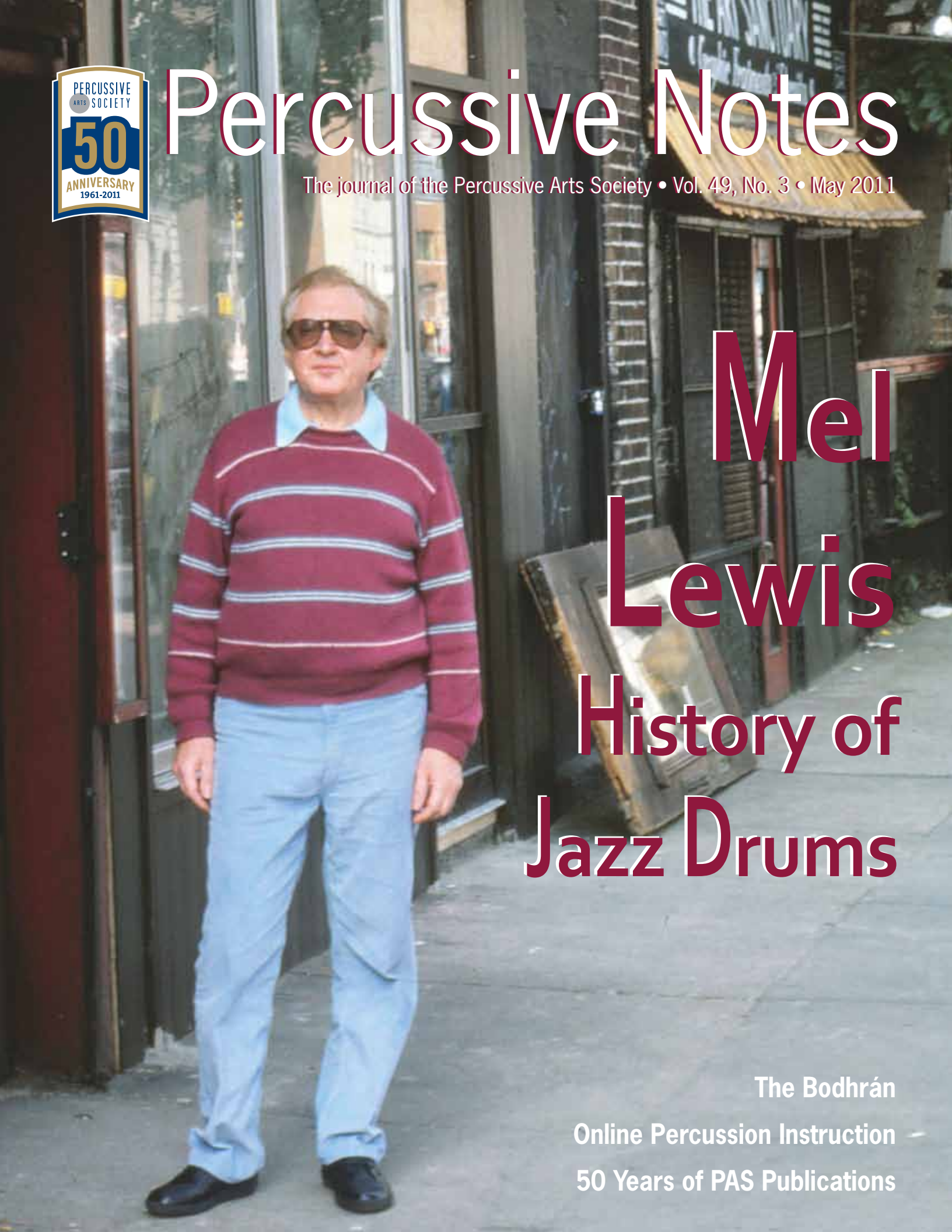
Percussive Notes

The journal of the Percussive Arts Society • Vol. 49, No. 3 • May 2011



PERCUSSIVE ARTS SOCIETY 50 ANNIVERSARY 1961-2011

Percussive Notes

The journal of the Percussive Arts Society • Vol. 49, No. 3 • May 2011

Mel Lewis

History of Jazz Drums

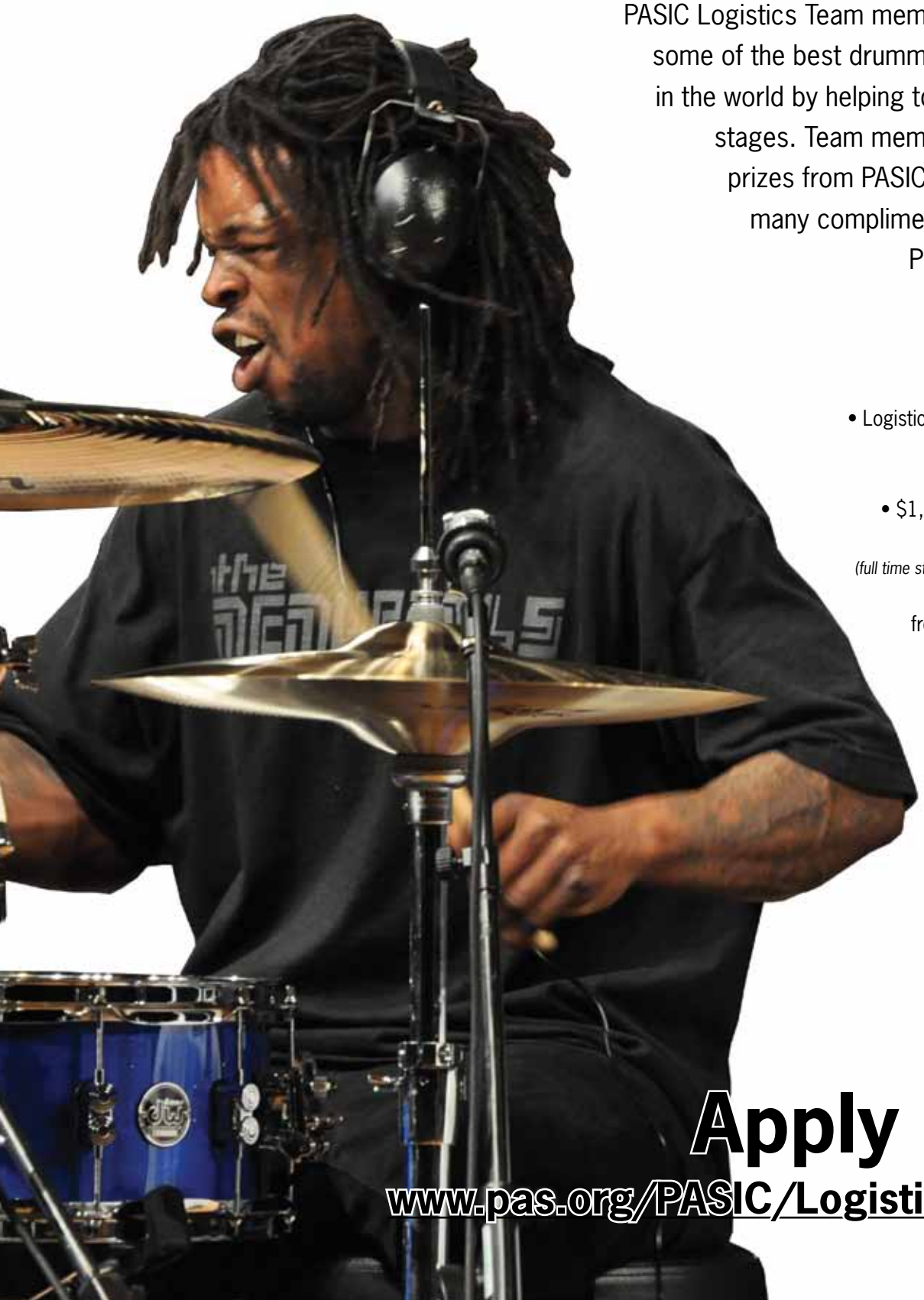
The Bodhrán

Online Percussion Instruction

50 Years of PAS Publications

PASIC 2011
Logistics Team

PASIC 2011
November 9-12
Indianapolis, IN



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On the Cover: Mel Lewis in front of the Village Vanguard. Photo by Rick Mattingly

Percussive Notes

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Norman Weinberg: Setting the Standard for Online Percussion Course Instruction, page 22

The Hellcats: Why Rope Drums?, page 50

Web Extra

Hear the legendary conversations between Mel Lewis and Loren Schoenberg at www.pas.org/experience/oralhistory/mellewis.aspx

See a video lecture excerpt on Milhaud's "Creation of the World," at www.pas.org/publications/May2011webextras.aspx

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Society Update

COMMITTEE CHAIR VACANCIES

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

- Education Committee
- New Music Research Committee
- Percussion Ensemble Committee

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

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

PAS Committee Chairs serve a term of three years with a maximum length of service as Chair of three terms, or nine years. Committee members are appointed by the Chair and they serve a three-year term renewable at the discretion of the Chair.

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

PAID INTERNSHIP OFFERS REAL EXPERIENCE, INDUSTRY CONNECTIONS

Launch your career with the PAS Fall Internship. The Percussive Arts Society is seeking applicants for our six-month internship program beginning in July 2011. Percussion students who wish to gain music industry experience and promote career goals are encouraged to apply.

