploring with friends, catching insects, drawing on the road with chalk, picking flowers to make decorations. Sometimes we got punished when we got too curious. All the neighborhood parents helped look out for each other's children. Sometimes we stayed in and played TV games. I think I learned a lot from this sense of community and a lot of freedom to discover our environment. Perhaps there was a relaxed feeling because we were in a small town without a sense of competition.

When I began to play music in my youth—which was quite unusual for a boy—I sometimes had a hard time at school. People would make fun of me. But my mother was always very supportive; sometimes, my father also. Because of these experiences, whenever I meet younger people who do not have confidence in being unique, I always like to support their uniqueness.

I don't mind being honest that there were also some difficult issues in my family. Things were not always perfect and happy, but I learned from those experiences, and we are good now.

NZ: *When did you first recognize your love for music? Who were particularly meaningful teachers over the years?*

FN: When I was in kindergarten, there was an organ in the classroom. I always liked to play around on it, and also liked to dance to music.

My first piano teacher, a friend of my mother's, helped me to recognize my love for music. Even when I hadn't practiced, she was always uplifting and encouraging about anything I did on piano. When she was happy at the lesson because of my playing, I was also very happy.

My band teachers in junior high and high school were also important to me. They were very interested in percussion and often assigned me to play xylophone and marimba solos. Another piano teacher, with whom I also studied the marimba during my college years, helped me to realize different and deep aspects of playing music and life.

At the point when I met Nanae Mimura, I was very unsure about my love of the marimba, and even music. But listening to her play, and taking lessons, she gave me so much inspiration that I felt again that I wanted to keep playing the marimba.

And you! The five years I spent with you while I was a student at The Boston Conservatory meant so much to me to keep going. I can list the reasons but, stated most simply, you allowed me to be "me." It meant so much to feel this way under the guidance of a world-class marimbist and musician.

PHOTO: CLAUDIAHANSEN.COM

NZ: *Thank you; that means a lot to me! You have had the experience of living for quite awhile on three different continents, in three distinctly different cultures. I wonder how you feel about moving frequently between cultures, and how have these places affected you?*

FN: I feel I have been very lucky to have the chance to live in three countries. It is exciting to be in places I never imagined in my youth. When I was a kid, I always enjoyed exploring new places—finding a new alley or even a shortcut to school. Moving between countries is just a bigger version of exploration.

I could list endlessly all the things I found between different countries and how I feel about them. But the biggest thing I found out being in other countries is actually about my identity and myself. Finding out who I am—even difficult aspects—really helps me to perform.

I have to add that learning new languages is very hard—especially since I was not trained to study hard! Adjusting to new cultures is sometimes difficult, too.

NZ: *How does teaching marimba – privately, and at Hochshule für Musik – influence your approach to working on your own projects?*

FN: I decided to accept my current teaching position and come to Germany because I love to work with people at this school. I was also excited by the opportunity to live in a country where a lot of classical music was created.

All the students are unique and, because of that, everyone approaches music differently. That gives me so much inspiration for my playing. Also, as I get into this teaching position more and more, I better understand what things I can do for the students and offer them.

I became the organizer of an event here called "Marimba Days," which Peter Prommel started a few years before. The marimba festival you manage [Zeltsman Marimba Festival] is an amazing one, where you make all the participants and

faculty feel loved and family-like. I am hoping to make a small version of it.

NZ: *What general advice can you offer, from your experiences in the past decade, about making professional contacts and creating performing opportunities? What are some different settings in which you've presented marimba concerts?*

FN: For my path, I went to the USA to study the marimba because I loved the marimba very much and wanted to improve my playing. After graduation, I performed around New England quite a bit. I like to play for people who simply enjoy listening to the music but, of course, I also wanted and had to make a living, so I tried to find places where I could begin to receive some fees.

I found many opportunities at local libraries and churches. Some happened to be wonderful settings with great acoustics! I also performed at arts centers, school lunchtime concerts and outreach programs, and at hospitals for patients. Eventually, I learned there was a network between all libraries in Massachusetts through which they spread the word about events they hosted. I was lucky that news of my concerts spread among the Massachusetts libraries.

An important thing is: I always found that if I got stuck, and things weren't going well, it was because my reason for playing music was not fundamentally because I love playing. I know that it is not always easy to keep your love fresh—though this could be said about pretty much anything! I would have to say, if you love what you do, then trust it and keep going. When you love what you do, you have the chance to enjoy everything about the process.

Nancy Zeltsman teaches at The Boston Conservatory and Berklee College of Music, and is Artistic Director of Zeltsman Marimba Festival. For more information, visit www.nancyzeltsman.com.

PN

Comping for Vibes and Marimba Players Part 2

By Ted Wolff

In part 2 of this article we will look at several of the most common chord types and design a two-step method for creating interesting chord shapes. In step one you determine what key the chord is a part of. In step two you address these three questions:

1. Are there any notes I *must* have in my chord?
2. Are some notes more important than others?
3. Are there any notes that I should avoid using?

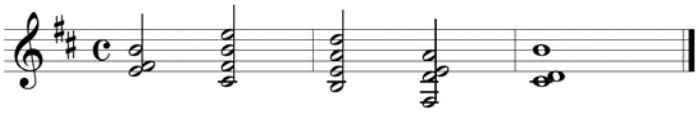
Let's take a good look at some commonly used chords.

MAJOR 7 AND MINOR 7 CHORDS

Major 7 and minor 7 chords are very flexible, which means you have lots of choices for creating a voicing. There aren't any notes that you *must* have. Throw out the notion that you must have a 3rd or a 7th or a root or a 5th in your chord. You *could* have one or more of these, but it is not essential or necessary. No notes are more important than any others.

For major 7 chords you have the root, maj9, 3, 5, maj6, and maj7 notes to pick from. The ♯11 can also be included. A natural 11 is the one note you'll probably want to avoid. The example below shows several choices for a Dmaj7 chord.

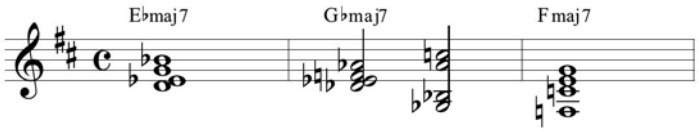
Dmaj7 Voicings

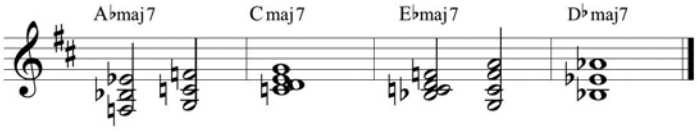


Notice the variety in the shape and size of these chords. There are close voicings (chords that fit inside an octave) and open voicings (chords that are larger than an octave). You don't need to always have four notes in your chord. Three-note chords are excellent to use. Can you identify what notes were chosen for each chord? Hint: the first chord is built using the 2nd, 3rd, and 6th notes.

One of the most important things to notice here is the top voice. It makes a simple, singable melodic phrase. Play the top voice alone so you can really hear it. The top voice will dictate the direction of your chords as you move from one shape to another and makes for good voice leading. Think of the top voice as the "leader of the pack". Giving special attention to the top voice of your chords is what I call the "top-down" approach to comping.

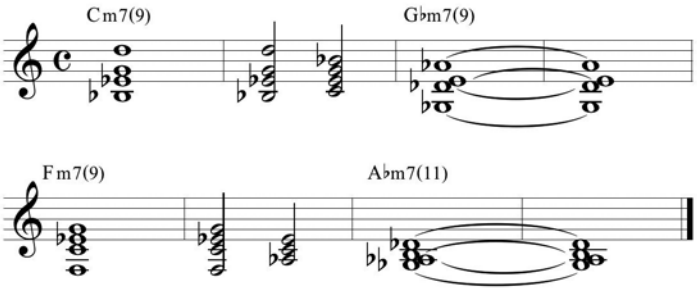
Here's a short progression of major 7 chords. Notice the use of open and close voicings. The chords are made up of different intervals: 2nds, 3rds, 4ths, 6ths, etc. See how the top voice plays a simple but distinctive melody. Using a motif like this in the top voice takes your comping to a whole new level. Instead of just outlining the key areas, you are now making real music and providing the soloist with real musical ideas.





For minor 7 chords you can always use the root, maj9, min3, 4 (11), 5, and flat7. The flat 6 (13) is difficult to work with and is generally not used, but the major 6 (13) note sounds great for minor chords. And just as with major 7 chords, there are no notes you *must* have. All possible note choices can be mixed in any combination that makes musical sense.

In the example below, pay special attention to the top voice of these chords. A nice little melodic phrase was written in the top voice. As was discussed earlier with major 7 chords, the top mallet should play something melodic and interesting while the bottom mallets play notes that support the top voice and fill out the chord. Play the top voice alone so you can hear the line.



DOMINANT 7 AND DIMINISHED 7 CHORDS

Think of dominant 7 (7) and diminished 7 (dim7) chords as the "movers and shakers" of western music. They provide a kind of aural energy that moves the music from place to place. Typically, a chord progression starts in a settled place (maj7 or m7), moves away to a less settled place (7 or dim7), and then resolves back to a tonic chord (maj7 or m7).

What gives 7 and dim7 chords their restless energy? It's the augmented 4th interval within the chords. Western culture has developed a special relationship with the augmented 4th, also known as a tritone. In the 16th century, it was considered the devil's interval, and composers could suffer grave consequences for using it. Today it provides the sense of movement and propulsion that drives music along from start to finish.

Unlike maj7 or m7 chords, which give you a lot of freedom with note selection, 7 and dim7 chords need the tritone included in the voicing. No worries though—you'll still be able to create lots of interesting chord shapes.

A popular strategy mallet players use to voice 7 chords is to put the 3rd and 7th (tritone) in the left hand and put some combination of root, 5th, and/or available tensions (9, 11, 13) in the right hand. With this simple method you'll be able to ensure that the essence of the chord is stated and still have many other notes to choose from to color and complete your voicing.

The basic scale for a 7 chord is a major scale with the 7th degree

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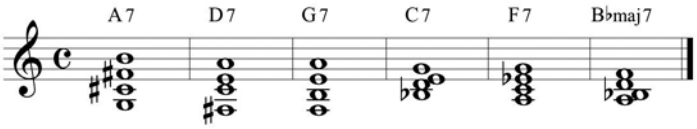
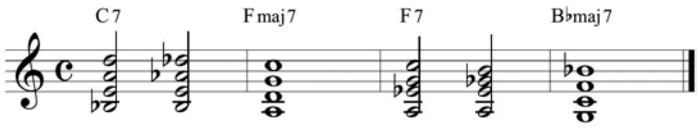
Web Extras

flatted. Many will recognize this as a Mixolydian scale. It includes the chord tones 1, 3, 5, 7 and three tensions: 9, 11, 13. The natural 11 can be difficult to work with; I stay away from it. All the others are available. If you use the voicing technique described above, you'll have four notes to choose from for your right hand: 1, 5, 9, 13. You can also invert the notes in your left hand: 3 and 7 or 7 and 3. This should give you plenty of room to create rich, open chord shapes. Here's a short example.



There are also several additional notes available to use in your 7 chords. They are called altered tensions: ♭9, ♯9, ♯11, and ♭13. The example below uses both natural and altered tensions to create some nice passing note effects as you move from chord to chord.

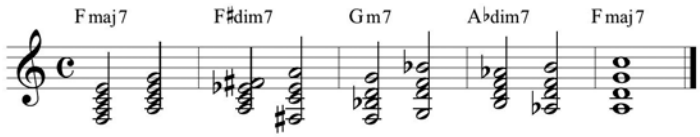


Diminished chords are interesting creatures. They are known as symmetric chords because the interval between each chord tone is the same: a minor 3rd. There are also two tritone intervals. One between the 1 and 5 and the other between the 3 and 7. We talked about the tritone's distinct sound in dominant 7th chords, so you might think of a diminished chord kind of like a 7 chord on steroids. It definitely is an energized, restless chord that is often used to move from one chord to the next.

The tensions that are usually available to color and shape a diminished 7 chord include a major 9, a natural 11, and a major 7. So if you are playing a Cdim7 chord you have the four chord tones (C, E♭, G♭, and A), as well as a 9 (D), an 11 (F), and the major 7 (B).

As with 7 chords it is very important to include a tritone in a dim7 chord. It could be the 3 and 7 or the root and 5, but be sure you have one in your chord.

Here's an example that uses dim7 chords. See how the shape and direction of the chords follows the top mallet, which is playing a little sequence going up in thirds. This is another example of the top-down approach, where the top mallet is creating a melodic motif and the lower mallets fill out the rest of the chord. Also note that both open and close voicings are used to give variety to the sound.

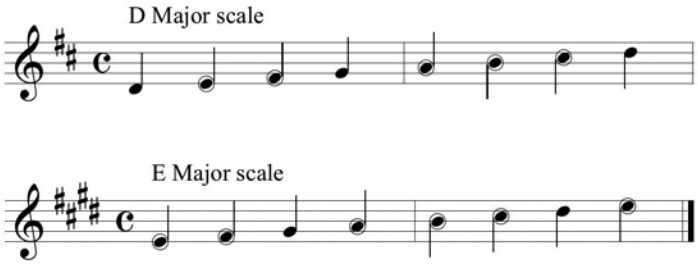


MAIN IDEAS PRESENTED SO FAR:

- A chord symbol represents, or expresses, a key area. That key area provides you with lots of notes with which to build chords.
- Including tensions in your chords makes them more interesting and "hip."
- To make your voice leading musical instead of mechanical, create simple melodic motifs and sequences with the top note of your chord.
- By knowing all the notes available for any given chord you can create chords dynamically and intuitively and avoid having to memorize tons of chord shapes.

At this point you've worked to strengthen and expand your knowledge of major scales and minor scales. You've analyzed several individual chord types and tried out some chord voicings on each. Now let's put all this together and tackle some chord progressions typical of standard tunes.

Let's start with a very simple progression, a Dmaj7 going to an Emaj7. A good "comper" would be able to quickly compare the two chords and identify what notes are common to them: E, F♯, A, B, and C♯. Take a moment to analyze each of those notes and see how they function on each chord. For example, the note B is the 6th of the D chord and the 5th of the E chord. The example below shows the common notes circled. Knowing what notes are common to any two adjacent chords will help you develop smooth voice leading as you move from chord to chord. Looking for common notes also forces you to think ahead and plan how to move from chord to chord.

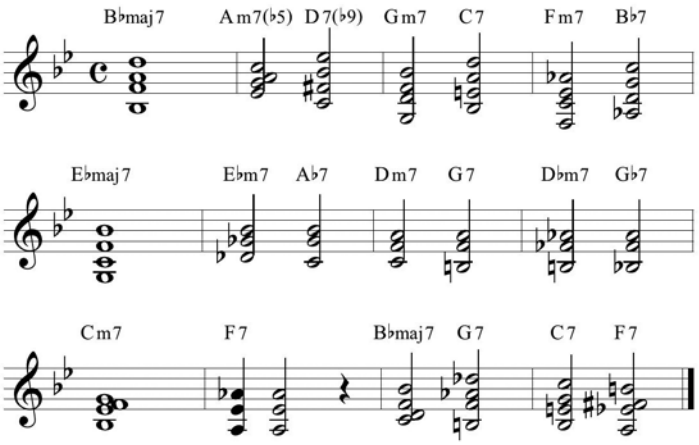


Thinking ahead means that as soon as you play that Dmaj7 chord you need to start planning how to move to the Emaj7. You need to decide what notes in your Dmaj7 chord you can keep for your Emaj7. You also need to identify what notes in your Dmaj7 chord need to move to make an Emaj7 chord.

Thinking ahead like this can give your comping a sense of determination and direction. Think of it as if you are driving to the store. Mentally you are always planning your route: down Main St. for two blocks, then left onto Green, three blocks to Chester, then a left, etc. When you comp you think just like this—planning ahead to what comes next.

As we've already seen, the top voice of each chord is really important. That is the note I focus on most. When I'm moving from chord to chord I sometimes keep a common note in the top mallet. Using common tones is an excellent way to move smoothly from one chord to the next. If I want to move the top note to another note I'll often choose to move it smoothly by a half-step or whole-step. Step-wise movement is also going to produce good voice leading. The notes I choose for the rest of my chord will generally be notes that support the top voice and sound good together.

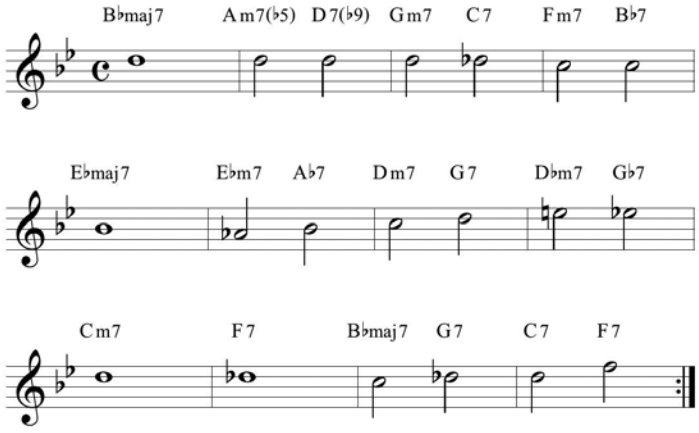
Here's an example of a 12-bar chord progression.



Notice the top voice. It creates a little motif of descending 3rds in bars 2–4. It also uses available common tones in bars 5, 6, 7, and 8. The chords contain a variety of intervals such as 2nds, 3rds, 4ths, and 5ths There are lots of three-part chords used, too, and lots of tensions, both natural and altered. These chords sound good individually and connect smoothly and musically from one to the next.

Here's the same progression, but with a different top line. Play the top line and make up your own chords to support that top line. You can write it out if you want, making a simple etude. Then try doing it on the fly, making it up as you go. Try transposing the progression to other keys.

Here is another 12 bar tune with a different chord progression.

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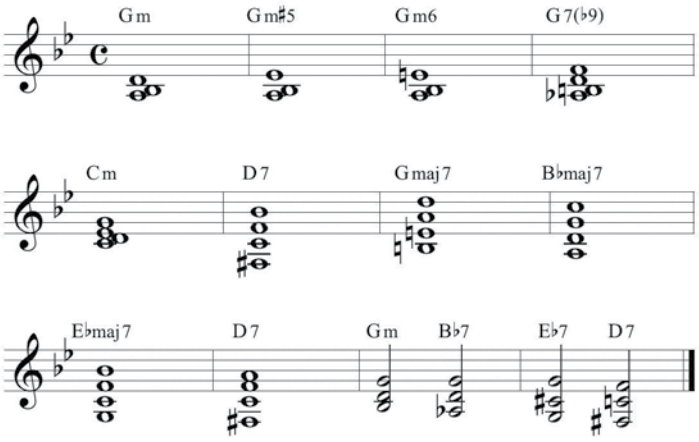

The chords for this example have a lot of rich, half-step intervals in them. Half steps sound especially good with minor chords. I use them all the time. Notice also the use of 4ths for the major 7 chords in bars 7–9. And see how the top voice climbs up in a step-wise manner for the first six bars and then descends by step in the next six bars. Doing this helps to shape and contour the whole progression as it moves from chord to chord.

A great way to practice this top-down approach is to find lots of tunes with great changes and simple, effective melodies. Choose tunes with melodies that you could use as the top voice in your comping. Study the melodies to discover what makes them great. Here are some suggestions: "Con Alma," "Someday My Prince Will Come," "Just Friends," "Django," "But Beautiful," "All the Things You Are," "My Foolish Heart," "Blue in Green," "Moments Notice," "Silver's Serenade."

This article hopes to dispel the notion that to be good at comping you need to rigorously study and memorize tons of chords. That's a lot of work and can make you lose sight of the real goal, which is to be able to spontaneously invent chord shapes that fit the mood of the moment and support what the soloist is playing. To do that requires that you be able to think on your feet and not be bogged down with a suitcase full of memorized chord structures that may or may not be appropriate for the music at that moment. Keep the memorized information down to a minimum and be able to modify, invent, and re-structure basic voicing concepts into new colors and sounds. That's where it's at!

Ted Wolff studied privately with Gary Burton and Dave Samuels and taught vibes at Berklee College of Music from 1974 to 1982. Ted currently lives in California. Visit his website at http://tedwolff.net. PN

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Understanding MIDI: Tempo Mapping and Quantization Basics

By Kurt Gartner

If you're new to the world of MIDI and plan to record performances to your sequencing software or DAW, you should take advantage of tempo mapping and quantization. These tools can save a great deal of editing time, while striking an important balance between the utter obedience of a computer and an artist's aim for expressive interpretation and performance. This article will provide a basic understanding of these foundational tools of MIDI.

TEMPO MAPPING

Assuming that you've successfully connected your MIDI controller (drums, keyboard, or other device) to your computer and its sequencing software, you could begin recording your real-time performances almost immediately. However, some simple but important setup work prior to recording MIDI tracks will save you time while taking better advantage of your software's functionalities. In order to edit time-related aspects of your performance more easily, you'll want to record to the software's click track, which is integrated with MIDI. So, setting up a click track that accurately reflects the meter and tempo of your arrangement is the musical equivalent of the old carpenter's axiom, "measure twice and cut once."

Before recording, take the opportunity to map all temporal and metrical aspects of your arrangement. Most software provides great flexibility in these regards. You may navigate the setup of meter and tempo maps via dialogue boxes or graphical representations. Using common tools such as pencil or line tools, you may draw a tempo map on a graph, in which the vertical axis represents tempo and the horizontal axis represents time in beats and measures. In the example below is a two-measure, straight-line tempo change, diminishing from 120 bpm to 76 bpm. On the left is the graphical representation of the tempo change. On the right is a numerical representation of the tempo change, which is actually a series of incremental tempo changes over time (as expressed in portions of beats).

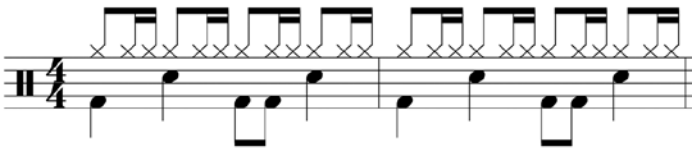
Example 1. Tempo map view

Again, to take advantage of the software's quantization functions, you must record to the software's click track. To use another analogy: "If a tree falls in the woods and no one hears it, does it make sound?" You may choose not to listen to the click track when you record, but that doesn't mean that the software's time grid does not exist! Incidentally, you may choose to record at a steady tempo, and then alter the tempo map later to enhance the expressive quality of your music. And one of many other side benefits of recording to the click track is that you'll be able to jump to specific measures of your arrangement to find and edit your music with ease.

AVAILABLE EDITING VIEWS

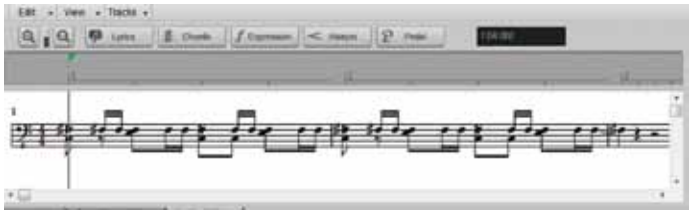
When you have established your tempo and meter maps and recorded some tracks, you may wish to edit various aspects of your performance. For now, we're concerned with time-based editing. Most software offers multiple options for viewing the data that comprise your performance. Which instruments are being played? Which notes are played, and when, precisely, is each note attacked and released? Also (tangential to this article), what was the relative volume of every single note? All of this and more information are transmitted to your computer via the MIDI language, and may be seen in one or more of several visual representations, or "views." All of the following examples will pertain to the following basic drumset groove for bass drum, snare drum, and hi-hat:

Example 2. Drumset groove in standard notation



Three of the most common views are staff, event list, and piano roll. Staff view, which most closely resembles that of notation software, appears somewhat as that which you would perform from the printed page. Though useful for checking pitch (MIDI note number) accuracy, staff view is not necessarily the most detailed or accurate means of assessing precise points of attack or release of recorded notes. And since General MIDI (GM) notes for drumset don't appear on the staff as they would on printed sheet music, the staff view is even less useful for drumset reading and analysis. The example groove comprises bass drum, snare drum, and closed hi-hat, which are GM notes C3, E3, and F♯3 respectively.

Example 3. Staff view

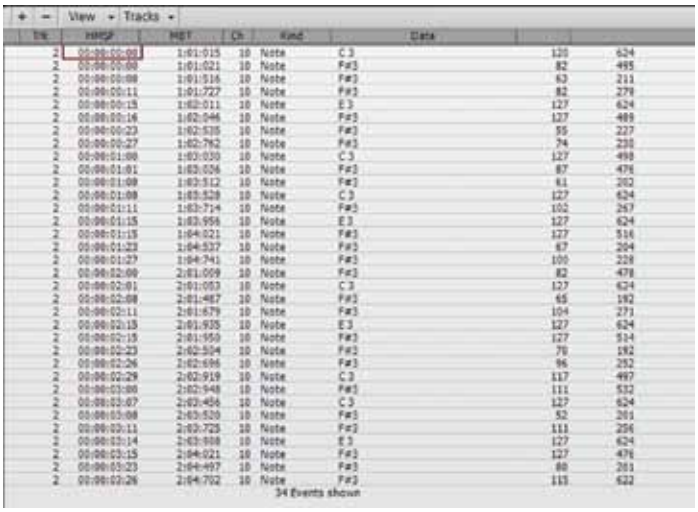


The events list view, on the other hand, is an extremely detailed, primarily numerical representation of every aspect of the track recording, including the exact time, velocity, MIDI note number, and duration. Although there are times when this view is extremely useful, you may not wish to begin this deep in the weeds for simple quantization! Following the events list during playback is a bit like watching the streaming code in the film "The Matrix."

Visit http://www.pas.org/publications/May2012webextras.aspx to hear musical examples in this article.

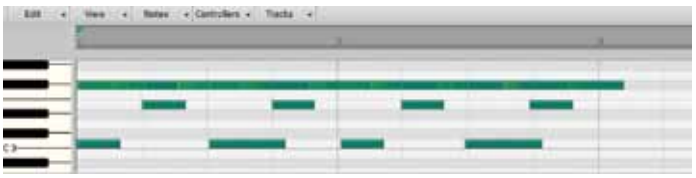
Web Extras

Example 4. Event list view, including track number, point in time, point in measure, MIDI channel, type of data, note number, velocity, and duration



Piano roll view is ideal for seeing, selecting, and editing ranges of recorded notes. This view is particularly useful for selecting and editing drumset notes (e.g., hi-hat) that comprise fixed MIDI note numbers throughout a performance. In this case, you could easily click and drag to select a range of hi-hat notes for editing. This ease of selective editing can be critical to the quality of your finished product, as you'll soon discover.

Example 5. Piano roll view.



In piano roll view, you are able to see the exact points of attack and release (note on and note off messages) in relationship to the time grid, or subdivisions of beats. Of course, you can zoom in or out your view of the grid to identify varying levels of subdivision. When you see the visual representation of your recorded performance of a track, you may verify inconsistencies in the timing of your attacks relative to the time grid. In the above example, note the late bass drum attack on beat 1 and the early snare drum backbeats of the second measure. Generally, some of these inconsistencies may be acceptable, even intentional. Of course, temporal elasticity is a hallmark of human musical expression. In many instances, however, some parts may require some "cleaning up" of attack and release points of notes.

As an aside, note lengths in MIDI percussion performance are often consistent by default. Since many MIDI percussion controller pads are struck rather than depressed and released like piano keys, the note lengths generated via these controllers are determined by gate time settings on the controller itself. (In other words, striking the pad generates a "note on" message, and the "note off" message is sent automatically after a pre-determined interval of time.) However, examination of your recorded track in piano roll view may also reveal some false or double-triggered notes, some of which may be quite short in duration. In this or most any views, such notes may be found, isolated, and altered or deleted.

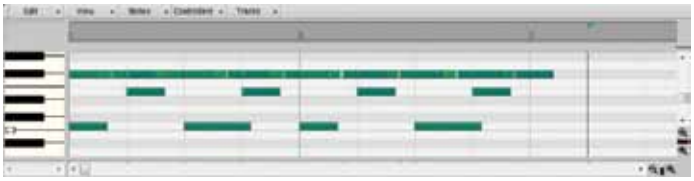
BASIC QUANTIZATION

Quantization is the realignment of selected notes to the nearest subdivisions of the time grid. For any range of notes, you may select the level of subdivision to which you wish to quantize the notes (e.g., to the quarter note, eighth note, sixteenth note, etc.). For the range of notes selected, giving the quantize command will realign the attack of each note (that is, the MIDI "note on" message) to the nearest subdivision on the time grid, at the chosen level of subdivision.

Of course, there's no substitute for an accurate original performance. If you rush or drag too much while recording a MIDI track, the quantized interpretation of your track may lock that note's attack to a subdivision that's actually *farther away* from your intended placement of the note. Fortunately, computer software offers non-destructive editing—in other words, the magic of "undo." Therefore, you may try different quantization strategies and find the one that best meets your situational needs.

As mentioned before, you may select any range of notes in any MIDI track for quantization. To simply grab an entire drum track and quantize it exactly to the time grid would turn your human performance into a strictly mechanical one. The "malicious obedience" of wholesale quantization would be perfect—perfectly stiff, that is.

Example 6. Bass drum, snare drum, and hi-hat all quantized to the 16th note



Fortunately, most software now offers variable degrees of quantization, expressed in percentages. Remembering that all of your edits can be undone, you should experiment with low-percentage quantization first, starting around 50 percent. This type of quantization will move your recorded notes incrementally closer to the grid while maintaining the integrity of your musical feel. Variable percentages of quantization, along with the ability to select certain instruments within the drumset track, allow you to capture the limb-to-limb temporal variances that identify various musical styles.

The swing setting within most quantization dialogue boxes is another way to push and pull time in a controlled and musical way. Essentially, this setting—also expressed in percentages—increases or decreases the relative spaces *between* the beats on the time grid. Raising the percentage of swing causes notes between beats to fall later; lowering the percentage places notes earlier. Subtle changes in how much a range of notes "hugs the beat" can really improve the overall feel of a track. Again, experiment with different percentages of swing applied to different parts of one or more tracks until you get just the feel you want.

In the following example, the snare drum notes were first quantized to the quarter note, then pushed slightly to the back side of the beat with another facet of quantization, the "nudge" tool, which may be customized in increments of milliseconds or frames.

Example 7. Groove with hi-hat quantized at 90% to the sixteenth note and swing setting at 60 percent and snare drum notes quantized to the quarter note and "nudged" 10 milliseconds to the right

Used thoughtfully, tempo mapping and quantization can not only clean up your performance, it can enhance its feel in many ways. Like any other tool in digital music production, the key is to have the aural image of your finished product in mind, then take the time to work through the various options offered by your software. You may even surprise yourself with the results!

Kurt Gartner is Professor of Percussion at Kansas State University. He has been a Big Twelve Faculty Fellow, was a recipient of KSU's Tilford Diversity Grant, and has served KSU as Special Assistant to the Provost and Coordinator of the Peer Review of Teaching Program. PN

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Teaching Marching Drum Line Fundamentals to the Percussion Techniques Class

By Sean Daniels

In April of 2000, I read an article titled "Evaluating the Percussion Techniques Class" by Julia R. Hillbrick.[1] The article outlined the use of two surveys evaluating the Percussion Techniques class. The first was "Teacher Preparation in Percussion: Results of a Survey," a 1978 study by William Albin that was published in *Percussive Notes* (1985, Vol. 23, No. 4). The second survey was a dissertation project by Julia Hillbrick that was modeled after Albin's study with a more extensive questionnaire and a wider pool of respondents.

Results of Hillbrick's study were extensive; however, for this article, I have chosen to focus on one particular finding: specifically, that most of the respondents to Hillbrick's survey indicated that they were unprepared to teach marching percussion after taking a Percussion Techniques class. After reading the article by Hillbrick (now Dr. Julia Gaines of the University of Missouri), I decided to evaluate my own percussion techniques class by posing the question of preparation to a few of my students. While the students indicated that snare drum, marimba, and timpani were adequately covered, the area of marching percussion remained a bit of an enigma. The following semester, I decided to place more emphasis on teaching fundamental techniques involved with developing the marching drum line.

Over the years, I have modified my approach in preparing students to teach the marching percussion section. I have outlined a few methods that have worked best in my techniques classes, with the caveat that there is only one semester to cover everything a future teacher must know about percussion instruments. I prepared a series of lectures and demonstrations that would encompass four 50-minute class periods. I encouraged the students to consider four key areas when developing their drum line: Objectives, Rehearsals, Style, and Warm-Ups.

OBJECTIVES

Here are four essentials elements to developing a marching drum line:

1. Teach good posture. According to McClaren[2], posture pertains to the physical relationship between a performer and the instrument. Posture includes the height of an instrument, the distance between the performer and the instrument, the playing area of a given instrument, and the general position of the body or one of its parts.
2. Teach a sense of time and rhythmic subdivision throughout the drum line.
3. Teach and develop reading skills.
4. Develop technical precision.

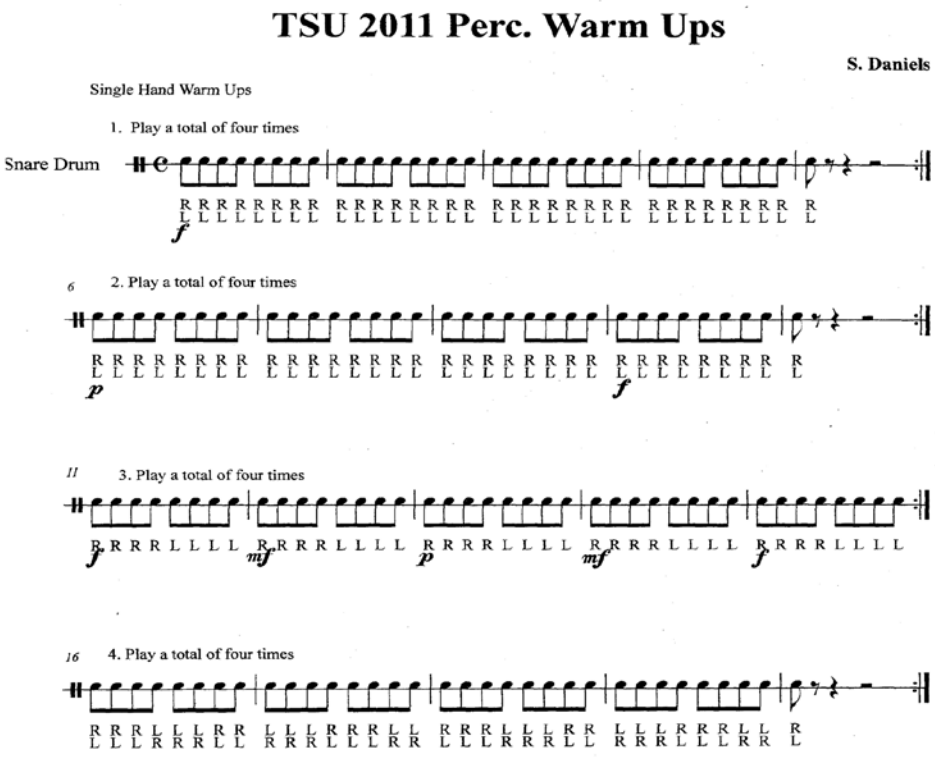
REHEARSALS

Develop a routine that allows the drum line to practice daily away from the winds as an individual section, as well as with the winds in full ensemble rehearsal. According to Cook[3] the modern outdoor percussion section has become a self-contained musical ensemble possessing musical capabilities unequaled by any other section of the band. Separate rehearsals with the section alone will allow the aforementioned musical capabilities to develop an appropriate rate.

STYLE

The *traditional* or *show band* marching battery section typically uses the following instrumentation: snares, single tenors, cymbals, and bass drums (Scottish or deep shell, all of the same diameter and width). In contrast, the instrumentation for the contemporary battery section is snares, multi-tenors (3–6 drums),

Example 1



deep-shell bass drums of various sizes, and cymbals.

Once the style is determined, additional thought is required in regards to selecting drumheads, drum sizes, cymbal sizes, tuning, and the balance of instruments. According to Breithaupt[4] the instrumentation of the marching percussion section should relate to the total size of the marching ensemble as well as to the number of players on each percussion instrument.

