Percussive Notes

The journal of the Percussive Arts Society • Vol. 48, No. 3 • May 2010

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Secrets of Success from Top College Drumlines

Jati Rhythm Scales from South India . Jake Hanna . Percussion Ensemble Programming

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Society Update

PASIC 2010 REGISTRATION OPENS WITH NEW HOTEL OPTIONS

Now is the time to register for PASIC 2010. Early registration discounts are in effect, and early registrants are able to get first choice on hotel reservations. For 2010, we have worked with several of the hotels to hold costs down by maintaining the same PASIC value rates as last year.

PAS also added three additional hotels to provide our attendees with more housing options. The Courtyard Marriott and Fairfield Inn & Suites are brand-new facilities that opened in 2010 and are only a block away from the convention center. The Embassy Suites hotel, with a full breakfast and two-room suites, is an economical option for students. The Embassy Suites is in the same building as Rhythm! Discovery Center and is connected to the convention center via the skywalk system. Room blocks are limited for these hotels and will fill up fast.

The Westin hotel, with its close proximity, will remain our host hotel and has maintained 2009 pricing for PASIC 2010. Register now at www.pas.org/PASIC.aspx.

PASIC SCHOLARSHIPS

June 15, 2010 is the application deadline for scholarships issued each year to students in both high school and college to attend PASIC. The PASIC Scholarships are endowed through the generosity of many of our corporate partners as well as individuals. We are pleased to continue these important scholarships that provide students the opportunity to experience the inspiration and education that PASIC provides. PAS offers 14 scholarships, and state chapters such as California and Texas also provide scholarships to attend PASIC.

All scholarships include a complimentary four-day PASIC registration, ticket to the Hall of Fame Celebration, and a complimentary one-year PAS membership. For more information visit www.pas.org/Libraries/PASIC_Archives/2010PASICScholarship_1.sflb.ashx

PAS DRUMSET COMPETITION

May 15 is the deadline for the PAS Drumset Competition. This competition was designed specifically for drumset players with multiple style and age categories. All applicants will receive comments on their recorded entries from a panel of judges to include Tommy Igoe, Terri Lyne Carrington, Ndugu Chancler, Peter Erskine, and Bobby Sanabria. Finalists will compete live at PASIC, and the winners in each category will receive a $1,000 prize. Application information is available at www.pas.org/experience/contests/drumsetcompetition.aspx.

You won't want to miss the finals competition on Thursday morning at PASIC that will feature performances with a live band and real-time commentary from the panel of drumset artist judges.

PAS BOARD OF DIRECTORS NOMINATIONS

Nominations for the 2011–12 PAS Board of Directors term will be accepted through June 1, 2010. Each year, approximately one half of the Board of Directors members are elected to a two-year term. This is an opportunity for you to shape the future of PAS through promoting representation on the Board of Directors that reflects your values, interests, and vision for PAS. Any member in good standing is eligible. To nominate someone, send a letter of nomination to the PAS office via e-mail at percarts@pas.org, fax at (317) 974-4499, or mail. Self nominations are accepted. All letters must include the nominee's address, telephone number, fax (if available), and e-mail address. PN

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PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

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Secrets of Success from Top College Drumlines

Wisdom from the PASIC 2009 Marching Committee Panel Discussion

By Paul Buyer

At PASIC 2009 in Indianapolis, the PAS Marching Committee hosted its much anticipated panel discussion, "Secrets of Success from Top College Drumlines." Panelists included **Gary Hodges**, former DCI adjudicator and current drumline instructor for The Ohio State University; **Jon Weber**, Instructor of Percussion at Michigan State University and drumline instructor for the Spartan Marching Band; **Matt Henley**, Assistant Director of Athletic Bands and drumline instructor for the Sudler Award-winning Pride of the Mountains Marching Band at Western Carolina University; and **Paul Rennick**, Director of the 15-time PAS Champion University of North Texas Indoor Drumline and Director of Percussion for the Phantom Regiment.

The purpose of the panel discussion was to ask some of the top college marching percussion instructors how they achieve excellence. This panel came together in a unique way. In fall 2007, I was on sabbatical and had the opportunity to visit seven of the top college marching bands and drumlines around the country, and I had a chance to interview the four gentlemen who subsequently participated in the panel. In addition to visiting Ohio State, Michigan State, Western Carolina, and North Texas, I also spent time at Alabama, LSU, and Arizona. I wanted to find out how their drumlines achieve excellence, and I wanted to know their secrets of success.

The result of that experience is a new book, *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*, published by Meredith Music. The book is a true team effort with the four panelists featured here, PAS Marching Committee chair and University of Alabama drumline instructor Neal Flum, and all of the outstanding band directors they work with. The goal was to bring these great educators together at PASIC to talk about how they do what they do so the rest of us can learn from them.

I first asked the panelists to talk about some of the secrets of success they feel are important to achieving excellence in a marching percussion ensemble. The following edited transcription represents the best of what was said at PASIC 2009.

As instructors, our tendency is to work on the negatives, but looking for the positive things students do can sometimes get overlooked.
—Gary Hodges

Hodges: As instructors, I think as we get into working with groups, our tendency is to work on the negatives: flams that aren't right, rolls that aren't together, balance, musicality, etc. Now, those need to be corrected. But looking for the positive things students do can sometimes get overlooked.

I talked a little bit in the book about trying to make every individual on the line feel like part of that line. They may do 10% of it, they may do 50% of it, or it may come down to a sectional where you're going down the line playing something; it doesn't have to be the section leader that sets the style for a particular figure, it might be a very talented freshman. Just think how important it makes that individual feel when [he or she is empowered]. When that person has ownership, and you can get all the members to feel that the show they just finished was because of *them*, they're going to be more productive. They're going to come to rehearsals feeling better, and they're going to feel better about themselves.

We sometimes think of our students as people who play, instead of people who are people. It's important to look at the individual and work on the mental side of [how they approach performing] as well as the physical/technical aspects.

The other part of it is communication. I make sure the students are on board and know what's going on. After every rehearsal, we have a meeting to go over what's good about the rehearsal, what needs to be corrected, and any scheduling details. We put a very big emphasis on communicating those kinds of things. Non-verbal communication can also be a powerful tool. During full band rehearsal, I tend to stay back if things are going well, and if they're not, I get a little bit closer to the line. I also communicate individually, as opposed to the whole section, if an individual is having a problem. I also try to create a team atmosphere by insisting that they set their drums down together in an organized fashion. And when we put that drum on, we're in performance mode. That's the level, that's the expectation. It's not out of the norm; it's something you just do.

The Ohio State University Marching Band

Weber: Everyone has to have the same common goal for a group to really achieve. The goal for the Michigan State Drumline is to be the best drumline possible. Everything relates to that goal, and everything else is secondary to that. The premise that the team is more important than the individual is the basic idea behind that.

Consistency is very important. Whenever you have a group that's working on such precise stuff, you're talking about incredible precision and the consistency has to be there. That goes for everything. Anything that you can control is a factor: tempo, balance, sound quality, equipment, your sticks, and the tuning. Every time we play, everything's got to be the same; it's got to be consistent.

And then *efficiency* is a big one for us. Right now, the Michigan State band is doing their seventh show of the year, and I try not to write anything where you would realize it's the seventh show of the year. I try to make it challenging for the players and fun for them to play, and fun for an audience to listen to. So efficiency is key.

Everything starts with individuals being prepared; then the ensemble can achieve and rehearsal can be what it needs to be. Every piece I write is on our drumline Website in pdf format and also as an mp3 with *Virtual Drumline*.

Another thing with efficiency is student leadership. At Michigan State, it's really important for the students to take charge of what they're doing. Tom Izzo, our men's basketball coach, says, "A player-coached team is always better than a coach-coached team." That's something we try to instill, and in the book, Neal Flum talks about his leaders being role models. If the leaders are role models and extensions of the instructor and director, that makes a huge difference.

The last thing is responsibility and accountability. At Michigan State, it's the ability to bring

Demanding and expecting a certain level of excellence is very important.
— Matt Henley

every single player up to a level. When you're talking about a snare line, it's got to be every player at the exact same level. In a bass line, if you have one weak bass drummer, it can obliterate a musical gesture. So it's really a matter of getting everyone to that same level.

Henley: Something I try to do—it's the kind of thing you can't expect to just happen—is to create a culture of excellence. I firmly believe that you will get what you expect. A lot of college drumline instructors have a fear they will demand too much, and in reality, quality and students feeling good about themselves and their accomplishments are the best reasons in the world to keep those students around long term. So demanding and expecting a certain level of excellence is very important.

Another thing I try to do is have high individual responsibility to also create that culture. When students are expected to be on time, to have the gear that they need to be successful, to use correct marching shoes, to stand in the arc with their shako down ready to play at the correct time—those seem like simple things, but they're not. It is expected in the group. *That's what we do; that's the Western Way*. And that's what you have to focus on a lot of times to develop that culture I'm talking about.

Another important aspect of Western Carolina is that we are focused as a music education school. That is why we try to make our marching band a laboratory for our music education majors. A lot of my section leaders are going to be drumline instructors or band directors, and it is a pretty extensive program. We have a drumming session one night a week from January through April. Our section leaders run that. I don't just say, "Go run that"; it takes a lot of time. I meet with those guys and gals every Monday, they show me a lesson plan, we discuss it, I trim it down if necessary. We talk about how we are going to express something. How are we going to talk about this? What terminology are you going to use? It takes a lot of time, but it's worth it because those students are getting real, hands-on experience teaching, and it's paying off. It's pretty amazing to watch, and I've been really lucky in that regard to have some great students through the years. We don't have snare techs, tenor techs, etc. It is completely on the section leaders to own that and make it good—or not.

Another thing is that they have to buy into the vision of the group. They've got to buy into the overall *personality*, if you will, of the group to be successful. To be truly excellent [as a member of] a band or a team, leadership must turn into ownership, just like Gary was talking about. They have to own the problem; they have to feel like it really is theirs. We don't have a parent group or drum instructor coming behind them to tune their drums. I quit tuning drums a long time ago. Why? Because it is *their* responsibility.

I firmly believe that competitive auditions are a must to have anything of quality. Having an audition process, even when you know every kid is going to get a spot, is still very worthwhile. Why? Because it gives them goals early, it sets the standard of what's going to be asked of them technically, and it's highly important to holding them accountable early. When they make that spot, that's a personal accomplishment; that's a goal a student accomplished before you ever have your first show. If someone gets behind, then sometimes we make a switch, and it's amazing what that does to keep people on task and working towards their individual goals, and also to maintain. You cannot just cruise and be in our drumline. You have to continue to work.

Rehearsal time: you have to be real about what you can and cannot accomplish. We practice six hours a week total, and because we are a music laboratory for our music education students, we believe in the one-show concept: doing something fairly difficult, and trying to do it really well—cleaning through the season and including our student staff in that entire process. So we have to be real about what we can and cannot do. [Those decisions] come from the number of notes they're going to play, the number of sets they're going to march, and we try to maximize that through very efficient time management of those six hours.

You've got to keep it fun. Sometimes we, as percussionists, take ourselves a little bit too seriously, but I think you can have a balancing act: you can achieve both. We have a saying, "Hard work and good times go together; it just so happens hard work comes first."

Goals—sometimes a staff or a group has goals, but they don't tell anybody. A lot of directors go out and teach and they work really hard, but don't actually tell the group what the goal is. Often, goals are the first step to achieving excellence.

Rennick: It's interesting to know that every one of us does something a little different. My association with the marching band and the indoor drumline is a little divided, but it is associated. I think one of the important factors for everybody, especially young teachers, is to cultivate and develop relationships with the people that affect your life. The other thing is the amount of rehearsal time, which tends to be misperceived. The indoor drumline [at UNT] actually rehearses less than the marching band. The indoor drumline

Pride of the Mountains Marching Band at Western Carolina University

rehearses twice a week for an hour and a half at a time. I definitely believe in having more short rehearsals than in having fewer lengthy rehearsals. More often, with more focus and intensity, and fewer hours, works for us.

My teaching philosophy can be considered more content-based. The more I know and the better I know my content, the more respect I'm going to get from the players, and the more willing they are to do something I want them to do. I don't believe in the "just because I said so" message. I definitely explain to the players *why* we do things, and that eliminates a lot of problems in terms of rehearsal and people being on the same page. If they trust the content of what I know, that's priceless.

I think in general smarter kids make better players. A lot of times I'll work on the kid. I'll work on *his* knowledge and *his* content through the music, and I won't rehearse just that show over and over again. A lot of it is long-term decisions and investments in what they know.

The first point is time management. Despite how little or how much time you have, instructors are well aware that it's a race against the clock. Our indoor drumline rehearses twice a week, the marching band rehearses three times a week, plus Saturday games, plus a sectional on top of that. There's a lot of time commitment from these players, but since [the year] 2000, it's gotten less and less every year. The more the instructor has his or her act together, the less time it takes from the players.

Everything starts with individuals being prepared; then rehearsal can be what it needs to be.
—Jon Weber

I'm very adamant about this point: we never discuss other groups in a negative way—ever. There's a trap that kids can fall into, and therefore we don't try to make ourselves seem better by making other people seem worse. Saying what they did was not as good as what we did is a waste of time. We focus on ourselves, we focus on the positives, and if we are discussing another group, it's in a positive way—what they do well.

Long-term investing in technique and musicianship [is important]. A lot of decisions are being made [in marching percussion] that tend to be very trendy, and are short-term decisions. Something that takes time and effort and a lot of thought, that's the way we do it—long-term goals. We don't take too many shortcuts, and we invest some time in what's going on.

Students respond really well to directors who know what they want. If I was uncertain about what I wanted them to do, there would be a general vagueness and an uncertainty in the group. The clearer I am, the more proactive, the better it is. My philosophy is not the same as everyone else's, but it's consistently "non-punishment based." If they don't achieve something, I don't punish them for it. About 12 years ago, I decided I was going to try to not use any variations of the words "not" and "no" in my teaching. Many rehearsals I would just tell them what I wanted them to do rather than describing what they just did wrong. That was a huge shift in the way I taught. It's another time-saving device as well, just telling them what you want them to do, rather than describing their mistakes to them. A lot of mistakes players make are not intentional. They don't *try* to make a mistake. Once you accept that, it's a much more positive experience.

I work more on their desire levels than on the stuff they're doing. I tap into trying to make them *want* to do it more—the idea being it's not work, it's fun, and they'll enjoy it more.

The last thing is that good design is really important and can save you a lot of time as well. For example, I've seen a lot of good groups play music that was fairly questionable, or it didn't sound that good, or it didn't fit. Good writing and good design transcends performance. In other words, they'll learn something from that, and they're going to appreciate it, they're going to feel better about it, and all those other things we're talking about usually fall into line as well.

Audience member: What's the most significant adjustment you have had to make in your teaching in the last ten years?

Henley: Speed and tempo in terms of writing. Style of writing has changed along with the rudimental demands. Totally different touch, different feel, as well as the visual demands.

Rennick: Some of the fundamental things don't change at all. You can look at the generational changes. Some of the trends that exist are so pervasive. They occur everywhere, like the story of the triangle player using a 3-inch, 6-inch, and 9-inch method was crazy to me. That's generally the knowledge that every kid comes in with now. It's almost like the kids have the keys to the Ferrari but they didn't get their license yet. They can do things from a speed standpoint that are great, but the warmth and the personality and some of the musical things that go along with it are maybe one step removed.

Henley: To follow up on what Paul said, kids get extremely excited about playing the latest and coolest hybrid rudiments they saw on the Internet. Unfortunately, they don't really have the skill set yet, much less the technique, to play those things. You'll have a kid who can play some crazy dog-dut-cheese lick, but has no idea what a ratamaque is.

Rennick: Now that I think about it, the main thing that has changed in the last ten years is *duts*. The acceptance and the forgiveness and the [ability] to ignore that is amazing to me. I just judged a show where the whole line dutted as loud as they

Photo by Casey Spring: www.caseyspring.net

Michigan State University Spartan Marching Band

I definitely believe in having more short rehearsals than in having fewer lengthy rehearsals.
—Paul Rennick

could to count off silence, where no one played. Then one person in the pit played. From a cult-like standpoint, I think we don't even hear that anymore; it becomes part of [the performance]. Can you imagine the Chicago Symphony dutting the attack to Beethoven's 5th? There are some things that are accepted in our environment that are not accepted in others. It becomes part of the sound and it seems normal to the players. If your inspiration is taken from other types of music and music as a whole, I think these things would not be as inbred [in marching percussion].

Audience member: Can you comment on recruiting?

Hodges: We send out videos on our marching style, we have summer sessions where students come in and work on their technique, we present off-campus concerts, we come out with recordings every couple of years. During the summer, we put a lot of the recruiting responsibility on the squad leaders to make phone calls.

Weber: We put on a Day of Percussion every year where we bring in guest artists, we do at least two clinics every year somewhere in the state of Michigan, we have the Website, and hopefully some of the best recruiting that's done is our playing, and if it's on YouTube, that it's good enough that somebody might be attracted to the program. And finally, as Gary mentioned, when our students do drum corps, winter drumlines, etc., people become attracted to Michigan State through that vehicle.

Henley: I think quality is your best recruiter. The better you can be, the better players will gravitate to you. That seems simple, but you also have to make sure that the quality players can see that. We try to go off campus as much as possible, go to where the good groups are and play for them, do clinics and/or performances, etc. Our springtime sessions are open to any high school student who would like to come. Media development is also a big deal; kids love that stuff. Getting everything out there and online, hoping that it's good.

Rennick: One underrated recruiting tool that I find works really well is asking the current players to get some people to come in. They're doing it, they know what it takes, and they know the level of their friends, and they know how to supply their group with more of their friends. It surprisingly works, and you can get a lot of people that way.

Hodges: We started a "Drum Pad Club," and it's student run, and any high school or middle student can come to the university for two hours on Monday nights [and participate]. This gives students the opportunity to come in and work with our students. The beauty of that is that it isn't run by our squad leaders, but by other members of the section who want to develop their leadership and instructing capabilities.

Buyer: In addition to the quality of the product, the quality of the experience is as important, if not more important. Whenever I'm meeting with a student and his or her parents, I tell them about the program, but what I really do is I send them to my students. The students are going to tell the recruits why they want to be a part of this—why they are doing it in the first place. I can say that, but they're the ones who really know. I think they're our best recruiting tool—the kids we have.

Paul Buyer is Director of Percussion, Director of Music, and Associate Professor of Music at Clemson University. He is the author of *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*, published by Meredith Music. Dr. Buyer is a member of the PAS Marching Percussion and College Pedagogy Committees and is chair of the PAS Education Committee.

PN

University of North Texas Indoor Drumline

2011 PASIC

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Avon High School

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PHOTOS BY DR. ROBERT DEMATTINA

Thursday 11/11

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Jati Scales from South India

Unlocking the Mysteries of Rhythm

By Jerry Leake

The majority of my students at the New England Conservatory are non-drummers who seek to understand world music from the rhythm perspective in order to discover ancient yet fresh insights beyond fundamental training on their primary instrument. As a student myself of North and South Indian drumming and their rich underlying rhythm systems, I have discovered that many of the mysteries of rhythm can be unlocked using the *Jati* rhythm scales of South Indian (Carnatic) music.[1] This article shares my experience of Indian theory and practice with the old and vast *jati* system. I encourage you to explore more about this and other concepts of Indian music.

If rhythm is the one universal element found in all musical styles, then it is quite simply math.[2] In its highest application, rhythm is also a deeply-rooted science. Just as the ascent and descent of melodic scales provide an initial framework to create melodies and motifs, *jati* rhythm scales function as the skeleton and backbone to the overall rhythm fabric of the music.[3] *Jati* rhythm scales allow one to always be visualizing the infinite shapes of musical time while also practicing away from the instrument.[4]

STEPPING SEQUENCE

The practice pattern of *jati* rhythm scales is simple: Establish a steady beat using unison stick strikes and side-to-side stepping, while reciting/chanting combinations of varying density from one to ten syllables per beat. Stepping grounds one's sense of pulse and prevents speeding up or slowing down. Unison stick-strikes connect the limbs and strengthen the pulse, while adding the kinesthetic energy necessary to complete the full "body orchestration."

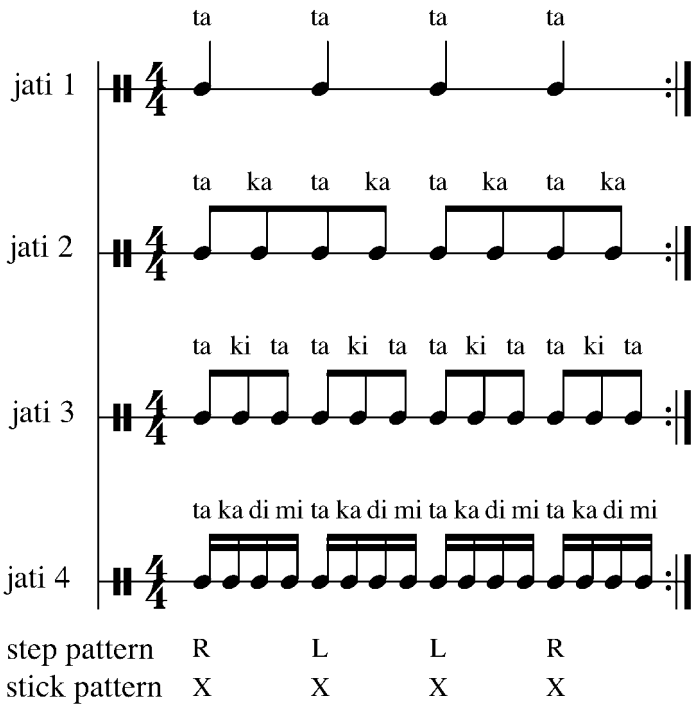
Begin by stepping in a slow (approx 40 bpm) four-beat pulse. Start with the feet together in parallel. Do not step too far in either direction as this may cause you to lose balance and accelerate time. Always plant the feet firmly with each step, as described below.

Beat 1: Right foot steps out, weight is placed to this foot
Beat 2: Left foot steps in lightly, minimal weight to this foot
Beat 3: Left foot steps out, weight is placed to this foot
Beat 4: Right foot steps in lightly, minimal weight to this foot

Repeat the above four-beat sequence, adding unison stick-strikes (or handclaps, if you prefer). Once a crisp and steady pulse is established, begin reciting the *jati*s four times each, repeating each four-beat sequence as many times as needed to be relaxed and consistent.

1 = TA (pronounced "tah" with a short "a")
2 = TA KA
3 = TA KI TA (recite as "tah ki tuh")
4 = TA KA DI MI (recite "di mi" in a slightly lower pitch)

Shown below are the *jati*s 1 to 4 in Western notation with step and stick pulse. Repeat each as needed before proceeding to the next. After you complete *jati* 4 (ta ka di mi), go backwards until you return to *jati* 1. Cycle the 1–4–1 sequence until proficient.



INCREASING RHYTHM DENSITY

The beauty of the *jati* system is that all other treatments are derived using the previous *jati* of 2, 3, and 4. A *jati* in "5" is built using the numbers 2+3 (taka takita), or 3+2 (takita taka).[5] More advanced treatments could span two beats as 3+3+4 or 4+3+3 (consecutive "2"s become a *jati* in "4"). Shown below are the single-beat possibilities for the *jati* 5 through 10.

5 = 2+3 taka takita / 3+2 takita taka
6 = 2+4 taka takadimi / 4+2 takadimi taka
7 = 3+4 takita takadimi / 4+3 takadimi takita
8 = 3+3+2 takita takita taka / 3+2+3 / 2+3+3
9 = 2+3+4 taka takita takadimi / 2+4+3 / 3+2+4 / 3+4+2 / 4+2+3, etc.
10= 2+3+2+3 / 3+2+3+2 / 4+3+3 / 3+3+4 (double the tempo of scale "5")

You should master the previous single-beat *jati* before exploring possibilities that span two beats (5 = 4+3+3 / 3+3+4; 7 = 3+3+4+4 / 4+4+3+3, etc.). Then create your own shapes in 11, 12 (double 6), 13, 14 (double 7), 15, and 16 (double 8).

PRACTICE MODELS

The entire sequence should begin from 1 and proceed to 10, then back down to 1 (1–10–1). You may discover that it is easier going up the "ladder" (increasing beat density) than going down (decreasing density). Many contemporary music arrangements often begin in an additive manner with the bass and drums beginning a composition, followed by rhythm guitar and piano, with the melody entering last. It is less intuitive to take away musical elements to a given arrangement, except for dramatic effect.

Recite each *jati* four times, always changing to the next when the right foot steps out on beat 1. When proficient with four times each, challenge yourself further by reciting twice each up and down. When reciting each *jati* once per beat the entire 1–10–1 sequence can be rendered in about 20 seconds!

An additional level to this exercise involves striking sticks together for the initial syllable of *each* subdivision. This would only occur for the scales 5–10; scales 1–4 have no internal subdivisions. Continue stepping, sticking, and reciting as before. Now strike sticks on each subdivision, as shown below in *bold* type.

5 = **ta**ka **ta**kita
6 = **ta**ka **ta**kadimi
7 = **ta**kita **ta**kadimi
8 = **ta**kita **ta**kita **ta**ka
9 = **ta**ka **ta**kita **ta**kadimi
etc.

Mixing up single- and double-beat combinations with stick syncopation will prove challenging and exciting. There are no limitations to how this exercise can be realized and explored. Go to www.Rhombuspublishing.com and click on "articles" to see a video of Jerry demonstrating the *jati* scales using "Harmonic Time."

PRACTICAL APPLICATION

One question remains: How does this exercise translate to good music making? Clearly, an exercise such as this is great for the mind, body, and soul. The *jati* concept may subconsciously filter its way into your musical sensibilities, providing you with added confidence and understanding of rhythm from contemporary "free" jazz to Igor Stravinsky.

Recently, I was asked to play tabla for a concert of Iranian music led by the great singer Shahram Nazeri. Music for the overture involved every time signature and meter I could imagine. With only one rehearsal, I survived by quietly reciting the appropriate *jati* scales to each meter change while improvising strokes on tabla. Without this added awareness I would have been lost. As a literal underpinning to the music, *jati* scales were my salvation.

I also recorded a tabla solo in slow tintal whereby each successive 16-beat cycle progresses through all of the scales 1–10, then to 12, 14, 16, and 24 strokes per beat. The exercise-turned-composition titled "Growing Time" provided an even more literal entrance through the doorway of musical time and shape. You may E-mail Jerry at Rhombus@comcast.net to receive a free mp3 of the composition.

CONCLUSION

It is never too late to rediscover the power and sophistication of rhythm—to hear rhythm as a high art and science that requires great patience, understanding, and practice to master. In this article I have only scratched the surface of this immense world that realizes rhythm in so many different contexts and systems. It is humbling and awe-inspiring to be able to glimpse so many great traditions. Having grown up in a backbeat-focused Western society of 2+2=4, I had to work hard to get to a point of modest world-rhythm proficiency. I know my journey into the infinite possibilities will never end. Join me!

ENDNOTES

1. George Ruckert, Senior Lecturer at MIT, and senior sarod disciple of Ali Akbar Khan, initially taught me the *jati* system.
2. The concept of changing beat density is also prevalent in North Indian Classical (Hindustani) music, as well as Arabic, Turkish, and Balkan traditions, to name a few. Many of the *jati* syllables are similar to those used for playing North Indian tabla. The syllable combination "ta ka di mi" is found in the South Indian drum language. Nowadays it is common for drummers of Indian music to be familiar with both North and South systems.
3. The word "*jati*" literally means "type" and the word "scale" means "ladder" or "strain." In Western music "scale" refers to a step-wise arrangement of melodic notes. However, if we also think of a melodic scale as a structural "framework" or "backbone" to a given melody, the notion of a "rhythm scale" is acceptable and appropriate. Also, the suggested *jati* exercise (1–10–1) follows a step-wise "ladder" of increasing density, which further supports the use of the term "scale" to describe rhythm.
4. My book *Relating Sound & Time* is a collection of rhythm systems and exercises from India and West Africa. It is the primary reference for my students of world rhythm theory.
5. Students of Carnatic music incorporate the phrase "ta di ki na thom" for *jati* in "5." However, this 2+3 phrase cannot be rearranged as a 3+2. The benefit of the *jati* system is the ability to shuffle the deck of possible combinations.

SOURCES

Leake, Jerry. *Relating Sound & Time*. Boston: Rhombus Publishing, 2003

Ruckert, George. *The Classical Music of North India, vol.1, Delhi*: Munshiram Manoharlal, 1998

Jerry Leake leads the world-rock-fusion band "Cubist" (www.cubistband.com), which performs compositions from his recent CD, *Cubist*. He is co-founder of the world-music ensemble Natraj, whose four recordings feature his diverse percussion talents. He also performs with Club d'Elf, R.A.R.E, Moksha, BodyGrooves, and the Agbekor Drum and Dance Society. He is featured on dozens of CDs and has released several CDs of his own music. He has written eight widely used texts on North Indian, West African, and Latin American percussion, and on rhythm theory (www.Rhombuspublishing.com). Jerry is on the faculty of the New England Conservatory of Music and Tufts University, and is substitute teacher for Jamey Haddad at the Berklee College of Music in Boston. Jerry is former president of the Massachusetts PAS Chapter and has been a composer and member of the Portland Symphony Kinder Koncert percussion ensemble since 1984. PN

The Secret to Injury Prevention

By John McKinney

All of us have the same question at some time in our playing career after an injury has occurred: "How do I make it stop hurting?" Not surprisingly, "How will I get it fixed and how long will it take to heal?" are usually not far behind. When the answer is "Four to twelve weeks," our response is, "You're kidding!"

When we become interested in a new subject, our first response usually begins with "How?" How do you hold that stick? How fast? How slow? How loud? How soft? We impatiently rush to play this new technique, often with little success. Many of these "How-isims" could have been answered with a simple: "Listen." Listen to the sound. If we truly *listen to the sound*, many of the *hows* fall by the wayside.

There is often very little difference in our thought processes between learning a new technique and the beginning of an injury. This is where the *hows* begin. Being in a hurry to play that new technique, lifting heavy equipment in a rush when late to the gig, and reaching for that particular sound with a stiff, sore, or cold muscle will all produce the same thought when the pain begins. *How* did that happen? The answer is simple; you weren't listening.

Listen to your body. Prevention is the key! The body is great at sending messages, and the brain will interpret those messages. However, we often do not listen to our body.

EXAMPLE 1

You just finished a great meal. You ate too fast because you're running late to the gig. However, the food was delicious and you were hungry. You get up from the table to load your drums. You feel a little sleepy, and when you bend over to pick up the trap case, your arms feel stiff.

Are you listening? What is your body saying?

When you bent over to pick up that case, your body was saying, "Wait a minute. Move around a little and get the circulation going. I will be able to lift better with less chance of injury if you warm me up a little."

If you were thinking more on the *hows* of life and not *listening* to your body, you likely now have a strained lower back or the elbow of your lifting arm is a little sore. Now you are back to the *hows* of the first paragraph.

A LITTLE "WHY"

Muscles are made up of small fibers with as many as one thousand fibers per inch of muscle (see Figure 1).

Our blood flows through these fibers to supply oxygen to our muscles. Oxygen is the gas that makes our engines (muscles) run. The muscles are attached to tendons at each end that are then connected to our bones.

Our body movement is controlled by contracting and/or relaxing muscles. Without a proper supply of fuel, our engines will shut down and may suffer an injury from being overworked and underfed, or shut down as a means of self-protection. In either case we have gone too far.

When we are inactive, the blood supply pools to the center of the body, often to aid digestion. At this point, there is less blood and consequently less oxygen being supplied to the muscles of the arms and legs.

Now to connect back to Example 1, we can see why we felt slow or lethargic. By not listening, we allowed ourselves to be hurt from overusing underfed muscles.

