PERCUSSIVE NOTES

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Dancin' to "Ionisation"

Technology in Marching Percussion

Avoiding Exoticism in World Percussion

The African-American Experience in Orchestral Percussion in the 21st Century

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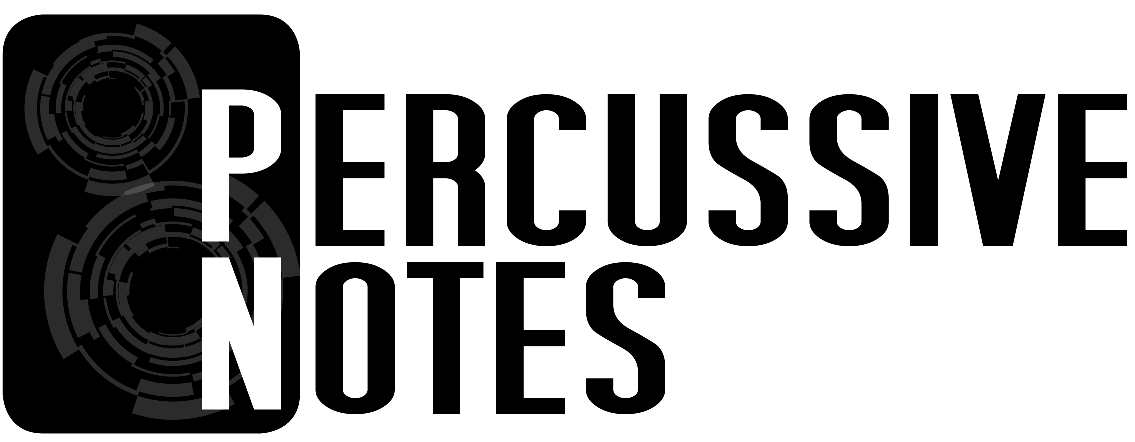

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PAS Involvement; Scholarship, Inspiration, and Education!

By Dr. Chris Hanning, President, Percussive Arts Society

The Percussive Arts Society is fortunate to have a rich history of scholarly work. Our journals are filled with research, history, and pedagogy as varied as the instruments we spend our lives trying to master. This issue of *Percussive Notes* (PN) is no exception.

One of my all-time favorite series of articles in PN is from one of our lead scholars, Michael Rosen, titled "Terms Used in Percussion." Mr. Rosen has been educating us by answering our questions about such terms as the "French Flam" or explaining the playing techniques described in Bartók's "The Miraculous Mandarin" since the 1970s. After reading his article "Thunder and Lightening," consider typing in "Terms Used in Percussion, Michael Rosen" in the search engine of our PN archives and spend some meaningful time reading all the terrific scholarship Mr. Rosen has shared with us over the decades.

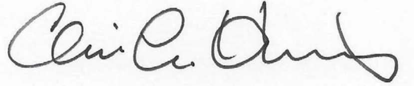
I attended my first Diversity Alliance meeting a few PASICs ago and I was inspired! The Diversity Alliance is a group of passionate individuals committed to "foster initiatives aimed at expanding membership diversity and enhancing community outreach, with special emphasis on serving historically marginalized populations within PAS and throughout the world." The PAS Diversity Alliance is an essential voice for the future of our art form, highlighting the importance of accessible percussion education for all people regardless of their ethnicity, background, or social standing.

One of the co-authors of the article contained in this month's journal, "The African American Experience in Orchestral Percussion in the 21st Century," and the author of "A Hidden Figure: Richard Davis Johnson and the Indiana University Percussion Program," is Teddy Hall Jr., who is a member of the PAS Diversity Alliance. Mr. Hall and Mr. Moore bring together some of the most famous African American percussionists in our field to shed light on their experiences. This article is a "must-read" for all of us as educators and performers. As Hall and Moore point out, "There have been recent noticeable improvements in regard to diversity in the percussion world; however, the attitude toward African-American musicians in the past is still affecting this generation's young black musicians." I encourage you to look into organizations like Sphinx that are mentioned in this article. Several of my university's African American orchestra members attended this year's conference and found it to be highly inspirational!

I continue to be amazed and impressed by our scholars and educators. We just performed "Toccata for Percussion Instruments" by Carlos Chávez on our percussion ensemble concert, so it was great to see Mr. Isley's article. I'll be sure to post it on our percussion bulletin board. Edgar Varèse's "Ionisation" remains one of my favorite percussion ensemble pieces of all time, but I never knew Bob Fosse choreographed this landmark work for his Broadway show *Dancin'* until I read Dr. Whelan's article. And, after reading Dr. Jones' article, I just might have to arrange a samba-enredo for the WCU fight song to perform at our next homecoming parade!

If you are wondering if I'm going to highlight every article contained in this journal, I'll stop with the "spoiler" motif, but point out that there is so much more to talk about!

Scholarship, Inspiration, and Education; have fun reading this latest installment of PN!



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The Percussive Arts Society's (PAS) mission is *to inspire, educate, and support percussionists and drummers throughout the world.*

The African American Experience in Orchestral Percussion in the 21st Century

By Teddy Hall Jr. and Joe W. Moore III

During the 19th century, black performers were able to excel on the concert stage as singers rather than as instrumentalists. There were two probable reasons for this. First, a concert instrumentalist must usually have started training at an early age with a competent teacher and an excellent instrument. Due to social and economic factors, most blacks did not have the advantage of an early start. Second, it was natural for blacks to excel as singers because of their long and important singing tradition, which pervaded all aspects of the religious, social, and domestic life of most blacks.[1] It was very challenging for the black musician to gain the experience necessary to secure important orchestral instrumental positions.

In 1842, the Philharmonic Society established the New York Philharmonic Orchestra. The New York Philharmonic was comprised of the city's best instrumentalists, outlining a new standard for orchestral music in New York. Although the 19th century was a time of impressive orchestral beginnings in the United States, America still generally ignored its classical musicians, white as well as black, preferring to import its musical culture from Europe.[2] From 1920 through the 1930s, the Harlem Renaissance would give birth to successful black concert artists. Historically, African-American musicians were barred from participation in the activities of the symphony orchestras and opera companies in the United States.[3] However, in 1931, William Grant Still became the first African-American to have a major American Symphony Orchestra perform one of his compositions. The Rochester Philharmonic Symphony under the direction of Howard Hanson performed Still's "Afro-American Symphony." In 1936, Still became the first African American to conduct a major American Symphony Orchestra by conducting the Los Angeles Philharmonic Orchestra.[4]

In 1948, Henry Lewis became the first African American instrumentalist in a major American Symphony Orchestra by joining the Los Angeles Philharmonic Orchestra at the age of 16. Lewis would go on to become the first African American music director and permanent conductor by being appointed to direct the New Jersey Symphony.[5] By the 1970s, many of the major orchestras were eager to hire at least one black musician, to show that there was an effort to have a "non-biased" hiring policy. Under normal circumstances, major orchestras would hire only one black, and no more than two black musicians at any given time.[6]

Since the inception of the American symphony there has been a lack of diversity in the major American symphony orchestras. This is clearly seen in the following reports done by the League of American Orchestras:

1. "Racial/Ethnic and Gender Diversity in the Orchestra Field," provided by the League of American Orchestras and research and analysis by James Doeser, PhD.
2. "Forty Years of Fellowships: A Study of Orchestras' Efforts to Include African American and Latino Musicians," provided by the League of American Orchestras with research and analysis by Nick Rabkin and Monica Hairston O' Connell.

The data in these reports provides some thought-provoking information. For example, in the first report we find that during the years 1980 to 2014, there was an increase in the proportion of diverse musicians on stage, driven largely by an increase in musicians from Asian/Pacific Islander backgrounds. Over the span of thirty-four years, the proportion of musicians from African American, Hispanic/Latino, Asian/Pacific Islander, American Indian/Alaskan Native, and other non-white backgrounds increased from 3.4 percent of all musicians in 1980 to 14.2 percent in 2014.[7] However, in 2014 these musicians still constitute less than 15 percent of the orchestra musician population. There likely has been another increase over the last five years, but that information has yet to be reported.

The second report reveals American symphony orchestras' efforts to include African American and Latino musicians, particularly through fellowships. While fellowships are noteworthy, it is still not enough to help in the audition process or increasing the pipeline of minority musicians, particularly those of color, to obtain positions in symphony orchestras. This study does, however, provide recommendations to hopefully improve the results of orchestral auditions to have a more positive impact on potential minority candidates.

From our perspective, as percussionists and men of color, we believe the lack of diversity in orchestras in America could also be related to academia, particularly in terms of diversity in percussion music faculties at non-historically black colleges and universities and the shortage of diversity in percussion studios within those same programs. Part of this is due to a deficiency in the recruitment of African-Americans to attend these colleges/universities and an absence of valuable relationships being developed between music faculty at non-historically black colleges/universities and high school instrumental music programs in communities that are primarily comprised of African-American residents and students. One could even make the connection to the early orchestral hiring policy toward African-American musicians having an effect on instrumental studios within a department or school of music. More research would need to be done to verify this, but speaking from personal experiences, the number of African-American students in non-historically black colleges and universities percussion studios is usually very similar to the hiring practices of orchestras in the 1970s.

There have been recent noticeable improvements in regard to diversity in the percussion world; however, the attitude toward African-American musicians in the past is still affecting this generation's young black musicians and specifically young black percussionists. So we asked a few African-American orchestral percussionists about their experiences in orchestral percussion, in order to shed light on how things have changed and how far we still need to go. All of our interviewees currently hold or have held prominent positions in symphony orchestras across the U.S. and Canada. We interviewed Michael Crusoe (retired timpanist/Seattle Symphony Orchestra),

Douglas Cardwell (timpanist/New Mexico Symphony), Raynor Carroll (retired principal percussionist/Los Angeles Philharmonic Orchestra), Jauvon Gilliam (timpanist/National Symphony Orchestra), Timothy K. Adams Jr. (former timpanist/Pittsburg Symphony), and Joshua Jones (principal percussionist Calgary Symphony Orchestra).

Before we get into our conversation with them, it is important that we discuss a few of the pioneers who came before and showed us all it was possible to have a career as an orchestral percussionist as African-Americans. These notable men and women of color include the following:

Elayne Jones (1928–) first attracted national attention in 1949 when she joined the New York City Ballet and Opera Company Orchestras.[8] Graduating from Music and Art High School, the Harlem-born and-raised timpanist entered Juilliard on a scholarship sponsored by Edward Kennedy "Duke" Ellington. Her professional symphonic involvements also included the CBS Symphony, Brooklyn Philharmonic, Caramoor Festival Orchestra, Symphony of the Air, Boston Women's Symphony, New Jersey Symphony, Westchester Symphony, and Long Island Philharmonic. She was timpanist with the American Symphony Orchestra from the group's 1962 inception until her departure for San Francisco in 1972, when she emerged as winner of the position of timpanist with the San Francisco Symphony Orchestra. She then became the first black (male or female) to hold a principal position in a major American symphony orchestra.[9]

James H. Latimer (1934) "Jim" had a distinguished thirty-one-year career as Professor of Music (percussion) at the University of Wisconsin-Madison and as timpanist with the Madison Symphony Orchestra. His passion is playing the marimba, and he plays regularly with the Madison Marimba Quartet. He is conductor of Wisconsin's finest concert band, Capitol City Band. Latimer was one of Richard Johnson's first percussion students at Indiana University, from where he graduated in 1956. Latimer's first college teaching position was at Florida A&M University from 1957–1962, where he founded the FAMU Percussion Ensemble while teaching there. He also served as a percussionist with the Boston Pops Symphony Orchestra from 1968–1974 under the direction of Arthur Fielder.[10]

Dr. Mark E. Sunkett (1949–2014) was a graduate of the Curtis Institute of Music and Temple University in Philadelphia, where he received his undergraduate and masters degrees. Dr. Sunkett also held a Ph.D. in Ethnomusicology from the University of Pittsburgh. He became a member of the performance faculty at Arizona State University in the fall of 1976. Dr. Sunkett performed with several professional organizations including the Philadelphia Ballet and Opera Orchestras, Penn Contemporary Players, United States Marine Band, Arizona Ballet, and Arizona Opera Orchestras. During the 1975–76 season, Sunkett was an extra "on call" with the world-renowned Philadelphia Orchestra. From 1978 to 1982 Sunkett was principal timpanist with the Phoenix Symphony Orchestra. He also served on the Board of Directors of the Percussive Arts Society. As an ethnomusicologist, Sunkett's principal areas of research were African American and African music, percussion performance practices and aesthetics. From 1984 to 1996 Sunkett was director of the Kawambe Drum and Dance Ensemble. His publications include *Mandiani Drum and Dance: Djimbe Performance and Black Aesthetics from Africa to the New World* (White Cliffs Media), the compact disk *Mandiani Drum and Dance* (White Cliffs Media); a video to accompany these titles was completed in January 1997. Dr. Sunkett also published a compact disc featuring Omar Thiam and Jam Bugum titled *Sabar, the Soul of Senegal* in 1997.[11]

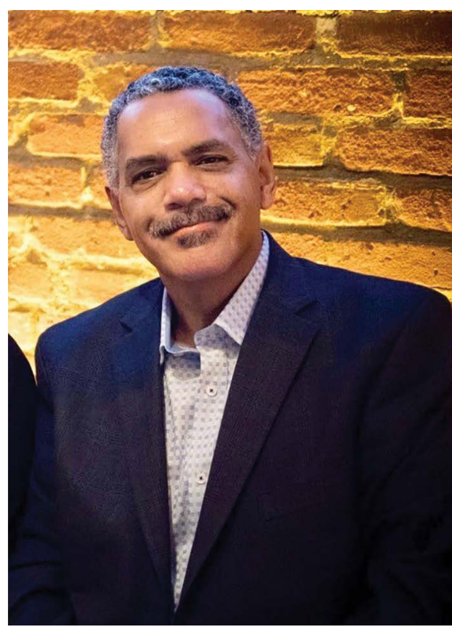
ABOUT OUR INTERVIEWEES

Michael Crusoe was appointed principal timpanist of the Seattle Symphony and Seattle Opera beginning September of 1980. During his 37-year tenure with Seattle he also served as guest timpanist on occasions for other major orchestras by invitation, notably the Oregon Symphony, the San Francisco Opera, and the L.A. Philharmonic. In addition to being principal timpanist of Seattle, Michael was also principal timpanist of the Teton Festival Orchestra, a position he continues to hold. His other performance engagements have included the Sphinx Festival, motion picture soundtracks for *Highlander*, *Star Trek*, *Die Hard*, *Stargate*, and others. He also serves as an adjunct faculty member of the School of Music at the University of Washington.

Douglas Cardwell currently holds the principal timpani chair with the New Mexico Philharmonic (NMP). He is also the principal timpanist of the National Sphinx Orchestra. Along with these appointments he performs with Santa Fe Pro Musica, Performance Santa Fe, and Chatter Chamber group. Prior to joining the NMP he was a fellowship recipient with the Detroit Symphony Orchestra, with which he performed, recorded, and toured internationally.

Cardwell received a Bachelor of Music Education degree from James Madison University. He performed with the Houston Symphony Orchestra on an orchestral internship in conjunction with a full tuition scholarship to Rice University, where he earned a Master of Music Performance degree from the Shepherd School of Music. Other accomplishments include performances with the Houston Grand Opera, the Spoleto Festival Orchestra in Italy, and an international tour with the American-Russian Orchestra.

Currently, as founder of the jazz quartet After Five, Cardwell performs Jazz, R&B, and funk with several groups at local venues when not teaching privately at his percussion studio in Albuquerque.



Raynor Carroll played timpani and percussion with the Los Angeles Philharmonic from 1983–2016. In his 33-year career as principal percussionist, Carroll

performed and recorded with such conductors as Carlo-Maria Giulini, Andre Previn, Esa-Pekka Salonen, Gustavo Dudamel, Zubin Mehta, Pierre Boulez, and Leonard Bernstein. Carroll also records motion picture soundtracks for such Hollywood studio composers as Maurice Jarre, David Newman, Thomas Newman, Arthur Rubinstein, Alan Silvestri, Todd Cochran, and Terence Blanchard. Carroll can be heard on the recent Spike Lee movie *BlacKkKlansman*.

Carroll performs regularly with the Sphinx Symphony, a unique all black and Latinx orchestra comprised of top professionals from around the country. He also performed with the Chineke! Orchestra, Europe's first professional orchestra to be made up of black and minority ethnic musicians.

In addition to performing, Carroll is an active teacher/clinician on timpani, percussion, and West African drumming. He taught for nearly 20 years at his alma mater, California State University Los Angeles, where he was a student of Mitchell Peters. Carroll has also taught at the University of Southern California, the Los Angeles Music Academy, and California State University Long Beach, and he recently retired from the University of California Los Angeles.

Carroll is the founder and owner of Batterie Music, a publishing company specializing in music for the symphonic percussionist. In his retirement, Carroll continues to write for percussion, teach master classes, perform, and encourage the next generation of musicians.

Jauvon Gilliam was named principal timpanist of the National Symphony Orchestra in 2009. He performs regularly as guest principal timpanist of the Budapest Festival Orchestra. He is also timpanist of the All-Star Orchestra, a made-for-PBS group comprised of players from orchestras across the United States. Gilliam has also performed with the Cleveland Orchestra, San Francisco Symphony, Detroit Symphony, and Indianapolis Symphony Orchestra, as well as the St. Paul Chamber Orchestra; he was also timpanist of the Bear Valley Music Festival for three seasons. Prior to his NSO appointment, Gilliam was timpanist of the Winnipeg Symphony Orchestra for seven years. While in Winnipeg, he was also timpanist of the Manitoba Chamber Orchestra and, for a time, played drumset for the WSO pops series.

As an educator, Gilliam has taught clinics at universities and institutions across Canada and the United States, including the Interlochen Arts Academy, New World Symphony, and at the PASIC. He is currently Co-Director of Percussion Studies/Artist-in-Residence at the University of Maryland, co-founder of the annual Washburgh Timpani Seminar, and is a timpani coach for the National Youth Orchestra of the USA.

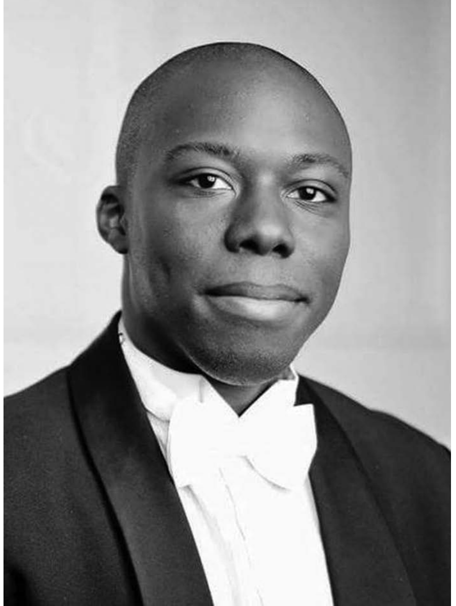
A native of Gary, Indiana, Gilliam began his musical career playing piano, winning his first national competition at age 11. He received a full scholarship in piano performance to attend Butler University, but later changed to full-time percussion study. He graduated with honors with a degree in Arts Administration and then continued his graduate studies at the Cleveland Institute of Music.

Timothy Adams Jr. is the Mildred Goodrum Heyward Professor in Music, and was named Chair of the Percussion Department at the Hugh Hodgson School of Music at the University of Georgia in the fall of 2010. Prior to joining the faculty at UGA, Adams held the post of principal timpanist of the Pittsburgh Symphony Orchestra for 15 years and was Professor of Music at Carnegie Mellon University. During his tenure in Pittsburgh, Adams spent ten summers as percussion faculty at the Brevard Music Center, where he was frequently a featured soloist and recitalist.

Adams received his bachelor's and master's degrees at the Cleveland Institute of Music under the tutelage of Cloyd Duff, Richard Weiner, and Paul Yancich of the Cleveland Orchestra. During this time, Adams became the first-call substitute percussionist with the Cleveland Orchestra, and was also utilized as a keyboard substitute. While attending the Cleveland Institute of Music, Adams spent two summers as a fellowship recipient of the Tanglewood Music Center, performing under the batons of Leonard Bernstein, Kurt Masur, Elliott Carter, Trevor Pinnock, Seiji Ozawa, Michael Tilson Thomas, and John Williams.

Before completing his undergraduate degree, Adams won the principal timpani position with the Canton Symphony orchestra, a position he held for five years before being hired by the Florida Philharmonic Orchestra, where he played for four years before becoming principal timpanist of the Indianapolis Symphony Orchestra. During this time he also held the position of principal percussionist of the Eastern Music Festival and held a faculty position at Butler University.

Adams' film soundtrack credits are *The Caveman's Valentine* featuring Samuel L. Jackson and *Miracle at St. Anna*, a film directed by Spike Lee; both film scores were composed by Grammy Award winning jazz trumpeter and composer Terence Blanchard.



Joshua Jones began his studies in percussion with the percussion scholarship program under the direction of Chicago Symphony member Patricia Dash and Lyric Opera member Douglas Waddell. He earned his bachelor's in music from DePaul School of Music, under the guidance of Lyric Opera members Eric Millstein and Michael Green, and Cleveland Orchestra member Marc Damoulakis. Before his appointment to the CPO, Jones was the orchestra fellow of both the Detroit and Pittsburgh symphonies as well as a guest percussionist with the Chautauqua and Chicago symphonies.

Jones has been featured at Carnegie Hall, on radio and television, and has had two short documentaries made about his musical development and experience. He has authored a percussion method book series, *Spatial Studies for Hitting Things*, and writes musical and philosophical blogs on his website,

drummojo.com. Jones enjoys giving back to the community as well as mentoring young musicians and traveling.

THE INTERVIEW

Question 1: *Who inspired you to pursue a career as a professional orchestral percussionist?*

Michael Crusoe: Tom Stubbs and Rick Holmes of the St. Louis Symphony inspired me.

Douglas Cardwell: Support from my family was the first spark of inspiration. As a child, I was always drumming at home any time of the day. My parents owned a great Motown record collection and I was constantly trying to imitate the sounds that I heard on those records. Bill Rice and Patrick Rooney instilled a great foundation in me, with Richard Brown and Salvatore Rabbio playing a big part in encouraging me.

Raynor Carroll: My father was indirectly responsible for inspiring me. Although, he was not a professional musician, he appreciated music of all styles and often played recordings of Duke Ellington, Count Basie, and Ella Fitzgerald along with *The Nutcracker*, *An American in Paris*, and *A Night On Bald Mountain*. So, I was exposed to classical music from an early age, and I always felt a special connection to drums.

Jauvon Gilliam: Jon Crabiel, who was a student of Timothy K. Adams Jr., inspired me. I met Tim about three months after my first thrust into timpani; after seeing his swagger and style, I was hooked.

Timothy K. Adams Jr.: My parents inspired me. They took me to my first orchestra concert while I was a student in elementary school. My father's college professor, who was an African-American cellist in the Columbia Symphony, was my first visual of a black person in an orchestra until I attended college and saw Donald White, an African-American cellist who performed with the Cleveland Orchestra. I made the decision to pursue a career as a professional orchestral musician while in the eighth grade during a masterclass with Jack Bell. During this time, I was a member of the Atlanta Youth Symphony, and Jack Bell was the principal percussionist of the Atlanta Symphony. I asked Jack if he played percussion for a living, and he told me "yes." After the masterclass, I went home and made the announcement to my parents at dinner that I wanted to perform with a major orchestra when I grew up. As they say, the rest is history.

Joshua Jones: My teachers Douglas Waddell and Patricia Dash inspired me to pursue a career as an orchestral musician. I was fortunate enough to be accepted into a scholarship program for drum lessons, and they really nurtured me into being the musician that I am today. They told me constantly that I could make it in this business [being a professional orchestral musician] if I worked hard enough and kept going. However, while my teachers themselves were the gateway into the orchestral world, my parents were undeniably the most crucial part of my decision to pursue a career as an orchestral musician. Without their support, driving me to lessons every weekend, helping me with my music assignments, keeping tabs on me by asking my teachers questions about my progress, etc., who knows what would have happened. I believe that the support of a guardian of some sort being present, whether it be in the home or as a mentor outside the home, to encourage and help a student through the early and more difficult processes helps to keep the student interested as well as serve as a safeguard against discouragement and any challenging situations that the student may face.

Question 2: *Why do you think there is low representation of African-Americans in the percussion sections of American symphony orchestras?*

Crusoe: I believe there is low representation for two reasons. The first reason is educational, in that not enough youth are encouraged or exposed to classical music to begin with, let alone as percussionists. Classical music seems to still be viewed as exceptional or extraordinary, whereas popular genres such as rap and R&B are viewed as more expressive culturally and a quicker more assured means of success. The second reason there is low representation is systemic due to a lack of relationships developed with minorities, particularly African-Americans. For example, when my teacher died, the orchestra invited various players to fill in as timpanist until they scheduled official auditions. Some individuals were invited more than once. I was never invited as a sub candidate. Even though I held a principal chair position at the time for 30 years in a "high profile" major orchestra that had become one of the most recorded orchestras at that time, was taught by the former timpanist who passed away, and had performed under the music director who didn't seem to care enough to say good things about my playing to anyone who would listen, nevertheless, I did not receive an invitation to sub temporarily pending their auditions. I was told that my name came up, but that was it. Being from St. Louis, all the talk I heard during my student years about how committed they were to reaching out to more African-American candidates seemed very strange because I found it very odd that someone of my background who's not exactly unknown, did not qualify to sub. I do not have any resentment at all. I just found it very odd.

Cardwell: I believe when young children and young adults do not see representation that looks like them, it is a deterrent. Also being free to be your true self amongst those who do not look like you takes courage. You also have to be willing to engage in a different direction than what most of your like peers are doing. When I listen to the stories of my white American colleagues, their stories are quite different. Most if not all had like peers striving towards the "legit thing."

Carroll: Traditional symphony orchestras are much like exclusive clubs. Members, in general, have not been open to include African-Americans.

Gilliam: It's not as encouraged in the African-American home, therefore it's not something that the average African-American youth gravitates towards when it comes time to choose a career path. My dad purposely used piano and sports to keep me off the streets and away from the drugs that were in my neighborhood. There is no way I'm in this profession if I was hanging around with my classmates doing what they were doing after school—even the ones who weren't participating in less-than-desirable activities.

Adams: Systematic racism has plagued this country for the past 400 years. Black people were allowed to play in orchestras since just the early '60s. So this art form is not without its problems of racist practices. The opportunities for black kids to see an orchestra if they live in an all-black neighborhood is little to none. If their school happens to go to a children's concert of their local orchestra, there is a good possibility they will not see a person of color on the stage. Kids need a visual and the money to pay for lessons. Without those two things, the chance of improved numbers will not happen anytime soon.

Jones: I think it's mainly because there are fewer African-American percussionists in the high school and college school system. I've always felt that we have to begin encouraging music education in elementary school so that by the time they get to high school they are ready to prepare for college and beyond. Another thought I've had is that the accessibility to quality training either within or outside the school system is lacking for people of color. Had I not been a part of that percussion program, I likely would've remained a drumset player in church or gone on to play jazz in some capacity.

Question 3: *What do you think can be done to increase the success of preparing students for becoming potential candidates for professional orchestral jobs in percussion and/or percussion faculty in music departments at major state colleges and universities that are non-HBCUs?*

Crusoe: More organizations like Sphinx. More grant money/funding for inner-city schools. Also, it goes back to early education, which I think should also include greater accessibility to symphony concerts.

Cardwell: Organizations who say that they want diversity, their actions need to change. It is one thing to say it and totally different to act it out. More immersion into communities is necessary for change, as well as programs that get children started on their instrument at an early age. Students need to reach out to professionals and be willing to put in the dedicated work as necessary. Also, they will need to be more diligent than the status quo. Administration in colleges/universities must be willing to look at their actions for true diversity. Diversity is a culture not just something that one talks about. It takes a diving-in and looking at behavior. Learning from other cultures to make a strong bond of unity. Every member of an audition committee needs to take the Harvard Implicit Bias tests available for free here: (https://implicit.harvard.edu/implicit/takeatest.

html), anonymously prior to each audition. This will allow orchestras/universities to address in a more genuine way the ways in which bias might affect their hiring. In order to circumvent the common reflex defensiveness among those in the majority in considering such matters as implicit bias, key to interrupting institutional discrimination, this brief talk offers a more gentler entry point: (http://www.youtube.com/watch?v=Mbdx-eFcQtaU).

Carroll: Current players and teachers of all colors must make a concerted effort to mentor potential orchestral candidates. Symphony orchestras, including the music director, the administration, and the musicians must acknowledge the lack of diversity and be willing to take the necessary steps to better reflect the communities. Universities must also recognize the lack of diversity and be willing to adopt better methods of integration by including more diversity in the office of the dean, the music department administration, and the faculty.

Gilliam: I think the education/saturation process needs to start early in schools and be reinforced in the home after school. In addition, colleges and universities should offer assistance and aid to increase their minority numbers (simple sentence to write; not so easy to implement). I think the screen should remain up for the entire audition process. Regarding faculty searches, search committees must be made aware of their implicit bias before the process begins. Last year, I was on the committee to hire a new full-time flute professor at University of Maryland. We talked about this issue and were encouraged to reach out to people of color to encourage them to apply. I believe there were two or three finalists that were of color. A white female ended up being hired, but she was no less qualified than the other candidates. So even though we made a conscious effort to diversify, and the best candidate happened to not be a person of color, I feel like the process definitely helped to identify and bring in people who might not have otherwise had the opportunity.

Adams: Colleges must go into their local communities and take the music to the people where they are! It is a very simple solution. The problem is, this must be done for the next 50 years in order for it to make a real impact on a generation of kids. Once kids get exposed to the music, it will touch them in a meaningful way even if they don't see anyone who looks like them. Music sees no color, just heart. Orchestras are starting to do it; however, it must be done three times as much as they do it. If you change the make-up of the audience, you will see more kids of color playing the music because the adults (black people) are invested in listening to it and going to the concert hall. Once you get the kids performing the music, they will eventually become teachers.

Jones: Definitely promoting the career option as an orchestral musician to elementary students and high school students is a start. If we can either generate interest from the student, or more importantly the parent, we can almost guarantee a more consistent source of admonishment in the home for the student to work to achieve the goal. Also, making quality teaching more accessible to underprivileged neighborhoods, especially to those who are really interested and want to work. Regarding being hired as percussion faculty, I think it takes an active, deliberate search, at least in the beginning, for a pool of "teachers of color." Then add that to the normal search. At least this way you are certain that the pool is diverse, and hopefully the resumes do the rest. Furthermore, if not hiring permanently, at the very least, they should be inviting instructors of different nationalities to teach and to be seen in the university.

Question 4: *What advice would you give to young African American students who are interested in pursuing a professional performing career as an orchestral percussionist?*

Crusoe: Practice piano as though you will be a pianist. Learn as much as you can about music theory and orchestration, as well as the various instruments of the percussion family, and get a good private teacher.

Cardwell: Reach out to the professionals in the field. Listen and play everything you can get your hands on. Find a way to see as many live performances as you can. Make friends and/or play for the person who you think is the best musician in your school, regardless of instrument.

Carroll: Find a well-respected and experienced teacher— ideally, someone who can mentor and guide you through your studies.

Gilliam: If you can, seek out someone who looks like you, and ask if they can mentor you. It does not have to be limited to someone local; I have been approached for advice a few times by black males, and I go out of my way to make time for them, just like Timothy K. Adams, Jr. did when I was in college. Mike has done so in the more recent past, and even Raynor has the few times that I called. They were and are still accessible and available. Building relationships with someone like that can be indispensable and paramount in choosing classical music over another genre, or even a completely different profession altogether.

Adams: Find a good teacher. Practice! Listen to ALL kinds of music. Go to concerts, art openings, food festivals, and art festivals. Stay open to everything. Don't be bothered if someone calls you "white" for listening to classical music or rock music. Remember, if you do any type of music for a living, the payment and rewards are always the same color: green! Play any instrument you can put your hands on. You can be anything you set your mind to. One thing my mom always said to me was, "No one will ask how long it to took you to get there, just get there."

Jones: Be a sponge for knowledge. Keep an objective view of your progress and cultivate a growth mindset. Practice intelligently, focusing on details, and being patient with your personal growth. Go to other instrumentalist masterclasses and transfer their info, techniques and strategies to your own. Don't just learn the music; learn how to play the instrument and how to express anything that comes to your mind. Find a mentor, friend, colleague, etc., that can and will help drive you forward and keep you accountable for yourself. Stay loose, listen like crazy and always play musically.

CONCLUSION

"When the black child attends a symphony concert, he has few figures to emulate, since there is often no black person on stage. Consequently, he may not be motivated to become an orchestral musician."[12]

This quote from Tilford Brooks's book, *America's Black Musical Heritage*, exemplifies many of the concerns the writers and interviewees have noticed in regard to where we currently are in the orchestral percussion scene. It is difficult for anyone to be interested in an activity when there are very few who look like you participating in that particular activity. This applies both to the symphony orchestra as well as the study of music at the collegiate/university level. The solution is change; if we want more diversity, we've got to reach out to more diverse performing venues, communities, and people with our music. In order to champion diversity, we must be fully committed and open to change. It begins with us.

"Change will not come if we wait for some other person, or if we wait for some other time. We are the ones we've been waiting for. We are the change that we seek."—Barack Obama

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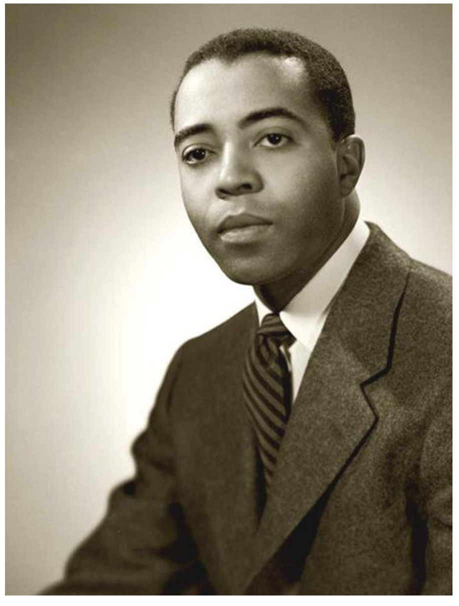
A Hidden Figure: Richard Davis Johnson and the Indiana University Percussion Program

By Teddy Hall Jr.

Professor Richard Davis Johnson was a trailblazer in percussion. He was the first African-American to become a tenured faculty member at Indiana University (IU) and was the first African-American percussion professor in the United States. His employment at IU places him in history as the founder of the percussion program at the school in June 1951.



EARLY YEARS

Richard Davis Johnson was born on December 29, 1921 in Plainfield, New Jersey. As a high school student in Plainfield, he had many interests, including trying out for the varsity football team. He ended up playing drums in the school's marching band and went on to become the New Jersey Rudimental Snare Drum Champion. Band became an unexpected pathway that launched him on a career that he inadvertently began preparing himself for at age 11, when he saved enough money from his newspaper route to buy a snare drum. Little did he know, at that age, what was destined for him.

LIFE AS A COLLEGE STUDENT, INDIANA UNIVERSITY

During World War II, Johnson served as a bombardier in the United States Air Force from 1943 to 1946. He was commissioned as Second Lieutenant at the Navigation School at Hondo, Texas in April 1945. Shortly after being discharged from the Air Force in 1946, he decided to continue his musical studies. After enrolling at the School of Music at Indiana University in Bloomington, Indiana, Johnson felt that he was not up to the standard of the caliber of the other students, so he registered for modern language courses as a major, keeping music as only a minor. Johnson then reflected on his long relationship with music, thinking about how he had been playing snare drum and timpani since sixth grade, his high school band experience, and the community bands, orchestras, and military band with which he had performed. He thought about the nights spent practicing his instrument and decided he had sacrificed too much to abandon music. Eventually, Johnson joined the IU Band where he earned the reputation for being the most dexterous snare drummer ever to play in that ensemble.

During his junior year, IU Symphony Orchestra conductor Ernest Hoffman needed a new timpani player and asked band director Daniel L. Martino to send him candidates for the vacant part. The same day that Hoffman listened to Johnson's audition, he gave Johnson the timpani part for Beethoven's Fifth Symphony. Although Johnson had little experience playing with a symphony orchestra, he performed the music with such impeccable rhythm that Hoffman considered him to be superior to any percussion player that had ever played under him in the United States or among the leading orchestras in Germany. Hoffman was very impressed with Johnson's technique. Hoffman stated, "He [Johnson] plays without ostentation—a rare feature in a timpanist—obtaining the most dramatic drum rolls by what appears to be only gentle strokes on the timpani surface. His professors and fellow students say that with other percussion instruments like the snare drums, xylophone, and the cymbals, he is as masterful as on the timpani."

Johnson attended the Juilliard School of Music in the summers of 1948 and 1949, studying with Saul Goodman, timpanist of the New York Philharmonic, hitchhiking the 800 miles from Bloomington to his home in Plainfield, New Jersey each June. He delivered mail daily from early morning to afternoon to finance these lessons. In addition to studying timpani, he learned how to carve his own mallets and use his fingers for some drum effects. Additional summer study included the French Summer School at McGill University, Montreal Canada in 1950.

In addition to his studies, Johnson served as an undergraduate assistant in percussion at the IU School of Music from 1948 to 1950. After graduating in June of 1950 with a Bachelor of Arts in Music degree, he attended the Convervatoire Nationale de Musique in Paris, France, studying with Felix Passerone, timpanist with the Paris Opera Orchestra and Societé de Concerts du Conservatoire from 1950 to 1951.

LIFE AS A COLLEGE PROFESSOR

Wilfred C. Bain was hired as Dean of the School of Music at Indiana University on July 1, 1947. Dean Bain's objective was to build a great music school at Indiana University by focusing on having a great opera program and a strong instrumental orchestral program. Particularly in the field of orchestral instruments, Dean Bain's initial goal was to "find an individual teacher for each instrument"—a requisite, he thought, for attracting first-rate students of the various orchestral instruments. In order to fill the numerous holes in the applied music faculty, Bain gave preference to professional performers. In 1951, at the insistence of University Orchestra Professor Ernst Hoffman, Dean Bain appointed Richard Johnson to the faculty of the Indiana University School of Music as Percussion Instructor. As a student, Johnson made a magnificent impression upon Hoffman as timpanist for the IU Orchestra. Johnson was hired by Dean Bain to start and develop the percussion department within the Indiana School of Music. He developed the program on his own for almost ten years, graduating a number of students who went on to professional careers in percussion. His students described him as being a quiet, gentle, modest, unassuming, cultured man who loved books, fine music, great art, and world travel. He took pleasure in helping his students become successful in their academic endeavors. Due to his concern for their progress and his warm personality, he quickly earned their trust and respect.