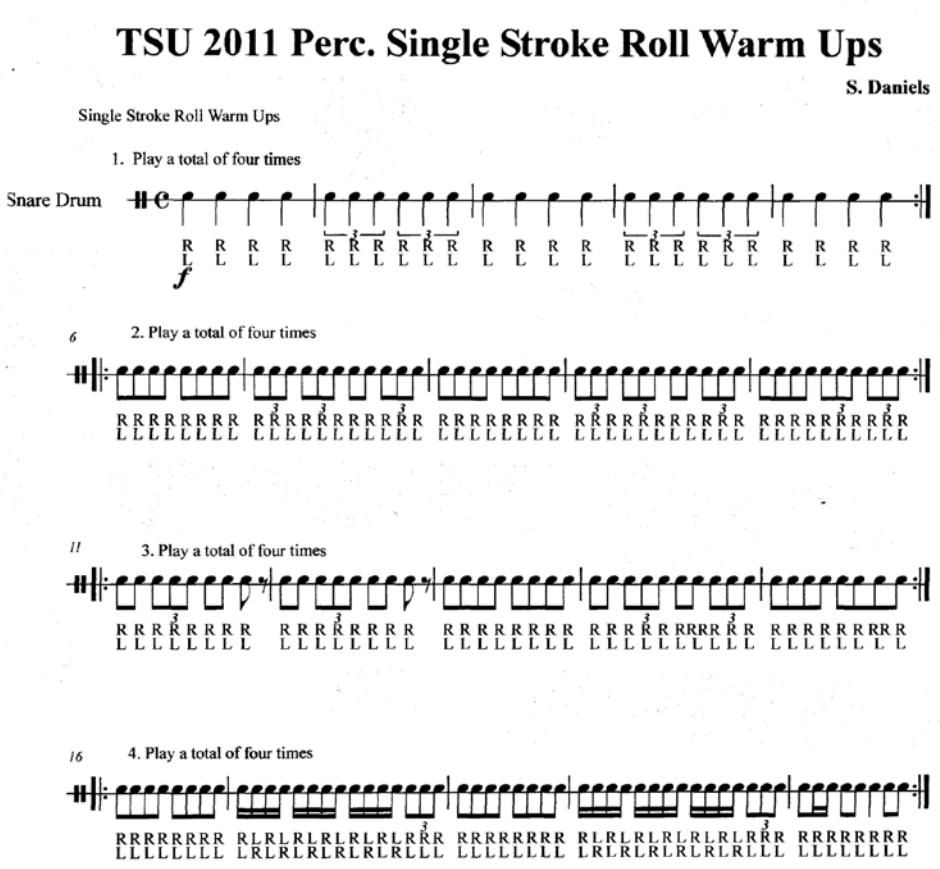
WARM UPS

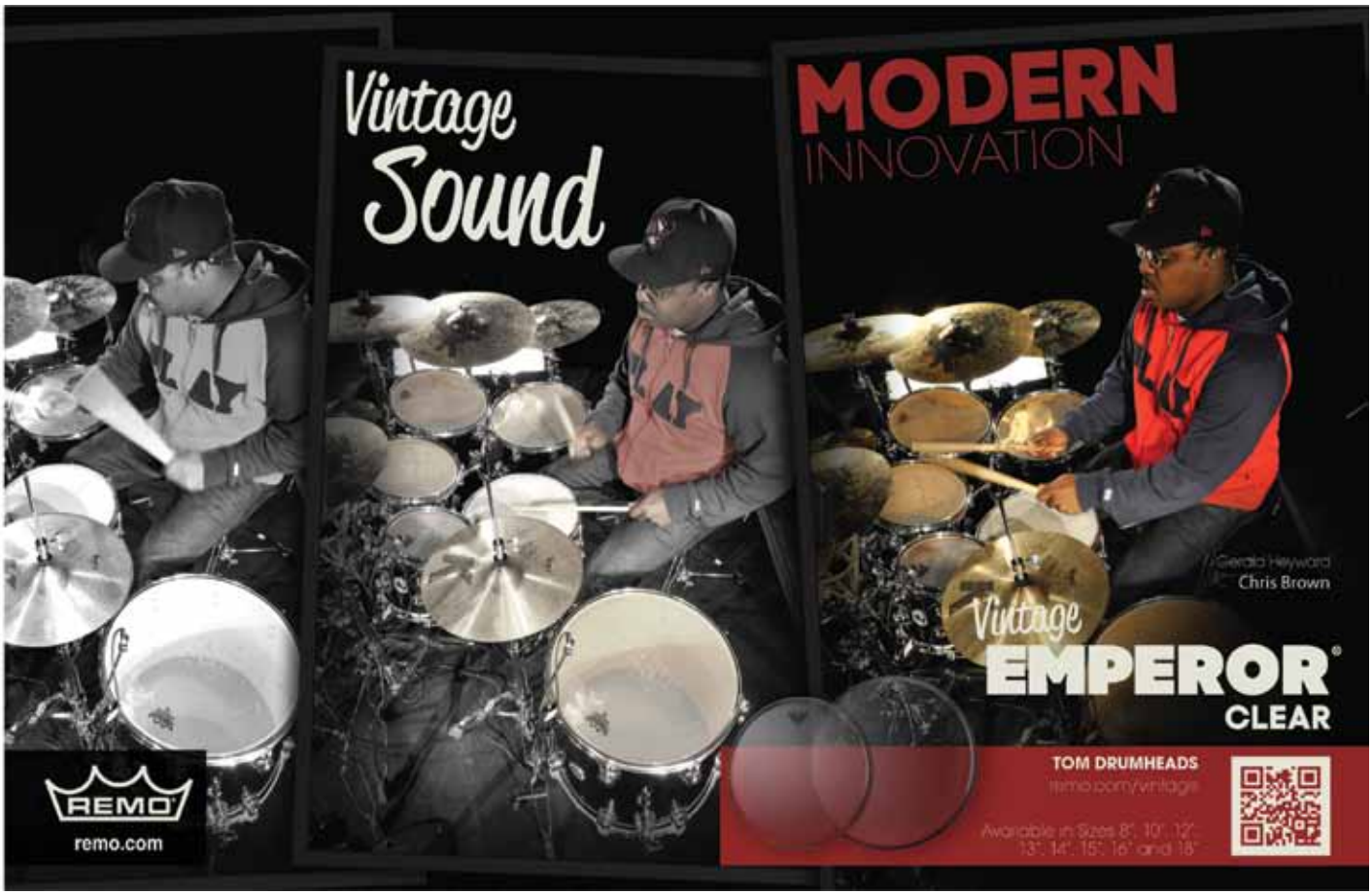
- Warm-up routine, 20–30 minutes
- Unison Warm-ups (Examples 1–4)
- Single-Hand Warm-ups (Example 1)
- Timing Patterns (Example 3)
- Check Patterns (Examples 3–4)
- Concentration Warm-ups (Example 5)

Warm-up routines should include elements that your drum line would play during the show. Focus on attacks, tempo, and dynamics.

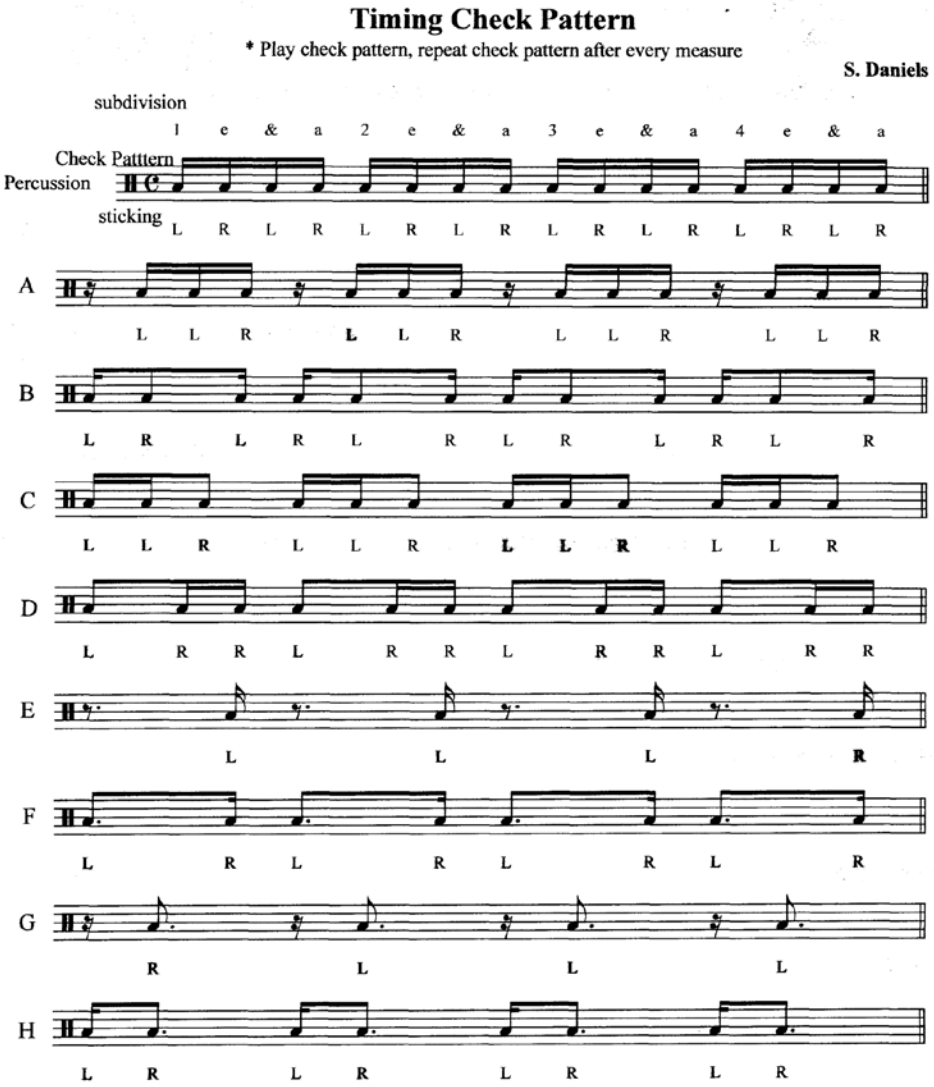
During the final two class sessions on developing the marching drum line, the students play through a 20–30 minute warm-up routine utilizing the aforementioned Examples 1–5. In addition to these exercises, the 3rd edition of Cook's *Teaching Percussion* includes two marching arrangements by Jeff Moore specifically arranged for the Percussion Techniques class. Included with the scores is text that discusses how to adapt and edit the marching battery

Example 2





Example 3



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Sept. 9–12

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Cat. B (max 23 years) Cat. C (max 30 years)

Drumset:
Cat. A (max 13 years)
Cat. B (max 19 years) Cat. C (max 25 years

1. Sec. MARIMBA 2. Sec. VIBRAPHONE
3. Sec. TIMPANI 4. Sec. SNARE DRUM
5. Sec. DRUM SET

COMPOSERS (max 50 years):
1. Cat. A—One Percussionist (One or more percussion instruments)
2. Cat. B—DUO Percussion and piano
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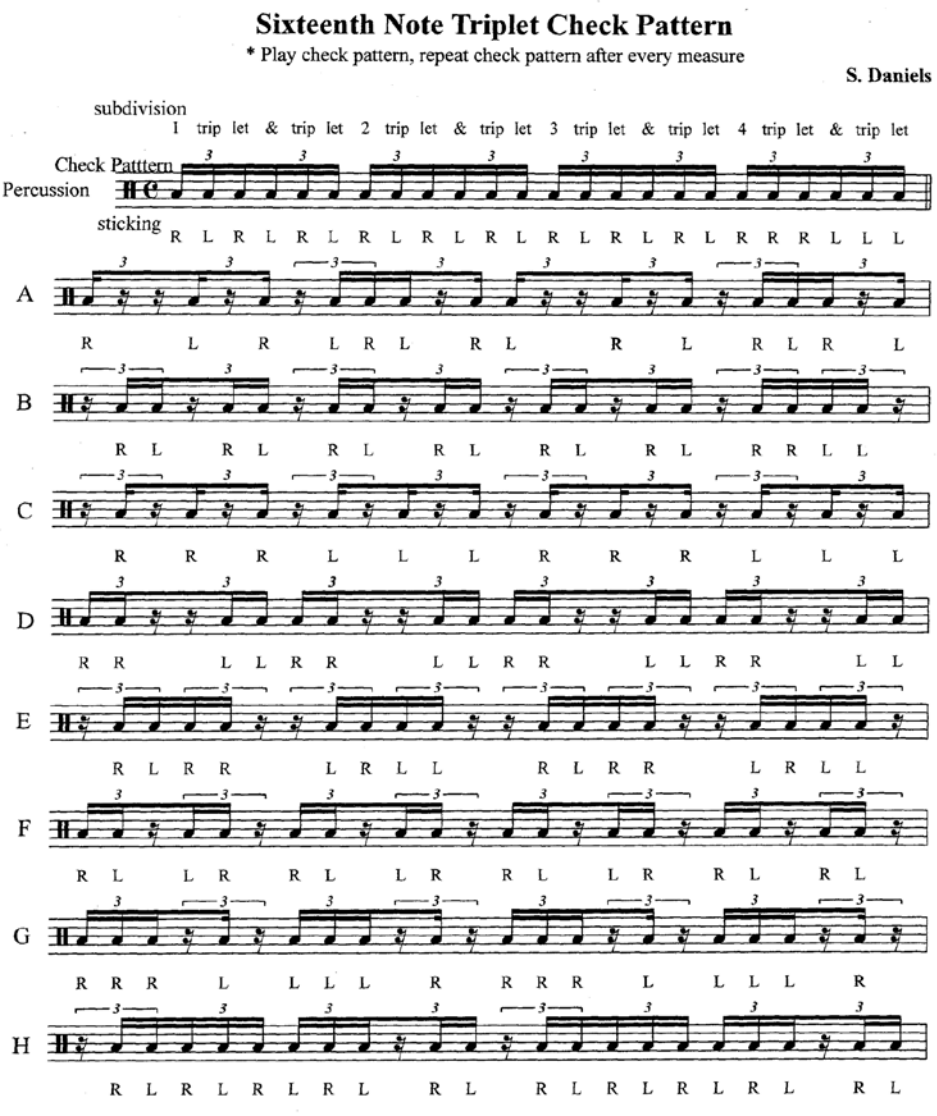
Example 4



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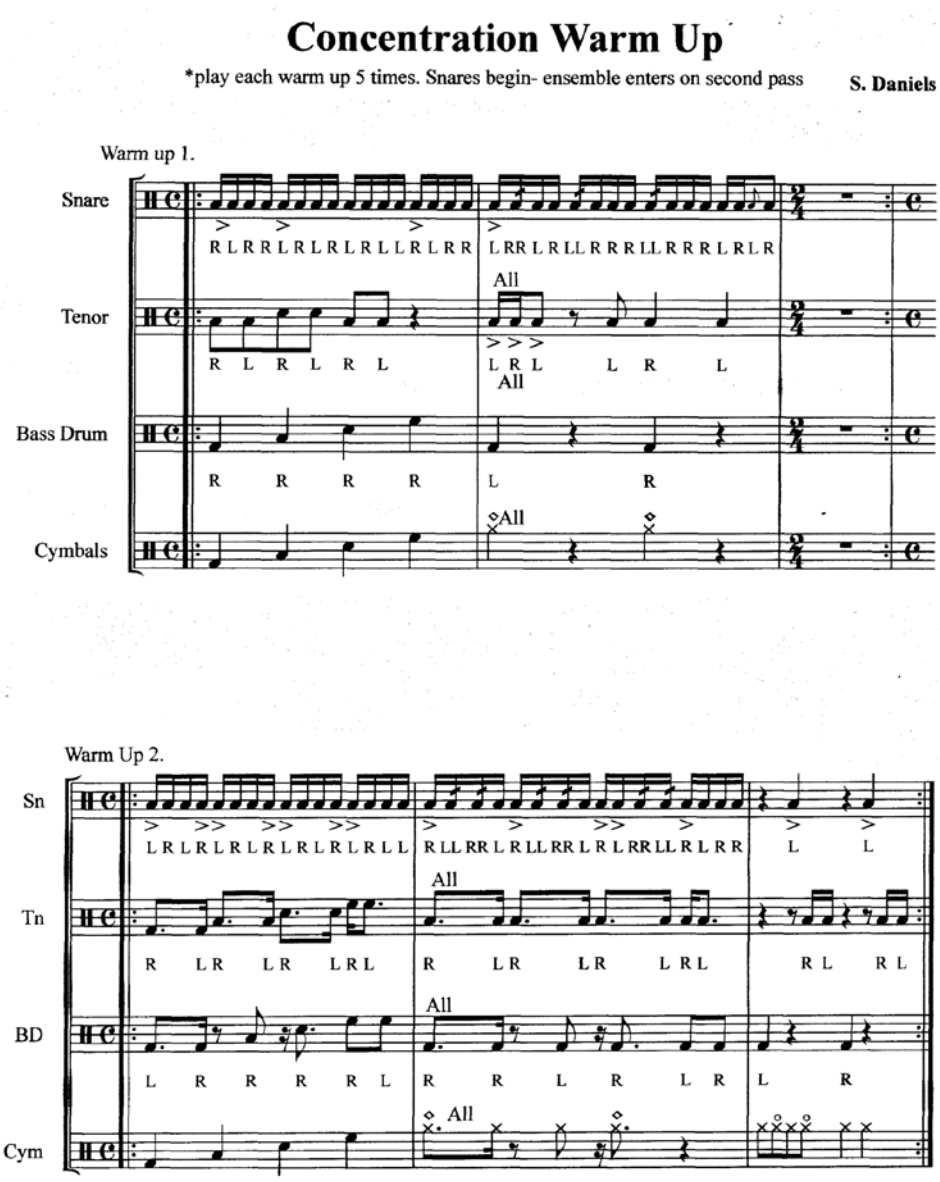
Example 5



parts. The information provided helps the director customize the music for students of varying ability levels. The examples contain easier and harder parts for snare, tenors, and bass drums that can be performed with the same cymbal and front-line parts that are provided. The individual instrumental parts for these two arrangements are available as a free download on Schirmer's website.

The response from my students has been great, and many have expressed that they feel more confident in their ability to teach marching percussion fundamentals. It is my intent that sharing some of my struggles and solutions will assist other teachers in achieving the best outcome for themselves and their students.

ENDNOTES

1. Julia Hillbrick, "Evaluating the Percussion Techniques Class," *Percussive Notes* 38:2 (April, 2000), 66.
2. Cort McClaren, *The Book of Percussion Pedagogy* (Greensboro: C. Alan Publications, 1999), 30.
3. Gary Cook, *Teaching Percussion* (New York: Schirmer Books, 1988), 370.
4. Robert B. Breithaupt, *The Complete Percussionist* (Oskaloosa: C.L. Barnhouse Company, 1991), 79.

Sean Daniels is an Assistant Professor of Music, Percussion Area Leader, and Marching Drum Line Director at Tennessee State University in Nashville. He received his doctoral degree in Percussion Performance and Pedagogy from the University of North Carolina at Greensboro, his master's degree in Percussion Performance from The Ohio State University, and a bachelor's degree in Music Performance from Alabama State University. Sean is a member of the PAS Marching Percussion and World Percussion Committees. PN

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Exercises for Free Improvisation

By Tim Feeney

Percussionists are ideally suited to working with free improvisation. We work with countless genres and styles of music, we play a wide range of drums, keyboard instruments, and other sonic oddities, and we share a long tradition of experimentation and openness to new sounds and ideas. I use free improvisation techniques in my own ensemble classes as a way to spur my students' creativity and to expose them to new ideas. The following exercises can be used to explore three related aspects of improvised music making.

AWARENESS OF TIMBRE: "How do I produce sounds?"

Students new to the process of improvisation can start by exploring the qualities of sound available from their chosen instruments, playing close attention to the ways in which they make contact with these objects. As a first assignment, my students come to class with one household item of their choice, compiling a list of ten different sounds they can make with it. Each sound requires a different method of actuation; for example, while one could strike a metal trashcan in ten different places with a snare drum stick, there is a greater variety of possibility in employing a rubber mallet, some tinfoil, and a bass bow.

The resultant sounds tend to be reminiscent of the show *Stomp!* and seem familiar to beginning students. This familiarity allows us to leap into the important work of figuring out how to play together, while undercutting some of the initial discomfort beginning students may experience when first playing music without a score.

AWARENESS OF MUSICAL INTENT: "How do I interact with other people?"

Students can then engage the central problem in free improvisation: How do you know what to do or when to do it? The challenge is to interpret the intent of one's fellow musicians and to play in a way that makes sense. This might mean imitating a specific sound, offering contrast to it, or most importantly, *staying out of the way* by not playing until the right time. These possible responses are subjective; musicians might evaluate the same event differently, and yet everyone usually knows intuitively when the music is working and when it is not.

The following exercises attempt to improve ensemble awareness in ways equivalent to the listening skills involved with chamber music. My duo partner, Boston cellist and electronic musician Vic Rawlings, first taught them to me when we began playing together in 2005, and they form the basis of our joint workshops.

The members of the group sit or stand in a circle, such that all players can see each other. We begin by passing single sounds around the circle. Each player begins a gesture, comes to a stop, and leaves silence, after which the next player may enter. The participants are free to choose any sound they like, and they may decide to mimic one another, offer deliberate contrast, or make no connection to previous sounds.

After two or three passes around the circle, we then alter the instructions: The first sound made must last until the next one enters, and no longer. We are after a hard "cut" between successive solos. In practice, this means that a player needs to hold onto his or her sound until the next player begins, and then to stop. The second player *decides* the duration of the first player's sound by choosing when to enter.

Participants make these decisions by listening to one another, not by watching. In a chamber music context, it is practical to perform complex literature by following visual cues from a designated leader, who assumes that role based on the relative clarity of that player's composed material. Free improvisation, however, by definition lacks this sense of pecking order. By making these choices aurally, participants learn to focus their attention on the sound and feel of their collaborators to a greater degree than possible when relying on visual stimulus.

The exercise then expands to duos. Two players start and stop at the same time; the next group may wait for silence before entering, or may cut the first group as described above. Though players cannot know in advance what sounds their partners will introduce, they again judge their entrance and exits without looking. This heightens the intensity and concentration with which partners listen and act, as they need to enter cleanly or risk confusing one another.

After making several trips around the circle in duos, we then add players one at a time until the entire group is beginning and ending its sound in unison. After a few missed attempts, this starts to work as if by magic. Without any visual signal, the players hear and feel when the group wants to begin and when it needs to stop.

These circle exercises help players to develop a sense of confidence in entering and exiting the group texture. After a few weeks of work, students experience rapid growth in their awareness of one another and of the group dynamic that exists when they are performing together. At this point the ensemble is ready to start tackling issues regarding the resulting music.

AWARENESS OF FORM: "How do we structure what we are playing?"

The act of making music consists of a series of *choices* made by participants, whether planned before the event, generated in the moment according to specific rules, or allowed to occur at random. When we use the term "form," we are talking about an awareness of the *arrangement of these choices over time.* Given that, within free improvisation, there cannot be a pre-existing plan for form; players need to develop an aural sense for it.

In my ensembles I have adapted an exercise taught by composer and improviser Ken Ueno, designed to keep the flow of sound as transparent as possible. We perform a short piece lasting, for example, five minutes, judged using a clock. Participants choose one short sound or gesture, which can be played once only. Musicians can enter whenever they like, but once having played a sound they cannot re-enter.

Usually, the first time through the exercise, everyone plays in response to one another, leaving around four minutes of silence at the end. Players start to see a dilemma: is it better to cluster entrances together, reacting to one another, or better to pace them out over time? After two or three attempts at these exercises, players learn how they like to place their sounds, and they develop a sense for the overall trajectory of the piece they made. Did sounds clump together? Were they spread evenly over time? Who went in what order?

These questions introduce memory into the process; can we recall what happened in the past? If so, we might use it as stimulus by returning to previous material, by continuing to tell the current "story," or choosing to disrupt it. We can train our capacity to remember these events by practicing forms, deciding as an exercise, for example, to play a simple structure with sections A-B-A, or later something more complicated like A-B-A-C-D-A.

We can only ride with training-wheels for so long. Eventually we need to balance on our own. These exercises are tools with which we can examine specific elements of this method, but are not the same as actual improvised playing. For this reason I begin and end our rehearsal sec-

tions with short free pieces so that our students can get as comfortable as possible with the process of performing in the moment.

REASONS FOR IMPROVISATION

Student improvisers experience practical benefits that transfer to other disciplines. These younger musicians develop improved awareness and appreciation of ensemble communication, a more detailed concept of musical form, and a heightened sensitivity to timbre. From this perspective, improvisation becomes a tool alongside traditional practice and lessons, percussion ensemble and chamber music coaching, and rehearsals with orchestra and wind ensemble. It helps students improve their craft in tangible ways.

Percussionists engaged with free improvisation experience creative growth and empowerment that cannot be achieved in idioms with more explicit ground rules. When we improvise, we empower our collaborators, whether musicians of similar experience or our youngest students, to take active control of their own music. Students are well served integrating this issue of *why* they play music as much as possible into their practice refining *how* they play it. These benefits are essential to young musicians finding their artistic voices, and I can think of no other experience I can share with my students that has equal potential for personal and musical growth.

Tim Feeney seeks to explore the musical possibilities inherent in everyday found and built objects. Tim has worked extensively within Boston's "lowercase" community and with musicians James Coleman, Vic Rawlings, and the trio ONDA. He has performed at venues such as the Brooklyn Academy of Music, Zankel Hall, and the Norfolk Chamber Music Festival, and his work has been featured on WNYC Radio's *New Sounds.* On the faculty at Cornell University, Tim leads the CU Percussion Ensemble, steel bands, and World Drum & Dance Ensemble. Tim has given recent workshops on improvisation, chamber music and solo percussion performance, and Balinese gamelan at the University of Miami, the Longy School of Music, the University of Massachusetts–Dartmouth, and the Peabody Conservatory. PN

Zoro: Dealing with Success and Failure

By Rick Mattingly

In the introduction to his book *The Big Gig*, Zoro says that the most frequent question he has been asked over the years is, "How did you make it?" He spends over 400 pages explaining the skills and attitudes he developed that led to gigs with such artists as Lenny Kravitz, Bobby Brown, Frankie Valli, the New Edition, Jody Watley, Philip Bailey, and many others. He is also a successful author, having written *The Commandments of R&B Drumming* and *The Commandments of Early Rhythm & Blues Drumming*, along with *The Big Gig*.

Zoro's career is a true success story. He grew up in a household with a single mother and seven children, in a poor neighborhood with few luxuries. But what he lacked in physical comforts he made up for with determination and a positive attitude. He had to create his own opportunities and is very much a self-made man.

For all of his successes, he—like all successful people—has had his share of failures. So when we spoke recently, instead of talking about success, we began by talking about failure.

RM: *One of my favorite sections of your book,* The Big Gig, *is the one about dealing with rejection. When I was young, I assumed that successful people went from one success to the next. But then I found out that all successful people have had their share of disappointments and failures.*

Zoro: I certainly have. Some of them were not my fault, such as tours being cancelled or someone not hiring me because I was too young to go on the road. But I always looked at the situation to see if I could learn anything from it. Maybe I needed to work on my reading or on playing odd times.

There's a quote in my book from Michael Jordan talking about what it takes to win: "I've missed more than 9,000 shots in my career. I've lost almost 300 games. Twenty-six times I've been trusted to take the game-winning shot….and missed. I have failed over and over and over again in my life. And that is why I succeed."

RM: *Another thing I had to learn was that successful people are not necessarily born with the skill they become known for. Mike Mainieri once told me that when Steve Gadd first came to New York, he was a great jazz drummer but, according to Mainieri, "Steve was the last guy you'd call for a funk gig." But he said that Gadd really dedicated himself to mastering funk, and he became one of the best funk drummers in the business.*

Zoro: Right. We all start out playing the music that we heard when we were growing up

or that was our main influence, but we're less convincing at the music that is foreign to us. Nobody is born being a master at every style. You realize that people who are great—Michael Jordan, Steve Gadd, Anthony Hopkins—have a natural level of talent, but the majority of it was developed through sheer hard work. You wonder why they are great when other people have that same potential for greatness. It's simply because they worked harder. When you see them after they've polished their skills, you think they have more genius potential than you do.

If you have a natural gift for drumming, you have the potential for greatness. So if we all have that potential, then the ones who achieve it are the ones who work harder. Then the talent becomes obvious. Gadd's talent wasn't as obvious when he first got to New York—at least in terms of funk. But that proves we can learn things that aren't natural to us by immersing ourselves into it and being humble enough to learn from people who do it well. It all begins with having the desire. I've studied lots of people who are great at things, and they do have a natural aptitude for whatever their skill is, whether it's being a musician or a lawyer. But the rest of it is doing something with that aptitude.

There's genius potential in each of us. Whether we reach it or not is entirely up to us. I look at things in a spiritual sense as well. Talent is a gift from God. People don't earn talent; we're born with it. God's gift to us is the talent we're born with. Our gift to God and to civilization is what we do with our gifts and how we serve other people with our gifts. Have other people been inspired or motivated or entertained or blessed or whatever by our gift? Only the courageous will develop their gifts into what they can be, because to be great at anything, there is a price—a sacrifice. If you're willing to pay that price, you can make a great mark on the world, and if you are also humble, you will make an even bigger one because you'll affect people on a personal level that talent alone doesn't do.

RM: *At what point can somebody be delusional and pursue something that they really don't have a talent for?*

Zoro: You have to look at that on a case-by-case basis. That's a hard one because sometimes you hear about someone becoming, say, a successful actor after having been rejected time and time again. But they

refused to give up and finally something broke.

I think the best way to assess that is through other people. Sometimes we don't see what we're good at or we shortchange ourselves and think we're not very good at something. But people around us can sometimes see that we're really great at something. There is an old proverb that says there is wisdom in the multitude of council. So I get advice from lots of people.

We all need people we can be accountable to for our goals and visions and dreams. And we need honest people who can tell us, "I know you really want to be a musician," but if you have 20 people in your life telling you they don't see any potential in you, maybe you need to reevaluate your goals.

There's a quote in the book from Mark Twain where he says, "We are always more anxious to be distinguished for a talent which we do not possess, than to be praised for the fifteen which we do possess." So you have to figure out, what *am* I good at? Sometimes, other people can help you determine that. You have to follow the council of others, but then you have to weigh that in with your own heart, because in some cases those closest to you don't see your genius. Some successful people tell stories of parents who told them, "What are you doing with that stupid video camera?" They don't see the potential, and then the kid turns out to be a Steven Spielberg. There is also what I call the "curse of familiarity," which is, the more somebody knows you, the less they see what you're capable of because you're their son or brother or friend, so how great could you be? Sometimes, people who are two steps removed can see you better and observe that you have a gift for a certain thing. So I surround myself with people whose advice and wisdom I can solicit, and then at the end of the day I go with my gut instinct.

RM: *Other people can certainly give you a perspective, but you have to pick the right people. Every musician knows that people will seemingly come out of the walls to tell you, "You can't do that."*

Zoro: In any business where fame and money are involved, there are not that many people who truly want to see you succeed. You can have a lot of friends as long as you are on the same level as them. But as soon as you pass people up, you lose a lot of friends because of jealousy and envy. It's ruined a lot of friendships and relationships in my life because people are not genuinely happy to see you go higher. Nothing reveals true friendship more than going through hard times and prospering. When you go through hard times you find out who your friends are; when you prosper, you find out who your friends are not.

"In any business where fame and money are involved, there are not that many people who truly want to see you succeed."

I talked about this in the book: The most important thing you can have as a human being is the ability to be happy for the success of others when you're not being successful yourself. That's the test of the true spirit of a person. Let's say your best friend is a drummer, too, and you're both trying to make it, and he gets his break before you do. He's got a great gig and you're working at 7-Eleven. Can you genuinely be happy for your friend when his ship came in and yours didn't? That's a hard test, and not many people pass it. But I find that if you can be happy for the success of your friends, eventually good things will come to you, too.

In this business, there is a strong spirit of competition and people trying to one-up each other. That's all a bunch of nonsense, because everyone has his or her own destiny, and we're not all going to prosper and fail at the same time. Sometimes we'll be up when they are down, and down when they are up. That's just life. But if you want true friendship, it will test your heart like crazy to see if you can be genuinely happy for those who are doing well while you're at the bottom, and not let pride and ego frustrate you to the point that you give up. You have to guard your heart because there will always be people who are better or younger or have more money or whatever, and that's just the way of the world. If you let that control you, you'll never find happiness.

We all have our own song to sing. God gave us each our own melody—our life. Your melody might comprise the same 12 notes as mine, but the way you put them together and orchestrate them is going to come out completely different than mine. We must learn to appreciate that each person has his or her own thing to contribute, because that's what makes the world go 'round: We're all unique.

I always tell people, be yourself because everyone else is already taken. The minute you try to be somebody else, you've lost the uniqueness of *you*. We're going to have similarities to other people. All of us who play jazz are going to play "chang chang-a-lang." But the way we do it will be individual, and the more we cultivate what makes us unique, the more we will be happy with ourselves and the more we will contribute to the world. We're going to be influenced by different people, but being comfortable in your own skin makes people want to be around you. I had to come to grips with the fact that I am different than all the drummers I admire. I respect them, but I don't need to *be* them. I need to be me, and the more I embraced that, the freer I became.

RM: *The people I got the best advice from were my teachers. They truly wanted me to succeed, but they knew what it takes and weren't going to let me get away with anything. They let me know my weaknesses, but in an encouraging way.*

Zoro: Great teachers are worth their weight in gold. You certainly see that in the world of sports. Why do the world's greatest athletes still have coaches? You'd think they would know how to play football or basketball or baseball or tennis. But that coach represents a mentor relationship. You can't examine yourself from a distance like somebody else can. And you can't see your own game the way a coach can. Not enough musicians take advantage of that concept of mentoring. All the great artists—Leonardo da Vinci, Michelangelo, all the acclaimed artists—were apprentices under masters for many years. But in music, so many people think they can do it on their own. Nobody does it alone. To the degree that we give ourselves over to the idea of a mentor or teacher, that is the degree that we grow to. But there's a whole generation of people who want something for nothing without the investment of time, money, energy, or even allowing themselves to be critiqued by a teacher. But the quickest way to grow as a musician is through private instruction and mentoring.

RM: *I think too many people today think they can learn everything from books, DVDs, and YouTube. Even people who are willing to work hard and put in the time don't see the value in studying with a teacher at the local music store when they can learn from Kenny Aronoff or Chad Smith or Peter Erskine through a DVD. They don't realize the importance of feedback.*

Zoro: I read somewhere that in order to be great, every person needs at least three people outside of their family who speak into their lives—three mentors. So if you

don't even have one, you're shortchanging yourself, because a relationship comes with that. You're not having a relationship through YouTube or a book. Relationships are how people grow, and how they become what they become, and how they form their opinions. If you don't have strong relationships with people who are allowed to speak into your life, you will never be what you could be. It doesn't mean you won't get good if you practice all day long on stuff you copped off of YouTube, but you will not be as well-rounded a person as you could be and won't reach the potential that you could. No matter how fast the world moves with the Internet and social networking, you'll never do away with the need for personal relationships. That still moves at a snail's pace because it takes years to develop friendships and relationships. These things don't get sped up just because you have a high-speed Internet cable. Relationships and friendships still take time, and they're what make us truly human. So to negate that is to negate humanity itself, because that is where you grow—through personal relationships. We need other people in our life in order to climb higher.

RM: *To be truly great at something you generally have to specialize. But to be successful you often have to be versatile. How does one find a balance point between being versatile and being a specialist?*

Zoro: A lot of it is determined by the fact that you can't be something that you don't truly want to be. I'm only a drumset player; I don't play anything else in the world of percussion. But as a drumset player I have always loved all styles: jazz, fusion, funk, rock, and I've played all of that because I love all of that music, not because I was forcing myself to be versatile. Some people fall in love with a particular style, and that's great. They may end up being the baddest dude on the planet in that style. It's whatever you feel compelled to do.

If you're trying to make a profession of this, you have to look at the market for what you're trying to do. Even if you're the greatest at something, is there a market to do what you do, or do you need to put in some time learning to be more versatile so that you can get more work as you're climbing your way up? Maybe in your town there are no heavy metal gigs night after night where you can make a living just playing that. But there are cocktail gigs and casual gigs, so you want to develop your skills in those areas just to make yourself employable. So there's the practical part, and then there's the artistic part, and they have to be reconciled to each other at some point. But mostly you have to go with what you feel compelled to do.

When I was at Berklee College of Music, a friend of mine who was a drummer really loved bebop, and that was what he really wanted to do. He became a great bebop drummer, and a lot of people hired him. Or you take a guy like Ed Thigpen who had a passion for brushes, and so did Clayton Cameron. They both loved that part of the instrument and took it to unknown heights.

At the same time, there are musicians who are not particularly known for a specific thing, but they are great all-around players who get lots of gigs. Some of them are not well known, but they have worked all their lives. Maybe they are not as savvy at marketing themselves, or maybe they don't care about being famous; they are just happy to be gigging. So you have to find your road. You have to look at it in terms of your artistic ambitions and also your career ambitions: How do you make a living at this? I honestly think that if you are the greatest at a particular thing, there will always be room for you. Of course, there is no such thing as "the" greatest, but if you become extraordinary at a particular thing, there will be room for you somewhere at the top.

RM: *But you may have to go where that place is. You could be a really great jazz drummer, but if there is no active jazz scene in your town, that's not going to do you much good. In my town, you couldn't play jazz every night and you couldn't play in the symphony every night. But if you could do both, you could work more nights. A couple of friends of mine who only wanted to play jazz moved to New York, where they* could *play jazz every night.*

Zoro: There are sacrifices involved. When you move to a new town, you might end up living in a crummy, hole-in-the-wall apartment while you're trying to make it. So for each area someone wants to specialize in, there is a different set of circumstances. Every style of music has its own lifestyle. There is a lifestyle to being a rock musician, a lifestyle to being a Latin musician, a lifestyle to being a jazz musician. You have to weigh all of that and decide if you're willing to live that life. I tell my students that the younger you are, the more chances you can take because you have more time to bounce back and recover from any failure. But as you get older and take on more responsibility with family and kids, now you're carrying other people with you when you make those moves. That doesn't mean it can't be done, but it makes it harder.