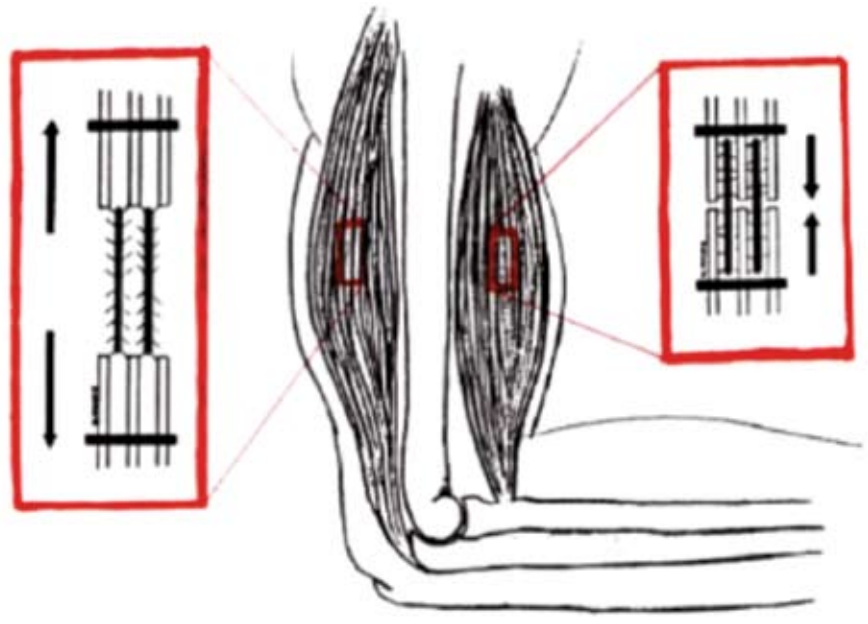
Think of muscles at rest as a piece of uncooked spaghetti. When it is cold and dry, it is very stiff, brittle, and prone to breaking. However, when we add moisture and heat, it becomes very flexible.

EXAMPLE 2

You need to improve your technique and endurance when playing rudiments on the snare or scales on the marimba. You have allotted two hours today for practice, so you begin, but without any type of warm-up. After a few minutes of increasing tempo, your body begins to send signals. Are you listening? Your arms begin to tense. The fingers and wrist joints begin to stiffen to the point that you are forced to abandon this practice because you do not seem to be making any progress. In a worst-case scenario, you ignore the signals until your muscles begin to seize up and you feel pain. You stop for ten minutes and then try again. This time your arms seem to be heavy and feel almost swollen. Why?

When you started, your arm muscles were "marking time" and keeping a minimal supply of blood and oxygen while waiting for instructions. You started to play without any warm-up and immediately demanded more movement and control than the muscles were

Figure 1: This demonstrates the upper arm with the bicep pulling (agonist) and the triceps relaxing (antagonist) to allow the forearm movement. On each side of the arm is a magnification of the fibers of each muscle. Note how they slide on each other to lengthen and shorten. (Copyright © Dr. Darin Workman and Rutledge, Taylor & Francis Group; used with permission.)



able to provide with the current fuel levels. As the tempo increased, the muscles actually began to tighten up and slow down rather than speed up as required. Consequently the joints, which are moved by muscles, became tight and stiff.

If, as in Example 2, you continued until the pain arrived, the muscles or tendons have either already been damaged or have locked up in self-defense. The muscles have now sent out a desperate plea for help. The brain responds and sends a tremendous amount of blood and oxygen to the muscles of the arms and hands. Now, after your break, you return to play and find that your arms feel heavy and swollen. So much blood has been sent in response to your muscles' distress signal that any speed or endurance practice is over and you are left with very tight muscles. At this point you have lost out on any real practice progress that you were planning, and may be in serious pain.

For those of us who refuse to *listen to our bodies*, please refer back to paragraph one and let the *hows* begin.

In either of our scenarios, focusing on the *how* without listening to our body will inevitably lead to an injury. In self-defense or defeat, a muscle will contract or spasm and pull into a "knot." This actually shortens the muscle length. The tendons at each end of the muscle and the tendon sheath encasing the muscle are now under a much greater load being stretched between bone attachment points (see Figure 2).

If you continue to work *through the pain*, you are only increasing the problem.

The longer a muscle is in spasm, the harder it is to reverse. In long term or chronic injuries, the body finds ways to ignore this hurt. However, the injury will still be there and your playing potential will be considerably reduced. At this point you will need to seek professional help to reverse this condition that you allowed to occur.

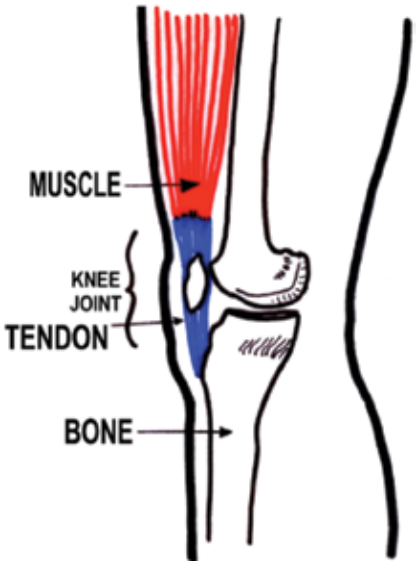
An injury to a muscle will require about four weeks to heal, and an injury to a tendon may require twelve weeks or longer. Those who refuse to listen to their body can ask all of the "*how*" questions that come to mind during the healing process.

Listen to your body. Prevention is the key! This is the secret to remaining injury-free. As performers, we listen to our music as a means for improvement, and hopefully, our audience experiences it without feeling pain. As musicians, listen to your body and enjoy your music, pain-free.

The author wishes to acknowledge Dr. Darin "Dutch" Workman for the use of his drawings and thank him for his guidance with this article. For additional information please read The Percussionists' Guide to Injury Treatment and Prevention *by Dr. Darin "Dutch" Workman (Rutledge, Taylor & Francis Group).*

John McKinney is an Associate Professor of Music at Glenville State College. He holds an A.B. in Music Education from Glenville State College and an M.M. from West Virginia University. McKinney has 36 years of experience teaching in public schools and higher education. He has served as Chair of the Division of Fine Arts, Coordinator of the Music Program, Faculty Senate President, and Chief Faculty Marshal for Glenville State College. Additionally, he is Chair of the PAS Health and Wellness Committee and Past President of the West Virginia PAS chapter. He has given many clinics and workshops covering health and wellness, music education, percussion ensembles, computers and music education, African drumming, and has adjudicated many band festivals and competitions. PN

Figure 2: Muscles attach to tendons, and then tendons attach to bones. Often, when a muscle is injured, the tendon is also affected, and visa versa. (Copyright © Dr. Darin Workman and Rutledge, Taylor & Francis Group; used with permission.)



A Survey of Percussion Ensemble Programming

By Gene Fambrough

Although I enjoy the rehearsal process of the percussion ensemble (and certainly enjoy the concerts), at the end of each semester I eagerly dive into the process of selecting literature for the next concert. I have determined that I enjoy this so much because, quite literally, anything and everything is possible. In programming my own concerts I began to wonder how others approach programming; are pieces selected for their own merit or are concerts arranged to fit a formula ("old, new, borrowed, and blue")?

As a result, percussion professors at several large universities were contacted and posed a series of questions relating to the subject. The survey respondents were: Ken Broadway (University of Florida), Steve Hemphill (Northern Arizona University), Scott Herring (University of South Carolina), Tony McCutchen (then at University of Georgia; now at Jacksonville State University), Jonathan Wacker (East Carolina University), and Brian West (Texas Christian University).

These programs were chosen in order to reflect situations where instrumentation and/or personnel would generally not need to be taken into account during the planning process. These institutions also have secondary percussion groups, either a freshman-level percussion ensemble, steel band, marimba ensemble, or some type of world ensemble. The typical size of the percussion ensemble at each school surveyed is between 12 and 16 students. There is an average of 2.5 percussion ensembles of various types at each school, generally reflecting a large pool of students involved in the program.

Fambrough: *Do you try to use a certain framework when programming your percussion ensemble concerts?*

Broadway: I try to program a variety of works, including large works, chamber pieces, marimba ensemble, and student soloists with the ensemble.

Hemphill: I have found that students and audiences both seem to enjoy eclectic concerts, those with a wide variance in style, size, and timbral construction. However, I often look for a "centerpiece" of some kind for the concert—sometimes a large, demanding work, or a featured guest soloist. An important aspect of my program planning is to view a four- to five-year cycle of potential student experiences within the percussion ensemble genre.

Herring: I try to maintain a balance between historical works and newer works, listenable vs. esoteric works, as well as finding a way to involve all the members on at least two works.

McCutchen: Occasionally, one concert might feature a certain aspect, such as marimba orchestra, world music, or Ragtime solos.

Wacker: I plan my concerts so that the works included represent a wide range of styles, will challenge each student on a variety of instruments, and will provide an enjoyable experience for the audience. In this way, I think we are fulfilling our responsibility of teaching the students how to play their instrument in as many styles as possible, while still presenting a concert that the audience will come back to hear again.

West: In the past I would try to blend various types of pieces—large ensemble, keyboard ensembles, smaller chamber-type pieces (usually unconducted), "drummy" pieces (utilizing primarily drums), etc. However, now that our program has grown, we are performing mainly large ensemble works with Percussion Ensemble I and utilizing the above referenced types of pieces in Percussion Ensemble II.

Fambrough: *How do logistical concerns affect your decisions?*

Broadway: We only own two 5-octave marimbas, which affects programming of newer works. Also, due to rehearsal-space issues, we only rehearse once a week in a three-hour block.

Hemphill: Primary concerns include specific instrumentation, sophistication of required technology if any, depth of technical difficulty across all parts, and setup time requirements

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in relation to rehearsal time. Other logistical questions revolve around the potential on-stage use of platforms (risers), sound shells, pianos, special lighting, sound reinforcement or sound playback, use of special theatre effects or fire, firearm effects, sound shields, dance floors or space, video/image projection, use of in-audience performance space, use of stairs-to-stage access, etc.

Herring: This is extremely important in my programming as we have a very small stage; from front to back the stage is approximately 15 feet deep. Because of this, I must think about works that use smaller forces and smaller inventories of instruments.

McCutchen: We have to be able to go from piece to piece during the performance without much delay. We try to set up the pieces and program the order to accommodate this.

Wacker: Unfortunately, we all have to deal with the reality of logistical limitations. Our stage is medium sized, so I can program most of the standard literature. Occasionally I find that I need a larger venue for one piece or another. Another concern is instruments; usually we have most instruments that are called for, but sometimes we have to rent or borrow. I hate to let instrument availability influence whether or not we perform a piece, but sometimes it has to.

West: Occasionally, for example, we may have to reset the stage for steel band after percussion ensemble, or we may put the steel band on the floor to avoid a time lapse, or put a piece in the back of the stage on risers. I feel it is important to have a flow to a concert, without large set changes between pieces.

Fambrough: *Do you have to consider the performance hall or stage when programming?*

Broadway: Our stage is not designed with acoustics in mind, so we have to consider mallet choice in rehearsals (dry room) as opposed to concerts (very inarticulate hall).

CONSIDERATIONS

The ensemble directors were asked to rate the importance of the following factors in their decision to program individual selections (1: very important, 5: not important):

Audience reaction (i.e., humor, jazz/rock)
Average response = 2.5

Exposure to students (i.e., staples in the repertoire)
Average response = 2.16

Personal feelings (i.e., old favorites or exciting new pieces)
Average response = 2.6

Hemphill: It is important in my academic environment to communicate a minimum of one month out using facility forms (including check-off boxes regarding specific needs) and diagrams of setup. While some programming issues are more intricate or daunting than others, experience now dictates the difference between what is actually necessary for the performance and what would be "nice" for an enhanced performance.

McCutchen: Yes, but only to a certain extent.

Wacker: Not usually. Aside from making sure that it will fit on the stage, I try to make sure that it will work acoustically, that it won't be too soft for the audience to hear well, or too loud for them to want to hear—although that is rare.

West: Not usually at TCU, only when we're on tour away from home.

Fambrough: *Have you done a theme concert? If so, what was the theme?*

Broadway: We have done a concert of the music of Ney Rosauro, and a concert featuring smaller chamber works.

Hemphill: On occasion, we have utilized a variety or series of small groups (quartets, as an example) as a quasi-theme. We once presented "A Tribute to George Hamilton Green" with a 5–10 minute PowerPoint presentation in the middle of the program to highlight historical and educational program aspects. We also have constructed a soundtrack for a silent film (*a la* Nexus), with the primary use of a marimba band, rotating xylophone soloists, quasi-drumset, and two sound-effects percussionists.

Herring: Yes, on two occasions. One concert was Mallets vs. Drums. The works alternated between works exclusively for mallets and exclusively for drums. We also had the Pendulum Percussion Duo (Susan Powell and Joseph Krygier) as guest artists and did a concert of works that were written or arranged by them.

McCutchen: Yes, Brazilian music, and a large segment of one concert was Ragtime with silent film.

Wacker: I have a strong interest in Afro-Cuban music and I feel that it is important for contemporary percussion students to be well versed in those instruments, so I have prepared a few concerts made up of pieces exclusively in that genre.

West: Rarely, but yes. We have a Latin American Arts Festival every other year and we usually program works only by Latin artists on that concert. I have also done a "timeline" concert starting with "Ionisation" (old) and progressing to a recently commissioned piece (new).

Fambrough: *Do you ever solicit or take student suggestions?*

Broadway: Yes. Most of the student soloists select their own works, and often rehearse them on their own if a conductor is not needed.

Hemphill: Over the years, our ensemble has benefited from student suggestions, both solicited and not, but not all that often. Sometimes, I wish students would be more active in the planning stages—those stages can occur a significant time beforehand—but my experience is that a student's input can be "late in the game" for the real requirements of planning.

Herring: Yes, on several occasions students have asked about doing certain works and I have tried to incorporate their suggestions to the best of my ability.

McCutchen: Yes, we did a student arrangement

University of South Carolina

of music from the video game *Halo*. He conducted, also.

Wacker: Absolutely! Some of the best pieces I have performed with my ensembles have come from student suggestions.

West: Sometimes, but only within the overall context of what I am trying to accomplish pedagogically with the group.

Fambrough: *If your school has a second percussion group (steel band, marimba ensemble, world percussion ensemble, etc.), do they have separate concerts or are they integrated into the primary percussion ensemble concert?*

Broadway: Our steel bands perform with the percussion ensemble on the fall concert, but play a separate concert, usually featuring a guest artist, in the spring. The other world music ensembles have their own concerts.

Hemphill: We do not have separate ensembles other than the club's pan group. Brazilian drumming, African drumming, and steel band are programmed on our main percussion ensemble concerts on a rotating or occasional basis, but they are rehearsed as part of the percussion ensemble program.

McCutchen: We have two steel bands and a salsa band. The steel bands usually do a stand-alone concert, separate from the percussion ensemble. The salsa band might perform either with the steel band or the jazz band.

Wacker: We do both, depending upon how much time we have to prepare a concert and whether the second ensemble is conducted by a faculty member or a graduate student.

West: We have done both. Unfortunately some of these decisions revolve around concert hall logistics/reservations and not program considerations. Recently, we have been doing two shorter concerts each semester, one with PE I/Steel I and one with PE II/Steel II. We are finding that our audiences are enjoying shorter concerts instead of the "marathon" concerts. Of course, there is more involved with doing multiple concerts, but we have found that the challenges are worth it in order to give our students more performance time on stage.

Fambrough: *How important is new repertoire to you? How do you find new pieces to perform?*

Broadway: I try to program newer works on every concert. I hear them at PASIC or get recommendations from colleagues.

Hemphill: New repertoire is important to me. I rely on four resources, typically, for new ideas and new repertoire: PASIC and state PAS performances, communicating with friends and colleagues in collegiate programs, CD listening, and occasional e-mail solicitation/announcements of new works and/or recordings that come my way.

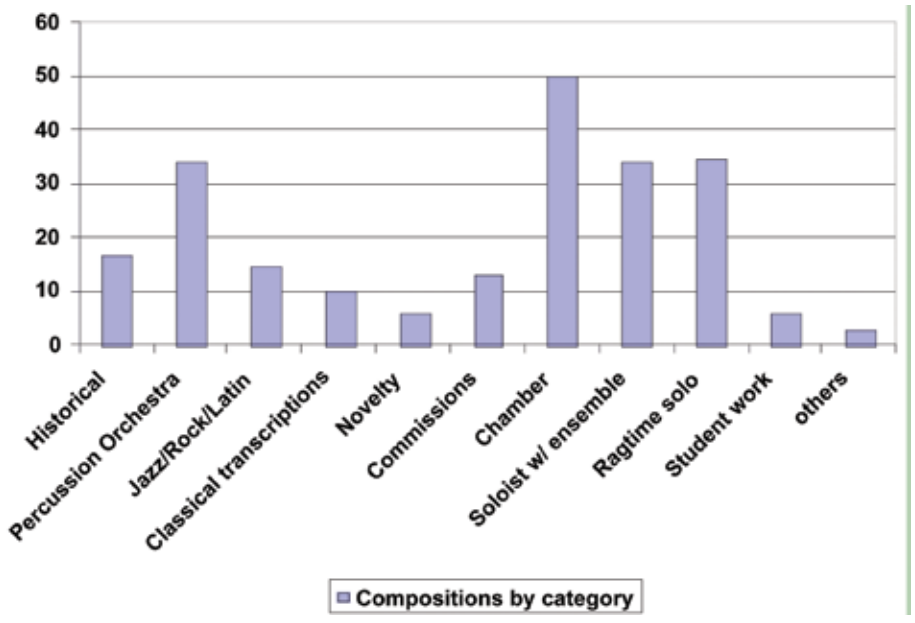
Herring: I enjoy new repertoire, but don't find it necessary to have a new piece on every concert. I search the programs area of the PAS Website, get many works from composers, and find new pieces at percussion ensemble concerts at PASIC.

McCutchen: Very important. We always have some new literature, often mixed with some older "standards." The new repertoire comes from a variety of sources: personal research,

GENRES

Of the 223 total works performed by the six schools surveyed between fall 2007 and spring 2009, the breakdown according to "genres" is as follows:

Historical ("Ionisation," "Pulse," etc.):	17	7.5%
Percussion orchestra ("Past Midnight," "Stained Glass," "Houston Strokes," etc.):	34	15.2%
Jazz/rock/Latin (original or transcription):	15	6.7%
Classical transcriptions:	10	4.4%
Novelty ("Head Talk," "Crispy Critters," "Short Circuits," etc.):	6	2.8%
Commissioned works or premieres (any category):	13	5.8%
Small ensembles (trios, quartet, or quintet), either drum, keyboard, or mix:	50	22.4%
Soloist (student or guest artist) w/ensemble:	34	15.2%
Ragtime solos:	35	15.6%
Student composition or arrangement:	6	2.8%
Pieces not included in any of the above categories	3	1.4%



The most interesting aspect of the survey is the breakdown of concert literature. The types of literature being performed most frequently are: chamber ensemble (22.4%), ragtime solos (15.6%), soloist w/ensemble (15.2%), and percussion orchestra (15.2%). The next most common genre is historical works, but only at 7.5%. Combining that figure with Ragtime solos (similar genres in many respects), the total is approximately the same as the chamber works (23.1%). At only 4.4% of works programmed, classical transcriptions need to be explored further as a means of exposing students to different literature. Novelty works seem to be falling out of frequent rotation at just under 3% of all pieces programmed.

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conference concerts (PASIC, etc.), colleagues, graduate students, etc.

Wacker: I try to include a fair selection of recently composed music on each concert. However, it is more important to me that the selection challenges the students and exposes them to a wide range of styles, than when it was composed. For new pieces, I surf the Websites of percussion publishers, visit Websites of composers for their "works" link, and visit the booths at PASIC. The PAS Website offers ideas on many pieces also.

West: New repertoire is extremely important to me. Percussion ensemble is still a relatively new art form and we must continually search for new repertoire and reach out to composers to write for this great medium. Although historical works and the "staples" are important, we have to continue to develop our literature for the generations to come. I find the best source for new repertoire is commissioning composers. Although this process has its challenges, I find it to be quite rewarding. A close second to commissioning is simply word of mouth. A great way to find literature ideas is by talking with colleagues about what they have tried and what they liked and disliked.

Fambrough: *Any additional thoughts on programming percussion ensemble concerts?*

Hemphill: I try to balance the students' exposure to quality works—well crafted, with a depth of musical content; expressive qualities—with the provision of a variety of performance experiences—various instruments, styles, genres, individual exposure—and with a smaller mix of appropriately needed knowledge/experiences; e.g., music education majors needing familiarity with quality high school literature incorporating a variety of styles, including commercial/novelty literature.

McCutchen: Programming for a balance of audience appeal with student exposure to staples and cutting edge literature is important.

West: I don't think about "audience reaction" in terms of a humorous piece, etc., but in terms of the quality of the literature. A good piece of music, regardless of the type of music, will appeal to wider variety of audience members.

Gene Fambrough, DMA, is Assistant Director of Bands and Assistant Professor of Percussion at the University of Alabama at Birmingham. He directs the UAB Percussion Ensemble, Steel Band, Marching Blazers Drumline, and the Electro-Acoustic Percussion Group. He holds degrees from the University of Georgia, East Carolina University, and the University of Alabama. PN

Jake Hanna Reminisces

By Steve Fidyk

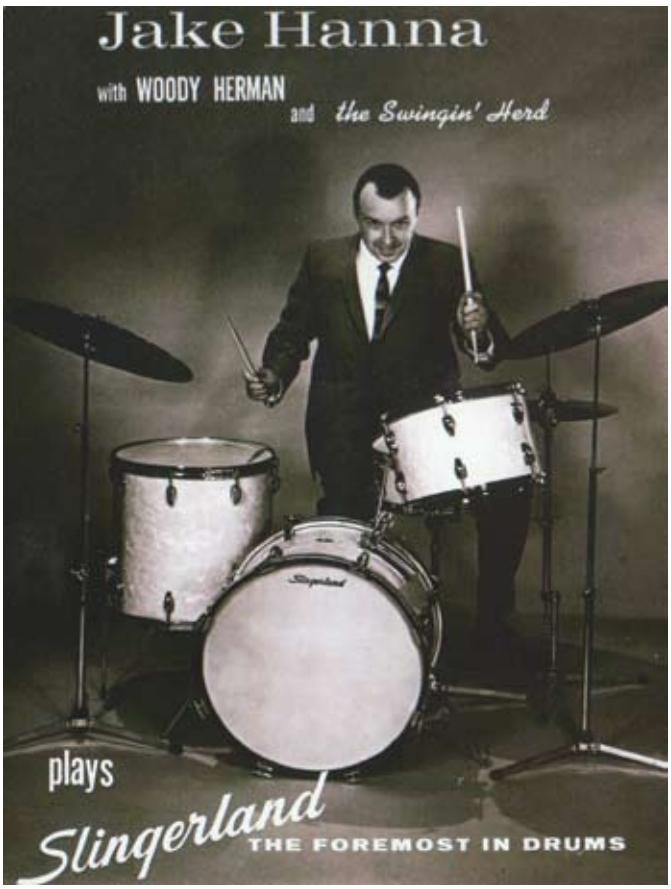
When Jake Hanna was on the bandstand, you knew you were in for a swingin' time. He was known for his ability to control large or small ensembles at any tempo, and his beat lifted the band in the same manner as Jo Jones with Count Basie, Dave Tough with Woody Herman, or Gene Krupa with Benny Goodman.

I remember as a kid listening to Jake on Woody Herman records from the early 1960s and I, like many, tried so hard to keep up with his fierce quarter notes on arrangements like "Apple Honey" and "Caledonia." The tempos were so incredibly fast that I still find myself amazed by his control and endurance. Recently I watched some video footage of Jake with Woody from that same period and noticed he utilized "heel-toe" hi-hat technique with his left foot as he played those breakneck tempos.

Jake was also a master of the hi-hat, Chinese cymbal, and brush playing. I only met him once at the 2008 Elkhart Jazz Festival, where we were both working. He was a wonderful man with a personality that was contagious.

Jake began his relationship with Woody Herman in 1957. He also was the house drummer for The Merv Griffin Show, *which he held until 1975. During his career, he co-led a group with trombonist Carl Fontana and worked with Supersax, Maynard Ferguson, Toshiko Akiyoshi, the Marian McPartland Trio, and Harry James. Jake died this past February.*

The following interview was conducted by phone in the summer of 2006 and was extracted from my book Inside the Big Band Drum Chart *(Mel Bay). In the interview, his focus was his work with the Woody Herman Band of the early '60s.*



THE WOODY HERMAN BAND

The 1962 band that Woody had was one of the best of all time. It really was. Woody said it was his best band. I personally felt that the 1946 band was his best; so did Al Cohn. I would have to say that my experiences playing with Woody's band was some of the best music I ever made with the best big band I ever played with. The thing we had with that band was monstrous.

I started working for Woody in 1957. Bill Chase and pianist Nat Pierce were the ones who really put Woody's great band together. Bill got guys he liked, and Nat got his guys. Nat wanted Count Basie-style guys, and Bill wanted Maynard Ferguson-style guys, so we combined them and what you hear on those great records is what we ended up with. We never really talked about concepts on how we were going to play an arrangement. We just went for it every night. Bill rehearsed the trumpet section, and Nat brought in new arrangements but never rehearsed them. Woody would beat it off and the rhythm section would go by itself.

When we played ensemble phrases, I always keyed in on how Bill Chase was swinging and phrasing a line. I listened to him all the time. He set the tone and phrasing. We were always exactly together. We grew up together in Boston. Bill was a real task master with the trumpet section in Woody's band. He rehearsed them all the time. The guys in the section would often get tired of it. He was nice about it, never mean. It shows on the records. It was a very exciting band to play with and listen to. When we hit, it would scare the living hell out of you. Nobody could believe it, Benny Goodman included.

We set up differently than other bands did. We worked the Metropole club in New York, and because of the size of the room, we needed to set up "single file." So one night on the road, we were working at Lake Tahoe, Nevada, and they had us set up like Harry James' band with the drums set up on a riser way up high and in the back of the band. We couldn't make any kind of a sound together. We sounded pathetic because we got used to the single-file way that we always used. So Woody had us tear down the bandstand, and he put the saxes next to the drums, the trombones next to my hi-hat, the trumpet section behind the drums, and the piano in front of the saxophone section. We were able to hear one another much better and we blew the walls down. It was fantastic! We called that setup the swingin' wedge or the swingin' V.

Woody's band was easy to play with. You really didn't have to fight anybody's time feel. The band played perfect time. I didn't have to fight to keep the tempo up, or play backbeats to keep this guy in time. Bill Chase would drill it into everyone's head, "Think time-wise. Get everything in place rhythmically, and everything else will fall into place." You can hear more clearly when everything is in time. You don't have to worry about the rhythm playing this and the band doing that. It makes everything wide open to blow over.

We got a great time feel throughout the band due to the key players that I've mentioned: Bill Chase on lead trumpet, Sal Nistico on tenor, and Charles Andreas on bass. We use to call Andreas "Charlie the Arm" because he was always right on the time. No matter who pushed, we were always together and in sync. These guys all had impeccable time.

Woody was the easiest guy in the world to work for. He was one of us. He used to like hanging out with us at the bar. Most band leaders won't do that; they separate themselves, but Woody was very, very friendly.

THE MUSIC

The best records are the live ones we did: *Encore* and *Woody's Goodies*. I felt that *Woody's Goodies* was the best one because it has throw-away tunes from the other sessions. They were done out here on the West Coast. Wilt Chamberlain owned the club Basin Street West. He was a great guy.

When we worked the Metropole, Shelly Manne came in to hear the band. He was working at the [Village] Vanguard with his group. He

was so knocked out with the band that he got on the phone and called guys he knew, club owners across the country, and within three hours we were booked from New York to California. Jack Tracey came in the next day to record the band and we were off and running. That gig at the Metropole really got things started for us. That record was *Woody 63*.

Our second recording was *Encore*, which was recorded live at Basin Street West. When we played Basin Street West, people were lined up around the block to hear us—Henry Mancini, Johnny Mercer, Stan Kenton, you name it. The biggest names in music were waiting outside to hear this band. I couldn't believe it. We really didn't play anything new. It was a fresh approach to Woody's music that he originally recorded in the 1940s. The span of time in regards to the music we played was from 1939 with "Woodchoppers Ball" to 1949. We didn't do anything from the '50s. There were a few new things from the '60s, but very few. Most of the stuff was very old, like "Good Earth," "Apple Honey," and "Caledonia."

"Good Earth" was my favorite arrangement of all time. Snooky Young and I played that together with Nat Pierce one time, and I asked Snooky to let me know what he thought of this chart when we got through with it. He tapped me on the shoulder and said, "That was the best arrangement I ever played, Jake." I said, "Same here!" It's mostly ensemble playing. There are only a few bars of jazz in it. The last chorus is dynamite! Woody did it originally in 1944 with Dave Tough.

Some of the arrangements I had to read at first—some of the newer things. The older arrangements in Woody's band I knew as a kid. I use to practice to them. I learned them from the records and knew them long before I joined the band. Nat Pierce reworked some of the older tunes to make them last longer than the original three-minute versions. One tune, I think it was "Apple Honey," he reworked and opened it up. That lasted 27 minutes and 47 seconds. That's a long time to play that fast. Sal Nistico must have played 90 choruses on that.

I stayed with Woody for almost a year in 1957, and then I left and went with Maynard Ferguson in 1958. I eventually got back with Woody in early 1962. I stayed with Woody until he ran out of music and patience and started to play that rock 'n' roll crap. So I left right away, without notice.

FAST TEMPOS

On the Woody Herman *Encore* record, the tempo on "Caledonia" was half note equals 196, and we never played it that slow again. As the band developed, we played that arrangement even faster later on. It was really in one. The way we developed our endurance to play those fast tempos was we built it up gradually.

Bill Chase would ask, "How fast can you play it?"

"Well," I told him, "I can play it this fast over four bars, and this fast for a chorus, and this fast for the rest of the night."

At first we opted for the third way, gradually building it up until we could play it at the tempo that at first we could only play over four measures. Eventually, we would be able to play that fast all night.

Bassist Chuck Andreas and Bill Chase on lead trumpet could really play those tempos. Without a bass player like Chuck, you couldn't do it. He played 4/4 time without an amplifier. He was something else. We were flying, man.

Our lead tenor player, Sal Nistico, was always right on it with playing those fast tempos. Once he left, we really couldn't play like that any more. He was a monster. *Nobody* ever played like Sal, ever! Not that I ever heard, anyway. He ate up fast tempos and laid down the time doing it! He was the whole thing.

DRUMS AND DRUMMING

I used Slingerland Drums when I was on Woody's band. I had an 18-inch ride that I also used to crash on to my right and a Chinese cymbal to my left that I also rode on. I couldn't crash on that one because it was too thin; it would break if you did. I played a calfskin head on my snare drum on those records, and I still use calf on my snare drum today.

The rest of the drums had plastic heads on them. It's just easier to tune plastic. If you tune a plastic head, you can get a softer, calf-like sound and feel from them. Gene [Krupa] first showed me how to tune plastic heads. Even though Gene used plastic after they came out, he always got a calf-like sound from them. George Wettling also knew how to tune a drum with plastic heads. George could get a great sound out of anything, even a table top. That guy had the best sound I ever heard. He was a *great* drummer. Nick Fatool also had a great sound.

Growing up as a kid, I would go to the RKO Theatre and listen to all the bands that came through. I heard Buddy Rich, Shadow Wilson, Gene Krupa—you name them and I heard them. Gene was my favorite. Everybody liked Gene. Davy Tough loved Gene Krupa. Buddy did, too. So did Jo Jones. I knew Gene very well. We use to go to Mass together every Sunday morning. Gene was a great guy.

I think Thelonious Monk put it best when he said a drummer needs to swing as strong and as long as you can, even if it's only for four bars. When I'm playing time, I think about each beat I'm playing on the ride cymbal. I try to meld my ride cymbal sound with the sound of the acoustic bass. The whole idea of playing drums in a rhythm section and achieving a swing feel is to make that ride cymbal sound like it's playing the bass strings, and the bass strings should sound like they're playing the ride cymbal. That's how close you have to get. The best examples to listen to for this conception are old Miles Davis recordings with Percy Heath and Kenny Clarke. They sound like one guy. It sounds like each guy is playing the other guy's instrument.

I phrase my cymbal beat in triplet form. When you get a little faster, it moves into more of a boogie-woogie shuffle where the eighth notes are a little straighter. At an up-tempo like "Caledonia," the eighth notes go almost completely straight. At that fast tempo, you need to accent beats one and three on the ride cymbal and it will come off sounding like 4/4 time. Shelly Manne was a master at that type of uptempo ride cymbal phrasing—the best I ever heard. You don't want to accent the two and the four on the ride cymbal at that speed. Besides, the hi-hat is already giving you that accent on the weak beats of each measure. Put some weight on beats one and three on your ride cymbal at those uptempos and your beat will come out as a nice and even solid four feeling.

The drummer in a big band lifts up the anchor. The horns should take care of themselves. The band should be swinging without the rhythm section. Benny Goodman would rehearse his band without the rhythm section, and especially without the drummer. He made the band swing by itself, and then when the rhythm came in and it wasn't swingin', he'd knew who to fire right away. That's why I love Gene Krupa so much. Gene would listen to the band and jump in right away and know what to do. PN

Jake Hanna performing with the Woody Herman Band at PASIC 2002.