In addition to teaching, Johnson also maintained an active role as a performer outside of the classroom. He played in the top orchestra at IU (as timpanist) because of the fact that there were no opportunities for him to play with a professional orchestra as a classically trained musician due to his race. In addition to academic courses, Johnson maintained an active percussion ensemble in the IU School of Music. Works that were performed for percussion ensemble under Johnson included "London Trio No. 4." Haydn; "Koke No Niwa," Alan Hovhaness; "March for Two Pairs of Kettledrums," Philidor brothers; and "Toccata for Percussion Instruments," Carlos Chavez.

Johnson's musical interests were global; he found inspiration by traveling to all parts of the world, taking two world tours. He spent the summer months of 1960 working on a research project in Thailand. Then, during the first semester of the 1960–61 school year, he traveled to the major music centers of India to conduct a second research project. He toured the Middle East and Europe on his way back to the United States, returning in the spring. Back at IU, Johnson conducted the world premiere of a musical score from Thailand, which was transcribed for western percussion. Due to the success of this performance, the U.S. State Department requested a recording for cultural uses.

In the late 1950s, a decision was made by Dean Bain to expand the School of Music course offerings and bring in nationally known teachers who had a vast array of professional musical experiences that would attract a huge pool of talented students to IU. Percussion student enrollment had grown to the point where there were more percussion students available than could be taught by Richard Johnson (and Harry Huxol, whom Dean Bain appointed as Assistant Director of Bands in 1957). Thus, a decision was made by Dean Bain to hire an additional percussion teacher. In 1960, Bain recruited George Gaber to lead and expand the percussion program at IU. Gaber had performed with various symphonies on the East Coast of the United States and in New York City. Gaber had a long list of professional credentials. In contrast though, Richard Johnson did his groundwork at Indiana University and did not have as long a list of professional performing experiences as Gaber did. After many years of devoted teaching, faithful service, and work building the percussion department, Johnson felt pushed aside due to the fact that after Gaber's arrival, Gaber took over as head of the percussion department and Johnson was moved out of the main percussion office down the hall to another office. As part of his new appointment, Gaber assumed the role of conductor of the percussion ensemble.

Johnson started a second percussion ensemble in the mid-1970s at the request of the students. He would endure racism, isolation, and unfair treatment within the School of Music at IU for years to come while teaching alongside Gaber. He often complained to one of his students (James Latimer, class of 1956) about the fact that while George Gaber was promoted to Full Professor, he (Johnson) only reached the rank of Associate Professor (1968). Even in this challenging environment, Johnson persevered and remained faithful to the cause of teaching percussion and maintaining excellent standards in the percussion department at IU where he taught for an additional 23 years.

FINAL YEARS

As one of the few African-Americans living in Bloomington during the 1950s, Johnson had a difficult time finding someone who would rent a house to him. He eventually found off-campus housing after a short stint living in student housing. However, one night a cross was burned in the front yard, presumably by the Ku Klux Klan. Shortly after this incident, he moved into the Indiana Memorial Union on the campus of Indiana University.

Unfortunately, Richard Johnson took his life on August 29, 1983. A memorial concert was presented by IU Jazz Ensemble in remembrance of Johnson and noted jazz player Frank Brown on September 29, 1983. On October 9, 1983, hundreds of students, former students, friends, colleagues, and family packed the enormous lobby of the Musical Arts Center on the IU campus for a formal memorial service that included an eulogy by Richard Johnson's former student James Latimer and numerous performing ensembles. Johnson's legacy was celebrated again in February of 1991, when a tribute concert was presented as part of the IU celebration of Black History Month, which included music composed by Johnson's friend William Roberts performed along with the reading of the poem "Tenebrae," (Latin for "darkness"), which was written by Yuesef Komunyaka in honor of Johnson. An excerpt from this poem reads as follows:

You try to beat loneliness
Out of a drum,
But cries only spring from your mouth
You can do a drumroll
Soft enough to make slave chains
Rattle on a seafloor.
Each day is a slow walk
Of the senses blurred
Like hummingbirds.
What wrong makes you
Loop that silent knot
and step up on the gallows chair?

On the fourth floor of the IU Jacobs School of Music annex, there is a plaque on the Percussion Rehearsal Studio (MA401) in honor of Professor Richard Davis Johnson.

THOUGHTS AND REFLECTIONS FROM FORMER STUDENTS

"Richard Johnson was a great influence on my teaching. He had a depth of insight in music. He was a very knowledgeable man and loved opera. He had to accept the fact that he would be in the background because of his race. He pushed equally alongside George Gaber for the percussion department to be exceptional."—James Latimer

"Richard Johnson was self-motivated and very modest about his accomplishments. He brought materials and ideas to our percussion studio that I had never heard of. For example, he introduced us to works by Luigi Torrebruno, Delécluse, and Podemski. Johnson used more of a European Conservatory Style approach in his teaching. He showed us how to cover timpani mallets. Upon completing my studies with Johnson, I became the first of his students to receive the Performer's Certificate at IU. He was always approachable and concerned about your well-being."—Jim Rennier

"Richard Johnson was an amazing player, especially timpani. Any of his students will tell you he was a guru/Yoda/sensei like teacher. Every once in a while, you would walk out of the studio realizing you had learned something very deep. It might have been a slight twist in your grip or playing a piece a little slower. If I wasn't prepared for the lesson, he would let me know, and simply say, 'See you next week.' It was simple. Either you did the job or not."—Ed Hartman

"Richard Johnson absolutely amazed us in his knowledge of the scores and his great conducting. Though obviously good at working with the percussionists, he knew every line of the score (as well as

intonation issues) of the voice parts and didn't let the pianists get away with anything rhythmically."—Richard O'Donnell

"I would bring in a timpani part to a Mozart, Beethoven, Tchaikovsky, or even a Mahler symphony, and we would run through the entire work—me playing along with the recording and with Prof. Johnson conducting from the score. I remember him demonstrating various techniques, and I was in awe of how smooth his rolls were—his hands were perfect; it was almost like watching a ballet taking place on top of the drums. He also introduced me to a handful of solo timpani works/sonatas, which I didn't know existed! It was with my lessons with him that I decided to change majors."—John Tafoya

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Percussion _Ensemble: 1975–1978: two percussion ensemble performance programs PN

The Noble Snare, Revisited

By Dr. Elizabeth Soflin

"We are here this weekend to celebrate the second edition of *The Noble Snare*. The second edition stands on the shoulders of the first [edition]. The big change had already happened with the first edition. The snare drum now has a solo literature. The work has been done. It is not a tradition, but a place from which to build."[1]

It is September 24, 2017, and I am sitting in Guzzetta Hall at the University of Akron, listening to Sylvia Smith give the opening keynote address for a festival called The Noble Snare – Twenty-Five Years. I am surrounded by other performers, the composers of the pieces included in this collection of snare drum solos, and others who have come to hear works for solo snare drum. I am both intimidated and awed at the caliber of the people who have traveled to Ohio to be part of the event, hosted by Dr. Larry Snider with a keynote address by Sylvia Smith.

It has been over thirty years since the first edition of *The Noble Snare* was published by Sylvia Smith in 1987. This collection is considered a touchstone of the snare drum literature for many percussion performers and educators. Although Smith's original idea was to compile a single volume of twelve to fifteen solos, the project quickly expanded into something larger and more far-reaching.[2] The original edition contained thirty-four works for solo snare drum and was published in four volumes.

In 2013, Sylvia Smith began compiling the second edition, which includes new pieces added to each volume. It is for this occasion that performers, scholars, and composers gathered for two days to hear almost all the works performed and gain some insight into how these pieces came to be. As previously stated, I was among these people. Like the other musicians invited to perform, this was not the first time my performance career has intersected with *The Noble Snare*, though it was the most significant way that I have encountered these works. In telling this experience as a first-person story, I hope to shed some light on *The Noble Snare*'s background and give insight into what it was like to prepare for and take part in the celebration of such a significant contribution to percussion playing and thinking.

WHY *THE NOBLE SNARE?*

The idea for *The Noble Snare* came to Sylvia Smith both because she was so taken by the sound of husband Stuart Saunders Smith's Noble and Cooley snare drum and because of a revelation about the way snare drums had been used historically. At the festival, she spoke about a visit to the Noble and Cooley factory, where the front showroom displayed drums that had been used in Civil War battles:

> I looked closely at the old drums and the details of how they were made. While I was in their presence, I had the feeling that the drums wanted to speak, that they had been recruited into a battle that was not theirs, and that they were asking to be used for music instead of military signaling tools. The result is *The Noble Snare*.[3]

Because of her fascination with the sound of the instrument and her desire to let it speak, Sylvia began the project of creating a collection of solo works for snare drum. The original editions of *The Noble Snare*'s first two volumes were collected, edited, and published by Sylvia Smith between 1987 and 1988 and represent the work of eighteen composers, including such composers as John Cage, Ben Johnston, Barney Childs, Milton Babbitt, and Herbert Brün. At this point, because of the amount of work required to assemble the collection, Stuart Saunders Smith, whose piece "The Noble Snare" appears in the collection, was brought on board to help with editing.

Although the project was already innovative and ambitious, Sylvia's work did not end with these first two volumes:

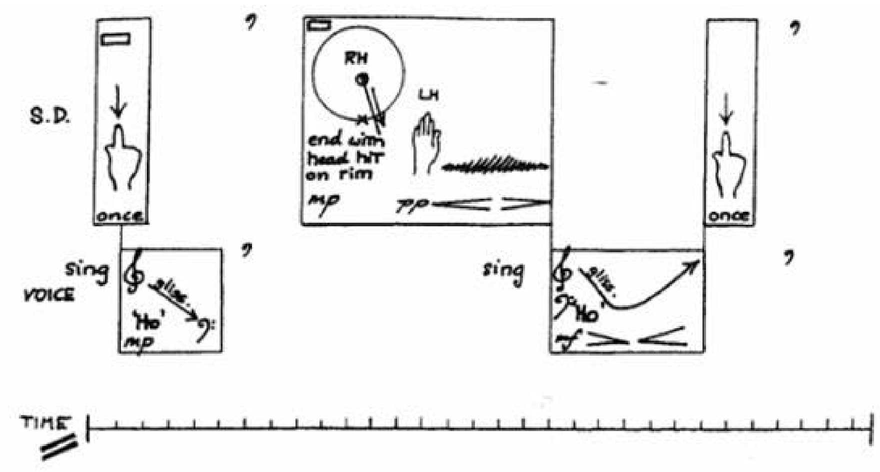
> I felt very pleased with the first two volumes of solos. At the same time, I felt that this was not quite complete—that more could be said with the snare drum. Right away I made plans for a third and fourth volume. I invited Ralph Shapey, Alvin Lucier, Robert Ashley, Annea Lockwood, Eugene Novotney, and others to compose additional solos. In 1990, I published volumes 3 and 4.[4]

The second edition adds works by ten additional composers, while omitting a few pieces from the original edition. Using a different copyist for each piece and sometimes publishing a work in the composer's own hand, the collection maintains distinctive notations among the pieces.[5] This also allows the composers using more aleatoric or interdisciplinary methods for composition to create a notation system that works for their own piece. (See Example 1.)

Even with this effort to differentiate between pieces, some might be tempted to flip through *The Noble Snare* and assume that it is a book of etudes for the snare drum because the longest of the pieces is only six pages, including a page of performance instructions. This is not the case. To make this assumption is to miss the point of Sylvia Smith's enterprise in compiling the collection:

> This is why I commissioned compositions instead of making another etude book...an etude begs the question, "a technical advance *toward what*?" The reason a performer works with etudes is for some reason other than the etude. An etude points to something else. The *something else* is the crucial point. It is always some body of compositions that are agreed upon as the tradition. A composition, on the other hand, is complete in itself. Its reason for being is musical.

Example 1: Annea Lockwood, "Amazonia Dreaming"6



AMAZONIA DREAMING by Annea Lockwood
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> Compositions move ahead of etudes. They are the leaders in music, the agents of change.[7]

CELEBRATING *THE NOBLE SNARE*

When Sylvia Smith called in the spring of 2017 to invite me to the festival at the University of Akron for that fall, she asked if I would prepare and play Christian Wolff's contributions to the third volume of *The Noble Snare*. This encompasses two short pieces for solo snare drum, entitled "Exercise 26" and "Exercise 27"; the pieces are subtitled "Snare Drum Peace Marches." The pieces were entirely new to me, although I had played other pieces from *The Noble Snare*, but I so badly wanted to be a part of this important endeavor that I agreed without looking at them first. As I began work on these pieces, my impulsive nature seemed at first like a lapse in judgement on my part but revealed itself as a wise decision.

I suspect that every piece in these volumes comes with its own daunting interpretive or technical challenges. However, the pieces by Christian Wolff were unlike anything I had tried to realize before, even as a performer of contemporary solo and chamber music. They are very specifically notated in terms of rhythm, but the instructions say things like, "Consider various ways of playing" or "Try slowish tempo, dancelike; try faster" or "Try using sticks." I had never encountered anything that was so specific while also allowing vast amounts of performance freedom. "Exercise 26" is meant to be played entirely with fingers, unless you follow one of the optional performance directions that allows the performer to end the piece using sticks; "Exercise 27" leaves all decisions about sounds and implements up to the performer.

After several months of preparation, as I introduced my own performance on the Volume Three concert of the Noble Snare Festival, I thought about how blocked I had become during early practice of the piece, because with every performance practice possibility in front of me, I was having a difficult time staying with any one choice. It was at this point that I realized how Wolff's encouragement to make choices had encouraged me to think about how to make the snare drum sound like it did in my head. Black Swamp Percussion sent me a Mercury Series 13X3.5 snare drum, which I chose in order to have the snare response I wanted, and I spent months hitting and scraping it with various objects, attaching moving parts to the head, and mentally mapping the entire topography of the instrument. I wanted, even before I heard Sylvia speak about letting drums speak outside of the context of war, to make my realizations of these "Peace Marches" as far from militant as I possibly could. (See Example 2.)

In the foreword to the second edition of *The Noble Snare*, Sylvia Smith writes that she is "amazed by the complexity of the sound itself" when listening to the snare drum. Some might be cynical when reading this statement, by citing the simplicity of the instrument's simple structure, but for me, spending time learning repertoire from the collection required both awe and curiosity. It also required me to have conviction as an artist that my version of the piece was authentic, if only because I had thought so hard about every decision I made. This has been true not only for this performance, but also in my previous preparation of other works from the collection.

Curiosity and awe were also required for listening to the works performed over the course of the festival. Almost every piece published in *The Noble Snare* was played; these performances took place at four concerts over two days. Each concert contained pieces from one volume of *The Noble Snare*, so there was a Volume One concert, a Volume Two concert, etc. After the festival opened with a keynote address by Sylvia Smith, the general concert format was predictable, though the pieces themselves range vastly in style and form. Each piece was given a short introduction—sometimes by the composer or performer, sometimes by another participant—as preparation for the next listening challenge and as an invitation into the sound world of the composition to be performed.

It is a daunting endeavor to prepare oneself for an hour of uninterrupted snare drum compositions four times over the span of two days, especially if one wants to be able to think critically about what he or she is hearing. However, as each performer took the stage with the drum chosen for the particular piece, I heard that each snare drum and each composer who had written a piece for *The Noble Snare* had a distinct voice. One might think that an event like this would be monotonous, but no two pieces sounded at all the same. Even pieces that I had played before were new to me because of choices that each performer made.

A unique aspect of this celebration was that several of the composers who had written pieces for the original and second editions of *The Noble Snare* were in attendance. To add to the variety of performances, there was representation at the festival both of composers whose pieces appeared in the first edition—Stuart Saunders Smith, Eugene Novotney, and Dan Senn—and composers whose works were added to the second edition—Franklin Cox, Gustavo Aguilar, Jason Baker, and Drew Krause.

The composers in attendance at the festival gave paper sessions about how they had written their works. These lectures were enlightening and showed both the depth of the compositional process and the variety in thought represented in a small subsection of the collection. These presentations covered such topics as Eugene Novotney's clave-based composition, Drew Krause's use of compositional algorhythms, and Dan Senn's interdisciplinary goals in his work.

Some of the paper presentations were broader in scope, such as a talk by Jason Baker about the history of the snare drum and its compositions. This session served to contextualize *The Noble Snare* in snare drum literature and reaffirm the importance of Sylvia Smith's commissioning of compositions from composers who are percussionists as well as non-percussionists rather than technical etudes:

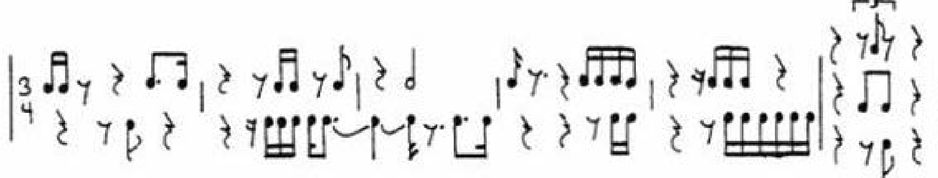
> Philosophically, what it does for the snare drum is that it was a commissioning effort…if you want anything in music, start with composition. Everything else comes afterwards. Technique follows the needs of the composition. Education follows the repertoire and the body of pieces that have been written. For me, the biggest thing to set this apart was that many of the composers were not percussionists…Not only are they writing a new piece but they're reinventing the instrument each time.[9]

Another paper that covered a large scope of knowledge was by Stuart Saunders Smith, entitled "Composing for the Snare Drum." Smith spoke about the difficulties of writing his composition "The Noble Snare" and about his entire body of work. His paper also shed some light on the need for the collection of short but adventurous compositions for snare drum represented in the collection as a whole:

> Composing "The Noble Snare" was a lesson in how to handle the most abstract composition commission I have undertaken. I learned that without simple repetition, the snare drum turned everything into such an abstract, ungrounded language that in a very short time the listener is lost in a chaos which is not very useful. Chaos can be wonderful if it gives the listener the opportunity to master it…abstraction needs a frame.[10]

Even more inspiring than hearing these talks was watching these composers listen to their works performed over the course of the festival. I remember particularly watching composer Franklin Cox—whose piece "Breakdown" was added to Volume One of the collection for the second edition—as he reacted with excitement to the performance by Daniel King. This festival gave a unique opportunity

Example 2: Christian Wolff, "Exercise 27"8



EXERCISE 27 (2nd SNARE DRUM PEACE MARCH) by Christian Wolff

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to get a glimpse into the minds of these composers and to appreciate the complexity of their work. (See Example 3.)

The festival ended with Pauline Oliveros' "The Single Stroke Roll Meditation," in which every participant in the event was invited to take part. Gustavo Aguilar, who oversaw the rehearsal of the work, encouraged the audience to take part in the "deep listening" required to perform it. It was a poignant farewell, not only to composer Oliveros, who died earlier in the year, but also to the festival itself, which celebrated a collection of musical works created by disparate people by bringing together a group of people with varied experiences to share an appreciation for both the snare drum and for meaningful musical composition.

WHAT CAN *THE NOBLE SNARE* CONTINUE TO TEACH US?

The Noble Snare is a collection that many percussionists are aware of to varying degrees, but after experiencing it in the celebratory way that I did at The Noble Snare – Twenty-Five Years and spending the following year reflecting on and performing several of the solos it contains, I believe firmly that it will stand the test of time. It renewed interest in the snare drum as a solo instrument, collecting solos with incredible diversity of aesthetics and demands on the players. The works by Robert Ashley, John Cage, and Pauline Oliveros are in the experimental tradition, while more conservative values are expressed by such composers as Milton Babbitt, Herbert Brun, and Stuart Saunders Smith.

I believe this not only because it represents the communal nature of music-making so clearly in the way that it was conceived and put together, but also because these new additions to its contents show that even after all this time, both new additions and the original contents in this body of work can feel fresh and revelatory both for performer and listener. In a musical world where new works for snare drum are being published every year, *The Noble Snare* continues to be a touchstone in percussion literature. Really, the overriding lesson of this collection is that quality leads the way.

ENDNOTES

1. Sylvia Smith, "Keynote Speech" (presented at The Noble Snare – Twenty-Five Years, Akron, Ohio, September 24, 2017).
2. Sylvia Smith, "Notes on the Noble Snare," The University of Akron Bierce Library Smith Archives, accessed December 10, 2017, http://www3.uakron.edu/ssma/noblesnare/notes-snare.shtml.
3. Sylvia Smith, "Keynote Speech."
4. Sylvia Smith, letter to the author.
5. Sylvia Smith, "Notes on the Noble Snare."
6. Annea Lockwood, "Amazonia Dreaming" in *The Noble Snare* vol. 3, edited by Sylvia Smith (Sharon, VT: Smith Publications, 2014): 22–27.
7. Sylvia Smith, "Keynote Speech."
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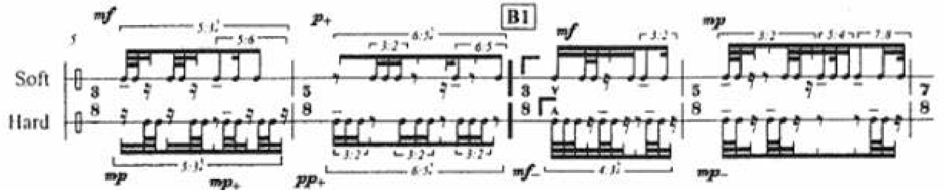
9. Jason Baker, "The Snare Drum: The People's Instrument" (presented at The Noble Snare – Twenty-Five Years, Akron, Ohio, September 25, 2017).
10. Stuart Saunders Smith, "Composing for Snare Drum" (presented at The Noble Snare – Twenty-Five Years, Akron, Ohio, September 25, 2017).
11. Franklin Cox, "Breakdown," in *The Noble Snare* vol. 1, edited by Sylvia Smith (Sharon, VT: Smith Publications, 2014): 30–32.

Dr. Elizabeth Soflin is a Tucson-based performer and educator. She frequently appears alongside saxophonist Michael Weiss as part of the Weiss/Soflin Duo and presents lectures and recitals focusing on the music of Stuart Saunders Smith. In addition, she serves as percussion specialist at Pusch Ridge Christian Academy. **PN**

Example 3: Franklin Cox, "Breakdown"1[1]



BREAKDOWN by Franklin Cox
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Bob Fosse *Dancin'* to "Ionisation"

By Lindsay Whelan

Social media; love it or hate it, it is undeniably a large part of how people live their lives today. From Tumblr to Instagram, Snapchat to Facebook, people can share pictures, political opinions, and pretty much anything else they want to put into the public eye. Many of us can admit to being guilty of spending more time than we planned laughing at funny cat memes or looking at picture of our friends' latest vacations, but social media can also be used to share vital industry information, share knowledge, and corroborate information amongst our professional colleagues.

When searching the term "percussion" on the social media site Facebook, nearly 100 different groups are returned as search results.[1] While many of these groups are small and contain little information, others, such as the group Orchestral Percussion Talk, are very large and include well-known leaders in the profession. One such large Facebook group is Musical Theater Percussion and Drum Talk. An interesting piece of information was brought to light on this group's chat: the well-known classical percussion-ensemble piece "Ionisation," written by Edgar Varèse, had been used in the 1978 Bob Fosse Broadway production *Dancin'*.

Dancin' was an original idea of Fosse's, one in which he didn't have to work with composers and book writers, but one in which he was able to focus on choreographing dances. The show opened with a monologue, preparing the audience for what they were about to experience:

> The Surgeon General has determined that the viewing of too many musical comedies with sentimental and over-romantic plots may cause serious and sometimes incurable damage to the playgoer's and the critics' standards. Therefore, what you are about to see is an almost plotless musical. There will be no villains tonight, no baritone heroes, no orphanages, no Christmas trees, and no messages. What you will see is dancin'… dancin'! Some singin', and more dancin'![2]

Fosse's desire was to create something that was truly a reflection of himself through dance. He said, "My dream, my hope has been to do an all song and dance show with minimum dialogue. But this won't be straight dance…This will be oriented to Broadway and entertainment…tap, acrobatics, classical ballet. Everything I can think of."[3] To ensure dancing remained the main focus of the show, Fosse decided to use only music that had already been composed, and then create choreography to go along to it. Some of the more popular tunes which were included in the production are "Yankee Doodle Dandy" by George M. Cohen, "Mr. Bojangles" by Jeff Walker, and "Sing, Sing, Sing" by Louis Prima, as made famous by Gene Krupa with the Benny Goodman Orchestra. For the close of the first act, Fosse choreographed a piece of music all professional percussionists know, and the topic of this paper, "Ionisation" by Edgar Varèse.

To find out exactly how "Ionisation" found its way into *Dancin'* one must consult the man who is responsible for its use in the show, Allen Herman—a former Broadway drummer who played for *A Chorus Line, Jesus Christ Super Star,* and, of course, *Dancin'*. In an email interview, Herman recalls,

> Gordon Harrell was the musical director of the show, and he was doing the workshop with Bob Fosse when he contacted me. It seems as if Bob was looking for percussion material for the show, and Gordon asked me if I knew of any he could bring to him. I had studied with Moe Goldenberg in Juilliard and was familiar with "Ionisation," so I mentioned it to Gordon, and he asked me to show it to him.[4]

Herman studied percussion with Goldenberg at the Juilliard School of Music for a short time from 1963–64. He states that while he never actually played any part of "Ionisation" while studying at Juilliard, it was part of the repertoire section of a book written by Goldenberg.[5,6] Herman continues,

> I got a copy of the Philharmonic recording and brought my study book with the full score to show to Gordon. He brought the piece to Bob, who decided to put it into the show. "Ionization" was the close of the act [one]. Bob created a solo ballet performance with Charles Ward, who joined the production from the American Ballet Theater.[7]

Unfortunately, no film recording exists of the choreography that was designed to accompany "Ionisation," as the production was only produced live, and never recorded for a film. However, Margery Beddow fortunately includes a detailed description in her book:

> It [*Ionisation*] was a man's solo, and backstage the dancers nicknamed it the dance of death because it was so hard. The terrific Charles Ward did this originally, and Fosse had him do almost every difficult step it is humanly possible to do. It had every percussion instrument in the book in it too, and the wonder of it was how perfectly Fosse captured the sound of each one in his choreography. At the end of the dance, Ward simply put up his hands and said, "That's all, folks."[8]

This description may sound like an exaggeration, but Herman recalls, "The dance ballet solo was so taxing on Charles that they had to keep a tank of oxygen in the wings for him to use immediately on completion of the performance."[9]

Beddow is correct in her assessment of "Ionisation" using very many different percussion instruments. The score is written for thirteen players, with over 40 different instruments.[10] This begs the question, how was a Broadway pit orchestra with only three percussionists able to play this large work for percussion ensemble? Herman describes how they made it work:

> The piece was re-written from the original score for two percussionists and myself on drums. Every other instrumentalist in the orchestra had to learn a percussion part, which we taught them how to play to complete all of the instruments and parts needed. At first the other musicians in the *Dancin'* orchestra were not pleased with the prospect of playing a percussion part. However, it did mean an extra double in their pay rate, so they didn't make too much of a fuss. The three drummers coached them individually on their part of the orchestration. We gave them each "private lessons" to enable them to execute it well enough to get by. They only had to play one instrument and a single line of rhythm.[11]

For those familiar with all of the instruments required to play a full version of "Ionisation" it may seem a stretch that only three trained percussionists along with a pit orchestra of non-percussionists would be able to cover all of the parts. It is quite likely that not all instruments were covered, but that the instruments covered were the most important. Herman claims something similar saying,

> Mainly, the hardest parts like snare drum, toms, timpani, etc., were given to us, and the orchestrations looked very much like the original. The "toys" that didn't require special training in drum techniques were handed out to the rest of the orchestra. After a while, everyone got competent from doing it eight times a week and the intelligence of Ralph Burns, who did the orchestrations, ferreting out the best parts and instruments that non-percussionists could handle to the other musicians.[12]

Dancin' was a hit production in three acts, and it ran eight shows a week for four years, 1978–82. It was so successful that it won three Tony Awards in 1978.[13] But, if this is the case, then why were so many people, this author included, surprised when a post appeared on Facebook stating that "Ionisation" was used in the production? The original post to the group board for Musical Theater Percussion and Drum Talk was made by show drummer Jon Berger and states, "Iconic/former Broadway drummer and friend Allen Herman…just blew my mind. He shared a recording of the seminal Edgar Varèse percussion ensemble composition 'Ionisation' on FB [Facebook] and then told me this."[14] Berger goes on to recount the above story that Herman supplied Gordon Harrell with the music to "Ionisation" for inclusion in *Dancin'*.

It's really no secret that "Ionisation" was included as one of the musical numbers, and was, in fact, Part IV of the closing section of choreography in Act I titled PERCUSSION, accompanied by percussion (see Figure 1.) The first three sections, or parts, were for three to eight people.[15] Herman describes the composition of the entire percussion collection: "The close of the first act of the show featured a 20-minute percussion section. We composed a rock piece followed by a Latin instrument section. 'Ionisation' was the close of the act."[16]

The title and composer of *Ionization* are also clearly stated in the Playbill seen in Figure 1.[17] Additionally, a quick internet search results in finding the *Internet Broadway Database*, which includes basic entries for Broadway productions with information such as opening and closing dates, production staff, etc. This database also very clearly lists "Ionisation" by Edgar Varèse as the music to Part IV.[18]

Why then is this event such fascinating news to so many knowledgeable professional percussionists? There are likely two main reasons for this. The first is, while "Ionisation" is an extremely important piece to the idiom of classical percussion ensemble, it is not as well known outside of that circle. Additionally, Broadway-style pit playing is a niche job for a percussionist, and there is rarely crossover between individuals who make a living as pit players and those who focus mainly on percussion ensemble. Also, prior to the age of social media, there were far less vehicles for sharing of ideas and information from one niche market to another.

The second reason for the use of "Ionisation" in *Dancin'* being unknown, or perhaps just forgotten, is the fact that it wasn't one of the more successful dance numbers, greatly due to its difficulty. In 1978 some of the cast from *Dancin'* was featured doing a number for the Tony Awards, but the piece chosen was "Sing, Sing, Sing," one of the most popular, and memorable, numbers from the show.[19] "Sing, Sing, Sing" was used again in the Broadway production *Fosse* and was featured at the Tony awards when *Fosse* won in 1999.[20]

Bob Fosse's use of "Ionisation" for a dance choreography on Broadway most certainly comes as a surprise to those who know it only as a seminal work for percussion ensemble. It is unfortunate that a film or video production of the number was never made. However, it is fortunate that the memory of events like this live on in the minds of those who were involved—Allen Herman in this case—and that they can be shared as new information across social media platforms such as Facebook and in this article.

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2. Margery Beddow, *Bob Fosse's Broadway*. Portsmouth, NH, Heinemann, 1996, 59.
3. Martin Gottfried, *The Life and Death of Bob Fosse*. New York, Bantam Books, 1990, 359.
4. Allen Herman, Email message to Lindsay Suta, October 24, 2017, 1.
5. Loc. cit.
6. Herman is referring here to *Modern School for Snare Drum: With a Guide Book for the Artist Percussionist* written by Goldenberg in 1955, which contains the full score to Ionisation.
7. Herman, 1.
8. Beddow, 61.
9. Herman, 1.
10. Morris Goldenberg, *Modern School for Snare Drum: With a Guide Book for the Artist Percussionist*. USA, Chappel & Co, 1955, 164.
11. Herman, 1.
12. Herman, 1.
13. "Dancin': Awards," Internet Broadway Database, Accessed November 18, 2017, https://www.ibdb.com/broadway-production/dancin-4051/#awards.
14. Facebook, Musical Theater Percussion and Drum Talk, Accessed November 15, 2017, https://www.facedbook.com.
15. "Inside the Playbill Dancin' – Opening Night at the Broadhurst Theater," *Playbill*, Accessed November 16, 2017, http://www.playbill.com/playbillpagegallery/inside-playbill?asset=00000150-ae93-d936-a7fd-eef7499a0003&type=InsidePlaybill&slide=4, 1.
16. Herman, 1.
17. "Inside the Playbill Dancin' – Opening Night at the Broadhurst Theater," 1.
18. "Dancin': A New Musical Entertainment," Internet Broadway Database. Accessed November 15, 2017, https://www.ibdb.com/broadway-production/dancin-4051.
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Figure 1. Playbill for Dancin'

DANCE ALTERNATES
CHRISTINE COLBY WILLIAM WHITENER

ACT I
OPENING
"PROLOGUE (HOT AUGUST NIGHT)" Words and Music by Neil Diamond
"CRUNCHY GRANOLA SUITE" Words and Music by Neil Diamond
THE COMPANY
Sung by: Wayne Cilento and John Mineo

RECOLLECTIONS OF AN OLD DANCER
"MR. BOJANGLES" by Jerry Jeff Walker
Mr. Bojangles .... CHRISTOPHER CHADMAN
Mr. Bojangles' Spirit .... GREGORY B. DROTAR
Singer .... WAYNE CILENTO
Alternates: *Mr. Bojangles*—Richard Korthaze; *Mr. Bojangles' Spirit*—William Whitener; *Singer*—Edward Love.

THE DREAM BARRE
"CHACONNE"
(A transcription from Bach's SONATA FOR VIOLIN SOLO NO. 4)
A Boy .... CHARLES WARD
A Girl .... ANN REINKING
Ballet Master .... RICHARD KORTHAZE
THE COMPANY
Alternates: *A Boy*—William Whitener; *A Girl*—Vicki Frederick; *Ballet Master*—Gregory B. Drotar.

PERCUSSION
Part I ... RENE CEBALLOS, VICKI FREDERICK, LINDA HABERMAN
Part II .. CHRISTOPHER CHADMAN, WAYNE CILENTO, JOHN MINEO
Part III .. SANDAHL BERGMAN, GAIL BENEDICT, KAREN G. BURKE, JILL COOK, GREGORY B. DROTAR, EDWARD LOVE, ANN REINKING, BLANE SAVAGE
Part IV—"IONISATION*" by Edgard Varèse .... CHARLES WARD
*Used by permission of the publisher, Colfranc Music Publishing Corporation of New York.
Alternates: *Part I*—Christine Colby; *Part II*—Blane Savage; *Part III*—Christine Colby and William Whitener; *Part IV*—William Whitener.

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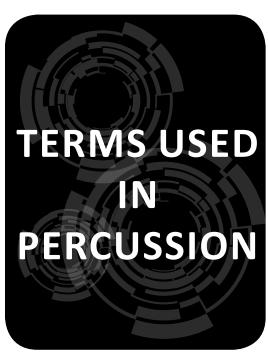
"Tony Award Records" Accessed November 16, 2017, https://www.cbsnews.com/pictures/tony-award-records/9.

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



Thunder and Lightning

By Michael Rosen

Q. *I am the principal timpanist/percussionist with the Cincinnati Chamber Orchestra, and we have the Stephen Storace "Gli Equivoci Overture" on an August concert. I am wondering if you can shed any light on how to approach the timpani and percussion parts if you are familiar with them. Thanks in advance for your time and help.*—Scott Lang

A. Let's start with some interesting facts about Storace: He was born in 1762 to an Italian father and an English mother and died in 1796. His father was a bass player and composer who left Italy for Ireland and then England. Storace was a well-known operetta composer, his sister a famous opera singer who appeared in the first performance of "Gli Equivoci." He wrote several operas of little note because he was in direct competition at the time with his friend Mozart (formidable competition, wouldn't you say!) as well as Salieri, so very few of his works have survived the test of time.

Storace was in good company but never made it on the big stage, so to speak. This piece didn't have much success and had only a few performances like many other of his operas. "Gli Equivoci" is considered an opera buffo, translated as "The Misunderstandings," and first performed in Vienna in 1786. It is based on Shakespeare's play *The Comedy of Errors*. The libretto was written by Lorenzo da Ponte, who was Mozart's librettist, and who asked Storace to write the piece. The opera didn't have much success when it was written and perhaps had only a few performances, like much of Storace's works.

As in the play by Shakespeare, the opera begins with a storm at sea, which leads to total confusion and mayhem not unlike an episode of the *I Love Lucy* show. Check out http://www.operatoday.com/content/2010/03/storace_the_com.php for a synopsis of the opera.

As far as the parts are concerned: *Tuono* means thunder; the timpani was often used to represent thunder by using some sort of soft sticks. Note that in the timpani part specific pitches are indicated. I would have expected Storace to use a bass drum that doesn't have a pitch, which would create more dissonance. I would use a thunder sheet for the thunder, perhaps along with timpani.

Grandini means hail; in this case, I imagine timpani with wood sticks was used to represent the sound of hail.

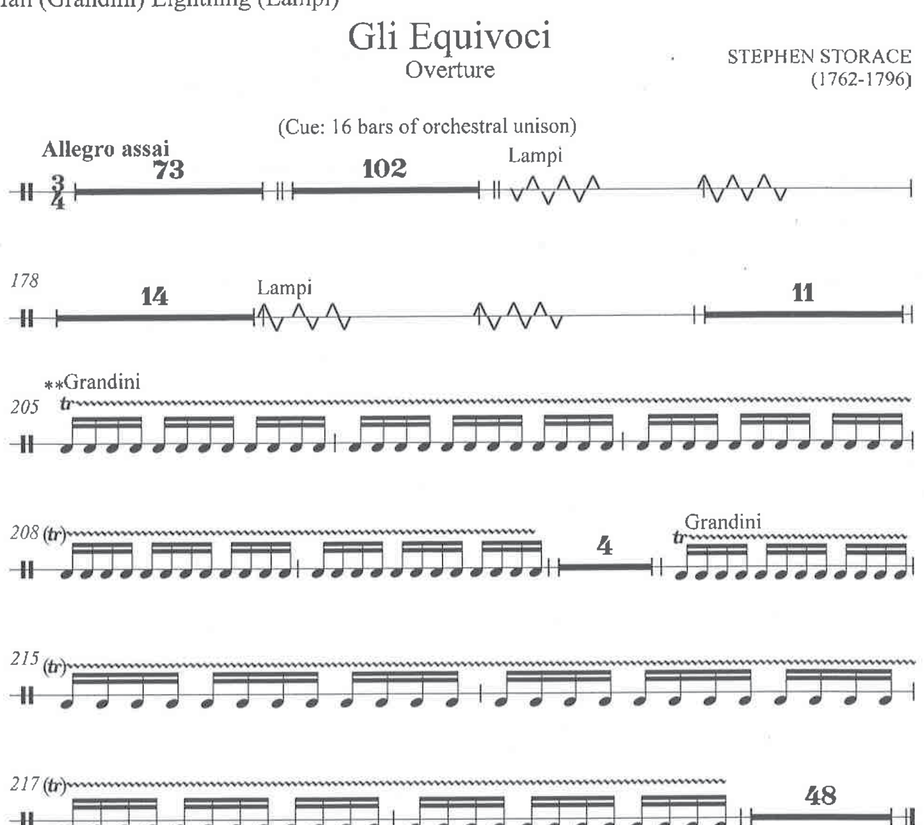
Lampi means lighting, and I have no idea what was used at the time; perhaps the lights were turned off and on, although they didn't have electricity then, so I don't know what they would have used to create flashing of lightning. Perhaps cymbals were used along with the lightning effect. Cymbals played with metal mallets would make a good sound for the lightening.