RM: *Along with being versatile, let's talk about being flexible. You talk in the book about setting long-term goals. That's obviously important, but it is sometimes said that today's typical college grad will change careers eight times, and two of those careers don't even exist yet. So you need to have a vision of the future, but it can't be tunnel vision. I think of someone like Jimmy Bralower, who planned to be a drummer. Then the whole electronics thing hit in the 1980s, and he went with that and became a master at it. He could not have foreseen that when he was in college.*

Zoro: It's important to make plans, because you have to have goals, and a vision, and a dream to accomplish anything. But at the same time, you have to remain flexible. It's not an exact science where you can predict what's going to happen. You have ideas about what you are going to do, but you have no idea how things are going to pan out. But you are still better off by having some kind of long-range plan, because you can always adapt it. The future belongs to those who can see it before everyone else. So you follow that intuitive thing inside you that says, "I can use my gift like this."

In my life, everything I've accomplished started off as something that didn't quite work out the way I thought it would, but it led to something else. Or in some cases, there was a long delay before it happened. I wanted to do a loop-sample CD library several years ago, but none of the companies I approached was interested. But some goals happen when they are supposed to, not necessarily when you want them to. So I didn't give up on the idea, but I figured the time just wasn't right and I moved on to other things. Then one day about seven or eight years later I got a call inviting me to do a drum-loop sample CD. So in my case, I had definite goals, but I couldn't always predict how or when they were going to happen, but they eventually all came about. And I was flexible in the sense of understanding that you cannot manipulate or control every circumstance in life. You go for twenty things, and if three of them pan out, you're doing okay.

But you have to have some sense of what you're trying to accomplish. You can't just wander aimlessly. There is a difference between being flexible and having no direction whatsoever. You must have a sense of where you want to go, and then if you see the industry changing, you can alter your course a little bit, knowing that you can exercise your talent in many different ways.

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Hypnosis: An Aid for Stage Fright

By Brian Sanders

Performing artists suffering from stage fright (aka performance anxiety) find this a debilitating condition that can devastate a person's self-confidence and career. In fact, it is a problem that is shared across many occupations such as attorneys, athletes, CEOs, and others. This article will focus on stage fright from a musician's perspective due to this author's personal experiences with the problem.

Most artists experience some degree of anxiety when performing in public. Those musicians who experience the lower of levels of anxiety find that this surge of adrenaline actually enhances their performing experience. However, those dealing with higher anxiety levels often find themselves crippled by fear. They commonly lose all control of their minds and their bodies in a spiraling fashion, sometimes completely shutting down with an inability to perform at all.

As a young trumpet player, I suffered from a very severe case of stage fright. Throughout my high school and college studies, high-pressure performance situations such as recitals and master classes would cause my legs to shake rapidly, my mouth to become dry, and my mind to draw a blank (except for thoughts of inevitable failure). All of this would occur despite hundreds of hours spent in the practice room mastering and perfecting every note.

I explored many strategies to cope with stage fright, from yoga and deep breathing exercises to creative visualization techniques. Eventually, an astute professor suggested that I try beta-blockers but made me promise to not to tell anybody that he advised me to do it. I'm still keeping the secret, but this was my first exposure to what is commonly called the "musician's underground drug."

Beta-blockers are medications that block our body's receptors from the physical effects of its natural "fight or flight" response—an innate safety device triggered when our mind perceives something that may be a threat to our person. It is believed to be a remnant from our prehistoric ancestors. Take the cave man, for example. He encounters a saber-toothed tiger. His adrenaline is released, and an automatic decision is made to either flee the situation and hope to outrun the ferocious predator, or stay and fight, taking his chances of killing it before it kills him. Most of us don't have such worries as this anymore, but we do face other threats. The mechanism is still present and is responsible for the behavior we experience when suffering from stage fright.

There are two schools of thought about using beta-blockers for musical performance. The first is that, despite the potential risks of hallucinations, nightmares, depression, decreased pulse, bronchial asthma, and heart failure (which can lead to death), beta-blockers can be a tool to assist a musician to perform at his or her very best. Many musicians are willing to take that risk if it increases their chances of getting a gig.

On the other hand, there is a view (likely by individuals who do not suffer from performance anxiety) that taking beta-blockers gives the performer an unfair advantage much akin to an athlete who takes steroids. Although this is a topic of unresolved debate in the music community, a study of 2,122 musicians in major North American symphony orchestras reported that 22 percent of those musicians take, or have taken, beta-blockers for performance anxiety.

Granted, this figure only accounted for a small segment of professional musicians who were willing to divulge their use of the medication. It didn't account for musicians in other, smaller orchestras, military bands, opera and theatre vocalists, musicians working in other genres, etc. As such, it is likely this figure could be much higher.

When I was struggling with performance anxiety, I promptly made an appointment with my physician and, when I discussed my problem with him, he readily explained to me that medical students commonly take beta-blockers prior to taking exams. He then prescribed Propranolol, which seemed to do the trick for the physical symptoms. My legs stopped shaking and my mouth didn't become dry. However, it did not solve the psychological problems: My mind continued to go blank, and I still imagined inevitable failure. I settled upon the fact that any help is better than nothing at all, so I continued to use them.

In 2007 I found that the answer to my problem was much easier than I could have imagined. It was through hypnosis that my problem with stage fright was finally solved. Many believe that the source of the problems involving stage fright stems from unresolved childhood conflict, or negative experience, which occurs before the age of eight; we call this source the Initial Sensitizing Event (ISE).

A situation occurs that the mind is not mature enough to process or analyze. As adults, this ultimately manifests itself as stage fright. Most people suffering from stage fright have no recollection of the ISE and, for this reason, cannot explain why they have this problem. In their mind, it has just always been there.

There are two parts to our mind: the conscious part and the subconscious part. As you read this, you are using the conscious part to think about and process these words. It is always aware of what is occurring while you are awake. The subconscious part of our mind is like a computer hard-drive with thousands and thousands of computer programs that contain everything we have seen, heard, touched, and experienced.

Up until approximately the age of eight, both parts of the mind are merged together. This is why children are so suggestible. For example, a child who experiences sexual trauma may repress those memories into adulthood. However, the experience has left a lasting imprint in the subconscious mind. That child then grows up to find him or herself following similar patterns, perhaps involved in drug or alcohol abuse or other negative patterns of behavior. However, the memory of the actual ISE is not usually present.

Hypnosis can be utilized to effectively "reprogram" the software in our subconscious mind. Once the subject is placed into hypnosis, the therapist invokes the feelings of stage fright to an almost unbearable degree and then uses regression techniques to take the client back to the time when he or she first experienced this feeling: the ISE. The client is then able to relive this experience with incredible detail by replaying it in his or her mind. Often, the event could be something silly or inconsequential to an adult, yet seemingly devastating to a child.

Depending on the severity of the ISE, the therapist could choose to reframe the experience to give the memory a positive slant, or he could do nothing at all, simply allowing the adult mind to properly process and analyze the situation. The therapist would then have the client fast forward to any future negative imprints that generated similar feelings, the Subsequent Sensitizing Event (SSE), and deal with them in the same way. Finally, the therapist will have the client attempt to bring about the same feelings of panic and, if they are not present, then success was achieved.

In clinical practice, I have worked with hundreds of musicians suffering from stage fright who fit this model. In one case, regression hypnosis for a graduate violin student yielded a childhood incident

where she played poorly in a recital and had greatly disappointed her overbearing parents. In another case, a Russian pianist witnessed his private teacher get scolded and fired for working him too hard. He felt responsible for the teacher losing his job and going hungry.

Certainly, from an adult perspective an issue may seem relatively minor. However, to a child the same issue can be extremely traumatic. The effectiveness of this approach is extremely favorable; 100 percent of my stage-fright clients have reported the complete elimination of their problem.

There is no question in my mind that hypnosis is a preferable alternative to beta-blockers. Hypnosis is completely natural and safe, and it has no negative side effects. Additionally, unlike beta-blockers, which temporarily address only the physical symptoms of stage fright, hypnosis can cause permanent physiological and psychological change.

For more information about hypnosis and stage fright, visit www.SandersHypnosis.com.

Brian Sanders, MS, BCH, CI, received his masters degree at Towson University and his Bachelor of Science degree from Johns Hopkins University. He is a National Guild of Hypnotists (NGH) Certified Hypnosis Instructor—providing hypnotherapy training, mentoring, and certification of hypnotherapists—and is a field-training supervisor for the Hypnosis Practitioner Training Institute. He has been featured on ABC and on national radio. He has published several popular hypnosis programs, and has been published in the *International Musician*, *Music Monthly* magazine, and the *Baltimore Musician*. He is a recognized authority on utilizing hypnosis to eliminate stage fright in performing artists. PN

TERMS USED IN PERCUSSION

South of the Border

By Michael Rosen

Let's start off with a correction from Fritz Lang, who has been a timpanist and percussionist in the SWR Radio Symphony (Stuttgart) for 31 years and is also Professor of Percussion at the University of Music Trossingen (in the Black Forest region of Germany, home of the Hohner harmonica company).

I have been a member of PAS for about 35 years and read all of your very interesting articles. All your translations of the German words are correct with exception of one from "No Questions Asked," Vol. 48, No. 2, 2010. The meaning of "gut gestimmt" is "perfectly tuned" and could not at all be translated as "short and well dampened"! This instruction you can also read in some timpani parts in Mahler symphonies! Thank you again for your work.

Thank you so much for catching my error, Fritz. Now that I look at the term again, I realize that it does, in fact, mean "well in tune" or "perfectly tuned." I don't know how I missed that one. The composer probably added "gut gestimmt" at that point because wooden sticks are called for, and the use of wood sticks often calls for tuning with special care.

It is good to know that someone is reading my articles! And it is particularly good to know that native speakers of the languages I translate into English are reading them so they can correct my mistakes and make "Terms Used in Percussion" more accurate for all percussionists, no matter what language they speak.

Q. *I have a part to Jose Pablo Mancayo's "Huapango" that calls for* Tamburo indiano, *which I would guess to be "Indian drum"? Is there a specific type of Indian drum? I have lots of options at my disposal from Chinese drums, to Taos Indian drums, to subcontinent tom-toms. The piece also calls for* sonajas, *which I take to be sleighbells. It's close in spelling to the Italian* sonagali. *Again, lots of options. Your help is much appreciated.*

Warren Hyer
Central Ohio Symphony

A. I have played the music of Carlos Chavez (1899–1978)—including "Tambuco," "Xochipilli," and "Toccata"—with Chavez conducting, who worked with Mancayo and used an Indian drum with thick calf heads with leather thongs that hold the heads on. I used a rather hard stick so it cut through the texture of the orchestra. The sound is rather dull, but I think authentic, and this is the type of drum I would use. They come in various sizes, so I would either use the one you have or pick one that fits the piece to your liking. Ginestera also calls for a drum of this type, but conductors from South America have told me that they prefer a smaller, higher instrument, so I wouldn't be surprised if your conductor wants a drum that cuts through the texture better, such as a low bongo or a conga drum. Perhaps more importantly is that the term is also generic for a drum that is used by indigenous peoples of South and Central American, so there are many drums that are called "Tamburo Indiano." I wouldn't use a Chinese drum, and I imagine the type from Taos is similar to what I have described, so I would use that, but there are many to choose from.

And yes, *sonajas* is the Spanish term for sleighbells or rattle. By the way, a *Huapongo* is a type of Mexican Indian Dance in 6/8 of various styles, played by a group as small as a trio and as large as a mariachi band with trumpet and several guitars. Jose Pablo Mancayo was born in 1912 and died in 1958. He was an important composer in the Mexican nationalist school after Carlos Chavez and Silvestre Revueltas. "Huapongo," from 1941, is his best known composition. Good luck; this music is fun to play!

TAMBURO INDIANO

Q. *We are playing "Misa Criolla" by Ariel Ramirez. Here are the instruments that are called for:* bombos, sonajeros de pezanas, vainas de calabazas, vainas de chivato, reco reco, cocos, ron roco, *and* charango. *I know what the instruments are, but what might be the best substitutions if I can't find the original instruments?*

Gary J. Spellissey
Boston, Mass.

A. Ariel Ramirez (1921–2010) was a famous Argentine composer, conductor, and pianist. He was known for his folkloric style. "Misa Criolla" is his most famous work, although he wrote more than 300 compositions and sold millions of records!

The instruments you list are often called for in compositions by South American and Mexican composers. Some of them are specific, but in most cases are generic terms so there are many substitutes. The photos should help.

Let's start with *bombo*: an Argentine instrument that is not quite as large as a bass drum but rather the size of a large tom-tom and is played by holding the instrument over the shoulder with a strap and struck with a soft mallet in one hand and a wooden stick in the other. The original Argentine name for the instrument is *bombo legüero*. However, the term *bombo* is also a generic term for a bass drum. I would use a large floor tom or a small bass drum as a substitute and play it with a timpani mallet.

BOMBO

Sonajeros de pezanas: This is a string of deer hooves—very common in music of South and Central America. *Sonajeros* is a generic term for bells or a shaker, so you will find many varieties of *sonajeros*. I bought my *sonajeros de pazanas* in a store that specializes in items from traditional tribes of South America. I would substitute a *cabaça* made of a large gourd with wooden beads on the exterior of the instrument. If you can, remove the wooden beads because the gourd acts as a resonator and the sound will be too loud and aggressive with it. If you don't

have a *cabaça*, try stringing together 20 or 30 ping-pong balls and shaking them together in the rhythm indicated.

SONJEROS DE PEZANAS

Sonajeros de calabazas: This is a shaker made of gourds. I would substitute maracas made of coconuts or gourds.

SONAJEROS DE CALABAZAS

Vainas de chivato: This is the pod of a tree common in South America and the Caribbean called a flamboyant tree (*Delonix Regia*) because of the gorgeous and outlandish blossoms when in full bloom. It is dried, and when shaken the dried seeds make a soft rattling sound. This is the type of rattle John Cage calls for in "Amores." I would substitute maracas with a soft sound.

FLAMBOYANT TREE PODS

Vainas de algarrobo: This is the pod of the carob tree. The pods are smaller than the *vainas de chicato* and therefore create a softer sound when

shaken. Substitute maracas with an even softer sound than the *vainas de chivato*. The word vainas means pods.

Reco reco: This is a generic term for a guiro-type instrument. In Brazil it indicates a metal guiro. I would use a gourd or wooden guiro because this is not Brazilian music.

Cocos: Coconuts! This is temple blocks, which needs no substitute.

Ron roco: We are now out of the field of percussion instruments. This is a traditional guitar used primarily in the music of Peru and Bolivia.

RON ROCO

Charango: A small 10-string guitar similar in size to a ukulele, also used in the folk music of Peru and Bolivia. There is no substitute that I know of for these guitar-type instruments. Let the conductor figure out what to use as a substitute.

CHARANGO

Q. *I would like to know about the tambourine part in Berlioz's "Harold in Italy." The part says "this roll to be produced with the fingers." How? Does one hold the tambourine in one hand and then use the fingers in the other hand to alternatively strike the head, or does one place the tambourine on your knee and strike the head with the forefinger of each hand in an alternating manner?*

Dick Atcheson
Peachtree, Ga.

A. The part does indicate "Ce roulement se fait avec les doights" at both entrances in French and "Dieser Wirbel wird mit den Fingern gemacht" in German, which, as you say, means to produce (make) this roll with the fingers. However, I play this as a shake roll because the orchestra at this point is rather thick and a finger roll doesn't give me the volume or dynamic range I think the part calls for. I also start the roll with the tambourine high, and I *diminuendo* by lowering the instrument below the music stand while still shaking it.

Note also that the part calls for two *tambourini*, which in Italian means two tambourines. Berlioz also calls for two tambourines in "Roman Carnival Overture."

The Italian word for tambourine is *tamburello* or *tambourino*. The parts also have the term *tambours de Basque*, which is French for tambourine. However, at different times in history and in different regions of Italy, the names are often different so it's hard to say exactly what size tambourines Berlioz wanted. I would think that he would have been rather specific because of his treatise on orchestration (*Grand traité d'instrumentation et d'orchestration modernes*), but there is no way of telling.

I don't think the size of the tambourines matters much in this piece where a tambourine is just a tambourine. I would, however, use two tambourines of different sizes with distinct tesature because when Berlioz calls for one tambourine, the score indicates *tamb. picc.*, which means *tamburello piccolo* or small tambourine and is not the abbreviation for *tamburo piccolo*, which is a small drum.

Other interesting characteristics of this piece is the use of the term *cinelli*, which is an old word for crash cymbals. In addition, two slashes are used for rolls. This does not mean to play sixteenth notes but rather a roll. It is also interesting to note three different languages in the same score, which is an indication that the piece was published/printed in different countries over the years, and the use of all the languages was an attempt by the publisher to make clear what is meant if one doesn't speak the original language. Of course, sometimes this tends to make things even more complicated, doesn't it?

Q. *I am playing percussion for "Madama Butterfly" at Music by the Lake in Williams Bay, Wis. My question is the* ancore *(anchor) and* catene *(chains)? I see the term in Act 3, rehearsal number 5. I have a few recordings and am listening for it, but not sure where to put them in. Any thoughts would be extremely appreciated.*

Vicky Daniel
Lawrence University

A. The *catene* and *ancore* are stage-direction sound effects that are done from backstage. They represent the ship on which Pinkerton arrives and leaves Japan. You probably won't hear them on a recording unless it is a recording of a live performance, and even then it might not be audible.

Q. *When a drum part says* avec sourdine*, as it does in Debussy's "Iberia," we have always played it with snares off. However, I just heard an old recording of the BSO with Charles Munch, and it sounds like they played it with snares on. Munch was supposedly* the *expert on French orchestral music. What are your thoughts on this, Mike?*

Doug Howard
Dallas Symphony

A. *Avec sourdine* actually means with a mute. I imagine it can be interpreted as without snares, but I leave the snares on and put a cloth, like a handkerchief, over the head and actually play on the cloth. However, I have known some percussionists who do play with snares off when they see this indication.

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

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

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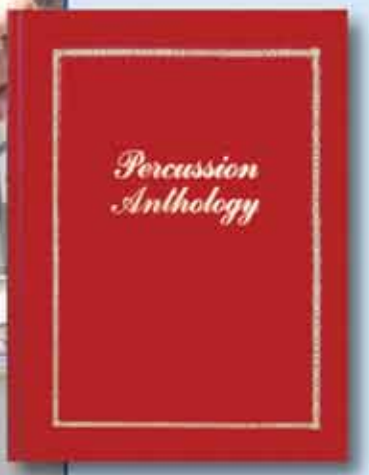

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A Cartographic Approach to 'Bone Alphabet'

Complexity from a different view

By Ross Karre

In 1991, Brian Ferneyhough contributed a work to the percussion repertoire that is, in its many facets, a conflicted work. A small setup conflicts with immense musical demands of the instruments. Playful and simple style indications exist paradoxically alongside intricate and complex angularity. A work containing conflicts such as these would seem anti-musical in its inharmonious character. After all, if the driving force behind this work is based in a concept that goes beyond harmonic tension and rhythmic counterpoint to near illogical conflict, what is the musical value?

Many of the world's greatest performers have faced this question and shown the value of Ferneyhough and his colleagues and contemporaries in the New Complexity School despite this conflicted dilemma. Composers such as Michael Finnissy, James Dillon, Jason Eckardt, Chris Dench, and others have had truly inspiring performances given of their works because of these performers' warm embrace of extreme conflict as a unique musical concept.

This embrace is supported by a well-designed method for reckoning the intricacy of the score. At the method's core must be the principle of accommodation. One facet must be accommodated while another is accommodating. In this way, the performer will satisfy Ferneyhough's own suggestion of creating a "selection procedure" (Ferneyough 4), a process that accommodates the study of one element while sacrificing (but not ignoring) another element for later examination. The following presents such a method through the use of alternate vantage points from that of the score's. From one vantage, the performer "selects" the option to view, with clarity, a single musical parameter while temporarily moving the others out of the visual focus. From another, a different parameter is the focal point. Finally, the conglomeration of the intimate knowledge of these focal points will give the performer a unique and precious insight into the wide view of the complex landscape and an ability to not only read the score itself but perform it with vitality and spirit.

Using cartography as an analog, this paper proposes a method for the creation of maps and diagrams, with specific information included and excluded, for the purpose of navigating the score of "Bone Alphabet." This graphic inclusion/exclusion allows access to a deliberate method of learning the piece and, more importantly, these maps and diagrams offer access to the wonderful music at the core of the dynamic landscape of Ferneyhough's masterwork.

Regarding the instrumentation, Ferneyhough has explained, "'Bone Alphabet' came about as the result of a request by Steven Schick for a solo work for a group of instruments small enough to be transportable as part of the performer's personal luggage when travelling by air. I responded by leaving the precise instruments to be utilized unspecified, other than by requiring each of the seven sound sources selected to be capable of supporting an extremely wide range of dynamics and of having closely similar attack and decay characteristics to the other instruments. An additional constraint was that no two adjacent instruments making up the gamut of possibilities were to be constructed of the same material (so that, for instance, a Chinese gong could not be located next to a cowbell)."

A CARTOGRAPHIC APPROACH TO 'BONE ALPHABET'

Navigating the intricate space of Ferneyhough's "Bone Alphabet" is not unlike the navigation of other non-musical environments. The cartographic features of the score are analogous to a feature-rich topographic map. The performer must navigate north and south by playing the correct instrument. East and west directions align with temporal features. Topography is related to volume indications. To carry the analogy to the furthest useful point is to compare markings such as natural features (forests, deserts, etc.) with articulation markings, stroke-type, and other nuances. The character indications (*rigoroso*, *in modo analytico*, etc.) are then the feature of the score that prompt the performer to animate the map in much the same way that the area depicted by the map is alive with human interaction, wildlife, and culture.

The task of the performer is not simply to navigate the features of the map but to commence a journey through the physical space that the map depicts, completing a highly rigorous "selection procedure," the consequences of which determine the experiential qualities of the piece. This journey will then, by necessity and by choice, allow the performer to engage in a multitude of interactions, barriers, and opportunities. The performance of the piece permits the audience to accompany the performer, as passenger, on a journey, partaking in many of the same visceral experiences as the performer but from a different perspective.

FLATTENING THE TOPOGRAPHY

Of course, as is the case with much of the music of the New Complexity School and its successors, the map that Ferneyhough provides is too dense with features to navigate easily. It is as if one were asked to find his or her way through the roadways of Colorado, but instead of a map with just interstates, county roads, and city names, the map also includes detailed topography—every back road and side street, and a complete detail of state and national parks. These extraneous features will be of occasional assistance to the driver in the form of landmarks but will oftentimes crowd the general progress towards the final destination—the progress from west to east on the musical score.

Ferneyhough's proposed solution, as previously mentioned, takes the form of a performer-designed "selection procedure." The performer must establish a hierarchical structure of decisions that aid in the translation of the score into sound. Establishing this hierarchy is very challenging when the performer only has the feature-rich topographical map to navigate. How can one decide on which feature or element to focus? If tempo is sacrificed for rhythmic accuracy and integrity of nuance, then what happens to the overall structure and length of the piece? The journey can become arduous and convoluted. Conversely, if the performer chooses to gloss over rhythms for the sake of preserving the blazing tempos that Ferneyhough indicates, the intricacy of the topographical landscape is lost.

Ferneyhough gives few clues as to how to make the "selections" for the hierarchy of interpretations. Therefore, it can be very useful to create a second map that essentially flattens the topography and removes the features (For complete information on how to create the space-time map-

Visit http://www.pas.org/publications/May2012webextras.aspx to see a video of "Bone Alphabet" performed by Ross Karre.

Web Extras

diagram from the notated poly-rhythms, send an email to ross.karre@gmail.com or visit rosskarre.com.). The flattened map delays the final selections until later in the process of realizing and interpreting the piece. Then, after the performer becomes familiar with the flattened road atlas, both maps may be used for the mutual benefit of spatial navigation and increased fidelity.

To flatten the topography of the score, it is useful to create a diagram that shows each attack point spaced according to its precise entrance in time. This allows the performer to navigate the space from a new vantage: a road atlas that aids decisions regarding turns, distances, and route efficiency. Musically, this translates to a vital rhythmic accuracy with a bias for when events occur in time and suppression of how they occur and at what dynamic elevation.

Though this new map is useful for temporal accuracy, it is useless to the performer in terms of the journey's progress. After all, the information concerning which instrument to play is excluded. This is intentional. It is musically crucial that a vast majority of the navigation of the piece be made using the score itself, and the road atlas diagram be used only for temporal reference.

RESHAPING THE TOPOGRAPHY AND ANIMATING THE MAP

With a method ("selection procedure") in place for accurate temporal navigation and a straightforward approach to pitch (instrument) accuracy, the challenge then becomes the process of animating the score. This aspect of the performance is the most challenging and supplies a large majority of the interpretive decisions. Though these decisions may lie in the more flexible realm of the musical phrase, a rigorous approach that continues to use the visually based cartographic method of rhythmic realization will be helpful. From here, interpretation again becomes a matter of visual perspective or vantage.

Ferneyhough's score gives a sense of perspective that can be disorienting. Many times, this perspective is highly desirable. Other times, a new perspective can be superimposed onto Ferneyhough's given viewpoint to allow for a new point of phrase momentum initiation. In a sense, this is simply a method of *vantage reorientation* and akin to the journey through the map. During travel, it may be useful to stop at points along the route that are not obvious to observe new sights, take a much needed rest, or simply refuel. This allows for a series of new starts along the way, each with its own perspective and inertia and not without the knowledge gained by the earlier waypoints and distances traveled.

Determining when and where to make a new initiation of movement and perspective can be done most easily via the interdependent topographical map-score and road-atlas diagrams. The diagram can give you an insight into the distances between and density of the possible waypoints. This insight, coupled with a cross-reference from Ferneyhough's score, can help the performer choose which waypoint will be the best point of arrival or departure. This *vantage reorientation* will serve as an alternate use of agogic function and as a method with awareness of, but without bias for, rhythmic beams. More importantly, it will set the piece and the performer's journey through the intricate landscape in motion.

Examples of this method of vantage/agogic reorientation abound in the score. A simple, single layered example occurs in measure seven. Again using the flattened road-atlas diagram, it is clear that the space between the last note of the septuplet figure and the first of the quintuplet figures is nearly identical in size to the space between the first and second of the iterations of the first quintuplet figure. Therefore it is appropriate to consider this final septuplet attack to be a point of elision between the two subphrases that comprise the entirety of the measure. This redistributes

the first attack of the highest stems-up figure into a composite figure comprised of the material occupying the first subphrase and also reassigns the final attack of the 8:7 figure as a component of the second subphrase: the quintuplet figures.

This reassignment and redistribution of the attacks aids in the overall reorientation of the total bar, but the animation of the score comes in placing an agogic weight on the first of the quintuplets. This attack occurs immeasurably after the final 8:7 attack. Therefore, they coincide in this reorientation and further assist the agogic weight of that attack. The elision note, the final attack of the septuplet, will then act as a pickup to this weighted note and as the interrogative conclusion of the antecedent phrase (see diagram a).

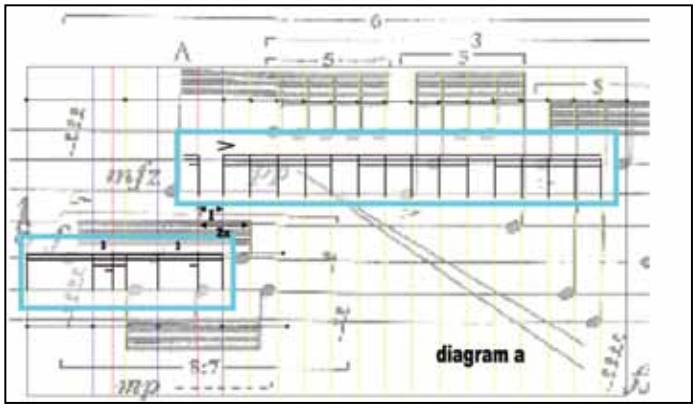


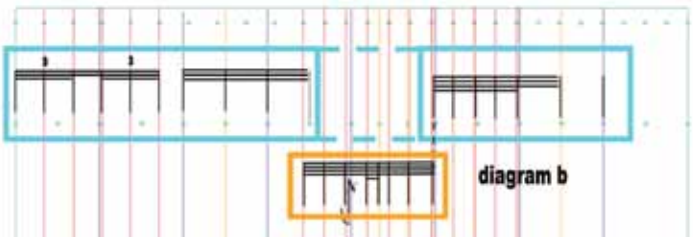
diagram a

Another important element to animating the score is to enliven the map with the suggested characteristics that Ferneyhough indicates. In the measure previously discussed, bar seven, he asks for the figures to be played capriciously. There are many ways to accomplish these sudden changes in mood and style. One method is to use the previously mentioned points of elision as style junctions or points of momentum alteration. In bar seven, using the final attack of the septuplet figure as a style junction, a performer could choose to play the antecedent phrase with forward motion and then play the quintuplet consequent phrase with a sense of pulling. Or, to emphasize the *molto crescendo* in the quintuplets, the opposite effect could be desirable: performing the antecedent phrase with a static pointillistic quality and then making a sharp turn down a hill to gain momentum through the quintuplets into the next bar. Both meth-

ods and more are valid. The point here is not to prescribe a singular course through this dense map but to outline methods for animating courses that the performer chooses.

Measure seven provides many paths down which the performer can emphasize the characteristics that Ferneyhough suggests to enliven the score. There are times in the piece, however, where a figure within a bar seems to take the performer on a course that directly contradicts the character noted above the bar. Measure 112 appears to be one of these bars at the outset. However, with a careful inspection of the road-atlas diagram and a method of extraction of the components that detract from the character indications, only desirable out-of-character moments will intrude on the overall structure.

Ferneyhough asks for *leggiero* and *grazioso* above measure 112. The overall music in this measure accommodates these instructions quite nicely (see the turquoise-boxed composite rhythms in diagram b). Extracting the composite rhythm created by the first six of the 6:4, the 64th-note triplets, and the 5th and 6th of the established 32nd notes (see the orange-boxed composite rhythms in diagram b) will allow you to isolate the "grazioso" style of this extracted rhythm and the basic rhythm. Then, once the basic rhythm (turquoise) can be played alone in the desired style, the extracted rhythm can be inserted as an interrupting independent figure with its own "light" and "graceful" quality that differs from the basic rhythm.



Transitioning from basic to extracted should utilize a method that supports a sense of awkward superimposition as opposed to comfortable layering. This can be accomplished by moving from the vantage of the basic rhythm to the vantage of the extracted rhythm via the phantom elision attack that occurs at the end of the first basic phrase (represented by the dotted line in the turquoise box in diagram b). Because the three notes preceding the phantom attack clearly establish the duple pulse-feel of the basic rhythm, it is necessary to deliberately place the first attack of the extracted rhythm before the phantom elision and make no reference to the basic rhythm once the extraction has commenced. Then, within the new vantage of the extracted rhythm the performer can immediately establish the *leggiero* quality of the basic rhythm.

The character of the rhythm is the element that provides cohesion. Without this cohesion, the extraction can be mistaken for a new bar. It is important to consistently maintain the characteristics of the style indications in each bar to avoid a choppy and disparate performance.

To return to the second half of the basic rhythm, the performer will utilize a distinct tempo memory for the duple-feel established in the first basic phrase. The final attack of the extracted rhythm, essentially a double stop with the first attack of the basic rhythm, will then be used both as a conclusion of the extracted rhythm and the impulse for the return of the tempo and stability of the basic rhythm. Returning to the map analogy, the basic rhythm acts as a straight highway and the extracted rhythm as a detour. The elision points become junctions where a quick turn in the new direction is preferable to a gradual merge on an exit ramp from one highway to another. The leggiero and grazioso indications are then akin to the experiential qualities of the ride such as weather, road surface, and landscape. These elements maintain from one the highway to the detour.

The third example of vantage reorientation comes in the form of simultaneous viewpoints. Driving on the smooth and direct highway created by the basic rhythm in measure 112 and making a quick turn onto the detour immediately changes the vantage. The method required for bar 94 is more closely related to driving the path of the straight highway and using peripheral vision to acknowledge the frontage road that runs parallel.

The material in the bar that precedes 94 clearly establishes the characteristics of the straight highway. The addition of the 3:2 figures distracts the focus from the highway, but the primary attention of the driver must remain in the direction of the course. To accomplish the simultaneous focus and peripheral acknowledgement, it is necessary to determine where the 3:2 figures fit into the duple figures. The road atlas diagram can help with this. The diagram shows that the triplet figures act as unisons or as pickups to a selection of the duple subdivisions (seen in diagram c as a triplet pickups). This makes performing the rhythm quite simple. The challenge is to make a difference in the duration of the attacks of the notes, giving the appearance of independence between the hands. Therefore, an approach where the triplet figures are a natural response of the correspondence with the duple rhythm will not give the impression of independence. The gestures in the left-hand triplet part should be smooth between attacks—not deterred or distracted by the motions in the right hand. The duple subdivisions are merely to be used as guides, or mile markers, in the execution of the triplets.

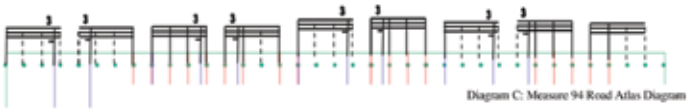


Diagram C: Measure 94 Road Atlas Diagram

Many, if not all, of the rest of the measures of "Bone Alphabet" can make use of the three types of perspective reorientation detailed above. Combinations, variations, and mixtures of the vantage alterations will be needed to complete the preparations of the piece for performance. Choosing a new method for each measure would result in a disjointed performance. The goal is to become fluent in a small number of versatile methods that not only lead to an accurate and virtuosic performance but also one with life and vitality. An interesting tour will arise by simply navigating the intricate topographical map from point to point. Converting the interesting tour into an epic journey is a task that requires a multifaceted navigation plan with the capacity to assimilate all of the vigor and spirit of animate and inanimate features of the voyage.

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Ross Karre is a percussionist and temporal artist. He works with a variety of media and practices ranging from contemporary classical music to experimental multimedia performance incorporating video, sound, lighting, and theatre. He attended Oberlin Conservatory (B.M. 2005), where he studied with Michael Rosen, and UCSD (DMA 2009, MFA Visual Art 2011), where he worked extensively with Steven Schick and red fish blue fish. He co-founded the percussion group EnsembleXII under the direction of Pierre Boulez in Lucerne, Switzerland. Recent projects include collaborations with Roger Reynolds, Speak Percussion (Australia), Third Coast Percussion (Chicago), eighth blackbird, National Gallery of Art New Music Ensemble, and James Dillon (Scotland). Ross is a full time member of the International Contemporary Ensemble (ICE). Ross has recorded and produced several audio and video releases for Mode Records including the complete percussion works of Iannis Xenakis, Roger Reynolds' "Sanctuary," and the second volume of John Cage's percussion works with Third Coast Percussion and Greg Beyer (coming May 22, 2012). PN

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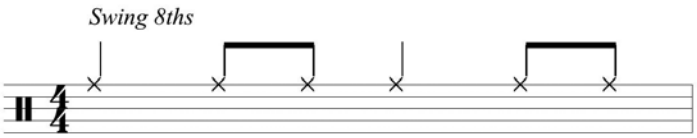
Jazz Ride Cymbal

By Dan DiPiero

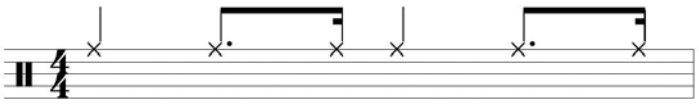
Although virtually every drumset method book discusses the ride cymbal in some capacity, it is typically later on in the drummer's learning that he or she deals with the more specific components of the jazz ride pattern. Many times this learning occurs after bad habits have been formed, so it is more difficult to deal with than it would have been at the outset. For that reason, I will attempt to go as in-depth as possible in order to cover all aspects of the ride cymbal pattern. Not all of the information here will be practical for beginning students. However, deeper consideration of the ride cymbal pattern will result in greater command for the intermediate player, and will also increase the awareness of educators who may encounter problems with the swing feel.