Four-Note Groupings, Part Two

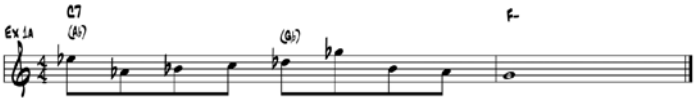
By Ed Saindon

Continuing our study of four-note groupings, we will address four-note grouping combinations on Dom 7 and Dom 7 sus chords. Since there are many scale choices for a Dom7 or Dom 7 sus chord, there are many four-note grouping possibilities that can be combined as a means of generating lines.

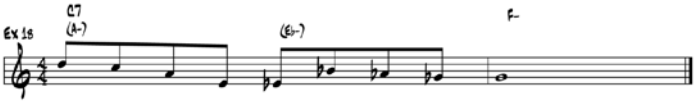
CONSIDERATIONS WITH FOUR-NOTE GROUPING COMBINATIONS

Note that Dom 7 and Dom 7 sus chords may be interchanged. When using combinations of four-note grouping pairs for a Dom 7 or Dom 7 sus chord, here are some considerations:

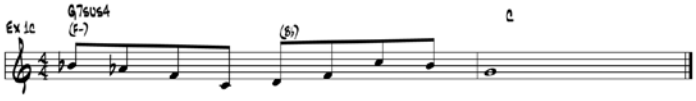
Combinations from the same scale. Four-note grouping pairs that come out of the same chord scale are effective choices. For example, on a C Dom 7 chord, using A-flat and G-flat triads (both come from the Altered scale) is an effective combination.



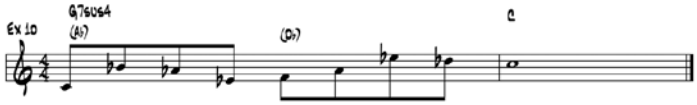
Combinations from different scales. Another option for a Dom 7 chord is to use a four-note grouping from one scale and a grouping from another scale. In this case, going from a scale with natural tensions like Mixolydian to an Altered scale sounds musical and logical. For example, on a C Dom 7 chord, going from A minor to E-flat minor makes for a strong and interesting line.



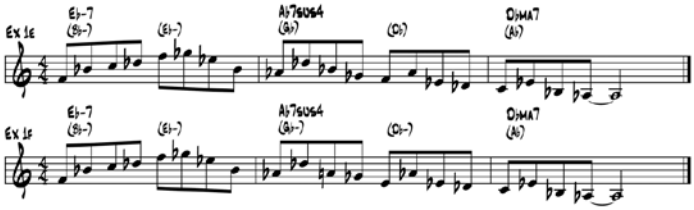
Reharmonized approaches to the I chord. The use of four-note grouping combinations also allows the improviser to suggest various reharmonization possibilities. For example, on a V7 – I cadence, certain combinations of four-note groupings can suggest alternate harmonic approaches resolving to the I chord. The following example uses an F minor and B-flat major four-note grouping on the G Dom 7 sus chord. This suggests a IV – flat V7 cadence to the I chord.



The next example illustrates a combination of four-note groupings for a Dom 7 sus chord, which suggest the sound of a flat VI – flat II resolving to the I chord.

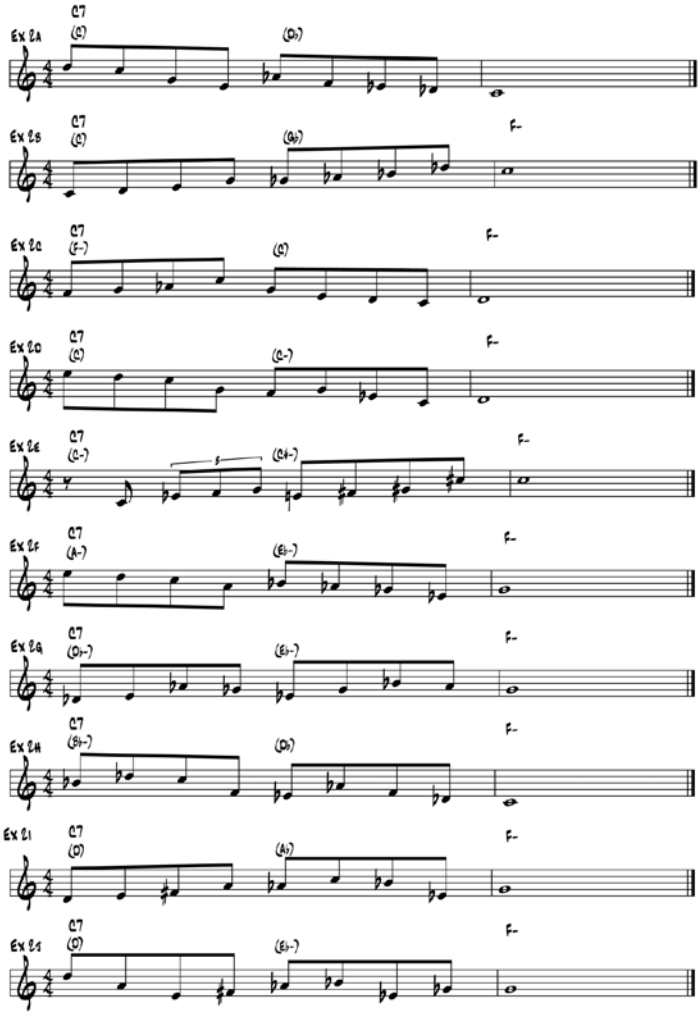


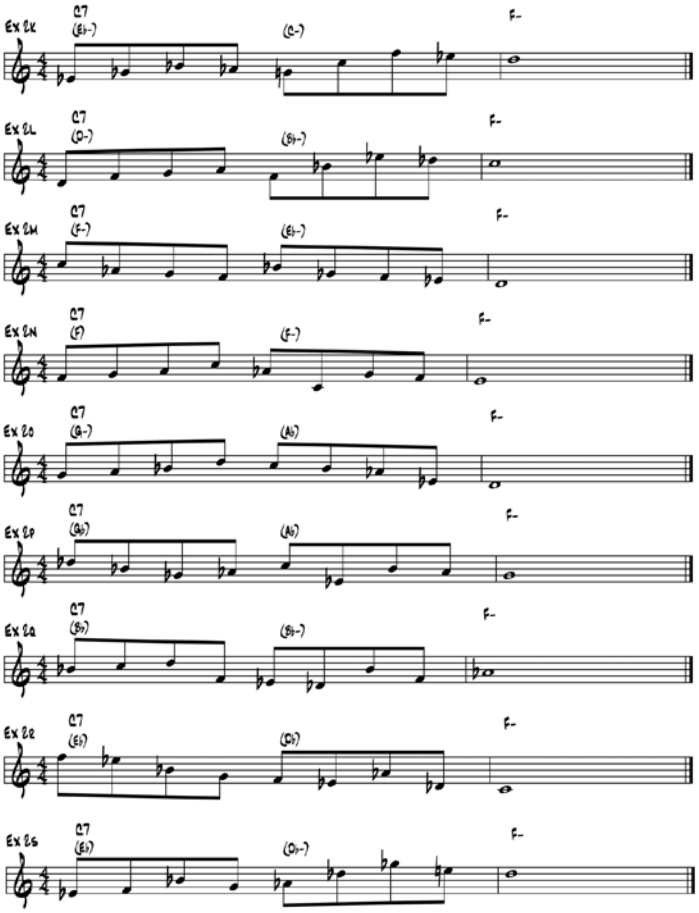
Major vs. minor triads. Examples 1E and 1F show the comparison between four-note grouping combinations based on major triads over a Dom 7 chord versus four-note grouping combinations based on minor triads. Notice the strong color variation from one example to the next.

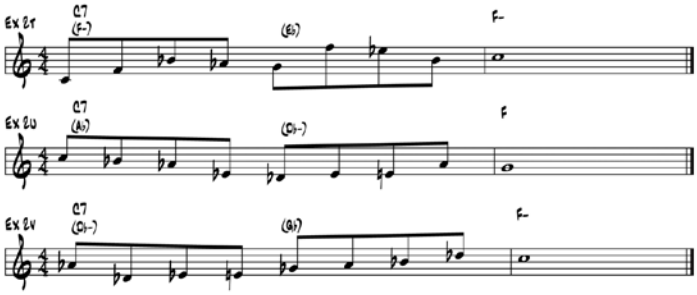


SAMPLE FOUR-NOTE GROUPING COMBINATION LINES

The improviser is encouraged to experiment with the many possible combinations of four-note groupings. With the many possible individual four-note grouping choices as well as the combination of all of the four-note grouping possibilities, the improviser can play line after line based upon this concept without falling into licks or repetitive phrases. Examples 2A through 2V illustrate some of the myriad of four-note grouping possibilities that can be used over a C Dom7 chord. Please note that in the following examples, a Dom 7 chord may be interchanged with a Dom 7 sus chord.







FOUR-NOTE GROUPING SOLO ON A STANDARD

The following solo illustrates how four-note groupings can be used to construct lines. The solo consists of two choruses of a solo based on the progression of a well-known standard. The solo is preceded by a chart that lists the specific four-note groupings selected in creating the solo.

STELLA BY MOONLIGHT

Points of interest:

- Emphasis on tensions and "unusual" notes including sharp 11 and sharp 5 on Maj 7, natural 13 on Min 7 chord, natural 9 on Min 7 flat-5 chord.
- Tension balance between more "in" four-note groupings contrasted with more "out" four-note groupings.
- Skipping every other note in the grouping in order to create angularity.
- Use of chord alteration.
- Use of incomplete four-note groupings.
- Connection of grouping via half-step approach.
- Prominent use of motives throughout solo.

STELLA BY MOONLIGHT

Ex 5A

CHORUS 1

C G-	C- B♭-	C- F7	G D-
E-7(♭5)	A7	C-7	F7
E♭ D♭ E	G-	B♭	
F-7	B♭7	E MA7	A7
G- F	D B♭-	D- C	D♭ C-
B MA7	E-7(♭5) A7	D-7	B♭-7 E♭7
C	F G♭	G	A♭ E♭-
FMA7	G♭7 C7	A-7(♭5)	C7
D♭	E♭	F	E♭
G7	G7	C-7	C-7
B♭	A♭	D	F C
A♭7	A♭7	B MA7	B MA7
D	B♭- G-	E♭	D♭
E-7(♭5)	A7	D-7(♭5)	G7
B♭ E♭-	B	F D	C
C-7(♭5)	F7	B MA7	B MA7

CHORUS 2

D	C-	B♭	D-
E-7(♭5)	A7	C-7	F7
E♭	B-	F	B♭
F-7	B7	E MA7	A7
G-	D B♭-	A D-	F
B MA7	E-7(♭5) A7	D-7	B-7 E7
A-	D A♭	C-	A♭ B♭
FMA7	G-7 C7	A-7(♭5)	C7
A♭ D♭	E♭	F	B♭
G7	G7	C-7	C-7
E♭- *E♭-	D♭ B♭	D	G-
A-7	A♭7	B MA7	B MA7
G-	B	C	D♭
E-7(♭5)	A7	D-7(♭5)	G7
B♭	B	G- D-	
C-7(♭5)	F7	B MA7	B MA7

* 1, ♭5, 4, 5 Four Note Grouping

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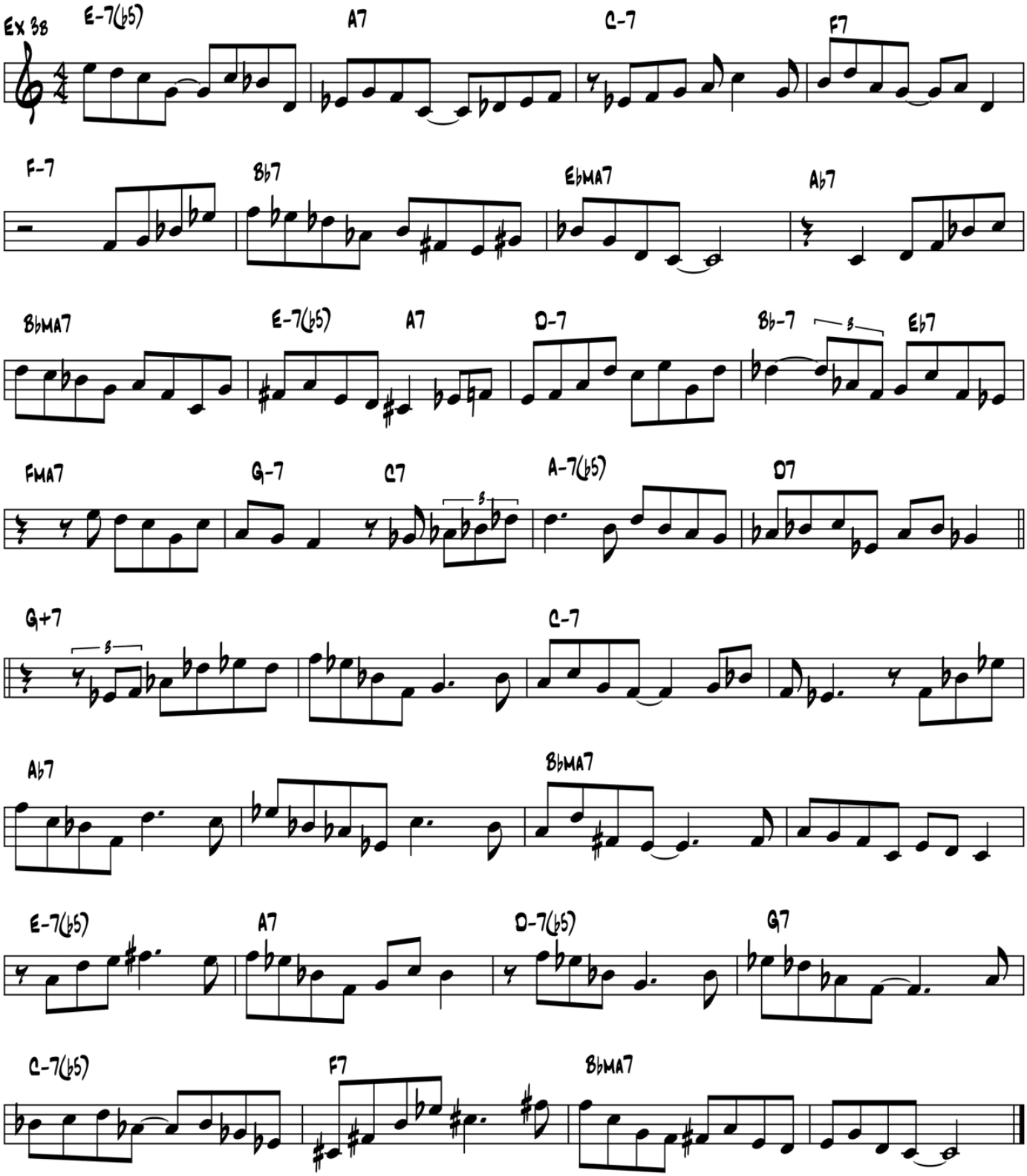
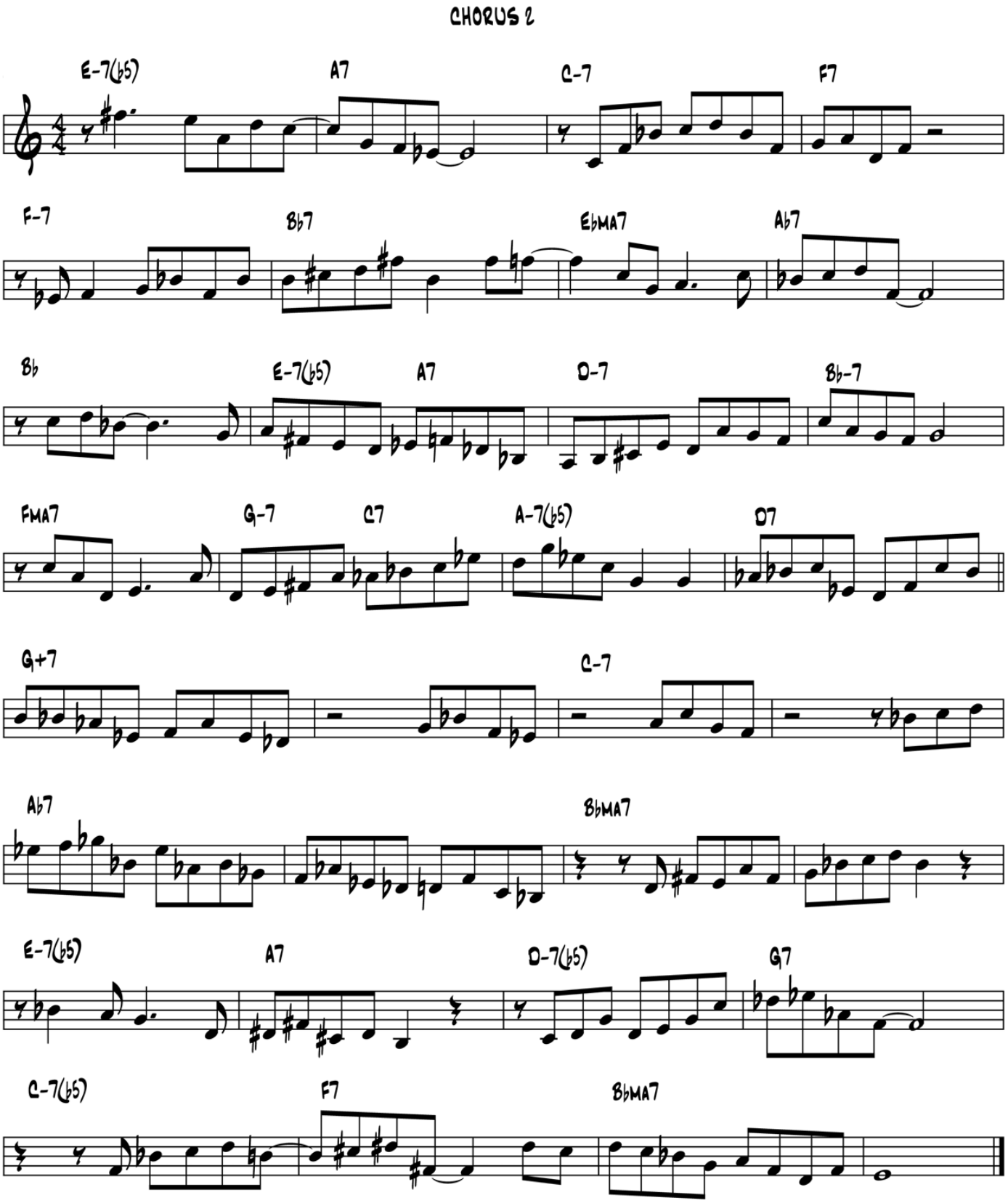
STELLA BY MOONLIGHT

CHORUS 1





Improvisers are encouraged to write out their own solos based upon the concept of four-note groupings. Constructing and writing out solos is a good way to practice and incorporate the concept into one's playimg.

Ed Saindon is a Professor at Berklee College of Music. Vic Firth recently released his signature-model mallet for vibraphone and marimba. The complete study on Four Note Groupings as well as other studies on improvisational techniques are available from Ed on his Website at www.edsaindon.com. PN

Using Blocking to Learn Four-Mallet Keyboard Literature

By David M. Wolf

Learning a new piece of four-mallet marimba literature can be a challenge at any level. While a performer should not rush the process of learning music, there are methods of practicing and studying the music that can facilitate the process. Blocking can allow the player to focus on the notes of the music, the physical position of the hands, and the motions required to transition between notes.

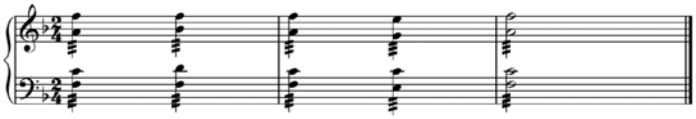
The basic premise behind the concept of blocking is to deconstruct the music in a logical manner that is quicker to learn and absorb. Blocking is achieved by simplifying the rhythms and groupings of notes according to mallet positions, which can allow the player to focus on different aspects of the music independently. Two basic methods are used when applying the blocking concept: (1) playing chorales without rolling and (2) creating a reduction of the music. This article will demonstrate different settings and applications of blocking and include examples of varied levels of four-mallet marimba repertoire.

It should be noted that a "piston stroke" approach, as described in Leigh Howard Stevens' *Method of Movement for Marimba*, should be used so that the starting position for each stroke is at the top of the stroke and the mallets immediately rebound back to the starting position. The shifting needed to change to new notes should occur within the rebound, immediately after the last repetition of a chord. This shifting motion should be very deliberate, which will ensure that the mallets are over the new chord by the time they reach the top of the stroke. This will help to reinforce proper motions between chords.

CHORALES

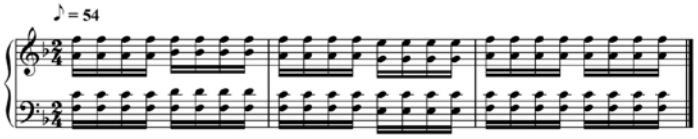
The first setting, and the most straightforward scenario, occurs within a four-voice chorale. Playing a simple rhythm such as sixteenth notes at a slow tempo, rather than initially rolling the chords, allows the player to focus more on the notes being played. Simultaneously, the player is able to figure out the motions required to shift between the chords. Figure 1 illustrates a basic chord progression in a rolled chorale setting.

Figure 1



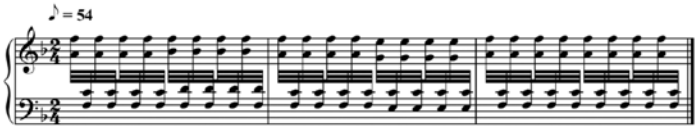
There are several methods in which blocking can be applied to a musical passage such as this. The first method, shown in Figure 2, is playing all four mallets together in a slow, steady rhythm with double vertical strokes in each hand. To begin this process, playing at least four strokes for each chord is recommended to allow the player time to mentally process the next chord change. It is important to choose a tempo that will allow the player to make the chord changes without breaking the rhythm.

Figure 2



The next step is to alternate the strokes between the hands as a very slow double vertical roll as illustrated in Figure 3. By slowly increasing the tempo, the player will gradually reach the desired roll speed.

Figure 3



The player should keep in mind that the goal of blocking is to think about the notes and the transitions between them and not the final application of the music. Another step in the process that can be used at any point is playing each chord once and shifting immediately to the next, thus increasing the speed at which the player needs to think ahead to the next chord.

This process can be applied to any chorale section within a piece of music. Figure 4 contains the first phrase of the opening chorale in the second movement of Toshimitsu Tanaka's "Two Movements for Marimba." In this excerpt, the four voices do not always move together. There are points when one or two voices remain the same. Blocking will allow the player to focus on the voices that move while others stay stationary.

Figure 4

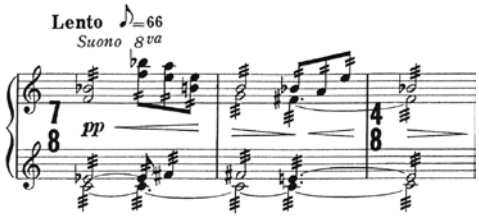
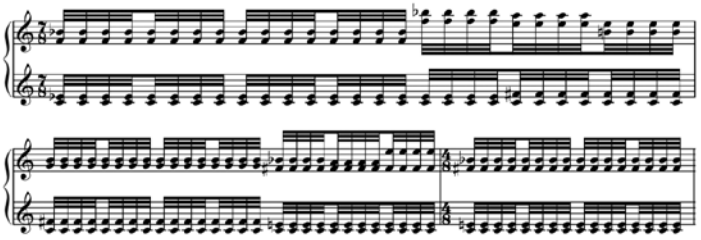


Figure 5 shows an example of how to apply a beginning stage of blocking to this excerpt. Since the harmonic motion moves in eighth notes, it is recommended to subdivide each beat into slow thirty-second notes and observe the marked tempo of the original music. Once the player is comfortable, increase the tempo and/or reduce the number of repetitions within each eighth note of the original music. Next, the player should alternate hands, as demonstrated in Figure 3. With all steps in this process, slowly increase the tempo and/or decrease the number

of repetitions required to create shorter processing times between chord changes.

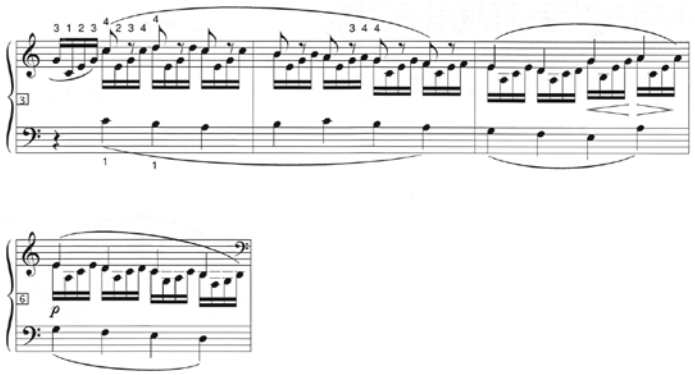
Figure 5



CREATING A REDUCTION

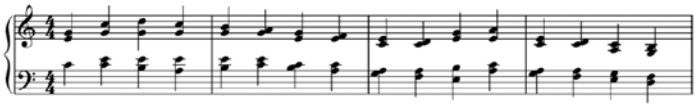
Blocking is also beneficial for single-note line music when single alternating and/or double lateral strokes are needed to execute the passage. Such a passage occurs in "Dr. Gradus ad Parnassum" by Claude Debussy, as transcribed by Leigh Howard Stevens, shown in Figure 6.

Figure 6



Again, repeated double vertical strokes on each chord are recommended for the beginning stages of this process. As success with the notes and shifting between the blocked chords is achieved, the player should start to think about the chords in the context of the passage. This means playing only one chord for each beat of the music as illustrated in Figure 7.

Figure 7



An additional example of this scenario is found in the first movement of Alice Gomez's "Gitano." Figure 8 requires the left-hand mallets to alternate between two intervals of fifths, while the outer mallet of the right hand also moves. The blocking pattern found in Figure 9 will be especially helpful for the shifting that is required of the left hand.

Figure 8

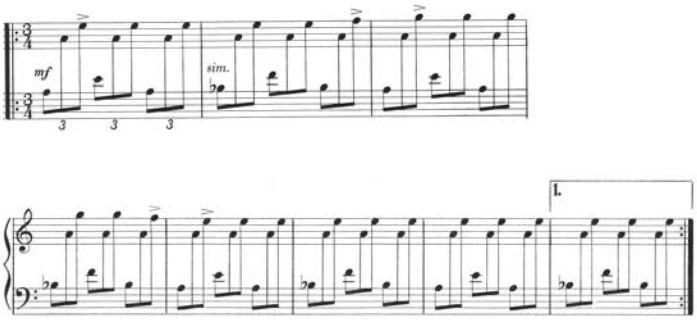
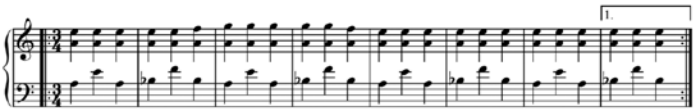
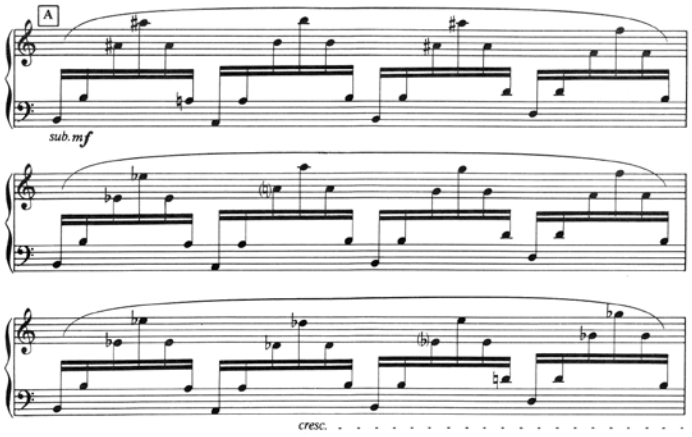


Figure 9



At first glance, the excerpt of Paul Smadbeck's "Etude #2 for Marimba" in Figure 10 appears daunting. The vast majority of the material in this piece consists of octaves in each hand that are played in a triple lateral sextuplet pattern.

Figure 10



For many players who work on this piece, part of the challenge is not just learning the notes, but working on the triple lateral stroke. Therefore, blocking can help divide the learning process into two different tasks. The first solely focuses on the triple lateral technique without worrying about the notes on the page. The second focuses on learning the notes by blocking the octaves. Figures 11 and 12 contain two stages of the blocking process: hands playing simultaneously and then hands alternating as required by the triple lateral technique, respectively.

Figure 11

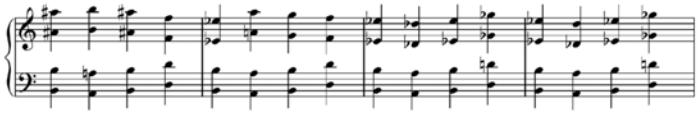
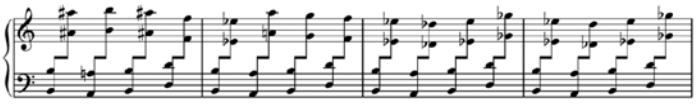


Figure 12



Blocking can also be used to simplify the music by reducing it down to do the bare minimum amount of information needed. In Keiko Abe's "Memories of the Seashore," many sections are composed as written-out, metered rolls. This results in many notes in each measure and a lot of "black" on the page. In Figure 13, parts of the opening section demonstrate the harmonic motion moving as often as the quarter note. Therefore, the music can be simplified to read as quarter-note chords to allow the player to more easily see the movement between voices.

Figure 13

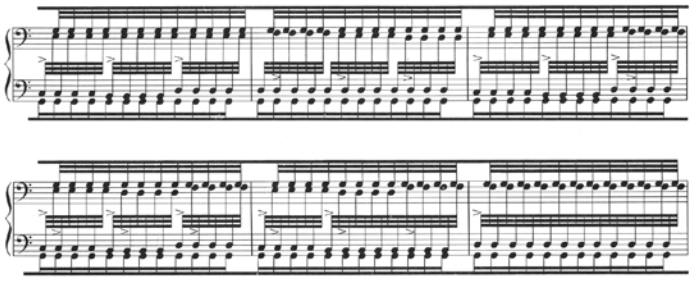
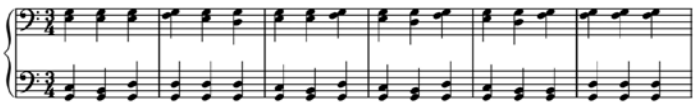


Figure 14 is a reduction of the original passage found in Figure 13. Remember that the goal of this method is to first concentrate on the notes and to practice the interval changes. By only looking at one chord, rather than repeated thirty-second notes, the player can see each chord and the changing voices more easily with only the necessary information on the page. After becoming comfortable with the note pattern, the next step would be to play four sixteenth notes per chord, but with the hands playing simultaneously. It is in this step that it is recommended to add any dynamics and articulations that are in the music. By following these steps, playing the music as written should be an easy transition.

Figure 14



CONCLUSION

The practice method of blocking is a tool that can be very beneficial when used properly. It is also important to be able to recognize when blocking can be used. Incorporating blocking as part of the learning process will create more efficient practice sessions. Not only can it help the player learn the notes and physical movements more efficiently, but it can also aid in pattern recognition, harmonic analysis, and mental organization of the music.