I think that all three instruments were stage directions as indicated by the term "cued" on the timpani part. However, they appear in the Overture. See the timpani and percussion parts below.

The use of weather (storm scenes) effects is common in opera. Berlioz used it in *Les Troyens*; Mozart used it in *Idomeneo*; Rossini used it in *Il Turco in Italia*, *The Barber of Seville*, *Count Ory*, *Cinderella*, and the *Overture to William Tell*; Verdi has a storm in *Rigoletto*; Tchaikovsky in *The Queen of Spades*; Donizetti in *Lucia di Lammermoor*, and Wagner in *The Flying Dutchman*. Storms are hits in opera! Very scary! How the effect is produced might be determined by how "historically correct" the production will be. However, most realizations of storms are through the music and not with other than musical sounds.

Mike Quinn, who played in the orchestra of La Scala in Milan suggests: "I would play the *grandini* with a snare drum a là Glazunov's *The Seasons*, ballet. Or what might sixteenths with a tremolo sign suggest? A *lampi*? Ya got me. A flexatone? Peacock gongs (pitch bend)? But these are not in keeping with the epoch—nor, I suppose for that matter, is a snare drum, but what kind of noisemakers were available in the late 1700s? I assume 'adaptability'

Hail (Grandini) Lightning (Lampi)



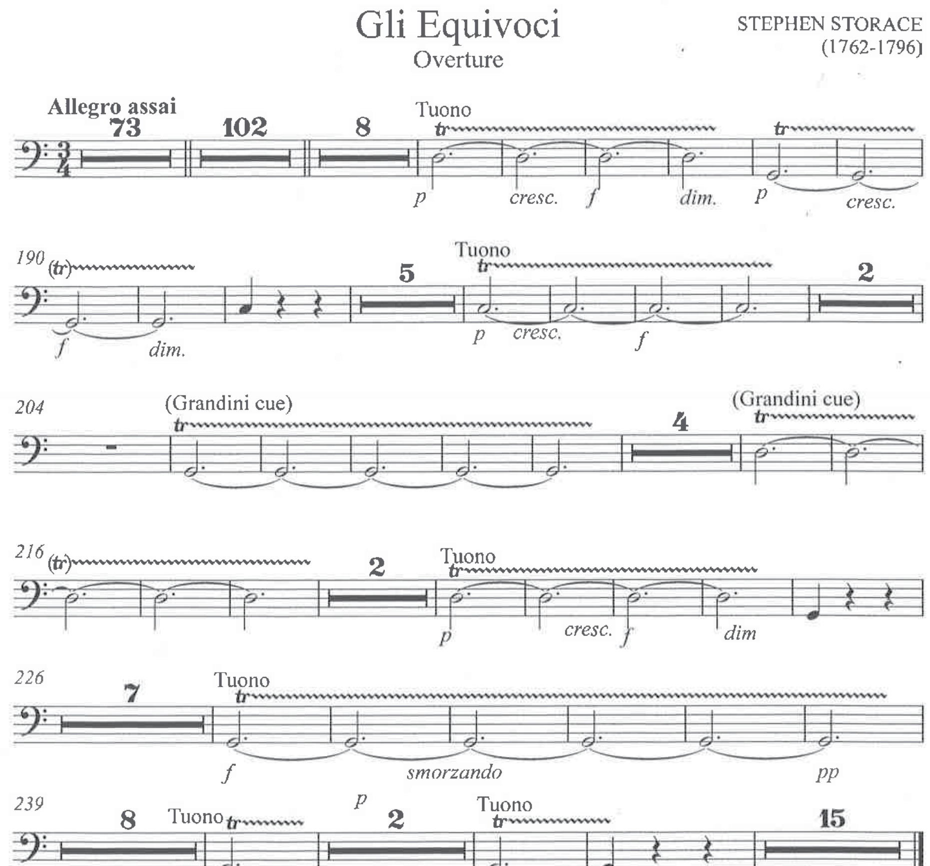
was accepted practice in Storace's time too, so, as usual, anything goes. Very cool: we're not yet to 1800 and he's writing for three timpani. Although this could be a later addition—or he had a very daring assistant conductor or copyist."

For lightening, Kelly Kuo suggests "cymbals would work best. Perhaps a sizzle effect with a triangle beater on a suspended cymbal or the like? Even in Shakespeare's time, way before Mozart and Storace, they would use a resin in flame to create lighting effects. I believe Storace wanted a sound effect as well. For hail, I think hard sticks on a undampened suspended cymbal, wood, or the combination of the two would create a nice effect."

To hear the overture and the entire opera, if you are so inclined, visit YouTube at https://www.youtube.com/watch?v=IJJttgvQFac.

I 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 mrosen@oberlin.edu 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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Teaching the Gen-Z Percussionist

By Dr. Jeffrey Barudin

"When I was their age…" Every young person hears it and swears they'll be different, yet 30 years later they find themselves shaking their heads and muttering that same phrase. Understandably, this is especially prevalent among teachers. As we get older, our students stay the same age. We know first-hand the quirks and intricacies of our students, both positive and negative. But what do we do with this knowledge?

As teachers, we can become routine-based in our educational approach, especially when dealing with a specific set of skills such as percussion instrumental technique. We know what a good timpani roll sounds like because of what we learned from our teachers. We tend to teach timpani rolls to our students using those same methods. But because learning is not always linear, we need to be able to adjust our methodology to the situation. Our job is to ensure that our students are getting the information they need, presented to them in a relatable way.

In this article, I address three unique characteristics I've noticed with the current crop of students at my university, all of them members of "Generation-Z" (people born between the mid-1990s to the mid-2000s). I also discuss the teaching approach I use to best align with their methods of comprehension and integration. I am certainly not suggesting that my methods are the best or most valid; however, these methods have worked for me. My goal is to encourage my fellow teachers to be more comfortable thinking outside the box and to consider how you can best reach your own Gen-Z students.

SOME GENERALIZATIONS ABOUT GENERATION-Z STUDENTS

The following bullet points present some of the more common positive and negative characteristics of Gen-Z students[1] (keeping in mind not all students will display these traits).

Positive Characteristics

- They want to have a positive impact on the world and are willing to achieve that through activism and a more global, inclusive mindset.
- They will both participate in and actively create activities they enjoy, particularly those that are media-based.
- They have never known a world without the technological advancements we see today and can use and integrate technology intuitively.

Negative Characteristics

- They have no patience for learning, particularly a topic that may seem ancillary or irrelevant to their educational goals.
- They rely on instant gratification.
- They prefer information be provided for them, rather than search or work for themselves.
- They are afraid of failure, to the point of not trying if failure is a possibility.

There are many more defining characteristics of Gen-Z students; the internet is teeming with articles and journal entries that have researched this topic. My goal is to show how attention to these differences can enhance our Gen-Z students' education. What follows are three broad topics, the issues I have encountered, and my solutions to those issues.

STUDENT-TEACHER HIERARCHY AND COMMUNICATION

Generation-Z students tend to be wary of authority figures, including teachers. One way they cope with this is to treat those relationships casually. Their ideal student-teacher relationship is not hierarchical, but to use the teacher as a guide while exploring new experiences and ideas. Students also have less patience for teachers who are not engaging, due to shorter attention spans and the vast amount of information they can readily access online.

If you have developed a successful relationship with your students, they have *chosen* to learn from you rather than from the many other sources available to them. Teachers need to earn their students' trust by appealing to their specific, and typically unspoken, learning demands. Of course, the depth of this relationship is variable depending on one's comfort level. The following is a breakdown of some ways I maintain a positive working relationship with my students:

- If a student sends me a friend request or asks to follow me through social media networks, I allow it; I do not send these requests myself. I am cautious about what I post, "like," and follow, knowing that my actions are visible to them. However, this is not done for my students' sake; I typically follow the rule that if I wouldn't say something in person, I won't say it online.
- Students no longer rely on emails, and I find it difficult to get them to read and respond to them. While I do encourage them to check their email on a daily basis, it's worth it to find a better way to maintain communication with them. My school uses Canvas as our online educational system, through which I can send announcements as text messages to the students. Students are instantly notified when they receive my message, and as a result I've seen a dramatic increase in student communication.
- I provide my students with my cell phone number and encourage them to text me when they need me for something. It's quicker than email, and also upholds a sense of camaraderie. I do not have an "acceptable window" of texting. If I receive a text at 10:00 P.M. from a student with a question, why wouldn't I answer? I don't consider receiving a text as being bothersome, and I encourage those who do to reconsider. Teaching is not a 9-to-5 profession.

STUDENTS AND TECHNOLOGY

Gen-Z students have a different relationship with technology from any previous generation. They have never known a world without Wi-Fi, YouTube, Google, or Facebook. Their first phone was a smartphone, and they use tablets just as much as—if not more than—computers. To Gen-Z, technology is as essential as food, shelter, and air. Despite this, I have found my students' skills using technology as a learning and research tool are severely lacking.

Here is the truth of the matter: as a 40-year-old professor, I still compare using technology to using encyclopedias, CDs, and card catalogs. When I need to look something up, I can find it online in ten seconds rather than traveling to the library. To me, technological advancements are just that—advancements of the methods I used as a student. To Generation-Z students, technology is not an advancement; it is a constant that has always been there. For them, doing work online isn't "quicker," it's just doing work. With this knowledge, it's not that students are unaware of what is available to them online. They simply need motivation to just do the work. Here are some specific technological topics and resources that I have found to be useful.

> Gen-Z students are afraid of failure, to the point of not trying if failure is a possibility.

- I encourage my students to learn about percussion repertoire through YouTube searches. When working on a piece of music, I have them find numerous recordings of the piece to evaluate performances and inform their musical choices. When I assign an orchestral excerpt, I require them to find at least 4–5 different versions to learn about the variations found within performers' and conductors' interpretations. (Depending on the piece, I can also have them download the score from IMSLP, another fantastic online resource.)
- When students and I are discussing large-scale topics such as recital repertoire, grad school choices, and interview preparation, I always tell them to talk with more people than just myself. Learning how to make use of the many networking opportunities online is very important, as is hearing different opinions. I start by recommending they search for groups on Facebook and other social media sites that would be relevant to the topic. There are other online forums they could use as well, including the PAS website.
- My current students have new concepts of ownership. They rarely buy physical copies of media, because much of it is available in online formats. This goes for audio music, but also sheet music, textbooks, and other learning resources. To go even further, one can often find these files as free, frequently illegal downloads. I require my students to purchase the books and music they learn from and perform, which sometimes means paying for a PDF download rather than a physical copy. The act of paying for media helps students develop their sense of ownership, which is important as physical materials become obsolete. Also, it's necessary that my students understand a musician's financial responsibility to support and encourage composers and fellow performers.

STUDENT DILIGENCE

Perhaps the most pervasive critique of Gen-Z students is their lack of work ethic. This shows itself in numerous ways, such as dedicating little time to practicing, giving the bare minimum on assignments, and showing little interest in self-learning and research. I believe a primary cause of this behavior is a fear of failure. This has been a consistent and debilitating issue for my students.

I believe a musician's fear of failure stems from a lack of confidence in his or her musicianship and/or playing ability. Perhaps my most important role as a professor is helping my students develop their confidence. Confidence—as opposed to ego—includes trusting both your ability to perform as needed and your musical awareness and knowledge to make the right decisions. Building one's confidence is a lengthy yet rewarding process when integrated into lesson and ensemble scenarios, such as:

Creating achievable performance situations : Find excerpts or phrases that students can perform without pause to help them gain a sense of completion and accomplishment. If they know completion is attainable, they will be more motivated to work on more difficult sections.

Finding words to describe feelings and emotions: This is easier said than done. After playing, I have my students tell me how they think they did, what went well or poorly, and the steps needed to fix any mistakes. Using words gives concreteness to feelings or emotions that tend to be amorphous, and often facilitates problem solving.

Convincing students that failure is their friend: Without failure, learning is impossible. Success comes to students who can learn from their mistakes rather than dwell on them.

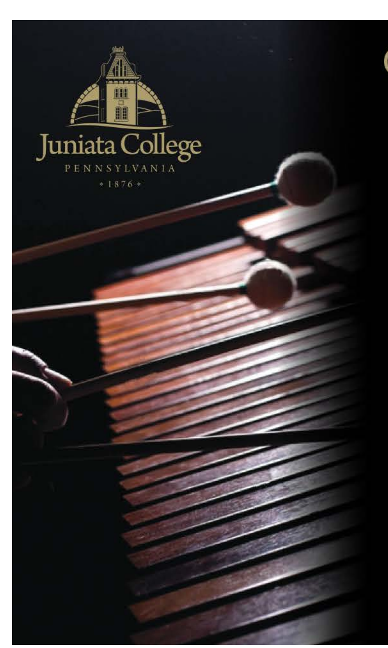
CONCLUSION

For us to reach our students, our concept of the teacher-student relationship needs to evolve. Generation-Z wants to have a say in the creation of their culture, which includes their education. If we don't recognize how our students prefer to learn, they will never reach their potential. Our responsibility as educators is to continue learning alongside our students. I challenge you to stay open-minded and learn about your students' predilections, concerns, and aspirations in order to achieve long-lasting, positive results.

ENDNOTE

1. As found at https://sites.google.com/a/uis.edu/colrs_cook/home/engaging-generation-z-students

Dr. Jeffrey Barudin is a nationally recognized percussionist and educator based in St. Louis. He is an Associate Professor of Music at Lindenwood University in St. Charles, Missouri, where he oversees the percussion studio and conducts the Symphony Orchestra. He is also on the faculty at St. Charles Community College teaching applied percussion. Barudin is a Grammy-award winning musician who has performed across the nation and abroad. He has degrees from the University of Michigan and Penn State University. PN



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Morphing Doubles with Open/ Close Technique

By Gordy Knudtson

Over the years I've heard a few drummers describe the process of changing back and forth between two different rudiments as *morphing*. They'd say something to the effect of, "Watch as I *morph* between a single paradiddle and a flam paradiddle." This never struck me as *morphing*, because you had to add grace notes to the paradiddle get to the flam paradiddle, then delete them to get back. To me, real *morphing* should be about creating different variations from one given set of mechanical components, without adding or subtracting any notes.

I wondered if the "Open/Close" technique just might be the necessary tool needed to create an actual methodology for *morphing*. I began my exploration with the mechanical components of a double stroke roll—two double strokes: RRLL. This article will show you the initial results I obtained, which convinced me that it was the right tool for the job.

WHAT EXACTLY IS MORPHING?

The terms *morphing* and *morph* are both derived from the word *metamorphosis*, which *Webster's Dictionary* defines as "a transformation in form, structure, or character."

In drumming, a *morph* describes a specific type of variation created by changing the rhythmic timing and/or sequence of a pattern's mechanical components. The *morph* produces a different sound using the same mechanical components as the original.

To be a true *morph*, a variation must fulfill three criteria:

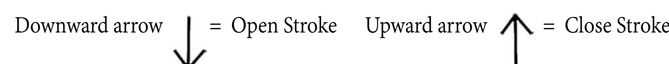
1. The *morph* must contain the exact same number of notes in each hand as the original.
2. The movement sequence of each isolated hand must be identical to the original.
3. The *morph* must have the same first movement played with the same hand.

OPEN/CLOSE TECHNIQUE

"Open/Close" technique (also known as the "Push/Pull" technique) is uniquely qualified as a tool for morphing because it breaks a double stroke into two separate movements. The "open" stroke is a downward opening movement into finger control position, which sounds the first note. The "close" stroke is an upward closing movement returning from finger position, which sounds the second note. This mechanical separation makes it possible to control the rhythmic timing of the second note independent of the first. With this technique you can actually pause right in the middle of performing a double stroke. (See Open/Close Mechanics.)

SLOW MOTION NOTATION

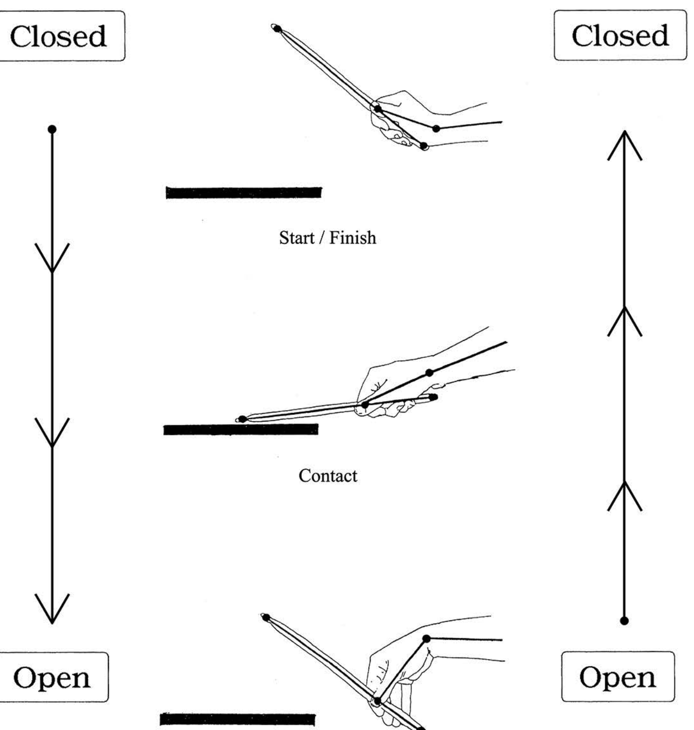
To exploit the control that Open/Close Technique provides we'll use a notation system I've developed called *Slow Motion Notation* (abbreviated as *Slo-Mo*). This system combines simple rhythmic notation with Open/Close movement arrows placed above the affected notes:



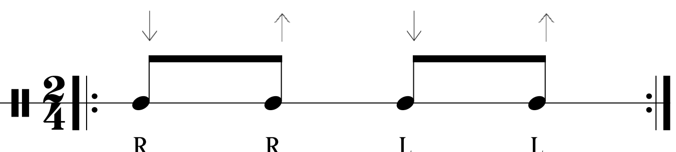
While the rhythmic portion of this notation system has been used by others before, the addition of Open/Close choreography takes it to a whole new level of clarity and usefulness, particularly in the morphing process.

Slo-Mo notation allows us to assign exact rhythmic locations for every note of a rudimental pattern, even the grace notes of flams and drags. In essence, it reveals the rhythms and hand movements that would be seen if a video of the pattern performed at speed was played back in slow motion. With Open/Close technique you can then practice these slow-motion movements, in slow motion, dramatically shortening your learning curve.

For morphing, Slo-Mo notation provides other benefits as well. It can be used to create new morphs; it can confirm if a variation meets the criteria of a true morph; most importantly, it ensures mechanical accuracy as you segue through each morph.



Double-Stroke Roll
Slo-Mo Notation



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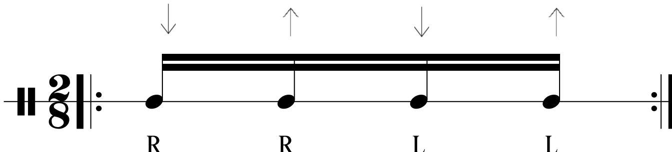


MORPHING: RHYTHMIC VS. MECHANICAL

There are two basic kinds of morphing, "rhythmic" morphing and "mechanical" morphing. They can be used individually or in combination to create variations of a sticking pattern.

Rhythmic Morphing: altering the rhythmic timing of a stroke (or strokes) within a pattern while retaining the same R L sticking sequence as the original. Rhythmic morphs sound noticeably different than the original pattern.
Mechanical Morphing: altering the R L sticking sequence of strokes within a pattern while retaining the same rhythm as the original. Mechanical morphs sound only slightly different than the original, due to the altered mechanics.

RHYTHMIC PLACEMENT OF GRACE NOTES

Another rule we must apply when morphing concerns the rhythmic placement of grace notes. Let's use the flam as an example.

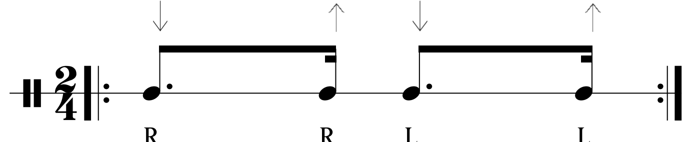
A flam contains two notes: a grace note and a primary note. The primary note of a flam is written in an exact rhythmic position, but the grace note is not. The grace note is written as a small embellishment note directly ahead of the primary note. It is attached to the primary by a phrase/slur marking.

When a flam is performed, the exact rhythmic location of both notes is open to slightly different interpretations. For example, assume you are playing quarter-note flams to a quarter-note click track. Which note of the flam should be with the clicks? The primary note or the grace note? Some drummers say the primary note, some say the grace note. When played at tempo, both of these approaches work. But if the tempo is slowed way down, only one interpretation will work for morphing purposes: primary notes are played exactly where they are written; grace note(s) occur at the end of the beat preceding the primary note. If a flam is written on beat "one" of the first measure, its grace note will be treated as a "pick up" note to the first measure.

APPLYING RHYTHMIC MORPHING TO A DOUBLE-STROKE ROLL

To create our first morph we'll use the *Slo-Mo* version of a double-stroke roll as the starting point. Let's rhythmically delay the "Close" strokes in both hands by one sixteenth note. To do this, we will turn the eighth-note double strokes into dotted-eighth/sixteenth-note figures. This small change creates alternating flams from a double-stroke roll. Note that the mechanical sequence is the same in both patterns (Open R / Close R / Open L / Close L) only the rhythm has changed.

Alternating Flams
Slo-Mo Notation



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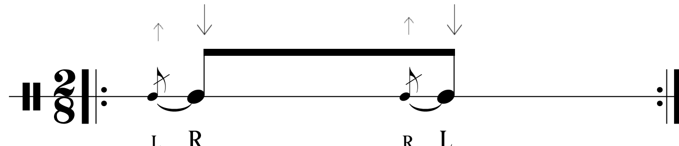
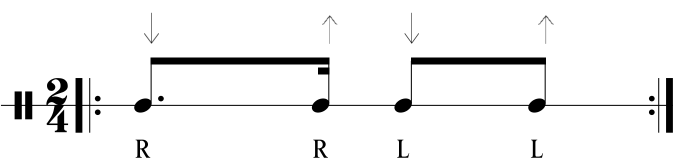


The above pattern is a *symmetrical* rhythmic morph of a double-stroke roll. This means the same rhythmic modification was applied to both hands. Let's see what happens if we do *asymmetrical* morphs, by applying that rhythmic modification to only one hand at a time.

Asymmetrical Doubles A
Slo-Mo Notation



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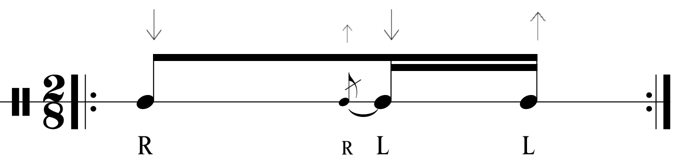
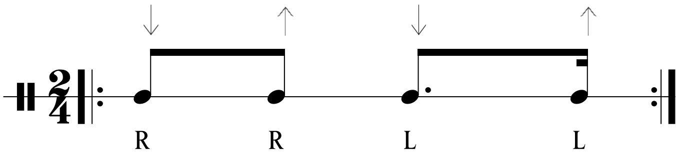


Asymmetrical Doubles B
Slo-Mo Notation



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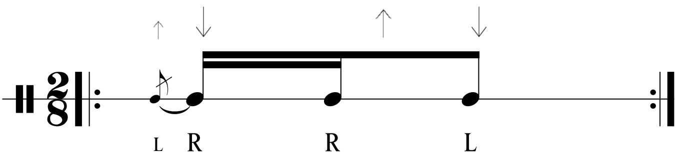
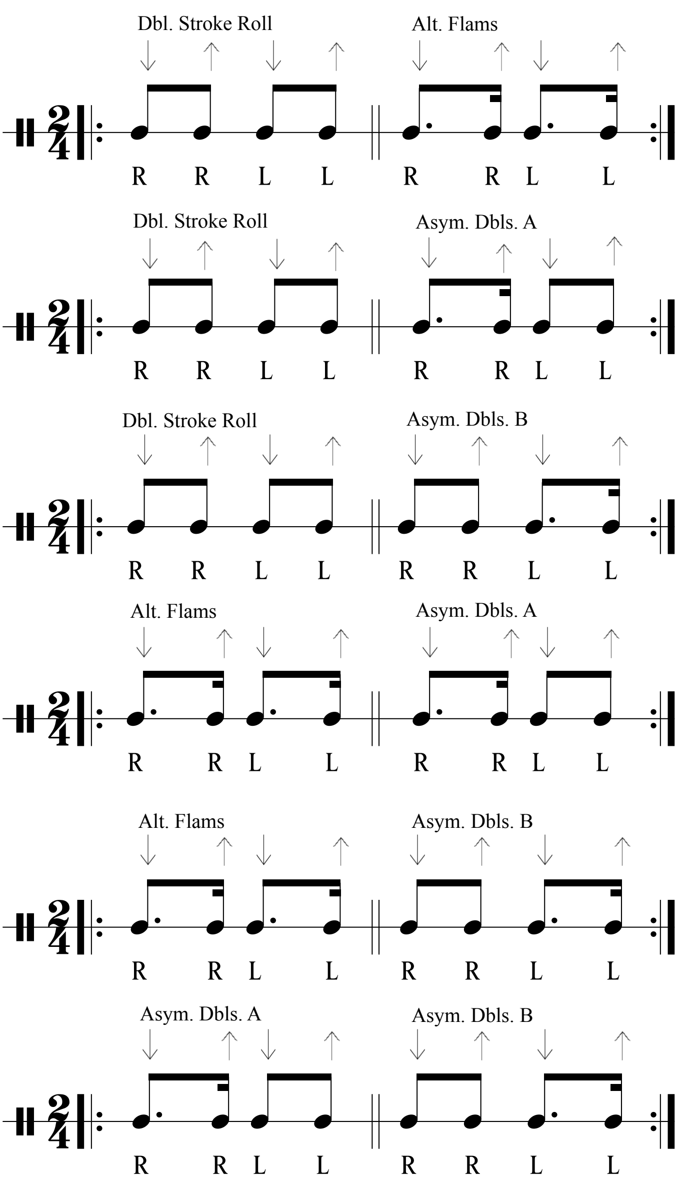
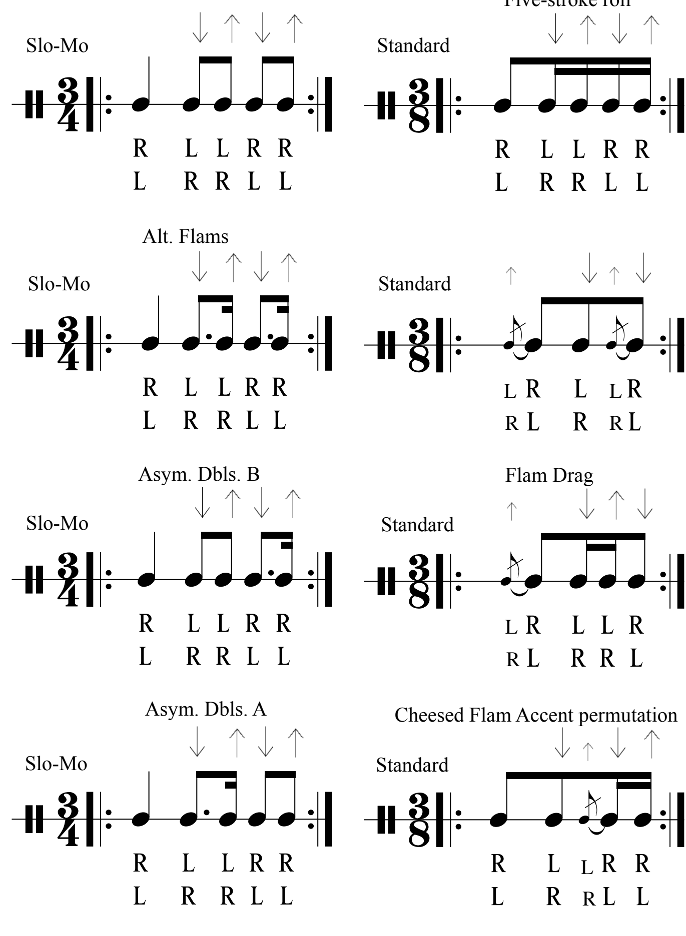


RHYTHMIC MORPHING; TRANSITION EXERCISES

Below are six transition exercises. Each exercise contains two patterns written in Slo-Mo notation. Practice each pattern slowly. Repeat each pattern four times before changing to the other pattern. Then play only three repeats each; then only two repeats each; then play as exactly as written. After you've played all the transitions, reverse the sticking and play again.

Transition Exercises

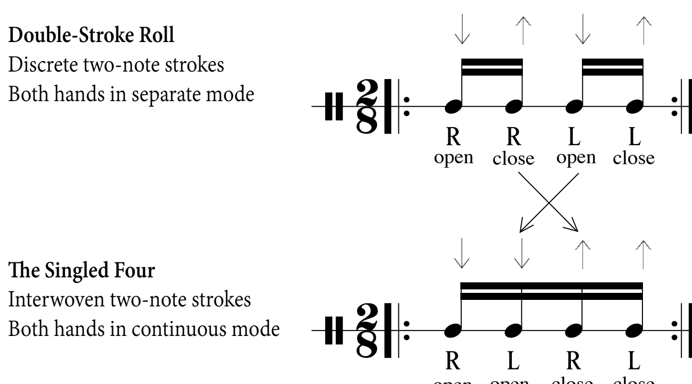




MECHANICAL MORPHING; SAME RHYTHM, ALTERED STICKING

To create a mechanical morph of a double-stroke roll, we swap the positions of the inner two notes. This type of morph is tricky to play for a couple reasons. In the double-stroke roll, the double strokes are mechanically separate, or *discrete*, while the doubles of a mechanical morph are *interwoven*. Notice also that this morph requires that both doubles be rhythmically altered to the point that each hand is playing a continuous stream of notes.

This interwoven doubles pattern was first published in an article I wrote for the April 1999 issue of *Percussive Notes* called "A New Approach to the Single Stroke Roll." At that time I didn't have a name for it; I now call it the Singled Four.

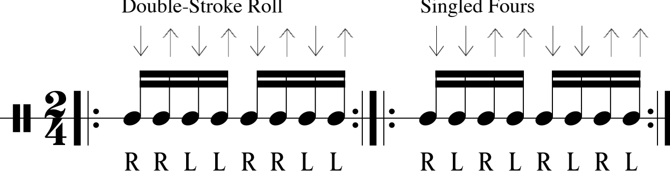


USING SLO-MO PATTERNS AS BUILDING BLOCKS

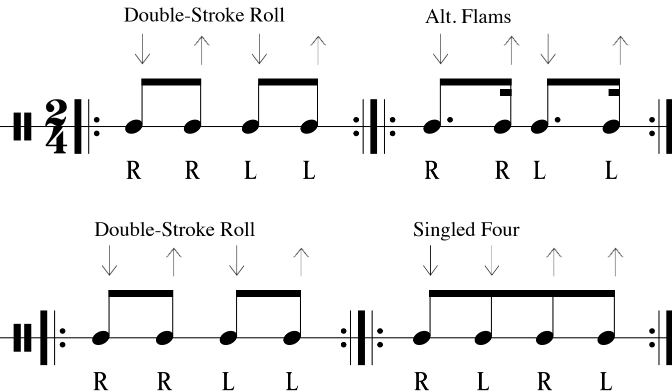
Each Slo-Mo pattern can be used as a building block, augmented with singles and/or more building blocks. In these exercises, we put a quarter-note single stroke in front of each Slo-Mo building block. This creates a group of patterns in 3/4 time, all built from the same mechanical DNA: a single and two double strokes. (Notice that the sticking reverses on each repeat of the pattern.) Use the Slo-Mo examples for morphing accuracy, and go from pattern to pattern at will.

MORPHING EXERCISES

Standard



Slo-Mo

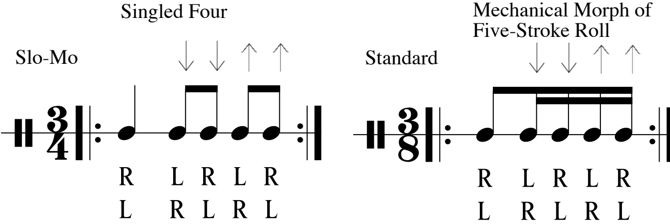


The previous Slo-Mo exercise applies both forms of morphing to a double-stroke roll. Rhythmic morphing creates the alternating flams, while mechanical morphing creates the singled four. But this exercise also begs the question, "Is it possible to transition directly from alternating flams to the singled four and back without using the double-stroke roll between them?" The answer is yes, but doing so requires using rhythmic *and* mechanical morphing at the same time.

When both forms of morphing are needed to facilitate a segue, you may find some transitions more difficult to play than others. In this particular case, going from alternating flams to the singled four is much more difficult than going back the other way. Slo-Mo notation reveals exactly why this difficulty exists.

In alternating flams, the left hand "close" stroke happens late in the pattern. In the single four, the left hand "open" stroke happens early in the pattern. The lack of space between these two movements makes this transition mechanically awkward to perform. This awkwardness limits the tempo. But Slo-Mo notation also shows that the reverse transition doesn't have this problem. This means you can easily go from the singled four to alternating flams at a high speed.

The singled four can also be used as a building block. If we add a quarter note in front of it, we create a five-stroke roll made from interwoven doubles. Add this 3/4 pattern to the group of others we created earlier and you now have five patterns to morph between.



What I've presented here is just the beginning. For more information, watch the "Morphing Doubles" instructional videos at my YouTube channel, *Gordy Knudtson,* or visit GK-Music.com to purchase my book, *Morphing Doubles with Open/Close Technique*.

Gordy Knudtson is the longtime drummer for the Steve Miller Band, former Head of the Percussion Dept. at McNally Smith College, and the creator of Ultra-Phones. **PN**

Prepared Marimba: A systematic approach to sound exploration via prepared marimba

By Dr. Gina Ryan

I have often reflected on the questions: What is a pure sound? Are sounds pure or simply "different in detail"?

As percussionists, we are familiar with going beyond just one approach to striking the marimba. In fact, it is intrinsic in how we approach our music making. Right from the beginning, we take great care with our mallet choices, considering density of the core, the material of the shafts, the yarn of the mallet, and how tightly they are wound. The variety of available mallets is vast. Furthermore, we are often asked by composers to strike the marimba or vibraphone with something other than mallets or to incorporate other percussion instruments. I think those reading this article would be able to note the care they took when they made their most recent mallet selection.

In other words, before we even hit our first note, we have differentiated our sound from that of others for any given piece by our choice of timbre. And this attention to detail and sensitivity can be extended to the timbral possibilities of the marimba.

HISTORICAL CONTEXT

John Cage is the name most often associated with the prepared piano. In 1940, he was tasked to compose a piece for a dance company, but when he realized that the musicians' performance area wasn't big enough to support a percussion ensemble, he ended up experimenting with the piano in order to create more percussive effects. These experimentations eventually led to his most notable work for prepared piano, "Sonatas and Interludes for Prepared Piano" (Kamien, 2004).

Works for prepared mallet instruments already exist in the percussion repertoire. For example, in 2001, Jiradej Setabundhu included a prepared marimba in his piece "A Thousand Lights," which made use of clay to not only protect the wooden bars from various metallic objects, but also to lower the pitch by a quarter tone (Capacia, 2016). Alyssa Weinberg (2016) uses paper, other found objects, and percussion sounds to extend the timbral scope of the vibraphone in "Table Talk." In "Never-Never (Is)land" (2008), I have used several preparations across a 5-octave marimba, including theatre and gesture, to alter the sound. This is a sample of the growing body of repertoire that specifically aims to extend mallet percussion.

WHY PREPARE THE MARIMBA?

Like the piano, the marimba is a beautiful instrument on its own with a mesmerizing and distinctive timbre. So why would we want to change it? When asking why, it's worth first considering "how." How can we change the timbre of the marimba?

Let's consider the attack and decay of a given sound. For example, by placing seed pods on the bars in the upper register, we modify the attack of the pitch by making it more pronounced and somewhat masking the marimba's pitch. As percussionists we often hear—or perceive—the decay of each note longer than most of our audiences. Therefore, by placing plastic beads on bars in the middle or lower registers, we "extend" or elongate the sound by making the vibrations of the decay more audible. Other preparations can deaden or mask the actual pitch, and in some cases also lower or raise the pitch. As we contemplate our choices, we need to consider our intentions: Are we aiming to complement or to disrupt what is already there?

PROTECT THE BARS

Resistance to prepared instruments is usually based on concern for potential damage to the instrument. When I composed "Never Never (Is)land" in 2008, I was using my own marimba, and while I was very sensitive to any potential damage, I only had to answer to myself. My marimba was not a shared instrument between a group of percussionists or a conservatory studio. Therefore, it is worth taking note of some easy techniques that can avoid damage to the bars and resonators.

Very recently, I came upon a project report that Kevin Capacia (2016) wrote about the prepared marimba. In this report, he discusses the idea of using painter's tape as a base of protection against most direct preparations. This is a great solution, as it provides a very thin film atop the marimba so any muting would be minimal. I personally have used "sticky tack" for many of my preparations so they don't move, and like the painter's tape, this material does not leave any residue or stickiness on the bars. The sticky tack is a little heavier, so if you want to ensure the least disruption to sound, the painter's tape may be more efficient. As mentioned above, clay is also a possibility, but it may lower the pitch of any given bar. Finally, a bit of common sense can go a long way.

A SYSTEMATIC APPROACH

The sound extensions of the prepared marimba are limitless, only bound by our imaginations. When I realized this, I knew I needed to create a systematic approach to unearthing its possibilities and to finding new colors and textures for the marimba. In 2008, I was preparing for a multimedia show largely featuring new commissions and compositions. I knew that I wanted my next composition to be for prepared marimba, but I didn't want to randomly and aimlessly add objects and preparations. I was searching for a systematic approach that made sense for me as a composer. And I found this approach oddly enough in Paris.

Around this time when I was trying to conceptualize my composition, I was in Paris and decided to visit Musée Picasso. As I walked through the museum's rooms, I noticed Pablo Picasso had made several sketches of various face and body parts, such as eyes, ears, mouths, and noses. He had investigated the possibilities of how to draw each part, and I imagined questions he may have posed himself: What could that part look like? How could it be represented?

And then I knew I had my system.