THE RHYTHM

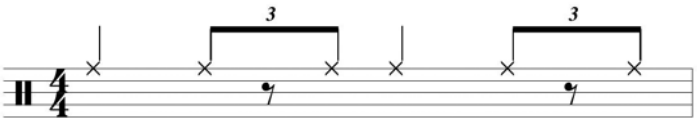
Most are familiar with the standard jazz ride cymbal pattern, but many are not aware of the rhythmic variations within that same pattern. Depending on how one subdivides the rhythms, the "feel" of the ride pattern can vary from player to player. Below is an example of the basic notation:



This seems fairly straightforward at first, but what does it mean to "swing" the eighth notes? For some, it may mean to play the pattern like this:



For others, it may mean to play the pattern like this:



The distinction between these interpretations is important. Where the dotted-eighth/sixteenth example produces a "skip note" that is far closer to the subsequent quarter note, the triplet example produces a more evenly spaced ride pattern, subdivided as "TRIP-a-let, TRIP-a-LET TRIP-a-let TRIP-a LET." Many drummers naturally gravitate towards one interpretation, and this becomes part of their personal style. While not one of these interpretations is more valid than the next, it is important that the interpretations not move back and forth within the same tune, as is the tendency with inexperienced players. Inadvertently shifting the interpretation of the eighth note creates a feeling of vague tension within the ensemble, as strong jazz musicians will listen to the players around them and attempt to come to some sort of consensus in terms of how the swing eighth notes are being phrased. A drummer who unconsciously changes the interpretation from minute to minute creates tension as the interpretations rub against each other. In an even worse scenario, a drummer alternates between straight and swung eighth notes, sometimes multiple times within a few seconds.

Ideally, the player should be comfortable with all interpretations so that the music can dictate which to use. To oversimplify, an "Elvin" type tune such as "Witch Hunt" would see the triplet interpretation as the most natural, while a more traditional tune in the style of Errol Garner would see the dotted-eighth as the more natural choice. Above all, listening to the other musicians in the ensemble and attempting to match the swing interpretation of the group is of primary importance.

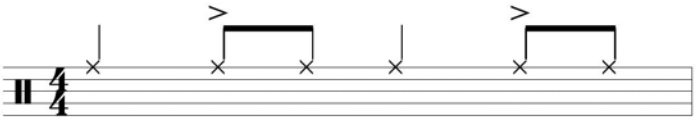
PLAYING AREA

The ideal playing area of the ride cymbal lies just south of the middle, closer to the edge than to the bell. Playing too close to the edge produces an undefined, washy sound, while playing too close to the bell produces a harsher, more staccato sound. Playing halfway between the edge and the bell may inhibit some resonance, depending on what kind of cymbal is being used. Many students know this, but either forget or cease paying attention to their playing spot when focusing on more involved musical tasks. Make sure to reinforce the correct playing spot to yourself or to your students. Additionally, it is important to remember that drums and cymbals can create an infinite variety of sounds. At times, it may be appropriate to move into another playing area on the cymbal if the effect is musically appropriate. There is a difference, however, between exploring the sonic possibilities of the cymbal deliberately and simply wandering around the cymbal carelessly.

The general playing area

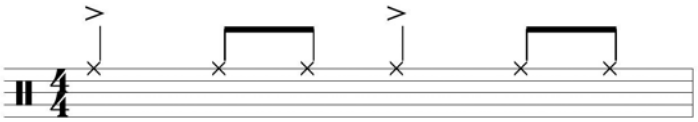
EXECUTION

Many players unconsciously add accents to the ride cymbal pattern in various parts of the beat. Some fall into the more natural tendency, which is to accent 2 and 4, so the pattern ends up sounding like this:



Because this accent corresponds with the hi-hat and the "groove" of swing, this sounds good; when intentional, this interpretation can become one that really locks the band into a great swing. This technique poses a danger, however, in that every note that comes after 2 and 4 risks being lost in the diminishing bounce stroke that most often accompanies this kind of execution.

Others somewhat bizarrely fall into the opposite habit, so that their patterns sound like this:



This type of execution is problematic for obvious reasons. The accents directly conflict with the emphasis of another of the drummer's own limbs, namely, the hi-hat foot. In addition, emphasizing 1 and 3 in a swing chart puts a big, square box around the whole band, contributing to a lack of "good groove" that may be difficult to pinpoint and correct.

Like the "2 and 4" accent, a good option to explore is the third, with no accents in the pattern, but an equal emphasis on all four quarter notes. Only the "skip note" should be less emphasized, so that the driving quarter-note pulse from the bass player is reinforced. Look to Jimmy Cobb for an excellent example of this (e.g., *Kind of Blue* by Miles Davis). He very often plays *only* quarter notes on the ride cymbal, to an incredible, swinging result.

TECHNIQUE

Basic

As with every aspect of drumset playing, I have found the back fulcrum grip to be the best suited for ride cymbal playing. This grip allows for the most rebound potential, and it also places the back fingers in a position to be not just helpful, but crucially involved in the execution of the ride pattern. Another key advantage to this grip is its inherently relaxed nature compared to a front fulcrum grip. The latter often sees a tightening between the thumb and first finger, sometimes to the point of immobile tension.

Back finger grip (note the natural opening in the hand)

Upturned view

Front fulcrum grip (note the tense muscle)

Altering one's grip is often a sizeable hurdle that need not interfere with good playing, provided the current grip allows for a full natural rebound and does not fatigue the player. Some grips are more problematic than others, such as the grip that sees the player's back fingers flying off of the stick. It has been my experience that a "French" grip (thumb up), though I utilize it in my own playing, slightly encourages this bad habit. A more "American" grip, with the stick more reliant on the back fingers for a "cradle," encourages more of the finger/stick contact that is preferred. The point here is that technique is merely a tool used to achieve a desired sound and feel. Any technique can get the job done, but if technique begins to hinder your execution, it may be time for a change.

When executing the ride cymbal pattern, consistency of sound is desired. The ride cymbal can change colors with even the slightest alteration in one's grip, so it is important to reinforce good, consistent technique. A tighter grip will produce a darker, "tackier" sound, where a fairly loose grip will allow the cymbal to open up, releasing more of its overtones. As with the rhythmic interpretation, there is not one approach that is better than another. One should make a choice that is consistent and musically appropriate.

The ride cymbal stroke itself is produced by the wrists working in conjunction with the back fingers to "whip" the stick downward in a way that will allow it to rebound quickly, using only the energy supplied by the cymbal, instead of any effort on the part of the player to "pick" the stick back up. In this way, the stroke is identical to a concert snare drum stroke. From that initial stroke, one could continue in an identical manner for the remaining ride cymbal strokes with a certain degree of success. But faster tempos[1] will challenge the wrist and fingers to pull off the job alone.

Advanced

To accomplish this we must employ the arm, and in my opinion, the Moeller stroke[2] is the only real choice. Beginning from the initial quarter note of the ride cymbal pattern, the elbow (which begins in a relaxed position at the player's side) begins to slowly move outward, farther and farther with each successive stroke, so that by the time the second full quarter note is played, the arm is in position for a full Moeller stroke to be executed on the next beat. This technique should be practiced at length, exceedingly slowly so that the elbow movement, wrist breaking, and subsequent "whipping" motion involved become a fluid and natural component of ride cymbal technique.

1. The initial stroke (elbow should be in at the side)

2. The second stroke (elbow begins moving, stick still has full, natural rebound)

3. The tap stroke/skip note (elbow is preparing for the upward Moeller motion)

4. The final stroke is tapped out on the arm's way up into the whip. For a brief moment, the elbow will actually rise above other parts of the arm.

5. The whip: the breaking wrist will pull upwards, once again rising above the elbow. The follow-through whips the arm down into the initial position as it plays the first beat of the next measure.

At exceedingly fast tempos one may find that even the Moeller stroke may not be enough to cleanly articulate every note in the ride cymbal pattern. This may result in the inferior solution of bouncing the stick on the cymbal. While some have honed this method into a very successful and particular style, it is not my recommended course of action for several reasons. First of all, this method is the quickest way to ensure that not all of the notes in the ride cymbal pattern are articulated clearly, as the stroke produced by each subsequent bounce is lower to the cymbal itself. Secondly, because the notes themselves are a part of a single, greater bounce stroke, the player has less control over where exactly those notes occur in relation to time. In short, this method is inconsistent, and except in the few cases where it is handled by talented professionals, is simply a bandage over the wound of poor technique.

Alternatively, most players find a workable solution in either a form of the "drop-catch" technique[3], or the thorough development of the small finger muscles, which then articulate the strokes.

The "drop-catch" involves a normal stroke on the first quarter note of the pattern. The second beat begins the drop-catch phase, seeing the first stroke released fully (again, taking advantage of the natural rebound energy of the stick) so that the back fingers extend outward as the stick rebounds. (The fingers move this way in order to remain on the stick at all times.) Once the stick is in this position, the back fingers are used to

whip the stick downward again for the second note of the beat (the skip note). The cycle is completed when the back fingers pull upwards all at once, forcing the stick to produce the final note in the pattern and producing the catch portion of the stroke.

This accomplishes several things at once. First, and perhaps most significantly, the catch stroke produces a note that is every bit as emphasized as the first initial stroke, maintaining a strong quarter-note pulse. Furthermore, the catch brings the fingers back into a position of readiness for the next stroke. It also accomplishes the somewhat magical feat of allowing us to articulate a sound on the ride cymbal without again employing our wrists and fingers in the typical manner, effectively giving them a brief rest with which to prepare the final stroke. It's true that the back fingers are responsible for the catch stroke, but when employed correctly, the stick effectively moves on its own. It should be noted here that the drop-catch technique does not interfere with the Moeller technique, and in fact it is because they work so well together that many players do not find a need to cultivate a strict drop-catch technique in order to play quickly, instead using Moeller for most of the muscle and employing the back fingers to provide individual "pulls" for the stick to work with. The drop-catch works best with a French grip.

Players who favor the American grip may find that the "back finger" method is more natural. Finger exercises[4] can be used to develop the strength of the back three fingers, which can in time become strong enough to individually "stroke-out" all of the ride cymbal notes, moving in conjunction with the wrist and the Moeller motion.

Drop Catch Motion

The initial stroke should produce a full 90-degree rebound.

The second stroke is produced by thrusting the wrist and back three fingers downward.

The third stroke is produced by keeping the arm in the same position, using only the back three fingers to propel the stick down at the cymbal.

The catch stroke is produced by snapping the stick into a closed position. On the way, it strikes the cymbal with an accented note that completes the ride pattern.

Back Finger Technique Position

The back finger technique involves a combination of the Moeller stroke and a pull from the back fingers on each beat of the ride pattern.

PRACTICE IDEAS

All of the considerations discussed so far must be practiced extensively, not only so that the drummer is able to execute them all properly, but also so that these considerations become habitual. A real-life playing situation is no time to be concentrating on one's ride cymbal pattern. The moment you take your head out of the music, it begins passing you by. Rather, the intense focus should come in the practice room so that by the time you are playing with musicians, the many details that make up a good swing groove have become second nature. This frees your mind up to listen and react.

With so many microscopic components to consider in ride cymbal playing, one could easily spend hours working on the ride pattern alone. Indeed, when I was a sophomore in college I spent several hours a day for about a month working on nothing but my ride cymbal. I'd leave my other stick in my locker to avoid temptation, and I developed a routine around the various components of the pattern. I would concentrate on technique for maybe a half hour, then close my eyes and listen to the consistency of the rhythm, changing the interpretation and tempo to see if each stroke could remain constant. I don't mention this to impress anyone, but rather to illustrate how important *truly* swinging is. After a year of school it became apparent that I really needed to confront my time feel as I had never done before. The results, while perhaps subtle to some, made the difference between a mediocre group and a group that was really "vibing" together. Many great players have told me over the years that a true jazz drummer can carry the entire band with a ride cymbal alone, and that statement reveales why this instrument deserves so much of our attention. Here are some of the things I did during that month of practice to improve my ride cymbal playing:

1. The Metronome: The metronome is unforgiving, and all-revealing. Treating the metronome beat as 2 and 4 (or only the downbeat) leaves all kinds of space in between the beats that can help you discover how consistently or unevenly your ride pattern fills up that space. Subdividing is the only way to achieve total consistency, and practicing subdividing consistently is the only way to ensure you will be consistent on the bandstand.

I recommend taking the pattern to the extremes: Play as slowly and as quickly as you possibly can, subdividing all of the beats of the measure. At a slow enough tempo, you can count all the triplets in your head. At faster tempos, eighth notes are more appropriate. In addition, for more moderate tempos try to pick something that feels just slightly uncomfortable (like 115 or 63). This will help prepare you to swing convincingly in the places where you feel naturally compelled to rush or drag into a more familiar tempo.

All of the considerations we talked about earlier—rhythmic interpretation, technique, playing area, and consistency in all of these areas—can be practiced with a metronome. It is therefore the most important component of ride cymbal practice. Each consideration should be focused on individually; if you're working on uptempo technique, work on that only, and from a variety of approaches. Sometimes, being alone in a room with that click is the only way to put your pattern under enough scrutiny that its flaws will reveal themselves to you. Then you can begin to methodically hammer them out.

When you are spent for the day, give your mind a bit of a reprieve by using one of the following:

2. Play-alongs: Not quite a metronome but not quite music, play-alongs are useful for developing specific weaknesses in your playing. For instance, a bass only play-along (it should preferably be a real bass player, not a computer) can help you practice listening and locking in to bass lines. Experiment with playing "on top" and "behind" the beat, as well as right on it. Internalizing the feeling of all of these grooves (at various tempos) will prepare you to adapt to any bass player you play with, so the groove is never compromised. Better yet, get with a real human being, and experiment together. Developing chemistry with a bass player is sometimes all it takes to save a gig.

On the other hand, a play-along like Hal Crook's *Creative Comping* series provides no bass at all, only piano comping. This can be one of the best tools for developing a swinging ride pattern, as there's no one to react except you. Additionally, Hal plays plenty of hemiolas and deceptive rhythms that can easily mask where "1" is. Subdividing through these passages not only improves your time feel, but also familiarizes you with new rhythmic vocabulary. In many ways I find these "one or two instrument" play-alongs to be more helpful than the full band play-alongs, which can often sound as rigid as MIDI interpretations.

3. Records: Playing along with records is a multidimensional way to practice. Each time you play you can hone in on one particular instrument, whether it's to try to play your ride cymbal around the comping rhythms in the piano, or to try to support the soloist with only your ride cymbal, or to try to copy the phrasing and style of the drummer. Playing along with Jack DeJohnette is a lot different than playing with Tony Williams or Elvin Jones, but doing so with each player will add new dimensions to your playing.

CONCLUSION

The final component of convincing ride cymbal playing is, of course, to introduce rhythmic variety. Expanding one's ride cymbal vocabulary is a topic that deserves as much attention as everything discussed here, but for the purposes of this article I will only make one suggestion: transcribe players from different eras of jazz history. Tony Williams' ride cymbal phrasing is vastly different from that of Philly Joe Jones, and Roy Haynes' phrasing with Chick Corea is vastly different from his playing with Eric Dolphy. Focus in on the differences between these players' ride cymbal patterns, and transcribe a chorus or two for each drummer. Soon you will have familiarized yourself with enough material to begin instinctively varying your ride pattern in appropriate ways. This is only achievable, however, if enough time and dedication has been spent on laying the groundwork for this all-important component of jazz drumming.

ENDNOTES

1. Note that the ride cymbal pattern straightens out as the tempo increases, becoming straight eighth notes at somewhere around quarter note = 140.
2. It is not the focus of this article to discuss the Moeller stroke in depth, so for a more thorough understanding, I refer you to John Riley's book *Advanced Concepts for Musical Development*. Additionally, because learning this motion from a book can be challenging, check out videos of Tony Williams playing with the Miles Davis Quintet on drummerworld.com. He was one of the true masters of this motion on the ride cymbal.
3. For more information, I refer you to Gordy Knudtson's book and website, both found at GK-music.com.
4. See, for example, the finger exercises in Gary Chaffee's *Technique Patterns*.

Dan DiPiero is a drummer, composer, and educator currently pursuing his MFA at the California Institute of the Arts. PN

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Physical Insights and Tips About Drumset Tuning

By Mirco Rodeghiero, Carlo Andrea Rozzi and Luca Casagranda

The main components of a drumset—snare drum, tom-toms, and bass drum—are acoustically defined as indefinite-pitch drums, in that they do not convey a specific pitch, and the physical characteristics of their sounds are more similar to a "noise" than to definite notes. Perhaps this is why drum tuning is a very controversial topic.

When speaking to other drummers, most of them say they tune "by ear" until they reach the desired sound. Often, there is no objective reference, although sometimes a reference tone or a piano is used for comparison. In general there seems to be extreme freedom in drum tuning; thus, it can be difficult to say if a drum is correctly tuned. The drum sound depends on the musical genre to be played and the artistic taste of the drummer, with jazz generally having the highest and brightest sounding drums and metal music having lower and darker sounding drums.

Tuning a drum properly can be frustrating, as it takes a lot of time and experience. It is often difficult to recognize a clear pitch due to the effect of the overtones. Beginners tend to disregard the importance of drum tuning. Apart from tuning a single drum to a lower or higher pitch, a proper interval and balance between drums of different sizes is an essential starting point to having a good sounding drumset, especially if one's objective is the creation of melodic fills. An extreme example of tuning would be Terry Bozzio, whose drums are tuned to specific notes, allowing him to create melodies on the drumset. A very important goal for drummers is to try to reproduce the exact same sound of a drum after a head is changed or simply when a drum gets out of tune.

The aim of this article is to prove the efficiency of a real-time spectrum analyzer as an objective tool for drum tuning.

In order to understand how to tune drums, it can be useful to recall some basic concepts concerning the physical behavior of a drum membrane (i.e., drumhead). When a drumhead is hit, it can vibrate in many independent, different modes. Each mode can be described by a pair of numbers (m, n) the first of which indicates the number of nodal diameters and the second the number of nodal circles (nodes are places where the membrane does not vibrate).

A drum stroke can be graphically illustrated and analyzed by inspecting its sound spectrum, i.e., a graph having on the *x* axis the frequencies in Hz (hertz) and on the *y* axis the sound level in dB (decibel; Figure 1).

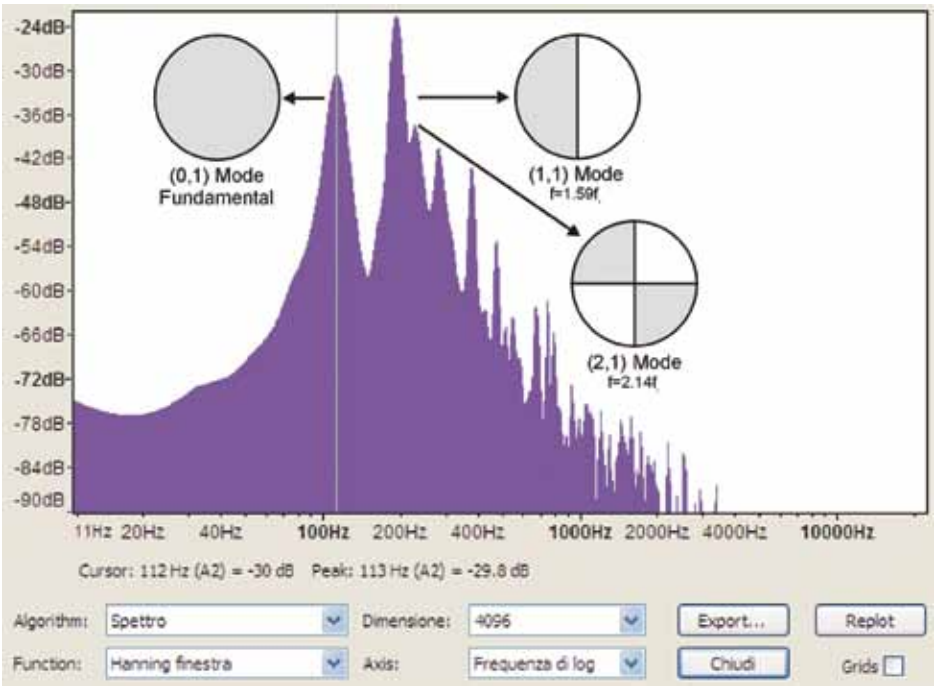
The peak having the lowest frequency (f_0) is called "fundamental frequency," and it usually corresponds to the pitch we hear. However, while in a string, the frequencies of the higher peaks (f_i) are integer multiples of the fundamental frequency (i.e., f_i/f_0 = 2.0, 3.0, 4.0) and they are so-called "harmonics." In membranes, the frequencies of the higher modes are not in integer ratios with the fundamental frequency (e.g., f_i/f_0 = 1.59, 2.14, 2.30; Rossing, 2005), therefore they are simply named "overtones" (Figure 1).

Our ears give us the impression of a definite pitch when the incoming sound is composed of harmonics, but the job is far less easy when the sound is made by non-harmonic overtones. That is why it is not always easy to achieve an exact pitch on a drum.

Drums are usually tuned by tapping on the head near each lug and adjusting the tension rods with a drumkey in an attempt to make each tap sound the same (tuning a single head "to itself"). This operation is complex due to the difficulty of recognizing and comparing the sounds opposite the single lugs and the fact that adjusting the tension of one rod usually affects the sounds of the others.

During the process described, the common practice is to place the drum on a flat, carpeted surface and/or mute the drumhead lightly at the center with a soft finger press. The aim of

Figure 1



Typical spectrum of a drum sound (12-inch tom-tom) as obtained with the software Audacity 1.3.8. Each peak corresponds to a mode of vibration of the drum. The first three modes of vibrations of the head and the corresponding theoretical ratios are shown. The white and grey areas in the head sketches are supposed to vibrate in opposite directions. The correspondence between the frequency and the respective vibration mode was checked by spreading fine sand on the membrane, as reported in Rozzi & Rodeghiero (in preparation).

these actions is to minimize the response of the fundamental mode (0,1). Moreover, the carpeted surface dampens the opposite head so that the head being tuned is heard in isolation.

The fundamental mode of vibration (0,1), having only one nodal circle corresponding to the edge of the drum, is generally quite prominent in the sound spectrum of a drum—in particular when the drum is struck near the center of the head (Figure 1). However, listening to the pitch of the fundamental frequency alone does not provide the drummer with any information about the uniformity of the head tension, which is why during the tuning phase it is important to minimize the frequency peak of the (0,1) mode and refer to the (1,1) mode (Figure 1).

Since the sound spectrum of a drum is not harmonic, a chromatic tuner can hardly be of help; however, an alternative solution could be the use of a real-time spectrum analyzer. Nowadays, user-friendly and cheap computer software can be easily found on the market or downloaded free from the Internet, and if properly set, it can be a valuable instrument to analyze the drum sound and its characteristics.

TUNING A DRUM TO A DESIRED PITCH

Practical guidelines for drum tuning were derived from Johnson (1999), Schroedl (2002), and Gatzen (2006). Among others, a very important piece of advice was to use two drumkeys on opposite lugs following a cross pattern. The keys were turned together at the same time and the same amount so that the head was positioned evenly on the drum edge. During the tuning process the pitch of the head was checked by tapping in front of each of the lugs about one inch from the edge of the drum by using a pencil equipped with a nylon drumstick tip on one end in order to avoid heavy hitting.

The peak frequency of each lug was checked using a real-time sound spectrum analyzer (WinaudioMLS Pro v.2.07, Dr. Jordan Design, 2009) and a phantom condenser microphone connected to a laptop. The program was set to show a 12-per-octave bar graph window with a logarithmic scale frequency *x* axis (50 to 1000 Hz) and a decibel (dB) scale *y* axis (-100 to 0 dB). The sampling rate was set to 44100 Hz and the FTT (Fast Fourier Transform) display size magnitude to 16384 with a Hanning window type. Moreover, during the initial training phase, a keyboard was used as a reference to test the correspondence between the peak frequency displayed by the spectrum analyzer and the perceived pitch.

In order to test the efficiency of the tuning method, five different sized tom-toms and a snare drum from the DW Collector's Series were tuned with the purpose of obtaining a pop-rock sounding drumset and a pitch interval of a fourth between each pair of subsequent drums. The reason the bass drum was not considered in this study was because the tuning of this drum in a modern drumset is not usually based on pitches but primarily takes into consideration the rebound of the kick head and the balance between attack and sustain obtained with a proper muffling of the heads.

Tom-toms were equipped with Remo Emperor Clear two-ply 7-mil Mylar batter heads and Remo Diplomat Clear single-ply 7.5-mil Mylar resonant heads. This combination was chosen in order to get a resonant sound with good sustain. The snare drum was equipped with a Remo Coated Ambassador single-ply 10-mil Mylar batter head and a Hazy Ambassador single-ply 3-mil Mylar snare head. During the tuning process the drums were laid on an acoustic pyramid panel in order to avoid interference with the opposite head and minimize the response of the fundamental (0,1) mode.

After tuning both heads to the same pitch, each drum was suspended on a stand and played with a single stroke at the center of the head. Each sound sample was recorded as high-quality audio format (.wav) and analyzed with the software Audacity 1.3.8 Unicode (a free digital audio editor; http://audacity.sourceforge.net/). A good representation of the sound spectrum for drum sounds recorded with a 44100 Hz sampling rate was achieved by setting the *x* axis frequency to log scale, FTT size 4096, Hanning window. The tuning accuracy in terms of sound frequency at each lug was checked by calculating the coefficient of variation (CV%; Zar, 1996). The CV% is given by the ratio between the standard deviation and the average of the fundamental frequencies of the spectrum obtained by tapping in front of each lug. In other words, the more similar the frequencies of the lugs are to one another, the closer CV% will be to 0; if CV% deviates largely from 0 the head may not be in tune with itself. The coefficient of variation (CV%) always resulted to be lower than 3.0%, demonstrating the consistency and evenness of the tuning method and suggesting that a higher level of accuracy was probably not attainable (Worland, personal communication). We found that in small-diameter drums it was easier to reach similar frequencies between lugs (CV% = 0.4 for 8-inch and 10-inch diameter tom-toms; Table 1) whereas it was a bit more difficult for bigger diameter tom-toms (CV% = 2.6 for 16-inch tom-tom; Table 1).

WHAT SOUND DO WE HEAR?

The overall sound (i.e., the fundamental frequency peaks) of all the drums with both heads vibrating freely, tuned to the same pitch, and played at the center of the batter head was about a sixth lower than the tuning frequency (Table 1). In other words, with both heads tuned to the same pitch, the ratio between the frequencies of the first two vibration modes approached the theoretical value of 1.59 calculated for an ideal membrane. This behavior is probably due to the acoustic and mechanical coupling of the two heads and has not been explicitly reported elsewhere to our knowledge. This means that if we want a drum to sound like a particular pitch (e.g., A-sharp 2), it is necessary to tune it a sixth higher (G3) than the (0,1) mode (Figure 2) during the tuning process.

Table 1

Drum size[1] (inches)	Tuning frequency (Hz)[2] f_t	Overall sound (Hz)[3] fd	f_t/f_d
8×7 (6) T	354 (0.4) F4	209, G-sharp 3	1.69
10×8 (6) T	262 (0.4) C4	157, D-sharp 3	1.67
12×9 (6) T	197 (0.5) G3	118, A-sharp 2	1.67
14×11 (8) T	145 (1.0) D3	85, F2	1.71
16×13 (8) T	106 (2.6) G-sharp 2	69, C-sharp 2	1.54
14×5.5 (10) S	384 (1.2) G4	244, B3	1.57

Tuning frequency (f_t) and overall perceived drum sound (f_d) for five different size tom-toms and a snare drum with both heads tuned to the same pitch. The overall drum sound with both heads free of vibrating is about a sixth lower than the tuning pitch, as can be seen from the frequency ratio (f_t/f_d; theoretical minor sixth ratio = 1.59; major sixth = 1.69).

[1] Sizes are diameter × depth; number of lugs in parenthesis; T = tom-tom, S = snare drum.

[2] Batter-head tuning frequency (with resonant head muted) and perceived pitch. In parenthesis is reported the coefficient of variation (%) of the average lug frequency (CV%=standard deviation/mean×100) during the tuning process.

[3] Perceived overall drum sound with both heads tuned to the same pitch (see text for details on heads type).

CONCLUSIONS

A properly set real-time spectrum analyzer can be a valuable tool for drumset tuning, leading to high precision in recognizing the vibrating frequency of the drumheads, especially in situations in which the ear is confused by the non-harmonics of the overtones. Although from an acoustical point of view a drum doesn't produce a definite pitch, the reference to the well-defined pitches of specific modes was shown to be useful in drumset tuning. However, the first two modes of vibration must be understood and taken into consideration.

During the classical tuning process with one head muted, the (1,1) mode of vibration is more evident and audible, so it is useful to refer to this one even though the final resulting sound of the drum will be somewhat lower in pitch. In one-headed drums the overall drum sound will be about an octave lower, whereas in two-headed drums, if the membranes are tuned to the same pitch, it will be lowered about a sixth. This general rule, depending on the physical behaviour of the membranes, was found to be true for all the drums of the drumset, independently from their diameter. In two-headed drums the air enclosed between the two membranes is probably responsible for the decrease in the frequency ratio of the first two vibration modes from 2 to about 1.60.

The reference to pitches and frequencies in drum tuning can be essential when tom-tom sounds are needed to create melodic fills or when, during a band performance, the snare drum or the entire drumset is tuned to the specific key of the song being played. Even when a drummer doesn't care to be as thorough about tuning, it is essential to have a steady and measurable reference to obtain the same drum sound when changing the heads or when the drum gets out of tune. Knowing the pitch of the single components of a drumset can also help to solve problems of sympathetic snare vibrations that cause buzzing. Another recognised advantage is related to ear training in drum tuning, with the spectral analyzer being a kind of "electronic tutor" in helping one recognize the main frequencies produced by a drum. Although the reported method requires a brief training period in order to learn how to use the software and to acquire the minimal necessary notions about membrane acoustics, it eventually will induce a better awareness of the players about the way their instrument sound, besides resulting in an accurate tuning.

In this study we referred only to pitches, but of course we are aware that tuning affects other drum sound characteristics such as attack and decay time, sustain, and resonance. However, since these sound features are often linked to the subjectivity of the drummer, it would be impossible to set out as a general rule which one of these is best to implement.

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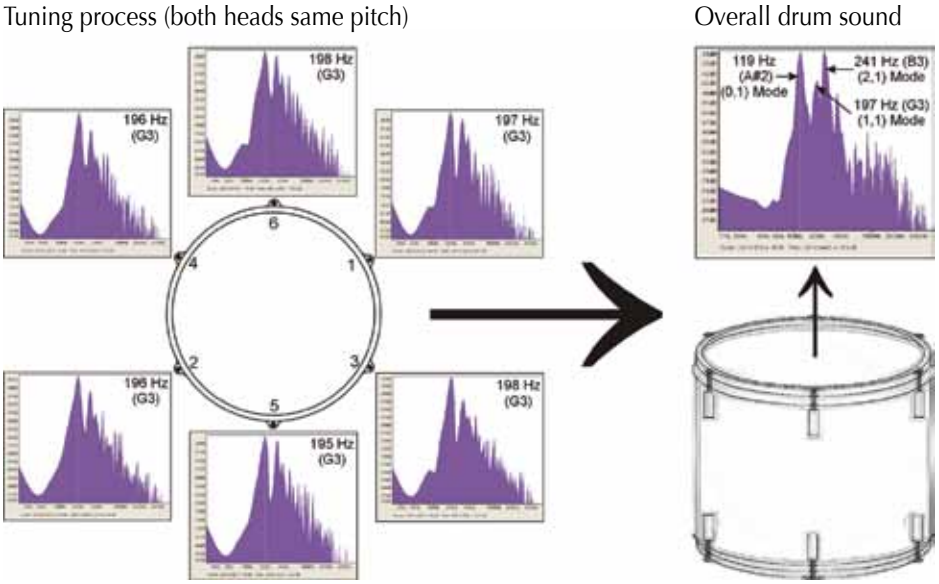
Figure 2



Example of the tuning process of a 12-inch tom-tom. With both heads tuned to G3 ([1,1] mode; only the batter-head frequencies are shown) the resulting sound of the drum is A-sharp 2, i.e., a sixth lower. The accuracy of the tuning process (head tuned "to itself") is given by the low coefficient of variation CV = 1.10% (the average tuning frequency being 196 Hz with a standard deviation of 2.2 Hz).

The Percussion Writing of Igor Stravinsky and Edgard Varèse

By Robert Sanderl

"His (Varèse's) music will survive; we know that now, for it has dated in the right way."—Igor Stravinsky[1]

"The phenomenon of music is given to us with the sole purpose of establishing an order of things, including and particularly, the coordination between man and time."—Igor Stravinsky[2]

The birth dates of Igor Stravinsky and Edgard Varèse are separated by little more than one year, yet each composer would follow a unique compositional path to bring lasting innovation and change to music. While each man composed in a manner that was far different from the other, it can be observed that Varèse was indebted to Stravinsky at some level with regard to percussion scoring. Both composers used percussion as a structural device, initiating an importance beyond that of only rhythmic and harmonic reinforcement in such a way that rhythm became the most important aspect of a work as opposed to melody.[3] The idea of continuous percussive sound and the importance of rhythm was arguably the most critical compositional technique that Varèse gave the music world.[4] The same argument can also be made as to the importance of percussive saturation and rhythm when referencing Stravinsky's works.

By examining the early works of Stravinsky and Varèse, one is able to identify representative styles of percussion scoring from each composer that would later be explored and implemented by other composers. Stravinsky's three Russian ballets, "Les Noces" and "The Soldier's Tale," as well as Varèse's "Ameriques," "Integrales," and "Ionisation," illustrate each composer's groundbreaking impact on the musical community at large, as well as each composer's legacy. These works, especially when considered chronologically, represent a genesis of creation for each man and a new approach to writing and scoring for percussion.

The most fascinating aspect to be found when examining these works is the similarity in the compositional processes, which result in strikingly different outcomes upon hearing the works. Although Malcolm MacDonald makes reference to specific Varèse works in which he feels the composer displays Stravinsky-like writing, these instances are few and involve only short musical ideas.[5] While Stravinsky and Varèse may have built their compositional paths with similar materials, the paths themselves traveled in vastly different sonic directions.

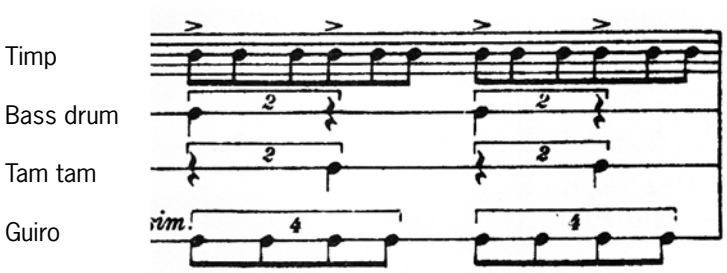
PERCUSSION AS SOUND

Up to and including the beginning of the 20th century, percussion writing remained largely grounded in military tradition in that it served as a tool for rhythmic and harmonic reinforcement within the ensemble. However, beginning with composers such as Stravinsky, percussion began to be recognized for its sonic characteristics and timbre as well as its rhythmic qualities. Varèse's style of percussion writing was based largely on this same concept, perhaps most importantly with "Ionisation" (1931). However, before Varèse made the leap to writing for percussion alone, he was already densely scoring for percussion in earlier works such as "Ameriques," a composition believed to be influenced by "The Rite of Spring." Malcolm MacDonald notes this comparison: "(there) seems no doubt that he (Varèse) had studied Stravinsky's score ("The Rite") closely and been profoundly affected by it."

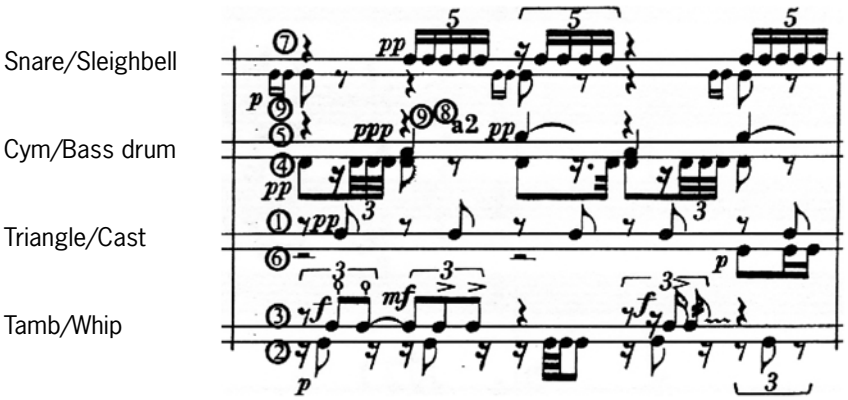
At the time Varèse composed "Ameriques," "The Rite of Spring" would have been well known by all composers as the most forward looking composition of the time.[6] There are even recollections that Stravinsky himself found there to be moments in pre-"Ionisation" works that resembled passages from "The Rite of Spring" and "Petrushka."[7] With the Russian ballets, "Les Noces," and "The Soldier's Tale," Stravinsky set forth a new set of rules for percussion composition based largely on the instruments aural qualities. The following examples demonstrate that Stravinsky and Varèse both had a keen understanding of percussive sound, and that they relied heavily on timbre when creating their works.

The collection of instruments listed in Exam-

Example 1
"The Rite of Spring": Procession of the Oldest and Wisest One, Rehearsal 70



Example 2
"Ameriques," Subito Tempo I



ple 1, while serving a rhythmic function, clearly illustrate Stravinsky's awareness of percussion timbre. The addition of the guiro together with the more traditional orchestral percussion instruments exhibits Stravinsky's wide-ranging view of percussion within the ensemble. Example 1 illustrates an ostinato figure over which Stravinsky creates an organized sense of chaos with the strings and winds. The tam tam is given a repetitive rhythmic figure, a role of that is quite different from its normal function of punctuating important moments of a work, or offering a static base of sound over which an idea is superimposed. The clash between the short, staccato sound of the guiro and the round, less articulate sound of the tam tam aids in raising the listener's awareness of the variety of timbres that are being blended.