David M. Wolf is an active percussion educator and performer in the Columbus, Ohio area. He recently held the position of Interim Director of Percussion Studies at the University of Texas at Arlington. Wolf received his Doctor of Musical Arts degree from The Ohio State University, a Master of Music degree from the University of Oklahoma, and a Bachelor of Music Performance and Education degree from the University of Massachusetts Amherst. PN

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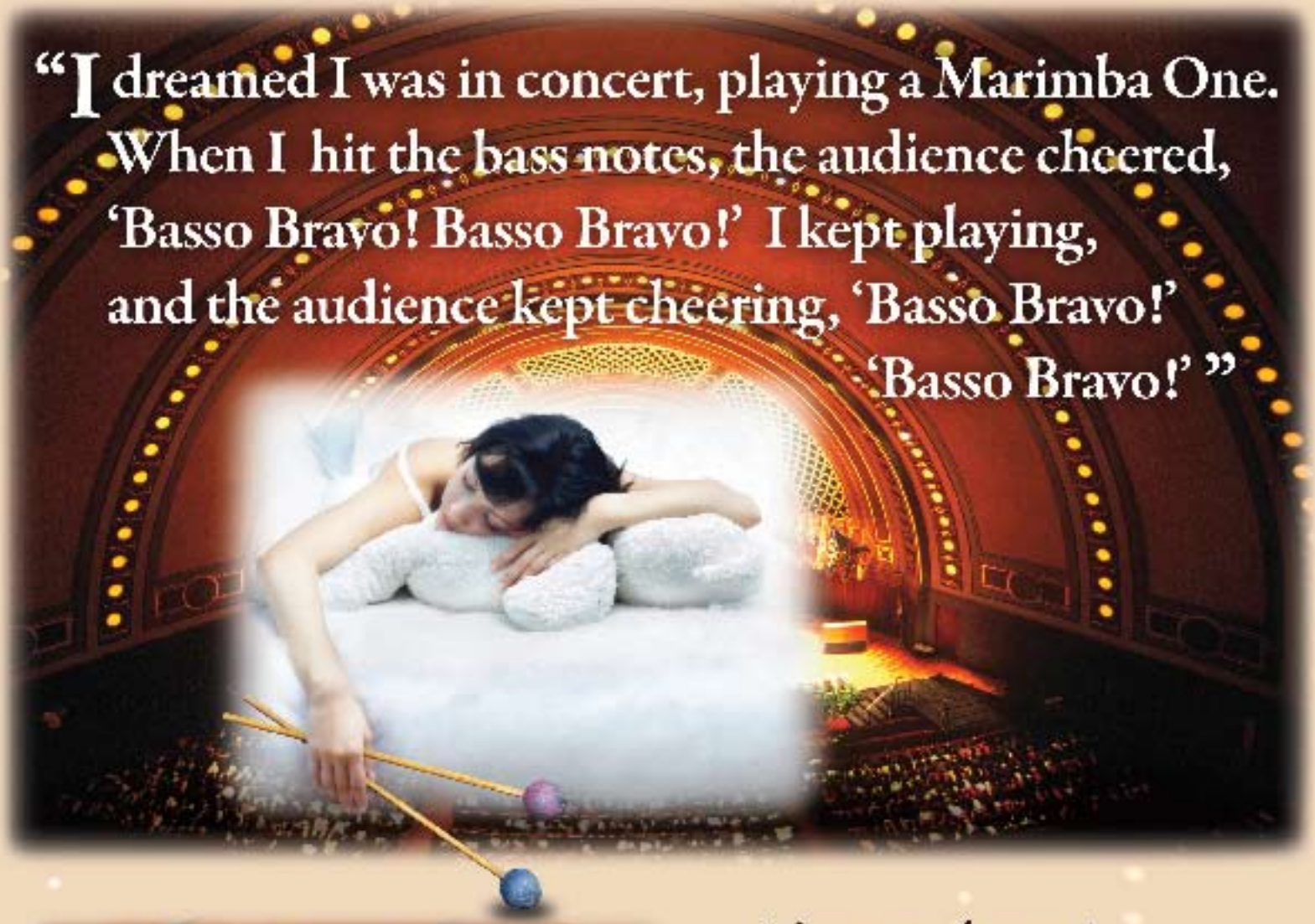

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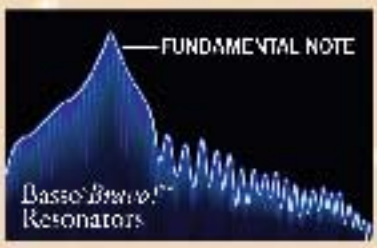

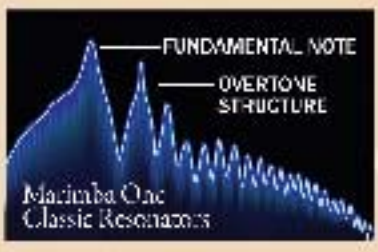

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30 Years of the LHS Summer Marimba Seminar

By Rick Mattingly

Since 1980, Leigh Howard Stevens has been holding a summer marimba seminar. It started as a small gathering of his private students in his apartment, and grew into a four-week event held in Ocean Grove, New Jersey, where an average of 30 students from around the world participate in master classes, clinics, lectures, group and private lessons, and intensive study of the Stevens' technique with Stevens himself. During the first two weeks students concentrate on technique, and the second two weeks they concentrate on musical issues and repertoire.

The seminar also features guest artists who perform and present master classes. This past summer, the guest artists were Michael Burritt, Eastman School of Music; Tom Burritt, University of Texas, Austin; Marta Klimasara, Hochschule für Musik in Stuttgart; Christopher Norton, Belmont College; Susan Powell, Ohio State University; and Gordon Stout, Ithaca College. Other guest artists who have appeared in the past two years include Eric Sammut, Dave Samuels, and Kevin Bobo.

Stevens recently shared his thoughts about the seminar and about how things have changed for marimbists over the past 30 years.

What prompted you to start a summer seminar based on marimba?

Stevens: It wasn't even my idea. Back in the late 1970s, when I was living in a one-bedroom apartment on the Upper West Side of Manhattan, percussion seminars in general were pretty rare. Ludwig/Musser had an annual Ludwig Symposium held at various college campuses around the country, which in a couple of days each year, attempted to cover everything from the newly emerging field of "classical four-mallet marimba" to more traditional subjects like rudimental drumming.

The idea for my seminar came from two sources: a "tip" from Fred Hinger when I first moved to New York in 1977, and a "tap on the shoulder" from several of my students. Hinger was the timpanist with the Philadelphia Orchestra for about 15 years, followed by another 15 years or so with the Metropolitan Opera of New York. He was a constant thinker and tinkerer. He designed mallets and timpani that had unique features—products and concepts still sought after and relevant today. He also had a unique, detailed technical and musical approach to timpani that he taught at Yale University and the Manhattan School of Music.

I met "Danny" Hinger in 1976 when I performed at the very first PASIC. After that performance he was like a broken record—repeatedly pointing out the similarities of our basic wrist motions. He encouraged me to finish my method book and told me that when I moved to New York, I shouldn't accept students unless they were willing to commit to, and pay for, 10 lessons—in advance. He insisted, rightly I think, that if a teacher "has a complete and well-thought-out unique system," it takes at least 10 hours of instruction over a period of months to impart those concepts to the student. He also was the first person to convince me that my time was actually valuable—that I shouldn't bother teaching students who were only interested in "getting the basic idea" or adding another teacher to their resume.

Following are the works performed in the guest artist concerts held at Trinity Church this past summer. This list includes the "You Can Too" concert performed by Nora Stevens (a 2004 "graduate"), in her opening night concert, but does not include the dozens of other works performed by the students themselves in master classes or on their final concert.

Composer	Title	Performed by
Abe, Keiko	Variations on Japanese Children's Songs	Marta Klimasara
Arndt, Felix	Nola	Susan Powell
Bach, JS	Sonata in G Minor for Solo Violin	Christopher Norton
Bach, JS	Adagio from Sonata No. 1 in G minor	Michael Burritt
Bach, JS	Partita No. 1 in B Flat Major - Gigue	Thomas Burritt
Barber, Stephen	Molitva #2	Thomas Burritt
Brennan, Bill	Alegria	Susan Powell
Burritt, Michael	Out of the Blue	Michael Burritt
Burritt, Michael	Concerto for Marimba	Michael Burritt
Burritt, Michael	Fermo	Marta Klimasara
Druckman, Jakob	Reflections on the Nature of Water (Crystalline, Relentless)	Marta Klimasara
Duggan, Mark	Myotokuji	Susan Powell
Fissinger, Alfred	Suite for Marimba	Leigh Howard Stevens
Grantham, Donald	Constructif en rouge et ocre	Thomas Burritt
Green, GH	Spanish Waltz	Susan Powell
Green, GH	Charleston Capers	Susan Powell
Iznaola, Ricardo	Etudes-Homages	Susan Powell
Klatzow, Peter	Dances of Earth and Fire (1)	Marta Klimasara
Lansky, Paul	Idle Fancies (Six Preludes for Marimba) (1,3)	Thomas Burritt
Lindquist, Ellen	Scorned as Timber, Beloved of the Sky	Nora Stevens
McCarthy, Daniel	Rimbasly	Christopher Norton
Mendelssohn, Felix	Scherzo from A Midsummer Night's Dream	Christopher Norton
Norton, Christopher	Single Generator	Christopher Norton
Norton, Christopher	Elegy (Reflection on 9/11)	Christopher Norton
Norton, Christopher	Forsythian Spring	Christopher Norton
Pape, Andy	Marrrimba	Marta Klimasara

NUMBERS FROM THE 30TH ANNIVERSARY LHS SUMMER MARIMBA SEMINAR

Number of guest artist recitals: 6 (plus Stevens).
Number of guest artist master classes: 6.
Number of hours of instruction: approximately 70.
Number of major works performed on the artist recitals: 51.
Number of broken marimba bars: 0!

I took his advice and made that a condition of taking on a student, with one modification: I allowed the student to take the first lesson without the commitment, but with the promise that if they didn't continue with nine more lessons, they wouldn't claim to have studied with me. Before the second lesson, you had to commit to nine more. So, as you might imagine, I had serious students—few, but *serious*.

In a one-bedroom apartment, there is nowhere to hide. Being notoriously long-winded, my lessons frequently overlapped each other. Eventually one of the students said something like, "It's really good when I arrive early for my lesson; I get to hear new literature. And when someone listens to my lesson, it's almost like a performance. Maybe we could all get together and listen to each other's lessons?"

And thus, 30 years ago, the LHS Summer Marimba Seminar was born.

How long did it take to develop a framework for the seminar?

Stevens: For the first few years, it was really ad hoc. There was no outline of topics, no guest artists, no handouts, and no fixed schedule. It was more like, "Hey, everybody's getting together to play for each other on Thursday afternoon. Can you be there?" I think the most we ever had in my apartment was eight people, but it felt like we were founding a secret political movement—plotting to overthrow the cross-grip establishment.

When I moved to the Jersey Shore in 1985, I began to think about these meetings as a real "seminar" with a fixed date range—always in June when the hotels at the Jersey Shore are affordable—daily lectures, and master classes for three to five hours, hundreds of pages of educational hand-outs on musicianship, career development, performance anxiety—articles I have written myself or clipped from the newspaper over the years—guest artist concerts and clinics, all in addition to the basic daily lessons with me.

These days we usually have 25 to 35 players from all over the globe, and they get to hear some of the best marimbists in the world, performing some of the most demanding and interesting literature. This past year was a bit "over the top" because of the 30th anniversary, but not that different from a normal year when we have a new guest artist performing once or twice each week.

Composer	Title	Performed by
Penn, William	Four Preludes for Marimba	Leigh Howard Stevens
Powell, Susan	Mosaics	Susan Powell
Sammut, Eric	Libertango	Marta Klimasara
Sejourne, Emmanuel	Nancy	Marta Klimasara
Smadbeck, Paul	Rhythm Song	Marta Klimasara
Stevens, Leigh Howard	Great Wall	Leigh Howard Stevens
Stevens, Leigh Howard	Rhythmic Caprice	Leigh Howard Stevens
Stevens, Leigh Howard	Great Wall	Nora Stevens
Stout, Gordon	Etudes for Marimba, Book 1 (1, 2, 3)	Stout, Gordon
Stout, Gordon	Two Mexican Dances	Gordon Stout
Stout, Gordon	Etudes for Marimba, Book 2 (6, 9)	Gordon Stout
Stout, Gordon	Etudes for Marimba, Book 3 (12,14)	Gordon Stout
Stout, Gordon	Astral Dance	Gordon Stout
Stout, Gordon	Four Episodes, Volume 1 (1, 3)	Gordon Stout
Stout, Gordon	Sedimental Structures	Gordon Stout
Stout, Gordon	Rumble Strips	Gordon Stout
Stout, Gordon	Wood That Sings	Gordon Stout
Stout, Gordon	Four Dances for Marimba (1, 2)	Thomas Burritt
Stout, Gordon	Etudes for Marimba (3, 12)	Thomas Burritt
Stout, Gordon	Beads of Glass	Nora Stevens
Stout, Gordon	Rumble Strips	Nora Stevens
Sueyoshi, Yasuo	Mirage pour marimba	Thomas Burritt
Tschaikovsky, Peter	Selections from Album for the Young	Leigh Howard Stevens
Vinao, Alejandro	Khan Variations	Michael Burritt
Wallin, Rolf	Twine	Susan Powell

How has the marimba world changed over the 30 years that you've been doing the seminar?

Stevens: While many believe that our literature is still impoverished, most of the 51 works performed by our internationally acclaimed guest artists this past summer didn't even exist when the LHS seminar began. Had you quizzed college percussion teachers in 1979 about "double lateral" or "single independent" strokes, or asked them to demonstrate an "independent roll," you would have received vacant stares. These concepts, and many other terms and techniques, were only on the fringe of percussion education prior to the publication of *Method of Movement* in 1979—known only to that small "secret society" of marimbists meeting weekly in New York in a second-floor walk up apartment. This year, the attendees at the LHS Summer Marimba Seminar zipped through 20 quizzes on a variety of subjects, questions that in 1979 would have stumped most DMA percussion candidates.

Most of what we take for granted today—extended-range marimbas, expanded literature, zillions of mallet models to choose from, marimba competitions, special marimba shoes…just kidding! Anyway, these were just optimistic fantasies a few short decades ago. I couldn't have imagined back then that I would someday celebrate the 30th anniversary of the LHS Summer Marimba Seminar, nor could I imagine that I would be looking forward so much to the 31st! PN

A Conversation with Composer Paul Lansky

By Thad Anderson

Long established as a composer of computer-based music, Paul Lansky has recently discovered a new niche for his creative output. Ditching his computer and software for acoustic instruments, Lansky has adopted percussion as a primary outlet for this new stage of his career. However, this transition to composing for percussion instruments was not intentional. Lansky was approached by percussionists who were familiar with his extensive catalogue of computer-based works and recordings. Projects and commissions soon followed and the percussion field has fallen head over heels for Lansky and his new works for percussion.

In March, 2008 I was privileged to sit down with him at the Round Top Percussion Festival and have the following conversation.

Anderson: *Do you feel that your computer music has influenced your marimba or percussion composing in any way?*

Lansky: It's influenced my percussion composing more than anything else. "Threads" is the first piece I wrote for percussion ensemble. I'd written some music for marimba, "Hop and Three Moves," and a small percussion part in a piece for Clogs, "Minor Alterations," subsequently revised for the group Newspeak, separating the drumset from the array of small percussion instruments by using two players. But it wasn't until I had a conversation with some of the guys from So Percussion during an intermission at the Eliot Feld Ballet, where we both had pieces being choreographed, that I even entertained the idea of writing a percussion ensemble piece.

Anderson: *Is that how your relationship started?*

Lansky: No, I knew them from Princeton. They had come down to play concerts. We were talking about the electronic piece of mine that Feld choreographed, "Idle Chatter Junior," which has a lot of percussion sounds in it, and they said they would like a piece like that, except for real people. I said that I didn't know anything about writing for percussion, to which their response was something like, "On the contrary, you've been doing it for years on the computer." I liked the idea, and the computer was getting a little old for me at that point, so I took up their suggestion.

Anderson: *You* have *been doing it for a long time.*

Lansky: Yes, I kept changing the rules in order to make it harder for myself. I like *becoming* good at something more than *being* good at something. I felt I was stuck in idle on the computer. Lawson [White] and Doug [Perkins] were there, and I think Jason [Treuting] was there, too, and they very generously offered to workshop the piece for me. So, I threw caution to the wind and wrote a set of twelve short studies that I brought to their Box Street studio. They read them and I was amazed that among the failures there were a number of successful passages. We had an interesting conversation about instrumentation, touring, clichés, etc.

Writing for percussion is, of course, entirely different than writing for string quartet, but still, I decided pretty early on that I wanted to write something that was lyrical, which is not a quality one often associates with percussion instruments. "Threads" took a few months to write, which is fairly quick for me. I was really amazed at how familiar it felt. A lot of the things that I cared about in writing computer music sort of happened the same way in writing for percussion. I was very conscious of ensemble rhythm, and I was very conscious of texture and density. One thing you have to do on the computer is be very careful about balancing the spectrum. You have to be sure not to saturate registers, to make sure envelopes do their job in clearly articulating notes, you have to distinguish carefully between sounds that sustain and those that die away quickly. All of these things are right at the surface in writing for percussion. A number of my computer pieces, such as "Table's Clear" and "Idle Chatter Junior," use percussion-like sounds, so a lot of the same lessons came through and it was great; it really felt very familiar.

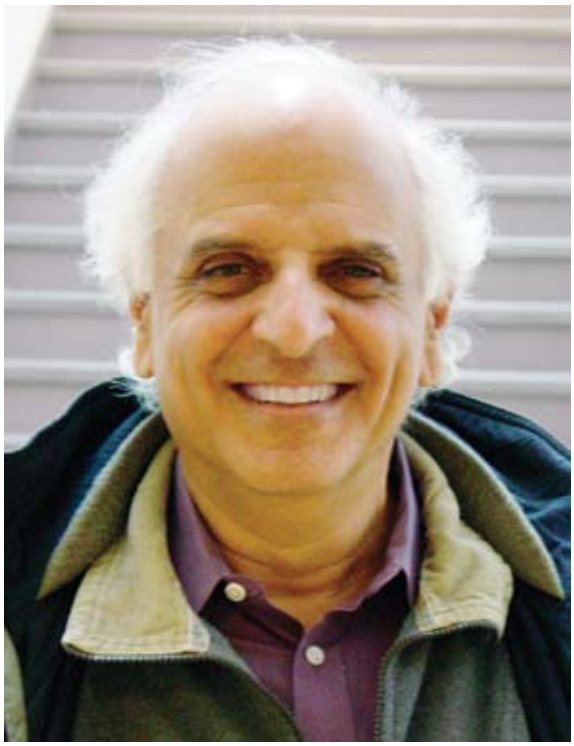
Anderson: *So after that initial session with So Percussion in their studio with your twelve studies, how much of that continued through into "Threads"?*

Lansky: Hard to say, perhaps 20%. The nice thing about doing studies is that you don't have to commit yourself and you can experiment freely. A lot of issues, such has how crotales speak and blend, for example, were entirely new for me, as were bowed vibraphones, etc.

Anderson: *Were a lot of the instrumentation choices made during the early, pre-planning process, while working with the group before actually composing the piece?*

Lansky: No, I talked a lot with Adam [Sliwinski], who suggested that I use pipes, so that was sort of a given. They suggested that I not write for marimba because it's too hard to tour with, so I wrote for two vibraphones. I then decided to use low and high toms and kick drum, and I decided not to use a drumset. I decided I wanted to use noise-like things: woodblocks, cowbells, claves—sort of the standard percussion set. So I ended up having a bunch of those, and then they suggested flower pots, bottles and slats [wooden planks], and dumbek.

Anderson: *Some of those instruments, such as the*



wooden slats and the pipes, were used in an earlier commission by So Percussion with David Lang, "the so-called laws of nature." I was wondering if there was an influence there or if they suggested those instruments because they tour with them.

Lansky: Yes, they suggested those instruments. I didn't actually know David's piece when I wrote "Threads." I had some lessons to learn, however. Adam came to my house to look over the first draft and noticed that I had the slats player playing two at a time, very fast. He gently gave me a lesson in choreographing arm motion and suggested that it would be more natural to have them alternate, but that they would give it a try, which they did, successfully. Some other groups who have played it have used the alternating strategy.

Anderson: *In the foreword you mention your "Cage-like noise instruments." Did you have any sounds in mind when you came up with that?*

Lansky: No, just sort of a random selection. I didn't want something that sounded like a matched set. I did the same with the piece that I wrote for Doug [Perkins] and Todd [Meehan], "Travel Diary." I asked them for "noise-like" instruments such as bottles and flower pots from low to high...woodblock-like instruments different in timbre. Yes, I like a sort of a variety of things. In my computer pieces I've often matched incongruent sets of sounds, and I wanted to do the same thing here.

Anderson: *Let's talk about some of the compositional aspects of the work and the idea of the "threads" that flow in and out of the piece. You've broken everything down, and the "Preludes and Arias," "Recitative," and "Chorus" make up the three primary threads that weave in and out. Where did that idea come from?*

Lansky: The original set of studies I wrote did all different kinds of things. Some were strictly mallet pieces, some used drums, and some used noise-like things. I was just learning the differences between mallets, woods, metals, drums, etc. So I decided, first of all, that I wanted to play with all of them alone and in combinations. The first movement I wrote—the first movement of "Threads"—at first just used metals—vibes, crotales, glock, pipes—and then I added some drums. And then I wrote something else that seemed sort of noise-like. And, of course, I really loved the loud stuff—having the players madly beat the drums.

One thing that I constantly did on the computer was to try to create sounds that gave you the sense that somebody was in back of your loudspeaker doing something—that the sounds had some sort of basis in physical reality. Translating this to human players turned out to be similar to choreography. I've found that for me, 50% of the job in writing percussion music lies in choreography—actually figuring out how the players are going to move their arms and feet. This may seem obvious to everyone else, but spending thirty-five years alone with a computer does things to one's perceptions! I didn't go so far as to map out the layout, which some composers do. I didn't think that I knew enough, and the setup was simple enough that I didn't have to. But I actually really wanted to choreograph. I even had an image of these guys beating drums with greased chests and shirts off! And, in contrast to the loud "chorus" movements, I wanted something lyrical, and something noisy and detailed. I didn't think that I had enough experience to actually combine them all in one, so I had the idea of doing the three: lyrical, noisy, loud, in alternation.

Then the idea came about of modeling it on a baroque cantata that basically has three kinds of movements: arias, recitatives, and choruses. The last movement of "Threads" is an actual chorale prelude with an original chorale tune played on pipes and glock with the vibes providing the rippling counterpoint.

Anderson: *I have been involved in a consortium project for your new solo piece, "Idle Fancies" for solo marimba with a small percussion set of woods and metals. How did you come up with the configuration for this piece?*

Lansky: It started out as a solo percussion piece, meaning that I intended to have lots of instruments. But as I started working on it, it devolved to marimba as the central instrument, and I subsequently made that the focus with minimal percussion. In the percussion music I've written—and in my electronic music as well—there is generally a strong pitch focus, so this move had a certain logic to it.

Anderson: *Does the idea of accompanying marimba with percussion stem from something specific?*

Lansky: I remember a nice piece that Louis Andriessen wrote for Nancy Zeltsman that had woodblocks, I believe. I liked the pitched vs. unpitched wood sounds, and basically decided to augment this with some metal sounds as well.

Anderson: *How do you feel your background in electronic or computer music influenced this particular work?*

Lansky: I don't think it's had as much influence as it did in "Threads." Perhaps there are some aspects of rhythm that carry over, but this was not an intrinsically "electronic" concept.

Anderson: *One of your signature marimba sounds is the groovy, syncopated pieces within your "Hop" series. With "Idle Fancies" you introduce "Hop(3)." Did this influence come from your experience with electronic or computer-based composing, or from another source?*

Lansky: I think that rhythmic grooves are one feature of my composing in general. I like to use rhythm to get a piece past the end of the runway and into the air.

Anderson: *Why do you think the marimba lends itself so well to this feel or style?*

Lansky: One thing I like about the marimba is the way it combines a percussive sound with pitch—much more so than the vibraphone, for example. Also, the quality of pitch on the marimba is much more particular. Pitch is present but doesn't have a fundamental ringing the way the vibraphone does. Particularly with a 5-octave marimba, harmonics on lower notes are much louder with respect to the fundamental. The marimba is thus more of a "percussion" instrument while still having a pitch feel to it.

Anderson: *Since your 2006 composition for percussion quartet, "Threads," you've made a shift towards composing for acoustic instruments. Why?*

Lansky: This is a big question. Basically I think I've said what I have to say in electronic music, and I want to do something new. This is the biggest factor. I haven't spent that much time writing for traditional instruments, and I am enjoying the learning curve.

Anderson: *Why have you gravitated towards percussion instruments?*

Lansky: First of all, percussionists have approached me, probably because of a lot of the percussive aspects of my electronic music. You can blame Nancy Zeltsman, Svet Stoyanov, Meehan/Perkins, and So Percussion for that. But this has resonated well my with my sensibilities. As I said, I found that a lot of the things I learned in electronic pieces, such as the "Chatter" series and "Table's Clear," seem to help a lot in writing percussion music. I also like the fact that percussion music is, by definition, new music. I'm not competing for attention with Bach and Beethoven.

Anderson: *Are you still composing computer or electronic music?*

Lansky: Nope. Acoustic music is a full-time job at the moment. I may do some more electronic music at some point, but for the moment I've got my hands full.

Anderson: *I've been rehearsing the preludes of "Idle Fancies" for a couple of weeks now. One of my favorite qualities is the tonality shifts and harmonic motion. Where does your harmonic influence come from?*

Lansky: I long ago realized that harmony was one of my favorite things about music. It also seems to be something I have a feel for.

I think that harmony, tonality, and harmonic motion—rather than texture, rhythm, density, etc.—are the central aspects of my electronic and acoustic music. I just love the way changing harmonic textures creates a rhythm all its own. Notes and chords really matter to me and also seem to be characteristic of the music I like best.

Anderson: *Do you find yourself drawn more towards keyboard percussion instruments such as the marimba as opposed to non-pitched instruments?*

Lansky: For the moment, yes. There are certain things that I opened up in the "noise" movements of "Threads" that I'd like to explore.

Anderson: *Do you see an outlet in the percussion idiom that you would like to explore in the near future?*

Lansky: Certainly. As I've said, writing percussion music is really exciting and fun and I'd love to do more. At the moment I'm completely tied up writing orchestral music, which is also new to me, but I certainly hope to write more percussion music in the future.

Thad Anderson presides over the Percussion Studies program at Southwestern University and is currently a doctoral candidate in Percussion Performance at the University of Texas at Austin. Active as a solo, orchestral, and chamber musician, Thad's performance credits include Days of Percussion in Florida, Texas, and Oklahoma, the Texas Music Educators Association convention, PASIC, Victoria Bach Festival, Austin Chamber Music Center, Round Top Festival-Institute, Austin and Waco Symphony Orchestras, and as a guest soloist with Conspirare and the Monroe Symphony Orchestra. Thad specializes in new works for percussion through both commissioning and as a composer/arranger. PN

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Reaching Out: The Percussion Summit

By Stanley Leonard

The house lights dim, the stage goes dark. A solitary figure carrying a lighted candle appears on stage. A soft percussion sound is heard, followed by more sounds and increasing dynamics. Lights slowly illuminate 14 percussionists playing a huge array of instruments. The sounds of the music enthrall the audience as it ascends into a sonic world many have never before experienced! Welcome to the annual Percussion Summit concert at the Philharmonic Center for the Arts in Naples, Florida. This evening opens with a theatrical performance of Alexander Lepak's "Crescendo."

The Percussion Summit concert is a popular performance at "The Phil." Held each September, it presents an eclectic variety of music performed by an ensemble of professional orchestral percussionists. These instrumentalists, who often are at the back of the stage, now take their place in the front. The diverse audience—families, young adults, and some who have never been in a real concert hall—converges with anticipation and leaves inspired.

Myra Janco Daniels, the CEO of the Philharmonic Center for the Arts stated, "The arts are more than just entertainment. They also inspire and enlighten us. At their best they touch our hearts and souls, showing us new possibilities in our lives and in our world. They have the ability to reach everyone, from toddlers to retirees." The Percussion Summit concert helps fulfill this artistic goal.

How did this unique percussion concert originate? How does it fulfill the artistic goal of presenting percussion music to a broad spectrum of the public? I spoke with John Evans, timpanist of the Naples Philharmonic Orchestra and founder of the concert, who also serves as Master of Ceremonies for the performance.

Stan Leonard: *How did the idea for a percussion concert come about?*

John Evans: The Naples Philharmonic Orchestra has a series of programs for young children called The Magic Carpet. These concerts focus on instrument families of the orchestra. In the late 1990s, a few of the players in the percussion program suggested that a similar concert targeting older youth and adults might find an appreciative audience. So I presented the idea to the staff at the Phil. They were interested. Planning began in the fall of 2000 for the first Percussion Summit concert, which was presented in September 2001.

SL: *Who was involved in the original planning?*

JE: The Philharmonic staff was an integral part of the initial planning. The Center provides production and marketing support. Since I understood the logistics, instrumental, and musical needs of the program, it was best for me to be in charge. I have been the administrator/organizer from the first concert to the present. However, this concert would not happen without the support and participation of the Philharmonic Center staff.

L to R: John Evans, Tom Sherwood, Laurie Lyons (she has the cymbals next to the chimes), Mark Goldberg, Craig Benson, David Coash, Kurt Grissom, John Bannon, Neil Grover, John Parks, John Shaw, Patrick Shrieves, James Dallas, Kevin Garry.

SL: *Who are the performers? Where do they come from? Are there some who participate on a regular basis?*

JE: The first concert had eight players: four from the Naples Philharmonic and four from the Florida Orchestra in Tampa. The next year, players from the Jacksonville Symphony also participated. From time to time, players who were once in the area and now perform elsewhere return to be a part of the concert. There have been as many as 16 players involved in one concert. In 2009 we had performers from the Naples Philharmonic, Jacksonville Symphony, the Florida Orchestra, Atlanta Symphony, and the Syracuse Symphony. There is a cadre of performers who have participated in every performance since the beginning. We have a unique combination of talent and cooperation in these concerts. We also have to be prepared for performer cancellations and the need for additional dedicated players. The concert has to be scheduled early in the fall to accommodate the working schedules of the performers.

SL: *Who acts as conductor?*

JE: Most of the pieces are performed without a conductor. Someone from the ensemble usually conducts a work if it is necessary.

SL: *What styles of music are included in the concert?*

JE: We are trying to bring something new to a diversified public audience. The first half of the concert consists of more traditional percussion ensemble music—not too esoteric, although we do try to educate our audience by performing current percussion music. The second half might be called the "pops" half. It features a popular guest artist with the ensemble. The concerts have presented world premieres of music written for specific programs. We have been fortunate to have as many as 1,100 in attendance, so the concert format is very important.

SL: *I have been privileged to write three pieces requiring a large number of players for Percussion Summit concerts: "Traveling Music," "Hurricane," and "Janissary Band." Have other composers written music for the event?*

JE: Michael Udow wrote "Time Lines," a work for solo snare drums and ensemble, for Alan Abel to perform. It requires 14 players. I write arrangements for much of the music on the second half in order to feature the guest artist as soloist with the ensemble.

SL: *Have you used any unusual theatrical embellishments to present some of the pieces?*

JE: Absolutely! From time to time the concert begins with percussionists coming on stage from the audience or from the wings of the stage. Lighting effects are very important, and black light, strobe lights, color, and dimming have all been used as part of the performance of a specific piece. One concert had a surprise when 13 bass drums dropped down from the ceiling of the stage attached to a long rod to perform "Hoo-Daiko" by Robert Damm. Also there is the challenge to make sure that everyone in the hall can see what is happening on stage.

SL: *Who have been some of the guest artists? Are there any anecdotal stories about them?*

JE: We started inviting guest artists the second year of the concert. That same year was the

beginning of the clinics involving the artists in an educational experience prior to the summit concert. Guest artists have included Al Abel, Danny Raymond, Zoro, Tommy Igoe, Peter Erskine, Bob Becker, Neil Grover, Ruben Alvarez, and She-e Wu. They each have a unique musical message to bring to those who attend the clinic. A few of the artists have performed as part of the ensemble on the first half of the program.

We have a social event at my house the day before the concert, which everyone enjoys. Bob Becker was challenged to a chess game during his visit. He made some good moves that were not appreciated by his opponent. In 2004 the concert was cancelled at the last minute because of Hurricane Ivan, but we had the party anyway before everyone departed the next day. The next year you were commissioned to write a piece and it became "Hurricane" in order to placate Mother Nature!

SL: *How have the concepts for the performance grown or changed over the years?*

JE: The popularity of the program has allowed us to use more performers. This way we can program a wider variety of music and everyone is not playing all the pieces. It also provides opportunity to rehearse in greater depth since we only have two days to bring it all together.

SL: *How is the Florida PAS chapter involved in the workshops and concert?*

JE: The Florida PAS chapter co-sponsors the clinic and provides financial and logistical support for the guest artist. They also provide advertising through their Website communications with members.

SL: *Who are other sponsors?*

JE: The Philharmonic League has underwritten the concert for the past two years. We could not have presented the event without their help. Several companies from the percussion industry have been generous in providing sponsorship for the artists. The Collier County Education Foundation has provided assistance.

SL: *In what ways does the Philharmonic Center for the Arts support this program?*

JE: The Phil provides the performance venue, production facilities, and markets the concert. The staff has been very positive in their support of the program. The production crew often provides creative solutions to problems, such as how do you drop 13 bass drums from the ceiling simultaneously? How do you keep track of the placement of 60 different percussion instruments during a concert?

SL: *What kind of Summit plans do you have for the future?*

JE: We are exploring some new ways to present percussion to a broad public and encourage the writing of new music for that purpose. There are many new areas of percussion music coming into the forefront today, and we want to be able to present them to the public.