I used the concept of sketches in my initial investigation and focused on experimenting with the following timbres: wood (bamboo and dowels); plastic beads; aluminum foil on bars and on resonators; plastic bags; paper (metallic wrapping paper, wax paper, packing paper, and sandpaper). When I went back to Montreal, I took out a sketchbook and drew various sketches of 5-octave marimbas. I then selected a group of sounds—for example, wood—sketched their placement, noted, and measured the resulting sound. What kind of wood? Where on

the marimba? How many pieces? How would it be attached, or would it be loose? After measuring the sounds, impressions, and any notable effects, I made further groupings for combinations and comparisons.

SOUND COMBINATIONS

Wood was an obvious first choice for me. I used what was on hand at the time: bamboo. Ironically, since coming to Thailand, I have been playing around with dowels and chopsticks. With all three, you can find different lengths, weights, and widths. You can also experiment with the number of dowels and the kind of wood. I have tried lodging them between accidentals and natural notes. With dowels, I have tried placing then between the node and edge of the bar. I would recommend some kind of material to keep them in place; I use plastic bands. I find a difference if I attach them at both ends or just once in the center.

Beads come in all shapes and sizes. I have been using relatively large, fake plastic "pearls" strung together with a thin plastic string that is similar to fishing line. I have also tried using wire, but I find that gravity works better with the former to produce a more sustained sound. Shells and seed pods create a satisfying buzz sound. I have also experimented with the number of beads (for example a single bead versus group of beads) as well as placement: near the node versus near the center. As in most preparations, you can further experiment with register.

Aluminum foil is easy to use and experiment with since it is so malleable. Some aspects I have investigated include thickness, tightness, the amount of bar covered, whether or not the foil touches adjacent bars, and individually wrapping a bar versus a single sheet covering a set of bars. When used over the resonators, you can create a gourd-like sound. I find that usually looser foil (either on bars or resonators) creates more buzz and effect, as does its placement in the lower versus upper registers. Foil, like other papers, can serve as a protective barrier, and you can use other striking implements, such as wire brushes and whisks.

These timbres are explored in more detail on my YouTube channel https://www.youtube.com/c/GinaRyanpercussion.

PUTTING IT TOGETHER

Like Picasso, I too wanted my sketches to result in a final work. My research helped me experiment with some prototypes of combinations. When I had what I considered to be my final version of the prepared marimba for "Never Never (Is)land," I set out to identify the resulting sound quality for each marimba bar.

I measured the sound of each marimba bar 24 times using a combination of variables based on surface, mallets, and dynamics (see Figure 1). In other words, I either played directly on the bar or directly on the preparation; played with hard mallets, soft mallets, or brushes; and played four dynamic levels (*pianissimo*, *mezzo piano*, *mezzo forte*, and *fortissimo*). I initially expected I would divide the resulting sound into either a "pure" marimba sound

Figure 1

(no audible evidence of the preparation), only prepared material (no marimba sound), or a timbral combination of both the marimba and preparation. However, throughout the process, I uncovered one more possibility: sympathetic vibrations. In other words, I would play one note, but another note (usually its preparation) would vibrate audibly and sympathetically. Often, this was the adjacent note, but occasionally the distance between the two notes was even larger than an octave.

My approach is not an entirely scientific one; however, it was systematic and allowed me to more deeply consider the available sound possibilities. Furthermore, once I had this set of possibilities identified within the context of the prepared marimba's final version, I could then actively juxtapose these sounds against each other. I also started thinking more in terms of planes of sounds—for example, going from rattling beads to buzzing paper—and combining select timbres with pitch sets.

In addition to the preparations above, other elements contributed to the creation of "Never Never (Is)land," including gesture, texture, theatre, and the "splashing" of sounds. One example of gesture is the use of the combs. In fact, combs and corrugated surface became a central idea to the piece. Corrugated surfaces, or surfaces with ridges, included the resonators, guiro, and cans, while the comb was itself a corrugated "beater" to produce the effect. Little bits of flying rice and metallic paper added to the theatre of the piece. Furthermore, as I explored timbre, the empty spaces between the accidentals suggested to me opportunities to fill them with complementary sounds. I sought out claves, guiros, tin cans, tambourines, and cowbells.

CONCLUSION

"Never Never (Is)land" (2008) was the creative culmination of my research on the prepared marimba that resulted in a performance piece. The purpose of this article was to outline my initial systematic approach to experimenting with marimba preparations and incorporating those experiments into a composition.

For me, it's back to the sketching board. There are several new sound possibilities that I want to explore, as well as deepen some of the ones listed here. I plan on doing this by creating a series of isolated etudes for a given sound preparation and for more limited combinations.

If you are interested in learning more about this project or want to share some of your own work, please connect with me at: www.ginaryanpercussion.com.

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Dr. Gina Ryan has appeared as a soloist and chamber musician in Canada, the United States, Japan, China, France, and Thailand, and has performed in numerous festivals including the Aspen Music Festival, the International Sound Symposium, Pop Montreal, Cluster New Music + Integrated Arts Festival, and Stage Epsival in France. As a passionate advocate for new music, Dr. Ryan actively composes and commissions works for solo percussion, including Éric Champagne's "Rhapsodie pour percussion et orchestre à vents with l'Harmonie Laval" and Trevor Grahl's "Concerto for Percussion and Wind Symphony" with the McGill Wind Symphony. She has been the recipient of several grants and awards, including a three-year grant from the Fonds Québécois de la recherche sur la société et la culture, the Aspen Contemporary Ensemble fellowship, and a production grant from the Conseil des arts et des lettres du Québec for her multidisciplinary solo show, *transitions*. Dr. Ryan holds music performance and music pedagogy degrees from McGill University, the University of Toronto, and Memorial University. She currently teaches music at Prem Tinsulanonda International School in Chiang Mai, Thailand. **PN**

Entering the Conversation:

Finding Information in the Library and Online for Percussion Research

By Peter Breithaupt

The Association of College and Research Libraries (ACRL) recently published *Framework for Information Literacy for Higher Education*. This is a significant document that details a set of six interconnected concepts that ACRL believes to be integral to developing and sustaining information literacy in the "dynamic and often uncertain information ecosystem in which all of us work and live."[1] These concepts include "Authority is Constructed and Contextual," "Information Creation as a Process," "Information has Value," "Research as Inquiry," "Scholarship as Conversation," and "Searching as Strategic Exploration."

Although each concept is important and merits thoughtful consideration, I want to begin this article highlighting the notion of "Scholarship as Conversation" with respect to the various practicalities, methods, and strategies related to finding information as a percussionist interested in producing scholarship. Scholarship is a discursive practice in which ideas are expressed, debated, and weighed against one another over extended periods of time.[2] In order to productively engage and participate in this ongoing conversation, "developing familiarity," as ACRL states, "with the sources of evidence, methods, and modes of discourse in the field" is of paramount importance.[3] No matter your field of study, your theoretical perspective, or your methodological approach, the act of finding information lies at the threshold of this endeavor.

Given that the particularities of conducting "methodical and systematic investigation" of music, broadly speaking, have been thoroughly outlined elsewhere (see Herbert 2009 and Sampsel 2013—two works to which this article is greatly indebted), I will frame this article illustratively using a past research project in effort to add a deeper level of practical relevance.[4] This past project, which eventually became my master's thesis, examined various music-analytical and social-theoretical issues related to Kevin Volans' "She who sleeps with a small blanket," a piece that has become standard multi-percussion repertoire. By revisiting and selectively recreating the initial data-gathering stage of this project, I want to identify the basic research skills necessary to find information in the library and on the internet. These skills include consulting reference works, searching library catalogs as well as larger bibliographic databases, deciphering library classification systems, evaluating information found on the internet, and following bibliographic trails. I hope that the methods, techniques, and suggestions that I forward by relating my own research experience will translate to other percussion-oriented research projects.

My interest in "She who sleeps" was initially piqued by what seemed to be a contradiction between two primary sources, what Herbert considers "the raw materials, the firsthand evidence," that I had acquired while learning the piece.[5] These sources were, specifically, two sets of composer's notes: one included on the 1996 edition of the score and one included in the liner notes to Swedish percussionist Jonny Axelsson's 2008 recording *jonny axelsson plays volans and sharman*. Saving an extended discussion of the specifics, suffice it to say that by comparing Volans' statements—one written around the time of the work's initial composition in 1985 and another written nearly a decade later—Volans shifts from acknowledging the "African" source material that inspired the work to a decided unease with any actual or perceived "African" musical elements in the piece. With such a marked shift in aesthetic stance regarding a work that was composed by a white, South African-born composer during the bitter height of apartheid, I knew that I wanted to investigate the sociopolitical implications of the work. These implications, of course, involve a wide range of critical discourses related to music and race, colonialism, cultural appropriation, and authenticity, among many others. Needless to say, I had a lot of information to find, read, and consider before entering into the conversation.

With this broad topic, the politics of "She who sleeps," I needed more general information about Volans in order to begin fully contextualizing the work before formulating an argument. One of the first places to start learning more about a broad topic is a reference work such as an encyclopedia; reference works are often considered tertiary sources as they are based on synthesizing (often for a non-specialist audience) the arguments, analyses, and theories vis-à-vis primary sources posed in secondary sources.[6] *The New Grove Dictionary of Music and Musicians*—known as *New Grove II* in its printed form (the second edition was published in 2001) and *Grove Music Online* in its online form—is, according to Herbert, the "most authoritative and wide-ranging English-language dictionary of music."[7] While the ever-popular *Wikipedia* is ever-too-fallible, relying as it does on anonymous contributions that often require extensive validation, *Grove* is comprised of well-edited entries written by established music scholars from around the world.[8] *Grove Music Online* is available to libraries by subscription; check with your local college, university, or conservatory library to see if you have access.

Grove features a brief entry on Volans written by well-known musicologist Timothy Taylor. The entry contains a short biographical sketch and explanation of Volans' significance as a composer, a list of writings that he has published, and, most importantly, a bibliography arranged in chronological order. *Grove* bibliographies are noteworthy because they, as Herbert emphasizes, contain "a selection of the most important and trusted works published about the subject of the entry."[9] Referencing the bibliographies in the sources that you find is an ideal, systematic way to find new information; Booth, Colomb, and Williams call this technique "following bibliographic trails."[10]

While scanning the bibliography to Taylor's *Grove* entry, two of his other works immediately caught my attention, given my general topic: his dissertation, *The Voracious Muse: Contemporary Cross-Cultural Musical Borrowings, Culture, and Postmodernism* (1993); and an article published in *Perspectives of New Music* (*PNM*), "When We Think about Music and Politics: The Case of Kevin Volans" (1995). ProQuest Dissertations and Theses (PQDT), following Sampsel, is the "best source for dissertations and master's theses."[11] Access to PQDT, like *Grove* online, is subscription-based.

Knowing the author and title of the dissertation, I easily found Taylor's *The Voracious Muse* on PQDT by using a title as well as an author search. Understanding how to employ the different types of search options (title, author, and keyword) and functions (limit and sort) while exploring electronic catalogs is

crucial in order to track down the information you want and to eliminate unwanted results. Due to the specificity required to conduct them, title and author searches often yield the precise work for which you are looking or a relatively small number of results. Keyword searches allow you to input terms that define or relate to your topic, searching for works that, as Herbert explains, "cover the topic but may not include the precise phrase in their title."[12] Almost always yielding something, keyword searches are, as Sampsel warns, sometimes "slow and 'messy,'" as they can result in an unmanageable amount of (frequently irrelevant) records.[13] Using the different functions of an *advanced* or *guided* search allow you to filter out these unwanted records by, for example, limiting the results within a specific date range or specifying the type of item for which you are looking ("book," "score," "recording," etc.).

Like *The Voracious Muse*, tracking down Taylor's article (which became the theoretical bedrock of my main argument) involved a basic title search on JSTOR, short for Journal Storage. JSTOR is "an important [subscription-based] provider of a wide range of journals including many music periodicals" such as *Musical Times*, *Perspectives of New Music*, *Ethnomusicology*, *Ethnomusicology Forum*, *Journal of the American Musicological Society*, and *American Music*, among many others.[14]

Wanting to learn more about Volans' connection to the *Neue Einfachheit* ("New Simplicity") movement in West Germany, an association that Taylor's *Grove* entry and article briefly touched on, I decided to run a basic keyword search of "kevin volans" and "new simplicity" on JSTOR. This search yielded 6,328 results from an extremely wide range of sources. One of the top hits, for example, was an article from *The American Midland Naturalist* entitled "Population Dynamics and Coevolution of Adult Siphonapteran Parasites of the Southern Flying Squirrel (Glaucomys volans volans)"; clearly, my keyword search needed to be modified.

A more advanced search technique apart from limiting/filtering the results or changing search terms is the use of Boolean operators. A Boolean search, Herbert explains, "uses the words 'AND,' 'OR,' and 'NOT'…to search using a combination of words or alternatively to exclude a particular word which would yield a group of results that you don't want."[15] For instance, searching "kevin volans" AND "new simplicity" drastically cuts down the results to 19 (NOT "squirrel" could have been added as well, just to have been safe).[16] Significantly, the top hit of this search yielded Christopher Fox's 2007 article "Where the River Bends: The Cologne School in Retrospect" published in the long-running *Musical Times*. In this article, Fox offers detailed then-and-now portraits of four composers who were forerunners of the New Simplicity movement, Volans being one of these composers.

Following the bibliographic trail, I wanted to find an interview that Fox cites several times between musicologist Bob Gilmore and Volans. Gilmore's "Wild Air: The Music of Kevin Volans" was published in the *Journal of Music in Ireland* (*JMI*) in 2006. Because this is a lesser-known journal, it is not archived on JSTOR. Not striking any luck with other online journal collections accessed through my university library's database, I turned to the popular internet search engine Google and simply typed in Gilmore's name and the article title. Fortuitously, *JMI* has digitized and made freely accessible most of their back issues; thus, my Google search quickly yielded the link to the interview on *JMI*'s website.

Most web searches are not usually this straightforward. Given the vast amounts of credible information found on the web that is most often easily available and adheres to scholarly standards, there is also, to use Herbert's language, "an abundance of unvetted rubbish that displays itself self-confidently as serious and worthwhile."[17] "[The internet] has no gatekeepers," Booth, Colomb, and Williams write, "it is like a publisher without editors or a library without librarians."[18] As such, when searching on the web, it is vital that you have a strategy to determine what information is relevant and reliable. In this regard I encourage you to reference the extensive checklists of criteria to keep in mind when evaluating internet sources provided by Herbert, Booth, Colomb and Williams, and Turabian (2013).[19] In short, some criteria of reliability include that the site is sponsored by a reputable organization; it is related to a professional journal; it doesn't make wild claims, use abusive language, or make grammatical or orthographical errors.[20]

When searching on the web, it is vital that you have a strategy to determine what information is relevant and reliable.

Having searched on the web and used various online resources, it was now time for me to check the physical holdings of my university library for any potential leads on Volans and the politics of "She who sleeps." All of the search techniques I described above also apply to searching electronic library catalogs. After several attempts using a variety of author, title, and keyword searches, I came up with no seemingly relevant secondary sources. These results consisted mostly of primary sources—specifically, scores of several of Volans' string quartets composed contemporaneously to "She who sleeps"; these works are important as they constitute foundational works in Volans' "African Paraphrase" series—a project of which I ultimately argue "She who sleeps" is part and parcel.

Armed with the call numbers of the scores (a combination of numbers and letters), the next step was to find them on the shelves. Most American libraries use the Library of Congress classification system, which, Herbert explains, "divides areas of knowledge into twenty-one classes, each identified by a letter of the alphabet, and then further subdivides them within those classes."[21] In the Library of Congress system, the call numbers for music-related materials begin with "M"; under this general classification, there is a series of subclasses. The three primary headings for music as outlined by Herbert are:

Subclass M—music (meaning, notated musical parts or scores)
Subclass ML—literature on music (meaning, books and periodicals of all types about musical subjects)
Subclass MT—instruction and study (meaning, instruction books and other texts aimed at teaching and learning at any level)[22]

These subclasses are further divided into a range of sub-classifications, designated by numbers.[23] Generally speaking, in fine arts libraries, items from each of the three subclasses will be shelved together.

If your library's physical holdings are limited, there are a variety of invaluable (online) bibliographical databases that allow you to perform extensive bibliographical searches that comb through the catalogs of different libraries throughout the world. One such resource is the Online Computer Library Center (OCLC), which provides access to various databases including OCLC's cornerstone *WorldCat*—a database of book titles, journals, and manuscripts. Through a keyword search of "kevin volans" AND "politics" AND "she who sleeps" limited to "Books, etc.," three results were yielded: Taylor's dissertation and *PNM* article as well as a seemingly worthwhile book titled *Composing Apartheid: Music for and Against Apartheid* (2008) edited by Grant Olwage. Clicking on the book title brings up a page that provides a wealth of particulars about the book such as its bibliographic information, an abstract, an outline of its contents, and all of its classificatory details.Spotting musicologist Martin Scherzinger's chapter, "Whose 'White man sleeps?': Aesthetics and Politics in the Early Work of Kevin Volans," I knew that I needed to physically find this book. Many libraries offer an interlibrary loan service, whereby your library can borrow items from other libraries, and many OCLC member libraries, conveniently, as Sampsel relates, "have the capability of allowing patrons to request titles through interlibrary loan

directly in *WorldCat*."[24] It is important to note that using interlibrary loan requires some planning, as it can take some time to receive your items.

I feel confident that a better understanding of the variety of basic research techniques and strategies described in this article—consulting reference works, searching online catalogs and bibliographic databases, interpreting library classification systems, evaluating information found on the internet, and following bibliographic trails—will greatly expedite the data gathering stage of your research and open the doors to heretofore unknown repositories of information. However, it should be acknowledged that I have not addressed important points such as strategies for how to take notes, how to build and maintain your own bibliographic database, how to properly cite and document your sources, how to really engage with the information that you find while you are writing, or how to formulate an argument. I encourage you again to reference the different research guides that I have cited.

The illustrative framework of my research project presented in this article, which selectively details my search process for a very small collection and range of sources, follows a predominately linear narrative. I must emphasize that research is often not this straightforward. Appropriately, describing another core concept in their *Framework*, "Searching as Strategic Exploration," the ACRL states: "Searching for information is often nonlinear and iterative, requiring the evaluation of a range of information sources and the mental flexibility to pursue alternate avenues as new understanding develops."[25] It is this journey to new understanding—which can only be gleaned from incisive consideration and to which finding credible, substantive information is the vital first step—that allows you to ultimately participate in and contribute to the larger conversation.

Scholarship is a conversation; it is an ongoing process. In the eight years following the publication of my master's thesis on Volans I have received numerous inquiries about my research from researchers of percussion from around the world. And, for better or worse, my work is now part of the scholarly conversation concerning Volans, as it has been read, cited, critiqued, and undoubtedly improved in the more recent work of others, thus, continuing the conversation.

ENDNOTES

1. Association of College and Research Libraries, *Framework for Information Literacy for Higher Education*, adopted January 11, 2016, accessed May 18, 2017, http://www.ala.org/acrl/standards/ilframework.
2. Association of College and Research Libraries, *Framework for Information Literacy for Higher Education.*
3. Association of College and Research Libraries, *Framework for Information Literacy for Higher Education.*
4. Trevor Herbert, *Music in Words: A Guide to Researching and Writing about Music* (Oxford: Oxford University Press, 2009): 5.
5. Herbert, *Music in Words*, 36.
6. It is important to note that the distinctions between primary, secondary, tertiary sources are not as clear cut as they might first appear. Sources are not necessarily defined by their material but by the topic being researched; see Herbert 2009, pp. 36–37, and Booth, Colomb, and Williams 2008, pp. 69–70.
7. Herbert, *Music in Words*, 165.
8. Herbert, *Music in Words*, 165.
9. Herbert, *Music in Words*, 165.
10. Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, *The Craft of Research, Third Edition* (Chicago: The University of Chicago Press, 2008): 80.
11. Laurie J. Sampsel, *Music Research: A Handbook* (Oxford: Oxford University Press, 2013): 74; For an exhaustive overview of indexes to music dissertations and theses, see Sampsel 2013, pp. 70–79.
12. Herbert, *Music in Words*, 56.
13. Sampsel, *Music Research*, 41.
14. Herbert, *Music in Words*, 61.
15. Herbert, *Music in Words*, 59.
16. See Herbert 2009, pp. 57–60, and Sampsel 2013, pp. 248–251, for additional search tips.
17. Herbert, *Music in Words*, 65.
18. Booth, Colomb, and Williams, *The Craft of Research*, 75.
19. See Herbert 2009, pp. 63–69, and Booth, Colomb, and Williams 2008, pp. 76–80.
20. Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers, Eighth Edition* (Chicago: The University of Chicago Press, 2013): 35–36.
21. Herbert, *Music in Words*, 55.
22. Herbert, *Music in Words*, 55–56.
23. See Herbert 2009, pp. 56–57.
24. Sampsel, *Music Research*, 51.
25. Association of College and Research Libraries, *Framework for Information Literacy for Higher Education.*

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Background and Influence of Carlos Chávez's "Toccata for Percussion"

By Jeremy D. Isley

Considered a standard piece in percussion ensemble repertoire today because of its innovative compositional style, "Toccata for Percussion Instruments" was composed by Carlos Chávez in 1942. Using complex rhythms, progressive instrumentation, and a Western classical form in its construction, it became an instant classic in the 1940s and remains relevant in percussion literature to the present day. The success of "Toccata" can be attributed in part to a unique, personal compositional style, which was greatly influenced by Chávez's background.

Carlos Antonio de Padua Chávez y Ramírez was born on June 13, 1899 in Popotla, a suburb of Mexico City. After first studying piano with his older brother, Manuel, Chávez began formal harmony lessons in 1915 with Juan Fuentes. Quickly realizing that he did not enjoy the styles and instruction by Fuentes and other various composition teachers in his area, he independently honed his compositional techniques by analyzing the scores of master composers such as Ludwig van Beethoven and Richard Wagner. By not having extensive formal training in Western musical forms and compositional principles, Chávez was free to explore and utilize new compositional techniques for his own musical compositions.

His unique, personal compositional style stems from the spirit of nationalism that spread throughout Mexico shortly after the end of the Mexican Revolution of 1910. Chávez infused this nationalistic spirit into his compositions and ultimately created a unique and personal sound, combining Mexican musical elements with traditional Western classical forms.[1]

The period of 1914 to 1934 was a time of tremendous growth for Chávez as he traveled throughout Europe and the United States gaining popularity with his compositions that spanned different genres: from small-scale works such as piano sonatas or vocal solos to fully orchestrated symphonies. His fearless approach to composing helped make him highly visible in both Mexico City and New York City, and he quickly became a voice among such prominent modernist composers as Aaron Copland, Edgard Varese, and Henry Cowell.[2]

In 1936, when Chávez conducted the CBS Radio Orchestra in the world premiere of his "Sinfonia India" (Symphony No. 2) in New York, the performance cemented Chávez's reputation as both an influential composer and as a conductor, propelling him to international notoriety in these fields. Having been born in Mexico City, which is the site of the former capital city of the twelfth-century Aztec empire, Chávez drew on his knowledge of Latin percussion instruments and rhythmic sounds inspired by the Aztecs for the large percussion section he utilized in "Sinfonia India."

Chávez pushed the envelope with his sonorities in "Sinfonia India" in a way never seen before in Western music. Before this symphony, percussion primarily played an accompanimental role with standard, Western percussion instruments such as timpani, bass drum, cymbals, triangle, and snare drum. Pitched instruments, such as woodwinds and brass, carried the melody, whereas percussion was utilized for special effects to enhance or highlight the music. Chávez's experiments with percussion can clearly be heard in "Sinfonia India," which was the precursor to Chávez's three main percussion pieces: "Xochipilli" (1940), "Toccata" (1942), and "Tambuco" (1964).

In 1940, Chávez was commissioned by Nelson Rockefeller to organize concerts of Mexican music at the New York Museum of Modern Art to begin on March 16 of that year.[3] The musical product of this commission was "Xochipilli: An Imagined Aztec Music," which can be viewed as a precursor to "Toccata for Percussion Instruments." "Xochipilli" is scored for six percussionists (the same number as utilized in "Toccata"), and four wind players: piccolo, flute, E-flat clarinet, and trombone. The percussionists play a variety of instruments, many of which are of Aztec origin. These include the *teponaztli*, a hollowed log of hardwood that utilizes an "H" cut to produce two different-pitched sounding tongues of wood; the *huehuetl*, a hollowed log carved with three wide feet in the shell and having a head usually made from an ocelot (a small wild cat); and the *omichicahuaztli*, a scraper made by carving notches in a length of bone.

The timing of Chávez's notoriety in the United States, as well as his masterful scoring for percussion instruments and rhythms, would logically suggest why John Cage commissioned a piece from Chávez for Cage's percussion ensemble in Chicago during

A *huehuetl* (courtesy of Sam Bacco)

Illustration from the 16th century Florentine Codex of the "One Flower" ceremony showing a *teponaztli* in the foreground and a *huehuetl* in the background.

the late 1930s.[5] This commissioning project is not widely known, mainly because although it was commissioned for Cage's ensemble, they never performed the work. The advanced percussion techniques, such as the long and layered roll sections, proved to be too difficult for Cage's ensemble, which was comprised mainly of non-percussionists. It was not until 1948 that "Toccata for Percussion Instruments" was premiered by the Orquesta Sinfonica de Mexico, with Chávez conducting.[6]

Interesting facts regarding the "Toccata" include that the United States premiere performance was conducted by Chávez, himself, on December 1, 1953, with the Los Angeles Philharmonic, and that "Toccata for Percussion Instruments" was used as the music to accompany the ballet *Toxcatl*, choreographed by Xavier Francis and performed by the Toxcatl Academy of Mexican Dance in 1952.

The popularity of this piece is easily discovered when searching the Percussive Arts Society's Program Database, where one will find over 180 programs that feature one or more movement of Chávez's piece. Similarly, "Toccata for Percussion Instruments" was found to be the most-played piece in two separate studies: first in Matthew Ward's *Top 75 Pieces* from 1968–1971, and secondly in Dr. David Eyler's *Top 50 Ensembles* from 1976–1979. In addition to the live performance records, this piece is the most professionally recorded ensemble, appearing on over 20 albums. Finally, "Toccata for Percussion Instruments" has over 60 different video postings on YouTube that feature all, or a portion of, this important piece.

Possible reasons that "Toccata" became such an influential piece in percussion ensemble literature could be the fact that Chávez broke away from the influences of dance accompaniment rhythms, and that he did not write the percussion instruments as sound effects—the view of percussion during the late 1930s. More importantly, he used non-pitched percussion instruments to form composite melodies, which was innovative at this time. Chávez chose the name "Toccata" based off of the Italian word "tocarre," which means "to touch." He preferred a touch of finesse that was required to play percussion instruments, which likely proved to be the inspiration for the title of this influential and standard percussion ensemble.

"Toccata for Percussion Instruments" is written for six percussionists and utilizes non-pitched percussion, timpani, glockenspiel, xylophone, and various Latin percussion instruments. As mentioned before, its structure is a three-movement classical form that changes instrumentation as well as musical styles in each movement. The three movements are played "attacca," which means to continue to the next movement without break or pause. Chávez innovatively writes in sonata form for the first and third movements, while the second movement employs imitative counterpoint throughout. There are moments throughout the first movement that call for snares on as well as snares off, and notation in the score dictates *coperto* timbres where the player would add a cloth or chamois to create a "dry" sound. "Toccata" is approximately 12 minutes in length, and holds a published copyright date of 1954 by Mills Music, Inc.

In the opening movement, Chávez utilizes an eighth-note motive, played as a hocket between all six performers, as the main theme. This theme is then used as the catalyst for the developmental section to come. As the piece develops, there is a new structural theme introduced in the timpani that becomes the subject quoted in the developmental section that follows. The first theme of the singular eighth-note pattern is again restated in the timpani, and does so more in the following passages of the remainder of the first movement until the arrival at the coda section, where the percussive roll techniques are employed. The coda features rolls on all non-pitched percussion instruments utilizing textural changes until the end. (This is a prime example of the percussive techniques that prevented John Cage's ensemble from performing this piece.)

As seen in other classical symphonic or sonata forms, there are multiple movements of contrasting style. For the second movement of "Toccata," Chávez incorporates pitched percussion, such as the xylophone and glockenspiel, written at a largo tempo of 54 beats per minute.

"Toccata for Percussion Instruments" became influential because it was the first percussion-only piece that was written in a three-movement classical form, utilized sonata form, and created melodies between players who played primarily on non-pitched percussion instruments. The combination of all of these techniques is what makes "Toccata" influential in percussion literature. There were pieces composed before "Toccata" that use movements, usually to separate different dance styles portrayed in the piece, as well as pieces written for non-pitched percussion. However, the progressive nature of Carlos Chávez's style, Aztec Indian influenced Indian drum (*huehuetl*), and the manner in which he scored the notes between multiple players is revolutionary, and its relevance is still seen today throughout band halls and percussion studios around the world.

ENDNOTES

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2. Ibid.
3. Ibid.
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Finding Creativity:

Avoiding Exoticism in World Percussion

By Dr. Shane Jones

In increasingly globalized societies, music of other cultures is becoming a larger part of the percussion curriculum. Whether it be for developing a higher level of musicianship, global citizenship, the additional value in the freelance marketplace, or the countless other valid reasons to teach and study world percussion, percussion teachers are integrating technique, instruments, and musical styles of other cultures into the curricula more than ever before.

Because these world percussion styles are generally foreign to teachers (or were foreign at some point), teachers place an enormous value on authenticity, trying to recreate the field in their own academic ensembles. The more authentic the music, the more valuable or relevant it is to students and audiences, and as teachers of foreign musical styles, there is a responsibility to deliver this music to students in the most meaningful way possible. However, the quest for authenticity in world music can also be limiting to the student, teacher, and the general musician, limiting creativity and a sense of ownership that is commonly associated with high level music making.

This article will demonstrate that "authenticity" is a problematic term that can be stifling in teaching and performing world percussion in academia, and that restoring creative agency by employing traditional creative processes can create a more meaningful learning and performing environment that still closely honors these musical traditions.

THE PHRASE "WORLD PERCUSSION"

The terms "eastern and western music," "world music," and "world percussion" all share the common problem of generalizing and projecting a hierarchy of value judgment. The phrase "world percussion" does not typically mean percussion music of the entire globe, but instead classifies non-Euro/American percussion styles. One of the challenges with the term is that it does not properly acknowledge the depth and diversity of individual musical styles from specific cultures. For example, at University X, the percussion program may be considered to have a world percussion focus because the program includes *tabla*[1] music from India in its curriculum. Similarly, the percussion program at University Y could have a world percussion focus because it incorporates *Ewe*[2] drumming from Ghana into its curriculum. *Tabla* drums, *Ewe* drums, and their musical styles are life-long learning traditions that could not be more different from one another in terms of their geography, technique, musical structures, and traditions; yet, both of these schools could be considered "world percussion" programs.

Using the term "world percussion" does not recognize the depth and uniqueness of these individual cultures. One solution to the issue of generalizing is to be specific. For example, instead of labeling University X as a world percussion program, it could be more accurately described as a percussion program that includes the study of *tabla* drumming. The field of percussion is diverse enough to be specific. However, the term "world percussion" could more properly be used when referring to music of the entire world and not just one or more specific styles. It is not the term "world percussion," but the meaning behind it, that is important to clarify.

The term "world percussion" is used in this article because it is familiar to percussion teachers in the United States and may help communicate the larger theoretical points of the article. "World percussion," therefore, refers to any musical style that is not native to the teacher and the place in which the music is being taught. In this case, that is music that is not from the United States or Europe. Whenever possible, it remains preferable to avoid such generalizations and refer to specific musical styles.

IS AUTHENTICITY A REALISTIC GOAL?

What is authenticity? The word "authentic" is defined by the Merriam Webster dictionary as "conforming to an original so as to reproduce essential features."[3] In world percussion, the term "authenticity" is generally used in the same way—to describe a musical style that is a quality reproduction of its original form. However, authenticity can be a problematic term because its validity is bound in the relative experiences of its describer. At what point does a musical style go from being authentic to being inauthentic? The answer is dependent on what the person applying the label of authenticity considers to be the essential features of the music and whether or not the musical style or performers in question are reproducing these features adequately enough to be considered authentic. This is highly subjective. Furthermore, which musical features are essential to reproduce accurately for an authentic performance? One could argue that all features are essential to some degree, and the more that can be accurately preserved from the field, the more authentic the musical performance. Then the term is once again relative to the education, experience, and relationship to the music of the person applying the label of authenticity, and this is unique from person to person. Someone who has been born and raised within a musical tradition will have a different relationship to that music than someone who studied this music from a foreign country later in life; thus, they would both likely present differing definitions of authenticity. This difference is prevalent in every individual relative to one's own experiences, and this is what makes authenticity problematic.

Additionally, seeking authenticity, or truly accurate reproductions of world music styles, in academia can be very challenging and unrealistic. Ted Solis discusses the problems of seeking authenticity in teaching world music ensembles in "Teaching What Cannot be Taught" from *Performing Ethnomusicology*":

> Ultimately, it is our personally conflicted relationship to tradition itself that provides our greatest anxieties and profoundest self-examinations. As Westerners, or even as Western-employed non-Westerners, we are vulnerable to accusations of cultural appropriation and misrepresentation. We fall between Scylla and Charybdis in that the more self-consciously we embrace "authenticity," and the more earnestly we attempt to present what we perceive to be "accurate" cultural context and practices to our audiences, the more likely we are to fall into a sort of benevolent, essentializing, and domesticating orientalism…In the field, our friends and research collaborators have unselfishly given us gifts we know we cannot repay; we know that whatever fees or presents or help we offered in exchange were nothing compared to the worlds revealed to us. Thus we labor mightily to engage our students and to convey at least something of what we felt and feel, re-creating the field a little at each rehearsal. We know we cannot replicate the experience, yet we are determined to create a meaningful and coherent performative world.[4]

While it is easy enough for world percussion ensembles in academia to use traditional instruments and replicate techniques, rhythms, and pitches when

performing musical styles from another culture, other features are uncontrollably lost when these musical styles are transplanted from the field into the academy. An immediate uncontrollable change is the original contextual environment in which this music existed. When reproducing world percussion styles in academia, the familiarity, history, and cultural context in which the music originated is lost. Additionally, a new culture and environment is introduced: the school and place where we teach. The university setting has its own culture, as does the community around the school, and these environments are different from those of the field where the music originated. In replicating this music, teachers not only need to acknowledge the loss of the original context of the music, but also account for the new culture into which the music is being introduced.

The other immediate and significant change when transplanting a world music style is the change in the performers themselves. Native performers likely have years or even a lifetime of experience with their own music. In academia, the ensemble is typically made up of students and community members who often have little to no experience with this foreign musical style. Although teachers try to build ensembles and programs to have as much consistency as possible, there is no way to truly replicate the collective ensemble experience of a group the way it existed in the field. This change in cultural context and depth of the performers experience makes the goal of truly replicating a musical style unrealistic.

FINDING CREATIVITY WITHIN TRADITION

"…if our students do not aspire to achieve some degree of creativity, then world music ensembles lay themselves open to the potential charge of doing little more than producing bad copies of Zimbabwean/Japanese/Javanese/Indian musicians."[5]

Creativity produces originality and a sense of belonging, ownership, and understanding in various forms of learning. In classical music, teachers and performers narrowly focus so much on replication (either of a recording or a musical score) that we often overlook or underemphasize the importance of implementing creativity in the learning process. Because many percussion teachers who teach world styles were trained classically, it is natural to gravitate towards strategies of replication instead of creation when teaching world percussion. Once accepted that world percussion ensembles require more substance than simply replicating the traditional culture, then the need to integrate creativity into the learning and performing environment becomes apparent. Otherwise, as Hughes argues, these ensembles are simply making "bad copies" of traditional music.[6]

One of the challenges of integrating creativity into the world percussion ensemble is honoring the tradition of the music while incorporating new material. As Solis states, we are at risk of being accused of "cultural appropriation and misrepresentation,"[7] and this issue can quickly be exacerbated when creativity is integrated into the ensemble. It is important to remember that any musical style has elements of creativity in its own environment and continues to develop in its own ways. It is only natural for researchers to go into a foreign environment to learn a new musical style and assume that the music they are hearing at that particular moment from those specific people is being presented the way it has always existed and will always exist. With world music, this is often not the case; the music is a living tradition that is constantly changing.

CASE STUDY: "GO BLUE" SAMBA-ENREDO

My first experiment with this concept of incorporating traditional creative processes into world music teaching was when I was doing my graduate work at the University of Michigan, serving as the director of *Vencedores,* the University of Michigan *samba-bateria.*[8] After studying samba percussion music in Rio de Janeiro, I wanted to incorporate the element of singing into the percussion section with a *samba-enredo*[9] as it is traditionally done with the *Escolas de samba*[10] for Carnival.[11] I was hesitant about teaching a traditional *enredo* in Portuguese because I didn't think it would be as meaningful to the students, none of whom spoke Portuguese or had traveled to Rio. Instead, I wanted to utilize traditional creative processes to compose a *samba-enredo* for *Vencedores* in the same way that *enredos* were composed for *Escolas* in Rio. I collaborated with Magali, a successful singer/song-writer from Rio, and Philip Galinsky, director of Samba New York, in writing the song, because they both had a prior relationship with *Vencedores* and were experts in the field.

We treated *Vencedores* as the *Escola de samba* instead of a school from Rio, and we treated Ann Arbor and the University of Michigan as the cultural environment instead of the city of Rio. We used standard elements of formal structure found in *samba-enredos*, including verses and refrains marked with *viradas*[12] from the percussion section. The percussion parts were all very typical of *baterias* in Rio, including teleco-teco[13] rhythms on the *tamborim*,[14] strong notes on beat two with the *surdos*,[15] and *em cima* (upper) and *em baixo* (lower) patterns on the *caixas.*[16] To make the *enredo* unique to the University of Michigan and Ann Arbor, we titled the song "Go Blue!" and used phrases like "Hail to the Victors" and "Pure Michigan," which are very well-known phrases in the local community. My goal was that by using these phrases in the song, we would create a stronger connection with the students and community in the same way *samba-enredo* composers from Rio write about their own local culture to relate to their community.

RESULTS

Once the song was composed, Philip and Magali were invited to the University of Michigan as guest artists, and we performed the *samba-enredo* with *Vencedores* at the annual Festi-Fools parade[17] in downtown Ann Arbor. I found the entire experience to be very successful. I saw a much stronger relationship between the community and the music we performed than in previous parades we had been a part of. It felt very appropriate to be singing about Ann Arbor and the University of Michigan because that was our local environment. Likewise, the audience was already very enculturated with the University of Michigan, so they were immediately familiar with phrases like "Go Blue!" and "Hail to the Victors," even trying to sing along with us during parts of the parade.