In "Ameriques" (Example 2), Varèse takes Stravinsky's idea previously discussed and expands it. The collection of sounds is now much larger, including a total of eight different instruments. Like Stravinsky, Varèse combines traditional orchestral instruments with the more unique sounds of the sleighbells and whip. The rhythms are more complex and dense with the inclusion of three-, four-, and five-note groupings occurring simultaneously. While there is a rhythmic component to the writing, it is the composite sound of the instruments together that is most important. Varèse uses the particular group of instruments noted above to create a quasi-ostinato pattern over which he streams various ideas. This acute awareness of percussion timbre cannot be overemphasized in its importance.

"Ionisation" (Example 3) was truly the culmination of the compositional processes Varèse had employed when writing the percussion parts for "Ameriques" and "Integrales." "Ionisation" was an extended journey into the possibilities of percussive sound without the interruption of winds, strings, or voice. Most importantly, Varèse proved to the musical world that percussion had the capability of standing alone in a composition, and this was ultimately the direction that many composers would take.

METRIC AMBIGUITY

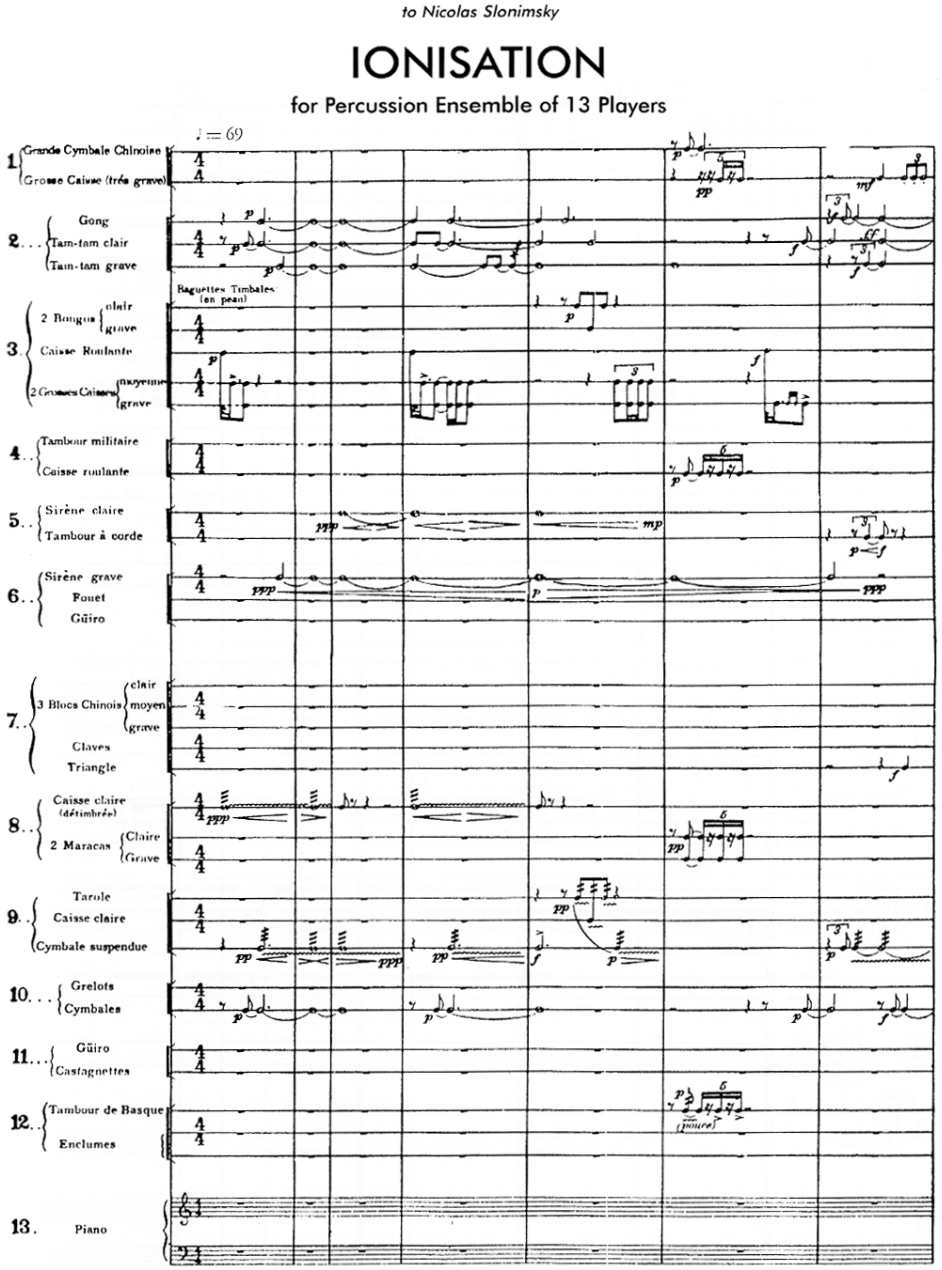
One of Stravinsky's most unique traits is his use of rhythm and meter over long phrases of music. Stravinsky characteristically composes in such a way that his perceived downbeat is routinely syncopated and thus shifted to the offbeat of the measure, therefore creating a false sense of metric continuity and simplicity. He creates a steady pulsation of notes, typically with the percussion, that is seemingly simple and consistent aurally, yet is actually layered over a continuously shifting sequence of meters.

While rhythm represents an area of composition where Stravinsky excelled, it also represented for him a great frustration. His use of Russian folk music and melodies as source materials challenged Stravinsky's compositional abilities, as they did not fit comfortably into western notation. One needs only to scan the pages of "The Rite of Spring" to see the various ways in which actual folk melodies and folk-based melodies are organized over extended phrase structures using constantly changing meters. Stravinsky's sketches for "The Rite of Spring" offer a glimpse into his thought process with regard to extended phrase writing as well as the pains he went to in order to get them right.

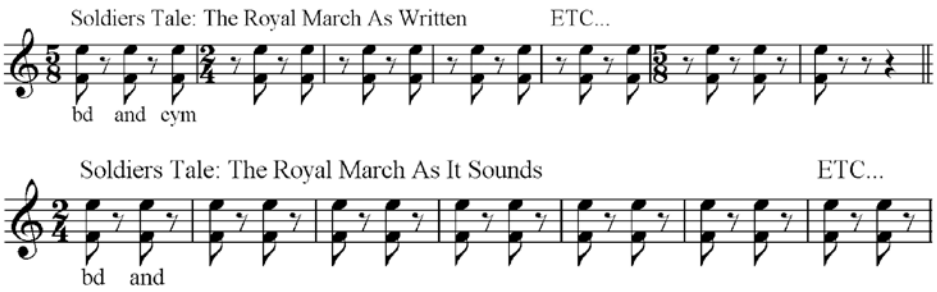
Varèse uses this same technique in perhaps the most famous theme he ever composed; the snare drum motive from "Ionisation." Though the listener perceives the motive as happening at one point in the measure, the score itself shows a quite different reality. The strength of the downbeat has been carefully shifted and syncopated to the offbeats of the measure. Varèse furthers this false perception by placing a *fortissimo* accent on the "a" of beat three, creating an even greater push towards the next downbeat, which, as a result, sounds as if it should be beat "1" of the following measure. These metric and rhythmic shifts in the texture are brilliantly placed so that the aural sensation is consistent and steady for the listener, even though the compositional and theoretical reality is much more complex.

At rehearsal 7 in "Ionisation," Varèse distorts the perceived downbeats of the work, yet does it with a unique process that gives the brief impression of a metric modulation. Because of the intensity of the accent pattern, the speed appears to increase, while the meter sounds as if it shifts to 6/4. This particular phrase of the work

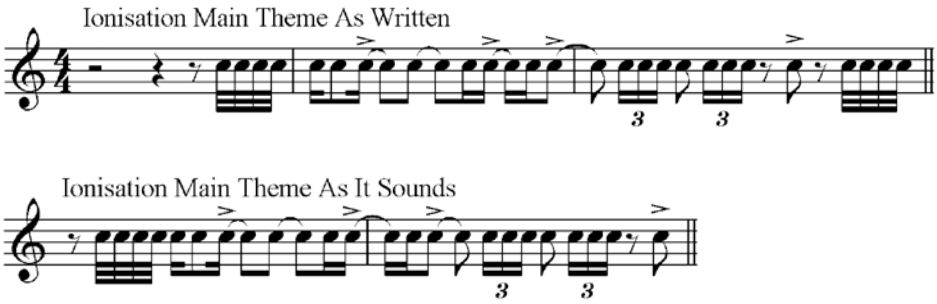
Example 3
"Ionisation," beginning



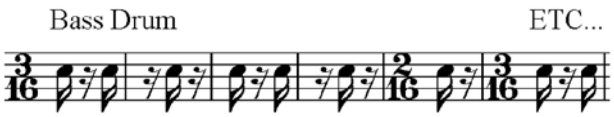
Example 4



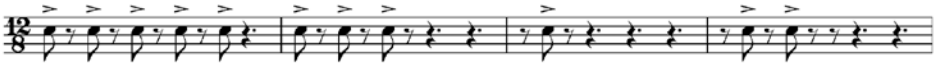
Example 5



Example 6
"The Rite of Spring," Sacrificial Dance, Rehearsal 199



Example 7
"Ionisation," Rehearsal 7



is arguably the most unsettled, especially when the 12/8 syncopation abruptly shifts back to the original 4/4 and thus begins a battle between the two meters. During the next four measures, this struggle endures until Varèse removes the triplet ideas, omits an anticipated downbeat, and subsequently begins a series of disjointed quintuplet figures. The rhythmic complexity observed here, while not groundbreaking by today's standards, represented at that time another crucial step forward in harnessing the full potential of rhythm.

CELLS OF COMPOSITION

It is widely known that Stravinsky did not rely on melodic structures and chord progressions to create the foundations of his works. Instead, Stravinsky relied on the use of short, and at times repetitive, cellular ideas. Elliott Carter puts forth the premise that this particular style of composition is also valid when discussing the works of Varèse.[8] As noted by Carter, both composers made rhythm the most important component of their works, acting as the binding agent that held their compositions together. Carter even goes so far as to list the manner in which Varèse varies his "cells": 1. add/subtract notes, 2. augment/diminish note values (cause a shift in where a pattern starts in a measure), 3. distort inner relationships (alter one cell while the other remains the same—perform them simultaneously).[9] Remarkably, this analytical method serves as an excellent way to describe the variations found in Stravinsky's "cells."

Both "Petrushka" examples demonstrate an additive process with regard to rhythmic and melodic "cells," the first displaying how the augmentation can subsequently shift the beat upon which the idea exists. The second space "A" found in Example 8 is changed from a quarter-note to an eighth-note triplet, making it a part of the moving melodic line that creates a pattern of seven notes that begins on a different part of the beat each time. While simple in nature, this technique is used time and time again with great success, allowing Stravinsky—and later Varèse—to obtain extended use from a single idea. The second "Petrushka" example (Example 9) offers the same technique found slightly later in the piece.

Examples 10 and 11 from "The Soldier's Tale" (1918) provide another set of examples stemming from a later chamber work. Again, an additive process is utilized to slightly vary the main cellular idea of the "Tango" as noted in the first example. A three-beat idea is placed within the context of a two-beat measure, and subsequently begun on a variety of beats while additions and subtractions are made to the pattern itself. Combined with various metric shifts, Stravinsky also creates a sense of metric ambiguity, so this example could fall comfortably into that category as well.

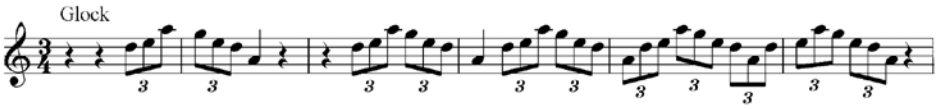
The excerpts in Example 12 from "Integrales" demonstrate how Varèse uses a number of the previously mentioned techniques to vary his cellular ideas. Metric changes, augmentation, diminution, and the addition and subtraction of notes are all utilized in this excerpt. As noted before, Varèse takes the original technique used by Stravinsky and advances the complexity. Perhaps most interesting in this particular example is the inclusion of the quintuplet substitution in variation three, a rhythmic idea that Varèse seemed to particularly favor. In their use of these cellular ideas, both composers demonstrated an economy of means that allowed them to create compositions utilizing small pieces assembled together, yet still prevent the outcome from sounding too repetitive.

In "Ionisation" (Example 13), the main snare drum "cell" is altered by changing certain note values and rhythms; however, the alterations are carefully made such that the original positioning of the overall motive remains approximately the same within the measure. Varèse also changed the instrumentation in the second example, which alludes to the earlier discussion concerning his awareness of percussion timbre. This motive is critical, as it serves as a unifying element that aids in keeping the entire work together.

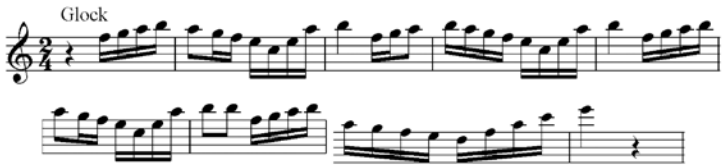
THE PERCUSSION SOLOIST

Short moments of solo percussion within larger works were not entirely new in the early 20th century. Both Strauss in "Ein Heldenleben" and Mahler in his "Tenth Symphony" utilized this compositional tactic quite effectively.[10] However, with his three Russian ballets and "The Soldier's Tale" Stravinsky expanded this idea beyond that of his predecessors. For Stravinsky, percussion was a critical composi-

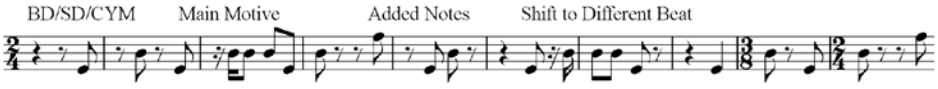
Example 8
"Petrushka," First Tableau, Rehearsal 27



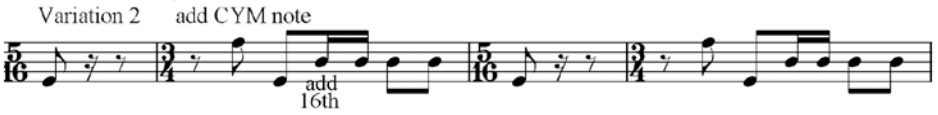
Example 9
"Petrushka," Russian Dance, Rehearsal 37



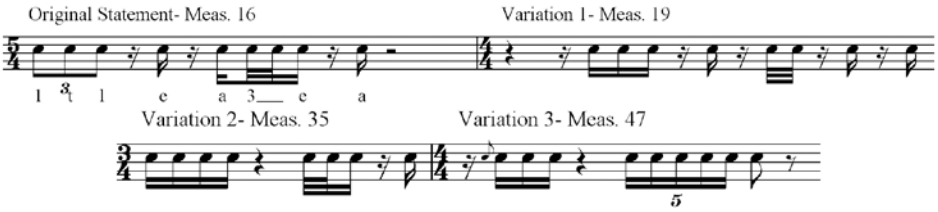
Example 10
"The Soldier's Tale," Tango, Rehearsal 1



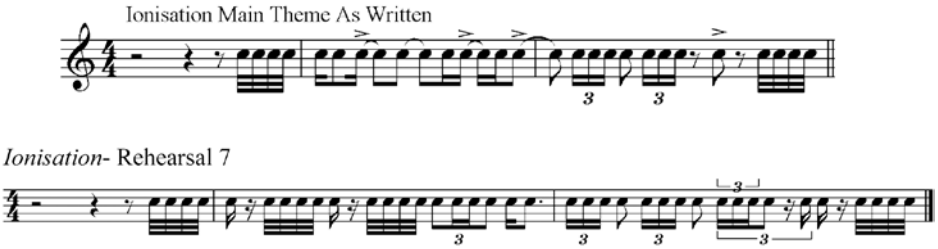
Example 11
"The Soldier's Tale," Tango, Rehearsal 6



Example 12
"Integrales"



Example 13
"Ionisation," Rehearsal 7



tional element to his cellular style of writing, serving as a means of continuity and unity.

As with the other elements of percussion scoring discussed thus far, Varèse took this particular technique and expanded it beyond that of Stravinsky. One could argue that this particular compositional idea continued to develop until Varèse composed "Ionisation," where all other instruments outside of percussion were eliminated entirely. The idea of the percussionist acting as a soloist was quite striking at the time, even as music was moving in such unique and expansive directions. It should also be noted that the idea of solo percussion comes largely as a result of these two composers' view of *percussion as sound*, in that percussion could sustain a listener's interest without the need of other instruments or voice.

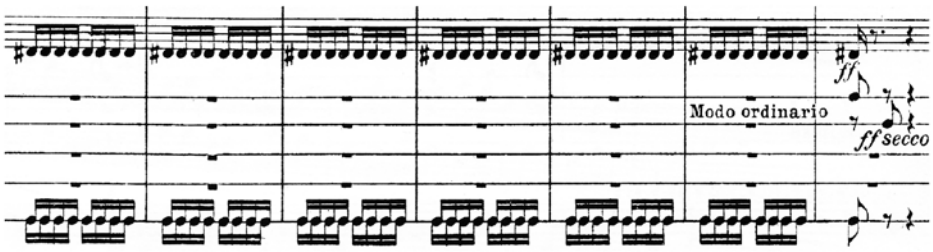
Example 14 provides an early example of a short percussion passage where other instruments of the ensemble are silent. In this particular instance the figure has a dual purpose: It represents a moment in the story itself while also acting as a transitory idea leading to the next phrase. While this particular example is simple in nature, it is important for the simple fact that Stravinsky believed that percussion was capable and worthy of such a task. Because Stravinsky did not rely on melody or traditional harmonic sequences to arrive at different moments in the music, he found alternate means to accomplish such tasks.

At the conclusion of "The Soldier's Tale" (Example 15), the percussionist is given the honor of performing a brief, but poignant, solo passage as the devil and the soldier walk off together, the soldier having been defeated.[11] Although the drums are not tuned to specific pitches, they create a contour that gives the impression of a melody. The manner in which Stravinsky uses a melodic contour that does not move directly from drum to drum in order of pitch creates a sense of polyphony. This particular passage is critical as it demonstrates that percussion can be dramatic and effectively support a narrative by itself.

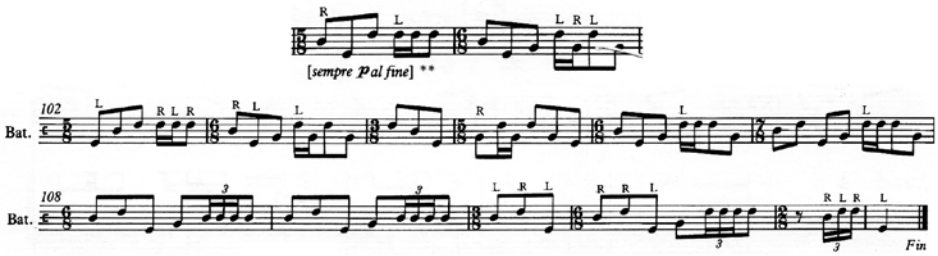
In "Ameriques" Varèse expands the sounds and rhythmic complexity used in "The Soldier's Tale." Example 16 functions as a transitory idea, much in the same manner as the Stravinsky example from "The Soldier's Tale" (Example 15). Because the rhythm is quite disjointed and heavily syncopated, this serves as another important instance where the timbre of the percussion is an important aspect of the cellular idea. It seems appropriate to suggest that there were perhaps very few instances where timbre was not a distinct concern of Varèse when scoring for percussion.

This solo percussion passage (Example 17) from "Integrales" is similar to the example from "Ameriques" in that it functions as a transitory figure yet is more reliant on timbre than strict rhythm. The long sounds of the tam tam and gong create a haunting aural presence, which in

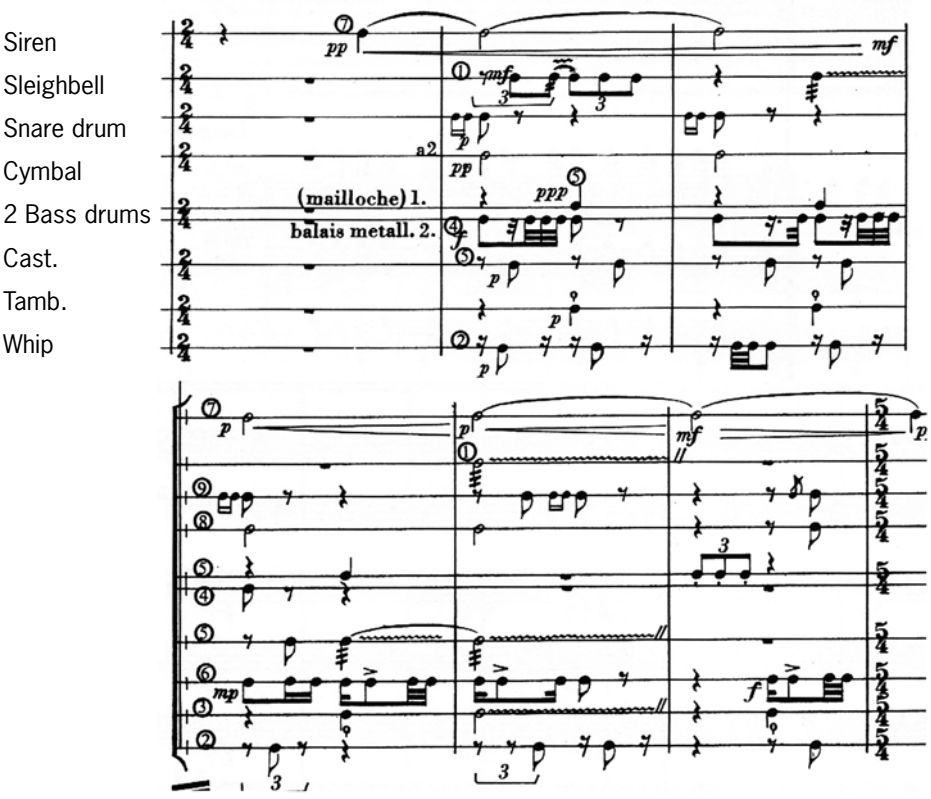
Example 14
"Petrushka," First Tableau, Rehearsal 40



Example 15
"The Soldier's Tale," Triumphal March of the Devil, Rehearsal 17



Example 16
"Ameriques," Moderato poco lento after rehearsal 32



turn makes the precise rhythm and articulate sound of the Chinese temple blocks quite striking.

It is appropriate to consider what a contemporary listener in the early 20th century might have thought when Varèse or Stravinsky utilized the newness of exotic percussion sounds in a solo setting. By inserting passages of solo percussion within a work such as "Ameriques," the return of the other instruments would likely be that much more striking to a contemporary listener whose ears would be unaccustomed to such a textural organization.

MULTIPLE PERCUSSION

Following World War I, Stravinsky was in exile from his homeland with no royalties coming in as a means of income, and his larger works were rarely being performed. As a result, Stravinsky and his newly found friend C. F. Ramuz, whose career was also seriously damaged by the global conflict, decided to work together on a piece that would be simple to perform.[12]

It is hard to imagine that upon the completion of "The Soldier's Tale" Stravinsky was aware of the significance of the percussion part he had scored. For Stravinsky, the creation of a multiple percussion part was merely the most obvious solution to keeping the work simple and few in personnel. However, this seemingly simple solution to staging concerns would in fact become a critical step in the constant and fast moving evolution of percussion in the early 20th century. In 1966, Michael Rosen said of the work, "In 1918 Igor Stravinsky opened the eyes of composers to the soloistic capabilities of percussion with the composition of 'L'Histoire du Soldat'."[13] From this point forward, the percussionist was now a multi-tasking musician.

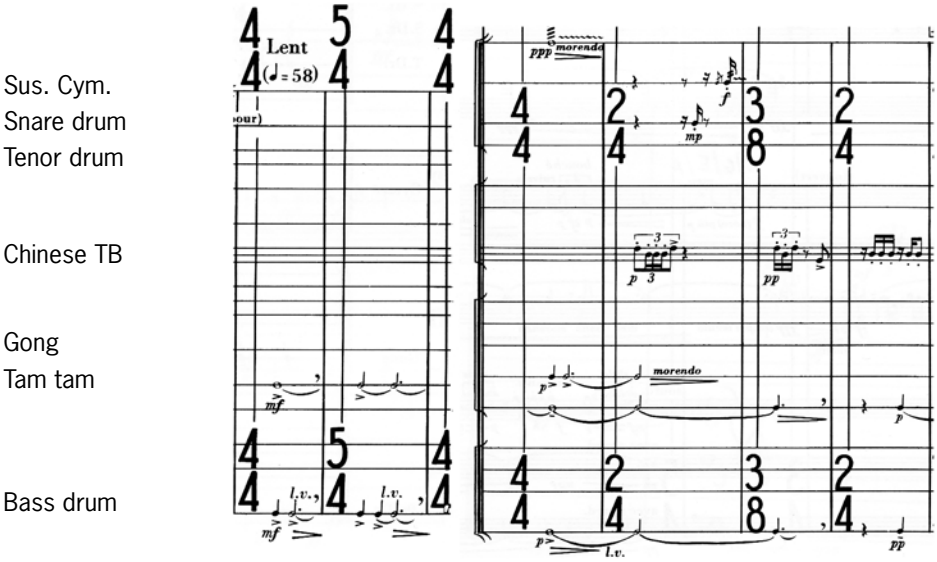
"Integrales" was composed primarily during 1924 and completed in January of 1925.[14] Considered groundbreaking at the time for music in a broad sense, it was especially unique for its use of multiple percussion setups for each player. Varèse expanded the role and sounds that Stravinsky had used in his work only six years earlier, and made the percussionists vital to the success of the work. It has to be reasoned that Varèse was aware of "The Soldier's Tale" and the percussion scoring Stravinsky employed, and that it had some influence on his use of multiple percussion setups. (Examples 18 and 19).

CONCLUSIONS

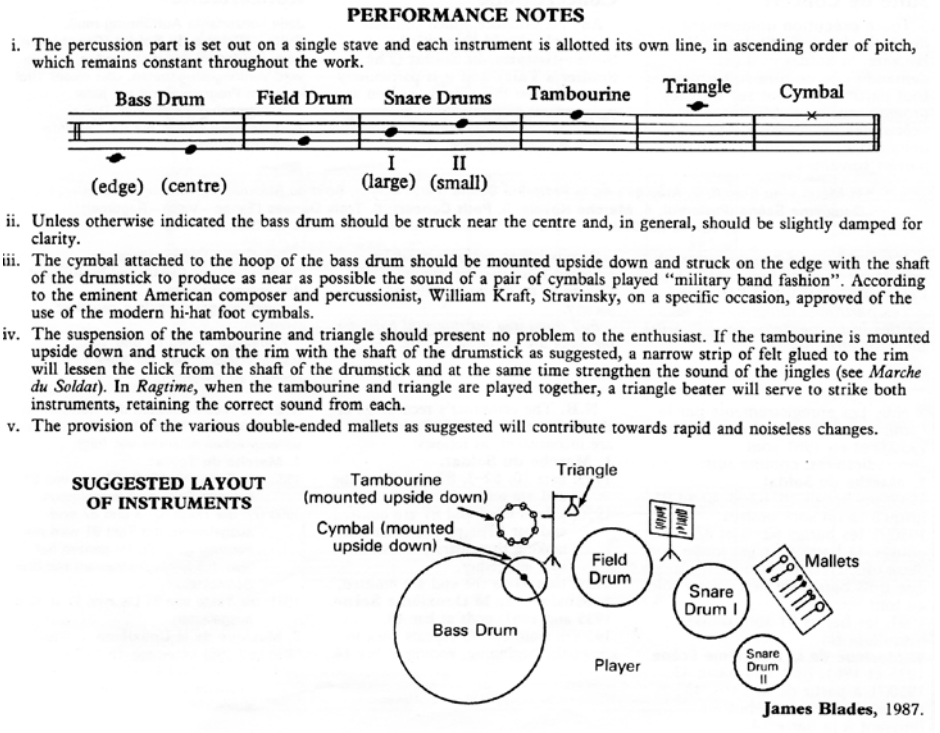
While the similarities between Stravinsky and Varèse are quite striking with regard to their methods of scoring for percussion, little seems to have been written to document this relationship. It must be considered that part of the reason for the lack of connection is in part due to the composers themselves, who both had fiercely independent personalities and therefore were not always forthcoming with regard to influences and debts owed to others. The manifesto set forth by the Composers' Guild that Varèse founded in 1921 with Carlos Salzedo perhaps states these ideals best: "(the Guild) disapproves of all 'isms'; denies the existence of schools; recognizes only the individual."[15] It is also important to consider each composer's view of music itself. Each man felt that he represented the future, creating works that were unique unto themselves and without the influence of others.

Based upon the above musical observations, one can conclude that a debt of some kind is owed Stravinsky from Varèse in regards to percussion composition, and perhaps composition in general, as the techniques discussed can certainly be applied to other instrumental areas. Though they share great similarities in the processes they employed, it is without question that the outcomes were drastically different. Apart from brief moments in Varèse's early works that demonstrate similar sonic characteristics as some of Stravinsky's pieces, one would not easily confuse their compositions. Yet, herein lies perhaps the most fascinating aspect of their compositions; two gifted composers can create works of art that are strikingly unique from one another while using similar compositional techniques and tools.

Example 17
"Integrales," Lent after Rehearsal 15



Example 18
Instrument list and setup for "The Soldier's Tale"



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2. Stravinsky, Igor. *An Autobiography.* London: Calder and Boyars, 1936, 54.
3. Van Solkema, Sherman ed. *The New Worlds of*

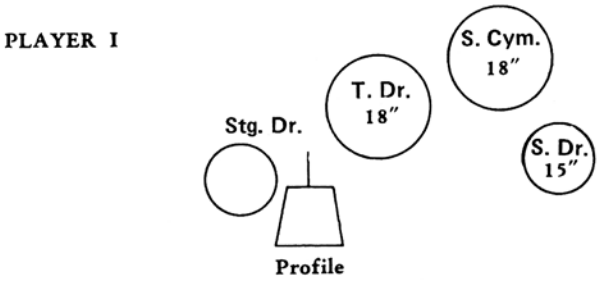
Example 19
Instrument list for "Integrales"

Percussion: 4 Players — 4 Exécutants

1.)	S. Cym.	Suspended Cymbal	*Cymbale suspendue*
	S. Dr.	Snare Drum	*Caisse claire*
	T. Dr.	Tenor Drum	*Caisse roulante*
	Stg. Dr.	String Drum/Lion or Bull Roar	*Tambour à corde*
2.)	Cast.	Castanets	*Castagnettes*
	Cyms.	Cymbals	*Cymbales*
	Ch. B.	Chinese Blocks (3)	*Blocs chinois (3)*
3.)	Sl. B.	Sleighbells	*Grelots*
	Ch.	Chains	*Chaînes*
	Tamb.	Tambourine	*Tambour de basque*
	Gong	Gong (Deep)	*Gong (grave)*
	T. t.	Tam-Tam (Deep)	*Tam-tam (grave)*
4.)	Tri.	Triangle	*Triangle*
	C. Cym.	Crash Cymbal	*Cymbale chinoise*
	Tw.	Twigs (Wire Brush) — To be played on shell of Bass Drum	*Verges (Rute)*
	Bs. Dr.	Bass Drum	*Grosse caisse*
	Sl. St.	Slap Stick	*Fouet*

• INTEGRALES •

Chart for disposition of percussion suggested by Morris Goldenberg, Instructor of Percussion, Juilliard School of Music.



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4. MacDonald, Malcolm. *Varèse: Astronomer in Sound.* London: Kahn and Averill, 2003, 110.
5. Ibid, 130.
6. Ibid, 147.
7. Van Solkema, 3.
8. Ibid, 2.
9. Ibid.
10. MacDonald, 111.
11. Stravinsky, Igor. *The Soldier's Tale.* London: Chester Music, 1960, 74.
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14. MacDonald, 173.
15. Wen-Chung, Chou. "Varèse: Who Was He?" *Edgard Varèse: The Complete Works* (liner notes). London: Decca, 1994, 10.

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Robert Sanderl received his Bachelors in Music Education degree with a Performers Certificate from the Crane School of Music, and his masters and doctorate degrees, as well as the Performers Certificate, from the Eastman School of Music. Rob is Director of Percussion for Radford University in Virginia. PN

Global Collaborations:
Oral Tradition Through the Internet

By Dr. Michael B. Vercelli

The flexibility of teaching through oral tradition is that learning can occur anywhere. Knowledge can be whispered in secret, broadcast over loudspeakers, discussed over a meal, or taught formally without the use of written materials.

The performance practice of the Ghanaian xylophone, or *gyil*, like much of African music, is typically learned through oral tradition gradually over a player's lifetime. While this particular oral tradition continues today, the rise in global popularity of the *gyil* has created new venues to teach the performance practice of the instrument both in Ghana and abroad.

What initially started as an experimental "Skype rehearsal" between West Virginia University and the Central Conservatory of Music in Beijing, China, became a much greater collaboration, bringing two music-school cultures together through the study of African oral tradition. While the foundation of this partnership was based on Internet classes focusing on *gyil* performance, this course ultimately provided the mobility for African oral tradition in new contexts.

This two-year project began during a residency at the Central Conservatory of Music (CCOM) in Beijing, November 2009[1]. Professor Zhang Boyu, head of the conservatory's ethnomusicology department, invited me to the CCOM to organize an African music and dance ensemble and provide *gyil* instruction. The ethnomusicology department at the CCOM is primarily research-based, and there are relatively few opportunities to perform music from outside the Western and Chinese canon. My weeklong residency was part of Dr. Zhang's plan to bring musical diversity to the conservatory and give his students an additional opportunity in performing ethnomusicology.

Upon arrival in Beijing, and after adjusting to the twelve-hour time difference, I realized that my African Music and Dance ensemble at West Virginia University would be rehearsing simultaneously with the Beijing ensemble. With a little technical preparation we were able to link the two rehearsals using Skype, a free software enabling users to talk and videoconference over the Internet. With the help of Dr. Zhang's graduate assistant Xin Jie, WVU faculty member Dr. Janet Robbins, and graduate assistants Adam Wolf and Ryan Frost, we were able to bring the two rehearsals together in shared performance.

While the academic backgrounds of the students in both ensembles were different (CCOM ethnomusicology majors, mostly pianists; WVU mix of music majors and other disciplines across campus), the objective of both ensembles is to gain a better understanding of African music performance practice.

Each ensemble took turns with short performances of the music they were studying. The West Virginia ensemble was particularly impressed by how much music the Beijing students learned in a week, while the Beijing students were moved by the enthusiasm and execution of the West Virginia group. While the exchange lasted less than an hour, it created a longer lasting cultural impact for those involved. Upon my return to the U.S. a few students shared their impressions of the event:

DMA percussion candidate Ryan Frost: "What initially seemed awkward ended up being a great opportunity to share what we have learned about African music with another audience. As an American performing African music, we gave our best effort to represent the music as accurately as possible."

Senior nursing major Heather Heim: "This experience was so much fun! We were all excited to see them perform. I had actually been looking forward to this the whole week before our rehearsal. Since we were unable [to use language] to communicate with each other, we communicated through music and dance and it was a very unique experience. It was exciting to be interacting with a class that was learning the same things as we were all the way around the world and in a different language."

Junior engineering major Steven Rhodes: "The Skype rehearsal was definitely unlike any other cross-cultural experience I've had. Probably the most valuable thing was being able to see the other students' interpretation of an African ensemble and to see their impression of ours. It's typical for one group to demonstrate something from their own personal culture to another group that's not familiar, but we were sharing something with each other that was from a third culture. It was a really unique experience."[2]

The students and faculty at the CCOM were equally enthusiastic about the exchange and began to plan ways to strengthen the connection between our two communities. Together, we designed a *gyil* performance practice course that I would teach via Skype at the conservatory. The course met once a week from mid-March through June (Chinese semester) and started again in September through January. The enrollment had an average of eleven students, many of who participated each semester.

COURSE STRUCTURE

The online *gyil* course at the CCOM was targeted specifically at students in the ethnomusicology section of undergraduate musicology majors. The enrollment was capped at fourteen undergraduate students and one graduate assistant. The graduate student was responsible for the daily administration of the

course, translation assistance, and technological demands, and directed what we called the "mutual instruction" portion of the course. Each student performed a jury at the end of the semester, demonstrating the material learned.

All instruction was done without the use of notation to imitate the oral transmission process and create a virtual fieldwork experience for the CCOM students. I worked with one instrument in front of a webcam and introduced new material by rote. I first demonstrated the new musical material before analyzing it in smaller phrases. When appropriate, each hand was analyzed independently before explaining the musical composite, while complex polyrhythmic coordination issues were addressed before the addition of melodic content. The musical meaning and cultural context of the music were continuously stressed.

The CCOM students worked in pairs, each on a *gyil*, and in front of the webcam. Those who were not on instruments watched the screen, transcribed rhythms, and worked out coordination issues.