SL: *What would you say to others who want to present an event like this?*

JE: Good luck! [laughs] Be ultra organized and have a supportive, established organization as a partner in the planning and presentation. This is crucial to creating a successful event.

Stanley Leonard is a performer, educator, and composer. He was Principal Timpanist of the Pittsburgh Symphony Orchestra for 38 years. He performed internationally with the orchestra on television, radio, and on over 50 recordings. He performed with the Pittsburgh Symphony presenting world premiers and American premieres of works for solo timpani and orchestra. He is a member of the PAS Symphonic Committee and has presented on several occasions at PASIC. His compositions for timpani, percussion solo, and ensemble are published in the United States and Europe and performed worldwide. He can be heard performing and conducting his music on the CDs *Canticle* and *Collage*. PN

Affordable Audio: Setting Up a Bare-Bones Wireless Monitor System

By Kurt Gartner

The scenarios may be simple: you are performing in a venue that is large enough to require live monitors, but small enough that the standard "wedges" are too bulky or simply interfere with the house mix. Perhaps you need to feed one or more players a click track or other cues not to be shared with the audience.

Of course, you may want to use the old stand-by headphones on stage. But what if you're feeding a monitor mix or a track to a *lot* of players on stage? Or, how would you handle all of those cables on the floor if your show includes equipment moves or personnel changes? (Think of your last percussion ensemble concert, for example.) At some point, the movement of players and equipment on stage makes the use of wired headphones impractical or even impossible.

You are about to enter the world of wireless in-ear monitoring systems. The focus of this article, however, is not on the proliferation of commercial wireless systems marketed specifically to musicians. Although these systems are very durable and can work extremely well in many situations, they may be cost prohibitive, especially if you're outfitting a large number of performers with receivers (until you write that grant for the high-end equipment in quantity!). This article pertains to the use of consumer-grade FM transmitters that send signals to standard, portable FM receivers. Set up properly, this can be an affordable and effective solution to your wireless monitoring needs. There are some technical variables and obstacles to overcome, but these consumer-grade systems can be stable enough to warrant a closer look.

WORDS OF CAUTION

Before launching your own experiments with FM transmitters, consider two important warnings. The first is a personal warning that bears repeating. The use of headphones, earbuds, and the like can cause intense exposure to high volume levels. The use of earbuds can be harmful to your hearing if not carefully controlled. Caution and common sense are of paramount importance to anyone using this type of system.

With that said, I can offer some anecdotal information. For me, earbuds have certain advantages over traditional headphones. Because they can effectively isolate the user from external sounds being produced on stage or in the studio, the sound levels needed through the earbuds may be relatively low. If I receive a good monitor mix, I am able to play more naturally, as opposed to overplaying as I might do when wearing the old "cans."

The second word of caution is of a legal nature. The FM transmitters discussed in this article operate in the standard frequency band of FM radio stations (88–108 MHz). To say that the FCC frowns on the use of equipment that interferes with the ability of others to receive licensed broadcasts would be a gross understatement. To this end, I quote from the FCC Website:

> **Unlicensed Operation Is Prohibited.** A very common question asked to the FCC is whether broadcasting at very low power requires a license. Please be aware that unlicensed operation of radio broadcast stations is prohibited, even at such low powers such as 1 watt or less. The only unlicensed operation that is permitted on the AM and FM broadcast bands is covered under Part 15 of the FCC's rules, and is limited to a coverage radius of approximately 200 feet. (See the Commission's July 24, 1991 Public Notice.) Unlicensed operation is not permitted in the television bands (including 87.9 MHz, which falls within the 82.0 to 88.0 Channel 6 television band). Fines and/or criminal prosecution may result from illegal operation of an unlicensed station (see recent enforcement actions). (http://www.fcc.gov/mb/audio/howtoapply.html)

FINDING AN ACCEPTABLE SYSTEM

Undaunted by the prior warnings, you must be ready to find a system and get going! In a nutshell, you need a good transmitter and accessories, your audio source to feed it, and any number of portable FM receivers for the performers. Clearly, you need a system that falls within the FCC guidelines while being powerful enough to be clearly received across the given venue, such as a stage. Given the FCC coverage radius of 200 feet, you'll need a system that can be set up securely but unobtrusively on or very near the stage area. Ideally, you could set up your transmitter upstage (near the back) to avoid traffic.

So, what does such a system look like? When I first investigated the possibilities of FM monitor transmissions, I envisioned racks of gear, bulky cables, towers of antennas, etc. In reality, systems for these purposes are very low in profile by comparison. These systems work under the same principles of those little battery-powered transmitters made to "broadcast" the audio output of your mp3 player or other media device to your car stereo. The differences are that you'll have a more powerful transmission output, a better transmitter antenna, and some other functions not available on the smaller products.

One example of a device that is suitable for FM transmission is made by Mobile Black Box, a California-based company (www.mobileblackbox.com). The V6000 is their entry-level transmitter and is about the size of an iPod Classic. It ships with the basic power adapters, antenna, and cables to get started immediately. To observe FCC compliance and optimize for on-stage conditions, it has a variable output from 0–200 milliwatts. FCC unlicensed broadcast compliance is based more on units of "RF field strength" rather than simple output wattage—a very technical discussion—but suffice it to say that the variable output feature of this unit can keep you in compliance. (For a good initial discussion of compliance rules, visit the Website of this business dedicated to transmitter kits and the like: www.ramseyelectronics.com/resource/default.asp?page=fcc.) The Mobile Black Box ships with a 17-inch output antenna that attaches directly to the side of the unit via SMA connector. However, I've found the results to be much better with the optional 33-inch antenna. With its magnetic base and 10 feet of coaxial cable, the larger antenna can be placed on a metal music stand (not aluminum, of course) and positioned optimally and flexibly.

The audio inputs of the unit are definitely consumer-grade, including stereo 3.5 mm inputs labeled "mic" and "audio." Basically, the mic input offers more gain, allowing the musicians using FM receivers to turn down their individual volume levels, lowering any radio noise relative to the monitor/click they wish to receive. You could send computer, mp3, or even line-level metronome input to either the mic or audio input of the transmitter. When

using the mic input, it's important not to have your source levels too high, as the transmitter output can become distorted if overdriven.

This transmitter may be set to send signal on any frequency within the FM band, but you must know which frequencies are *not* being used for licensed broadcasts in your area. This is particularly true of the 88–92 MHz band, from which lower-powered licensed broadcasts such as college and National Public Radio stations emanate. A handy way to check for licensed stations in your area is via this FCC site—www.fcc.gov/mb/audio/fmq.html—where you'll be able to search by various criteria.

One more useful feature of the V6000 lies in its multiple power options, which include battery, USB, and AC adapter. One drawback of this product is that its output is limited to monaural transmission. Thus, you can't pan a backing track to one stereo field and a click track to the other. If you're feeding mixer audio to the transmitter, you would still be able to adjust the relative balance of output channels, of course. However, all players will still receive a mono mix. Mobile Black Box (and other companies) produce units that transmit in stereo, so you can find that functionality in another product if you must.

RECEIVERS

This part is so simple; it's really the beauty of your wireless system. Really, any FM receiver with headphone output would be adequate for wireless monitoring applications. For quality and security however, please observe the following suggestions:

1. Use quality earbuds. The earbuds that come with some units are mediocre and unsuitable for performance applications. Consumer-grade earbuds that produce good, clean sound while isolating outside noise are available. The earbuds should act like earplugs when no radio level is present. Shure, Bose, Sony, Klipsch, and Skullcandy make models appropriate to this application.

2. Purchase receivers with frequency, volume, and power locking features. There are many ways for a wireless system to go wrong, but most potential mishaps are completely avoidable. Using receivers that lock in power, frequency, and volume settings will prevent the disaster that follows the inadvertent bumping of a button by a player.

3. Find a brand and model of receiver and standardize it within your ensemble. When you have found an adequate receiver at an affordable price, make it the standard type of receiver used in your situation. This strategy eliminates variables between disparate types of receivers used by players, facilitates the easy use of replacement equipment when a radio fails, and implementing some basic quality control.

4. Change the batteries! How simple could this be? Unlike high-end wireless systems, off-the-shelf FM receivers are not typically powered by rechargeable battery packs. Even the best alkaline batteries will eventually fail—probably during the concert—so insist on the regular changing of batteries.

5. Redundancy. Have spare radios and batteries on hand, or you'll be working without a net—very risky. For added security in your initial experiments with wireless FM, you may want to have the security of a traditional standby such as a wired headphone amplifier on hand if conditions dictate. If conditions dictate, you'll still have a "Plan B."

EXAMPLES OF FM MONITOR USE IN PERCUSSION ENSEMBLE

To introduce some of the applications of FM transmission, I offer the following examples of recent percussion ensemble performances, each in a slightly different scenario:

"The Invisible Men" (Nigel Westlake). Westlake created an original percussion score for the 1905 silent film by Pathé Frères. The ensemble receives both a click track and audible measure-number cues throughout the work. Although the original audio sends click to one channel and verbal cues to the other, the mono mix output is completely acceptable to performers if correctly balanced in volume.

"Electrolution" (Dustin R. Lowes). Lowes created a work for percussion ensemble and audio CD. One channel of the stereo CD is the audio track that is fed to the audience. The other channel includes the click track, which is fed only to the on-stage performers. Because the main speaker array of the sound system is situated in front of the ensemble, some of the CD audio track is also sent to the players via in-ear monitors.

"Diffusion 2" (Daniel Adams). This challenging snare drum quartet requires a high degree of accuracy in regard to both individual parts and ensemble execution. Rather than conducting the work, we chose to send Adams' click track to each player via in-ear monitor. Each player leaves one ear "open" in order to hear the acoustic snare drums as well as the click track. This technique was composer-approved!

"Whack!" (Arthur Gottschalk). This work for percussion ensemble and audio CD does not include a click track. Although the CD track is highly rhythmic on the whole, some of the audio cues are very subtle. Therefore, we decided to give each player the audio track via FM receiver (in one ear only) while performing the piece. Additionally, the monitoring system grants us complete flexibility in the setup of our stereo speaker array. This technique was also composer-approved!

FURTHER APPLICATIONS

The FM transmitter and receiver represent simple technology by today's standards. However, invention is the mother of necessity, and you may continue to find new uses for such a simple in-ear monitoring system. Thus far, I have used such a system successfully while conducting and performing in ensembles, in solo performance, and while drumming and singing. The signal fed to the transmitter can be as simple as the headphone output of an mp3 player, or as complex as a carefully contoured AUX OUT monitor mix from a professional mixer.

Either way, the presence of sound monitored cleanly through earbuds is a welcome departure from the noisy performance and ear-ringing aftermath of past monitoring techniques. Sending a click to a marching percussion ensemble, providing real-time audio (even verbal) cues to on-stage performers, or simply eliminating a lot of wires from the stage setup, you may find countless applications for an FM system.

Dr. Kurt Gartner is Professor of Percussion at Kansas State University, where he teaches applied percussion and percussion methods and directs the Percussion Ensemble, Keyboard Percussion Quartets, and the Latin Jazz Ensemble. As a 2006–07 Big 12 Faculty Fellow, he collaborated with the percussion studio and jazz program at the University of Missouri. There, he provided instruction and performances in Afro-Cuban music and applications of technology in music. Gartner is Music Technology Editor for *Percussive Notes*.

PN

Stuart Saunders Smith's "Links No. 6 (Song Interiors)"

How Can I Tell What I Think Until I See What I Sing?

By Ron Hess

The instinct of the ear is music.
—Stuart Saunders Smith[1]

I. BACKGROUND: "SO MUCH MUSIC IS BASED ON OUR CAPACITY TO REMEMBER"[2]

Over the last three decades Stuart Saunders Smith has composed prolifically for percussion, with his vibraphone compositions receiving particular international acclaim.[3] Smith wrote one of them, "Links No. 6 (Song Interiors)," in 1989 as part of a series of eleven vibraphone compositions composed between 1974 and 1994. He describes "Links No. 6" as an essay about popular song and jazz music from the 1930s through the 1950s—music that he both loves and feels ambivalent about.[4]

Using over forty pre-existing popular/jazz tunes and fragments as a melodic basis, Smith wrote "Links No. 6" as if he were making a diary entry that chronicles and critiques the past: varying and transmogrifying the old tunes and mixing them with newly composed ones based on the ethos of the old.[5] For Smith, this recycling of "found" melodies is a way to make discarded art no longer something squandered, but rather to revive it and expand its value.[6] As Smith puts it, he is a traditionalist who seeks to build on the past to build the future.[7]

II. THE COMPOSER'S PROCESS: "ONLY BY LISTENING CAN ONE TELL WHICH WAY TO GO"[8]

Even though Smith says that "Links No. 6" draws on the past, he set out to "make a piece that continues to develop without looking back, without regard for pre-conceived form, but rather with form emerging on its own from the details" as in very considered improvisation.[9] Here, intuition—rather than analysis and planning, adherence to formula, or application of a transformational process—was central to Smith's hearing, varying, and connecting his source material. This manner of composing, which he refers to as dead-reckoning, is analogous to "compass-less navigation." When composing this way, a composer relies exclusively on the ear, sound itself, and the knowledge of how sound works (nurtured in the inner ear) to map patterns made by sound's demand to take its own shape.[10] With "Links No. 6," Smith did just this: joining and eliding fragments of (and variations on) jazz standards until his composition was fully formed.

Intuition was also essential in guiding Smith's use of silences. Like Austin Phelps, who wrote that no great work in literature or in science was ever wrought by a man who did not love solitude, Smith sees a profound connection between silence and the spiritual.[11] For Smith, "Links No. 6" embraces silence so that something spiritual can happen.[12] He stresses that silence is important in this regard, because when we listen to silence we inevitably get to the soul—to the fundamental vibration of its substructures.[13] Smith writes:

> *A rest*
> *is not a wait*
> *but a summing-up,*
> *an anticipation*
> *in silence.*
>
> .
> .
> .
>
> *A rest*
> *is not a break either.*
>
> .
>
> *A rest*
> *is a hole.*
>
> .
> .
>
> *The depth of a rest*
> *is determined*
> *by what comes before and after.*
>
> .
> .
> .
> .[14]

III. THE LISTENER'S PROCESS: "HEARING AN ABSOLUTE GIVEN IN AN INTUITION"[15]

Smith teaches that there are three kinds of thinking involved in writing music: fast thinking that is non-verbal, intuitive thinking used to leap great conceptual distances between ideas; slow thinking that is verbal, logical, linear, rational thought in which one thought follows another, in a line, single-file; and taste thinking that relies on the intelligence of the senses to see if an idea is sensuously compelling.[16]

Three types of listening were used in studying "Links No. 6 (Song Interiors)": fast listening, which is casual listening drawn on to become familiar with a work, to allow the inner ear to develop a sense for the piece; slow listening, which is deliberate and meticulous, employing thought and analysis to make sense of what the ear hears; and taste listening in which the inner ear anticipates and relishes what it loves.

WHAT FAST LISTENING REVEALED

At first, I misinterpreted "Links No. 6" as an amorphous wash of sound, but through repeated fast listening I began to locate several sonic landmarks. These landmarks, which are really contrasts in the local details of the piece, include passages that seemed out of place to my ear. Likewise, there were pitches that seemed out of character and phrases that seemed uniquely active in highlighting a single pitch. An example of a passage that seemed out of place to my ear is found in measure 52, shown in Example 1. Measure 52 is set apart rhythmically from its surroundings; the bars before and after are polyrhythmic, while measure 52 is a rhythmic unison.

Similarly, out-of-character pitches stood out to my ear as well. An example of such a pitch is found in measure 75, shown in Example 2, with the piano playing G_1 – nearly two octaves lower than any pitch heard up to that point in time.

A phrase that I heard as uniquely active is found in measure 80, where the piano and vibraphone play a total of 36 D-sharps in just

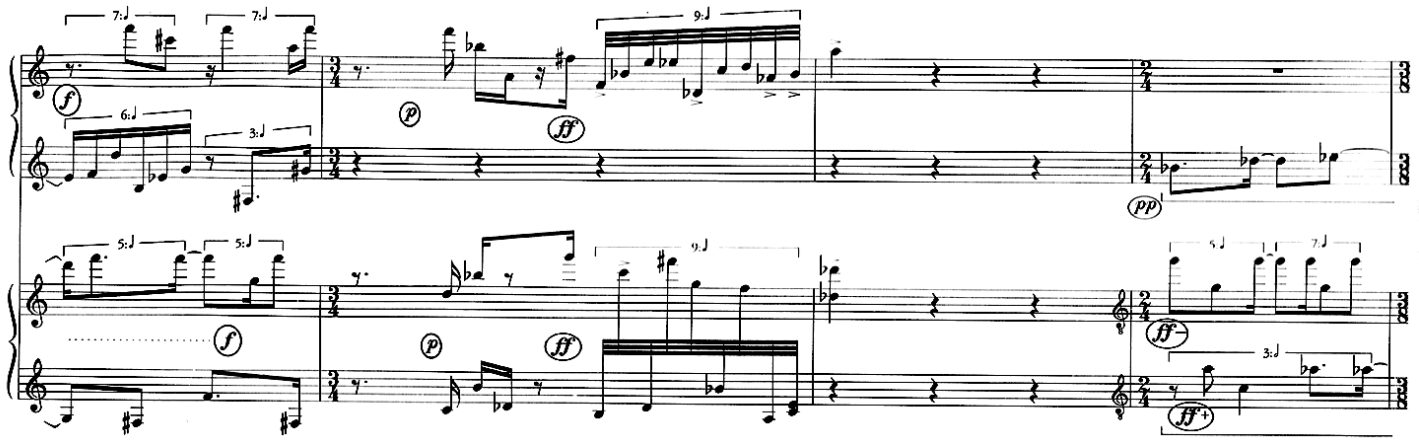
five beats. This is shown in Example 3.

Fast listening also revealed a change in character about two thirds of the way through the piece. For me, this is where "Links No. 6" begins to sound like a jazz ballad. Finally, after repeated listening, my ear became accustomed to these sonic landmarks and recognized them as part of the form of the piece. "Links No. 6 (Song Interiors)" is not amorphous after all, but rather comprises its own form; it is not a rondo, verse with refrain, or twelve-bar blues; it is a "Links No. 6."

WHAT SLOW LISTENING REVEALED

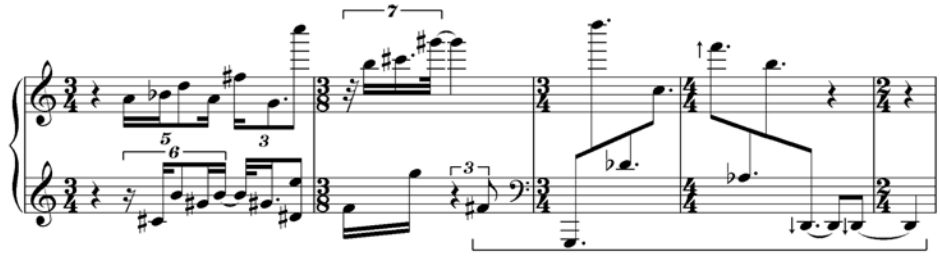
Slow analytical listening revealed that Smith sought to recycle broader, form-related aspects of "Links No. 6" as well as the individual phrases and melodies comprising the piece. What Smith desired for each phrase—taking

Example 1: An out-of-place passage.



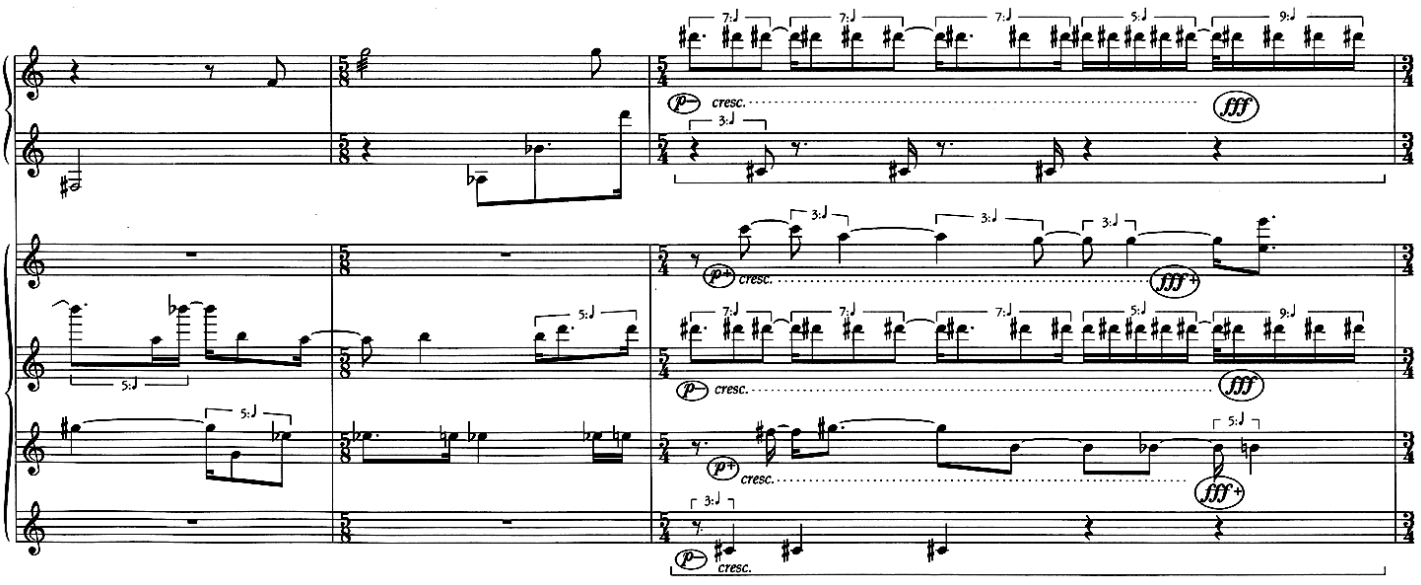
"Links No. 6" by Stuart Saunders Smith. Copyright © 1995 by Sonic Art Editions. Used by Permission.

Example 2: An out-of-character pitch.



"Links No. 6" by Stuart Saunders Smith. Copyright © 1995 by Sonic Art Editions. Used by Permission.

Example 3: A uniquely active phrase.



"Links No. 6" by Stuart Saunders Smith. Copyright © 1995 by Sonic Art Editions. Used by Permission.

what the past provided and re-working it—is also audible in its form. What was old—in terms of durations, range, attack density, and intervals—appears again, but in a new context. For example, as shown in Figure 1, attack density in "Links No. 6" has a pulse; it shifts from the vibraphone mean to the piano mean and back again. However, in Part C, when Smith returns to the original attack density (the density of the vibraphone), he changes its context. Smith aligns the reappearance of the original attack density with a new heterogeneous, rather than homogeneous, grouping of section durations. Smith also increases the attack density's pulse: it changes means three times during Part C, as opposed to the single change that takes place during Parts A and B. Likewise, the vibraphone's return to widely spaced interval strata in Part C occurs in a new context: when section durations become heterogeneous; with the piano using pitches lower than F_3; and when the pulse of attack density begins to beat faster.

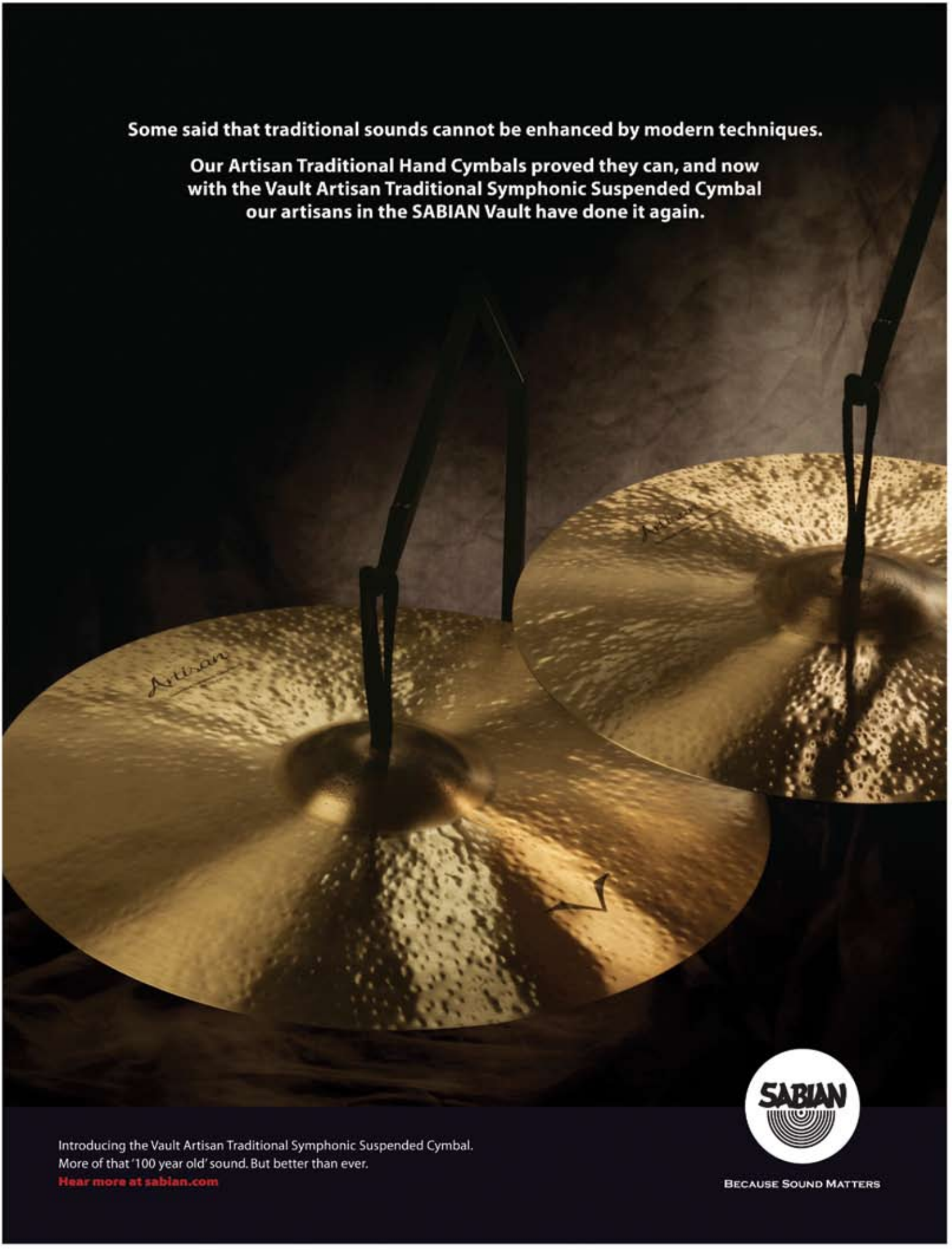
It is interesting to note that these three parts of "Links No. 6 (Song Interiors)" were not apparent to me from fast listening, but rather required detailed and meticulous analysis (shown in the Appendix) to discern. In fact, this analysis enabled the mapping of the piece's form and revealed the macro-level recycling that occurs as the contour of "Links No. 6" is traversed. By using this form-map, rather than relying on stand-alone sonic landmarks to navigate the piece, one can hear that "Links No. 6" develops without looking back. A brief study of the map shows that stability characterizes Part A, change and compression characterize Part B, while more change and alternation characterize Part C.

Stability characterizes Part A. The range used by both the piano and the vibraphone is stratified, with the lower bound clearly fixed at F_3. Example 4, from the opening of "Links No. 6 (Song Interiors)," clearly demonstrates this. Likewise, the melodic intervals used in the piece are grouped into three distinct strata, with unisons, seconds, and thirds occurring more frequently than other intervals. The attack densities for the piano and vibraphone center on the vibraphone's average attack density; it is not until about a third of the piece has passed that the attack densities begin to shift away from this average.[17] Homogeneity characterizes the section durations.

As "Links No. 6 (Song Interiors)" continues to develop and begins to move into Part B, we hear pitch changes becoming more important (they, in fact, articulate the beginning of Part B), while short and dense sections characterize its body. At the beginning of Part B, the piano expands its range downward, using pitches in a lower tessitura than previously heard. At the same time, the vibraphone begins to make more frequent use of wider intervals (fourths through octaves). Example 5, from the first six measures of part B, shows the use of lower pitches and wider intervals. The body of Part B is very "compressed" in that several contiguous short sections are also denser in terms of attacks.

Figure 1: "Links No. 6 (Song Interiors)" Form-Map

Aspect Mapped	Part A Measures 1–74	Part B Measures 75–106	Part C Measures 107–163
Section Durations	4 min, 50 sec		3 min, 48 sec
	Long and short sections grouped homogeneously		Long and short sections grouped heterogeneously
Range	3 min, 32 sec	5 min, 6 sec	
	Ranges are stratified, with lowest pitch established at F_3	Strata continue and piano uses pitches lower than F_3	
Attack Density	4 min, 53 sec		3 min, 46 sec
	Attack densities center on vibraphone mean but gradually shift to center on piano mean	Attack densities center on piano mean	Densities alternate between means three times
Vibraphone Intervals	3 min, 35 sec	1 min, 15 sec	3 min, 48 sec
	Intervals distributed in two widely spaced strata	Strata intersect and intervals used evenly	Intervals re-stratify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More change is heard as "Links No. 6" pushes into Part C. Changes in attack density and in the vibraphone's use of melodic intervals articulate the beginning of Part C, while alternation characterizes its body. Regarding attack density, the piano and vibraphone continue their shift from less to more dense that began in Part B, with attack densities coinciding at the beginning of Part C. Regarding intervals, the vibraphone stops using so many wider intervals, and returns to an orientation on unisons, seconds and thirds. Example 6, from just over Part C's border with Part B, demonstrates the vibraphone's overall return to smaller intervals. As for alternation, once the shift in attack density is accomplished, the vibraphone and piano alternate in tandem between the average attack densities of each instrument. At the same time, the length of the sections comprising Part C alternate between longer and shorter sections. This is notably different from the treatment of section durations in Parts A and B. In Part A, the first three section lengths are roughly equal, followed by a short fourth section; the next three sections gradually lengthen and are followed by a similarly long section. In Part B, all four sections are short.

WHAT TASTE LISTENING REVEALED

After listening—repeatedly, casually (in the background)—and after analyzing "Links No. 6 (Song Interiors)" in depth, I came to recognize a love for the last three-plus minutes of the piece. These are the same three minutes that fast listening recognized as a change in character and that slow listening revealed to be a large-scale partition (Part C); simply put, my inner ear told me that this part of the piece is different and exceptional.

I also came to recognize a continued affinity for local details. These are the same details that fast listening flagged as seemingly out of place, out of character, and uniquely active, and that slow listening accounted for within the context of form; what happens at the local level articulates what happens on the larger scale too—and the inner ear is sensitive to this.

IV. CONCLUSION: "WHY DO YOU WRITE SO MUCH—WHICH NO ONE EVER SEES"[18]

In his insightful series of lectures at Oxford University, the author E.M. Forster commented on people (characters, in reference to the written word). According to Forster, there are two types of characters: flat and round. Flat characters are constructed about a single quality that can be fully expressed in one sentence, or perhaps one musical phrase: "Look at me, I'm as helpless as a kitten up a tree." The sole purpose of a flat character is to convey this quality. A flat character lacks substance and surface.

Contrast this with Forster's idea of the round character. A round character cannot be summed up in a single phrase. A round character is remembered in connection with the great scenes through which it passes

Example 4: Range bounded at F_3.