One might argue that singing a Portuguese *samba-enredo* written for an *Escola de samba* from Rio would have been more traditional; however, it would have had little meaning to our local environment, audience, and performers besides appreciating the music for its exotic nature. I would argue that the connection with the community is one of the

Magali Mediros
Philip Galinsky
Shane Jones

Go Blue!

for Vencedores

© 2015 - Shane Jones, Magali Mediros, Philip Galinksy

2
Go Blue!
C7
F
F
F F♯dim7
Here, the sam - ba beats like hea - ven from U of
Tamb/Choc OUT
21
Gmin
C7
F
F
M right in the heart of the LACS Bra - zil i - ni - tia -
Tamb/Choc IN
25
F♯dim7 Gmin
C7
F
Gmin
tive brings a taste of the car-ni-val art! OH! OH! OH! Come on crew!
Baile Funk!
29
F
Gmin
F
Gmin
When we are to-geth - er___ we're all maize and blue! OH! OH! OH Come on crew!
33
F
Gmin
C7
F
when we are to-geth - er___ we are___ all Maize and Blue! Maize and Blue!
STOP
37

C F Go Blue! Gmin C7 F
3
Maize and Blue! If I'm talk-ing a-bout love I'm talk-ing bout you pure Mi - chi-gan
All Samba!
41
F7 Bb Bbmin F
Half of my soul is Ann Ar - bor
Tamb/Choc only! Others keep riding!
45
F#dim7 Gmin C7 F
the o - ther half is Maize and Blue! Maize and Blue!
Turn Around/All
49
C7 F Gmin C7 F
Maize and Blue! If I'm talk-ing a-bout love I'm talk-ing bout you pure Mi - chi-gan
All Samba!
53
F7 Bb Bbmin F
Half of my soul is Ann Ar - bor
57
F#dim7 Gmin C7 F C7
the o - ther half is Maize and Blue! Go Blue!
Virada
61

most important aspects of samba music, and a primary reason why samba is a national identity for Brazilians. In this way, our *samba-enredo* was more traditional for us than an *enredo* from Rio. By incorporating the traditional creative processes of the *samba-enredo* in a way that was meaningful and relevant to the new culture and body of performers, I found a stronger connection between the music, the performers, and the community.

The goal of this project was to show that by restoring creative agency through utilizing traditional creative processes, we can create a more meaningful learning/performing environment that still closely honors the musical traditions we are trying to reproduce. Although my story was specifically related to *Escola de samba* percussion rhythms and the *samba-enredo*, these concepts can certainly be applied to a large variety of musical styles and teachings from around the globe. I found numerous positive results with this project that I think could be universally applicable to other musical styles and ensembles.

1. Utilizing traditional creative processes brought more purpose to the world percussion ensemble in the academy beyond "domesticating orientalism," to use Solis' words.[18] Instead of simply viewing Vencedores' samba bateria as something unique and exotic, the university and Ann Arbor communities began appreciating the ensemble and the samba tradition for the way it contributed to their own community.

2. Utilizing traditional creative processes of samba created flexibility so the music could adapt to the local community. Instead of forcing Ann Arbor to accept and adapt to the music and culture of Rio de Janeiro, we allowed the music of Rio de Janeiro to adapt to Ann Arbor.

3. It encouraged collaboration between familiar and non-familiar musical styles. I have found in my own experience that when students are bound by authenticity, they do not allow themselves to explore the fusion of foreign musical styles with their own local music. These traditions remain separate as world music and western music instead of finding a common ground. Teachers must accept that the vast majority of their students will not make full-time careers playing the traditional music taught. Instead, they will have other diverse careers in many fields of the music industry. Teaching students to respect tradition but allow flexibility encourages them to find ways to fit these musical traditions into their lives and careers.

4. Utilizing traditional creative processes returns creative agency to the teachers and performers, re-igniting the process of musical growth and development. Instead of *Vencedores* being merely a copy of samba music in Rio, we were now contributing to the development of samba as a musical artform, expanding the tradition. By implementing our own creativity, we took what would have been an isolated and musical museum piece and allowed it to remain a living and developing musical tradition.

CONCLUSION

As mentioned, one of the largest pitfalls with incorporating creativity into the world percussion ensemble is the risk of misrepresenting the tradition. Teachers must be sure that additions of new content are not based on an absence of knowledge but are, in fact, based on a deeper understanding of the tradition. The utilization of traditional creative processes in developing new material requires that teachers go one step further in their research to understand not just the technique and rhythms, but also how these musical styles currently exist and function within their native cultures. When were they created? Who composed them? How are they composed? How flexible and frequent are changes? What are the core elements of this musical style that make it unique? By understanding the music in a larger context, teachers and students will become more adept at incorporating traditional creative processes and at cultivating a more meaningful learning environment.

It is my hope that by hearing my story, even more teachers of world percussion will feel liberated from the binds of authenticity and begin incorporating creativity into their own teachings. The concept of incorporating traditional creative processes can be applied on a larger scale, such as composing an entirely new song, but can also be applied on a smaller scale; for example, one could incorporate these ideas by composing a new break or a new call-and-response rhythm. This is something that is done traditionally around the world, so one should feel comfortable creating new material in our ensembles as well.

ENDNOTES

1. *Tabla*: a pair of drums from India that are commonly used in Hindustani music.
2. *Ewe* is an ethnic group from the Volta region of southeastern Ghana.
3. "Authentic." *Merriam-Webster*, www.merriam-webster.com/dictionary/authentic.
4. Solis, Ted. "Introduction: Teaching What Cannot Be Taught: An Optimistic Overview." In *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*, edited by Solís Ted, 1–20. Berkeley; Los Angeles; London: University of California Press, 2004.
5. Hughes, David W. "Deep Structure and Surface Structure in Javanese Music: A Grammar of Gendhing Lampah." *Ethnomusicology* 32, no. 1 (1988): 23–74.
6. Ibid.
7. Solis, Ted. "Introduction: Teaching What Cannot Be Taught: An Optimistic Overview." In *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*, edited by Solís Ted, 1–20. Berkeley; Los Angeles; London: University of California Press, 2004.
8. Samba-bateria: the percussion section of the *Escola de samba* (samba school).
9. Samba-enredo: subgenre of samba music performed by *Escolas de samba* in competition during Carnival.
10. *Escolas de samba* is Portuguese for "Samba schools." In Rio de Janeiro, Brazil, dozens of *Escolas de samba*, each comprised of hundreds of people, sing, dance, and perform in competition for an annual parade during Carnival.
11. Carnival is the Roman-Catholic festival in which people indulge in singing, dancing, costuming, and parading before the season of Lent. The Carnival festival in Rio de Janeiro has become known as one of the largest parties on earth, drawing thousands of celebrities and tourists each year.
12. *Virada* is Portuguese for "turn." In the *samba bateria*, a *virada* is a short musical punctuation typically played between formal sections of the *samba-enredo* and to mark breaks from the typical samba rhythms.
13. Teleco-teco is the musical timeline and rhythmic foundation of samba music, similar to that of the Afro-Cuban clave.
14. *Tamborim*: a small (typically 6-inch) frame drum tuned very high that highlights samba-enredo lyrics and reinforces *teleco-teco* and the fundamental samba rhythm in the *bateria*.
15. *Surdo*: a large cylindrical drum, similar to a bass drum, that provides the core pulse of samba music.
16. *Caixa*: a highly tuned and dry snare drum with the snare wires on top that provides the foundation of the samba rhythm in a *bateria*.
17. From the Festi-Fools website (https://wonderfoolproductions.org/festifools/): "FestiFools is one of Ann Arbor's cultural treasures. It is a HUGE-mongous public art spectacular, created by members of the community and U of M students. Magnificent, colorful, bizarre, human-powered papier-mâché puppets join thousands of Foolish friends frolicking about downtown for one fun-filled hour!"
18. Solis, Ted. "Introduction: Teaching What Cannot Be Taught: An Optimistic Overview." In *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*, edited by Solís Ted, 1–20. Berkeley; Los Angeles; London: University of California Press, 2004.

Dr. Shane Jones is the Director of Percussion Studies at the University of Tennessee at Martin, where he was appointed as Assistant Professor of Percussion in 2017. He has studied and performed around the globe, including in Brazil, China, Trinidad/Tobago, Puerto Rico, West Africa, and across the United States. Shane is percussionist and logistics coordinator for Khemia Ensemble and co-director of the flute/percussion duo Stratus Ensemble. He received his Doctor of Musical Arts degree and a Graduate Certificate in World Performance Studies from the University of Michigan, a Master of Music degree from the College-Conservatory of Music at the University of Cincinnati, and a Bachelor of Music degree in Percussion Performance and Music Management from the Hartt School, University of Hartford. **PN**

Matt Jordan: Pushing the Envelope in Marching Percussion

By Kurt Gartner

Percussionist Matt Jordan maintains a very active professional schedule, and many of his responsibilities involve music technology. He earned his doctoral degree from the Florida State University, having written a dissertation on performing live with electronics. He's the concert percussion marketing manager at Pearl and Adams and also serves on the faculty of Middle Tennessee State University. There, his teaching includes applied percussion, arranging, music technology, and recital supervision. Also, he's known for his paradigm-shifting work as the front ensemble arranger and coordinator with Music City Mystique and as the electronics designer and music coordinator for the Bluecoats Drum and Bugle Corps.

In the marching idiom, Matt is changing the way music is performed by musicians and experienced by audiences. It is this work in particular that led me to interview Matt and share his insights regarding the use and impact of technology on the design and performance of indoor and outdoor marching percussion.

ROLE OF THE DESIGNER

Kurt Gartner: *The more you study and use technology as it relates to percussion, the more of a gap there can be between you and those you are working with. I imagine that you're doing a lot of programming to make it as turn-key as possible for your end users.*

Matt Jordan: Absolutely. With any of the marching activities that I am involved with, I use Apple's MainStage almost exclusively for the end-user side of things for the groups. I do all of the programming with any synth layers and samples. Any changes are done at the patch level with MainStage. All the performer has to do is literally play the part exactly as written in the score, and MainStage will make all the magic happen behind the scenes. I try to make it as seamless as possible for the end users, so they don't need to be super technically savvy to make those things happen.

Gartner: *What else do you like about MainStage?*

Jordan: For me, the best thing about MainStage is that, compared to any other similar programs out there, MainStage is easily understood by a wide range of people. With an hour dive into some YouTube videos on how it works, generally someone can understand MainStage right off the bat. That's really helpful for students, especially. I'll make the MainStage file with a text box right in the middle. Any notes that I have per patch, I will add a little quick text summary.

With a program such as Ableton Live, if you didn't create the file yourself, somebody is going to have to teach you how to use that particular template. Somebody is going to have to teach you "You're going to have to click this button and assign that to your controller and click this to assign that to your controller."

With MainStage, I can create a physical layout where it looks exactly like what I know they have. I may find out from a group that their first synth is a 61-key M-Audio, their second synth is a 49-key Novation, and the third instrument is a Pearl malletSTATION. I can see and base what I am writing to be in that particular range. It really helps make things way more seamless for the player, and it's also easy to look at a glance. If the players look over at their computer, they can see a big patch label of where they are. It's hard to beat MainStage's ease of use and cost effectiveness. To convince a school to buy a $30 piece of software vs. a $600 piece of software is pretty easy.

Gartner: *How much do you automate the patches that the players access? You're doing everything you can to just let them focus on the performance, right?*

Jordan: Exactly. One downside to MainStage is that you can't really automate anything. If they have a crescendo over eight bars, that's something they have to do either with their touch, if they're

2019 Music City Mystique MainStage setup

playing rhythms throughout, or they have to use an expression pedal for sustained notes. If it's a sustained part that we know needs to have that very consistent automation, we'll often turn it into a sample. Sometimes automation just needs to be programmed for things that can't be easily replicated live consistently. Electronics designers on Broadway often do the same thing.

When I am limited to one or two electronics players, I often use the MainStage plugin called "Chord Trigger," where a single note can trigger an entire chord. I'm generally not doing that to make a part easier. For example, I may be limited on range, knowing that at the end of a phrase with a bunch of staccato strings across the whole keyboard, it needs to go directly to a full-range sustain chord. There's not a chance for them to change patches in there, so I'll trigger a single chord off of a single note. That way, they don't have to deal with this weird, awkward patch change in the middle of a part. It's really just for logistics more than anything else. There are a lot of times where I am logistically doing lots of layers and lots of stacks to get the best sounds electronically.

2019 Music City Mystique props and lights

SEEING THE DESIGN THROUGH

Gartner: *What's the design flow timeline when you're working with multiple arrangers and other designers?*

Jordan: One of the really cool things is it that it really depends on who you are writing with and the process you want to take. With Music City Mystique, I write with a great friend of mine, Matt Filosa. We have a really collaborative compositional process. When we first started at Mystique, I was the front ensemble arranger and he was the electronics designer. But over time it's really become more of a collaborative process where he'll write some front ensemble notes and I'll work on some electronic design. And so it morphs depending on who is inspired first.

Writing more original music—which we do now—we generally write a sketch in Apple's Logic Pro first. This helps us to get the pacing and the general vibe of a section through the sound design and the electronic element. But we still leave plenty of space for the acoustic element. We use Logic as composers, and then we use Sibelius more for orchestration. It's really a multi-step process; you design what you need from a vibe and energy standpoint first, then you develop that content into what you need from a judging and technical standpoint.

Gartner: *Are you able to follow your concepts through with adjustments during rehearsal and performance stages of a project, or do you send off your work with instructions to the end users so they'll achieve to your expectations?*

Jordan: It really depends on the level of the group and my involvement level with them. With groups like the Bluecoats and Music City Mystique, I'm there on a regular basis. Everything that gets sent to the performers is a first draft. At that point, it is morphed and molded live to make the show happen. As a designer, there's only so much you can plan when you are dealing with a MIDI file of a brass line or drumline, in terms of creating the soundscapes, samples, and synth patches required to blend and balance with those other elements.

There are also things that relate to staging. For example, the brass line may have ended up on side two of the field, but you have a sound that's panned to side one, not knowing initially where they would be visually. A lot of these adjustments happen on the fly. Another example would be a section of the show where they may have needed to stage something visually first. Then, you need to create sound design or electronic elements to help fill those spaces—again, relatively on the fly. That's where you're in a dorm room at some college trying to crank out a replacement sound to fix some of those types of things. But when I'm writing for high schools, I try to get an accurate mockup from a brass and percussion standpoint at first. In some of these instances, I design the sounds knowing that I won't be around that group. I want to send them a file that won't create significant issues in terms of how my electronic sounds relate to the acoustic.

DESIGN CONTENT

Gartner: *Could you give examples of the kind of content you create for indoor and outdoor groups?*

Jordan: Absolutely. This past year with Music City Mystique, we had a tribal, voodoo-based show, so we needed all of our sounds to be very organic and tribal. We had to limit ourselves from using things that sounded too electronic or modern when that wasn't the sound world we were trying to live in. Another example is Mystique's 2016 show, where the goal was to be organic and kind of open—almost neo-classical in nature. For that show, we didn't want things to sound too electronic, but we also didn't need things to sound gritty. We needed to have this nice, open choral/vocal sort of sound world. You have to find these worlds that you live in for each show, and a lot of times it's the sound design element—the electronic design element that's going to help keep you in those sound worlds.

With indoor drumline, the standard instrumentation is generally a collection of wood, metal, and drumline instruments. To get those extra timbres, you do need that electronic element. It's a little different for a marching band show or a drum corps show, because more acoustic musical elements are taking the lead. In those idioms, there are so many different timbres you can get out of the acoustic instruments, so the electronic element is really there to be the glue for the entire ensemble and then to create those special programmatic moments.

Gartner: *The electronic design may include sounds that are clearly distinct from the acoustic instruments or sounds that are an extension of the acoustic instruments—blurring the acoustic/electronic lines for the listener. Could you talk about the line-blurring approach?*

Jordan: With our 2019 Mystique show, the electronic component goes beyond strictly sampled or synthesized sounds and into true live processed instruments and sounds. We have nine wireless microphones out on the floor and integrated into our props. Most groups would route those nine wireless microphones straight into a mixer, just to amplify something. Instead, we route those wireless mics into our MainStage rig, which allows us to do live processing. So there are times when we're doing vocoders, delays, filters, and other effects that are being triggered off the battery instruments and cymbals. There are also times where we're taking signals from our acoustic keyboards and drumset and adding processing to them as well.

We really do blur the line. Our goal is to take some of the things that you might have just had as a single triggered sample and to create those sounds live—to have the ability to create electronic sounds from acoustic instruments. The beginning of our show starts off with a triggered snare solo. It's almost like a drum and electronic bass synth effect that happens with a snare drum playing a part near the microphone. Then, we have a malletSTATION performer who is triggering the notes of a monophonic synth. But they don't actually trigger the rhythm; the snare drummer is triggering the rhythm while the synth player is the one triggering the notes. It works really well to make this ultra-rhythmic sound that you would never have without this setup. You would never have a synth player play that rhythm, so it's a good blending of what you can do with both of those instruments.

Additionally, there are usually cymbal features in WGI, which we tend to stay away from in our typical design aesthetic. This year, though, we decided to give cymbals a moment to try something cool. They do all these subtle little scrapes and roll effects. With a bunch of pitch and delay effects added, you can actually hear them stacked up; a single player sounds like eight players because of the layered pitch effects. By the end of the passage, it sounds like this big white noise crescendo that's happening just from them using simple techniques. We're just trying to create some different effects that haven't been heard in the activity.

TECHNICAL REQUIREMENTS AND INVENTORY

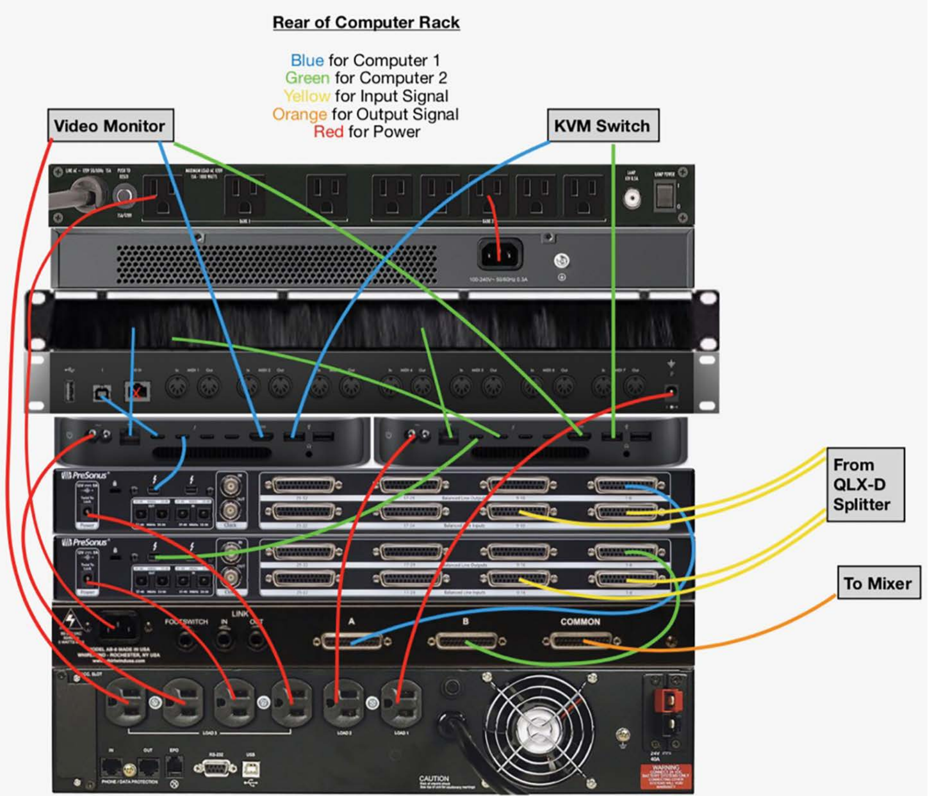
Gartner: *Talk about the technology gear that Mystique uses. What are the technical requirements in performance?*

Jordan: With Mystique this year, several components are necessary for our program. We have five electronics performers in the group, including one who controls the lighting elements. We have two full-time synth players who play piano-style keyboard synths. We also have a bass guitar player, and a malletSTATION performer for basically all of our sampler instruments. This player also does the triggering for all of the live processing in the back. We also have a full-time lighting performer.

For the six years I've been on the design team, we have done either video or lighting effects every year. We're trying to get it to the same level as a Broadway production in terms of our set, costume, lighting, and audio effects. Our two synth players are running off of one computer with MainStage. We do have some external libraries; Native Instruments Komplete is on there, Spectrasonics Omnisphere, and also the built-in MainStage library. Between all of those libraries, we can get any sound we need. And if there's anything specifically that's sample-based, we can also load samples that either Matt Filosa or I have made.

The malletSTATION performer uses the same type of setup. This is the coolest rig on the planet! It's a custom cart that holds nine wireless mics, audio splitters—because it's actually a redundant MainStage rig as well—two Mac Minis running simultaneously with two audio interfaces, redundant switchers, and two monitors. All of this runs off of a battery backup as well. We are using a 32-channel mixer, which controls everything. Right now we're using 5.2 surround sound.

The front of the floor has PreSonus CDL line array speakers with paired subwoofers. We have a ten-inch center channel on the floor as a center fill, which helps to fill in the space between the coverage pattern of the main speakers. In the back of the floor we have two props that have speakers on top of them as well. That allows us to separate some of the more programmatic elements of the voiceovers; we can have those coming from the



Wiring plan for malletSTATION rig

2019 Music City Mystique malletSTATION rig

back props, and then the regular front ensemble keyboards and electronics can come from the front. That's an overview of our setup.

Gartner: *I like the way that you can place your sound around the venue like that. Elaborate on the networking required and the audio mixing.*

Jordan: Our whole front ensemble is essentially connected to our own network. Ten years ago, it would have been crazy to think that we would have been running full networking setups. Now, we're running anywhere from 25 to 30 wireless or wired devices on a network. We have three separate networks we're running actively during the show. We have a wireless network specifically for our lighting, because our lighting uses 2.4 GHz pixel strips; you can't just use standard wireless DMX, so we're using a dedicated network for that. Another Wi-Fi network communicates with the synth computer on the other side that we're not hardwired to. There's also a wired/wireless network to control the wireless mics, and the mixer up in the stands.

Most of our mixing is done by one of our invaluable staff members, Eric Robertson. He is our lead audio engineer. He takes care of setting up the mix, setting up all the cabling, and making all of those boots-on-the-ground decisions. He played bass for us for six years and then took over for me as the main engineer after he aged out. He joined the staff during our championship season in 2017, and has since led the charge for all the electronic setup and components.

THE PLAYERS' PERSPECTIVE

Gartner: *Talk about how you use monitor mixes for the players.*

Jordan: That's changed from year to year. In 2017 we did really crazy stuff where half of the pit was in the back, and half of the pit was moving around the floor. I have a video of my walk-through of our electronic setup from 2017. For example, there were necessary audio delays of the drumset in the back. The marimbas would be 15 feet in front of the drumset, and then another set of marimbas 15 feet in front of that. But, they would all need different delays in their in-ears to time align the drumset to the acoustic sound. That means you have wireless mixes where you're looping a matrix mix into a matrix mix into a matrix mix, and you could have delays at each point. So what you're hearing in the audience has been delayed a certain amount, while the players are hearing a completely different delay time. It's a pretty wild setup.

We have had various degrees of complexity with electronics. Last year, most of the front ensemble was on in-ears, and two of our battery members had in-ears as well. This year it's a little less complicated. The front ensemble is actually in the front again, so those who can hear themselves acoustically doesn't need them. Those who have in-ear mixes this year are our electronics performers, just so they can hear themselves, and also our rack players, so they can listen to the drumset and the marimba players without hearing them delayed acoustically from 40 feet away. We've found that it's much easier for them to hear everything off of an in-ear mix based on the center players. We don't have timing issues with them like we used to due to them being so far out from center.

Gartner: *It seems that WGI is as embracing as they can be in terms of allowing integration of new technologies, but I'm sure that there are always groups that are pushing the envelope of the rules. How have the rules changed recently, and where do you see it going next?*

Jordan: I think the biggest push over the past year or so is a lot of groups using the pop vocals/singing over the top of their show. Mystique doesn't typically do it, because it's just not our preferred aesthetic. Right now, these samples have to be split up on a per-word basis. The original WGI sampling rule was that you have to trigger every single syllable.

Gartner: *A gesture per note.*

Jordan: Exactly. Now they allow full words. Anything that's melismatic can happen, totally fine as long as it is a vocal idea. So you couldn't trigger a melismatic synth part, but you could trigger a melismatic vocal line as long as it was all in one word. I think there are a lot of people in the activity pushing to get that where you can at least do it on a sentence basis or a phrase basis. Requiring so much splitting of sampled words and so on is almost a tax on the designers. And it requires performers to develop this odd, non-musical skill of triggering things in really weird places just to make it legal. I think that it's still healthy if we keep it to a vocal thing only and not turn it into loops or into full-on sequence parts.

Gartner: *One of those envelope-pushing concepts you mentioned earlier was integrating acoustic players with electronics players for real-time effects manipulation.*

Jordan: At a specific moment near the beginning of our show, we're actually having the snare drum side chain a vocoder. Other groups have done it before; we aren't trying to act like we're the first to do that effect; the Blue Knights did it really effectively a few years back in their DCI group. But for us, a lot of the source material that we chose contained that kind of rhythmic synth sound—that drum-like, side-chained melodic element that was in there. It was just a way for us to achieve that effect from the original source material that we wanted to use. It was more about the sound than aiming to do that specific effect. And there are the effects I mentioned earlier with the cymbals; we're doing that with pitch shifters and delay effects.

About pushing the boundary of being legal, we're definitely doing everything by the book. But there are definitely aspects where we're having to pick and choose what we're doing based on the rule. For example, the main rule governing electronics is "no triggered electronic sound may create rhythmic intent." So, you could trigger the sounds of me speaking, because it's not creating rhythmic intent. You're not getting a timing or rhythm off of my voice directly. But if I started singing "1 E & A 2 E & A 3 E & A 4 E & A," that would be illegal. What we've done is to use things like delay effects—but since we're using them on things that don't actually have tempo technically—like cymbal rolls and vocals—they're legal. But if we were playing a marimba part and putting a delay on it, which is a very common thing for the concert percussion side of things, that would be illegal based on the rules. Depending on how you read the rules, if you're considering "triggering" something that is happening live, I don't know if that really counts—but we're not trying to push our luck.

MUSIC (AND GEAR) IN MOTION

Gartner: *Discuss the practical concept of mobility when you're going to perform in competition and you have a time frame you have to work with. You already mentioned the wireless component, and that there can be power-supply issues. How do you overcome the mobility issue when you're in and out of a performance so quickly?*

Jordan: That's the single most difficult thing we do in the activity. If you were to ever tell a professional audio engineer who does musical tours with Broadway or a big Keith Urban tour or something like that that they had to set up a sound system that could fill up an NFL football stadium in a minute and half, and mix on the fly live with no front-of-house position and to be able to tear it down in about a minute, they would laugh at you! And so I think the closest thing to what we do in the real world is the Super Bowl. I mean, the Super Bowl is the only thing where you have that fast of a setup and tear-down—and really 90 percent of that is tracks; it's not even done live! So you just have to understand that what we do is crazy and know that we have to be smart about how everything works. So you make as many things self-contained as possible. We have everything with battery backups, so we don't have to worry about booting up something on the field. Everything is happening and being booted up "at the gate" before we even roll onto the field. And so we're checking all of our patches and getting everything working before we even roll on the field. All that we're doing at that point is connecting components together.

You generally try to use components that you know are going to be more consistent rather than fancy. A lot of the things that we do are done the way they are because you know you have to do something fast, and it has to work every time. With Mystique, we're pushing a big sound system, and we don't have the luxury of running generators like outdoor groups can. We're relying completely on two 15-amp power circuits, and that's it. We do have a backup, though. Some of the companies that make UPS units also make power splits. We'll be plugged into a wall, but we also have big lithium ion batteries that run most

of our system as the default. So, our system is run off of these lithium batteries, but if those fail it will default to the grid. So really, it's all about redundancy in every aspect. Generally, we'll go through a plan with all of our members. If this part doesn't work, what do you do? Certain elements have to work no matter what. It just really depends on the year and the show in terms of which elements are most important.

IMPLEMENTING TECHNOLOGY IN DESIGN, REHEARSAL, AND PERFORMANCE

Gartner: *Are there ways in which you're using technology in a rehearsal environment?*

Jordan: Let me switch to Bluecoats, because that's a perfect example of how we do use that. The past few years with Bluecoats the entire front ensemble has had in-ears, whereas with Mystique, we've only been at about 70 percent at most with in-ears. For the Bluecoats, the in-ears allow them to have full-on rehearsals. The staff members don't rehearse the group by yelling anymore; they're actually rehearsing the group with a wireless microphone. You're able to talk to specific people—even in the middle of a rep—and they hear you just fine. And rather than having that really loud metronome blaring over the whole football field, you can have a targeted metronome that's just in their ears. That was never used in the show, but for rehearsal purposes you just plug that into a separate wireless channel. There's another benefit: no longer does the person in the middle of the ensemble have to be the center of time. There might be a rack player over on the 20-yard line, but now there's no reason that the other person on the other 20-yard line can't listen to them. It really raises that level of collaboration and musicianship. Many people hear that groups use in-ears and may think it's "cheating," but it's not at all, because they can play like better musicians. I think that's our ultimate goal!

Gartner: *It's probably better for their health anyway.*

Jordan: Absolutely, because you isolate some of the acoustic volume that is happening and then give them just enough so they feel comfortable playing.

Gartner: *Talk about your method of implementing electronics in design and performance.*

Jordan: On the design side we generally are using Logic. The process changes based on the method being used for that particular section of the show. If it's original music, we typically start in Logic and then we will go into Sibelius and orchestrate. If it's something that we're arranging, and we already have a good idea of the source material, we'll go ahead and do it in Sibelius first, get a fully orchestrated version, then put it into Logic as an MP3. Then we go through and essentially add sound design over the top of that to fill in the space a little bit.

That's more the approach when you're arranging for marching band or drum corps. After the fact, you might find sections in the show that are electronics-led, or a little bit more brass- and battery-led for the majority of the marching bands and drum corps. Sometimes you get an idea of where you need to add bars or take away bars based on, "Okay, we're going to put this voiceover in the space," or "Oh, this voiceover's too long," so we need to cut the voice down or extend the space. You can do a lot of that in the digital realm before you even get onto the field, but I think that people should experiment with that type of stuff live.

Sometimes you just need to workshop the idea with the group live to figure out why a sound isn't very good; is it a volume thing, is it an EQ thing, is it a patch selection thing, or is it just totally the wrong sound? With things like low-end reinforcement for tubas, things can sound very fake, very fast. We're trying to find the things that don't take away from that acoustic presence. When we're trying to add low end to an ensemble, we're not trying to replace the tubas, and I think that's a key thing. When you add those types of effects to a tuba, you're generally reinforcing the octave below the tuba. You're trying to get that depth and that sub-woofer kind of low resonance that you're never going to get from a tuba at that range of their instrument.

We're trying to find those sounds that blend and balance, that don't sound synthetic; you never want to notice a low synth part. And I think that's the key balance point with electronic design—finding where you're helping and not hurting. None of the electronic elements should ever be taking away from any performer. Obviously, we have our players performing the electronic elements, but we don't ever want that one or two people outweighing 153 other people. We want to make sure it's supportive, because obviously you have a bunch of talented people on the field, and you want to make sure they are getting credit for what they are doing as well.

WHERE TO LEARN MORE

Gartner: *Are there third-party resources for people to learn about this technology?*

Jordan: Absolutely—a multitude of places. Most of what I learned in terms of MainStage was just trial and error. There are a lot of great resources on YouTube, especially for MainStage. For example, a lot of church worship groups are using MainStage. There are some incredible videos on how they use it for backing tracks, how they use it for synths, how they use it for splits, and so on. There's also a lot of that for the Broadway world. Brian Li has a website with a bunch of really incredible MainStage tutorials from beginner to super-advanced. He's creating MIDI scripts that are can be used for harp glisses and things like that. I have learned a lot from his website.

There are also great resources through the marching activity. There is a "Marching Arts Audio Discussion" Facebook group that is incredible; it's really the brightest minds of the activity in one place. At this point, there are somewhere around 3,000 people in there. A lot of people in there are really happy to answer any questions people have.

In terms of in-person events, there are a few different options out there. Lone Star Percussion has been doing "Amplify" marching arts audio seminars in different locations. They are usually a day or two long, and they'll bring in experts that cover things like audio mixing. They'll usually have breakout sessions for different brands and models of gear. They'll also have sessions on audio mixing basics, MainStage basics, using MIDI controllers, and microphone basics. They cover a lot of the things that you need—not just from the electronics side, but also the amplification side. Also, the Arcadia Music and Arts Symposium in California is very heavily focused on the electronic and marching element. The Music for All Summer Symposium also has a music production track, so if you wanted to learn about audio mixing you could do some of that as well.

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

Utilizing Apple MainStage in the Marching Arts

Presented by Dr. Matthew Jordan

Overview of MainStage

MainStage is a program designed for live performance of any MIDI or Audio. It is used heavily for Broadway Musicals, Large Concert Tours, Worship Bands, and the Marching Arts.

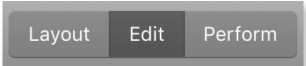
Apple Logic Pro X and MainStage are "sister programs", meaning they share a common audio engine and sound library. Logic Pro X is designed for recording, while MainStage is focused on the live performance aspects. This makes the integration of sound design from Logic into MainStage quite simple.

For the Marching Arts specifically, MainStage is an incredibly powerful and affordable tool for designers, instructors, and performers. Prior to MainStage being adopted, expensive hardware synthesizers and hardware samplers were used, and would require learning each device's interface separately. These hardware devices are also limited to the sounds present on those devices. MainStage is simply a host application, so any sound library or effects desired can be added easily to the library. Additionally, once the general MainStage structure is understood, it eliminates the need to learn a new interface for each new device.

General Structure of a MainStage Concert

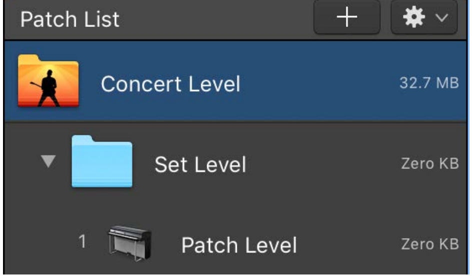
There are three primary modes in MainStage, which are accessed using the tabs at the top left.

- **Layout** - This is where you setup the physical controllers and devices to be used. For the Marching Arts, this should be made as clean as possible, without any extraneous controls.
- **Edit** - This is where you assign the controls/devices set up in Layout to sounds and commands. The majority of the work happens in this mode.
- **Perform** - This is the mode used to perform—nothing can be edited in this mode and makes MainStage more processor efficient.



In Edit/Perform Mode, there are three "levels" to the structure tree of a Concert.

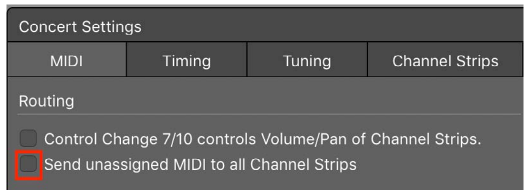
- **Concert Level** - Anything edited/assigned at the Concert level will apply to anything in the whole Concert (all sets and patches).
  - **Set Level** - Anything edited at the Set level will apply to any patches within the Set (all patches).
    - **Patch Level** - Anything edited or assigned at the Patch level only applies to that Patch.



General Tips/Tricks for Setting up your MainStage Concert

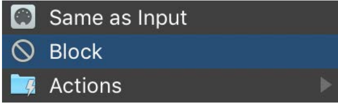
- **Start with the 'Keyboard Minimalist' Layout -** The Keyboard Minimalist layout has the least number of faders, controls, and knobs, so it avoids any accidental change of settings. You can add more controls as needed.

- **Disable 'Send Unassigned MIDI to all Channel Strips' -** The most important thing to do when setting up your Concert is go to the Concert level (orange folder), then go to the Concert Settings inspector below. You want to uncheck the setting 'Send unassigned MIDI to all Channel Strips'. This will prevent unwanted MIDI messages from your controllers from being inadvertently sent to your instruments.



- **Panic Button -** Assign a button on your controller to be assigned as a Panic Button. A Panic Button cuts off all sound and MIDI, so is helpful for rehearsal purposes when you have a sound that continues after a cutoff, or if a wrong sound/sample is played.

- **Blocking at Concert Level (and Override Concert Mapping) -** There are certain controls such as expression pedals that are necessary in some sections of a show, but are not desired in the rest of the show. I recommend setting the assignment for these controls to "Block" at the Concert level, then in the patches that the control is needed, enable "Override Concert Mapping" in the Screen Control Inspector.

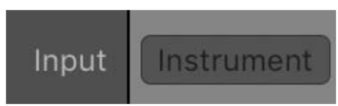


- **The Difference Between Expression and Volume -** If you need a "volume" pedal for your performers, do not assign the pedal to control the volume fader of the patch. This will eliminate any pre-determined balance between instruments in your patches. Use Expression (CC11) instead, which will maintain the inter-instrument balance while raising and lowering everything else.

- **Button/Faders on your MIDI Controllers -** In general, only assign the necessary controls in layout mode. Generally for use in the Marching Arts I do not assign any faders or knobs.

General Tips/Tricks for Synth Patches and Layering

- **3 Different Methods of Adding Instruments -** You can add instruments in three ways—through the patch library (select a patch on the left then go to Patch Library in the inspector), through the channel strip library (select a channel strip on the right then go to Channel Strip Library in the inspector), and by creating an empty channel strip and adding it through the 'Instrument' Button in the channel strip. You can then choose a specific sound generator and then pick a patch within that.



- **Using Reverb (or sometimes not!) -** Many of the instruments in MainStage are 'dry' sounds, so reverb should be added. This should be done with a bus to conserve processor resources. Sometimes, adjusting an instrument's ADSR (Attack, Decay, Sustain, Release) values will be enough to make things sound smooth and connected without adding reverb. Also, depending on the performance environment, reverb tends to make things muddy.

- **Layering sounds for realism -** Many times, a sampled instrument played with a piano keyboard can sound 'fake'. Layering varied sounds together can often help blend things better together and make them sound more realistic. Can also be used to combine characteristics of sounds (staccato strings with legato strings).

- **Chord trigger -** Chord Trigger is one of the hidden gems in MainStage. It allows you to assign multiple notes to one key, which can help a single synth player perform a greater role. Also, chord trigger is independent of any layers or splits, so you can use a single key to create a "window" into a sound. Found under the MIDI FX part of the channel strip.