I divided the two-hour class into a few smaller units. My lesson plan within each instructional period was to ensure at least four of the students (two pairs) in the class demonstrated comprehension on new musical material to instruct their classmates. Before class I planned how much new material to introduce, then divided it into sections. The first pair on the instruments would review the material from previous lessons and then move through approximately 75 percent of the new material for the day. The second group, having observed the first group, started at the beginning of the new material and continued to the end of my planned lesson.

I left at least forty minutes at the end of class for "mutual instruction" so that the students with hands-on experience that day helped others, and those who did not play shared their transcriptions and observations. This mutual instruction portion of the course reinforced the new musical material learned and created a strong community-oriented experiential learning environment.

CHALLENGES

The language barrier was the foremost obstacle in this project. All CCOM students, regardless of discipline, have a required English proficiency that offset my extremely limited knowledge of Mandarin. Again, the oral tradition model of demonstration and imitation proved to overcome obstacles in language and focus the course on musical creation. In my original design for the course, I had attempted to divide the course into thirty-minute segments so I would get "monitor time" with six students each class period. While there were more students instructing at the end of the course, the level of comprehension was not as high. The following week, I spent more time on review material with less new music presented. As both sides of the Skype call struggled with language translation, the extra ten minutes for clarification with each group made a significant difference. As an instructor, I always had to be conscious that my language would be as clear and concise as possible to avoid any misinterpretation.

A danger in this variety of distance learning is the dilution of cultural meaning as the music moves further away from its ethnographical source. The students were aware that these Skype classes at best serve as an introduction to *gyil*, and that true mastery of the instrument is only achieved through consistent study with recognized musicians from the culture. These classes certainly do not replace study with a master Ghanaian musician, but they do increase the awareness of this unique musical culture. I found it important to remind the class weekly of the music's origins and the traditional situations in which it is performed. Musical symbolism and imagery associated with traditional pieces were reviewed to provide as much cultural context as possible throughout the learning process. Due to technological limitations, subtle nuances in musical phrasing were not always noticeable and were reviewed regularly.

I addressed these limitations with a second residency at the conservatory for the conclusion of this project in June 2011. I was pleased to find that the CCOM students were sensitive to cultural representation and, in regards to the traditional *gyil* music, often looked for comparative examples from within their own culture. In person, it was easier to discuss broader musical concepts and address individual-specific technical issues. Most importantly, it allowed me to perform directly with each student. The time delay of the Skype software makes it impossible to play along with the class in real time.

Class scheduling across multiple time zones can also provide a fun challenge. With a twelve-hour time difference between Eastern Standard Time and Beijing, their 7 P.M. class is my 7 A.M. session. The students in Beijing never seemed to tire of saying "good morning" as I appeared in their evening class with a cup of strong coffee. When unforeseen problems arose, the flexibility of Internet instruction allowed me to hold the semester's juries as scheduled, even though I was snowed-in at the Philadelphia airport hotel!

OUTCOMES

The project provided a number of positive outcomes for the Central Conservatory of Music students and faculty, and West Virginia University and myself. After two semesters of instruction, the students in the course had the facility to perform a variety of solo and ensemble pieces from the Dagara and Birifor *gyil* repertoire. Two students were selected to perform at the conservatory's 60th anniversary concert celebration. These students were an important addition to the anniversary concert representing Dr. Zhang's expansion of the performing ethnomusicology program.

The collaboration of the Central Conservatory and West Virginia University directly supports WVU's strategic plan by the increase of global initiatives and commitment to diversity. The limits in technology and the language barrier challenged me to refine my instructional delivery and consider multiple models of cultural representation. Finally, this collaboration created common ground through global awareness and cultural sensitivity. My Ghanaian teachers have expressed their satisfaction knowing that their music is appreciated by new audiences and, at the same time, is crossing multiple borders. Future projects include possible student and faculty exchanges, joint "virtual" concerts, and study abroad opportunities.

I would like to thank West Virginia University College of Creative Arts, the WVU Office of International Programs Faculty Development Travel Grant, and the Central Conservatory of Music for their generous support of this project.

ENDNOTES

1. This project was conducted November 2009 to June 2011.
2. Student responses were solicited by a questionnaire administered in January 2010.

Dr. Michael B. Vercelli is the Director of the World Music Performance Center at West Virginia University. At WVU, Michael has developed two faculty-led summer study abroad courses, Ghana and Brazil, which focus on the study of musical performance within their local cultural contexts. He has performed at PASIC with Bernard Woma, the Zumbumba Percussion Trio, and the RA [sub3] Ensemble. Michael has given workshops and performances throughout the U.S. as well as in China, Brazil, Canada, and Iceland. PN

Steel Drum Instruments and Bands: Perspectives from the Makers and Tuners

By Tom Berich

In 1992, while a sophomore at West Virginia University, I had the rare opportunity of beginning to learn the craft of steel drum construction and tuning under the tutelage of Ellie Mannette. He had begun a residency at WVU titled the University Tuning Project, and this provided the opportunity for me to meet, work, and perform with legends in the steel drum industry including Andy Narell, Ray Holman, and Robert Greenidge.

The opportunity to learn the craft of tuning and construction was the point of working with Ellie. I joined the program as an extracurricular project and began sinking drums and shaping notes, and I learned basic tuning skills. Quite a bit has happened in the steel drum world over the subsequent years, and quality makers and tuners are getting to be more open to assisting beginning and advanced steel drum players or bands in their development. The construction/tuning process however, I wasn't so sure about.

I've asked five of this generation's top steel drum tuners (from both the U.S. and Trinidad) for their perspective on the industry as a whole. Their answers may help the percussionist and teacher relatively new to pan.

INTRODUCING THE CAST

Dave Beery: A full-time pan manufacturer since 2001, Dave's love of pan started with meeting Ellie Mannette in a workshop in Oregon in 1990, and soon, along with Chris Wabich (his business partner at the time), began tuning on a regular basis. Dave is the owner of Smarty Pans (www.smartypansmusic.com).

Alan Coyle: Owner of Coyle Drums (www.coyledrums.com). Alan started as a percussion major at West Virginia University where he learned the craft of construction and tuning from Ellie Mannette and was a member of the original University Tuning Project.

Anthony Duncan: One of Trinidad and Tobago's busiest pan makers, Anthony studied tuning and construction in the home of pan from Bob Thomas, Oliver Hospidales, and legendary island tuner Junior Peters. He formed his company (www.steelpantt.com) in 1996 during a pan technology course run by Trinidad's Minister of Culture.

Kyle Dunleavy: Kyle got his music degree from the Hartt School of Music, which gave him the opportunity for apprenticeship at Panyard Inc. Within a few years, he was bumped up to "head tuner" at Panyard and remained in that position for a number of years. Kyle broke out on his own in 1999 with Kyle Dunleavy Steel Drums (www.kdsteeldrums.com).

Emily Lemmerman: Emily lives in Austin, Texas, where she runs her company, Barracuda Steel Drums (www.barracudasteeldrums.com). Emily joined the steelband community while earning her performance degree at Ithaca College. After graduation, she apprenticed with Ellie Mannette and worked for his company from 1998–2004.

Berich: *Without trying to sound too much like self promotion, what do you t hink is the best way steel drum players should choose a tuner for their instruments? Word of mouth? Instrument samples? Price?*

Coyle: Currently, word of mouth is the most common way. And although you want a lot of people's opinions, samples are really ideal, especially if you can come by a variety. In other words, how do the drums sound in the context of soloing and a band situation?

Beery: When buying many instruments, sometimes school districts require certain procedures with paperwork and the like that may bypass the traditional word-of-mouth system. In this case, the schools may look to price as their method of decision-making. Otherwise, as an individual, I think word of mouth is best. However, and to a certain degree, the proximity of a tuner to the player may be the deciding factor regardless of price or perceived quality.

Duncan: I think that all three should come into play. At the end of the day, the marketing, advertising, and product promotions are what will win the day in Trinidad and Tobago, and yet, if someone is not in the know, then word of mouth is what will definitely be used.

Lemmerman: The field of craftsmen is so small that it's easy to collect information on all of those things. If you are new to the community, definitely find steelbands and players in your area and ask lots of questions. Find out about your tuner's training, background, and experience. Of our "second generation," it's good to find someone who spent years training with a master craftsman. Most of these tuners will do a fine job.

As an educator, I'm sympathetic to the financial challenges faced by many schools, and I understand not everyone needs a high-end pan. There are many smart lower-cost

alternatives to the sometimes astronomical prices you'll encounter, and decent, affordable, upper-register instruments (lead, double seconds) are not hard to find. Lower voices (guitar, cello, bass) are available, but a little trickier to locate. Even at the professional level, be aware that the highest price tag does not guarantee the highest quality. So whether you're buying a new pan or blending your existing band, educate yourself and that will protect you and your program from making a mistake. Do good research and get your information from multiple sources.

"There may be far more pan in the USA than in Trinidad."
— Alan Coyle

Berich: *Much has happened in the last ten years with the development of the instrument. Are we any closer to a standardized set of patterns?*

Coyle: I certainly think we are at least a little bit closer. Very few makers make the Invader lead anymore, and the C circle of 5ths in the U.S. and D circle of 5ths in Trinidad seem to be moving in as the standardized patterns. Bass pan, in my observation, appears a little closer than any instrument other than the leads, and while there are some discrepancies here and there, the individual drums seem to be relatively the same. Redundancies also seem to be leaving the bands as a whole. Triple guitars and cellos have essentially the same range with different skirt lengths. More bands are going with all cellos or all guitars for a low midsection.

Lemmerman: The piano took hundreds of years to evolve into its modern form. The steel drum family has only been in existence for a few decades, and already there are definite preferences emerging. Some tuners speak passionately on the subject of standardization as if it is our responsibility to dictate. I see no need for a consensus to limit the number of voices in the steelband family or to proscribe any variants. To me, the variety of instruments and patterns enrich the art form and deepen my appreciation of its scope and character. If a pattern is viable and popular with its performers, it will survive the test of time on its own merits.

Beery: The triple cello has become somewhat standardized, with a low B3 to B-flat 5 diminished chord layout, but there are indeed numerous types of triple cello designs still being made. I think the reason that the pans continue to change and develop is due to the fact that the way the notes are arranged on the pan dictate the tone or timbre that is produced by those notes. But different regions of the world have different traditions. Even different bands from one side of the city to the other side of the city may have a tradition of using only certain pan designs. Thus, standardization does not occur.

Dunleavy: In terms of notes in exactly the same place on each pan, I would say we're not any closer now to standardization than 20 years ago. Some things are close, such as the basic set up of voices: 4ths and 5ths leads, whole-tone seconds, diminished cellos, and the bass with an octave and 5th. But there are always different starting low notes or adjustments in exactly where notes are located. A "hard" standard pattern is a ways off, and may not happen for many years to come, the way things are going.

Duncan: In Trinidad and Tobago, only the tenor pan and the double tenor are truly standardized. This is as far as the most common layouts go in the various bands throughout the country providing a de-facto standard. Even double seconds and double guitars, which use a whole-tone pattern on each drum, vary both in note placements and range. It seems that in the U.S. market, designs from Ellie Mannette have made significant inroads, particularly with the double seconds. Triple cellos and triple guitars mostly use a diminished pattern on each drum, but the ranges vary quite a lot.

"Tuners are expected to know how to tune any pan made by any builder."
—Dave Beery

Berich: *How has the role of tuner changed in the last ten years?*

Coyle: I have certainly noticed higher quality instruments in the last few years, and this makes the tuning process much easier. I have also noticed many less "weird" patterns, which lends itself toward gradual standardization within the industry.

Duncan: In Trinidad, some of the most popular tuners have passed on from this life or no longer actively tune. The next generation tuners are now coming to terms with the standard and quality of the legacy being left behind and are trying to carve a niche for themselves. Work is still heavily band-oriented in Trinidad unless you have oriented yourself to do your own marketing on the international scene. Bands, for example, no longer contract one tuner. They vary, and may even have regular tuners who fine-tune/blend the band, but choose to buy instruments from someone else.

Beery: I think tuners are expected to know how to tune any pan made by any builder. In the past, they may have only been expected to be able to tune their own design or designs that were only familiar to them. Pan tuners, especially in America, are expected to receive and produce paperwork such as purchase orders and invoices, and to promote their business in a professional manner. Twenty years ago or more, much of the business of pan tuning was quite casual. Pan tuners are also somewhat expected to travel long distances in order to provide services to their customers. Thus, pan tuners must accommodate this type of maintenance schedule. Most people treat the tuners with good affection, but more and more the tuner is treated like a plumber. The tuner is here to do a job. Open the door, do the job, close the door when you're done.

Berich: *Are steel drums being more or less accepted in schools?*

Coyle: It's definitely growing in the school systems overall, but they seem to be growing most in the K–12 public school system, which is very encouraging.

"The next generation tuners are now coming to terms with the standard and quality of the legacy being left behind and are trying to carve a niche for themselves."
— Anthony Duncan

Lemmerman: In Texas, there are public high school steelbands that are sometimes stronger than those in college programs. One high school here has four 20-piece steelbands that meet daily as part of their curriculum. Another uses steelband in place of Orff instruments to teach general music, and anticipates having 400 kids involved in the program in the near future. Steelband is especially useful in smaller or private schools where traditional instrumental programs struggle. Educators know that as an art form that really excites and inspires kids, steelband is a great pedagogical vehicle. And as more teachers incorporate original music, jazz, classical arrangements, and new calypsos into their libraries, the educational experience becomes more meaningful.

Beery: Yes! However, it is the teachers that are at the center of their success or failure. If a dominant teacher of a steel pan program leaves that school and a replacement teacher is hired who doesn't care for the instrument or the music, the program can suffer greatly or be cancelled. The biggest hurdle for most pan programs in schools is storage and transportation. If the school can provide those things, there is usually not a problem.

Berich: *Do you think we might see pan become a standard instrument anytime soon in, let's say, a high school concert band?*

Beery: No. I don't see the steel band becoming as ubiquitous as a concert band or marching band. I believe the concert/marching band is a phenomenon cultivated by our American culture and heritage. The steel band does not fit into that culture or heritage.

Dunleavy: The culture in the U.S. by and large is not familiar enough yet with pan as a serious instrument compared to band and orchestra. It is still a bit of a novelty to most, but the room for this kind of evolution in the art form is definitely there.

Lemmerman: I think it's more likely that you'll see the steel drum as an individual instrument in jazz bands before concert bands.

Berich: *Anthony, in Trinidad is pan education standard in the music school curriculum? Is it close to becoming a standard instrument in, let's say, a high school concert band?*

Duncan: Definitely there is high acceptance of pan in schools in Trinidad and Tobago. The high school concert band is another matter entirely. The real problem here, in my mind, is the lack of innovative compositions and arrangements for the instrument.

In the eyes of the populace, the steelpan is too closely associated with its birthplace—the West Indian or Caribbean tropics. In this age of the Internet, that scope is just too limited. People are drawn to the instrument as a West Indian phenomenon, but the music has to transcend that. Steelpan music does not as yet have the stature of salsa or jazz or even the classics. The instrument needs the right ambassadors for this age if it is to truly explode on the world scene.

Berich: *If a school or community group wants to start a steel drum program, are there any grants or alternative funding that could help offset the costs of a set of instruments?*

Duncan: The local Trinidad and Tobago government, through its Ministry of Culture, has done great things in this regard. They have an official "Pan in the Classroom Unit," which coordinates government-funded procurement of instruments for all schools in the country. Of course, only so much can be done each year, and the efforts are dependent upon the amount of money budgeted for a given year.

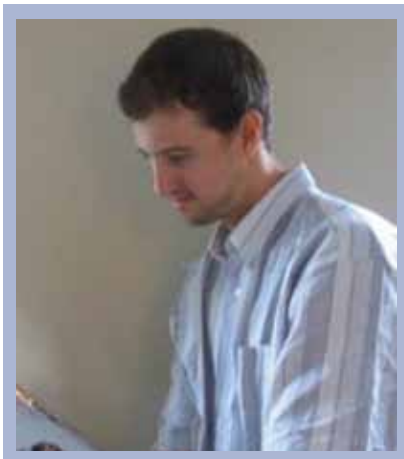
Beery: While I don't have any personal experience with grant writing, I have seen several teachers receive significant funds by writing grants—usually in the thousands of dollars. I've also noticed that the grants don't always fix "everything." They will sometimes help buy cases, or some pans, or some stands. The teachers that are successful with grants tend to continue to write grants over many years. After several years have passed, they may have accomplished their original goals of purchasing equipment.

Berich: *What are the biggest frustrations of being makers/tuners of a relatively new instrument?*

Duncan: In Trinidad, the uncertainty of the market is a huge concern. This, of course, has forced many of us to pay closer attention to world economic trends, instead of naively doing what we like the most—our profession. I also run into the problem of inconsistent raw materials. Even drums specially made for steelpans may have problems with the rolling or inconsistent thicknesses, etc.—not being able to truly control the entire process, building and tuning to plating/finishing, then fine tuning.

Beery: Quality steel, reliable chrome plating capabilities, reliable and affordable paint/powder-coating capabilities, knowledgeable and experienced employees/contractors, access to industrial space, access to storage space, dealing with local environmental laws. The influx of more qualified tuners would help to supply the market with more pans. However, the prices would go down due to higher supply. That's good for the customer but it creates more demands from the manufacturers. Lower wages for the tuners may not be adequate to keep them interested in the long term.

"Educators know that as an art form that really excites and inspires kids, steelband is a great pedagogical vehicle."
— Emily Lemmerman



"In terms of notes in exactly the same place on each pan, I would say we're not any closer now to standardization than 20 years ago."
— Kyle Dunleavy

Lemmerman: I'm most frustrated when I see well-meaning directors underestimate the capability and relevancy of the art form. I'm so glad that my college included steelband as part of our percussion ensemble curriculum. At many universities, steelband is divorced from the percussion department entirely. Often these programs are run by grad students with little or no experience in the field, and who will have a finite relationship with the program.

I'd also like to see directors be more thoughtful in their programming. There are still broad, deep-rooted assumptions about how to use the sound of the steel drum. While I don't personally believe in music that is exclusionary, perpetuating a cliché encourages our own community to underestimate and underutilize the instrument. Improving the quality of your library, especially at the university level, can make the instrument more appealing to your college players and can prepare you for the growing number of high schoolers that will enter college with experience and high expectations of your program.

Berich: *Where are the big markets right now? Obviously Trinidad is associated with the instrument, and being its home, rightly so, are you seeing it expand in any other specific parts of the world?*

Lemmerman: Some people say steelband is the "fastest growing art form in the country." I don't know how to measure that, but I am no longer surprised when I hear of a thriving community in Alaska, or of bands in Jerusalem or Lebanon or South Africa.

Coyle: In my observation, I think there may be far more pan in the USA than in Trinidad. The U.S. is growing at a very fast rate and is by far the largest market. I've tuned for some huge bands in Japan, and Switzerland is definitely a growing market as well.

Duncan: As far as we makers in Trinidad and Tobago are concerned, the big markets are the U.S. and the U.K. Some have mentioned that in years to come, South America could get bigger than ever, but the language barrier and other hurdles will need to be crossed. Yes, I'm seeing the instrument expand into Japan, Taiwan, and greater Asia. I think this will be a big market in the next 20 years.

Berich: *Are there any schools that are pursuing steel drum tuning; i.e., where can one go to learn the art/craft of steel drum tuning? How open are these schools or individuals coming in to learn this craft?*

Dunleavy: It is very difficult to come in and learn the craft of pan making because tuners are usually so busy building instruments it is hard to take the time out and teach tuning techniques. I think the best way would be to apprentice with a tuner, so that way the person trying to learn the craft is showing some real commitment to the art form. In this case, I think some pan makers will be open to the idea.

Coyle: None in the States. WVU had the University Tuning Project for a while, and small programs do sometimes pop up, but they seem to be fleeting.

Beery: When I was younger, I taught a construction class, and I only taught the program for one semester. The biggest problem was that on a day-to-day basis, there was not enough for the students to busy themselves with. Sinking pans was simple enough, but how many weeks can students with a mild degree of interest—or no interest at all since they were told to take the class for the credits—devote to such rigorous tasks? Yes, the goal ultimately is to learn to make a pan, but it's not as easy as most people think. It seems to me that workshops work best for learning to tune pans. They provide a limited amount of time with limited materials and limited expectations. If the students choose to continue learning, they can do much of it on their own.

Lemmerman: Apprenticeship is the most common format of training here in the U.S. The largest organized program in the U.S. is at Ellie Mannette's company in Morgantown [now disassociated from West Virginia University]. People with engineering backgrounds or perfect pitch sometimes assume these talents provide an advantage, but nothing can really prepare you for this craft.

Duncan: The Trinidad and Tobago government (the Ministry of Culture) has a wide array of programs geared towards youth development and nurturing of indigenous heritage, amongst other types of skill development. They run short courses in steelpan construction and alternate these with introduction to tuning. Of course, these are short, beginner courses, usually over ten weeks. They usually request student referrals from the various panyards. British Petroleum Trinidad and Tobago has also sponsored similar courses for high school students over the past few years.

Author's note: Ellie Mannette's influence on this "second generation" of pan tuners, specifically in the United States, appears to be unavoidable. I chose these tuners for a variety of perspectives and background. While some opinions may differ, all the American tuners can trace at least some part of their training or influence to Mannette.

Tom Berich, a recording artist, educator, and bandleader, is the founder of PanUSA LLC (www.panusa.us). He received his Bachelor of Music Education degree at West Virginia University where he studied with Phil Faini, Tim Peterman, and Ellie Mannette. He has produced live shows for Nickelodeon, the audio prompts heard on Verizon and Sprint's automated customer service, and engineered audio tours for the Smithsonian and Boston's Museum of Modern Art. He has developed the percussion program for the Indiana School for the Deaf and is on staff at Indiana University's Department of Contemporary Dance as an accompanist. He is a regular contributor to *Teaching Artists Journal* and is currently writing a series of steel drum technique books. He can be reached at tberich@mac.com. PN

New Percussion Literature and Recordings

SELECTED REVIEWS

Publishers and composers 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.

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Difficulty Rating Scale

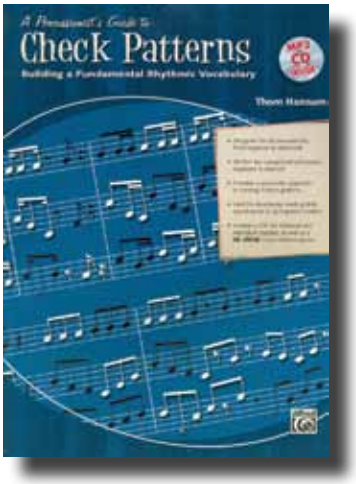
I–II	Elementary
III–IV	Intermediate
V–VI	Advanced
VI+	Difficult

GENERAL METHOD BOOKS

A Percussionist's Guide to Check Patterns: Building a Fundamental Rhythmic Vocabulary I–VI

Thom Hannum
$19.95
Alfred

This method book contains almost 100 pages of rhythmic and melodic examples designed to increase the musical and technical abilities of the modern percussionist. Each musical example is scored for snare drum, mallet percussion, and drumset. Ideal for private lessons, this book could also be incorporated into any size percussion ensemble or method class for group study. Suggestions offered for group study are to play the different patterns simultaneously, developing rhythmic accuracy, to play the examples in a round, to play combinations of duple and triple examples creating duets, and to experiment with dynamic control developing musicality and ensemble awareness.



The objectives of the book are to read musical patterns by recognition; implement a consistent approach to sticking; and develop tempo control, accuracy, and an overall control of silence, note length, and subdivision. Each musical example is short and concise, allowing for literal use or for expansion based on the needs of the student or ensemble.

—Rob Parks

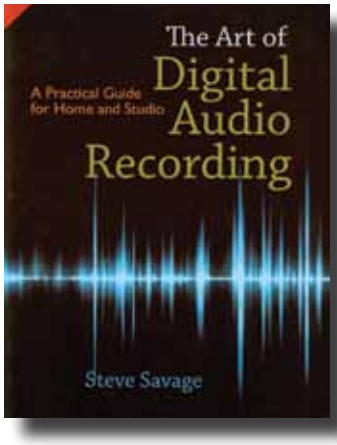
GENERAL REFERENCE

The Art of Digital Audio Recording: A Practical Guide for Home and Studio

Steve Savage
$35.00
Oxford University Press

Producer, engineer, and instructor Steve Savage has accomplished the near impossible: In one easy-to-read volume, he has made the complex subject of digital audio recording understandable to the masses. It isn't that his writing makes it simple; he just explains it in terms that relate to musicians. The coverage is arranged in a logical fashion, is complete enough to give the reader a good view of the entire subject, and could serve as either an introduction or a guide to deepen the knowledge of an experienced recordist.

Though MIDI (Musical Instrument Digital Interface) technology is not included, the complete process of digital audio recording is covered. The occasional anecdotal "What Not To Do" sidebars keep it light, readable, and even funny from time to time. Humor in a primarily technological guide is a plus, especially to those new to digital audio. The addition of many screenshots, images, and technical drawings also support a deeper understanding of some of the more esoteric concepts and ideas covered.



The extensive index at the end of the book is indispensable for going straight to specific topics.

Spanning equipment basics, recording, editing, mixing, and mastering, this is a complete look at the subject of digital audio recording. Perhaps the most unexpected inclusion is near the end where elements related to producing, specifically observations about the psychology of recording sessions, are masterfully presented. This section includes some valuable information that can help one turn the technical information presented earlier in the book into better recordings. If you've ever had an interest in digital audio recording but were afraid to take it on, consider this a very friendly way in.

—Ray Dillard

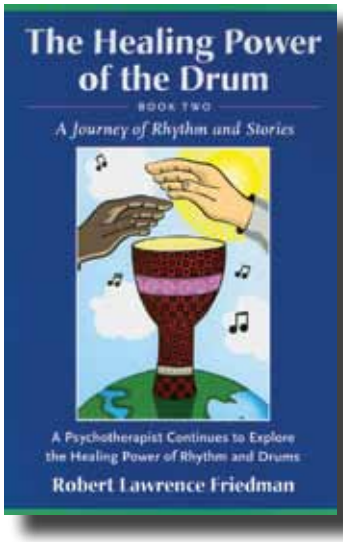
The Healing Power of the Drum, Book Two

Robert Lawrence Friedman
$17.95
Avocus Publishing

In 2000, Robert Lawrence Friedman's *The Healing Power of the Drum* introduced the history of the hand drum and its use in the community and in complementary medicine. The drum's spiritual power, use in community building, and mental, emotional, and physical healing effects were thoroughly discussed, and many techniques and exercises for novice drummers, trained drum circle facilitators, and music therapists were offered. Fast forward to 2011 where many things in the world have changed, including the growth of the use of the drum in the above-mentioned areas. One only needs to compare the appendices of Books One and Two to see how far this drumming movement has progressed. Book Two offers 45 pages of valuable resources.

Primarily, the book is full of anecdotal evidence of the power of drumming for mental and physical wellness. These stories come from music therapists, drum circle facilitators, and drum teachers. Pioneer drum circle facilitator Arthur Hull wrote the foreword and contributed stories throughout the book's chapters. Chapters 1 (Drumming and Indigenous Tribes) and 2 (Universal Rhythms) address culturally specific stories and experiences with contributions from a diverse group including Hull, Christine Stevens, Jim Greiner, Beverly Griffin, and Valerie Naranjo. Chapter 3 (Blocks and Releases) contains three stories that give testimony to the drum's ability to help one release and express emotion. Chapter 4 (Drumming with a Purpose) includes stories from Hull on his first drum circle, Stevens, who worked with post-9/11 World Trade Center victims as well as children in the middle of the Iraqi war conflict, and Scott Swimmer, founder of Drumstrong.

Chapter 5 (Drum Lessons) includes moving stories from Griener, Cameron Tummel, Jim Anderson, Jane Bentley, and Dave Holland. Chapter 6 (Training Programs) introduces us to Hull's "Village Music Playshops," Remo's "HealthRHYTHMS," and many others. Chapter 7 (Drumming with Specific Populations) is the longest section of the book with 26 moving stories about success with clients and patients with various disabilities and



illnesses, both physical and psychological, including dementia, Alzheimers, Parkinsons, cancer, visual and hearing impairments, and many others. These stories are both amazing and inspirational.

Chapter 8 (Drumming and Societal Challenges) addresses such issues as drug and alcohol abuse. The book concludes with Chapter 9 (Where Have We Come, Where Are We Going?). In the appendix, Friedman discusses music therapy vs. drum circle facilitation with very careful attention to the distinction between the two and a clarification of settings in need of professionally trained therapists. Other resources in the appendix include contact information for music therapists, family therapists, drum circle facilitators, and drum teachers. Lists of magazines, books, CDs, DVDs, rhythm games, websites, mailing lists, and community drum circles in the U.S. and abroad are also included.

After reading the book, I became more aware of the power of the drum and how the storytellers have helped to change so many lives for the better. But the common thread throughout the book was that these facilitators, therapists, teachers, and other professionals have been on the receiving end of the healing power of the drum, gaining more than they gave in every instance.

—Susan Martin Tariq

KEYBOARD PERCUSSION SOLO

Amazonka V

Yevhen Stankovych
$42.00
Edition Svitzer
Instrumentation: 4.6-octave marimba
Web: score sample, mp3, links to youtube videos
www.editionsvitzer.com/archive_valgt.php?id_vaerk=62

Subtitled "marimba sonata 2008," this contemporary, unaccompanied four-mallet solo opens with an extended, slow *fortissimo* chorale with primarily quartal harmonies. A sudden change of style (to even eighth notes) and very soft dynamics create a complete contrast to the opening stoic chorale. After a brief return to elements from the opening, "Amazonka" settles into a rhythmic set of changing harmonies before returning back to the slower character of the opening chorale.

This unique composition continues with this segmented compositional structure that may appeal to some performers, but I find this disparate concept of form weakens this work significantly. The most satisfying portions of "Amazonka" are the rhythmic sections, but its thematic development is weakened by the continual interruptions of slower tempo shifts. In the world of marimba compositions, "Amazonka" is not one which will find a lasting position of pedagogical or performance value.

—Jim Lambert

Blue Memories IV

Daniel Berg
$22.00
Edition Svitzer
Instrumentation: Low-F marimba
Web: Score and mp3 sample
www.editionsvitzer.com/archive_valgt.php?id_vaerk=102#

Creating his own unique voice for marimba, Daniel Berg demonstrates compositional strategies similar to "December" in this work. Displaying elements of simplicity, this mellow composition is only 47 measures in duration. Highly idiomatic, the composer uses three sticking permutations to structure the thematic material. While there are double vertical and single independent strokes, a majority of the piece revolves around lateral strokes. Also maintaining a consistency in intervals, the left hand has a strong presence of fourths and fifths while the right hand incorporates a lot of octaves.

Suitable for the developing marimbist, this short work would be a quick study for a young collegiate or advanced high school percussionist. In order to elicit the nostalgic character intended by the composer, any student will be challenged to obtain the desired mood through the endless stream of sixteenth notes. This is an excellent option for those who enjoy the sound of Berg's works but would like a less virtuosic option than "Over the Moon."

—Darin Olson

Eravie II

Alexej Gerassimez
$16.00
Edition Svitzer
Instrumentation: 5.0-octave marimba
Web: sample score page and mp3
www.editionsvitzer.com/archive_valgt.php?id_vaerk=94

This four-mallet work, in the style of a chorale, consists of 54 measures in 4/4 and 6/4 time signatures. The duration is approximately 4:20 minutes with the exclusion of the optional 13-measure repeat; due to the tedium of the work the optional repeat is superfluous. The entire work is in G major with little deviation, resulting in mundane and wholly predictable harmonic content and chord voicings; this, coupled with a bland midrange tessitura and continuous rolls without indication of roll type results in a pedestrian parody of the chorale. The composer has failed to explore the potential of the instrument and failed to add anything of consequence to the venerable history of the chorale form.

—Ron Coulter

Etudes for Marimba Vol. 1 IV

Tim Ferchen
$35.00
Edition Svitzer
Instrumentation: 4.3, 4.6, and 5.0-octave marimba
Web: sample score page and mp3
www.editionsvitzer.com/archive_valgt.php?id_vaerk=80#

This collection includes five pieces: "The C Minor Etude," "The Autumn Etude," "The Winter Etude," "The Spring Etude," and "The Kolibri." Only one etude requires a 5.0-octave instrument and one requires a 4.6-octave instrument; the remaining three are playable on a 4.3-octave marimba. The "Autumn" and "Winter" etudes require four mallets, while the others are primarily monophonic with occasional diads and could be performed with two mallets.

The collection is listed with a duration of 15 minutes and contains a variety of meters and keys with a cautious use of chromaticism. The etudes utilize a limited rhythmic vocabulary, and four of the five etudes fall into a predictable tripartite form (fast, slow, fast). Each etude is judicious in its amount of material and development, creating short, coherent compositions that are enjoyable to learn. These works would be suitable for undergraduate recitals.

A program note by the composer along with comments by two members of Nexus can be found on the publisher's website.

—Ron Coulter

Fragile Memories III+

Ruud Wiener
$33.00
Rawi Percussion Publications
Instrumentation: Vibraphone
Web: pdf and mp3 sample
www.percussion-rawi.com/scexdelphi.html

Reminiscent of slow jazz ballads by Gary Burton and David Friedman, this four-minute solo contains a fair amount of melodic and harmonic variety and character. Dedicated to the memory of his mentor, Jan Pustjens, Ruud Wiener has written a solo that musically strolls through various chord progressions with ease, while at the same time not sounding hokey or forced.

In the packaging, Wiener includes a two-mallet version in lead-sheet format, a two-mallet version with piano accompaniment, and a realized unaccompanied four-mallet version. Wiener also includes a CD containing performance examples and accompaniment sounds; however, it is best used only for reference, as the computer-generated accompaniment tracks come across as cold and impersonal—nothing like the experience, for both the performer and audience, of playing with another musician. While this work is not groundbreaking for this genre, it is worthy of inclusion into the repertoire for most performers.

—Joshua D. Smith

Lemuria : The Fallen Civilization VI

Csaba Zoltan Marjan
$37.00
Edition Svitzer
Instrumentation: 5 .0-octave marimba
Web: sample score page, mp3, and YouTube video
www.editionsvitzer.com/archive_valgt.php?id_vaerk=124

A title often provides a story that describes a work or gives insight to the style of music that will be presented in the composition. The title and musical writing of this piece are quite successful in capturing the mythical theory of a region or culture that sinks beneath the sea. The composer presents the work in three parts, starting with a rather short first section that is slow with four-mallet rolls. These rolls start as long lines, then move into an arpeggio section presenting intervals that will follow in later passages. This opening section is warm and beautifully scored. The second section contains passages that grow in intensity and are frantic at times. This could be interpreted as the panic that would take place as a culture or continent fails. This section concludes with a cadenza that leads to a quiet and calm conclusion.

There are technical and musical challenges found in each section. Nearly every stroke-type is required with suggested stickings on some of the more difficult passages. The rhythmic material is often complex, with numerous meter changes and key centers moving throughout the work. Sixteenth notes appear in many forms and groupings, with themes coming forth through the use of shifting accents and cross rhythms.

I am excited by this publication and hope it will appear on many advanced recital programs.

—George Frock

Mirrors of Emptiness IV

Grigory Smirnov
$43.00
Edition Svitzer
Instrumentation: 5.0-marimba, digital

delay, 2 microphones, 2 P.A. speakers and 2 monitor speakers
Web: sample score page, mp3, and YouTube videos
www.editionsvitzer.com/archive_valgt.php?id_vaerk=63

This solo for marimba with stereo digital delay is featured on Jia Jia Qiao's CD *The Alchemist*. This challenging 15-minute solo utilizes four mallets throughout. The digital delay and installation diagram are clearly illustrated in the performance instructions. The performer must have some knowledge of digital effect processor technology. The digital delay must be set up accurately to achieve the composer's desired effect. The electronic sound is intended to be in the background, supporting but not overpowering the performer. The rolling timbral effect created by the digital delay is mesmerizing and is absolutely required for an effective performance.

The piece is based on quasi-minimalistic melodic material. The piece begins with a single note, and the melody (based around A) is constructed as the piece progresses. If you are searching for a 15-minute, minimalist-style piece for your next recital, this is your piece. The only criticism I have is its long length with a similar timbre throughout.

—Dave Gerhart

Niflheim **VI**
Csaba Zoltán Marján
$33.00
Edition Svitzer
Instrumentation: Low-F marimba
Web: score sample, mp3, and link to YouTube performances
www.editionsvitzer.com/archive_valgt.php?id_vaerk=119

Composed as an obligatory piece for the 2010 brass and percussion competition in Debrecen, Hungary, this captivating work for solo marimba successfully blends technically virtuosic passages with rich musical content. The title, "Niflheim," is a place of eternal cold, darkness, and fog located in the underworld of Norse mythology.