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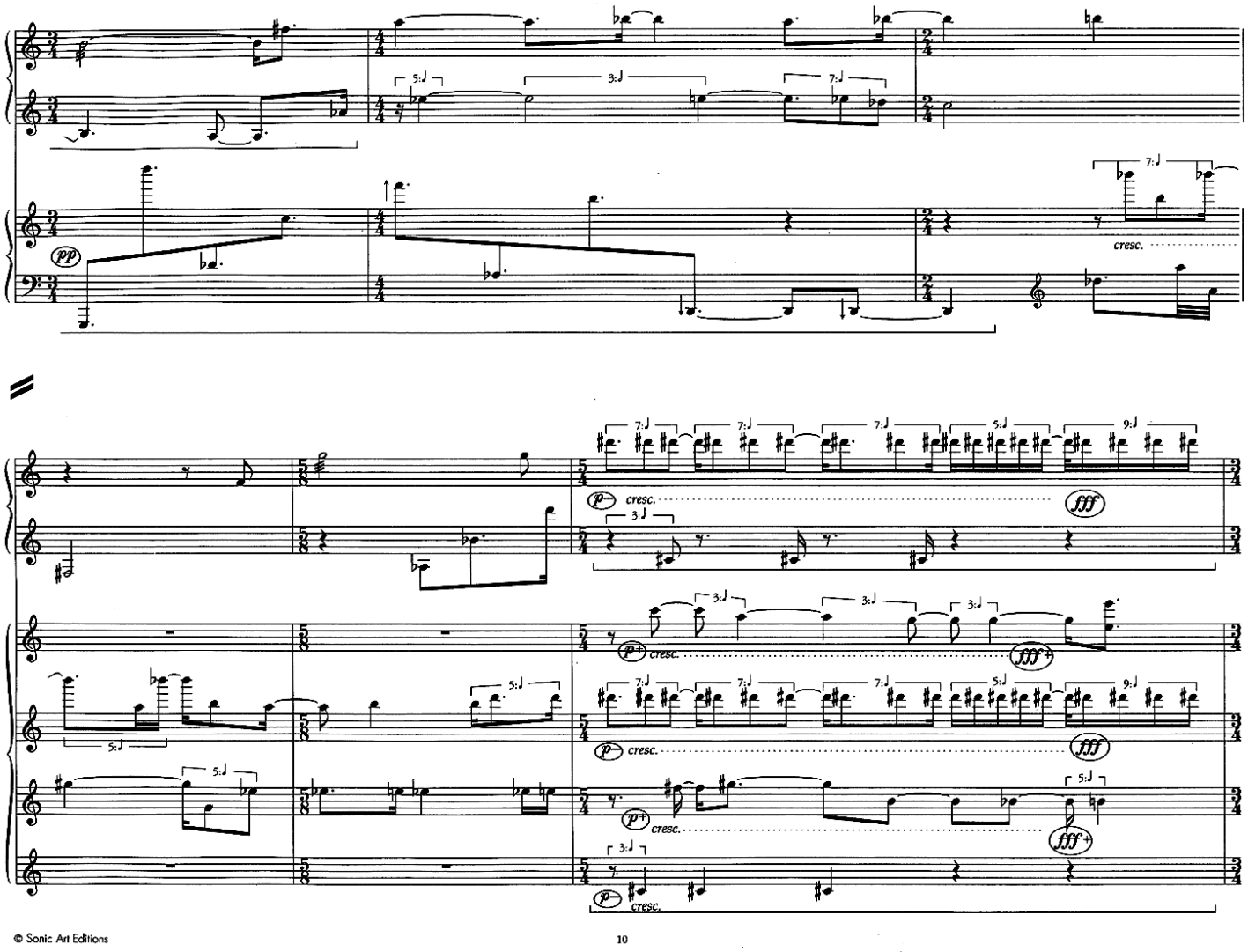
Example 5: Use of lower pitches and wider intervals.



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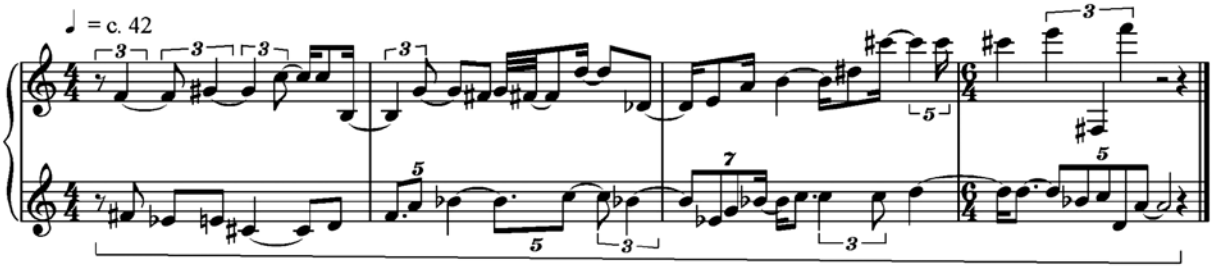
Example 6: The vibraphone's return to smaller intervals.



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and through which it is modified. A round character is not so easily memorable, having human facets that wax and wane. The test of a round character—or round music—is whether it surprises in a convincing way. If it never surprises, it is flat.[19]

So what is the conclusion of the whole matter? If "Links No. 6 (Song Interiors)" is to be understood it must be heard. And how can it be heard? By relying on fast, slow, and taste listening; by using the inner ear and intuition to understand form, internal relationships, origins, and what you like; by listening for the flat characters in "Links No. 6 (Song Interiors)" to become round as they walk through new scenes, expand, and surprise. As Anna Akhmatova once said, "Today I have much to do: I must kill memory once and for all, I must turn my soul to stone, I must learn to live again—"[20]

APPENDIX: WHAT SLOW LISTENING REVEALED—A MICRO-LEVEL ANALYSIS

At the micro level, slow analytical listening revealed observations about section length, range, attack density, and melodic intervals that help to "map the terrain" of the piece.

SECTION LENGTH

Silences are important in "Links No. 6 (Song Interiors)." They define the borders of the sections of the piece. Opening with several lengthy sections, "Links No. 6" continues with sections that generally shorten to an average length of about twenty seconds. After shortening, section lengths hover at an average of about twenty seconds. Then they gradually lengthen and shorten again. The solid line in Figure 2 shows this.

As for relationships among section lengths, homogeneity describes the first eight sections of the piece. This is particularly evident in sections 4, 5, 6, and 7, where section lengths consistently grow longer. Likewise, sections 9, 10, 11, and 12 are homogenously short. In the last eleven sections of the piece, long and short sections tend to follow one another (long followed by short followed by long, heterogeneously). The dotted line in Figure 2 shows this.

RANGE

Analysis of the use of the highest and lowest pitches over time in the work shows two details: (1) the vibraphone makes early use of its entire range, while the piano holds back its lower register (below F_3) until measure 75, and (2) after measure 75 the vibraphone continues to use its entire range while the piano part expands downward, eventually encompassing the entire piano range by the end of the piece. This is shown in Example 7.

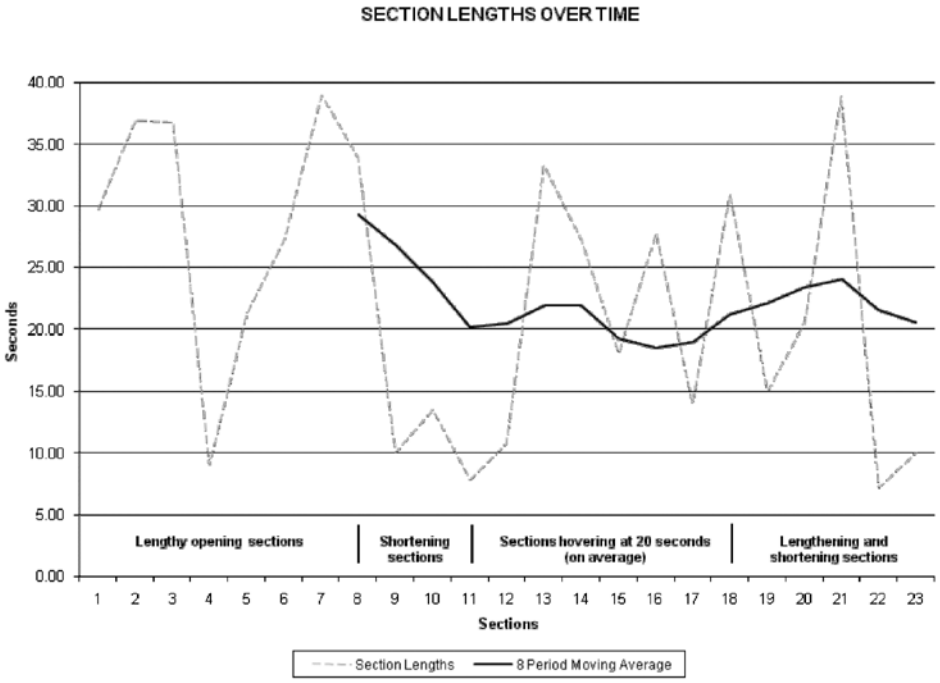
ATTACK DENSITY

Shifting attack densities characterize both the piano and the vibraphone parts. As shown in Figure 3, the piano and vibraphone initially share similar attack densities (at around the vibraphone's average of 2.6 attacks per second). At measure 54 both parts begin to shift densities, eventually centering around the piano's average of 3.2 attacks per second. Following this shift, both parts move to share the piano's average density at measure 106. From measure 106 onward, both parts alternate between averages, completing three alternations before the piece ends.

MELODIC INTERVALS

"Links No. 6 (Song Interiors)" is song-like when compared to jazz standards that Smith has specifically mentioned in regard to commercial music that serves as a basis for "Links No. 6." Such jazz standards include "All Blues," "Body and Soul," "Misty," "My Funny Valentine," "Satin Doll," and "Waltz

Figure 2



Example 7: Highest and lowest pitches over time.

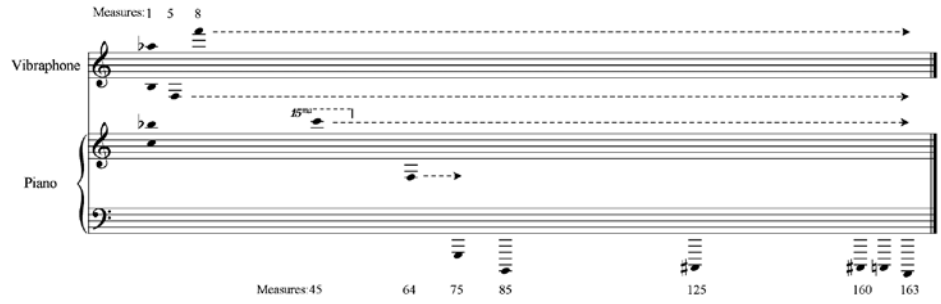
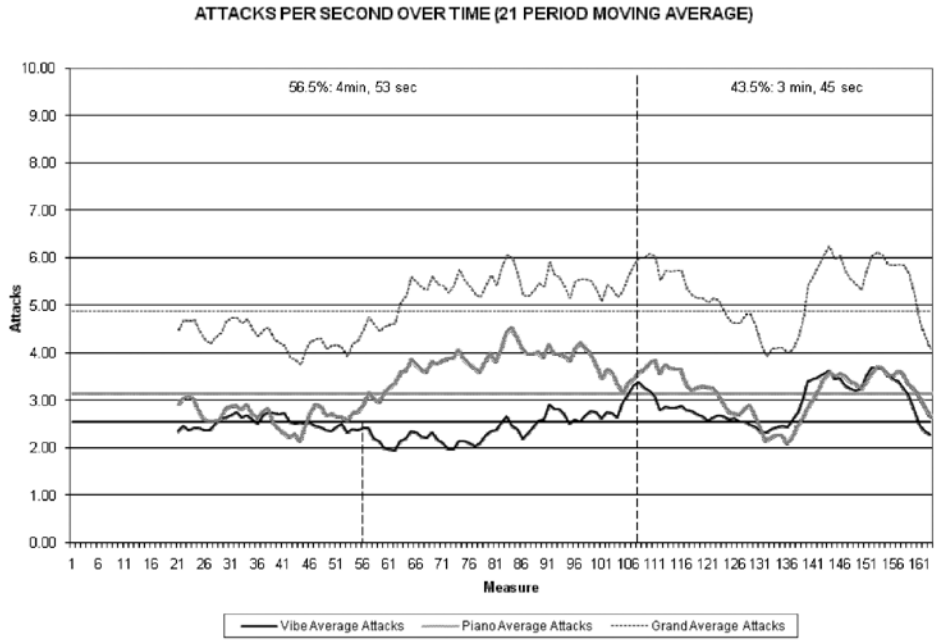


Figure 3



for Debbie." Comparing the melodic intervals used in "Links No. 6" and the melodic intervals used in the jazz standards shows that both tend to favor smaller intervals, although the jazz standards favor major seconds much more heavily. For this analysis, I reduced compound intervals to the space of a single octave, since Smith treated simple and compound intervals consistently from a frequency-of-use perspective. Results are shown in Figure 4.

When examining the use of melodic intervals more closely, on an instrument-by-instrument basis, one sees that the vibraphone uses unisons, seconds, and thirds more frequently than other intervals, with fourths, fifths, sixths, sevenths, and octaves occurring less frequently. As the composition unfolds, the frequency with which these intervals are used changes. Initially, the use of melodic intervals falls into two widely spaced strata. These strata begin to come together at around measure 65 and completely intersect at measure 75. After measure 75, larger melodic intervals are used more heavily. I think of this part of the piece as a soloistic "ride," where the subject melody (or melodic intervals in the case of "Links No. 6") is expanded on, departed from, and then returned to. In keeping with this analogy, Smith returns to the melodic "head" at measure 105, where the use of unisons, seconds, and thirds is once again favored. This is shown in Figure 5.

In the piano voice, unisons, seconds, and thirds are used the most, followed by sixths and sevenths, with fourths, fifths, and octaves used the least. Over the course of the piece, the frequency with which these intervals are used is completely consistent—with each grouping (unisons, seconds, and thirds; sixths and sevenths; and fourths, fifths, and octaves) falling into distinct strata that remain separated. This is shown in Figure 6 and is consistent with the jazz standards' trend to favor unisons, seconds, and thirds.

Not surprisingly, when taken together, the piano and vibraphone favor unisons, seconds, and thirds. Smith has been consistent in his use of melodic intervals—even when taking into account the vibraphone "ride" that makes heavier use of larger intervals. This is shown in Figure 7.

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Figure 4

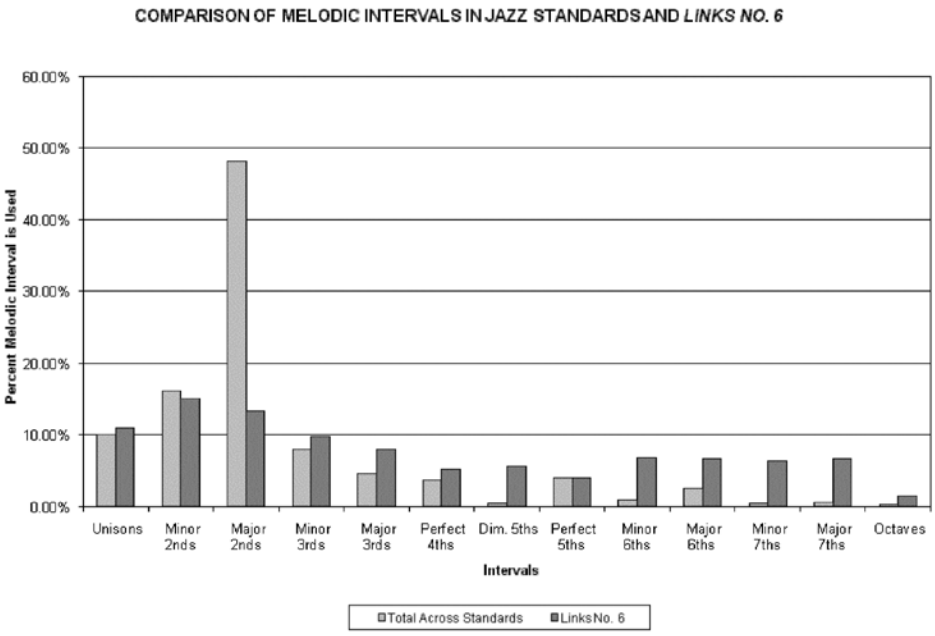


Figure 5

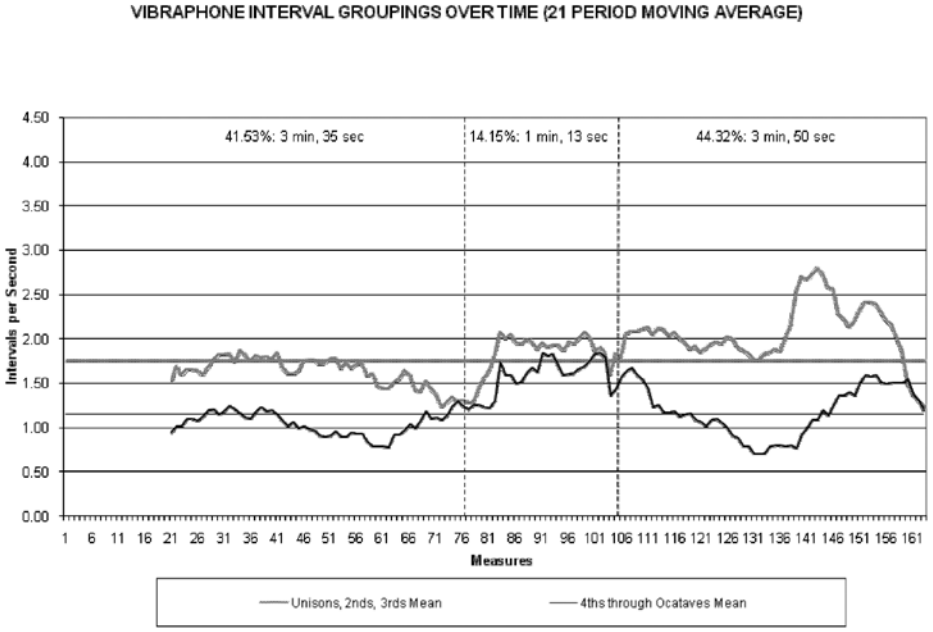


Figure 6

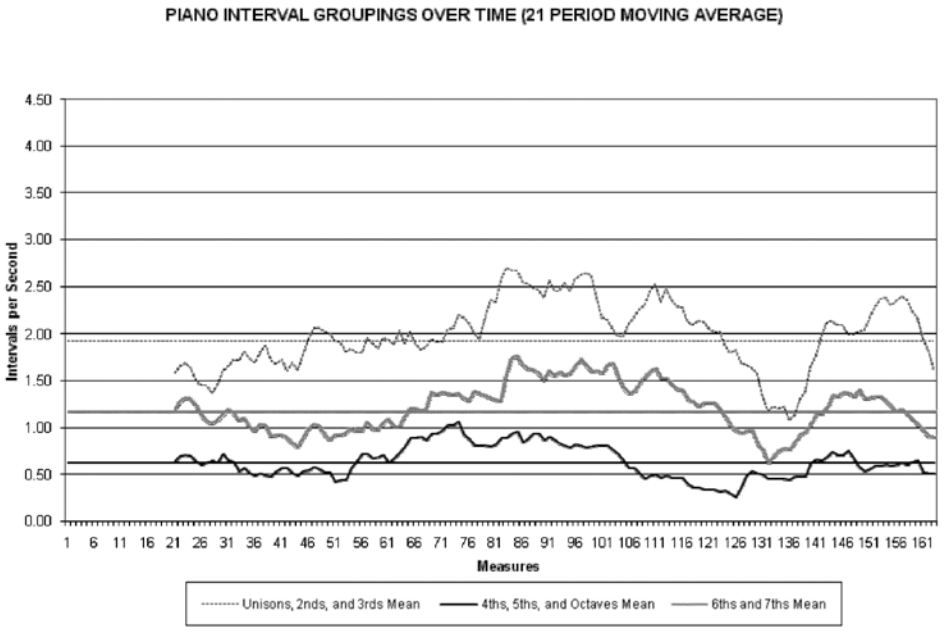
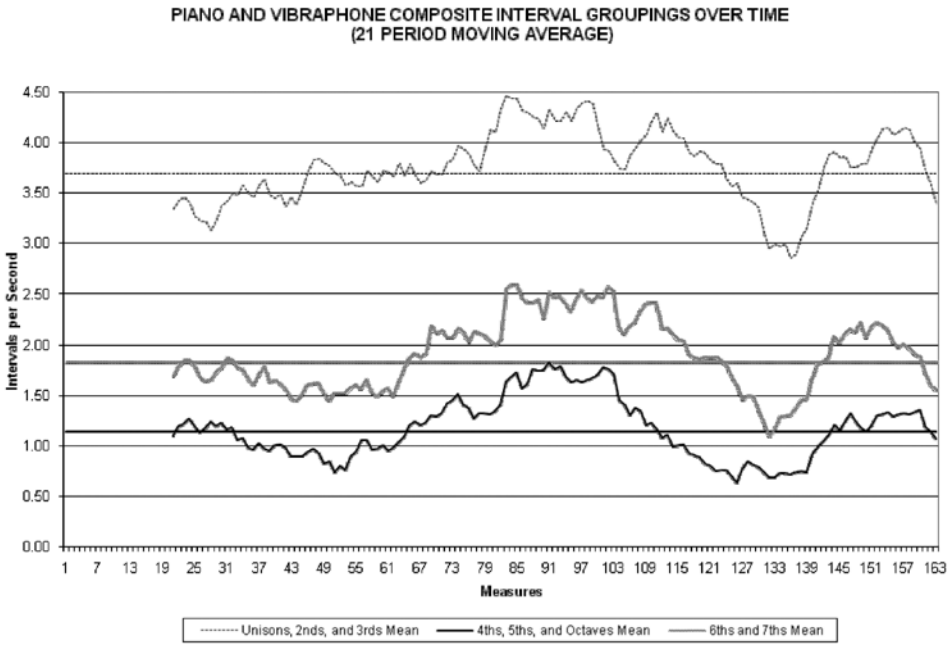


Figure 7



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Ron Hess is a composer and University of Maryland music graduate living in Severn, Maryland. His primary composition and theory teachers included Stuart Saunders Smith, Mark Wilson, and Thomas DeLio. PN

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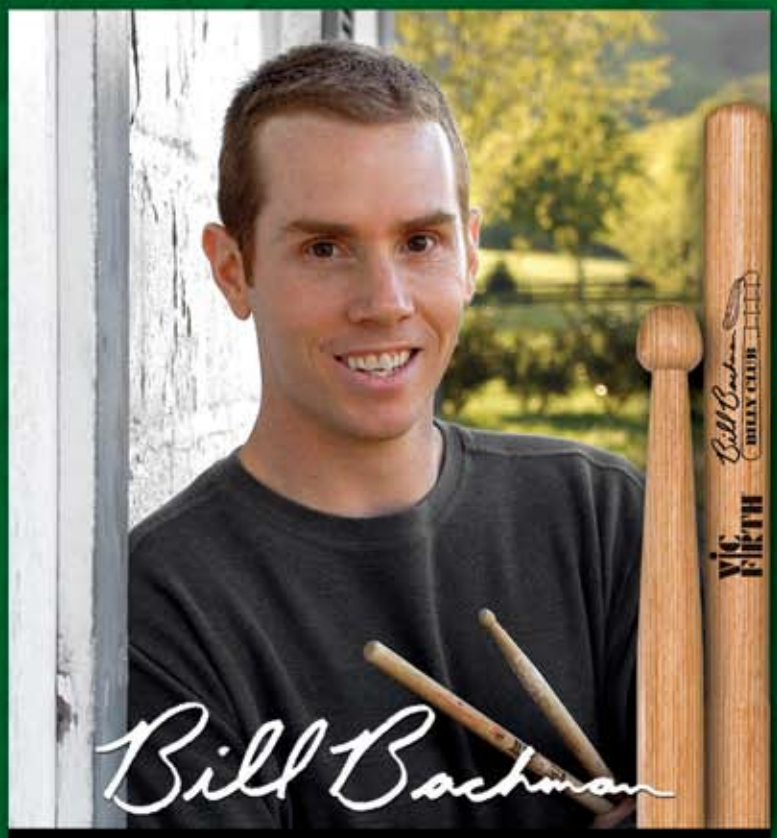

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REFERENCE

Adventures of an American Composer
Michael Colgrass
$19.95
Meredith Music
This 221-page autobiography of a gifted percussionist and composer is an excellent addition to Michael Colgrass' already-distinguished Pulitzer Prize-winning career. His unique writing style reflects his perspective of "Dreamer-Realist-Critic" and provides three logical divisions for his life: Part I, 1942–1949; Part II, 1950–1966; and Part III, 1967–present.

Among the sage, inspirational quotes is one from his son, Neal, who at age eight said: "Michael, there's a big difference between the way you see yourself and the way you really are." Michael continues: "So I decided to write about interesting episodes in my life instead—pivotal stories that readers can piece together to form a picture of me and the creative generation to which I belong."

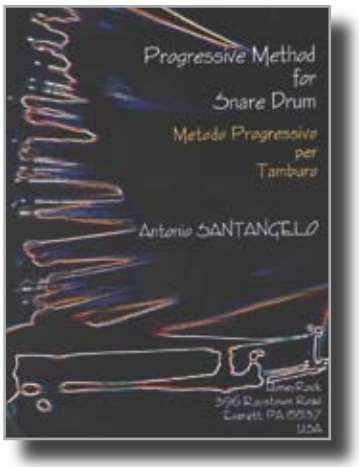
This autobiography—edited by Michael's wife, Ulla, and his son, Neal—is a fun-filled, easy read that contains masterful storytelling from Colgrass' life in music. Each of the 88 short chapters has a revealing subtitle, such as "Who's Rousseau?," "I'm a Composer!" and "You Oughta Be on Facebook." Through these insightfully compelling adventures, we gain additional appreciation for Colgrass' background and creative genius. This autobiography will prove to be an enormously inspiring documentation of one of the most talented composers of the past century.

—Jim Lambert

SNARE DRUM

Progressive Method for Snare Drum **I–V**
Antonio Santangelo
$27.95
HoneyRock
This concert snare drum method book leads readers through a true progression of exercises, starting with simple playing concepts such as whole notes and half notes. As the text advances, Santangelo offers exercises that address areas of increasing complexity such as syncopation, flams, and groupings of five and seven notes. The book culminates with a section of etudes labeled "Ten Intermediate Studies."

In the preface, Santangelo addresses introductory levels of music theory and includes photographs of proper stick grip, hand positions, and "action shots" of basic stroke exercises. While all the Italian text is translated to English, some of the translations may throw off a reader, as when a single drag is called a "double flam" and a four-stroke ruff is called a "triple flam."



The exercises are symphonic in nature. Musical ideas and themes are introduced and woven through each exercise. Additionally, rests are treated with as much importance as notes; you can almost hear the orchestra playing in the background while you prepare for your next entrance.

This book would be effective for introducing students to unfamiliar musical concepts. Equally, it will prove adequate for students studying orchestral excerpts who will enjoy the freshness of new literature that demands the technical skills required to play a variety of ornaments and rhythms with briskness and expression.

—Joshua D. Smith

Studies in Rhythm **III**
Bill Graham
$24.95
HoneyRock
This collection of 14 solos and 14 duets for snare drum is intended for auditions, competitions, and recitals. While the composer states that all the solos can be played in either rudimental (open rolls) or orchestral (buzz rolls) style, most of the music is rudimental in character. Throughout the book Graham utilizes ornamentations such as eighth-note triplets, drags, and flams, along with a variety of time signatures.

Every solo has a corresponding duet with a matching title. Since the musical material for each duet is taken directly from its equivalent solo, a performer could easily play either of the duet parts after preparing the corresponding solo music. In spite of being a bit formulaic in construction, the duets add strength to this collection. The duets' musical structure is based heavily on unison playing, trading measures in a call-and-response fashion, and accompaniment with rhythms on the shell or rim. Both the solos and duets in *Studies in Rhythm* will prove accessible for performers as well as enjoyable for listeners.

—Joshua D. Smith

Monster Baby **V**
Brett Jones
$9.95
HoneyRock
"Monster Baby" is a snare drum solo based on the rudimental solo "Crazy Army" written by Ed Lemley in 1934. But this modern adaptation takes the player through a number of metamorphoses including sections of odd meters and mixed meters, a concert-style section, and stick- and rim-click grooves. The solo is written in a sonata form, with an opening theme ("Crazy Army"), a long development section (where the metamorphoses occur), and a recapitulation.

The performer must be able to make smooth transitions between sections and styles, especially when the solo returns to the original tempo and feel. This recap then moves to a coda section that brings the solo to a rousing finish. This well-written solo would be a challenge to most high school or college percussionists and an excellent choice for a regional or state solo music festival.

—Tom Morgan

Spin Cycle **VI**
Brett William Dietz
$22.95
HoneyRock
This is a collection of 12 very advanced compositions for solo snare drum. The solos explore complex rhythmic patterns, many technical challenges, adding the voice to the drum texture, and performing specific rhythms as well as free interpretation of motives. The pieces are dedicated to many of the author's percussion friends and composers, and each features style elements that capture the writing of those individuals. The more noted composers include Michael Colgrass, Stuart Sanders Smith, William Kraft, and James Wood.

One challenging element is the use of metered notations that employ note relationships; e.g., five beats where six is normal, six notes where four is normal, etc. Several innovative textures are included such as the use of snare drum sticks, brushes, mixing snare sticks with timpani mallets, and trading the use of snares-on and snares-off. The choice of titles is interesting as well. Some include "bone box," "nervous coffee," "dark energy," and "white noise."

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It would be difficult to find a group of snare drum solos that offers more challenges than this one. Each solo is rather short, so if used for recitals, one might want to put three or four of them together into a suite.
—George Frock

KEYBOARD PERCUSSION SOLOS

Technique Pianorimba, Volume 3 **I–IV**
Marc Chantereau
$34.15
Éditions Musicales Alphonse Leduc
This is a collection of 28 sets of four-mallet exercises for marimba and vibraphone. Each has its own set of permutations, which are designed to improve the performer's technique. While a significant number of technical exercises are provided, there is a surprisingly insignificant amount of explanation.

The foreword, by Daniel Ciampolini, states, "If it is still in use a few years from now, Marc Chantereau's novel technique will require a real evolution in regard to instrumental manufacture." On the next page, a brief description of Chantereau's technique is explained with accompanying sketches. It is unclear what is "novel" about this technique, as the descriptions and sketches provide an explanation of the traditional cross-grip. Secondly, stickings are only provided on vertical sonorities. Chantereau does not provide any sticking indications for the linear exercises. Therefore, there is no clear, pedagogical concept to be absorbed by the performer.

Finally, Chantereau provides a "few words of advice" for the reader. I applaud his encouragement to only practice the exercises in one key every day at the same tempo, and increase the tempo on the 13th day when you begin recycling tonalities. However, his recommendation to "play on a marimba that has the blades on the same level [like a vibraphone]" is impractical.

Presumably, Chantereau has presented descriptions of his "novel technique" in Volumes I and II, which perhaps accounts for this lack of explanation. Hopefully, referencing the preceding volumes will also illuminate the recommendation of an instrument that is not in common use and a grip that is already prevalent.
—Eric Willie

Suite on Romanian Themes **III**
Maya Badian
$30.00
Lucian Badian Editions
This is a mallet-keyboard and piano duet with the keyboard player moving between vibraphone and marimba through the course of the 12-minute piece. The work is in four movements played without pause. Using four Romanian themes, the movements are titled "Cantando," "Giocoso," "Dolente," and "Danza." The first, second, and fourth movements are quick and light, while the third is more delicate with some rubato.

While Badian clearly presents each theme at the beginning of the movement, there is not much modulation, embellishments, or additions to the primary melody. The first movement, however, takes the melody from a 4/4 pattern and shifts it to a 7/8 bar to offset the primary pulse, while the fourth movement adds harmonic intrigue to the basic theme in both the marimba and piano parts.

As I stated in the March 2010 review of Badian's recording of this piece, "The folk-like melodies are catchy, but the interplay between the two players is somewhat predictable with a great deal of simple call-and-answer passages."

With the exception of 14 measures of four-mallet playing in the second movement, the piece can be played with two mallets. A concern about this publication is that there is only a score and no individual part for the percussionist.
—Brian Zator

I Wish You Were Here to See the Spring **IV**
James Armstrong
$10.00
House Panther Press
This piece for solo vibraphone lasts approximately four minutes. Four mallets are used throughout and the pedal markings and mallet dampenings are clearly marked. This is a lyrical and tonal piece with an A-B structure. The solo opens with a monophonic statement of the melody followed by an eighth-note descending ostinato in the right hand and melody played in the left. The ostinato then moves to the left hand and the melody is played in the right, but with added harmony notes. The tempo suddenly shifts to double-time with the melody and harmonic motion put into 7/8. Armstrong thins out the constant eighth notes with block chords on the strong beats, which transitions into the B-theme.

This theme, like the beginning, is first played monophonically. Different from the beginning, this theme is used to establish a 7/8 ostinato. At this point, while the 7/8 groove and patterns have a lyrical flow, the harmonic motion becomes stagnant and the development stops. The melody and ostinato lines are repeated several times before the piece fades away to the final, soft chord.

Although the last two pages don't have much direction, this piece is pleasant to listen to and players will enjoy performing it. Technical aspects enhanced by working on this piece include pedaling, mallet dampening, melody/ostinato balance, and improved coordination between the hands.
—Brian Zator

Suite for Sarah **IV**
Thomas R. Marceau
$15.95
HoneyRock
This solo for a 4.5-octave marimba is written in four contrasting movements and is about six minutes in length. Marceau indicates that "each movement elicits a different character: sorrow, sweetness, angst and playful dance," and the style of the piece was inspired by guitarist and composer Jose Luis Merlin. The entire piece is in the key of G minor, which creates a nice, continuous flow between the movements.