- **Transposing instruments (for layering or creative use of range) -** Using the transposition can allow you be more flexible with your range—low sounds don't have to come from the lower octaves of the keyboard—they can be placed where it is convenient for the player.

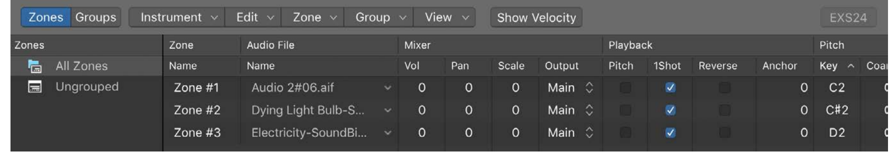
- **Utilizing Sub Bass -** The ES2 'Sine Bass' Patch is a good starting point for Sub Bass. NEVER have the sub bass by itself—it should be added subtly to a low string, organ, or similar patch to make it not sound fake. You should feel it, not hear it. Adjusting ADSR is key.

- **Saved/Min/Max values -** Saved values allow you to set a limitation on how far a control can go up or down, and also what value it will be when switching to the patch.

<u>**General Tips/Tricks for Sampling with MainStage**</u>

- **EXS24 Sampler -** This instrument is the go-to sampler within MainStage. There are a few <u>crucial</u> settings to change when using EXS24 for marching arts sampling-
  1. Volume via Velocity (set both parts of the 'pill' to the top)
  2. Reset the settings in the modulation matrix to no destination assignment

- **Adding Samples -** In the EXS24 window, click the 'Edit' button. You can then drag samples onto the keyboard in the EXS24 Instrument Editor. You should then de-select the 'pitch' checkbox and make sure 'one-shot' is checked. You will also use this window to change the volume of your samples. I tend to start with samples around -12 dB, and then raise them as needed. If you start at 0, you get maxed out relatively quickly as you run out of headroom.



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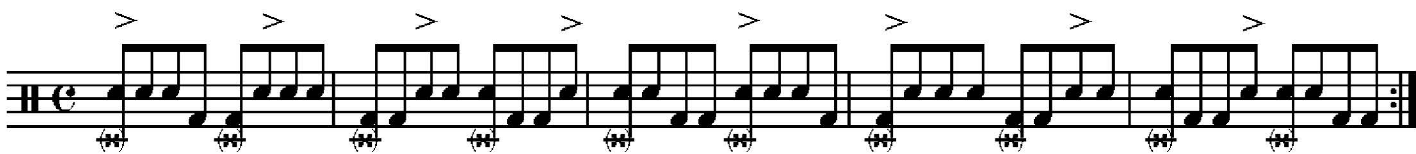
Innovative Percussion Inc.

Functional 5's and 7's

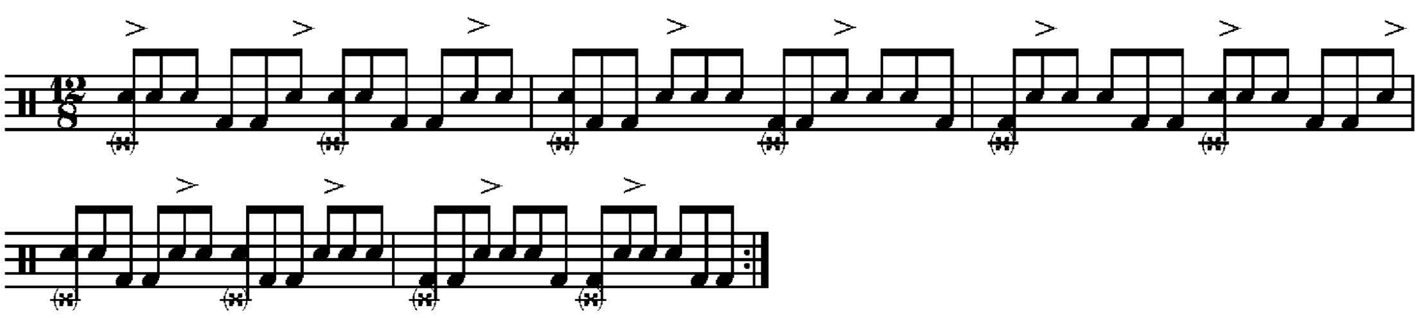
By Doug Tann

In order to get us thinking about rhythms a little differently, here are some simple groupings around the kit in "5" and "7." We'll cover a variety of feels and meters, but let's start off simply with a 5-note grouping in an eighth-note rate that resolves over five bars. The left foot is key to getting this to sit, so make sure you're not flamming the left foot against the other limbs.

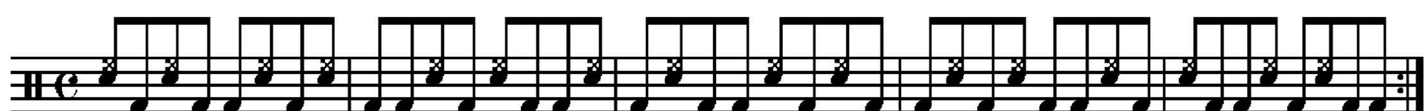
Try sticking this LRLFF and then RLRFF



This 12/8 application works well in both jazz and rock settings.



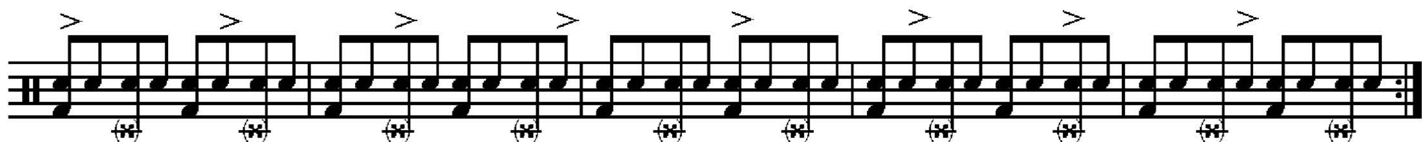
Here's another, perhaps more common, variation.



HAND PATTERNS

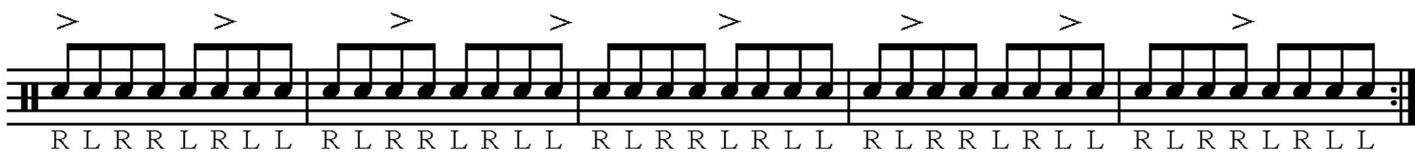
The following exercises deal with the hands in several common configurations.

Single Strokes



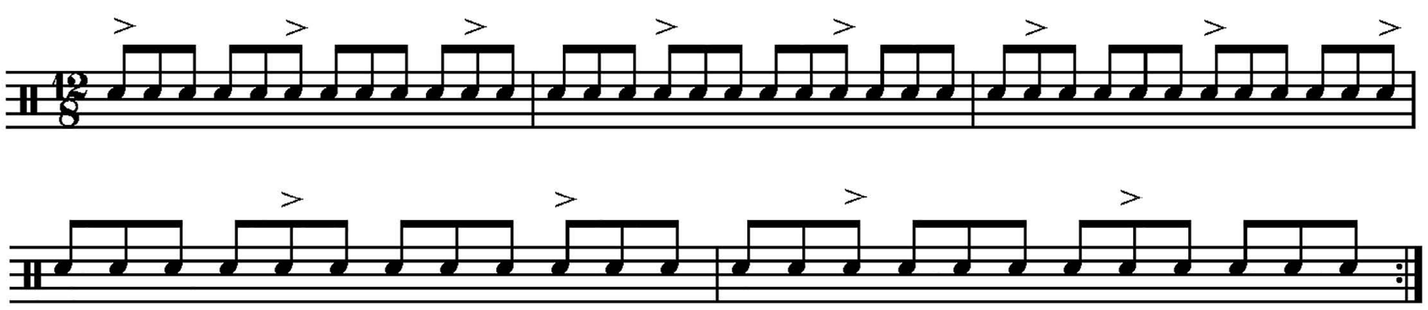
Stick this starting with both right and left hands—*forte* for accented notes and *mp* for unaccented notes. Adding the kick drum on the half note will help you hear 5 over 4.

Paradiddle Sticking

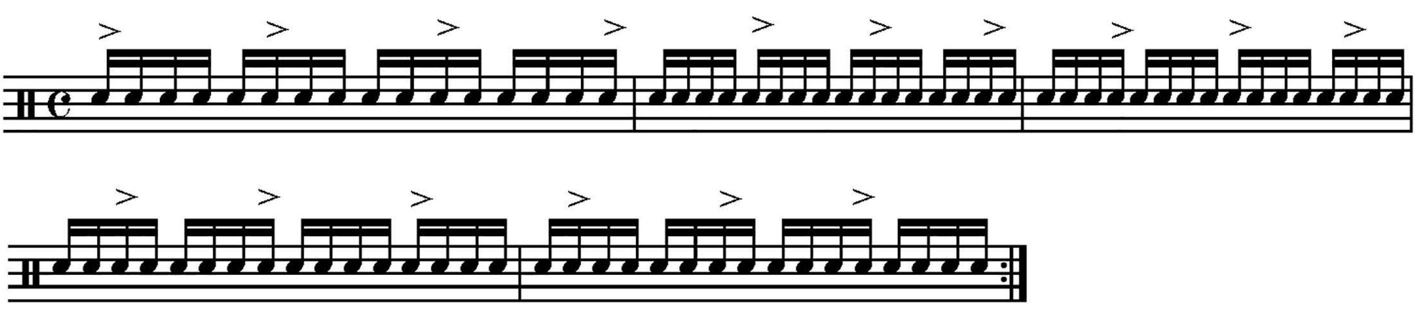


Triplet Sticking

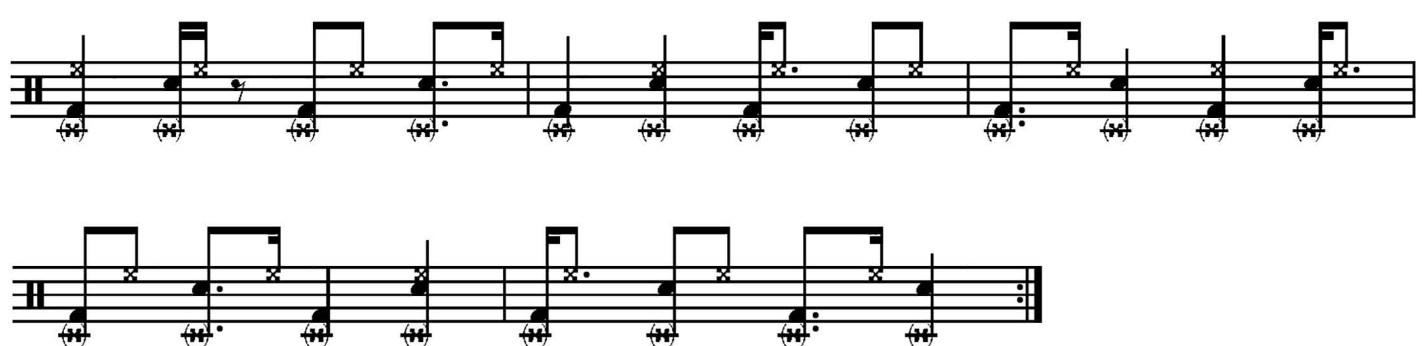
Start with sticking this hand-to-hand, starting with both hands. As a real challenge, you can also stick these patterns as double strokes.



Sixteenth-Note Rate

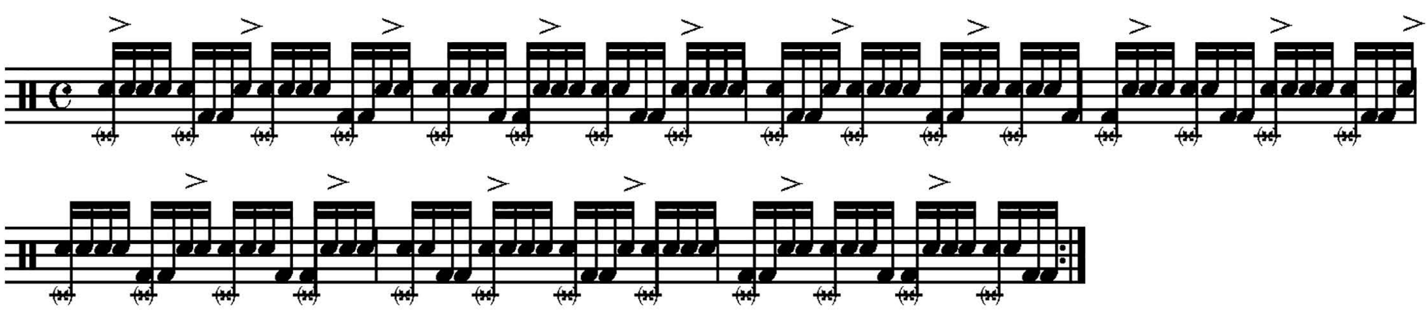


Here's a funk/rock groove implying the 5 in the ride cymbal:

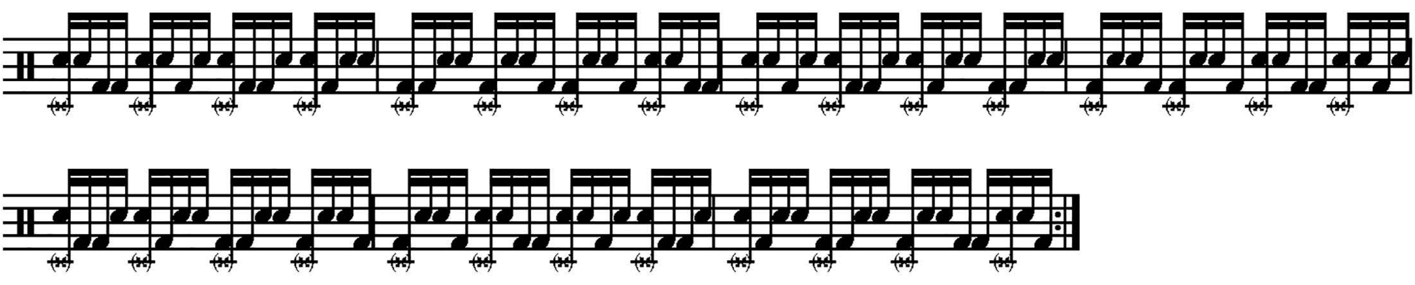


Finally, here's jazz time in the ride cymbal with a 5 ostinato between the kick and snare.

We can apply the same sort of formulas to groups of 7. Here is a basic 7 grouping between hands and feet. Stick this with alternate sticking, leading with both hands, then try sticking it as a 5-stroke roll (LLRRL and RRLLR)



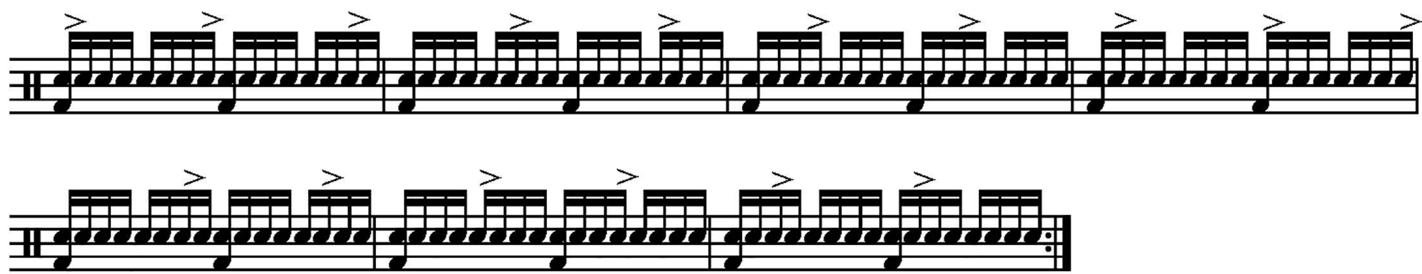
Next, we'll stick this pattern LRFFLRF and then reverse, RLFFRLF.



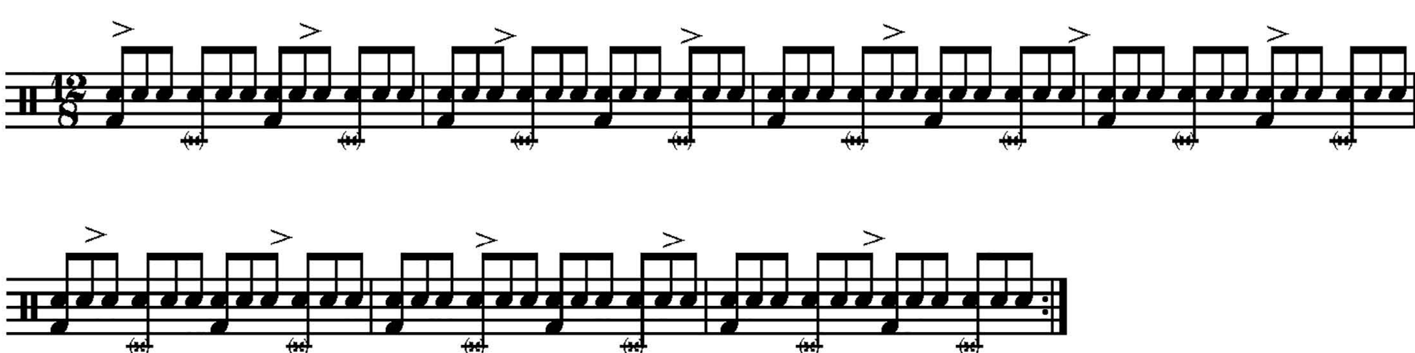
We can also stick this in a more traditional way.

HAND PATTERNS

Single Strokes

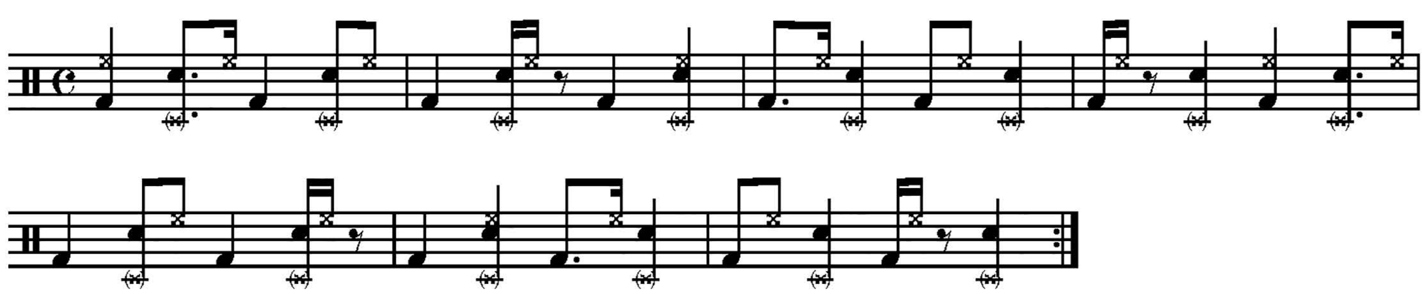


Here's 12/8 in a lower rate. As before, *forte* on the accented notes and *mp* on unaccented notes. As an added challenge, try sticking this as double strokes.



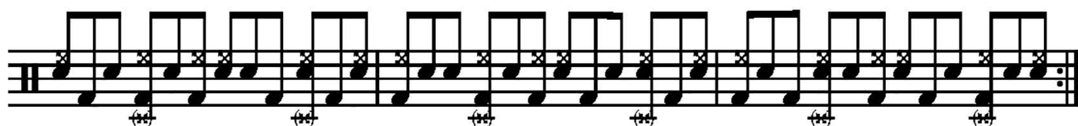
GROOVES

Implied 7 in right hand.



Implied 7 with busier kick drum.

Jazz time with "7" ostinato between hands and feet.



Doug Tann has been a professional drummer for over 30 years. He has performed with Della Reese, Lorna Luft, Stanley Clarke, Regina Carter, and Ashford and Simpson, as well as the St. Louis Symphony, the Calgary Philharmonic, and the Winnipeg Symphony. Doug is the author of four books, including *The Forgotten Foot*. Doug can be reached at dougtann@yahoo.com. **PN**

How to Destroy Your Skills

By Dr. Darin "Dutch" Workman

Over the years, the *Percussive Notes* Health and Wellness section has discussed various problems that can develop, destroying our careers as percussionists/drummers. Those problems include misuse injuries (such as Carpal Tunnel Syndrome), and performance anxiety (inability to function well in performance situations). I have treated these ailments over the years as a doctor specializing in musician injuries. In addition, as a musician for over 45 years, I have suffered more than a few of them. During this time, I have discovered some important things that can make or break us as musicians. I would like to share some of those with you in hopes that you can enjoy a long career making the music you love and finding fulfillment for years to come.

I have found that most of the problems find their root in overload. The body, mind, and emotional system is given more than it can handle at a given time. I believe that, given enough time, consistency, and a slow enough pace, a person can do almost anything. This is the key to achieving great things. Overlooking the following basic concepts can slowly destroy our skills as musicians.

PATIENCE AND CONSISTENCY

Most of us began music because we had an immediate attraction when we were first exposed to it. I remember my first experience watching a live band. I was drawn to the drummer, and I knew I had to play drums; to me, it was the only important part of the band. It was a treat for me to spend time on the drumset every day. It wasn't practice; it was sheer pleasure. I would play until my parents made me stop.

As I improved, the patterns and focus required more effort and skill. Over the years, the high skilled movements couldn't be done without proper consistent and patient warmup to give my hands the speed and coordination needed. Many days, I required hours of playing to get from simple to expert playing level. The bottom line is, my warm-up intensity and time had to extend to meet higher levels of playing. If my warm-up did not match up to the level of playing each day, my hands and feet, focus, and feel for the music wasn't there. I realized that was how I got injuries. In addition, if I wanted to reach higher levels of playing, I needed to put in the weeks and months of higher level playing until I could do it comfortably.

When I remember day by day how lucky I am to be able to play, it is easier to practice consistently with patience—getting deeply into the music. There is a thing called the "zone" when you are a deep part of the music and it seems nothing is beyond your reach in comprehension and execution. If you don't know that feeling, you're not getting what you can out of your daily rehearsals. You are missing the physical, mental, and spiritual experience that keeps the original fire burning.

PRACTICES

Rather than just going through the movements of a daily routine, consider making your practice sessions something to look forward to—something challenging and rewarding. Find your weaknesses and lay out a plan that will make those your strongest points.

It is always important to start with basic rudiments (usually single strokes, double strokes, etc.) starting slowly, gradually speeding up, allowing your body to adapt slowly without pressing. Try to appreciate the sound and movement you are creating. Take pride in the quality of your playing and mental focus. Understand that the skills you are developing are admired by many others. A great number of us just go through the movements, missing the great accomplishments as they go by. Sometimes we see performances as the reason to play, skipping over practice time as if we were punching a time clock. Every aspect of playing fulfills us as musicians.

GROUP REHEARSALS

All of us cherished the great feeling of playing with an ensemble, whether it be a band, orchestra, production, studio project, etc. It is important to maintain that original, fresh frame of mind we had when we joined that first ensemble. Prepare diligently, and arrive on time and in the proper frame of mind to energize others. Be someone who anyone would want to work with. Make the ensemble better with your presence.

All of these are easy to say, but hard to do. We all know the wonderful feeling when we are truly prepared early, as an integral part of a successful ensemble. When we do this, we avoid the last-minute stress on the body and mind. It takes the weight off of us emotionally and physically, helping us avoid burnout and depression. This is the true reward of the work we put in, and it drives us to improve our skills. Conversely, if we don't give it our best, we are destroying our skills.

REACHING HIGHER AND BROADER LEVELS

If you have been hesitant at times to step out of the box, you are cheating yourself of great new experiences. In this way, you may be destroying your skills by not developing as a musician. Keep an open mind. Try new things and seek out new ideas; the most successful musicians exercise this frame of mind. Listen to and appreciate every kind of music. Try new techniques, and read new material. Make it a part of your life to experience something new each day, and strive to be an expert at it. People who do this tend to be more positive and have less depression. It feeds the energy of being a musician. It gives you something new and exciting to look forward to. Your music becomes new and challenging with each day.

PERFORMANCE PREPARATION

For those who have performed hundreds or thousands of times, it is easy to let that special feeling drift; don't cheat yourself of the wonderful feeling that comes from a great performance. Make each performance as important as the first one, and prepare for every one as if it will be your last. The most rewarding performances are those we have prepared early for, giving us time to savor the music long before the performance. We show up early, so set-up is not rushed. In this way, we avoid physical tension and mental distress. By the time of performance, we are confident, relaxed, and free from the stress that triggers performance anxiety symptoms. Keep in mind that overtaxing the body by trying to get ready last-minute causes tension and pain.

Most of my injured patients admit that they wish they had taken better care of their health when they were younger. Learn from the mistakes of others, and implement this information in your life. We all want to hear your best performance!

Dr. Darin "Dutch" Workman, BS, DC, CCSP specializes in the treatment of drummer/percussionist injuries (since1989), working on many of the top players in the world. He is the author of *The Percussionists' Guide to Injury Prevention and Treatment*, *Percussive Notes* editor for Health and Wellness, chair of the PAS Health and Wellness Committee for 10 years, and recipient of the PAS 2006 Outstanding Service Award. He has been a professional player and teacher for over 35 years, and he has been writing and lecturing for over 20 years. He specializes in drumset and hand percussion both live and recording. He can be reached for questions at: docworkman@gmail.com. **PN**

New Percussion Literature and Recordings

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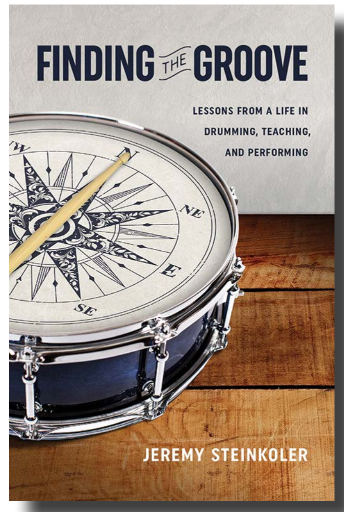
Difficulty Rating Scale

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

GENERAL REFERENCE

Finding the Groove: Lessons from a Life of Drumming, Teaching, and Performing
Jeremy Steinkoler
Hudson Music

Finding the Groove is a pleasant, informative book filled with encouraging perspectives that author Jeremy Steinkoler has picked up during his career as a drumset player and teacher. At just 218 pages, the author packs a lot of information into a tight space. It doesn't read as a dense book, and in fact the writing is consistent in its conversational, easily-digestible tone and structure. A great number of topics are discussed, ranging from career advice to practice strategies on how to swing, and much more. Dozens of disarmingly honest personal stories drive the author's points home (one of my favorites is the one about playing an unplanned acoustic set at a wedding reception because of the venue's strict noise curfew), and after finishing the book I felt that I had developed a real sense of the person behind the ink.



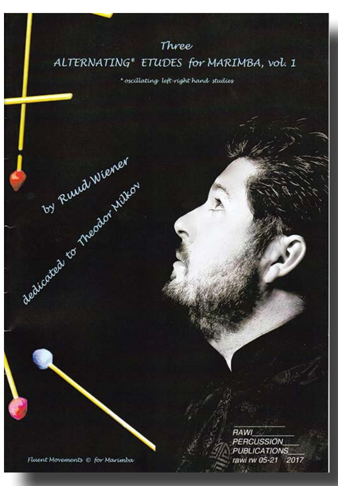
There are, of course, a few opinions and perspectives with which some teachers and performers will disagree; as an entrenched denizen of the Ivory Tower, I mildly recoiled at Steinkoler's insistence that pursuing a music degree is only truly necessary for aspiring professors and composers. However, I can appreciate the validity of his argument as it pertains to his own path as a gigging drummer and entrepreneur, and any philosophical differences I may harbor did not in any way detract from my appreciation and enjoyment of the book.

If *Finding the Groove* had been available when I was a young music student, it would have saved me a lot of heartache and self-doubt. It isn't necessarily a book I would endorse as a crucial resource for musicians at the professional level (although even established performers may find themselves surprised at the lessons to be gleaned from Steinkoler's nurturing missives), but I would heartily recommend it to any aspiring music student (whether high school or adult amateur), as well as private teachers looking for an infusion of creative wisdom.

—*Brian Graiser*

KEYBOARD PERCUSSION METHOD

Three Alternating Etudes for Marimba, Vol. 1 **III**
Ruud Wiener
Rawi Percussion Publications
$19.90
Instrumentation: 5-octave marimba



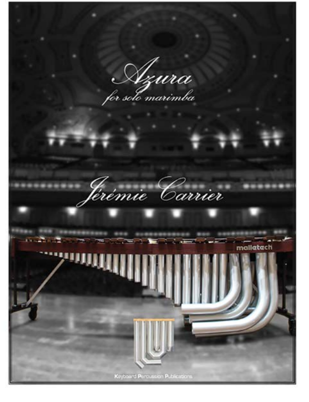
Marimbist Theodor Milkov has stunned many in the percussion community with his performance prowess and ability to play through ribbons of notes with a single hand by utilizing two mallets in a close interval. His ability to approach melodic lines with a pianistic approach is inspiring and, at times, jaw-dropping. While he admits that his approach "is not rocket science," it still can seem like a tough mountain to climb, in terms of one's technical chops.

In an effort to perform literature that is more suited to his technical approach, Milkov has teamed up with percussionist Ruud Wiener, who continues to actively compose music that fits Milkov's playing style. This collection of etudes is the first in a set of "building blocks" for any marimbist who hopes to be able to unlock this proverbial Easter egg of marimba performance aptitude. The book consists of three scale-based etudes with included mallet numberings and hand-position diagrams—effectively serving as both an instructional exercise and etude. While studying and working through these etudes will not turn someone into the next Milkov, the music can point one in the right direction.

—*Joshua D. Smith*

MARIMBA SOLO

Azura **IV**
Jérémie Carrier
$12.00
Keyboard Percussion Publications
Instrumentation: 5-octave marimba
Web: score sample, audio recording



"Azura" is described by the composer as "a nostalgic textural piece that celebrates the ephemeral qualities of love and beauty." Jérémie Carrier represents these ideas through a ternary-form work that relies heavily on two different mallet permutations in the first and last section as well as block chords in the middle section.

The opening section revolves solely around running sixteenth notes in a 4-1-3-2 permutation. While the composer says that this permutation continues throughout this section, there are misprints in the music that go against this. Anyone considering learning this work should refer to the recording on KPP's website to note the errors, as to not make their life more difficult during the learning process. Following this opening section there is transitional material that brings us to the middle section, which consists of block chords in eighth notes with small polyrhythmic variations scattered throughout. A final transitional section brings us back to the opening material in a new key, but now in 12/8 as opposed to the opening 4/4, and with a mallet permutation of 4-1-3-2-3-1 throughout. As with the opening section, this part builds to transitional material, which now acts as the coda for the piece.

Given the limited technical scope, as well as the freedom provided by the composer in the performance notes for players to make the piece their own musically, this piece would work well for an undergraduate-level performer.

—*Brian Nozny*

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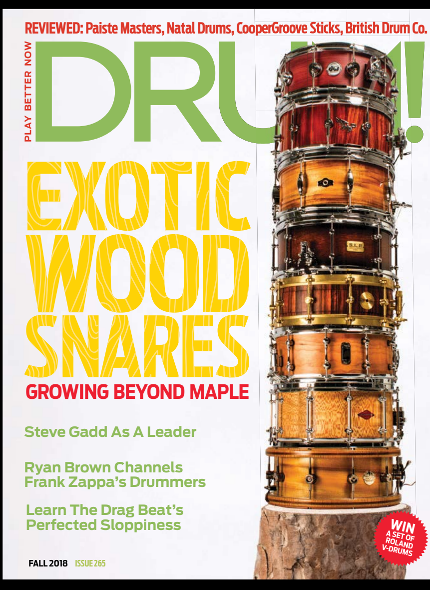

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Capricho Español V–VI
Ruud Wiener
$17.90
Rawi Percussion Publications
Web: score sample

Ruud Wiener's "Capricho Español" is dedicated to Theodor Milkov. It is part of a collection of pieces titled *Fluid Movements for Marimba*. The composer explains, "[Theodor's] pianistic approach to the marimba, both technical and musical, as well as his sparkling pianistic touch, has opened new doors for teachers and students and offers new compositional challenges." Wiener also includes sticking suggestions from Milkov and a note that recommends watching a video titled *Fluid Movements on Marimba* in which Milkov discusses Moeller technique.

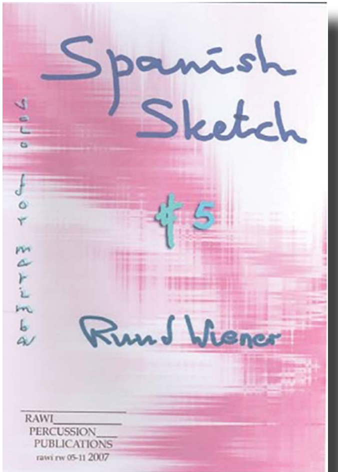
The technical and musical approach Wiener writes about is evident in the composition. The piece is very virtuosic in nature and requires great technical fluency. The counterpoint between the hands is almost incessantly complex. The phrasing and touch required for the musical challenges of the piece require precise technique. However, once mastered, the composition allows performers to experiment with their dynamic range and expressive palette, as much of the piece is rubato in nature.

Wiener has a YouTube video of Theodor performing the piece. It is great to see the vision of the work in action. I would recommend this piece to a very advanced college marimbist or any professional looking for a large technical and musical challenge with substantial payoff.

—*Justin Bunting*

Spanish Sketch #5 IV
Ruud Wiener
$9.20
Rawi Percussion Publication
Instrumentation: 4.3-octave marimba
Web: score sample, audio recording

Ruud Wiener's "Spanish Sketch #5" is part of a larger collection of ten separately published Spanish sketches for marimba. This short work for four-mallet marimba is very tonal and immediately accessible, and would work well as an undergraduate recital piece, either as a standalone performance or as part of a larger set of Spanish sketches. The music is clearly notated, with several sticking indications given as reference points.



The music consists of an opening theme that is embellished throughout the work's short duration, with lots of room left by the composer for expression. Technically, Wiener uses rotation strokes, triple stops, and single strokes, with the hands mostly interlocking (i.e., not much unison playing between the two hands). Much of the technical difficulty of this work comes from its very fast tempo. Therefore, "Spanish Sketch #5" would be an ideal teaching piece for an intermediate-level percussionist.

—*Joseph Van Hassel*

Spanish Sketch #6 IV
Ruud Wiener
$10.60
Rawi Percussion Publications
Instrumentation: 4.3-octave marimba
Web: score sample, audio recording

Much of what I have to say about Ruud Wiener's "Spanish Sketch #6" is the same as what I wrote for "Spanish Sketch #5" (see above), so I encourage the reader to reference that review. "Spanish Sketch #6" is in 5/4 for the majority of its duration, with a coda in 6/8 providing a bit of contrast. So much music is in multiples of two or three that it is nice to see an intermediate marimba piece that allows performers to develop their musical skills in a less common time signature. Technically, the work uses rotation strokes and single strokes, and is evocative of Spanish guitar music. I highly recommend both "Spanish Sketch #5" and "Spanish Sketch #6" for the intermediate percussionist, and look forward to checking out Wiener's other Spanish sketches.

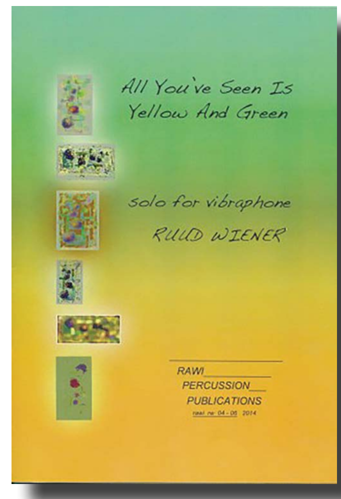
—*Joseph Van Hassel*

VIBRAPHONE SOLO

All You've Seen is Yellow and Green VI
Ruud Wiener
$12.90
Rawi Percussion Publications

"All You've Seen is Yellow and Green" is a transcribed jazz vibraphone solo by Dutch composer Ruud Wiener. It is a challenging work, not just in its execution of the notes and techniques, but also in making the performance look free and natural. The work is genuinely beautiful to the ear, despite how complex it looks on paper.

The work is only 4½-minutes long, but there is an immense amount of detail placed in that short amount of time. To begin, there are several notated instructions within the work. As can be



expected, pedal markings, occasional stickings, and arpeggios are notated, but hand dampens, mallet dampens, and "slur dampens" also exist. Further, several odd meters are utilized, such as 7/8, 5/8, 5/16, and 6/16, as well as quintuplets, sextuplets, and thirty-second notes. As any jazz piece should have, the chord progression is also provided and will serve as a guidepost for learning this work. All of this is to re-create what was played in the realm of free improvisation; the irony being that "notated freedom" looks incredibly specific and complicated when printed.

The above comments are not meant to be a harsh critique or a deterrent from this piece; they are merely informative. This is a lovely work that, when performed as intended, moves through its progressions naturally and expressively. It is a great exercise for experienced vibraphonists to learn different ways to treat a given chord progression, both rhythmically and melodically. It is a challenge, but the end result is beneficial for a player's technique, and the piece is audibly breathtaking.

—*Kyle Cherwinski*

For the Fleeting Moment V–VI
Aaron Trewitt
$16.00
Tapspace Publications
Instrumentation: vibraphone
Web: score sample, audio recording

"For the Fleeting Moment" by Aaron Trewitt is a lovely vibraphone solo that nicely balances virtuosity with catchy thematic writing. The separate parts are

repetitive, but tastefully so, as they do not go on any longer than they need to for the listener to be satisfied. The themes and accompaniment are syncopated, jazzy, and well suited to the vibraphone.

The notes and rhythms themselves are not overly difficult, but they include both mallet dampening and pedal dampening that require some finesse and technical skill specific to the vibraphone. Much of the charm of the piece comes from a distinction between the accompaniment in the lower register and the melody in the upper register, so the musical challenge is for the player to keep them distinct while not disrupting the flow of the rhythm.

The piece ends rather abruptly, which may be in keeping with the intention of the title, but leaves the listener somewhat wanting and could benefit from being drawn out slightly at the player's discretion. At just four minutes long, "For the Fleeting Moment" would be a wonderful addition to a recital, and a great study in vibraphone technique.