After a brief opening flourish, the piece begins with a perpetual string of sixteenth notes that can be heard throughout most of this seven-and-a-half minute work. Utilizing a variety of accents, diverse time signatures, and frequent tempo changes, the continuous rhythmic content becomes the vehicle for forward motion rather than a primary focus of the listener. The opening energy continues virtually uninterrupted for the first 90 seconds before gradually slowing into a musically rich passage primarily consisting of rolls and broken arpeggiated figures, still based heavily on continuous sixteenth notes. The piece continues alternating between faster passages of aggressive sixteenth-note lines, dissonant double-vertical strokes, and rubato sections of more tonal lyrical lines and arpeggios. According to the composer, "The key of the piece is to find the right characters and the right tempos" as the performer progresses through the work.

"Niflheim" is a challenging, technical work spanning nearly the full range of a 4.5-octave marimba. It employs advanced four-mallet technique with rapid passages including double-vertical octaves in both hands and extensive chromaticism. Rarely is the performer given an opportunity to settle into a continuous groove, as the pulse and feel are constantly manipulated. Additionally, the dynamic demands of the piece range from very soft and lyrical to extremely loud and aggressive. Only a mature player will be able to successfully present both the musical and technical elements of this picturesque work, but it would be very appropriate for graduate or professional marimba recitals.

—Josh Gottry

Poetic Fantasy **V**
Pius Cheung
$42.00
Edition Svitzer
Instrumentation: 5.0-octave marimba
Web: Score sample and mp3
www.editionsvitzer.com/archive_valgt.php?id_vaerk=90

One cannot mistake the unique, neo-Romantic compositional style of Pius Cheung. His use of thick textures, piano-like techniques, and lush harmonies contribute greatly to his distinctive voice.

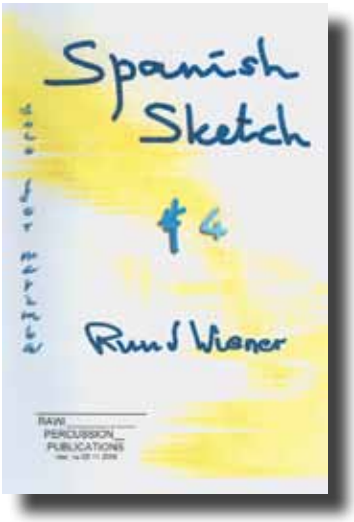
This ten-minute work was written for and dedicated to Johan Bridger and is, in the words of the composer, "a sequel/short extension of another, 40-minute work, 'Symphonic Poem'." This sequel provides a much more accessible and audience friendly alternative.

Advanced four-mallet technique is required; the work utilizes single independent (inside and outside), double vertical, single alternating, and double lateral strokes (inside and outside). The musical and physical demands are tremendous. The performer must demonstrate a wide dynamic spectrum and the ability to perform with finesse and agile aggression. This would be perfect for a mature graduate student's recital.

Cheung's characteristic compositions may be seen as a breath of fresh air when compared to the more linear writing styles of other marimbists. He has carved his niche in the ever-changing world of percussion and, perhaps most importantly, he has developed a unique sound that is unmistakable to professionals in our field.

—T. Adam Blackstock

Spanish Sketch nr.4 **IV**
Ruud Wiener
$16.00
Rawi Percussion Publications
Instrumentation: Low-A marimba
Web: short audio clip
www.percussion-rawi.com/scorexspanishsketches.html



Part of a series of nine "Spanish Sketches" for marimba, this brief one-and-a-half minute work is a delightful solo piece for advanced high school or early college marimbists.

Utilizing exclusively single-alternating and single-independent strokes in a repetitive sticking pattern, Ruud Wiener weaves through a few short harmonic progressions in a very tonal approach. Set in D Major, the few accidentals used simply expand the harmonic palette available or chromatically decorate the melodic line that appears in the upper right-hand mallet. The left hand primarily alternates between intervals of fourths and fifths, while the right hand is often voiced in octaves. This right-hand reach will potentially pose a minor technical challenge for less advanced players, but the consistency should aid in developing accuracy.

Throughout the work, the top mallet is marked with an accent. Clearly indicated dynamics will assist in creating appropriate phrasing. Written in eighth notes, the score looks deceptively easy until you notice the suggested quarter-note tempo of 170–210.

A short, audience-friendly work for marimba, this piece is ideal for high school solo and ensemble festivals or as an encore for recitals.

—Josh Gottry

KEYBOARD PERCUSSION DUO

Hybrid Fantasy nr.1 **III**
Ruud Wiener
$23.00
Rawi Percussion Publications
Instrumentation: 4.3-octave marimba, vibraphone, and piano or CD of piano accompaniment

Although always to be performed with piano accompaniment (either live or with the provided CD), the keyboard percussion solo part can be performed in many different configurations. According to the composer, the solo can be played entirely by one person on the marimba or the vibraphone. A second option is for a single performer to play on the marimba *and* the vibraphone, choosing which phrases should be performed on each instrument. Finally, the solo part could be performed by two players (one marimba and one vibraphone) either completely in unison or alternating solo phrases with only some in unison. With so many options, it will be important for the performers to be thoroughly familiar with the composition to make the best interpretative decisions possible. (Other than the options, the composer makes no suggestions regarding splitting the solo part.)

The work is approximately five minutes long and contains block four-mallet chords contrasted with two-mallet linear melodic passages. Primarily quarter and eighth notes at 160 bpm, it is easily accessible for advanced high school and intermediate college students. There is a fast, interlocking permutation section (sixteenths at 132 bpm) towards the end of the piece, but all the material is very playable and audience friendly. Written in the "smooth jazz" and at times, a bossa nova style, the harmonies are clear and will be appealing to most audiences (think Friedman and Samuels music with far less technical demands). Although the piano accompaniment adds another logistical element to performing this work, the piece can effectively feature a duo or multiple instrumentalist at a concert or solo/ensemble festival.

—Jeff Moore

Lemuria, The Fallen Civilization **V**
Csaba Zoltán Marján
$63.00
Edition Svitzer
Instrumentation: 5.0-octave and 4.5- or 4.3-octave marimba
Web: score sample and mp3
www.editionsvitzer.com/archive_valgt.php?id_vaerk=131

Lemuria is the name of the hypothetically "lost" continent that 19th-century scientists used to explain the unusual distribution of various animals and plants around the Indian and Pacific Oceans. According to the composer, the eight-minute, four-mallet duet was written to show the dissolution of this world including its entire civilization. This duo version was based on an existing solo version (reviewed in this issue under Keyboard Percussion Solo) with slight structural changes, but the energetic and hectic character of the original is still maintained.

Comprising six sections and a coda, this work begins with a short chorale, followed by several faster sections that

require advanced control of double verticals, double laterals, single independent, and overlapping lateral techniques utilizing large intervals (including octaves). Shifting meters, key signatures, and harmonies make this work demanding for each player, but the interlocking rhythms make the ensemble aspect of the piece an even greater challenge. Some sticking suggestions are offered, but the work is largely idiomatic and sticking choices are self-evident.

This is an advanced marimba solo that has been rearranged into two demanding "solo level" parts that form an impressive duo. The musical and technical demands, as well as the control and consistency required to execute the work, make it an excellent choice for professional, graduate, or advanced undergraduate recitals. It is pleasing to listen to, well constructed, and the virtuosic aspects should be highly effective for the audience.

—Jeff Moore

Mermaids **III**
Daniel Goyone
€11,50
Editions Francois Dhalmann
Instrumentation: 4.0 and 5.0-octave marimbas

French pianist and composer Daniel Goyone has an eclectic style, which some have described as a fusion of jazz, Latin American, and Indian elements. This atmospheric, five-minute marimba duo is an adaptation of another version for drums, piano, bass, synthesizer, and soprano saxophone (which you can find on iTunes).

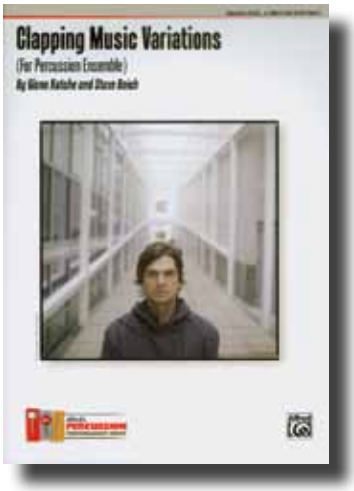
Marimba 1 is strictly melody with Marimba 2 as the accompaniment. The first part could be played with two mallets, but it would be more idiomatic for both performers to use four. Intermediate four-mallet technique is needed. After reading through this with a student, I found that it also works very well for marimba and vibraphone (substituted for marimba 1). The melody is often rolled in the upper register of the marimba; the sustain of the vibraphone negates the need for the rolls and contributes to the smooth character of the piece.

While this work will not reach the duo "top 40," it can provide developing musicians with an outlet for collaboration while adding something different to their recital program.

—T. Adam Blackstock

PERCUSSION ENSEMBLE

Clapping Music Variations **V**
Glenn Kotche and Steve Reich
$19.95
Alfred
Number of players: 12
Instrumentation: 2 hi-hats, 2 snare drums, 2 pedal bass drums, 2 tenor drums, sizzle cymbal, 2 vibraphones, 2 marimbas, high-pitched bell, low-pitched bell, crotales, orchestra bells, xylophone, gong, optional hammered dulcimer, optional cimbalom.
Web: Score sample and full performance MIDI mp3
www.alfred.com/Products/Clapping-Music-Variations--00-30247.aspx



Drawing inspiration from Steve Reich's landmark work, this title is sure to catch the attention of many. Rhythmic in nature, cross rhythms and polyrhythms are created using structured phase techniques similar to the original work. Applying these principles to a large ensemble, a thick texture is achieved by layering rhythmic ideas—so much so that at one point, there is overlapping of syncopated sixteenth-note patterns, triples, quintuplets, and stagnant sixteenth notes at the same time. Creating tension through this complexity, a climax is reached scored exclusively for pitched percussion. With prior rhythmic ideas serving as an accompaniment, a simple melody seemingly floats atop the texture.

Glenn Kotche provides a full page of performance notes addressing instrumentation, implements, and playing techniques. While the notation is clear, these suggestions eliminate any questions a performer may have. Suitable for a collegiate ensemble, students may feel the individual parts are simple. However, when the elements are combined many lessons will be learned from the intricacies of this perceived simplicity.

—Darin Olson

Gigue **IV**
Anders Astrand
€52,00
Edition Svitzer
Number of players: 8
Instrumentation: 3 marimbas (one 5.0-octave), 2 vibes, xylophone, glockenspiel, bongos
Web: Score sample, mp3
www.editionsvitzer.com/archive_valgt.php?id_vaerk=137

At first glance, this work might look quite difficult. It is full of sixteenth-note patterns; some of them are quite angular, and the texture is dense throughout. However, the piece is actually very accessible for most intermediate to advanced players.

The piece is in 6/8 with the dotted quarter note at 66–72. Other instruments such as shakers or hand drums can be added if desired. Two-mallet techniques can be used throughout except for the second vibe part, which requires four mallets.

The musical vocabulary could be described as pandiatonic, with whole sections centering on one major scale area. Rhythms and melodic patterns are often repetitious, creating a minimalist effect, then the tonality shifts creating a new soundscape. Often, all the instruments are playing with much doubling. At one point, vibraphone II has an improvised solo that ends in a cadenza. The composer states that this "can either be a vibraphone cadenza, percussion cadenza, or a collective improvisation." After the cadenza, the same kind of material returns and the piece ends with two chords held by fermatas.

There is little dynamic indication, but a good director could add appropriate dynamics for the ensemble. Because of the repetitive nature of the piece, once a difficult pattern is learned, the player often repeats that pattern several times before moving to another. The work will require rhythmic precision and melodic accuracy.

—Tom Morgan

Happy Friends **III**
Muhammad Muhsin
$23.00
HaMaR Percussion Publications
Number of players: 7
Instrumentation: bongos, maracas, castanets, 6 woodblocks, low-A marimba, double bass

A mixture of different Latin American styles, "Happy Friends" seems to have too much compressed into a short percussion ensemble piece. Taking inspiration from both Cuban yuka and rhumba rhythms, this work has the potential to be an audience favorite, but will pose a challenge to players in clarifying the thick rhythmic texture while portraying the composer's intent of a sunset beach party atmosphere.

All of the non-pitched percussion parts are relatively easy and repetitive, but are scored thickly enough to require significant attention to rhythmic precision. The notation is clear in most cases, but could be easier to read with adjustments to stem direction and attention to rhythmic notation in respect to unnecessary ties and awkward beaming.

According to the composer, the marimba part is to be performed by two players, although only one grand-staff part is supplied. Both parts only require two mallets, but are significantly more challenging than the non-pitched percussion parts. Each part includes a few instances of rhythmic notation that are unnecessarily hard to read, and neither part lies particularly easy in the hands due to frequent switches between single lines and double-stops. The double bass writing is also relatively challenging and includes both pizzicato and arco sections, potentially eliminating the option of an electric bass or bass marimba.

The primary melodic phrase appears three times in the piece with minimal variation. Interspersed between these repetitions are short contrasting phrases that create some textural variety and exposure for voices.

"Happy Friends" would be playable by most high school percussion ensembles (if you have access to a good upright bass player), but would not be the most effective piece for those less rhythmically challenged. While it does include a Latin influence, it may not be an ideal piece for introducing Latin percussion because of the lack of a single stylistic influence.

—Josh Gottry

Labyrinth **V**
Yevhen Stankovych
$89.00
Edition Svitzer
Number of players: 4
Instrumentation: low-E marimba, 2 octobans, almglocken (one octave), 2 Chinese gongs, 2 codo drums, metal pipes, various drums (congas, bongos, toms, etc.)
Web: score sample, mp3, and YouTube videos
www.editionsvitzer.com/archive_valgt.php?id_vaerk=26

According to Amazon, customers who liked "Shadow Chasers" by Michael Burritt also liked "Labyrinth." There are, in fact, many similarities between the two aforementioned pieces, including rhythmically fragmented melodic lines, drum and metallic punctuations, and incessant motion and energy from every voice in the ensemble. "Labyrinth" is the only all-percussion piece from this successful Ukrainian composer, whose primary compositional voice resides in orchestral, stage, and choral works.

Lasting just under nine minutes, the piece for four-mallet marimba soloist and three percussionists is driving and active at the beginning, but sparse and song-like at the end. The second half of the piece, listed at quarter note = 52, requires the marimbist to perform the melody with multiple one-handed rolls in conjunction with arpeggiated chords while one percussionist performs the same melodic material on a bowed flexatone. The resultant music creates a very sedate ending that stands in stark

contrast to the melodic pulsations found at the beginning. With percussion parts that can be handled by most college performers, those looking to take their marimba chops on the road should consider incorporating this piece into their tour.

—Joshua D. Smith

Metal **V**
Anders Åstrand
$72.00
Edition Svitzer
Number of players: 9
Instrumentation: 2 sets of crotales, glockenspiel, tubular bells, xylophone, 2 4.0-octave marimbas, 5.0-octave marimba, vibraphone, flat ride cymbal, dark ride cymbal
Web: score sample and mp3
http://editionsvitzer.com/archive_valgt.php?id_vaerk=138

Commissioned by Brett Dietz and the Louisiana State University Percussion Ensemble, "Metal" is a challenging combination of wood and metal melodic percussion in an energetic new work for nine players. Each performer is responsible for one keyboard percussion instrument, while two marimba players are also instructed to maintain continuous eighth notes throughout the work on a flat or dark ride cymbal.

The piece opens with a composite melodic and rhythmic figure in the crotales and xylophone over a soft cluster chord in the other keyboard voices. Both crotale parts continue without interruption throughout the work with only slight variation in pitches and no variation in rhythm from the first four-measure statement. The third marimba and vibraphone (both parts requiring four mallets) soon take over the bulk of the melodic material, but the piece frequently alternates between these rapid and engaging melodic lines and full ensemble ostinato figures that often disguise the unchanging common-time meter.

In addition to these shifts between melodic statements and ensemble ostinati, the texture varies suddenly in a number of places as the majority of the keyboard parts regularly drop out leaving only the continuous ride cymbal eighth notes and composite crotale figure for two- or four-measure segments. All keyboard parts are highly chromatic and include various sixteenth-note rhythmic figures as well as frequent unison ensemble quintuplets. Even the glockenspiel and tubular bell parts include these rapidly moving sixteenth-note and quintuplet lines in several instances.

The xylophone part is more rhythmic and sparse (similar to the crotale voices) and requires only two mallets. All of the marimba parts require four-mallet technique, although the top two marimba parts uniquely require two mallets in the left hand playing marimba while simultaneously playing the ride cymbal with the right hand. Neither of these two parts will prove particularly difficult to manage in terms of coordination, as each is written with this split-hand technique well considered.

The instrumentation and rhythmic elements of this work are most appropriate for college level ensembles, but since a large portion of the piece consists of repeated ostinato, it is very accessible for solid undergraduate players. "Metal" is a fantastic piece for keyboard percussion ensemble and is well crafted for enjoyment by both performer and audience.

—Josh Gottry

Opening Fast **II**
Paul Smith
$16.99
Alfred
Number of players: 8
Instrumentation: concert snare drum, marching snare drum, high tom, 2 tenor drums, 2 tom-toms, crash cymbals, bass drum, gong
Web: sample score pages
www.alfred.com/Products/Opening-Fast--00-34460.aspx

Written for eight players and one-minute, 15 seconds in length, "Opening Fast" serves as an exciting "drumming fanfare" for a middle school percussion ensemble. Pedagogically speaking, the work offers many musical challenges for the young student. With a dynamic range from *pp* to *fff*, sometimes in a *subito* fashion, other times with four-count crescendos and diminuendos, the student must have good stroke control and an ability to play fast, even single strokes.

The work also offers an opportunity to address balance and blend. All rolls are notated as buzz rolls. Most crash cymbal, gong, and bass drum notes are notated as quarter notes with no indication whether they should be sustained or cut short. One indication in the crash cymbal part, a "plate roll," could be confusing for some middle school directors. While most could probably make sound decisions in this regard, an asterisk and explanation on the score would have been helpful.

—Susan Martin Tariq

The City Wears a Slouch Hat **IV**
John Cage
$30.00
Edition Peters
Number of players: 6
Instrumentation: A wide variety of instruments, including tin cans, muted gongs, woodblocks, alarm bells, tam tam, bass drum, Chinese tom-tom, bongos, cowbells, maracas, claves, ratchet, pod rattle, foghorn, thundersheet, sound-effect recordings, etc.

It is exciting when one stumbles across a musical score that was lost for 48 years after its premiere performance. This work by John Cage is no exception, especially considering its composition date of 1942—arguably the height of Cage's percussion-laden compositional season of his life.

Lasting 35 minutes, this work was written to accompany a radio play by American poet Kenneth Patchen, and it is Cage's only venture into the genre of an explicit musical setting of dramatic text. Throughout the work, Cage succeeded in crafting music from his "sound orchestra" that would reinforce the atmosphere and mood of each scene in the play.

Rhythmic demands of this work are attainable for most ensembles, as there are only limited occurrences of borrowed groupings (5- and 7-tuplets across barlines, etc.) typically found in Cage works from this time period. There is a robust instrumentation list for each player with instruments that encompass a variety of sounds ranging from the predictable (tin cans, thundersheet, Balinese gongs, rattles, cymbals, etc.) to the eclectic (three bass strings of a piano, alarm, and electronic recordings of rain, airplane, and crying baby, etc.). While the score is available for purchase, parts are only available for rent from the publisher.

A successful performance of this work will not only involve a large instrumental commitment, but also a collaboration with a school or civic theatre department to read (or act out) Patchen's narrative. In spite of the hefty undertaking required, performance of this piece will prove a worthy musical endeavor, appropriate for a celebration of the centennial birthday of this monumentally important composer.

—Joshua D. Smith

SNARE DRUM SOLO

A Piece for Snare Drum **III**
Søren Monrad
$10.00
Edition Svitzer
Web: sample score page and mp3
www.editionsvitzer.com/archive_valgt.php?id_vaerk=18

This two-page composition for the intermediate player is aptly named. It is reminiscent of some of the less complex etudes found in collections such as *Advanced Snare Drum Studies* by Mitchell Peters and *Portraits in Rhythm* by Anthony Cirone.

Composed in 1981, this two-and-a-half minute work consists of 89 unnumbered measures in 4/8, 5/8, 6/8, and 2/4. Rolls, flams, ruffs (3- and 4-stroke), are used throughout as well as a wide dynamic range and fair rhythmic variety. Several tempo changes occur that effectively divide the piece into five distinct sections. Although the work is generally coherent in its content, there are brief juxtapositions of the inexplicably complicated (see measures 21, 22, 30, and 31) within an otherwise consistent treatment of intermediate-level material.

It is difficult to envision this etude as a viable performance work; however, it may prove useful in pedagogical and audition settings. Considering the cost of this publication, it seems prudent to evaluate the numerous collections of etudes available in this price range that could provide greater pedagogical mileage.

—Ron Coulter

Asventuras **V**
Alexej Gerassimez
$21.00
Edition Svitzer
Web: score sample, mp3, and link to performance video by composer
http://editionsvitzer.com/archive_valgt.php?id_vaerk=128#

This is my new favorite snare drum solo. As any composer or percussionist can attest to, the snare drum offers many compositional challenges. In lieu of traditional devices used with other instruments, such as melody and harmony, composers must venture into nontraditional techniques in order to establish a musical language for the instrument. This often includes complex rhythms, spectacles of technical mastery, and the use of various sticking implements and surfaces on the snare drum. While many composers have tried their hand at such techniques, relatively few have been successful in fusing them into music that can be appreciated and respected by both performers and audience members. "Asventuras" is the exception.

Each section of the piece features a unique combination of sounds that is achieved through various playing implements, playing surfaces, and rhythmic language. The piece opens with driving eighth and sixteenth rhythms performed with stick clicks, rim, and shell sounds. By the time the drumhead is actually struck (toward the end of the first page), the sound is refreshing and new. The next

two pages consist of "groove-like" syncopations, juxtaposed with rudimental-style sextuplet rolls and precise dynamic contrasts that aid in bringing clarity to the phrases. The following page would constitute the "mixed mallet" section of the piece. Here, with snares turned off, the performer begins with fingernail, palm, and knuckle sounds. This quickly expands into the simultaneous use of a timpani mallet, drumstick, and wire brush. After a brief opportunity for improvisation, the snares are turned back on and the piece ends with a *tour de force* of rudimental-style rolls.

While many snare drum solos incorporate similar techniques, few do so with such intuitiveness and seamlessness. It is technical without seeming aloof, and uses a variety of sounds without being gimmicky. All of the elements the composer uses are put in place for one reason: to serve the music.

—Jason Baker

Feelings and Qualities on Skin **IV–V**
Bo Holmstrand
$37.00
Edition Svitzer
Web: score sample and mp3
www.editionsvitzer.com/archive_valgt.php?id_vaerk=95#

This collection of ten performance pieces for solo snare drum uses traditional technical devices to create works of contrasting moods and styles. Each is programmatic in nature, with the title suggesting a different type of emotion being expressed.

"Cheerful Attitude" contains a lively vocabulary of double-stroke "open" roll patterns throughout. "Powerful Thoughts" features an Adagio tempo and asymmetrical rhythmic transitions, leading to an ending that is fierce and driving. The final three selections in the anthology, "Open Minds," "Strong Memories," and "Inconsistently Manners," are each made up of three short, contrasting movements. While all of the solos contain techniques similar to those found in etude books, the length of each work (usually 3–4 pages) suggests the intention for concert or recital performance.

Intended for advanced students and performers, these works contain challenges similar to those found in Delecluse's *Douze Etudes* and Peters' *Advanced Snare Drum Studies*. However, it would take a mature musician to render the pieces in such a way that the audience could understand the programmatic nature of each solo.

—Jason Baker

The Nutcrackers **IV–V**
Bent Lylloff
$23.00
Edition Svitzer
Web: score sample and mp3 recording
www.editionsvitzer.com/archive_valgt.php?id_vaerk=50

This collection of six snare drum etudes is demonstrative of the type of solid orchestral snare drum literature that might be appropriate for intermediate to advanced snare drum study. Etude number 1 is in 3/4, while etudes 2 and 3 are in 6/8 and 12/8 respectively. Etude 4 starts in 4/4 before transitioning to 9/16—as well as 5/8 and 3/8. Etude 6 is quite contemporary in its style and ends with a roll marked to accelerate and diminuendo. Each etude is about one-and-a-half to two minutes in length, and could function as solid performance or pedagogical literature for either the advanced high school or intermediate college snare drum student.

—Jim Lambert

MULTIPLE PERCUSSION SOLO

Arena **VI**
Tobias Broström
$63.00
Edition Svitzer
Instrumentation: 5 woodblocks, pedal bass drum, hi-hat, 4 tom-toms, cowbell, 4 octobans, bongos, piccolo snare drum, tam tam, 2 metal pipes, opera gong, thunder metal tongue, suspended cymbal, splash cymbal
Web: Score sample and mp3
www.editionsvitzer.com/archive_valgt.php?id_vaerk=54

The title of the original work "Arena – Percussion Concerto No. 1" was based on the fact that the soloist walks between different percussion setups on the stage. Taking material from the previous work, this solo version is performed on a single multiple percussion setup consisting of 26 instruments. This arena of instruments provides technical and musical obstacles that only the most fiercely competitive gladiator will survive.

Tobias Broström wastes no time exhibiting the complexity of this composition. Within the first 16 measures, there are nine meter changes, juxtaposition of difficult duple to triple passages, and limb independence between the pedal bass drum and hands, in addition to performing on nearly all of the 26 instruments. This trend remains during the first large section of the work. While there is consistency in the rhythmic figures, there is little motivic repetition. The strictly defined, virtuosic material is complemented by a cadenza allowing more freedom. Composed in cells, the performer is allowed to determine the amount of repetition. Linking these two differing sections are occurrences of a one-person phase. Keeping one limb (either the hi-hat or pedal bass drum) constant, the hands accelerate rhythms until the next rhythmic idea is reached. While extremely challenging to execute, it helps create a seamless transition between these two contrasting ideas.

A suggested setup, performance notes, and sticking suggestions are included. The extensive instrumentation is notated on a combination of three staves. Due to the lack of motivic repetition and complexity of the music, extreme patience is needed when deciphering the notation. It will be an admirable accomplishment for those who achieve a successful performance; however, only the most determined individual will conquer the challenges that lie within.

—Darin Olson

MULTIPLE PERCUSSION DUET

Five by Five **VI**
Andy Pape
$50.00
Edition Svitzer
Instrumentation: Bass drum, 6 tom-toms, 2 woodblocks, 2 ribbon crashers, 2 cowbells, crotales, China cymbal, splash cymbal.
Web: Score sample and mp3
www.editionsvitzer.com/archive_valgt.php?id_vaerk=140

When providing a difficulty rating for this duet, my gut feeling was to use the one provided by the composer (V). However, the extreme demands should only be attempted by advanced chamber musicians and warrants a slightly higher rating.

As the title suggests, there is a strong influence of the number five. Andy Pape states, "Each beat of the piece has, instead of the traditional four sixteenth notes, five sixteenth notes. Each measure has in turn five beats, five measures comprise a period (wavy barline). Five of these periods give way to a section (double barline), five sections comprise a session, which is to say the whole piece. In this way, there are in all five to the fifth power (3,125) sixteenth notes."

Utilizing a distinct blueprint, the work begins with dependence between the parts. Executed with brushes, the performers remain in unison with few exceptions. The second section becomes increasingly more difficult as motives are imitated and overlapped. With each performer using different groupings of eighth notes and sixteenth notes, the intense rhythmic complexity of the ensemble will frustrate even experienced performers. Switching to sticks or hard mallets, the third section presents motives similar to the previous sections. The density increases during the last two sections. With a persistent pulse of sixteenth notes, syncopated accents and groupings of thirty-second notes are passed between the parts.

Only provided with a score, the density between parts may make the lines difficult to read for some. Additionally, as the piece progresses there is little time for page turns. Individual parts (if they exist) may make the piece easier to read. The composer provides exceptional information in the score. Descriptive "weighted" and "accented" notes are included to emphasize the five-note groupings. Due to the demands of the ensemble, these inflections are essential for the performers to stay together. Clear expression marks indicate expansive dynamic contrast, sometimes changing on each beat of a measure.

—Darin Olson

Wildfire **VI**
Søren Monrad
$56.00
Edition Svitzer
Instrumentation: Tam tam, bass drum with pedal, 2 toms-toms, 2 congas, 2 bongos, 2 tambourines, snare drum, woodblock, metal barrel, bamboo chimes, claves, maraca, long bamboo stick, pandero, splash cymbal, suspended cymbal, 2 cowbells, vibraphone
Web: score sample, mp3, and links to YouTube videos
http://editionsvitzer.com/archive_valgt.php?id_vaerk=72

Have you and a friend ever been tempted to pull out all of your school's percussion equipment late at night and undertake a larger-than-life piece? If so, then this duet for multiple percussion is for you. Fifteen minutes in length and requiring over a dozen instruments for each performer, "Wildfire" travels through various styles and moods, which could easily be viewed as a single-movement "concert within a concert."

The piece opens with an extremely slow tempo, featuring ominous sustained sounds with interjections of quick polyrhythmic material between the performers. The polyphony becomes denser and denser, finally arriving at a new section featuring symmetrical "groove" rhythms. Within this section, single and

two-measure statements are repeated multiple times, invoking a minimalistic quality. This is interrupted by keyboard percussion instruments (vibraphone and marimba), before returning to membranophones once again. The rhythmic density drives to a fever pitch before eventually retreating and dying away, creating a quiet, non-sequitur ending to a ferocious piece of music.

While there are many challenges, both technical and ensemble-related, the composer provides detailed setup diagrams and logistical suggestions to aid in the performance. Additionally, the video links provided on the publisher's website give helpful insight (and proof that performing the piece *is* possible!). "Wildfire" would certainly be a welcomed feature on a graduate student, faculty, or professional duo concert.

—Jason Baker

MIXED INSTRUMENTATION

Chasse-Croise IV **VI**
Nicolas Verin
€22,50
Editions Francois Dhalmann
Instrumentation: Vibraphone, 6 tuned gongs, flute

Musical games or puzzles have been a fascination of composers for a long time, and have resulted in many works for various musical ensembles. Nicolas Verin has created three previous works for different instrument or voice combinations, and this setting for flute and vibraphone is the fourth. The composer describes the two instruments as playing a game of chase or hide-and-seek during this composition. This seems to be an understatement, as the technical and musical challenges for each performer will require experienced players well trained in rhythmic precision and innovative techniques.

The flutist faces the challenge of playing multi-phonics, tongue clicks, and huge pitch or register changes. The writing for the vibraphone calls for an instrument with a good motor, as there are passages that alternate between the use of vibrato and straight tones. In addition, the setup requires a table in front of the vibraphone holding six tuned gongs, suspended or resting on foam pads. The placement of the gongs is important because several passages require simultaneous notes on the vibraphone and gongs. As expected, four mallets will be required at all times. The writing for the vibraphone is on a grand staff; however, a confusing passage occurs when the lower staff has notes higher in pitch than the upper staff.

The style of the composition presents much of the material in short rhythmic, staccato patterns, which alternate between the two artists as a form of communication. When chords appear, they are often tone clusters consisting of close intervals. In addition to the advanced rhythmic material, there are many tuplets with 5-, 6-, or 7-note groupings. There also is extensive use of note groups that accelerate or slow during the beat pulse. The mallet changes are notated with pictures, and the pedal indications are clear.

This excellent piece could be featured on any contemporary musical setting.

—George Frock

WORLD PERCUSSION

Mbira Tab: Tablature Transcriptions for Mbira Dzavadzimu, Volume 4 **I–VI**
B. Michael Williams
$20.00 (download)
B. Michael Williams

Volume 4 of *Mbira Tab* is another installment in the collection of transcriptions available for the mbira. The transcriptions contained in this volume further expand the repertoire available to those interested in learning the art of mbira, especially in the absence of a primary source teacher. These collections present the standard version of each tune in Western notation, similar to the concept of the "head" of a jazz tune, followed by tablature notation for the standard version and additional variations of each piece.

This volume includes over 40 pages of text with background information and tablature of four previously unreleased transcriptions. Volume 4 includes "Marenje," "Dangurangu," "Mbavarira," and "Vasina Katura." In addition to tablature transcriptions, cultural background information is given for each tune, along with mp3 recordings of all transcriptions, as well as suggested listening for further study of each song.

Mbira Tab is appropriate for any experience level, ranging from the absolute beginner to the most advanced player and is an essential tool for those wanting to expand their repertoire for this fascinating instrument. The tablature examples allow musicians, as well as non-musicians, to learn the transcriptions at their own pace. The mp3s that accompany the transcriptions are a wonderful study aid that not only assist with ear training but will also support the overall learning process.

This set of transcriptions is in the Gandanga/Mavembe tuning, which is in the western Phrygian mode. The four tunes in this volume are frequently associated with this particular tuning. The mbira transcriptions in the previous volumes are pitched in Erica Azim's "workshop nyamaropa tuning," which is in the Mixolydian mode. For information on how to get an instrument in either tuning visit www.mbira.org. As with all transcriptions offered by Williams, I look forward to using this collection to expand my personal repertoire on the mbira.

—Rob Parks

School of Bongo **II**
Trevor Salloum
$19.99
Mel Bay
Web: score samples
www.melbay.com/product.asp?ProductID=22174BCD

Trevor Salloum is clearly the Mel Bay "go to guy" for bongos. Having already authored *Fun With Bongo*, *The Bongo Book*, *Bongo Drumming Beyond the Basics*, and *The Art of Bongo Drumming*, one would think that he would have thoroughly covered bongos and there would be nothing left to write about bongo technique. Ah, but you would be wrong. In 2009, Salloum was "asked by Mel Bay Publications to write a book that would address the intermediate bongo player (bongocero) in a book entitled *School of Bongo*." After doing some research, Salloum concluded "there was little or no material on bongo for non-traditional rhythmic styles." This would include the application of bongos to "rock, jazz, blues, R&B, reggae, bossa nova, and samba." This book is focused on patterns that may be used in these styles.

The book begins with a legend indicating the different bongo strokes and how they will be notated. Flams, fills, playing with multiple drummers, music genres, and practicing are also discussed. The rest of the book is made up of pages of one- to two-measure exercises. The difference between the exercises is often just a single note. It is hard to imagine a student taking the time to play through all of these exercises, or how it would be of benefit. With a little creativity, students could derive most of these variations if they were given just the basic rhythm. Of course, that would reduce the size of the book to more of a pamphlet.

The play-along CD and additional download are nothing more than the author demonstrating every example from the book. All the examples are played at the same tempo and dynamic level. There is no musical application such as a play-along tune for the student to use to perform the patterns. There is no discography where the student can hear these patterns used in a musical context. Rather than simply giving the student multiple pages of dry exercises, a discussion of how bongo rhythms could be created for each style would be of more use. The play-along could have focused on real music for the student to play with and develop musical patterns.

This is an example of trying to make a book where there really is no book. It is possible that Mel Bay has published at least one bongo book too many.

—Tom Morgan

Tabla for All **III**
Ricardo Hambra
$38.00
Advance Music
Web: score sample
www.kendormusic.com/store/index.php?_a=viewProd&productId=3735

This 100-page book with two accompanying audio CDs is an attempt by Ricardo Hambra to bring tabla instruction to those outside of the Indian music tradition. The tabla is traditionally taught through an oral tradition, known as *guru-shishya-parampara*, with musicians belonging to a particular *gharana* (lineage), each with its own particularities of style, repertoire, and technique. *Tabla for All* takes a *gharana*-less approach to teaching tabla, with the author having composed much of the material in the book—something quite uncommon in tabla instruction.

In the Indian music tradition, lineage is an important method for knowing the quality and authenticity of any given information: Who is the source of this information? In terms of a musician, who did he learn from? In the case of Hambra, his training is with Sri Shyam Srivastava (Punjab *gharana*), Sri Mata Prasad Misra (Benares *gharana*), and Ustad Zakir Hussain (Punjab *gharana*). However, this line from the acknowledgements gives pause: "I would like to especially thank master Ustad Zakir Hussain...my most important reference of this instrument, with whom I had the privilege to study...in a five-day workshop." This, and the fact that the author mentions having learned to play from books and videos, gave me cause for scepticism.

The book is bilingual, with each page's contents simultaneously provided in English and Spanish. This review is solely based on the English content. After a brief introduction, Hambra goes through the basic tabla *bols*, providing

photos, diagrams, and audio samples in order to clarify the techniques. Afterwards, he provides 40 somewhat tedious exercises intended to increase proficiency with the various sounds. There are at times inconsistencies between explanations in the text and what is then illustrated in photos or in the graphics, such as being told to strike in the center to play *Ti*, and then the graphic showing the finger slightly off-center; or the graphic for *Na* showing the ring finger on the *sur*, touching the edge of the *syahi*, and then seeing in the photo that the ring finger does not touch the *syahi* at all. What is indicated in the photo is, in fact, incorrect technique. An inconvenient inconsistency, though acknowledged by the author, is that all instructions given are for a right-handed player, but all the photos are left-handed. Why not include photos of a right-handed player to facilitate the learning process?