The main melody can be recognized easily in the first two movements, which is like a theme and variation: the melody in movement I comes back in the left-hand in movement II. The first two movements are both marked *rubato*, and players can take liberty on the tempo during phrasing. However, the last two movements are written in a straightforward manner, with movement III marked dotted-quarter = 110 and movement IV marked eighth-note = 260.

Movements I, II, and III are idiomatic on the marimba and easy to read, and the fourth movement is a little more challenging due to the 7/8 time, which gives a nice dance feel. The double-literal technique (3-4 and 4-3) is used from the second to eighth intervals and is also used in the right hand in the second movement. The double-literal technique (3-4-3) in octaves is used in the right hand in the third movement. This tonal and audience-friendly piece is a great addition to end-of-semester juries or undergraduate recitals.
—I-Jen Fang

Whisper **IV**
Thomas R. Marceau
$12.95
HoneyRock
"Whisper" is a four-mallet marimba composition based on a single melody that shifts tonalities. The "whisper" is represented by the mandolin roll and sudden dynamic changes. The most important technical skill gained by performing this piece is learning to perform a clear, independent roll and mandolin roll over ostinati figures in the accompanying line.

With that in mind (and considering the very short length), the piece is essentially a technical etude. It represents another work in the continually growing body of idiomatic, tonal, and pedagogical works for the marimba. "Whisper" is appropriate for intermediate-level marimba students wanting to add one-handed rolls to their technical development.
—John Lane

Angle of Repose **V**
Thomas R. Marceau
$15.95
HoneyRock
"Angle of Repose" is a four-mallet marimba solo (4.5-octave required) set in two contrasting sections: a slow, chorale and a fast, flurry of technical ferocity. Marceau writes that the composition "represents the sadness, struggle and resolution of losing someone." This is clearly portrayed through the sighing motive that pervades the slow, chorale sections. However, these sections still require a great deal of technical facility from the marimbist: one-handed rolls (right and left hands) with simultaneous melodic lines in the opposite hand, smooth elisions between various roll types (traditional, one-handed, et al.), as well as simultaneously maintaining a one-handed roll in one hand and playing a rubato passage in the other.

The contrasting section is based on maintaining a triple-lateral pattern (e.g., 3-4-3, 2-1-2) in one hand and a melodic line in the opposing hand. With a tempo of quarter note = 152, this section will be taxing to some performers due to its persistent left-hand 3-4-3 sixteenth-note pattern. Marceau has provided a great addition to marimba repertory, blending powerful musicality with a great display of idiomatic writing.
—Eric Willie

Cliffs of Moher **V**
Thomas R. Marceau
$12.95
HoneyRock
This four-mallet solo requires a 5.0-octave marimba. Lasting approximately four minutes, the piece is graceful, pretty, and expressive. However, don't let the overall impression of the piece fool you. This work is technically challenging, utilizing all stroke types and a great deal of contrary motion and large leaps for both hands. Additionally, there are several awkward hand placements and fast motions with mixed stroke types. The mental challenge comes from knowing what each hand is doing, due to the contrary and independent lines. Plus, all of this also should occur with a sense of relaxation and fluidity to make the *rubato* come out naturally.

Compositionally, the piece uses one type of pattern as the basis for the entire piece. The right hand plays a descending line with skips, then ascends back up, while the left hand outlines the chord going up, then has mainly steps coming back down. Marceau has the hands playing off a sixteenth note and unison with this basic pattern throughout. There are a few interjections of block chords and rapid embellishments, but the primary patterns stay constant.

The cliffs of Moher in Ireland stretch over five miles long and offer breathtak-

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ing views. Marceau attempts to musically depict these cliffs through the undulating patterns and expressive *rubato*. Performers should be aware: the piece is more difficult than it sounds.

—Brian Zator

Concerto for Marimba, Vibraphone and Orchestra **V**
Maya Badian
$70.00
Lucian Badian Editions
Canadian composer Maya Badian's "Concerto for Marimba, Vibraphone and Orchestra" was composed in 1987 and premiered in 1989 by Marie-Josée Simard and the Vancouver Symphony Orchestra. This concerto is dedicated to Badian's deceased son, Mircea Badian, a percussionist who collaborated with Badian in completion of this concerto.

This is a 16-minute work in three movements with the solo part written in a single line entirely in treble clef. One may find it difficult to read when the notes are four ledger lines or five spaces below the staff. Only three mallets are needed to play this piece, however, four mallets can be used to accommodate many skips in the melody.

Written with a Moderato indication, the first movement, "Preludio" (Prelude), opens with a *forte-piano* timpani roll in the orchestra that leads to the marimba solo in the second measure. The cadenza is written close to the end of this movement, and the percussion parts are the only accompaniment in the orchestra.

With an Andante, *molto espressivo* marking, the second movement, "Aria" (Air), is for vibraphone. There are no pedal markings, and most of the longer notes are rolled, which is not common for vibraphone playing.

The last movement, "Perpetuum Mobile" (Perpetual Movement), starts off with marimba, transitions to vibraphone, and ends with the marimba recapturing the theme from the beginning of the first movement.

Only a four-octave marimba and a regular-size vibraphone are needed for the soloist, making the piece very accessible for a soloist to collaborate with high school or college orchestras. The instruments needed for the orchestral percussion parts are available in most schools.

—I-Jen Fang

Lily Pads **V**
Thomas R. Marceau
$12.95
HoneyRock
Using a 4.5-octave marimba, "Lily Pads" is a challenging four-mallet solo, dedicated to Marceau's teacher and well-known marimbist Gordon Stout. This piece "demands great rhythmic, melodic, and dynamic independence," and the marimbist must have the same independence in his or her right and left hands as a pianist.

This impressionistic sounding piece involves a lot of tempo changes with *freely* and *rubato* indications. Players need to be comfortable in pushing and pulling the tempo within the tempo marks. Besides being flexible with different tempos, performers need to have a strong sense in subdividing and changing between 3's, 4's, 5's, 6's, 7's, and 8's, as well as playing 2-against-3 or 2-against-5 between the hands. The one-handed roll technique is used primarily in the right hand in the beginning, during the chorale-like sections and the end of the piece.

This would be a nice addition to a recital program, adding a calm, flowing, and soothing atmosphere.

—I-Jen Fang

Seascape **V**
Thomas R. Marceau
$15.95
HoneyRock
This colorful and expressive work for 5.0-octave marimba is a relatively short piece that explores a variety of moods through constantly shifting tempi, meters, and key signatures—at times similar to the music of Eric Sammut. "Seascape" begins with a free, *rubato* section consisting of rolled chords and eighth notes. The piece becomes increasingly more rhythmic throughout, concluding with a brisk tempo and alternating meters.

The performance of this work requires both technical and musical maturity. The shifting *tempi* and use of *rubato* demand an acute sensitivity to pacing, allowing musical moments to flow naturally. The performer must also possess a strong technical facility, as the composer makes use of one-handed rolls, mallet independence, and alternating one-handed triplets. While technically challenging in several sections, all of the writing appears to be idiomatically conceived, making this piece a worthwhile endeavor for an advanced undergraduate or graduate percussion student.

—Jason Baker

Fandango and Fugue in A Minor **VI**
Larry Lawless
$10.00
Innovative Percussion
This unaccompanied four-mallet marimba solo is divided into two components: a "fandango" and a "fugue." The 36-measure "fandango" (a Spanish dance-form) is in 12/8 and juxtaposes patterns of 4-against-3 and 3-against-2 between the right and left hands before providing harmonic arpeggiations alternating between tonic and dominant in A minor. This first section cadences on a half-cadence on an E-major triad.

The second section is a four-voice fugue with the subject first appearing in the alto voice (or upper hand) with a real answer in the tenor voice, followed by imitative entries in the soprano and bass voices of the four-mallet marimbist. Subsequent developmental sections take the performer through several near-related tonalities.

A low-E marimba is required for this delightful, challenging solo. This eight-minute composition would be appropriate for a senior college recital or a graduate-level keyboard percussion recital.

—Jim Lambert

Kaleidoscope: Concerto for Marimba and Orchestra **VI**
G. Bradley Bodine
$17.95 (solo part only)
HoneyRock
"Kaleidoscope" is G. Bradley Bodine's second concerto for marimba. The work is clearly intended for an accomplished and technically facile marimbist. Technical challenges include extremely rapid chromatic passage-work for two-mallets, at times in octaves between the hands. The cadenza highlights this technical skill and combines it with varied articulations, including dead strokes. Bodine mostly avoids overtly idiomatic "licks," instead focusing mostly on the marimbist's ability to play rapid single lines. In order to achieve clarity with the orchestra, the composer writes mostly in the upper range of the instrument—the majority of the piece is in treble clef—except during the cadenza, where a 5.0-octave instrument is needed to cover a low E-flat. The performer must be aware of the intertwining of the marimba with the timbre of the orchestral accompaniment, as the marimba could easily be overpowered. This is especially true in the last two minutes of the work, when the marimba begins rapid ascending patterns in the low register against *tutti* orchestral accompaniment.

A fine recording of this piece exists with marimbist Pedro Carniero, for whom the piece is dedicated, performing with the Seattle Symphony. Anyone performing the work would benefit from referencing Carniero's performance, which represents a good balance between soloist and orchestra.

—John Lane

KEYBOARD PERCUSSION ENSEMBLES

Occurrences **V**
Arnaud Fusté-Lambezat
€35,00
Editions Francois Dhalmann
"Occurrences" is a marimba trio (one marimba must be a 5.0-octave instrument) set in six movements. This piece is an energetic, grooving, uplifting piece of music that every percussion ensemble, from advanced high school to university and professional groups, will want to experience. Each of the six movements has its own groove and identity, but they are all based in duple rhythm. There are no compound meters or odd-numbered rhythms (triplets, quintuplets, etc.) anywhere. The piece keeps its life through various sixteenth- and eighth-note syncopations. Each movement varies in length (one to three minutes), and the piece could be performed with varying combinations of movements.

All performers must have four-mallet facility, and players I and III must be able to gracefully move throughout the registers of the keyboard with two mallets. One issue the performers will face is creating an overall sense of phrase direction and musicality, as Lambezat does not provide any dynamics or phrase markings. I find this to be a rewarding attribute of the presentation, as it allows the musicians to create their own identity without sounding like a previous performance. However, Lambezat does provide recordings of each movement, as well as practice tracks that can help with overall musical clarity and continuity.

This piece demonstrates Lambezat's impressive ability to compose flowing melodic lines over dancing, percussive harmonies. If you loved Rüdiger Pawassar's "Sculpture in Wood" or Daniel Levitan's "Marimba Quartet," then you will love "Occurrences."

—Eric Willie

TIMPANI

Timpani Quintum 2009 **VI**
Timpani Quartum 2009 **VI**
Maya Badian
$25.00 each
Lucian Badian Editions
This is a three-movement composition that is available in versions for five ("Timpani Quintum 2009") or four ("Timpani Quartum 2009") unaccompanied timpani. Although the movements can stand alone, the entire work takes under eight minutes to perform. The title of each movement aptly describes the content of the material and musical elements that are used.

In the five-drum version, the first movement, "Ritmico," opens with several altered variations of the familiar rhythm "shave and a haircut, six bits." The middle section expands this common motive by mixing sextuplets, quintuplets, and triplets. This movement also requires placing a China cymbal on the smallest timpani.

The second movement, "Melodico," opens with the timpanist humming a haunting melodic statement. This state-

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ment is followed on the timpani, and there are several places where there is counter-material between the voice and drums. The most challenging section takes place in measures 35–37, when the soloist must sing the notes written on the timpani at an interval of a perfect-fourth above the timpani notation. The movement closes with the soloist humming the theme, just as the movement opened.

The final movement, "Moto Perpetuo," is performed with cloth-covered rattan sticks, and is a quick execution of mixed eighth notes, which run throughout the movement. There are numerous meter changes, but the eighth-note patterns continue, although variations in pitch order make the movement exciting.

The three movements in the four-drum version are nearly identical, except for slight pitch adjustments on certain phrases. The first movement is nearly note-for-note, except that rimshots are written in the four-drum version instead of using a China cymbal on the fifth drum.

In the second movement, the technique of singing the introduction and closing is the same. The material is identical until measures 38, where there are fewer register shifts. The same challenges of singing a perfect-fourth above the written timpani parts are present.

The greatest change is in the third movement, because there are fewer pitch changes, and even some of the rhythmic figures and meters are altered. Mallet choices include soft sticks, medium-hard sticks, and cloth-covered rattan sticks. Striking instructions call for butts, normal stick attacks, playing in the center of the heads, near the rims, and gradual movement from one to the other.

There are several creative elements in this composition, and even though it is difficult, it is within the reach of an advanced college percussionist. Either version of this composition provides excellent material for a recital program.

—George Frock

PERCUSSION ENSEMBLES

Fool in the Rain III

John Paul Jones, Jimmy Page and Robert Plant
Arr. Jeff Moore
$17.95
Alfred Publishing

Led Zeppelin's tune "Fool in the Rain" is from their *In Through the Out Door* album released in 1979. Jeff Moore has arranged the tune for a percussion octet including bass guitar and drumset. Doublings and re-arrangement of parts to omit the bass guitar are listed in the performance notes.

"Fool in the Rain" is known for John Bonham's 12/8 shuffle beat throughout the song and the samba feel in the bridge. Moore stays with this form and notates the drumset part for easier access to players of different abilities. Marimbas, vibes, and bass play the same patterns that the members of Led Zeppelin played. The xylophone (sometimes doubled with orchestra bells) play the vocal line. Moore does not deviate from this orchestration except in the samba section. Overall, the orchestration is very straightforward.

This is a classic Led Zeppelin tune with a popular and well-known drumset part. This arrangement is a faithful transcription of the tune to mallet keyboards, and many audiences would enjoy hearing a Led Zeppelin tune on a percussion ensemble concert.

—Brian Zator

Scratch IV

Eugene Novotney
$39.00
Smith Publications

This unique quartet for four scrapers or guiros will challenge the performers to be exact in their interpretive skills. There are detailed instructions for each performer to execute the following strokes on the guiro: upstroke, downstroke, staccato stroke, normal stroke, legato stroke, a strike (striking the side with scraping implement), a staccato or dead stroke, and a "pop" sound (striking the finger hole or open end with the palm of the hand).

The five movements are titled "Theme," "Cage," "Dos-Tres," "Mess(age)," and "Paganini." Player one is essentially the solo voice throughout this work. As stated in the performance notes, "The most important technical aspect of this piece is its articulation…the best performances of this piece will make the scrapers talk!"

This quartet is not for everyone, but it certainly could be a change-of-pace from traditional percussion ensemble quartets. "Scratch" lasts about 10 minutes and could be performed by intermediate-level percussionists.

—Jim Lambert

Tellurhythme IV

Laurent Jacquier
€34,50
Editions Francois Dhalmann

"Tellurhythme" is a work for percussion quintet featuring a mixture of pitched and non-pitched instruments. Each performer uses a small combination of instruments, all of which would be available to most college percussion studios (marimba, a second marimba with possible xylophone substitution, tom-toms, cymbals, triangle, snare drum, four timpani, tambourine, bass drum, tam-tam, woodblocks, and cabasa). The piece consists of sections that alternate between non-pitched instruments alone, keyboard percussion instruments with non-pitched percussion accompaniment, and the use of vocalized rhythms with non-pitched percussion accompaniment.

The majority of the piece is in 12/8, with only the opening section employing shifting meters. While this could present challenges to less-experienced players, the fairly moderate tempo aids in the accessibility of many of the passages. The keyboard writing in several places is moderately difficult. However, many of these passages are based on recurring themes and *ostinati*.

While the use of vocalized rhythms creates an interesting effect within the piece, the players must be sensitive to the balance between the voices and percussion instruments. Special care must be taken to maintain clear vocal articulation in the dense rhythmic material that occurs at the end of the piece. "Tellurhythme" would be appropriate for an undergraduate percussion ensemble looking to expand its sense of musicianship by working through the interesting challenges this work presents.

—Jason Baker

Damaged Goods V

Brett William Dietz
$20.00
Innovative Percussion

This percussion ensemble for six players was commissioned by the Kiski High School Percussion Ensemble under the direction of Chad R. Heiny. Instrumentation consists of non-pitched percussion and found or constructed metal/wood sounds. Each player has a similar instrumental setup of six instruments: a cymbal (crash, hi-hat, ride, splash), a drum (from high tom-tom to low kick drum), a set of metal or wood pairs (unspecified), a scraping/shaking instrument (maraca, afuce, or sandpaper), and a gong (a mix of tam-tams, opera gongs, and wind gongs). Mixed meter and syncopated rhythms dominate the structure, while the ensemble texture moves in "choirs" of metal, wood, scraping/shaking, or drums. Abrasive and terrifying moments—*fffff* unison gong accents—are juxtaposed against delicate scraping/shaking passages with intricate rhythmic patterns of triplets and quintuplets.

All parts are equal in difficulty, providing technical and ensemble challenges for each player. The duration of the piece is relatively short, allowing plenty of rehearsal time to work out some of the more difficult rhythmic issues. Whenever unspecified instrumental sounds are introduced—for instance, metals (high, medium, low) and woods (high, medium, and low)—the selection of said sounds becomes part of the learning/design process. Care should be taken in selecting good/unique/interesting sounds, or perhaps unusual or found sounds.

"Damaged Goods" would be appropriate for an advanced high school ensemble or a young undergraduate percussion group.

—John Lane

The Passenger V

Kyle Voss
$32.00
Innovative Percussion

At about seven and a half minutes long, "The Passenger" is written for 11 percussionists and a pianist. The piece is scored for bells, two vibraphones, a xylophone, two 4.0-octave marimbas, a 4.5-octave marimba, a bass marimba or a 5.0-octave marimba, four timpani, two non-pitched percussion parts, and a piano. Bass drum, low tom, snare drum, crash cymbal, ride cymbal, China cymbal, splash cymbal, and suspended cymbals are also used in the non-pitched percussion parts.

Four-mallet techniques are required for the bells, vibraphone 2, and marimba 1, 2, and 3 parts, and three mallets can be used for vibraphone 1 to execute the large interval leaps. However, players can switch between two and four mallets at their own discretions. Good reading skills and good chops are required to play the mallet parts, but the timpani and percussion parts are not as demanding. A low C (two octaves below middle C) is used repeatedly in the timpani part, which may be too low for some drums to project a quality tone.

The piece moves in a steady tempo, quarter note = 80 in 4/4. There are three 2/8 measures used separately to change the mood of the piece. The piece is through composed; it runs from one idea to another. No matter how many times the idea changes, one can still find the theme melody, but it may be transposed in a different voicing.

This pretty, tonal piece is a great tool for training a mixed-level college ensemble. If the parts are assigned well, everyone in the ensemble can enjoy playing the piece.

—I-Jen Fang

Slopes V

Paul Rennick
$20.00
HoneyRock

"Slopes" is a work for solo snare drum with percussion trio accompaniment. Combining rudimental and concert techniques, Paul Rennick has created a piece that is technically exciting and musically interesting.

The soloist performs on three drums throughout the piece: concert snare, field drum and piccolo snare. The accompanying percussion trio uses combinations of non-pitched instruments (Percussion 1: three high tom-toms, log drum with two

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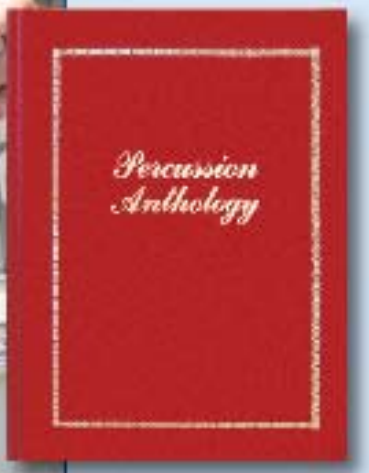

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pitches, sizzle cymbal; Percussion 2: two medium tom-toms, sizzle cymbal, mark tree; Percussion 3: three large tom-toms, concert bass drum, sizzle cymbal, ride cymbal).

The piece has three large sections. The first is characterized by a quick tempo and the use of a concert snare drum by the soloist. The middle section is slower (derived by way of a metric modulation from the opening section) and features the field drum. Following another metric modulation back to the original tempo, the final section features a brief appearance by the piccolo snare drum, followed by the rest of the work featuring the concert snare drum.

Largely rudimental in nature, technical demands in the solo part mainly involves the use of paradiddle, drag, roll (open and closed), and flam patterns. A potentially overlooked aspect of the difficulty level involves the execution of many of these techniques at soft dynamic levels, demanding an advanced degree of subtlety and nuance from the soloist.

While the accompanying parts are also challenging from a rhythmic and ensemble standpoint, they do not require the level of technical skill required of the soloist, making this work suitable for an advanced high school or undergraduate percussion ensemble looking to feature a guest artist, advanced student, or faculty member.

—Jason Baker

Samsara **VI**
Brett William Dietz
$40.00
Innovative Percussion
"Samsara" is an extremely challenging work for marimba solo and six percussionists. The title means "the endless cycle of suffering caused by birth, death, and rebirth." The musical image of the word *samsara* is portrayed through dissonance, rhythm, and repetition. As with most of his other works, Dietz utilizes a vast array of polyrhythms and mixed meters to create different musical gestures.

Structurally, the piece has six movements with the percussionists tacet on the first, third, and fifth movements. The opening movement has the marimba stating several motives, at primarily soft dynamics, that are later used throughout the piece in various disguises. The second movement is forceful and syncopated with the sextet serving as two separate trios. The third movement is a marimba solo that starts with the loud and raucous power from the previous movement, but ends with a soft transition into the serene fourth movement. Movement five uses motives from movement one, then leads directly into the lively and spirited sixth movement to close out the work.

Dietz does an outstanding job of portraying the concept of *samsara* in this piece through the birth (first movement with the primary motives), death (dark and forceful second and third movements), sadness of death (soft and retrospective fourth and fifth movements), and rebirth (light and brisk final movement). While the composition is well structured, the technical and musical aspects are very challenging. A talented marimba soloist and mature ensemble are required.

—Brian Zator

MULTIPLE PERCUSSION

Les Mandarins **II**
Bernard Zielinski/Michel Nierenberger
$18.75

Jingle Sticks **III**
Bernard Zielinski/Jean-Pascal Rabie
$14.85
Editions Musicales Alphonse Leduc
Both of these works are written for a small drumset-like multiple-percussion setup with piano accompaniment. "Les Mandarins" uses a cymbal, snare drum, bass drum, and hi-hat. "Jingle Sticks" uses the same with the addition of three tom-toms and a splash cymbal.

"Les Mandarins," which is the longer of the two works and is in two movements, is more of a multiple percussion piece despite the fact that it uses a small drumset. The percussion part is rarely written as a repetitive beat. Rather it is made up of accent figures and colors to match the piano accompaniment, which is almost impressionistic at times. The many tempo and dynamic changes will demand some musical sensitivity and control from the soloist.

While the same qualities can be found in "Jingle Sticks," this work is much more groove oriented. Written in a rock or funk style, it is almost completely written out with the exception of three measures where the soloist is asked to improvise fills. The tempo is much more constant than in "Les Mandarins."

These works would make good teaching pieces for advanced beginners and intermediate students. They each are well-suited for performance at solo music festivals and contests.

—Tom Morgan

Suite for Vibraset **V**
Mark Haas
$14.50
HaMaR
This three-movement suite is scored for a multiple percussion setup of vibe, four tom-toms, pedal bass drum, hi-hat, crash, and Chinese cymbals, cowbell, and woodblock. The setup is rather complex and requires a remote hi-hat pedal and a double bass drum pedal. Sometimes the vibe and bass drum pedals must be manipulated together (holding the vibe pedal down with the heel and playing the bass drum pedal with the toe). Both feet are used in the first and third movements (a stool would make this easier!).

Four-mallet techniques are required throughout the work. Movement I ("Drummaphoning") is in ternary design in 4/4 and 3/4. Both sections make use of a double-stop vibe and hi-hat/bass drum ostinato. The right hand then plays melodic materials on the vibe and tom-toms. A *rubato* "cadenza" for hands alone precedes the D.S./return of the "A" section. "Metallic Things" again uses four mallets (three yarn for accompaniment plus a medium rubber for melody). Special cymbal techniques include striking the edge with the rattan handle and a mandolin roll with yarn. The meters are 4/4 and 12/8 moving in a moderato tempo (108 bpm).

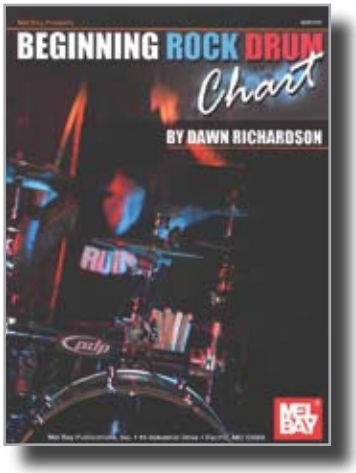
Movement III ("Bing, Bang, Boom") again uses the feet. A plastic brush needs to be held as mallet #4 in the right hand. At one point the cowbell and the woodblock are part of a left-hand double-stop ostinato with a low-vibe note. This movement is written in 10/8 (3+3+2+2) marked presto (quarter = 180).

This is an interesting and challenging (four-way coordination) multiple percussion solo suitable for recital use at the university level.

—John Baldwin

DRUMSET

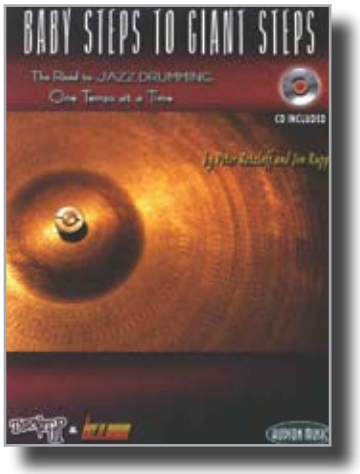
Beginning Rock Drum Chart **II**
Dawn Richardson
$4.99
Mel Bay



Charts and posters of rudiments and drumset grooves seem to be the new educational fad today. They are great for clearly presenting a group of musical exercises or ideas in a way that students can easily relate to. *The Beginning Rock Drum Chart* is unique in that it lists 36 different basic rock beats in both traditional and tab notation. The student following the chart will soon be able to read both systems easily. In addition, the chart includes instructions for instrument setup (for both right- and left-handed players) and a lesson on reading both notations. A few practice examples are given that show students how to break things down and practice individual components. This chart is no substitute for a complete drumset method, but it is an excellent resource that could serve as a bridge between understanding traditional and tab notation.

—Tom Morgan

Baby Steps to Giant Steps **III–V**
Peter Retzlaff and Jim Rupp
$19.95
Hudson Music



Subtitled "The Road to Jazz Drumming," this book is a systematic approach to independence and time playing in the jazz style. Along with great exercises and explanatory text, the accompanying CD provides good musical examples with which the student can practice.

The book begins with Part 1, "Building Blocks of Jazz Drumming." This covers important topics such as "Playing the Ride Cymbal," "Feathering the Bass Drum," "Jazz Time" (which includes lots of good independence exercises), "Jazz Fills," and "Brushes."

Part 2 is "The Charts" and is linked to the CD containing ten play-along tunes at gradually increasing tempos (100 up to 310). The book discusses important aspects of each chart such as form and performance notes. A lead sheet is provided along with a drum chart. Written-out drum solos and time ideas are given as well.

All the tracks are presented without drums, and during the drum solo sections a click track is present to help with the time. The tunes on the CD are based on such jazz standards as "Take the A Train," "My Romance," "Cherokee," and "Giant Steps."

This is an excellent addition to the

drumset instructional library, written by two drummers who clearly have great depth of understanding of the jazz style.

—Tom Morgan

Drum Session 13 **II–IV**
Jacky Bourbasquet/Claude Gastaldin
$30.00
Éditions Musicales Alphonse Leduc
This drumset play-along instructional package allows the reader to practice five tunes at seven difficulty levels. Each tune is presented seven times, each successive time with new musical or technical challenges. At Level 1, the tune is played with a simple eighth-note rock beat, Level 2 adds extra bass drum notes, Level 3 requires more complicated fills, Level 4 introduces sixteenth-note bass drum figures, and so on. Level VII requires ghost notes and syncopated fills. This approach permits students to play familiar material but continues to challenge them as they progress musically. There are also practice loops and slow versions of each tune for additional study. The text is in English, French, German, and Spanish.

—Terry O'Mahoney

INSTRUCTIONAL DVD

Beyond the Chops: Groove, Musicality & Technique **III–IV**
Aaron Spears
$39.95
Hudson Music
During this three-hour instructional DVD, pop/funk drummer Aaron Spears (Usher, *American Idol* tour) focuses on his hard-hitting rock/pop/R&B style, how to orchestrate different sections of a tune, syncopated fills, tuning, odd time, and answering questions from audience members during an in-studio clinic session. Spears plays with several recorded tracks in the gospel, shuffle, hip-hop, rock, and Motown styles, discusses his approach, and isolates various aspects (fills, grooves).

Drummer Jojo Mayer interviews Spears and delves more deeply into his early performances in church, career path, fill orchestrations, developing good time, practicing, dynamics, soloing, phrasing, and modern beats. Bonus features include a 21-page eBook of exercises, slow motion replays of Spears' fills, and archival footage of Spears' early years.

Spears is more of a natural "feel player" and not a strictly analytical/technical player or clinician. He has a relaxed, playful demeanor, but when it's time to play the drums he plays hard, so be ready for some forceful drumming during this video.

—Terry O'Mahoney

The Big Picture: Phrasing, Improvisation, Style & Technique **III–V**
Keith Carlock
$39.95
Hudson Music
Drummer Keith Carlock (Steely Dan, Sting, Wayne Krantz, Rudder) describes his playing as having a "rock attitude with jazz improvisational spirit," and he demonstrates and discusses his approach to drumming in this five-hour instructional DVD. He covers a lot of musical ground as he plays with recorded tracks, live with guitarist Wayne Krantz and bassist Tim Lefebvre, and answers questions from audience members during this studio clinic.

Carlock is very articulate and clear when answering questions and sounds great on the drums. Stylistically, Carlock plays what might be described as "backbeat ghost-note funk with a jazz sensibility." He demonstrates this approach in tunes from guitarist Oz Noy ("Schizophrenic," "Ice Pick"), the Wayne Krantz Trio ("Old New," "Rock," "Riff," "Greenwich Mean"), and his own group Rudder ("Lucky Beard," "Tokyo Chicken," "Jackass Surcharge").

He answers questions about groove, ghost notes, his influences, combining influences to develop a personal style, New Orleans grooves, soloing, metric superimposition (4-against-3), hand/foot patterns, rudimental applications to drumset, unusual sounds (stick-on-stick, harmonics on the snare drum, playing with his hands, etc.), cymbal sound production, interaction with other musicians, equipment setup and tuning, odd meters, tempo-change cues, fill ideas, technique, warm-up exercises, and odd groupings. He also demonstrates and discusses some grooves from memorable Steely Dan tunes: "The Last Mall," "Godwacker," "Two Against Nature," "The Fez," "Kid Charlemagne," and "Josie." Subtitles reinforce many of Carlock's important concepts and also direct the viewer to pdf files contained in the accompanying eBook.

—Terry O'Mahoney

Blast Beats Evolved **III–V**
Derek Roddy
$29.95
Hudson Music
If you don't know anything about blast beats, skank beats, bomb blasts, hammer blasts, freehand blasts, accent blasting, or backbeat blasts, then check out metal drummer Derek Roddy's three-hour instructional DVD, *Blast Beats Evolved*. Roddy, who has appeared or recorded with bands such as Hate Eternal, Council of the Fallen, and Aurora Borealis, also demonstrates and discusses hand/foot combinations, rolls, fills, and technique exercises (endurance, balanced dexterity between limbs, motion around the drumset, etc.). He performs five solos and seven songs, and discusses his gear.

Blast beats are primarily found in "extreme metal drumming" and are fundamentally fast single-stroke rolls divided between the hands and the feet. Roddy feels that the technical dexterity required to play blast beats may also benefit players in other genres. The exercises he presents are certainly challenging and might be useful in musical situations outside of metal. An interview, slide show, play-along tracks for each song (minus drums), and some video outtakes are part of the bonus materials on the DVD.

—Terry O'Mahoney

Creating and Performing Drum Loops **III–V**
Donny Gruendler
$19.95
Carl Fischer
Drummer Danny Gruendler (PIT/Musicians Institute) tackles the issue of working with drum loops—including their creation, how to play with loops, manually triggering sounds, and acoustic triggering—during this two-hour instructional video. Geared toward the pop/rock/studio/commercial player, Gruendler focuses on one of the tools commonly found in many of today's music-business situations.