—*Marilyn K. Clark Silva*

KEYBOARD SOLO WITH ACCOMPANIMENT

Chopsticks III
Charles Owen
Arr. Ralph Hicks
$70.00
Tapspace Publications
Instrumentation: solo xylophone with concert band
Web: score sample, audio recording

"Chopsticks" is a clever and entertaining arrangement of Charles Owen's classic theme-and-variations for xylophone soloist and concert band by Ralph Hicks. This version preserves the numerous musical styles presented in the original orchestration including the waltz, rhumba, tango, lento, allegro, gallop, and presto. This includes a couple musical quotations such as "Hungarian Rhapsody No. 2" by Franz Liszt.

This would be a great option for many situations, especially one that is looking to feature a percussion soloist (whether that be a student or faculty member). The xylophone solo part is straight forward enough that a top-level high school percussionist could perform this, and it is interesting enough that a professional would have a lot of fun. There is even an option to play or omit the written cadenza.

The concert band parts are easy enough for an intermediate-level band to play, but they leave room for a more experienced ensemble to achieve some depth. Overall, this is a great opportunity to showcase the talent of a percussion program.

—*Joe Millea*

Concertpiece for Marimba and Wind Ensemble V–VI
Clifton Taylor
$90.00
Tapspace Publications
Instrumentation: solo 5-octave marimba and wind ensemble
Web: score sample, audio recording

Clifton Taylor's "Concertpiece for Marimba and Wind Ensemble" is a rousing concerto for solo marimba with wind ensemble accompaniment that is uplifting and musically satisfying. The piece has a fusion/pop style, taking its influences heavily and to great success from the music of the Pat Metheny Group. The solo part is appropriate for an advanced undergraduate, graduate, or faculty member, while the ensemble parts are meant to be playable by a high school or community band. The drumset part is crucial and will require a player with excellent time and good feel (especially Latin styles). A group that plays with good ensemble cohesion will have no trouble with this beautiful work.

The solo marimba part offers the performer both traditional soloist moments as well as groove-based sections. The part is technically complex and musically fulfilling and would be a great addition to any soloist's repertoire. Because of the styles and jazz harmonies used, the piece overall would be widely accessible to any audience in any setting. I highly recommend "Concertpiece for Marimba and Wind Ensemble." It would be an excellent addition to any setting that is looking to feature a marimba soloist.

—*Joe Millea*

Great and Small II
John Herndon
$14.00
Tapspace Publications
Instrumentation: solo keyboard percussion with optional audio accompaniment
Web: score sample, audio recording

"Great and Small" is a programmatic work comprised of two delightful movements for solo keyboard percussion with optional audio accompaniment. These vignettes depict the powerful beasts Leviathan and Behemoth when they were still young, whimsical, and childlike. Deemed "medium-easy" by the publisher, it is appropriate for older middle school or younger high school students and works well as their first solo piece.

As an educator, I found several benefits to studying this work with students. The length is ideal for younger percussionists, as each movement in the set is approximately two minutes. Neither movement requires four-mallet technique or similar advanced concepts, and the programmatic nature encourages conversation about character interpretation and expression. The entire piece is written using sixteenth notes as the smallest subdivision, exploring syncopated rhythms and interplay between the hands. This is especially noticeable in the second movement, "Budding Behemoth," with many of these figures beginning on the left hand or with a large leap. The first movement, "Little Leviathan," includes phrase markings in the right hand to highlight the melody, something difficult to find in compositions for this ability level. Perhaps my favorite musical concept is the detailed use of dynamic contrast. Developing this at a young age is vital, and I am pleased to see an appropriate amount throughout both movements.

From a logistical point of view, the flexibility of "Great and Small" is wonderful for many public school situations. Herndon has composed the work so that any movement can be performed on a vibraphone, xylophone, or 4-octave marimba. While he recommends vibraphone for the first movement and marimba for the second movement, the option encourages students to take their own liberties based on the equipment they have available. Furthermore, even though the audio accompaniment greatly enhances the piece, it is not necessary for performance. This allows for students to still gain from the work even if they are unable to meet the technological requirements. Very well priced, this composition is worth adding to your repertoire for younger students.

—*Danielle Moreau*

KEYBOARD PERCUSSION DUO

Sonata in D Major: Allegro K. 119 V
Domenico Scarlatti
Arr. Neeraj Mehta
$25.00
Tapspace Publications
Instrumentation: 4.3-octave marimba and 5-octave marimba
Web: score sample, audio recording

This masterful arrangement by Neeraj Mehta takes an original composition by Baroque master composer/performer Domenico Scarlatti and scores it for two marimbas. Included in the published composition by Tapspace is a CD with printable parts and an audio recording of the complete work.

Mehta is to be congratulated for the integrity of this arrangement from the original Scarlatti harpsichord sonata. Composed in D major, numerous altered chords make Scarlatti sound sophisticated in this Baroque-era masterpiece.

Both marimbists must be skilled in four-mallet technique and tastefully alert to the sudden contrasts in dynamics. This arrangement is a little over five minutes in length, in a brisk 3/8 meter throughout, and it would certainly be appropriate for two advanced players committed to Baroque excellence in this Scarlatti *tour de force.*

—*Jim Lambert*

Sonata Semplice: Sonata No. 16 in C Major, K. 545 IV–V
Wolfgang Amadeus Mozart
Arr. Daniel Lesieur
$25.00
Tapspace Publications
Instrumentation (2 players): 5-octave marimba, or one 5-octave marimba and one 4-octave marimba
Web: score sample, audio and video recordings

Daniel Lesieur's arrangement of Mozart's "Sonata Semplice" (originally written for piano solo) splits the right and left hands of the piano part between two marimba players to create a duet. If this arrangement is compared to the original version for piano, one will see an almost note-for-note reproduction. The differences are limited to the trills being written out rhythmically, the long notes being notated as rolls, and an occasional note in the right-hand part being moved to the left-hand part. It could be argued that being able to read Baroque- and Classical-era ornamental notation is an important skill for students to learn, and therefore a disservice to remove them from a transcription.

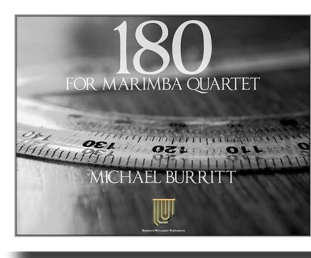
The piece works quite well as a marimba duet, and the Tapspace engraving is clear and easy to read. Pedagogically, the piece works well to build ensemble skills, as the parts dovetail and trade off in quick succession. This would be a nice project for a couple of intermediate marimba students to grow their skills and get some hands-on experience with the Classical era (something that is sometimes hard to come by in the percussion world).

A young student looking for a new piece to play might not think of doing a Mozart transcription, so in that way having an arrangement visible on a popular platform like Tapspace might bring attention to this option. The hardcopy score comes with a CD containing individual parts and an audio recording.

—*Marilyn K. Clark Silva*

KEYBOARD PERCUSSION ENSEMBLE

180 VI
Michael Burritt
$60.00
Keyboard Percussion Publications
Instrumentation (4 players): 4 marimbas (two 5-octave, two 4.3-octave)



"180," the second of Michael Burritt's two marimba quartets, has a subdued yet palpable energy that will have listeners on the edge of their seats. The work exudes an atmosphere similar to Peter Garland's "Apple Blossom"—quasi-meditative, yet with something new always appearing. Burritt's textures certainly create the "illusion of a single instrument" that he has imagined—constant sixteenth notes from all four players rise and fall in beautiful, short melodies; certain lines reach above the lovely tapestry of sound, seemingly out of nowhere and with no hint at where the next will emerge.

This advanced keyboard quartet exhibits the hocketed rhythms and syncopated accent patterns typical of Burritt's other compositions. It is exciting and driving, though in a more understated manner than some of his other works. All four players will need substantial marimba experience (including four-mallet skills), and the quick tempo and rapid-fire canons will require both individual integrity and ensemble communication.

—*Rebecca McDaniel*

Crystals III
Thomas R. Marceau
$35.00
Tapspace Publications
Instrumentation (4 players): glockenspiel, vibraphone, 4.6-octave marimba (shared by 2 players), 2 cymbals, 2 resonant metals or glasses
Web: score sample, audio recording

Thomas Marceau's intent with "Crystals" was to create something that could introduce keyboard playing to students who have been "living in a world of battery percussion." He does this through rhythmic activity, a limited library of gestures for each player, and the use of different timbres of which the instruments are capable.

Even though the piece is only three minutes long, it has a clear and master-

fully created form. The beginning section employs a slow, songlike melody in the glockenspiel with the other instruments providing accompaniment in the form of quick five-note gestures on every pulse. Cymbals, metals, and/or glass sounds are also used here as accompaniment using the same energetic rhythms as the marimba and vibraphone. The middle section is slightly faster and calls for the marimba to be played with mallet shafts and the vibraphone to be bowed. The accompanying gestures are simplified to shuffle-type rhythms, which, along with the change of timbre, give this portion a nice scene change while keeping the overall character of the piece intact. The work then returns to the beginning, but this time with more of the cymbal/metal/glass sounds added, which shows development. The use of the supplementary sounds is done tastefully and never overdone.

The only critique of the form is in the coda. It has even more of the energetic gestures from the opening and restatement, but lacks the convincing forward motion that the rest of the piece possesses, making the final chord seem premature. That aside, it is the most active portion of the work, so visually it will be an exciting end to a charming piece of repertoire.

Even though the accompanying gestures look complicated, each player is given only two or three individual gestures (or groups of five notes), which are repeated several times. This will make learning the piece easier for those who may not be accustomed to keyboard instruments. Also, while the piece calls for a low-E marimba, the bass line can be played up an octave where appropriate so that it can be done on a 4.3-octave instrument without disrupting the other player. It won't have the same bass effect as the original orchestration, but it will be playable if a 4.6-octave instrument is unavailable. In the end, Thomas Marceau has succeeded in creating a work that can introduce battery players to the world of keyboard percussion.

—*Kyle Cherwinski*

PERCUSSION ENSEMBLE

Aether III–IV
Francisco Perez
$40.00
Tapspace Publications
Instrumentation (11–12 players): 2-octave crotales, chimes, glockenspiel, 3 vibraphones, 3 marimbas (one 5-octave, two 4.3-octave, optional one additional 4-octave), crystal wine glass (tuned to A), djembe, triangle, suspended cymbal, concert bass drum, China cymbal, hi-hat, optional synthesizer

Web: score sample, audio and video recordings

"Aether" starts out with intriguing ethereal sounds, such as crystal glass and bowed vibraphone. It then gradually builds up to the driving thematic motion that makes up the meat of the piece. The individual parts are not incredibly challenging for the ability level, but the composite effect is pleasing and would likely be exciting and satisfying for a high school or young undergraduate group to learn. The piece has a similar feel and similar elements as a winter drumline show, and as such would be a great concert season piece for percussion students to work on and develop their skills off the court/field. The piece has several ostinato parts and syncopated parts, and it incorporates such extended techniques as dead strokes and dampening. The mallet parts have a few challenging runs and some four-mallet chords.

"Aether" calls for three vibraphones and three or four marimbas, in addition to a few specialized percussion instruments like crotales and djembe, which may not be available to every ensemble. While the piece makes an effort to be accessible to variable sizes of ensembles, it requires a fairly well-stocked instrument inventory.

For a large high school percussion program looking for a new concert piece with enough rhythmic drive and cool effects to engage the students, this piece would be an excellent choice.

—*Marilyn K. Clark Silva*

Beacons of Light IV
Chad Heiny
$40.00
Tapspace Publications
Instrumentation (16 players): 8 individual crotales (taken from a 2-octave set), glockenspiel, xylophone, chimes, 2 vibraphones, 4 marimbas (playable on three 4.3-octave instruments), piano, piccolo snare drum, bongos, 4 concert toms, bass drum, deep concert snare drum, hi-hat, 2 suspended cymbals, 3 ride cymbals (with and without sizzle attachment), 4 graduated chime clusters (i.e., pin chimes, glass wind chimes, etc.), triangle, sleighbells
Web: score sample, audio recording

This colorful and audience-captivating work for large percussion ensemble was commissioned as tribute to the memory of Ryan McCutcheon of the Hampton High School percussion section. The composer uses a variety of influences from Ryan's life for inspiration and musical content. This includes the use of a "deconstructed" set of marching tenor drums (Ryan's instrument of choice) orchestrated with bongos and concert toms, material from his favorite rap artist and '70s rock group, as well as a four-note leitmotif taken from his favorite song, which is used throughout the piece. The composer does not explicitly state the identities of this source material in the program notes.

The writing is appropriate for a medium-advanced high school or beginning-medium undergraduate percussion ensemble. While rhythms stay within quarter and eighth notes, a high degree of individual confidence is required due to the hocketed passages that define the writing style and individualized melodic lines each player must execute, especially in the latter half of the piece. Most of the marimba writing is playable with two mallets, and any use of four is highly idiomatic and follows repetitive permutations. The piano part is playable by a non-percussionist, if needed.

Opening with interlocking minimalist figures, moving into textures evoking contemporary marching percussion, and closing with beautiful spacious melodies, "Beacons of Light" is a well-conceived and meaningful tribute to a life that ended too soon.

—*Jason Baker*

Beethoven in Havana III–IV
Brian Flack
$48.00
Tapspace Publications
Instrumentation (14–15 players): glockenspiel, xylophone, 2 vibraphones, 3 marimbas (two 4.3-octave, one 4.6-octave) piano, bass guitar, 4 timpani, large djembe, congas, bongos, 3 suspended cymbals, cajón, claves, castanets, mark tree, cabasa, guiro, maracas, cowbell, ribbon crasher
Web: score sample, audio recording

This 4½-minute arrangement of Beethoven's Symphony No. 7 (mvt. 2) really cooks! Not only does it showcase the staying power of Beethoven's music, but it gives the percussion ensemble a chance to show off their Afro-Cuban chops as they groove together with melodic lines that dance around each other with playful energy. While this adaptation is based on an arrangement by pianist Joachim Horsley, the rhythmic element of the music falls quite naturally onto the percussion instruments.

From a logistics standpoint, all the keyboard parts can be performed with two mallets, with the exception of the top two marimba parts, which require four mallets for chordal figures. Additionally, there is a difficulty hierarchy within the parts to accommodate players with different skill levels: keyboard parts are most difficult while the rhythm instrument parts primarily serve as the ostinato-engine of the piece. However, most of the syncopated phrase punctuations are present in almost all the instrument lines, which means every player will get a rhythmic workout at some point along the way.

If you do not have 14–15 players in your ensemble, you could get away with dropping a few of the parts and cutting/pasting licks across instruments, as melodic material is shared equally among the all the keyboard instruments, often doubling each other at the octave or mimicking what is written for the electric keyboard and bass guitar. Brian Flack does a wonderful job of treating the instruments in an idiomatic fashion, even incorporating creative techniques like playing with the backs of mallets for textural variety. If you are looking for an exciting addition for your next percussion ensemble concert, don't be fooled by the nod to Beethoven with this work. It grooves, it impresses, and it is wonderfully effective!

—*Joshua D. Smith*

Bongito II
Brian Slawson
$35.00
Tapspace Publications
Instrumentation (13 players): glockenspiel, xylophone, 4.3-octave marimba, 3 timpani, bongos, congas, timbales, cowbell, guiro, claves, castanets, vibraslap, splash cymbal
Web: score sample, audio recording

This percussion ensemble piece is inspired by the Latin-American salsa style of music and dance. Though the work uses eighth notes as the smallest subdivision at a moderate tempo, the challenge is in producing and maintaining what Slawson calls "an infectious groove" as an ensemble. It is most appropriate for a younger, high-school level percussion section and works well as an introduction to Latin instruments and rhythms.

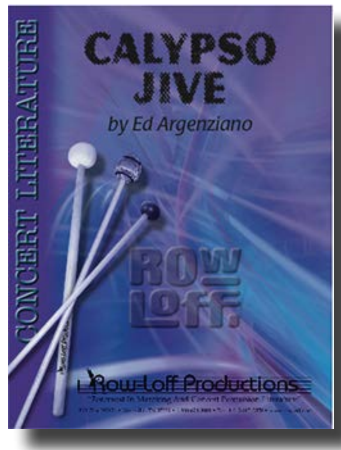
With the exception of one part, each player is only responsible for one instrument. This allows students to focus on the technical skills needed for their parts, particularly benefiting those who have little to no prior experience. The timpani part requires three drums and can be played on the 29-, 26-, and 23-inch drums if desired, accomodating programs that might not have access to the largest drum. However, some programs might find it difficult to perform because many of the auxiliary instruments cannot be replaced by alternatives without losing the characteristic flavor, requiring directors to purchase uncommonly-used instruments solely for this composition.

Perhaps the most appealing component of "Bongito" is the varying difficulty level of the individual parts. This ensures

that each player in your ensemble will have an appropriate challenge, and it helps create a more inclusive group atmosphere. The educational merit of the work would be evident if there were more section features or dynamic variation, especially for an ensemble of this size. Nonetheless, it is a fine addition to the literature as a showcase piece to be enjoyed by audiences and students.

—*Danielle Moreau*

Calypso Jive **III**
Ed Argenziano
$45.00
Row-Loff Productions
Instrumentation (8 players): bells, xylophone, vibes, marimba, congas, samba whistle, shaker, vibraslap, timbales, cowbell, crash cymbal, cuica, drumset, bass guitar
Web: score sample, audio recording



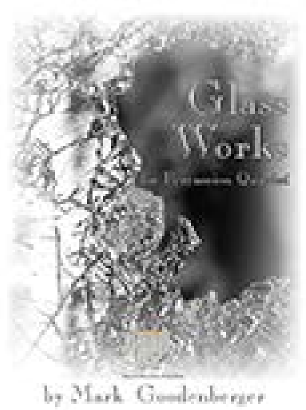
This fun ensemble will bring a Caribbean feel to your upcoming ensemble concert. All the keyboard parts use two mallets and focus around a simple calypso melody. The drum parts are straightforward and would be excellent for students who have showed interest in hand drumming or world styles on drumset. Although the piece calls for bass guitar, a bass marimba would substitute just fine.

The piece follows a standard form and offers a solo section in the middle for the conga and timbale players. However, this section could be lengthened to allow for other instruments to solo, giving them the opportunity to learn as well. The melodic content during the solo section is all in F-major, so beginning students should find it easier to solo over. If a school has steel drums, they would be fun to add to this piece as well.

This work would be great for an early percussion ensemble such as junior high or lower high school. The fun rhythmic drive and Caribbean feel is certain to be a crowd pleaser. Ed Argenziano has done an excellent job of taking the calypso feel into the concert percussion ensemble.

—*Josh Armstrong*

Glass Works **IV–V**
Mark Goodenberger
$36.00
Keyboard Percussion Publications
Instrumentation (4 players): low/medium/high-pitched glass for breaking, four glass gongs, low/medium/high-pitched glass wind chimes, 6 crystal goblets of varying sizes, box filled with broken glass, 15 glass bowls of varying sizes



This unique percussion quartet was inspired by its premiere location: the Bullseye Glass Foundry in Portland, Oregon. Every part of the piece has to do with glass: each instrument is made of glass, and the performers also vocalize sounds of working with and breaking glass, imitating the syllables found in the piece's title. While incorporating vocalization may be difficult for some players, most musical material consists of intermediate rhythms, achievable canonic passages, and relatively common syncopated patterns.

Clearly, Mark Goodenberger's focus is on the fascinating and unusual soundscape. The challenge of locating and building the required instruments could be a good learning opportunity for those unfamiliar with avant-garde sounds and instruments. Instructors/group leaders should note that the players must break glass during the performance.

—*Rebecca McDaniel*

Hydra **III**
Chad Heiny
$39.00
Tapspace Publications
Instrumentation (8 Players): medium and low China cymbals, kick drum (mounted flat), 6 trash metal instruments (very high, high, medium-high, medium, medium-low, low), 4 concert toms, bongos, piccolo snare drum, field drum (or deep concert snare drum), 2 congas, concert bass drum
Web: score sample, audio recording

Chad Heiny's "Hydra" was written for Chris Fauries and the Walsh Middle School Percussion Ensemble for their PASIC18 performance (their performance is on YouTube—well worth checking out!). Tapspace has produced a clear, well laid out, and all-around very professional product, with a hard-copy score that includes a disc with printable parts and a recording. The instruments are clearly notated, and the score includes a setup diagram.

"Hydra" is approximately 4½-minutes in duration, and is a groovy, rhythmic, rock/funk inspired work that is sure to be an audience-pleaser. Appropriate for an advanced middle school group and above, each of the eight performers uses a small setup, and performs interlocking rhythms consisting of mostly eighth and sixteenth notes. This would be a great piece to perform with no conductor, as the time stays steady and clear throughout.

Heiny uses a number of entertaining musical effects to represent the two-headed Greek serpent of the title, including the sound of trashy metal instruments in each player's setup representing the Hydra's hiss. This loud, drummy piece would work very well as a concert opener or encore piece, and I applaud Tapspace for consistently publishing high-quality music for young ensembles.

—*Joseph Van Hassel*

Incandescence **IV**
Jérémie Carrier
Drum Parts Arr. Martin Daigle
$32.00
Keyboard Percussion Publications
Instrumentation (5 players): vibraphone, 4.3-octave marimba, 4-octave marimba, electric bass, drumset
Web: score, audio and video recordings

Canadian composer Jérémie Carrier exemplifies the current trend toward a renaissance of the improviser, composer, and performer. Using the vibraphone as the solo instrument, "Incandescence" melds together elements of electronic music, jazz, and Baroque styles to produce a flashy feature and overall exciting piece for percussion ensemble.

Although the piece functions around a solo vibraphonist, each of the five parts has feature moments and contributes to the overall aesthetic, making this more percussion ensemble than concerto for vibraphone. The solo vibraphone part is full of common challenges on the instrument, from bowing to mallet dampening and even an optional improvisation. The other two keyboard parts call for two-mallet playing, often either outlining chords in fast triplet rhythms or carrying a melody against the vibraphone. The drumset lays down a foundational rock-shuffle groove or half-time beat throughout most of the piece, with some indications on ensemble figures to hit in unison. Carrier is often non-descriptive in his notations, leaving a large amount of musical interpretation up to the performers.

Musically speaking, "Incandescence" follows the thematic nature of its title, as a single flame emits a faint glow that can grow to a climactic blaze. Beginning with two players bowing on a single vibraphone, the marimba enters with the faster pace, helping transition into the solo vibraphone entrance. From there, Carrier diverts into a lighter, detached approach reminiscent of the Baroque era, which allows the drumset to enter using the snare drum at first to bridge into the shuffle. Throughout the piece after the initial bowed introduction, the music shifts through these various styles, maintaining a constant feeling of forward momentum until the very end.

Perfect for an undergraduate or graduate recital, "Incandescence" will keep the audience engaged and demonstrate fluidity and musicality in the ensemble.

—*Matthew Geiger*

Iron Mon **III**
John R. Hearnes
$45.00
Row-Loff Productions
Instrumentation (10–12 Players): xylophone, vibraphone, 4.3-octave marimba, electric guitar, electric bass, drumset, congas, tambourine, vibraslap, glass bottle, jam blocks, shaker, guiro, cowbell, splash cymbal
Web: score sample, audio recording

Fun! Are you interested in introducing your students to reggae and ska? This 5-minute work provides a nice opportunity to showcase your middle/high-school percussionists, while putting a smile on the audience's faces.

Make sure you have a percussionist who is comfortable on drumset, and you will need to grab a guitarist and bassist. If you are lacking a competent drummer, an instructor could be featured with your student group. The first half of the work grooves in a two-feel shuffle, and the latter half switches to a straight-eighth ska feel; both sections groove and are sure to be fun for all involved. One may easily alter the number of players to accommodate more or slightly fewer performers. If you have a "star," place him or her on the

vibraphone part, as this player will have the opportunity to solo.

I love works that are for younger players and that focus on involvement and fun. The musical world can become a very "stuffy" place, and it is important to remember to have a good time. Thanks to John Hearnes for providing young students with this performance opportunity.

—*T. Adam Blackstock*

MAG7 **VI**
Michael Burritt
$85.00
Keyboard Percussion Publications
Instrumentation (7 players): 2 vibraphones, two 5-octave marimbas, glockenspiel with pedal, crotales, 8 tom-toms, cajon, congas, bongos, bass drum, various small percussion instruments
Web: score sample, audio and video recordings

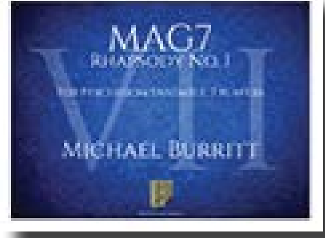
"MAG7" was written in dedication to the seven graduate students of Michael Burritt who premiered the work at PASIC17. Like several other percussion ensemble works by Burritt, this piece is high energy and very technically demanding. For ensembles looking for a showcase piece for their concert program, "MAG7" will certainly fit the bill.

While keyboards are the predominant focus of the instrumentation for most of the piece, various drums and percussion instruments are scattered throughout the work, including a later section where the drums take the dominant role for a brief period. Beginning with a single marimba, the opening motive acts as the main material for the entire piece. Soon after, each marimba has its own entrance until the full quartet is in, soon to be complemented by a variety of drums before other keyboard instruments arrive in the mix.

The composer states that the piece is "a melting pot of genres and artistic influences." This can be heard in everything from the blues-like opening riff to the industrial drumset grooves injected at various points, as well as the variety of textures used throughout the work. Burritt explores an assortment of textures, with the keyboard instruments especially projecting a wealth of timbres as the players use traditional mallets, timbale sticks, and even their fingers on the bars through different sections.

This piece is definitely geared towards larger programs with more experienced players. The equipment necessary to perform the work is significant, including multiple sets of crotales, a pedal glockenspiel, and two 5-octave marimbas. Beyond the gear though, the technical demands placed on the performers are quite substantial—from two-mallet chops to the ability to split rhythms between players in the style of Steve Reich or Aurel Hollo. However, for those programs that have these resources, "MAG7" will be sure to please performers and audience members alike with its wealth of colors and high-energy output.

—*Brian Nozny*



Napali **IV**
Ryan Loud
$40.00
Tapspace Publications
Instrumentation (2–6 players): vibraphone (or tenor pan), jazz guitar, 4.3-octave marimba, piano, bass guitar, drumset
Web: score sample, audio recording

Ryan Loud explains in the program notes that "Napali" was composed after traveling to the Napali Coast in the Hawaiian Islands with his wife. This bright, happy jazz tune accurately depicts what he calls the "beautiful hiking trails overlooking the Pacific Ocean." There are different configurations and instrumentations for this piece, which are explained in the "Resources" section in the score. Audio recordings of different configurations are available on Tapspace's website. Other materials included with the score are extensive performances notes and suggestions, as well as an "Improvisation Concepts" page for the solo section and a transcription of the vibraphone solo heard in the audio recordings.

The rhythm section parts are what should be expected from a jazz chart. They include chords and a suggested part, where appropriate, but are clear for improvisation. The marimba part is quite busy throughout the tune but is very chordal in nature. Finally, the guitar and vibraphone (or tenor pan) parts provide the head of the tune and bulk of the improvised soloing. The form of the piece is fairly standard and easy to follow

I highly recommend this piece for a percussion ensemble with rhythm section accompaniment, or even a professional jazz group. The detail the composer put into performance notes, suggestions, and the score itself are wonderful and make the tune quite accessible. The tune is very enjoyable and catchy, while the individual parts lend themselves to improvisation, experimentation, and rewarding jazz playing.

—*Justin Bunting*

Phosphenes **V**
Matthew Curley
$35.00
Row-Loff Productions
Instrumentation (14 players): 3 marimbas (one 5-octave and two 4-octave), bells, xylophone, crotales, 2 vibraphones, timpani, rainstick, bongos, djembe, ocean drum, 4 toms, shaker, gong, triangle, 2 suspended cymbals, sizzle cymbal, bass drum, shakere
Web: score sample, audio recording

Matthew Curley's new work for percussion ensemble takes the listeners through a variety of emotions. Its opening and closing are slow with metallic keyboards over rainsticks and ocean drums. The middle section has a driving marimba ostinato in the low end, punctuated with short bursts from the vibraphones and xylophone. Underneath this the drums begin a tribal feel that will become the centerpiece of the work.

This piece requires the mallet performers to be fairly proficient at four-mallet technique; specifically, they will be required to use double vertical, single independent, and double lateral strokes. Faster two-mallet playing is required of most of the keyboard players as well. The timpanist will need to pedal a few times, so that player should be proficient at tuning the drums.

This work creates a fun sonic environment for the listener. It is reminiscent of indoor percussion shows, without the rudimental side. The audience will be in for a treat as the piece goes from twinkling moments to a tribal-like drum feature in the middle section. This work would be great for an advanced high school or young college percussion ensemble.

—*Josh Armstrong*

Portrait of a Kid **I**
Philip Michael Minnis
$32.00
Tapspace Publications
Instrumentation (7 players): glockenspiel, xylophone, vibraphone, 4-octave marimba, piano, 4 timpani, drumset
Web: score sample, audio recording

This septet by Philip Michael Minnis adds to the repertoire for young percussionists. It is essentially a small percussion "band" with the timpani acting as the bass line, the keyboards providing the melodic material, the piano providing a supportive role, and the drumset doing what it does best: laying down the groove.

Almost all the individual parts are accessible to young players who have only been working on percussion for a short time. All the rhythms are based in eighth notes, and the pitch collections for all instruments are limited and make melodic sense. Even the piano part only ever needs to hold an octave in either hand and has merely two instances of three-note blocks in the right hand; operating the two hands in rhythmic independence may cause a challenge, however.

The drumset part is another story. Although the piece stays in straight time throughout, the drummer is required to make use of different sounds and techniques such as rim knocks, aiming for the cymbal's bell or bow, different riding patterns on the hi-hat, etc. This means that the drumset player requires more experience on that instrument than the other performers do on their respective instruments.

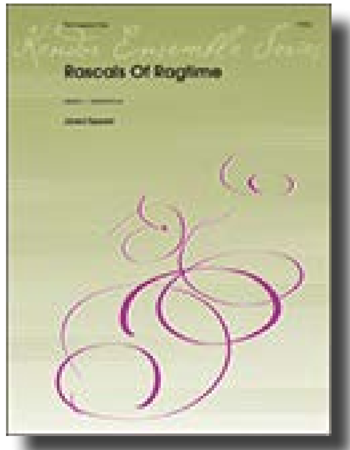
The work begins with a long but natural development of the simple thematic material, which is set in a laid-back, half-time groove. The piece climaxes halfway through with an exciting unison section that has syncopated hits. A well-written call-and-response section between the keyboards follows with the groove from the rhythm section still accompanying. The piece ends by revisiting the exciting climax from the middle of the piece. It is unfortunate that none of the opening material is revisited after the call-and-response ends. Doing so would give the form a little more totality.

The easy-to-learn lines and cool groove of this piece will make is fun for any group of young percussionists.

—*Kyle Cherwinski*

Rascals of Ragtime **II**
Jared Spears
$10.50
Kendor Music
Instrumentation (3 players): snare drum, woodblock, whoopee or siren whistle, police or athletic whistle, suspended cymbal, 3 toms
Web: score sample

Jared Spears is well known for his compositions of musical works that are accessible for performers of all skill levels. His newest work, "Rascals of Ragtime," is a continuation of this legacy, incorporating familiar rhythms from the ragtime era with common drumming concepts to create a fun trio. It is worth noting that "Rascals of Ragtime" seems to be a revamp of Spears' earlier work, "Ragtime Renegades," which uses similar



ideas, instruments, and concepts. To calm some fears and presumptions looking at the instrumentation, the inclusion of whistles is used sparingly for color, not as slapstick comedy.

There are some difficult figures in the piece, but for the most part, its repetitive nature and constant sixteenth-note rhythms lend this piece to a younger ensemble wanting to improve rhythmic patterns and accent work. For example, the piece relies heavily on the opening syncopated motif, but it is repeated so often and in unison that performers can figure out the accented style from the first bar and apply it to the rest. Spears includes a few things that could trip up unexperienced players, like a dotted sixteenth into a thirty-second note as well as some flams and ruffs, but these ideas are brief and rare in the overall piece, so they should not cause too much concern.

Utilizing a small setup and frequently repeated unison rhythms, Spears effectively uses ragtime roots to create a short trio that is fun and accessible for the performers and audience. Whether you have an advanced middle school trio or a young high school group that is venturing into chamber pieces, "Rascals of Ragtime" is a good challenge for the players without getting too cheesy. While working on various syncopated sixteenth-note rhythms and balance and blend within a small group, performers can gain a better understanding of dynamic contrast and effective timbral shifts. "Rascals of Ragtime" is worth a look to add a quick energetic piece to your concert.

—Matthew Geiger

Shine **IV–V**
Clif Walker
$38.00
Tapspace Publications
Instrumentation (8 players): glockenspiel, 3 woodblocks, high jam block, chimes, 2 vibraphones, lead pan, xylophone, high-octave crotales, mark tree, 4.3-octave marimba, 5-octave marimba, 2 triangles, timpani, spoxe, ride cymbal, sleighbells, bell tree, temple blocks, piano
Web: score sample, audio recording

"Shine" by Clif Walker is a wonderfully composed, short (2:45) but robust work for a percussion ensemble of eight players. The title refers to the bright colors and textures used throughout the piece and the brief moments in the piece where certain players are featured. The instrumentation largely consists of melodic instruments like glockenspiel, vibraphone, piano, marimba, and crotales, which help to create the brilliant timbres Walker employs. There are also a host of unique auxiliary instruments like sleighbells, a bell tree, mark tree, and spoxe, which help round out the sound of the piece to make this a uniquely uplifting musical experience.

The real genius of this piece is the way it is orchestrated vertically. The audience is never overwhelmed with sound despite the large number of players playing at a given time. The dynamics are intelligently and musically marked. Technically, this will require an ensemble that can maintain rhythmic integrity at faster tempi. The other challenge to performing this work is the shear number of instruments needed, including less common ones such as a lead pan and spoxe.

Challenges aside, this would an excellent addition to any advanced high school or undergraduate percussion ensemble. The piece is incredibly well written and offers a lot for performers and audience.

—Joe Millea

Sonoran Suite **III–IV**
William Penn
$38.00
Keyboard Percussion Publications
Instrumentation (4 players): 4 marimbas (three 4-octave, one 4.3-octave), bongos, tambourine, 2 boobams, 2 egg shakers, 3 cowbells, castanets, suspended cymbal, egg shaker, rainstick, police whistle, cowbell, woodblock
Web: score sample

"Sonoran Suite" by Arizona composer William Penn is for a quartet of marimbists, each with percussion. The piece was composed in 1993, being Penn's impressions of the natural beauty of the Sonoran Desert, which stretches across Arizona, California, and Mexico.

Ten minutes in length, this piece is suitable for recitals and percussion ensemble concerts. Much of the marimba parts involve simple triple rhythms in shifting meters of 12/8, 9/8, and 6/8, with some interlocking and a beautiful adagio rolling section that shifts to 2/2 and 4/4; all of which can be played with two mallets by each marimbist. There are a few tempo changes and areas with duple-against-triple and cross-the-bar phrasing, making this a good intermediate-level piece, particularly if done without a conductor. The variety of the timbres, rhythms, dynamics, and energy throughout the piece would make "Sonoran Suite" effective concert programming for a moment of effable variety.

—N. Scott Robinson

Taiko à la Tom-Tom **II**
Steven Wulff
$30.00
Tapspace Publications
Instrumentation (4 players): 4 tom-toms
Web: score sample, audio recording

Steven Wulff's "Taiko à la Tom-Tom" is a great addition to chamber literature for younger percussionists. It is intended for middle school students who have recently been introduced to sixteenth-note subdivisions, and it uses 3/4 as the time signature. Wulff indicates that the title refers more to the inspiration for the work rather than any specific rhythms, providing an outlet for students to explore the traditions of Taiko and Kyoto drumming. The bound score includes a CD with individual parts and audio recordings for reference.

The performance notes give detailed insight into the musical and logistical needs of the composition. A recommended ensemble configuration is included, as well as tuning recommendations for each of the drums. Wulff indicates that stickings for all players should be uniform so that the implied visual elements remain intact.

"Taiko à la Tom-Tom" offers a number of educational advantages. The balanced use of unison and independent figures promotes aural awareness and gives each player manageable yet soloistic features. There is a tremendous amount of dynamic contrast, consisting mostly of tiered or staggered entrances that differ from player to player. While each player is only responsible for one instrument, all the parts utilize the head and rim regularly throughout the piece, requiring an additional level of coordination. I am very pleased to see a variety of notated articulations including staccato and tenuto markings, which can often be forgotten in repertoire for this level.

It is important to note that although the piece is appropriate for middle school percussionists, it requires four confident players who can play independently from their peers while maintaining their musical awareness. An excellent introduction into chamber playing, this two-minute composition would fit nicely into any music event or band concert.

—Danielle Moreau

Ukrainian Bell Carol **II**
Arr. Ray Flores
$35.00
Row-Loff Productions
Instrumentation (11 players): glockenspiel, vibraphone, xylophone, 4-octave marimba, 2 timpani, snare drum, bass drum, tambourine, 2 toms, 2 suspended cymbals
Web: score sample, audio recording

At only two minutes in length, this arrangement provides an opportunity to feature your beginning percussionists during holiday programs, while giving the audience their "fix" of "Carol of the Bells." Although this arrangement requires 11 players, you can easily alter things to include more or slightly fewer performers, as many parts are doubled. This could be modified to accommodate individuals or available instrumentation.

The performance demands of each player are limited to one instrument, and rhythmic figures require only quarter and eighth notes (or rests). This would be a wonderful way to feature your beginning percussionists on holiday concerts, while providing a moment of breath for your winds, brass, or string players.

—T. Adam Blackstock

Witch Doctor **II**
Ross Bagdasarian
Arr. Alan Keown
$40.00
Tapspace Publications
Instrumentation (9–11 players): glockenspiel (optional), xylophone, vibraphone, two 4.3-octave marimbas (or share one marimba), 4 timpani, snare drum, bass drum, 4 tom-toms, temple blocks, ride cymbal, opera gong, hi-hat, police whistle, slide whistle, duck call, vibraslap, acme siren whistle
Web: score sample, audio recording

Alan Keown's arrangement of Ross Bagdasarian's "Witch Doctor," as heard on *Alvin and the Chipmunks*, is sure to be a crowd-pleaser. The arrangement is full of energy, variety, and creativity. At the beginning of the score, Keown includes program notes as well as very helpful performance considerations about such things as mallet choice and how parts can be doubled (hence 9–11 players). A very clean and detailed suggested setup diagram is included with the score.

The music is the tune as we know it with a percussion break in the middle. The snare drum and bass drum players often emulate a drumset "boom-chick" part, marimba is the bass line, and the glockenspiel and xylophone players carry the melody. What is particularly fun about this arrangement is the arranger's use of sound effect interjections (whistles, blocks, etc.) and his decision to pass solos around the ensemble.