Some of the *thekas* and all the *kaidas* in the book were composed by Hambra. It is certainly original to include *tals* (author's spelling) such as *Tango Tal, Samba Tal,* and *Buleria Tal*, but these author-created *tals* should have been listed separately from the traditional *tals* so as not to confuse the reader. The book surprisingly offers only two *kaidas* in *Tintal* (author's spelling) with no more than five *palta*. The *kaidas* in odd-meter do not follow proper *kaida* form, and in many cases, the *palta* do not follow traditional developmental norms. *Kaida* translates to "rule"; here, the rules are not being followed. If Hambra intended a non-traditional approach to tabla playing, then it would have been important to point this out clearly. Aside from *theka, kaida,* and *tihai*, no other repertoire is provided, which is frankly shocking for a book that claims to be a "complete learning method."

There are unfortunately numerous factual errors in the book, far too many to list here. Based on the amount of misinformation provided, I have to conclude that Hambra does not have sufficient mastery of tabla to write such a text. Unfortunately, *Tabla for All* is a misguided effort. The teaching method is likely to discourage students, much of the information provided contains errors, and the small amount of repertoire provided is not of much practical value. As a practitioner of Indian classical music born outside of India, I appreciate the challenges that Hambra must have faced in putting together this book and his attempt to make tabla more accessible to all; but if I was Advance Music, I'd issue a recall of this book. There are just too many problems to overlook.

—Shawn Mativetsky

The Student Karimba: A Doorway to Ancient Africa **I–VI**
Mark Holdaway
$20.00
Kalimba Magic

This method book is designed to expose musicians to the Karimba, an 8- or 9-note instrument, which can serve as a predecessor to the full Karimba. The book presents historical information, technical exercises, popular songs adapted for the Karimba and, of particular ethno musicological interest, traditional African Karimba songs notated from A.M. Jones' 1950 article. It also includes Hugh Tracey's field recordings of the 1950s, and songs notated for the full Karimba by Andrew Tracey and Paul F. Berliner as passed down by Jege Tapera. The songs are presented in an easy-to-understand tablature, with note values written out on a pictorial representation of which tine to strike on the Karimba.

I highly recommend this book to anyone eager to delve into a new African music in his or her spare time. Although the book is intended for a younger audience, specifically those under 18, it could certainly be used by musicians or teachers of any age, either as a hobby instrument or as a predecessor to the *mbira dzavadzimu*.

—Rob Parks

STEEL PAN ENSEMBLE

Forget You **III**
Arr. Jeff Moore
$18.99
Alfred
Instrumentation: Minimum of five steel pans, drumset, auxiliary percussion and optional bass guitar
Web: score sample
www.alfred.com/Products/Forget-You--00-38655.aspx

This soulful arrangement is intended as "gigging material" for those bands that like to play a variety of repertoire. It will take you back in time to the reminiscing era of the Motown sound. There are doubling instructions for the instrumentation of most steelbands complete with engine room parts.

Although it is not indigenous, authentic steelband repertoire, the arrangement is idiomatic to the pans and the chart is orchestrated with an understanding of the roles and functions of the steelband ensemble. The parts are easy to read and would work well for any medium- to advanced-level bands looking for material to fill their gig folders.

—Jeannine Remy

Number 2 **II**
Dave Longfellow
$50.00
Engine Room Publishing
Instrumentation: Steel pans, drumset, bass guitar
Web: YouTube recording
www.engineroompublishing.com/storefront/?q=node/72

Although this original composition for steel band is primarily in an Afro-Cuban 6/8 feel (notated in 6/4 in the score), the snare drum on beat "4" helps gives an overall halftime feel to the tune. There are occasional 5/4 bars throughout the piece that should keep the performers and audience on their toes. The instrumentation is unusual in that there is no single tenor/lead part, but the melody line is written for one of the two double second players. This melodic line could be played (with some exceptions) on a lead pan in bands with a more traditional instrumentation. As one might expect, the piece utilizes interlocking double-stops, as well as scale and arpeggiated patterns in the accompaniment voices.

The form includes an improvised bass solo (chord symbols provided). The program notes mention a 5/4 conga/drumset solo section (it is not marked in the score, but I assume it is at letter D), and a solo section for one of the double second players (chord symbols provided). Even the fastest moving parts in the composition are repetitive, so they are accessible for most developing ensembles. This piece would be attainable by many groups and is recommended for steel drum ensembles looking for an original Afro-Cuban 6/8 composition.

—Jeff Moore

Pepita's Dance **II**
Julie Hill
$18.99
Alfred
Instrumentation: Steelpans, (2 leads, 1 double tenor or double seconds, 1 cello or guitar, 1 bass or bass guitar) and percussion (drumset, congas, 1 part for wind chimes, guiro and egg shakers, 1 part of cowbell)
Web: score sample
www.alfred.com/Products/Pepitas-Dance--00-34466.aspx

"Pepita's Dance" is a cross-cultural Latin piece written for a steelband ensemble and percussion that suggests 7–8 players. Julie Hill states that substitutions could be made to play all of the steelpan parts on keyboard instruments, and additional Latin percussion parts could be added or improvised. She also offers encouragement to research a Pepita dance as part of the learning experience.

This is appropriately graded as a Level 2 piece as it is relatively easy and simple in chord structure and form. It is in 4/4 with four distinct sections in a quick tempo. In the opening section, the bass part, composed in treble clef, begins the groove with an arpeggiated ostinato pattern of three notes giving a Latin 3-against-2 feel when the other parts are layered on top. In the next section, the bass shifts into more of a duple groove as the other parts become slightly syncopated. Although no key signature change is indicated, there is a feeling of modulation to the subdominant. In the third section, there are instructions for a double-time feel in the percussion parts as the melodic instruments continue playing their syncopated parts. The last section is an improvised version of the introduction back in the original key. There is also a section for open solos.

Unfortunately, the use of treble clef for bass clef instruments is not standard practice for steelpan orchestration. The form could have been more "user friendly" in its notation and layout. The composer could have written a *del signo* back to bar 17 with instructions to play the second ending and *fine* at bar 60. This would have saved over four pages of score. Although syncopated, the patterns are relatively easy and could come together quickly. The piece is a delightful original composition with a Latin flare that could be used in secondary school. It is also suitable for college as a light, concert filler.

—Jeannine Remy

DRUMSET

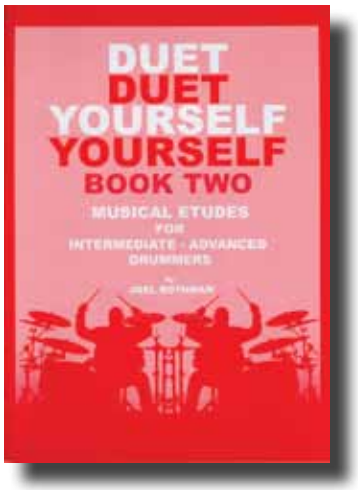
Bass Drum Groove Control for Drumset **I–IV**
Sperie Karas
$38.00
Alfred

Although this book is written entirely in German, most of the important text words are in English and the more than 100 exercises are easily readable by anyone who understands music notation. This is a "beat book" in that it contains a graded set of exercises that have been written to expand a student's coordination and facility. The included CD contains demonstrations of selected exercises clearly identified in the book

and on the CD in English. The book contains increasingly demanding bass drum rhythms, first eighth notes then sixteenths with snare drum rhythms that are also varied to help develop hand-to-foot coordination in a rock or funk style. The hi-hat is occasionally added on quarter notes, on beats 2 and 4, or on all the upbeats. There are many books like the beginning of this book on the market (Dinkins' *It's About Time*, Dowd's *A Funky* Thesaurus, or Appice's *Realistic Rock*), but Karas's book contains odd-meter playing and some more demanding variations at the end of the book that help make it distinctive. Drumset study usually includes some "beat book" practice, especially early in a student's development, and this is another approach to sequencing the material many other books have already presented.

—Jeff Moore

Duet Yourself Book Two **III–IV+**
Joel Rothman
$16.95
J.R. Publications



This 81-page method book contains a variety of two-line etudes that can be played either by two drummers (snare and bass respectively) or by one drummer on drumset. They vary in length from one to four pages and cover the complete range of meters. Tempos are left to the discretion of the player, and some of the etudes would be almost impossible for one drummer to play (from a coordination standpoint). That said, reading through this book will improve anyone's reading ability, as there are some tricky passages. In practical terms, teachers may want to use some of these etudes as sight-reading or coordination exercises, but I do not feel they would be useful in any performance situations.

—Terry O'Mahoney

Drum Basics (Revised Edition) **I–II**
Sandy Gennaro, Mike Finkelstein, Joe Testa
$24.95
Alfred

Drum Basics is the first in the Ultimate Beginner Series Mega Pak that also includes *Rock Drum Basics* and *Blues Drum Basics*. The Mega Pak includes the instruction book, CD, and DVD. This method book is well suited for a person with no musical background who wants to learn about basic rock and blues drumming. I doubt much of that target audience reads *Percussive Notes* literature reviews, but we all get phone calls from time to time from people who fit this category.

The book and video provides a step-by-step introduction to the components of the drumset, basic techniques, counting and playing basic beats, fills, musical notation, and song form. It also includes two play-along tunes and warm-up exercises. More than half of the book is written in graphic notation. A counting system is firmly in place before basic music notation is introduced. Upon completion of the book, the student will be able to read and play basic eighth-note, eighth-note triplet and sixteenth-note beats and simple fills.

The CD tracks include drums with guitar and bass, and guitar and bass with click track for the drummer to practice without the recorded drum parts. One very nice feature of the CD is Internet access to Alfred's Tone 'N Tempo Changer that allows the student to adjust tempo and pitch and also to loop tracks for extended practice.

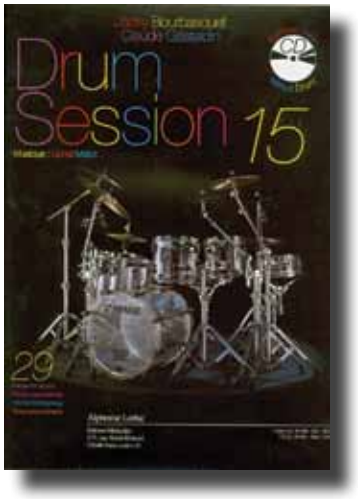
The video presentation by Sandy Gennaro is straightforward and easy to understand. Although both heel-up and heel-down bass drum techniques and matched and traditional grips are discussed, all demonstrations are with a heel-up, non-rebounding bass drum stroke as well as a rather down-stroke motion in the hands. Although this is supposed to be the "revised" edition, the video has obviously not been revised, as it still shows a copyright of 1994 and lists a Lawton, Ok. address for the Percussive Arts Society at the end of Step One and Step Two.

Compared to Houghton and Black's *Drumset 101*, complete with video and an introduction to rock, Latin and jazz styles for $17.95, *Drum Basics* cannot be considered the "go to" book for music educators.

—Susan Martin Tariq

Drum Sessions 15 **I–III**
Jacky Bourbasquet and Claude Gastaldin
$44.05
Alphonse Leduc

This is the final volume in the *Drum Sessions* repertory series from the French publisher Alphonse Leduc. The included



CD (24 tracks) contains five pieces in contrasting styles (a slow version for practice and one at performance tempo for each of the five tunes) and four loops to aid in isolating and practicing the concepts contained in the book. The volume contains 29 written drumset pieces that are graded in seven levels. The concept is that the student learns to play increasingly more challenging and demanding time and fill patterns with the same audio tracks. The book provides a musical context to apply the various skills developed in more traditional coordination books. The exercises are written in great detail and allow for improvisation at the more advanced levels.

Although the concept is good, there are plenty of better play-along/style study books (Igoe's *Groove Essentials* or Houghton's *Essential Styles*, for example). This series is unique in that it provides material in a graded format that encourages the student to develop and apply increasingly more advanced concepts to the same tracks.

—Jeff Moore

Open-handed Playing Vol. 2, A Step Beyond **IV–VI**
Claus Hessler with Dom Famularo
$19.99
Alfred
Web: score sample
www.alfred.com/Products/Open-Handed-Playing-Volume-2--00-38832.aspx

More and more drummers are learning to play grooves without crossing the right hand over the left to play the hi-hat. With the left hand out of the way, the right hand is now free to play on any component of the set without fear of running into the left hand. Volume 1 of this series introduced this idea and provided foundational exercises and play-along materials that would aid the student to make the switch to "Open Handed Playing," or "OHP."

With this second volume, Hessler and Famularo take the concept further, beginning with linear exercises. This idea of never playing more than one limb at a time to produce grooves and fills is developed in a wide variety of ways with clear instructions as to how to practice the exercises. These ideas will work well in all styles including rock, funk, and jazz.

The second half of the book, "The Rudimental Approach," is essentially a guide to applying rudiments on the drumset with all four limbs. Many linear concepts remain in use here, but with the introduction of flams, other possibilities come into play. Rudiments are shown in their traditional snare drum form alongside drumset versions. Applying rudiments to the set becomes easier with the OHP approach because the hands are not crossed and the rudiments feel more like they do when played on a traditional snare drum.

The accompanying play-along CD provides eight different tracks, all without drums but with charts included in the book. They are to be used as vehicles to try out new ideas that have been learned from the book. Occasionally, sample beats are written in to help the student get started, but other than that, drummers are free to apply freely what they have learned.

This is a very worthwhile second volume to the first book. There is a wealth of ideas and exercises here that offer students inspiration to develop their own approaches and applications.

—Tom Morgan

The Language of Drumming Book: A System for Musical Expression **IV–V**
Benny Greb
$19.99
Hudson Music
Web: sample pages and audio
http://www.hudsonmusic.com/hudson/products/the-language-of-drumming-book/

This drumset method book introduces a new approach to an "old concept"—the use of a drumming grid (changing where you place the accent within the beat)—and Benny Greb's new approach introduces his Rhythmic Alphabet. Greb breaks his alphabet into binary and ternary letters and builds exercises based on letters, words, syntax, and advanced language. The book includes a CD with several play-along, jam, and call-and-response tracks. I particularly enjoyed working on the Word Recap Sheets with jam tracks (which include bass and percussion for practice).

As Greb states in the introduction, "The text holds keys to create much more material than is actually notated on the pages." As with any language, once you learn the Rhythmic Alphabet, you can combine letters (phrases) to build a vocabulary and begin to compose your own phrases. The book's layout is well de-

signed, and even though the book starts off relatively easy, it advances quickly and will challenge all levels of drummers. The strength of the book is that the materials apply to any music style and will help students widen their perspective of rhythm.

—Dave Gerhart

RECORDINGS

Boboland
Kevin Bobo
Self-released

Released in 2010, this disc contains a wide variety of the personality, virtuosic talent, and creativity that is Kevin Bobo. Now a staple on the professional marimba circuit, Bobo's third recording shows off more of his personality with programmatic pieces that often make you chuckle. Besides being a crazy talented marimbist, he is a fantastic composer of idiomatic pieces for the instrument, ranging from an intermediate to a near-impossible level of difficulty.

Half of the tracks on the disc were commissioned by others, which speaks to Bobo's popularity as a composer. With pieces for solo marimba, solo marimba with percussion accompaniment, and chamber percussion ensemble, the variety is audibly enjoyable not to mention impressive. His solo pieces are "Three Etudes," "Echoes," and "French Flies." Two of these pieces were written while he was in graduate school at Ithaca College, with "Echoes" being commissioned by me specifically to see if he could write something easier. Sure enough, he can. But listen to "French Flies" just to hear the near impossible!

"Insomnia," "Hemispheres," and "Musée" are for chamber percussion ensembles, and their programmatic titles project the expected aural experience. "Hemispheres" immediately captures you with a unique sound as musical styles from around the world are presented on concert (or mostly concert) percussion instruments. The kazoo imitating an Indian singer is particularly outstanding.

The two pieces for marimba with percussion accompaniment are "Flurries" and the title track, "Boboland." "Flurries" presents the various sounds snow could possibly make, and I encourage you to listen all the way to the end of this track (the longest on the recording) for the handbells—very cool! "Boboland" literally pulls out all the bells and whistles as he tries to capture the crazy world of a toddler, his nephew, in musical form.

Just pure enjoyable, this recording is great in all aspects. Incidentally, Bobo performed every note on the disc himself—all the solos and all the ensembles parts. The compositions, the performances, and the recording quality are top-notch. It has been on my "favorites" playlist for quite some time now.

—Julia Gaines

Crazy Jane
Patrick Mason, David Starobin, Daniel Druckman
Bridge Records

One doesn't often have the occasion to perform or listen to music for baritone, guitar, and percussion. This rather unusual combination yields hauntingly beautiful sonic landscapes, expertly performed by Patrick Mason (baritone), David Starobin (guitar), and Daniel Druckman (percussion). The sensitivity of the guitar and baritone voice is perfectly married with the subtle shadings of Druckman's percussive touch.

The title track is a wonderfully quirky composition by Ronald Roxbury. Paul Lansky's "Songs of Parting" occur like mile markers throughout. The first is reminiscent of John Dowland but with a decidedly modern flair. The highlight for me was the performance of George Crumb's surrealistic composition "The Ghosts of Alhambra." Written in 2009, it is a perfect showcase for this ensemble. Crumb's music requires a sensitive touch and always needs supple performers. This trio delivers on both accounts.

The percussion palette in this work is large, as always in Crumb's music, and Druckman creates a universe of imaginative sounds. I am always intrigued by the poetry settings in vocal music, too. There are a few gems here: David Leisner's settings of James Tate and "The Idea of Order at Key West," a poem by Wallace Stevens set to music by Akemi Naito.

The music will not be for everyone. However, those interested in well-crafted music with high caliber performing will be well served by listening to this recording.

—John Lane

Cycles: New Music for Tabla
Shawn Mativetsky and the Windsor Symphony Orchestra
Ombú Productions
Web: audio of "Trade Winds"
http://www.shawnmativetsky.com/html/discography/cycles/

This recording features Shawn Mativetsky on tabla performing new chamber works from Canadian composers Paul Frehner, Jim Hiscott, Christien Ledroit, Nicole Lizee, and Bruno Paquet. The CD boasts an eclectic mix of compositions and begins with "Elementalities," a four-movement work for tabla, flute, and vibraphone that takes the listener on a journey from new-age sounds in the opening movement to a jazzy feel with interplay between the flute, tabla, and vibraphone in the second movement. An ethereal third movement gives way to the fourth movement, which expands on ideas presented in the first movement.

The next work, "Metal Jacket," is for tabla and harmonium and provides a unique mixture of timbres to say the least! "Les Arbres Celestes," a work for tabla and taped accompaniment, features varieties of manipulated acoustic sounds intricately interwoven and led by the rhythmic direction of Mativetsky's performance on tabla. "Shadow Play" opens with a haunting flute melody that carries throughout the work with rhythmic interjections from the tabla, before moving to call-and-response moments, and finally to playful and frenetic exchanges between the two performers. "Ke-Te" is a tabla solo full of character, expression, and virtuosity. The last track, "Trade Winds," is a concerto for tabla and string orchestra.

I highly recommend this new CD for anyone wanting to expand his or her library of chamber works. The CD offers variety throughout, not only through compositional style, but more clearly through a diverse mixture of timbres and textures.

—Rob Parks

Drums of Passion: The Invocation
Drums of Passion: The Beat
Babatunde Olatunji
Smithsonian Folkways
Web: audio samples
The Invocation: www.folkways.si.edu/albumdetails.aspx?itemid=3291
The Beat: www.folkways.si.edu/albumdetails.aspx?itemid=3292

These two CDs by PAS Hall of Fame member Babatunde Olatunji were produced by former Grateful Dead drummer Mickey Hart (also a PAS Hall of Fame member) and originally released on the Rykodisc label in the late 1980s, but they have been out of print for several years. Now, Smithsonian Folkways has released these and several other recordings produced by Hart as the Mickey Hart Collection. (Prior to the Rykodisc release, *The Beat* was briefly issued on the Blue Heron label as *Dance to the Beat of My Drum*.) Another PAS Hall of Fame member, Airto Moreira, plays on both CDs.

The Invocation has more in common with Olatunji's landmark 1959 *Drums of Passion* recording in that, with the exception of a bass guitar, it consists entirely of percussion and singing. One track, "Sango," appears on both albums (spelled "Shango" on the 1959 release). Musically, the performances are comparable (although not identical), but aurally, the version on *The Invocation* is better balanced and has more sonic impact.

The tunes on *The Invocation* are all based on praising the Orisa, those in the Yoruba tradition who contributed to creation. Individual tracks honor Ajaja ("I Am Spirit"), Kori (goddess of fertility), Ogun (god of iron and war), and Sango

(god of thunder). The performances are filled with fervor and passion, and of the two CDs, it is a purer example of African percussion and singing.

The Beat has the same percussive intensity, but also features synthesizer (at times sounding like a horn section) and guitar, including solos by Carlos Santana. In that respect, *The Beat* might appeal to a wider audience, but that's not to imply that there is less percussive interest on this disc than on *The Invocation*. There is obviously a heavy African influence in the drumming, but other elements make this more "world" music than pure African music. Personally, I have no problem with that and enjoyed hearing Olatunji in a slightly different setting than usual.

If I had to describe both CDs in a single word, I would choose "joyous." Both contain detailed liner notes from the Rykodisc editions, supplied as pdf files on the CDs themselves or downloadable from the Smithsonian Folkways website. These two recordings are true celebrations of rhythm and life.

—Rick Mattingly

First Impression
Chris Tanner
Pan Ramajay

Smart musicians understand the value of surrounding themselves with talented people. Steel pan artist Chris Tanner has done exactly that in his debut recording. It is normally my process to listen to recordings for review without first reading the liner notes to prevent preconceptions. I got all the way to the third track when an incredibly seductive vibraphone solo by Rusty Burge on "My Only One" had me fumbling for the liner notes to find out who was playing! The disc features a large ensemble of performers: Justin Jodrey, Jason Koontz, Ed LeBorgne, Mike Marston, and Janine Tiffe on pans, notable percussive collaborators Rusty Burge (vibraphone) and Michael Spiro (percussion), and a cast of high caliber brass and wind players. Tanner is a workhorse too—featured on lead pan, triple guitar pan, tenor bass pan, bass pan, percussion, and drumset.

Eight original Tanner compositions explore various steel pan styles. Traditional calypso, bossa nova, funk, and Motown: every track represents a new compositional fork in the road, none

boring or predictable. The album is also excellently recorded/produced. The pans sound phenomenally rich in the mix, especially the bass pans.

Not only does Tanner perform expertly on this recording, he's also responsible for all the writing. Every track seemed to be better than the last. Tanner should receive the highest praise for mounting a successful first outing.

—John Lane

Glass/Steel: NYU Steel Plays Philip Glass
NYU Steel
Orange Mountain Music

This CD contains Philip Glass's piano etudes 1–10 recorded by 18 members of the NYU steel band, whose executive producer was Jonathan Hass, director of the Steinhardt Percussion Program. The director of the NYU Steel Band, Josh Quillen, arranged all ten etudes for pan ensemble. The adaption of the piano pieces to the steelpans was a natural transition in that the timbre of the pan is well suited to convey the original nuances. It also helped that the performers played flawlessly. The interpretation of the etudes are refreshing as the steelpan proves to the world that it is a legitimate instrument that can perform any style of music written in the Western tuning system. The quality of this recording is exceptional as is the quality of the instruments used by the NYU performers.

While steelpan arrangements can make it hard to discern separate parts, this one does not. There is definite separation of bottom background, mid-range, and frontline instruments. This CD is a must for any steelband library as serious music that sets the mood of Philip Glass perfectly.

—Jeannine Remy

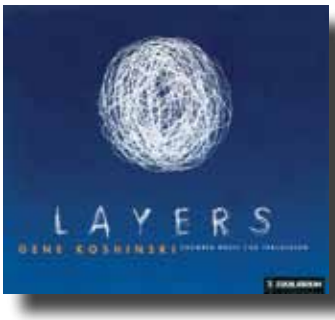
In Case the World Changes Its Mind
Modeski, Scofield, Martin, & Wood
Indirecto Records

Jazz guitar icon John Scofield joins forces with the popular jazz/blues/jam band Modeski, Martin & Wood for a two-CD live set from 2011 that will satisfy hardcore fans of MMW and fans of Scofield's funk outings. The material is derived from two of their previous collaborations: Scofield's *A GO GO* and MMW's *Out Louder*. The music is raw, harmonically adventurous, rhythmically infectious, and dripping with blues attitude.

Drummer Billy Martin presented a clinic at PASIC 2011 and demonstrated why he's at the heart of a groove-based band. Although his primary function is to serve the music through an unwavering pulse, he manages to sneak in some nice fills, metric superimpositions, and "cool drum stuff" that will keep the drummers in the audience on their toes. All of the tunes feature a pocket with a fat backbeat that will hook the younger listeners and the adventurous spirit of modern, blues-based improvisation to interest the more discerning listeners. Jam band fans and modern blues aficionados will want to check out this record.

—Terry O'Mahoney

Layers
Gene Koshinski
Equilibrium



This is the second CD by percussionist and composer Gene Koshinski and features recordings of seven recent solo and ensemble compositions, including his most recent work, "Concerto for Marimba and Choir with Percussion," which was awarded the 2012 ASCAP/Rudolf Nissim Award. (The concerto was selected from among 230 entries.) The sound quality on the CD is superb and the performances are first-rate.

The first six tracks feature Koshinski's percussion duo compositions. The CD opens with "As One," a new standard in the duo percussion repertoire. The piece is written for two identical setups and a shared marimba (one person on each side). The complex, hocketed music is masterfully executed, and I appreciated listening to the panned mix. (This would be a great tool for someone learning this piece.) "Together & Not," a challenging four-mallet duo for two marimbas, begins with a haunting choral and transitions to rhythmic and unrelenting melodic lines between the two marimbas. One of my favorite pieces is "And So the Wind Blew…." This hypnotic, gamelan-inspired piece is a stark contrast to the rest of the album and creates a beautiful soundscape of colors. Also included on the CD is "Ceci N'Est Pas Un Jouet" scored for two handle-operated music boxes. This witty and playful piece was an unsuspected surprise and is pure fun.

The highlight of the CD is the "Concerto for Marimba and Choir with Percussion." This work is in a traditional three-movement concerto form with a brief introduction. Koshinski says, "This work is the product of my vision to combine these two ancient art forms [vocal and percussion performance] through a contemporary lens," and he delivers on this promise. The percussion writing is exciting and idiomatic while the chorale writing mixes traditional and extended vocal techniques to create a beautiful canvas for the marimba soloist to shine. His use of choir in place of an orchestra is refreshing and inventive. This piece is destined to become a standard in the marimba literature.

The CD offers a great mix of various percussion genres, is packed with great performances, and has something for everyone. I have had this CD in my car for the past month, and every time I listen to it, I hear something new and exciting. I commend Koshinski and all the players for their performances, recording, and programming of this disc.

—Dave Gerhart

Movement in Time: Music of Wright, Rissman, and Kraft
The Philadelphia Percussion Project, Volume 1
Equilibrium

Containing splendid percussion with violin, piano, saxophone, and electronic sounds, this disc is a must-have for those interested in mixed instrumental chamber music. This eclectic collection varies considerably from one track to the next offering a buffet of sounds for the listener.

I was immediately struck with the fantastic quality and superb musicianship, which is exactly what you would expect from musicians of this caliber. Philadelphia Orchestra percussionists Don Liuzzi, Angela Zator Nelson, and Anthony Orlando perform beautifully alongside Chantal Juillet and Hirono Oka (violinists), Marshall Taylor (saxophone), and Nick Rissman (piano).

Works include Maurice Wright's "Grand Duo," "Movement in Time," and "Suite for Percussion and Electronic Sound"; Nick Rissman's "McCoy's Mountain," and "Scherzo"; and William Kraft's "Encounters IX." The technical demands within the music are great, which are handled with inordinate detail and finesse by the musicians.

Regardless of what you think of contemporary chamber music, you will definitely appreciate this high level of technical execution and musicianship. Bravo!

—T. Adam Blackstock

NAT RES + MO NA + MAN
Donald Knaack
The Moo Group

I really wanted to like and appreciate this project—a themed record that attempts to draw the public's awareness to environmental issues—by Donald Knaack, aka The Junkman. (The title refers to NATural RESources and MOther NAture.) Knaack has a decidedly unique career as a solo percussion artist working primarily with found (recycled) instruments. He has performed at major venues, including the Kennedy Center and Lincoln Center, and has appeared on numerous television/radio commercials and programs such as Late Night with Conan O'Brien. Unfortunatley, it wasn't what I expected.

All the sounds are Knaack's recycled materials combined with elemental sounds (wind, fire, earth, and water). Touted to be an "audio snapshot of planet earth," the album unfortunately falls short, both as an engaging musical outing and as a public service announcement. It's basically pop music played on junk. There are vocals on many of the tracks with embarrassingly trite lyrics such as, "Don't be a litterbug, do the litter jitterbug." That particular track is sung by a Justin Beiber wannabe, by the way.

It is unfortunate that such an offering is so "low brow." There is successful artistic work in a crossover vein; I'm thinking of Joby Burgess's recording of Gabriel Prokofiev's "Import/Export." If you are interested in high-quality crossover concert music that resonates with larger environmental issues, I suggest checking out this recording. As far as Knaack's recording, the sounds are interesting, the recording quality is excellent, but the music and message miss the mark.

—John Lane

Profiles
Bart Quartier, Bart Van Caenegem
De Werf

Bursting with variety, this collection contains high-quality recordings of 24 "miniatures" that lead the listener through 24 tonalities: C major, C minor, D major, D minor, etc. Evident throughout the recording is the musical intimacy that is shared between Bart Quartier (vibraphone) and Bart Van Caenegem (piano) as the two musical voices interact with maturity and grace.

As explained in the liner notes, Quartier places a hefty amount of emphasis on the relationship between composition and improvisation in his musical life. He also states that this project was propelled by the idea to "reduce his compositions to their building stones," which is a reference to *Profils*, his collection of 24 vibraphone pieces with piano accompaniment, similar to *Image*, his book for solo marimba. One of the alluring features of this collection is how perfectly each piece complements the titles. While each musical vignette is something to be savored and appreciated, some of the real gems of the CD include "Cool," "Sad," "Cross," and "Excited." This collection, filled with diversity and whimsy, stands as a record of the collaboration between two performers who have struck musical gold.

—Joshua D. Smith

Solo Marimba Improvisations, Volume 1
Payton MacDonald
Equilibrium

Perhaps best known for his "Super Marimba" performances, Payton MacDonald's newest release provides listeners with 55 minutes of marimba improvisation. Three of the 11 tracks are based on source material from Bach, with the remaining eight coming from MacDonald.

The performances utilize the full range of the instrument in conventional and unconventional ways. MacDonald uses marimba mallets, slap-mallets, wood, and other homemade implements; he also covers the instrument and plays on top of the cover. All of the aforementioned are used in ways that provide the listener with sounds not commonly associated with traditional marimba performance.

One can definitely see the performer's sense of humor in the titles of each track: "Floobs," "Wumbus," "Humpf," "Glikker," "Quandary," "Itch-a-Pods," "Sneedle," and "Nutches." I now leave you to Google!

The next time you are searching for a disc on a percussion distributor website, do not be surprised if this recording doesn't receive a "most popular" rating. Even so, marimba nerds everywhere can appreciate MacDonald's creativity and enthusiasm to think outside of the box.

—T. Adam Blackstock

Travel Diary
Meehan/Perkins Duo
Bridge Records
Web: audio sample
www.bridgerecords.com/catpage.php?call=9370

Here is a sophomore album release that truly highlights the depth and dedication of this accomplished percussion duo. After releasing their first CD, featuring percussion music from the 1930s, this latest offering from the Meehan/Perkins Duo offers four works that are diverse, intriguing, and eclectic.

"Observations" by Tristan Perich surges with hypnotic energy in a 12-minute work that combines 1-bit electronic music and acoustic instruments to form an amalgam of both repetition and variety. "Diving Bell" by Nathan Davis highlights the duo playing completely on triangles using various striking implements and using handheld microphones as "musical stethoscopes." While it is unclear how this would transfer to a recital stage, its inclusion on this CD effectively showcases some extended aural elements available from percussion's sonic palette.

Two commissioned works appear in this collection, one of those being "table of contents" by Pulitzer Prize winner David Lang, in which Meehan and Perkins explore sounds from a wide array of instruments, all of which speak boldly on the recording. The other commissioned work, "Travel Diary" by Paul Lansky, is a four-movement work that takes the listener on an eclectic journey filled with many characters and stops along the way.

As with the other tracks, Meehan and Perkins' performance vigor and dedication to the music shines through loud and clear. One of the many accolades owed to this duo is their ability to sound like an entire percussion ensemble, both in their breadth of sonic capabilities and capacity to translate musical energy through their performances.

—Joshua D. Smith

CORRECTION

Contact information for Caryn Block, composer of "Dionysus" for marimba and cello, was incorrect in the March issue. The correct information is:

Email: csblock@verizon.net
Web: encorechamberplayers.org
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HOLOGRAPH SCORE FOR "CONCERTO NO. 2 FOR TIMPANI AND ORCHESTRA" BY WILLIAM KRAFT

Donated by Bill Kraft, 2006-10-01

Bill Kraft

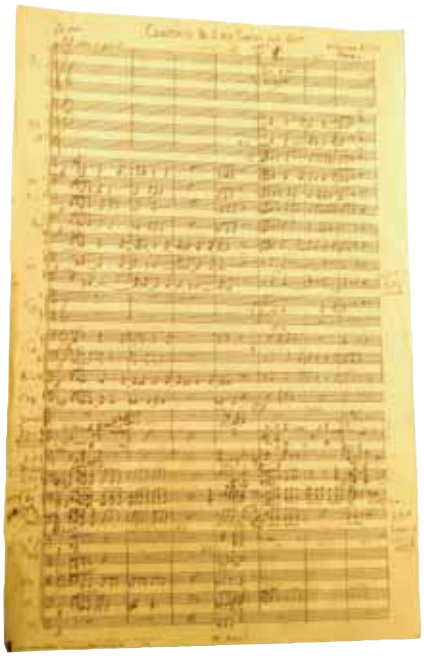
William "Bill" Kraft's "Concerto No. 2 for Timpani and Orchestra: XIII The Grand Encounter" was commissioned by timpanist David Herbert and the San Francisco Symphony, under the direction of Michael Tilson Thomas. Begun in 2003 and primarily composed in 2004, the concerto received its premiere by the San Francisco Symphony in June of 2005 with seven performances, all of which were attended by Kraft. After hearing these performances, Kraft made significant revisions to the score, which he describes as "a necessity—in order to tighten up the piece, so that it wouldn't bore a listener."

The concerto is composed for a standard set of six pedal timpani along with nine "tenor" drums that extend the range of the timpani chromatically up to the A above middle-C. With drums designed and built by the Walter Light Company specifically for Herbert, the piece has ushered in a new generation of composition in this genre. Since its premiere, the revised version of the concerto has been performed by James Boznos with the Hong Kong Philharmonic and Benoît Cambreling with the National Symphony of Lyon, France, with an additional performance by Herbert at PASIC 2007 with the University of Akron Symphony Orchestra.

David Herbert. A view of the timpani console from behind. (photo: John Campbell)

Written entirely in Kraft's hand, the 78-page manuscript score illustrates his working processes of composition including influences, minor edits or corrections (which are often in red), and major revisions such as inserted or deleted measures. Pages often have notes describing his intent for percussion techniques, such as "brushes may have to be played at a higher level to equal dynamic of muted gong and above orch." Influences and compositional intent includes such footnotes as "thank M. Ravel & a little Porgy." Though different types of paper are used throughout the manuscript, this reflects only "the different paper I pulled from my desk as I composed the piece," according to Kraft.

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



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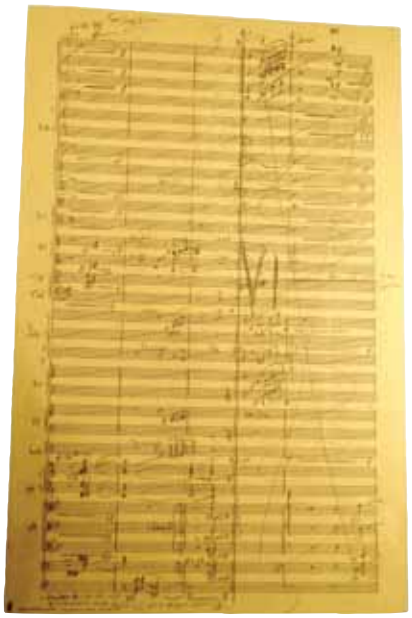

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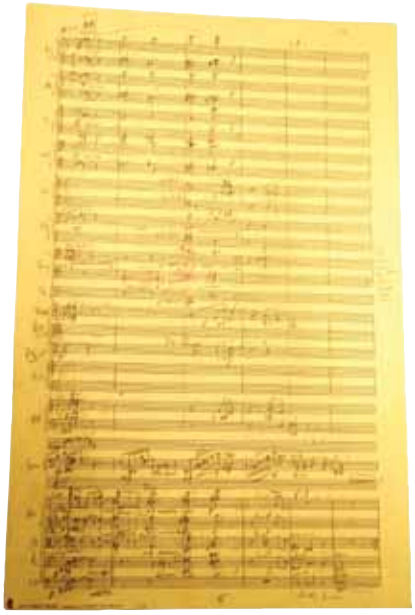

Page 33, showing significant edits in red