Gruendler begins with four thoughts about loops: the purpose of the click track, how the loop provides feel and beat placement, the importance of a loop's momentum, and choosing the "right" notes to use when playing with a loop. He soon moves on to how loops are used in the musical fabric of pop tunes, how to make and play with backing tracks (play-along tracks that contain parts that augment live performances), and equipment recommendations/setups when using loops. Gruendler then guides the viewer through the process of setting up and using manually triggered loops (e.g., starting and stopping loops during a live show) and acoustic drum triggering (using sensors on the drums to trigger sounds from another sound source). After each lesson, he plays a complete track utilizing the concepts presented in each lesson.

This DVD not only answers fundamental questions about loops and backing tracks, it also clearly delineates how to set up the gear necessary to produce loops and how to use them (which many other products do not). Bonus features include demo software to practice creating loops or manipulating existing tracks. This is a great introduction to triggering and loop technology.

—Terry O'Mahoney

Musical Signatures for the Modern Jazz Drummer Vol. II **III–V**
Anders Mogensen
$35.00
So What Films
Anders Mogensen is a Danish drummer who has performed with a wide array of jazz artists, including Bob Berg, David Liebman, Steve Swallow, Marc Johnson, and The Brecker Brothers. His mastery of the drumset is evident on this instructional DVD, where he reveals some of his practice approaches and techniques.

He begins with a practice pad, using different sticking patterns found on the first page of *Stick Control* by George L. Stone. But Mogensen plays the stickings as eighths, eighth-note triplets, sixteenths, sixteenth-note triplets, and thirty-second notes. He moves up and down this sequence of note values while using a metronome. This "rhythmic scale" approach will give students a solid sense of time using any sticking. Also on the pad, Mogensen applies a variety of stickings to melodies, singing them first and then performing them. He shows how changing the sticking or adding embellishments like flams and rolls will change the feel of the rhythm. Later, he applies this idea to the whole drumset, orchestrating melodic ideas by using different sound surfaces and stickings.

Mogensen also demonstrates the use of a sequencer, playing grooves in 5/4 and 7/4 with a recorded accompaniment. His feel is beautiful and inspiring to watch and listen to. He is equally comfortable in straight-eighth and swing styles. He concludes with an example of free drumming, inspired by the free-jazz movement in the United States. He is able to create musical shapes focusing on timbre and open expression.

Mogensen is a master who deserves wider recognition. His use of the metronome and the sequencer will be a revelation to many students whose "practice" consists of sitting down at the drums and "jamming." Everything Mogensen plays has a time and/or musical reference. It is a great example of how disciplined practice results in true freedom.

—Tom Morgan

Pedal of Boom **III–V**
Chip Ritter
$24.95
Mel Bay
In this well-produced DVD, Chip Ritter presents his approach to developing foot control using a "heal up" technique. The video alternates between Ritter talking while sitting at an office table, Ritter performing in a dark room, and Ritter playing a drumset in the desert. Scenes shift quickly so the viewer is never bored with long, tedious monologues.

As a foundation, he advocates what he calls the "A, B, C" method. "A" is learning the pattern without regard to tempo. "B"

is playing the pattern at a steady tempo. And "C" is playing the pattern at many tempos and dynamic levels. He refers to this method many times throughout his presentation.

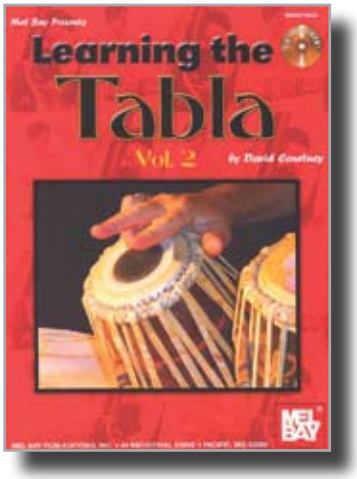
With this as a foundation, he explains in detail how to play the bass drum pedal using "heal up" technique. The demonstrations are very clear and the viewer sees what's happening from several angles. He then demonstrates exercises using the hands and feet together to create beats and solo ideas. Later, double-stroke technique is introduced.

Chip's demonstrations are instructive and inspiring. This DVD is fast moving and will appeal to younger students with short attention spans. The information is sound, and his emphasis on first learning things slowly will be of great help to students who take his advice.

—Tom Morgan

WORLD MUSIC

Learning the Tabla Vol. 2 **III+–V**
David Courtney
$22.99
Mel Bay

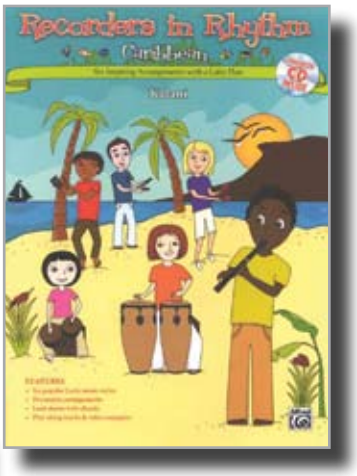


Picking up where his first volume stops, author/tabla player David Courtney continues to educate the drumming community on the intricacies of Indian tabla playing in *Learning Tabla Vol. 2*. After reviewing hand position and sounds found in the first volume, Courtney introduces additional *bols* (syllabic representations of tabla sounds/strokes), *tihai* (cadences), and several different types of *kaida* (an approach to theme and variations including *rela* and *swatantra*). Transitions from one *bol* to another, information on *gats* (phrases played in solo performances), and a brief introduction to *laggi* (freer style of tabla improvisation) are covered later in the book. Material on the *pakhawaj*, a barrel-shaped hand drum similar to the *mridangam*, is also provided.

Courtney uses a combination of western notation (to indicate the rhythm) and syllabic notation (to indicate the stroke and sound) of each exercise. This approach will make the Indian system of music more understandable to western musicians. An accompanying CD helps the reader hear the desired patterns and sounds.

—Terry O'Mahoney

Recorders in Rhythm—Caribbean **I–II**
Kalani
$12.95
Alfred Publishing



Percussionist Kalani combines exercises and concepts for percussion instruments and recorders in this 43-page instructional package that highlights music from the Caribbean. Written as a teacher's manual for general music classes or possibly a young drum circle, Kalani provides a series of listening exercises, suggested questions, movement activities, and performance suggestions centered around six Caribbean music forms (cha-cha, bolero, son, 6/8 Peruvian, mambo, and Afro-Cuban 6/8 *Abakua*). For each style, students are given percussion scores of characteristic rhythms (e.g., cha-cha) and one-page melody/chord charts (for use by soprano recorder). Required instruments include cowbell, claves, maracas, congas, and bongos. Students can elect to play percussion or recorder on any of the six charts.

Brief historical descriptions of each style and additional research questions are provided for each tune. The accompanying CD provides full instrumentation tracks (for use as audio examples), percussion-only tracks (which allows for recorder performance by students), and recorder-only tracks (for percussion performance by students).

—Terry O'Mahoney

Groove Along **IV**
Delton Davis
$14.99
Delton Publishing

This book with accompanying CD includes written parts for many hand percussion instruments that are typical of five styles of contemporary Latin and Latin-influenced music. The instruments and individual rhythms that are discussed include congas, claves, bongos, maracas, cajon, shekere, timbales, agogo, bombo, and tambourine. The basic styles or grooves presented include guaguanco, guajira, rhumba columbia, conga de comparsa, and funk.

The CD is set up so that for each groove there is a track that includes all of the appropriate instruments, followed by tracks that exclude each specific instrument in turn. This allows the percussionist to learn and play each instrument in turn with all of the others. The book also includes a "hand health corner" (a brief discussion of common hand injuries, their symptoms, and their prevention or treatment), warm-up exercises, and a glossary of terms.

This book is recommended for all percussionists with a basic understanding of common Latin instruments and their basic techniques. The CD would be especially helpful in understanding how the various individual rhythms fit together in order to establish and maintain a consistent, flowing groove.

—John Baldwin

MIXED INSTRUMENTATION

Suite Classique **IV**
Marcel Jorand
€18,50
Editions Francois Dhalmann

"Suite Classique" is a three-movement percussion work with piano accompaniment utilizing different instruments in each movement. The first movement, "Rigaudon" (French baroque dance), is written for snare drum and piano in cut-time. The snare drum part begins with four triplets followed by four quarter notes, with flams and accents at the beginning of each triplet. When the same phrase repeats, the flams and accents shift back one eighth-note in the triplet groupings. Other than variations of the triplet rhythms, a few quintuplets and septuplets are also used. Techniques for playing single strokes, flams, drags, single- and double-stroke rolls, and sound effects created by playing on the rim and on the sticks are required to perform this movement.

The second movement, "Rondo," is written for xylophone or marimba using two mallets with a piano accompaniment. Both linear and arpeggiated motions are used in the melody lines. Also, some doublings are used in each hand with RRLLRRL, LRRLLRR, or RLLRRLL stickings during octave leaps.

The third movement, "Scherzo," is written for five timpani and piano in 3/8 with a lively tempo of dotted-quarter note = 84. There are tuning changes and pitch slidings involved in this movement. Medium-hard to hard timpani mallets should be used to accommodate the fast sixteenth-note passages. During rehearsals, percussionists need to be aware of syncopations that occasionally appear in the piano part, which might make playing this duo a little tricky.

This is a great piece for a college audition because it covers three important instruments. A digital copy of the piece can be purchased online through the Editions Francois Dhalmann Website, www.dhalmann.fr/en-us/index.html, for 12,90 Euros.

—I-Jen Fang

Chamber Concerto for Horn and Percussion **V**
Maya Badian
$25.00
Lucian Badian Editions

This horn and percussion duo is written in three movements and is available in score form. The percussion requirements include two timpani, two snare drums, three suspended cymbals, hand cymbals, two tam-tams, pedal bass drum (sometimes played with mallets), chimes (only one note, C), two woodblocks, maracas, bongos, three tom-toms, marimba, and vibe.

The first movement ("Preludio – Funebre") uses drums, tam-tams, and cymbals. The tempo is slow (quarter = 60), with mostly quarters, eighths, and eighth-note triplets. Meter changes occur almost every measure. Movement II ("Fuga") adds timpani and marimba to the mix. This movement is very rhythmically complex, beginning with a combination of irregular and normal meters (16/8, 19/8, 11/8, 6/8, 9/8, and 12/8). This scheme quickly evolves into "senza misura" for the remainder of the movement. Although ametric, the rhythmic synchonicity is very exact. The fugue subject is first stated by the timpani, then woodblocks, then cymbals and tam-tam, then marimba. Motivic development, inversion, and other fugal elements are present.

The last movement ("Postludio – Quasi recitativo") uses mainly timpani (with many glissandos), vibe, and C chime. The tempo is slow (quarter = 52) and the mood is cantabile. At one point the horn player must play a *fff* cymbal crash. The horn part (in F) usually stays in the staff, but there are many low passages below the staff.

This duo would be a challenging

work for a chamber music recital or a senior/graduate recital.

—John Baldwin

Concerto Grosso (Sonata) **V**
Maya Badian
$45.00
Lucian Badian Editions
"Sonata" is the first movement of a work for four timpani, trumpet, and string orchestra. This movement includes a staff line for trumpet, although no part is written. The string orchestra is scored for a standard string division, including first and second violins, viola, cello, and contrabass. The timpani part is written for four pedal timpani, and although it has a tonal pitch center of C, several sections have pitch alterations that present chromatic, step-wise, and glissandi challenges.

The work opens with a fanfare-type statement on the timpani, which is presented in a statement-reply format between the timpanist and strings. The movement is in a loose three-part form, with the fanfare opening followed with longer, stretched-out notes, and then closing with the rhythmic material themes similar to the opening. Except for the scale and glissandi material, there is ample time for the pitch changes to be made. There is no key signature for the strings, but the material centers around a key center of C. Even so, there are numerous chromatic pitch challenges in the string writing.

This work is advanced in challenges, but it can be worked up quite well with college-level ensembles.

—George Frock

Heliospheric II **V**
Mark Berry
$22.95
HoneyRock
"Heliospheric II" is a challenging new duet for vibraphone and cello. It was premiered and recorded by the chamber group Col Legno, of which the composer is a member. The title is inspired by the term "heliosphere," which refers to the outer margin of the solar wind. A through-composed piece, each section is given a descriptive title that is inspired by programmatic imagery: "Radiative," "Flare," "Glow," "Core," "Current (ballerina)," "Convection," and "Pause." These delineations are marked by shifts in tempo, key, and ensemble texture.

The central challenges to the vibraphonist involve block chords at extremely fast tempi and quick independent lines. Both performers must be sensitive to note-length consistency between the instruments during unison passages, as well as several moments where non-linear rhythms occur against each other (sixteenth-note triplets and quintuplets, for example).

"Heliospheric II" is a well-conceived and exciting work that would be suitable for a faculty chamber collaboration, professional new music ensemble, or graduate-school chamber recital.

—Jason Baker

Shine **V**
Stuart Saunders Smith
$25.00
Smith Publications
This unique duet for piccolo and orchestra bells by Stuart Saunders Smith falls into his designated genre of "music of co-existence" in which each performer has a printed part, but there is no intended, deliberate ensemble in the composition. In other words, the performers start together, but they may or may not end together; hence, in Smith's words, the "music relies more on chance coincidences than performer choices."

The three movements of "Shine" last eight to ten minutes. Mature musicianship from both players is required to bring about a strong performance of this unusual mixed-instrumentation duet.

—Jim Lambert

PERCUSSION RECORDINGS

Akira Nishimura: The Universe of Percussion, "Yantra"
Shiniti Ueno and Phonix Reflexion
Musica Vivante
This CD release by Shiniti Ueno and his percussion group, Phonix Reflexion, consists of works by Akira Nishimura. The first track, "Pundarika for Percussion Solo" (2009), is played extremely well by Ueno. The subdued work uses two vibraphones on different motor speeds, chimes, two-octave chromatic gongs, and two antique cymbals. The combination of different motor speeds and a constant ring of only metallic sounds create a hypnotic experience.

The second work, "Yantra for Percussion Ensemble" (2002), is similar to "Pundarika." It expresses its subtlety and meditative qualities through use of space, softer dynamics, and many resonant metallic instruments.

The third work is "Kala for Solo Marimba and Six Percussionists" (1989), and the last piece is "Matra for Solo Marimba, Solo Timpani and Five Percussionists" (1985). Noriko Kijiya plays the solo marimba part on both works while Ueno plays the solo timpani part. These two tracks are in complete contrast to the first two track. While the first pieces used quiet resonance and timbre, these works focus on energy, speed, and specific rhythmic cycles. The soloists and ensemble do an outstanding job of maintaining the constant energy needed for "Kala" and "Matra," works that last over ten minutes each. Ueno's quality work as soloist and ensemble director are to be commended.

—Brian Zator

Complete Crumb Edition: Volume 10
George Crumb and Ann Crumb
Bridge Records
George Crumb is one of the most influential composers of the 20th and 21st Centuries. Volume 10 of his complete recordings, which Crumb oversees, is a two-CD collection of the complete recordings of "American Songbook I & III," which are composed for soprano solo, piano, and percussion quartet. The works were written for, premiered, and recorded from 2003–05 by Orchestra 2001, a Philadelphia based ensemble. Members of the group include Ann Crumb (soprano soloist and Geroge Crumb's daughter) and Angela Nelson, percussionist with the Philadelphia Orchestra.

The first disc contains "The River of Life: Songs of Joy and Sorrow," which uses hymns, spirituals, and revival tunes. Eight tunes are set as songs with percussion accompaniment with one instrumental interlude. Songs in this cycle include, "Shall We Gather at the River?," "Amazing Grace!," "Give Me That Old Time Religion," and "Nearer, My God to Thee." In Crumb's unique style, the soprano's tunes are recognizable while the percussion and piano parts are mysterious, sparse, colorful, and subtle. He intertwines tonality and atonality to create a different atmosphere for each tune. "Amazing Grace!" is hauntingly beautiful, while "Give Me That Old Time Religion" is eerily march-like.

The second disc contains "Unto the Hills: Songs of Sadness, Yearning and Innocence," which uses Appalachian songs. Being from West Virginia and growing up with these tunes, Crumb is able to fuse his personal background and roots with his own compositional style to create a beautiful synthesis of song. The program notes on these cycles are extensive and provide insight to Crumb's approach and purpose. Crumb writes about "Unto the Hills" as his way of evoking the expressive nature of each tune. As in the previous cycle, he utilizes rather unchanged tunes but adds "a wide range of timbres and textures together with the use of an extended chromaticism and occasionally unusual rhythmic patterns."

The songs used by Crumb encompass a range of emotions from "dark and brooding" to "heart-breaking" and "lighthearted and playful." This collection is an amazing addition to the voice and percussion literature, and the performance of Orchestra 2001, and especially Ann Crumb, captures the pure essence of Crumb's desired emotions.

—Brian Zator

Dark Wood
Youngstown State University Percussion Ensemble/Youngstown Percussion Collective
Self-published
This recording focuses several tracks on the rich sonority of the marimba in a variety of musical styles. Directed by Dr. Glenn Shaft, the ensembles seamlessly traverse the musical landscape from contemporary classical music to tango and back again.

The title track, "Dark Wood" (Dave Morgan), is an enjoyable marimba piece that sounds like it could be underscoring for a Spanish art film. A suite of three Argentinian tangos ("La vi llegar" by Enrique Fancini and "Cafetin de Buenos Aire" and "Cristal" by Mariano Mores) has a romantic, nostalgic quality that continues the mood set by the title track.

In contrast to the mellow vibe of the previous pieces, "Septet" (Daniel Levitan) is a driving, African-sounding drum feature with shifting meters and accents. "Groovelocity" (Till MacIvor Meyn) is a jaunty, modern multi-sectioned work that offsets the playful, tropical feel of "Bluebird Samba" by composer Ted Rounds. "Fox Grove," by Jeffery Matter, is a tuneful mallet feature that relies heavily on ostinatos and minimalism.

Departing from the percussion-only format, "Reactions" (Dave Morgan) features Dr. Glenn Schaft as drumset soloist with the YSU Wind Ensemble. It is a 14-minute jazz/funk opus that provides ample room for solo turns by Shaft. The liner notes do not indicate the players on each track, but all of the performances are very musical and quite enjoyable.

—Terry O'Mahoney

Diggin' Duggan
Mark Duggan
Vujamusic
All tracks on this CD were composed by Mark Duggan and feature him on vibraphone accompanied by a slew of Canadian musicians. The opening tune, "Sambaiosis," feature Duggan's impressive facility on vibraphone, supported by doumbek and bass guitar. Duggan's great melodic lines, combined with the clarity of ornaments in the doumbek and spotless time by the bass player, make this tune a solid opening statement.

This CD highlights Duggan's unique

approach to composing. No two of the ten tracks are similar in style or orchestration. In "Mr. Softee," tabla, vocals, and string quartet vacillate between mixed-meter and scat-inspired vocals. In contrast, the rock-inspired "I Know What I Know" features heavy backbeat on drums with distorted guitar.

A reflective, somber mood is portrayed on "Mom in Autumn," where Duggan maintains a slow, linear motive on piano underneath a steel guitar with various amplified effects (portamento, glissandi, etc.). More modern approaches to rhythmic composition are demonstrated in "Socorro," where the groupings of four notes smoothly elide into and out of groups of three. Duggan's chops really shine through on the straight-ahead jazz tune "Still Point." "Madu," "Miles to Go," and "Fascination" round out the remaining selections. The performances of the supporting cast are impressive, and Duggan's abilities as both a performer and composer make this a captivating recording.

—Eric Willie

Frey.Beuger: duos
duo Contour
Edition Wandelweiser Records
Stephen Altoft, English trumpeter, and Lee Forrest Ferguson, American percussionist, make up duo Contour in this release. The CD consists of two trumpet/percussion duos by Jürg Frey and Antoine Beuger. Frey's "22 Sächelchen," a set of 22 brief duos, most lasting less than one minute, opens the disc. The title translates, roughly, to "little things." Each movement has a whimsical or evocative title such as "Cadilac," "Flushing local," "A Melody for William Street," and "Union Station." Subtlety of tone color characterize the music and performance: superbly soft bass drum rumblings, a slight caressing of unrecognizable metallic percussion, ambiguously jazzy muted trumpet, sharp snare drum and trumpet blasts, miniature boastful marches, and the briefest carousel between vibraphone and trumpet.

The second work, by Antoine Beuger (clocking in at over 30 minutes), is titled "dedekind duos." According to Beuger's notes, Julius Wilhelm Richard Dedekind was "a mathematician who developed the idea of cutting into the continuum in order to define the irrational numbers and to comprehend the essence of continuity." That search for continuity is present in long sustained whispers of bowed vibraphone and breathy muted trumpet, in between exquisitely lengthy silences. It is a music that is void of expression, a music that simply exists and sustains color and silence—light and shadow—at times on the brink of audibility. Clarity, subtlety, and nuance are the words that best describe the music and superb performance on this recording.

—John Lane

Kecak
Shinto Ueno and Phonix Reflexion
Musica Vivante
This CD features six works for percussion ensemble, performed by the percussion group Phonix Reflexion, led by Japanese percussionist Shinti Ueno. A showcase of both Eastern and Western composers, the CD contains "Optical Wave for Six Percussionists" (Isao Matsushita), "Afta-Stuba!" (Mark Ford), "Kecak for Six Percussionists" (Akira Nishimura), "Celebration and Chorale" (Neil Deponte), "Gainsborough" (Thomas Gauger), and "Heterorhythmix" (Tokuhide Niimi). Several of the composers provide endorsements of their pieces' recordings in the liner notes.

The performers demonstrate strong technical and musical abilities; especially impressive is the individual attention to the shaping of melodic lines from player to player on every piece. The most striking feature of this CD is its clarity and balance. While percussion music can often be tricky to record, the keyboard parts are articulate without sounding harsh, and non-pitched instruments (drums, cymbals, gongs, etc.) never seem overbalanced to other aspects of the music.

This CD should be appealing to a wide variety of audiences, from students and conductors looking to explore both familiar and unfamiliar works, to non-academic listeners who can appreciate an enjoyable listening experience.

—Jason Baker

Night Chill
Catherine Meunier
Centrediscs
Some of the best and most creative music for percussion occurs when percussionists collaborate with composers. *Night Chill*, the debut recording of Catherine Meunier, is a perfect example. Meunier states in the liner notes that she has chosen to work with composers to create an "original Canadian repertoire," thus giving the project a cohesive vision and a socio-cultural identity.

Christien Ledroit, Nicolas Gilbert, Andrew Paul MacDonald, Alcides Lanza, and Paul Frehner are the featured Canadian composers. Each composition represents a unique approach to the marimba, expertly performed by Meunier. The title track, "Night Chill," is Ledroit's marimba and electronic imagining of "rustling leaves, bare trees, and cool nights." Another work for marimba and electronics is Lanza's "diastemas," which includes an electronic soundscape of marimba improvisations and other wooden and metallic timbres. Meunier's technical agility and accuracy is clear in her performance of Gilbert's "Hésitations," a work written for Meunier during the composer's residency at Chapelle historique du Bon-Pasteur in Montréal.

In addition to Meunier's strong solo performances, two tracks feature guest performers: Louis-Philippe Marsolais (horn) on Gilbert's "Essai sur la seduction" and D'Arcy Philip Gray (marimba) on MacDonald's "The Illuminations of Gutenberg, op. 61." The latter is a virtuoso display for two marimbas representing the "image of mechanical pounding of a printing press—both physically and as a disseminating source of public information."

—John Lane

Percussionique: The Complete Percussion Music of Michael S. Horwood
Toronto Percussion Ensemble
Albany Records
This ten-track CD chronicles the percussion ensemble music of Canadian composer Michael S. Horwood from his early work as a teenager in 1964 to 2008. Expertly performed by the Toronto Percussion Quartet (John Brownell, David Campion, Mark Duggan, and Beverley Johnson) as well as a few extra players on the larger works (Romano DiNillo, Roger Flock, Andy Morris, Jamie Drake, Richard Moore, Timothy Francom, and Ed Reifel), the sound quality sparkles and reveals every nuance of music that evolves from early influences by the 1960s avant-garde to a more refined style in Horwood's later compositions.

Horwood's early works share a similar overall flavor that reflects the turbulent and disjunctive nature of many classical compositions written in the 1960s. "Piece Percussionique No. 1" relies on non-tuned percussion motives and rhythmic cells as the basis of a multi-sectional one-movement work. "Piece Percussionique No. 3" shares many of No. 1's approaches but includes theatrical gestures (e.g., coughing) and humorous "spoofing" of well-known classical and film music conventions. Continuing in the avant-garde vein, Horwood uses the number "four" as an organizational element in "Piece Percussionique No. 4" as he experiments with unusual instruments (e.g., flower pots, buffalo bells), and jagged textures.

Written for a 1968 student film, "Dynamite" is a grating metallic minimalist duet for piano and cymbals. "The Shadow of Your Drum" is an aleotoric work for two players on a single bass drum that explores the many timbres of the drum and is a word play on a pop-tune title from the 1960s. Employing two percussionists and tape, "Piece Percussionique No. 5" highlights the electronic music movement's influence on Horwood.

"Little Bowed Piece" is only a *partially* true title; the 13-minute piece requires players to bow over 70 different objects in this ethereal musical soundscape. The marimba/vibraphone duet "Fragments" is a slightly more structured, loose fugue-like work that showcases Duggan and Johnson. Conducted by Gary Kulesha, "Piece Percussionique No. 6, Requiem" concludes the recording and is a collage of fragments of Horwood's other works.

—Terry O'Mahoney

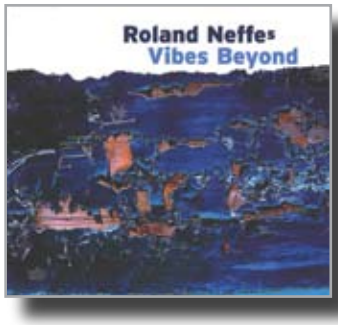
Psappha: 20th Century Solo Percussion Masterpieces: Vol. I
Shiniti Uéno
Musica Vivante
This impressive solo percussion CD contains several works that are considered "standards" in 20th-century percussion repertoire. Works include four movements of "Eight Pieces for Four Timpani" by Carter ("Recitative," "March," "Moto Perpetuo," and "Improvisation"), "Zyklus" by Stockhausen, "Optical Time" by Matsushita, "Ground" by Fukushi, and "Psappha" by Xenakis. One delight of this CD is the excellent recording quality; idiomatic instrument sounds and performance nuances come through undistorted and true to the performance atmosphere of a live concert hall. This holds especially true for the timpani works (selections from "Eight Pieces" and "Optical Time").

Uéno's 15 minute interpretation of "Zyklus" is musical, tasteful, and influenced by his studies with Christoph Caskel, who premiered the work. "Optical Time" was commissioned and premiered by Uéno in 1987 and relies heavily on the performer's sensitivity to tuning changes and pedal effects. The five sections of "Ground" (wood, metal, leather, metal, and wood) speak through the recording with passion and energy as Uéno exhibits a strong command over the musical forces that make up the work.

While every work on this CD is exceptionally performed, "Psappha" is a real highlight of the collection as Uéno draws inspiration from Silvio Gualda (a former teacher of Uéno and the one to whom this work is dedicated) as well as encounters with Xanakis himself. Uéno's chosen instruments/timbres blend exceptionally well, and his performance is methodical, precise, and emotional.

—Joshua D. Smith

Vibes Beyond
Roland Neffe
JazzHausMusik
Get ready for something new and different with this recording of vibist Roland Neffe's trio. The group, featuring Neffe on vibes and marimba, Achim Tang on bass, and Reinhardt Winkler on drums, opens up the harmonic and rhythmic vocabulary with these original compositions by Neffe. One can detect influences from many styles including rock, funk, contemporary western classical, Frank Zappa, and, of course, jazz. The texture of



the group is thin and open, offering lots of space for these three excellent improvisers to interact and express themselves.

The opening track, "Fluxx," is a preview of what is to come. It opens with a snare drum (amazingly recorded, by the way) playing repetitive rolls in a march style, soon joined by the rest of the trio. This gradually morphs into a complex composition with lots of twists and turns, but always maintaining the repetitive figure somewhere in the background. The second piece, "Speak," finds Neffe beginning alone on marimba with something that sounds like an improvisatory introduction. Soon the rest of the trio joins in a rousing, complex tune that moves through several time changes and finally bursts into an improvisation section. Here the interaction of the trio is wonderful. An ostinato featuring Winkler on drums helps bring the soloing to an end. We gradually begin to hear the opening material again and the piece comes to an abrupt close.

Track five, "Line of Restlessness," is atonal rock at the beginning, but Neffe, again on marimba, moves in and out of tonality during this solo. The tempo also changes, slowing down and finally ending on a major triad. Other highlights include "Heavy Line," a grooving funk tune with an "anything but traditional" solo section, and the highly moving "Visionary," with its often-delicate texture and almost telepathic communication within the trio.

This highly creative recording will be of interest to all who love great group improvisation. In a time when much improvised music seems to be a rehashing of older ideas, this music is a fresh approach that still maintains the traditions of jazz and rock.

—Tom Morgan

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Karl C. Glassman's Ludwig & Ludwig Timpani

Donated by Edward Cleino, 2009-14-01 and 2009-14-02.

Karl C. Glassman (August 15, 1883 – October 11, 1975) was born in Breslau, Germany (now Wrocłow, Poland), emigrated to the United States with his parents in April 1886, and became a naturalized U.S. citizen on Nov. 2, 1896. After growing up in Indianapolis, Indiana, he moved to New York where he became one of the most prominent timpanists in the world. He studied with the renowned timpanist J. Fred Sietz and performed with the Russian Symphony (on tour in the USA), the Metropolitan Opera Orchestra, the New York Philharmonic, the New York Symphony, Volpe Young Men's Symphony, and Victor Herbert's Orchestra before obtaining his positions as timpanist for the NBC Symphony Orchestra under conductor Arturo Toscanini from 1937–54 and then the Symphony of the Air from 1954–63 under such conductors as Leonard Bernstein and Leopold Stowkowski.

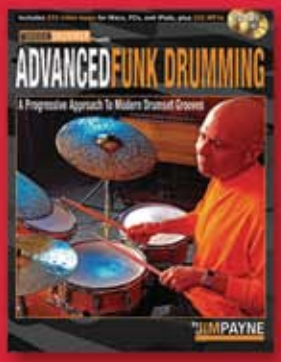
Through the rise of radio and then television, Glassman and his drums could be heard throughout the United States via the weekly broadcasts of the NBC Symphony Orchestra and through the widely-distributed recordings of the Symphony of the Air. Though Glassman used pedal timpani as his inside drums, these modified Ludwig & Ludwig Standard timpani were used by him as his outside drums and as his touring drums. Ludwig's Standard timpani, which were manufactured between 1912 and 1941, measure 25 and 28 inches in diameter and are each made of a one-piece solid copper bowl with nickel-plated hoops and hardware.

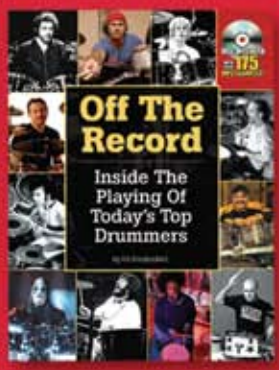
Originally designed as hand-tuned drums, these drums have been modified with the addition of the Anheier Cable Tuning System. Developed by Hans Anheier in 1924, this cable system consists of a spool on each of the six lugs, all connected by wire cable. By inserting one or two keys, all six rods are easily tuned simultaneously by turning the spools. The Anheier Company, located in Boppard, Germany, offered the tuning system for sale throughout the remainder of the 20th century, but ceased sale of the parts in recent years. After Glassman's retirement, the drums were purchased and used by Ed Cleino, a prominent music educator at the University of Alabama.

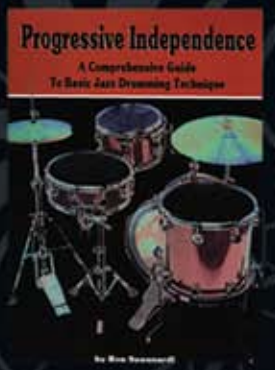
— *Otice C. Sircy, PAS Curator and Librarian, and James A. Strain, PAS Historian*

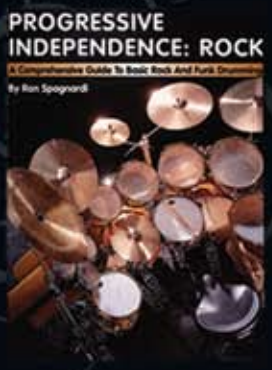
Close-up of a tuning lug with Anheier spool and cable

Ludwig & Ludwig nameplate









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