Where the arrangement really comes alive is the percussion break in the middle. It is essentially a trap solo passed around six players. Cowbell, whistles, and sirens are featured as well as a snare and tom solo. However, as Keown mentions in the performance notes, the duck call player shines here.

I would recommend this arrangement with the highest enthusiasm for a middle school or high school percussion ensemble that is looking for something challenging, yet fun and exciting. This one

is guaranteed to get laughter and robust applause from the audience.

—*Justin Bunting*

SNARE DRUM METHOD

Mastering the Snare Drum **I–III**
Mat Marucci
$22.99
Mel Bay
Web: sample pages, audio resources

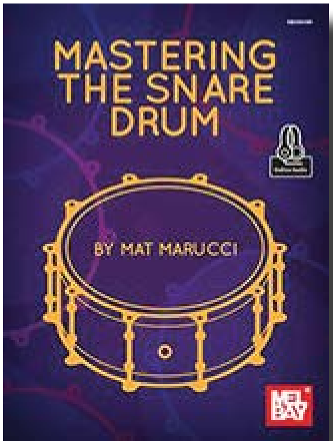
This 116-page method book for snare drum is a good secondary resource to supplement the beginning level snare drum student—either as an additional method book for individual study or for the beginning band director to use as a resource for the beginning band snare drum student. The first 42 pages (15 lessons) are designed for the very beginning snare drum study (starting with how to tune a snare drum and ending with a section utilizing quarter notes and eighth notes with tied notes). This first section would duplicate most beginning band instructional method books.

Pages 43–82 are gered for the intermediate-level snare drum student (with a second set of 15-lesson presentations) starting with multiple bounced rolls, which familiarizes the intermediate student with permutations of eighth-note/sixteenth-note rhythms in 4/4, ending with several lessons providing explanations of multiple-bounce rolls, triplets with accents, and basic "drag" rudiments.

The final section, pages 83–116 are labelled for the advanced level—which might be considered as material for a second-year snare drum student—starting with a review of the beginning and intermediate sections before ending with rudimental exercises. This third section also has 15 lessons that reinforce the basic presentation of the rudiments for the second-year snare drum student.

Overall, this Mel Bay publication is a solid reinforcement of beginning-band snare drum pedagogy. There is also an online audio component that enhances the student's ability to play with the correct pre-recorded sounds for each exercise.

—*Jim Lambert*



The "Somewhat Different Technical Snare Drum Method" **III–IV**
Arnold F. Riedhammer
€15
Self-Published

Arnold Riedhammer presents a series of technical exercises that are meant to raise the drummer's proficiency to a level needed to succeed in professional-level auditions. The "somewhat different" aspect that separates this method from other technique books seems to be the use of dynamics. Riedhammer challenges the performer to play the exercises at a number of dynamics ranging from *pianissimo* to *fortissimo*.

Since the book is geared toward classical snare drummers, much emphasis is placed on grace notes and embellished figures. Flams and drags are closely examined. Riedhammer also addresses the four-stroke ruff, which is referred to as a "three stroke grace note." He also utilizes the "four stroke grace note," comprised of four grace notes plus a main note. These exercises are to be played once at *mezzo forte* and repeated at *pianissimo*.

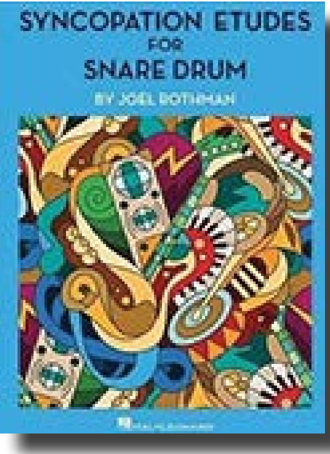
The book includes 5-, 7-, and 9-stroke rolls in both open and closed formats. Once again, the dynamic range is explored at both a *mezzo forte* and *pianissimo* dynamic. Riedhammer addresses single-stroke rolls, explaining how wrist and finger control can be utilized to gain speed and facility. Paradiddles and press rolls are also examined. The book concludes with a three-page snare drum audition etude and an "encore" piece utilizing snare and bass drum. This book will certainly aid in refining the drummer's touch, sensitivity, and dynamic flexibility.

—*Jeff W. Johnson*

Syncopation Etudes for Snare Drum **I–IV**
Joel Rothman
$14.99
Hal Leonard

Joel Rothman has a long history of writing exercise materials for snare drum and other related percussion areas. Many of his earlier publications were written as exercises, but this text is a collection of etudes that present many examples of syncopated rhythms.

The text is in seven sections, each devoted to specific technical or notational areas. The sections are very similar, since there is really no growth in difficulty from the first to the seventh part. However, there is a purpose of grouping the etudes by starting the collection with quarter and eighth notes in 4/4, 3/4, and 5/4. The middle etudes include triplets and sixteenth notes, and the final group contains rolls in quarter- and eighth-note based meters.



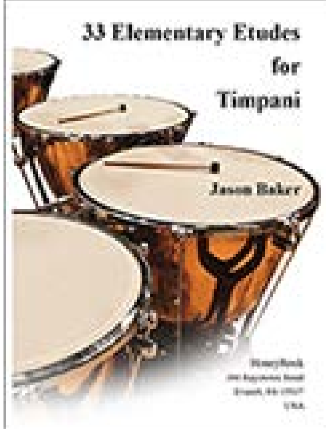
There are 90 etudes in the text, and they are short, written on a half-page. The book is 56 pages, and the level of difficulty ranges from beginner to advanced. Thus, the book can be of value for all levels of performers. Rothman should be acknowledged for creating nearly every type of syncopation possible. My only concern with this text is that although the solos are full of syncopation, there is little attention to writing in a musical context, which would include motives, phrases, or dynamic expression, which would be expected for a better musical experience.

—*George Frock*

TIMPANI METHOD

33 Elementary Etudes for Timpani **I–III**
Jason Baker
$24.95
HoneyRock
Instrumentation: 4 timpani
Web: score sample

Jason Baker's *33 Elementary Etudes for Timpani* is a great addition to the ever-growing timpani etude repertoire. The book is separated into three sections: etudes for two drums, three drums, and four drums. Each section builds up to tuning changes and melodic pedaling, which is clearly mapped out in the introductory notes. Along with tuning changes, the etudes cover rhythms and meters found in student-level repertoire, as well as a variety of articulations, phrasing, simple homophonic and biphonic textures, rolls, dynamics, crossovers, shifting, double sticking, and staccato and legato strokes.

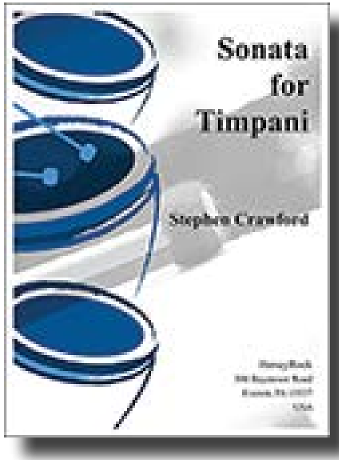


Through covering a variety of techniques, these etudes are useful for private study, as supplemental material to a method book, and recital performance, auditions, and sight reading. Baker has organized everything very clearly, with suggested stickings given at potentially problematic spots, as well as crossover and tuning indications. I particularly like how musical/melodic the etudes are, and the variety of styles represented (waltz, funeral march, etc.). I highly recommend this book!

—*Joseph Van Hassel*

TIMPANI SOLO

Sonata for Timpani **V**
Stephen Crawford
$17.95
HoneyRock
Instrumentation: 4 timpani, temple bowl, triangle
Web: score sample



This unaccompanied sonata is a moderately-challenging composition for the intermediate to advanced timpani student. Each of the three movements has a different character: the first being marked "allegro non troppo" (quarter note equals 126) and pitched F, C D-flat, G. There is also a brief 3/8 section in this 4/4 movement, which is fairly straight-forward march-style with a slower, dramatic coda.

The second movement is tuned G, B-flat, D-flat, F, with a marking of "ethereal" and the addition of a triangle and a temple bowl struck with the wooden end of a timpani mallet. The opening and

closing sections of this ternary structure are slow and in a 4/4, while the middle is marked pesante "piu mosso" and in 5/8.

The third movement is marked "Alla Ghana" and is predominantly in 12/8 with numerous African-like syncopations. It is pitched F, C, E-flat, F and marked at a tempo of 96 beats per minute. The final coda section hearkens to some of the tunings in the first movement (F, C, D-flat, A-flat), before settling on a low F.

This three-movement sonata would be appropriate for an emerging college percussion soloist or as an advanced work for the high school percussionist to perform at either a solo festival or as an audition selection for college. Congratulations to Dr. Stephen Crawford for this creative composition.

—*Jim Lambert*

PERCUSSION SOLOIST WITH PERCUSSION ENSEMBLE ACCOMPANIMENT

Karagadamu **IV**
Brian Nozny
$30.00
Self-Published
Instrumentation: bodhrán soloist with percussion trio (finger cymbals, suspended cymbal, tam-tam, and triangle)

I am an advocate for any work that is accessible for younger players, while simultaneously providing an opportunity to collaborate with professional musicians. Written for Andrew Kruspe, "Karagadamu" definitely fits this profile.

From the South Indian dialect of Telugu, the title of this work translates to "fusion." Although the bodhrán soloist is playing in traditional, Irish style (with tipper), the compositional style reflects a rhythmic language that one might associate with music from India. The demands of the soloist require someone who is accomplished in the Irish-style of bodhrán performance, while the accompanying parts require minimal instrumentation and are extremely accessible. The work is in three sections, and the composer provides three optional endings; in a tour, or other repeated performance scenario, this allows for constant variety.

At only six minutes in length, this work provides a wonderful opportunity for collaboration and exposes audiences and performers to something non-Western. With an accomplished soloist at hand, this atmospheric work is sure to enhance any percussion ensemble program.

—*T. Adam Blackstock*

Mani Volanti **IV**
John H. Beck
$19.95
Self-Published
Instrumentation (4 players): 2 bongos, 3 congas, suspended cymbal, bass drum, gong, djembe, darbuka, vibraphone, 4-octave marimba, 4 timpani

PAS Hall of Fame member John H. Beck provides a new addition to the repertoire with this multiple percussion solo with trio accompaniment. Dedicated to Italian percussionist Luigi Morleo, Beck's work features rubato soloistic moments for the featured performer as well as exciting, driving passages for all players. At around 11 minutes, "Mani Volanti" is a great feature for a senior recital that does not demand too much from the accompanying parts and allows for the soloist to perform notated rhythms around the drums as well as open improvisations on a multiple percussion setup and world instruments.

The soloist performs mostly on the bongos, congas, bass drum, cymbal, and gong as a multiple percussion setup, and then sits down to play djembe and later darbuka before returning to the percussion setup. The djembe and darbuka parts are not written using advanced techniques, opening up the piece for non-traditional approaches, and making it more accessible for a variety of performers.

The accompanying parts maintain a background role throughout, often providing foundational rhythmic ostinatos or setting up a call-and-response with the soloist. The parts intertwine with the soloist, so playing the piece unaccompanied would leave many holes. The keyboard parts are designed around stacked tritones in the beginning, but they shift to a repeated Middle Eastern melody to support the darbuka solo. After the darbuka cadenza, the piece picks back up again using the first ideas of tritones in the keyboard behind fast moving sixteenth notes in the solo percussion part, which drive all the way to the end.

For the performer tired of playing all of the standards of the multiple percussion cannon, this piece is a great solution; and for someone looking to highlight his or her multiple percussion and hand drumming skills surrounded by three supporting players, "Mani Volanti" is perfectly suited to excite, entertain, and show off.

—*Matthew Geiger*

MIXED INSTRUMENTATION

B(ee) Movie **IV–V**
Lansing McLoskey
$38.00
Keyboard Percussion Publications
Instrumentation (2 players): cello and marimba with video
Web: video with performance recording

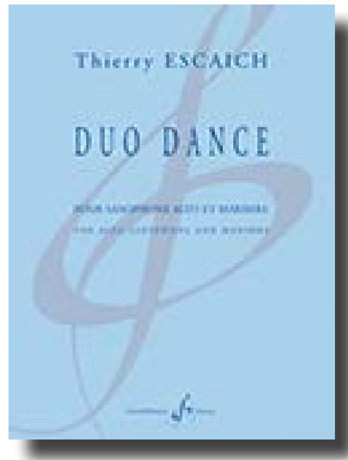
"B(ee) Movie" is a 5-minute cello and marimba duet paired with video by Ann Steuernagel. Drone-like instrumental parts provide a backdrop for a simple yet intriguing film: brief shots of a single beekeeper and beehive, interspersed with longer scenes of a person swimming in a pool. While sometimes the cello and marimba parts portray the images (e.g., cellist making buzzing sounds, undulating water-like patterns on the marimba), overall, the two are just lovely companions, each with independent beauty and artistic integrity, whether or not the listener chooses to search for correlations. Lansing McLoskey's title does not do justice to the depth of this piece; his score immerses the listener, enabling a deeper experience of both the music and the film.

This short, captivating work would be a great first piece for performers interested in using fixed media, as the parts are simple enough that performers can focus on syncing with each other and the film. While the minimalist music is not technically challenging, performance will require intentional communication between the two players, as well as in-depth study of both performing parts and the accompanying video. McLoskey enables a successful performance by having both players read from an annotated score with timestamps corresponding to the film, as well as providing a very helpful timeline illustrating how major events in the film line up with the performing parts. The composer recommends that performers be "very familiar with the film and have a video monitor in front of them that they can follow during the performance."

—*Rebecca McDaniel*

Duo Dance **III**
Thierry Escaich
$11.99
Gérard Billaudot
Instrumentation: 4-octave marimba, alto saxophone

"Duo Dance" is a short (roughly 2:45) pedagogical work appropriate for intermediate players looking to gain experience playing chamber music. There's quite a bit of syncopation, but it appears primarily in rhythmic figures that are repeated throughout the piece in both the marimba and alto sax parts. This piece is good for building the essential nonverbal communication skills necessary for successful chamber music performances.



The marimba part requires four mallets only during the last four measures, and there is an opportunity to pick the extra two mallets up shortly before they're needed. The player will only need to be comfortable with single independent and double vertical strokes, so this is appropriate for students who are still new to four-mallet playing. If you have students who are ready to start working with other instrumentalists, check this out.

—*Brian Elizondo*

This World **IV–V**
William L. Cahn
$68.00
Keyboard Percussion Publications
Instrumentation (5 players): vocalist, 4-octave marimba, 5-octave marimba, vibraphone, concert bass drum, double-headed tom-tom, large suspended cymbal, 2 octaves of crotales, glockenspiel
Web: score sample

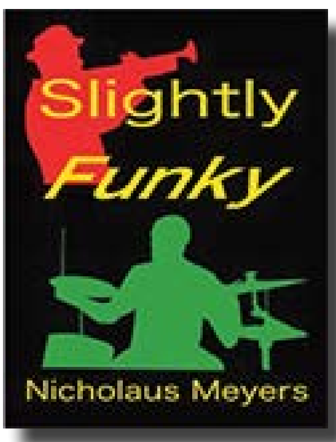
"This World" is a 9-minute chamber piece for percussion quartet and vocalist by composer and Nexus percussionist Bill Cahn. Published in a high-quality spiral bound edition with color cover, the package includes the parts in booklets with the score containing some program notes on the piece as well as a composer bio. The piece incorporates the composer's original poem "This World," which evokes the beauty of the natural world as does the cover photo. The vocalist sings the poem throughout; the part was written for a female singer but can be performed one octave lower by a male singer.

The piece employs dissonance in the mallet parts, but the vocal part is not difficult melodically. The rhythms for the vocalist are simple throughout with liberal pitch referencing in the mallet parts. Rhythmically, the piece is not difficult either with 12/8, 2/2, 3/4, and 9/8 meters and simple rhythms throughout. There is liberal chromaticism and some interlocking in the marimba parts, and the percussion part involves the drums tuned to pitches.

The piece was written for the percussion quartet in such a dynamic manner that the vocal part is always prominent, as it seems the composer's intention is to feature the text, which calls attention to not only the inherent beauty of the Earth but its future in terms of sustainability and climate change. Cahn offers here not only a work fitting for percussionists but also one fitting for any audience, as the poetic message is as worthy of hearing as is his brilliant writing for percussion.

—*N. Scott Robinson*

Slightly Funky **IV**
Nicholaus Meyers
$15.00
Per-Mus Publications
Instrumentation (2 players): trumpet and percussion (bass drum, snare drum, bongos, jam block, cowbell, crash cymbal, splash cymbal, hi-hat)
Web: audio recording



This new work is a duet for multiple percussion and trumpet, centered on the idea of the funk music of Galactic and James Brown. The music itself is fairly straight forward, although both of the performers need to feel comfortable with syncopated rhythms. A suggested setup is given in the score to allow for ease of movement during the execution of the work.

The piece is based on a simple motif in the trumpet part. This idea is traded with the percussionist. Meyers does an excellent job of having the percussionist be another melodic voice in the work, as opposed to just a timekeeper for the trumpet. The solo sections for the percussion are very musical and melodic. The trumpet part seems accessible for most players, staying in a middle range of the instrument and not venturing too far from that. The syncopations lead to the "funkiness" while the soloistic nature of the percussion is more concert-oriented. This piece would go great on an undergraduate recital, or for a couple of advanced high school players.

—*Josh Armstrong*

Quartet **V+**
Steve Reich
$35.00 (parts only)
Boosey & Hawkes
Instrumentation: 2 vibraphones, 2 pianos

"Quartet" will feel familiar to percussionists who have played "Mallet Quartet." This is classic Reich. It is split into three seamlessly connected movements: fast, slow, fast. The vibraphones often play the same role here as in "Mallet Quartet," especially in the fast movements, where they provide bright, energetic, dancing melodies that are occasionally in canon with one another. At other times, the two vibraphones have complex hocketed rhythms that create interesting composite melodies and stereo effects. The vibraphones switch to supportive roles to add color to the pianos in the beautifully written second movement.

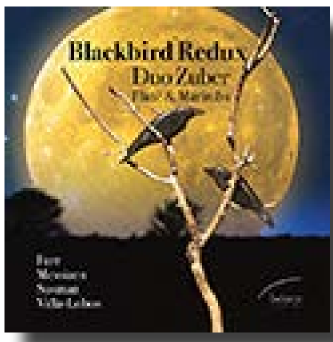
"Quartet" requires professional musicians or advanced college students, but even the best performers will be made better after navigating the challenges presented here. The individual parts are not overly complex, but the quick tempo, frequent key changes, perpetual syncopated rhythms, and meters that change nearly every bar make for a piece that requires extreme focus. The inextricably linked, interwoven nature of the individual parts leaves very little room for error, where even the smallest of mistakes can quickly become compounded beyond the point of recovery. Virtuosity and musical maturity are required from each performer for a successful performance. Like all of Steve Reich's works, this is a rewarding piece to learn and perform repeatedly. It will be well worth your time.

—*Brian Elizondo*

RECORDINGS

Blackbird Redux
Duo Zuber
Belarca Records

Duo Zuber is the wife and husband duo of Patricia Wolf Zuber (flute) and Greg Zuber (marimba). The album features Gareth Farr's "Kembang Suling," William Susman's "Amores Montuños," and Greg Zuber's arrangements of Messiaen's "Le Merle Noir" and Villa-Lobos's "Assobio a Játo," the last three of which are world premiere recordings.

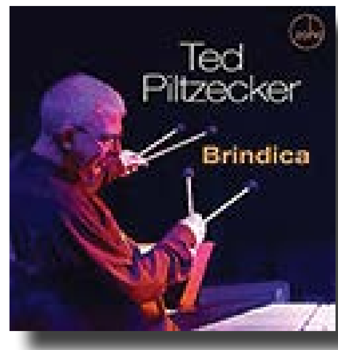


This is an exciting collection of works, and the album showcases the admirable musicianship required to bring these pieces to life. My favorite work here is Susman's "Amores Montuños," which is continually propelled with energy that alternates between aggressively storming forward and floating effortlessly. The quick transitions between these dichotomous states are executed with deftness and agility by both performers.

The album features brilliant performances, compositions, and arrangements, but it occasionally sounds as though the microphoness were placed fairly far away from the instruments. This leaves the marimba sounding rather thin, slightly muffled, and unable to fully support the performances with the warmth, weight, and low-end balance I look for in marimba recordings. This thinness is displayed clearly throughout the Susman. That being said, this album is definitely worth checking out; there's a lot to enjoy here.

—*Brian Elizondo*

Brindica
Ted Piltzecker
Zoho Music

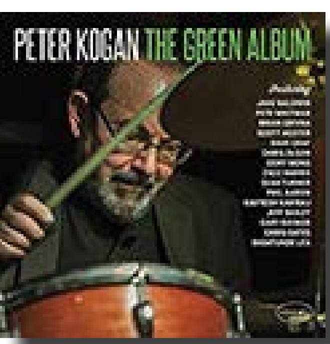


Brindica, literally Brazil, India, and Africa, is jazz vibraphonist Ted Plitzecker's first release for Zoho Music. This globally eclectic jazz CD features Piltzecker's variegated good vibes (and also marimba, keyboard, talking drum, bell, and vocal) with a cohort of musical prestige such as Taylor Burgess (vocal), Maurico Dawid (bass), Jon Faddis (trumpet), Matt Hall (trombone), Ralph LaLama (tenor sax and clarinet), Angel Lau (congas, bell), Dave Lewitt (djembe, bell), Miguel Marengo (piano), Fernando Martinez (drumset), Carlos Michelini (alto sax), Tara Helen O'Conner (flutes), Ayako Oshima (clarinet), Gary Smulyan (bari sax), Jansel Torres (bata, congas, bongos, bell), and John Wooton (steel pan, drumset). The degree to which this ensemble brings to life truly postmodern jazz is doctoral!

The title track, "Brindica," was stuck on repeat in my CD player for days (by choice) as the rhythmic influences from Brazil and West Africa with the South Indian konnakol and Xhosa click singing vocalise in a through-composed piece secured my plight in discovering the music on this CD. The scintillating brilliance of Piltzecker's playing and composing is deftly accompanied by the excellent and tasty drummer Fernando Martinez, who in turn is anchored by a host of superlative percussionists in Lau, Lewitt, Torres, and Wooton. For those who seek musical adventure, give a serious listen and you'll find the CD isn't the only thing that will be spinning!

—*N. Scott Robinson*

The Green Album
Peter Kogan
Self-Released



Peter Kogan brings together some of the finest jazz musicians from Minnesota to celebrate the history of jazz and carry on the improvisational art form. The CD pays homage to Dizzy Gillespie with a rendition of "Con Alma" in an Afro-Cuban 6/8 style. Charlie Parker's classic "My Little Suede Shoes" is presented with a calypso-inspired feel. Parker's "Moose the Mooche" is also included, played with a New Orleans inflection. Duke Ellington's "The Mooche" is played slower than the original, allowing the listener to truly appreciate the Cotton Club-inspired groove.

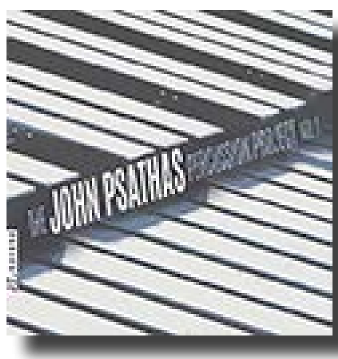
Kogan is not only an arranger of these classics, he is also a skilled composer. "MLW Blues Evolution" is a mellow reworking of "Blues for Mary Lou" from his first album. "Slippery Slope" has a frantic, angrier feel in comparison to the other tunes on the album. The liner notes state that it was "composed in rapid response to the 2016 election results." "Miles Back" is a nice ballad with tasteful brushwork by Kogan.

Kogan's other compositions include "Fool's Blues," a medium-tempo swing, and "Don't Stop Loving Me Babe," a light bossa-nova. Other tunes are not traceable to a specific style. "Honolulu Green" was inspired by mellow 1970s TV themes, while "El Ranchero" has a Latin-inspired groove. The rhythm section is cohesive while the soloists are creative and inspired. Those who appreciate Kogan's

first two albums should enjoy this latest offering.

—*Jeff W. Johnson*

The John Psathas Percussion Project Vol. 1
John Psathas, Composer; Omar Carmentates. Arranger
Navona Records



This collection of John Psathas compositions is a multi-year project to adapt many of his compositions for other instruments for percussion. The project was funded by a Furman University Faculty research grant, and other growth grants. The scores are published by Promethean Editions. There are 14 selections featured. "Corybas" is the opening selection, an 11-minute rhythmic work utilizing harmonic and rhythmic patterns with a Middle Eastern influence. The mixture of the vibraphone, marimba, and drum patterns are outstanding. This is followed by three works originally for piano quintet. There is an interesting blend of rapid motives and long sounds on the vibes, gongs, and bowed sounds. The next set of pieces is titled "Drum Dances," and the playing is creative in style and color. Other works vary in tempo, mood, and style, but one title that should be mentioned is "Ed Dorado." The title perfectly describes the style, the harmonic content, and the mood of this work. The performance of solos, unison motives, and counterpoint between the marimba, vibes, and drums is exciting and creative.

This recording is first rate, and the members of the group—Justin Alexander, Brian Baldauff, Omar Carmenates, Tommy Dobbs, Emma Gierszal, Justin Lamb, Melinda Leoce, Brian Nozny, Ryan Paatterson, and Lis Rivera—deserve credit for their contributions to this project.

—*George Frock*

The Landscape Scrolls
Peter Garland
Starkland

Music often aids in centering oneself. This can be associated with performance, and also with listening. This high-quality recording boasts exceptional performance and sound quality, and it provides the listener with just over 50 minutes of Zen-like beauty, basked in an onslaught of divine overtones. Commissioned by, and dedicated to, percussionist John Lane, "The Landscape Scrolls" are based on the 24-hour day cycle.

The work consists of five movements: Mid-Day, Sunset, After Dark, Late, and Early Morning. Each movement is dedicated to specific instrumentation: Chinese drums, rice bowls, triangles, glockenspiel, and chimes. Each section is a musical depiction of the composer's view of the day cycle, and I feel that he was extremely successful in translating his perceptions to music.

John Lane's performance is masterful; while the music is not "virtuosic," it is very difficult to communicate effectively. There are so many tangible aspects that the composer tries to depict: mountain ranges, frog ponds, fireflies, stars, and fog are just a few. Lane does a wonderful job with sound production, is a patient performer, and exhibits great skill and nuance.

While I understand that this may not make it onto your jogging playlist, it definitely has a place within the libraries of percussionists and enthusiasts, alike. This allows you to take a step back and appreciate an atmospheric, aural experience.

—*T. Adam Blackstock*

Phonix Marimba Orchestra II
Shiniti Uéno and Phonix Réflexion
ALM Records

The overarching purpose of *Phonix Marimba Orchestra II* appears to be an exploration of percussion ensemble music demonstrating varying degrees of Japanese influence, with some connections clear and near to the source, and others a bit more tenuous. If listeners are expecting an hour of heady works like "Michi" and "Prism Rhapsody" however, they will be in for a surprise at the occasional humor and wistfulness of an album that plays more like a variety show than a uniform statement.

A few of the pieces, such as Nathan Daughtrey's "Firefly" and Makiko Kinoshita's "The Book of Sand," will find an immediate audience in North America with their active and accessible material. I found the decision to feature "Firefly" as the recording's opening track a bit puzzling, and I would have rather heard it later in the album following "The Book of Sand" or one of the other examples of purely Japanese music. When placed in the context of a CD otherwise entirely devoted to Japanese compositions or arrangements performed by a Japanese ensemble, I got the vague sense that there was something disingenuous, almost touristy, about setting the tone of the album with "Firefly" (originally commissioned by the Texas Christian University Percussion Orchestra). The performance itself is very good, and the piece (one of Daughtrey's stronger works) is ostensibly based on various Japanese myths, folk songs, and melodic modes, so I suppose there's a reasonable argument to be made despite my curmudgeonly stance.

The whirling "Prima Luce" by Yo Goto, for two marimba soloists and marimba ensemble, may be the surprise hit of the album for many percussionists, as the interplay between soloists and the ensemble is palpable and captivating even when translated via headphones or speakers (let alone onstage and in person), and could easily find its way onto American university percussion ensemble programs in the near future. However, the dramatic and imposing "Sinfonia M—Hear the voices of the Gods!" by Tokuhide Niimi struck me as both the heart of the album and also its strongest and most memorable piece. At over 17 minutes in length, and beginning with an auspicious Bach Chorale quotation, Niimi's work is certainly a bold artistic statement and a marathon for the performers, but the ensemble presents a moving and deeply refined performance that captured my attention for its entirety.

Following the gravitas of "Sinfonia M," the back end of the CD takes an unexpected turn into the realm of the neo-classical, with an arrangement of Russian folk songs and Keiko Abe's own bubbly arrangement of "Scaramouche" by Darius Milhaud, before concluding with an arrangement of Yoko Sugano's lyrical "Flowers Will Bloom," a piece composed in response to the Great East Japan Earthquake of 2011. All told, the album is something of a potpourri, alternately sincere and quirky, and shines a light on the modern romanticism coming out of Japan's current generation of composers and arrangers. There's certainly something for everyone on this CD, and if you're of the curious type, I would say *Phonix Marimba Orchestra II* is worth checking out.

—*Brian Graiser*

Resonance
Dave Rudolf Quintet
Self-Released

Dave Rudolph is a drummer/composer from South Florida who has clearly "been around." His musical palette is broad, covering many styles and influences including jazz, Afro-Cuban, New Orleans second-line, and even free jazz. *Resonance* showcases both his drumming and composing in a collection of nine selections performed by a world-class contemporary jazz combo. All the tunes are Rudolf's original compositions, and his drumming is strong, confident, musical, and inventive throughout.

The CD begins with "Atonement," a samba that moves along at a brisk tempo. The melody is haunting, played by guitar and tenor saxophone. The rhythm section, with Rudolph at the helm, is very tight and grooving. The style changes near the end of the head to a more sparse feel that launches the guitar solo played by LaRue Nickelson, who is maybe the strongest player in the band (and that's saying something in this excellent group).

"Those Clumsey Words" is an Afro-Cuban 6/8 with a very compelling, smooth melody floating over the top of the cooking rhythm section. After the solos and restatement of the head, Rudolph solos over a vamp played by the guitar and bass. The drumming here is very fluid and melodic. The next tune, "Lonely Train," is a "big-3" feel that Rudolf plays with brushes during the head. Again, this features the guitar in some wonderful blues-oriented material with Rudolf changing to sticks and continuing the basic feel.

"The Vine" begins with a rubato introduction that leads the listener to think it will be a ballad. But the tune quickly moves to a fast head in a Latin style, played beautifully by tenor saxophonist Zach Bornheimer with guitarist Nickelson. The form of the tune involves some odd phrasing that really works and makes this more than just another predictable Latin tune. Rudolf's duet with pianist Pablo Arencibia eventually morphs into a solo with the full rhythm section. "Bounce" is the only tune with a swing feel on the CD. It begins with drums, which sets up a Monk-like melody that leads to another great guitar solo by Nickelson. Rudolf finishes the number with a rousing drum solo that is straight out of the jazz tradition.

"Resonance" has a straight eighth feel and is a ballad that features singer Whitney James on a very nice wordless vocal. This leads to "Night Squirrel," which has a New Orleans second-line feel that is a nice contrast to the other material on the CD. It's written in a 12-bar blues form and features some nice trading of "4s" by the guitar and sax. "Whimsy" is another ballad that features the piano. After a rubato introduction, the feel settles into a jazz waltz. Rudolf's writing here is right out of the great American songbook style. His brush work behind the bass solo is very nice as well.

The CD concludes with "Brush Strokes," which I naturally assumed would also feature Rudolf on brushes. But the title is probably more connected to the painter's brush, as this is actually a free jazz excursion between saxophonist and drummer. Their interaction is clever and conversational, full of many explorations of colors.

This is an excellent CD featuring great playing by a great band. Rudolf is in command throughout but gives his bandmates plenty of room to show their musical skills. While most people outside of Tampa, Florida might not know of Dave Rudolph and his music, hopefully

this CD will go a long way to making his talents known.

—*Tom Morgan*

Talismã
Mark Duggan
Vujamusic
Web: audio recording

Percussionist and composer Mark Duggan takes the listener on a musical journey to Brazil through the use of distinctive styles such as bossa-nova, samba, and choro. The album opens with Astor Silva's "Chorinho na Gafieira." As the melody starts, it becomes clear that Duggan is at home in this style. The other two members of the trio are also able to convey the style in an authentic fashion. Brazilian guitarist Marco Tulio has over 30 years of experience performing this music. Contrabassist and accordionist Louis Samão is also at home in this setting, drawing upon his extensive experience performing world music.

Duggan lends his own compositions to the album. His tunes, "Irresoluto," "Above the Rain," "Shifting Sands," and "Samba des Nues" are melodically and rhythmically interesting. Duggan also includes compositions by Waldir Azevedo, Jacob do Bandolim, Pixinguinha, and Marco Pereira. No Brazilian album would be complete without a composition by Antonio Carlos Jobim. Duggan fulfills this requirement beautifully with the classic tune "Triste."

Duggan is truly at home in this environment. His phrasing is entirely musical, and his solos are inspiring. This ensemble sounds as if they have been playing together their entire lives. This album does an excellent job transporting the listener to Brazil.

—*Jeff W. Johnson*

Vibra-Elufa: Shiniti Uéno Vibraphone Recital
Shiniti Uéno
ALM Records

Vibra-Elufa: Shiniti Uéno Vibraphone Recital is an album that categorically belongs to, and in fact could only be a product of, this still-new century. In it, Japanese percussionist Shiniti Uéno unreservedly embraces open musical borders as he takes listeners on a global

tour with works from Germany, Catalan, Japan, and France, serving as a counterpoint to the implicit nationalism so often seen in the solo recordings of the twentieth century. Uéno demonstrates a deep understanding of the instrument throughout the journey, approaching each work with a level of care that is obviously rooted in personal affection for the music, and the result is a deftly-played and well-rounded album that delivers a satisfyingly complete performance of contemporary music for the vibraphone.

The first track, the titular "Vibra-Elufa" by Karlheinz Stockhausen, sets the tone for the album by providing an appreciably nuanced realization of a work that all too often lures performers into the trap of sacrificing musicality and artistry at the altar of exactitude. Uéno's experiences as an orchestral performer in France are especially evident in this track, as he eschews the extreme edge of performative aggression for a restrained and sophisticated expressivity. "I com el cant del rossinyol…" by Josep Soler is by far the most transparent and modest work on the album, but to some it will also be the most captivating; if Alban Berg had been an Impressionist, his work might have sounded something like this. Toshio Nakagawa's "Evantail" is a clever exploration of textures and colors loosely wrapped in the garments of Debussy and Mallarmé that will intrigue performers and audiences alike.

I'll admit to losing a little patience with Tokuhide Niimi's "Shape of the Wind," not because it's a poor piece (it isn't, and in fact the entrance of temple gongs about two-thirds of the way into the piece was one of the most striking and beautiful moments of the entire CD), but because the sonic result of its central concept (a single performer simultaneously playing two differently-tuned vibraphones) doesn't translate quite as well across a digital recording as I know it must when hearing it in person. "Monodrame IV" by Yoshihisa Taïra is one of the better-known works on the recording (at least to European percussionists), and is played with exceptional sensitivity, patience, and clarity. The final track, "Pundarika" by Akira Nishimura, is a profound and complete piece that requires multiple listenings to fully appreciate. It serves as Uéno's tour-de-force, presenting an almost operatic journey through shifting worlds of resonance generated by multiple sustaining vibraphones, chimes, gongs, and crotales.

What I find most refreshing about this album is that Uéno consistently produces a beautiful tone on the instruments. Many contemporary vibraphonists still seem to prioritize articulation over tone (a relic of the once-necessary practice rooted in accommodating the subpar recording technologies of early jazz and ragtime), but Uéno has obviously spent enough time with the instrument to develop his own sonic sensibilities, and an otherwise excellent recording is all the better for it.

Considering that the recording presents several interesting works with which North American percussionists are largely unfamiliar, and that they are all performed with consistency, elegance, and sincerity, I would highly recommend this album to anyone interested in exploring serious vibraphone music from beyond the Western Hemisphere.

—*Brian Graiser*

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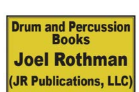

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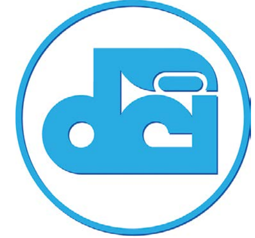

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From the Rhythm! Discovery Center Collection

J. C. Deagan Master Lite-Wate Xylophone, Model 830

Donated by Doyle Bigham, Historian for the First Methodist Church of Lawton, Oklahoma. 2007-01-01

Founded in 1880, the J. C. Deagan Company marketed well over 100 different models of xylophones during its extensive history of manufacturing tuned percussion instruments. While a significant number of the early model numbers were merely a distinction of being tuned at high pitch or low pitch, the remaining number of models represent Deagan's constant evolution of the instrument based on changing uses in the types of ensembles utilizing xylophones and the functional need for various performers.

The Lite-Wate model xylophone, which went through several variations during the 1920s and '30s, was created to fill a need for jobbing drummers who desired a highly portable instrument that might be used as a part of their drumkit, as well as for beginning students. It was designed to fit into a single case, easily carried, yet constructed with bars of a size and material that still sounded at a professional level.

This 1930s model 830, the Master Lite-Wate Xylophone, is constructed with a maple frame, assembled with slotted "mission" joints and covered with a silver-flaked Pryalin wrap. The Pryalin now has a rusted-orange color, due to aging and exposure to the elements, which is common to all drum wraps manufactured with cellulose. The instrument has a chromatic range of three octaves, C5 to C8, with rosewood bars measuring from 12½ to 4¼ inches in length, all having a 1¼-inch width and 5/8-inch height.

The instrument stands 29.5 inches high, with a length of 36 inches and a 20-inch width at the large end. Though most Model 830s were sold with flat-braced, angled folding stands with the option of leg extensions for standing, this instrument has the optional tube stand without leg extensions resulting in its height of 29.5. The instrument utilizes folding, aluminum resonators which, along with all other parts, packs easily into a reinforced fiber suitcase that measures 23 x 14 x 5 inches, all weighing 26 pounds.

—James A. Strain, PAS Historian

End view showing the mission joints for the rails, aged color of the Pryalin finish, and Deagan plate. Note that the bars rest directly on a felt strip and are not suspended.

Folded resonators inside the case

Deagan stamp showing "DEAGAN MASTER / No. 830 / LITEWATE XYLOPHONE"

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