PAS interns acquire broad experience by assisting with a variety of activities, including those relating to music products, teaching, concert production, publishing, artist management, and marketing. The fall 2011 intern will be an integral part of the team that organizes, produces, and runs PASIC 2011 in Indianapolis. Our intern will work closely with the PAS Director of Event Production and Marketing on artist and manufacturer relations and marketing.

Visit the PAS website at www.pas.org/experience/internship.aspx for more information and how to apply. Priority will be given to candidates whose applications are received on or before Friday, May 27.

PAS BOARD OF DIRECTORS NOMINATIONS

Nominations for the 2012–13 PAS Board of Directors term will be accepted through June 1. Each year, approximately one half of the board 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 and may be placed in nomination through a letter of nomination sent 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.

PAS MEMBER SURVEY

Thanks to all the nearly 1,700 participants who completed a PAS 2011 Member Survey. With this data, programs and services can be evaluated and modified to better serve the membership, and new programs to meet emerging member needs can be developed. Member participation and feedback are critically important in defining the direction of the Society. Additional surveys will be sent during the year, and your involvement will help to build a stronger PAS for everyone. PN

CORRECTION

In the article "Ay Que Rico! I Love It! I Gotta Play It! But How Do I Do It?" that appeared in the March 2011 issue, Texas Music Educator Jose Antonio Diaz was incorrectly identified as Jesus Diaz. We apologize for the error.

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

$500,000 or more	McMahon Foundation
$100,000 or more	Fred Gruber . Zildjian Family
$50,000 or more	Gordon B. Peters . Emil Richards . Mickey Toperzer . Wenger Corporation
$25,000 or more	Carroll Bratman . Ralph Pace Jr. . Nancy & Perry D. Preusch Remo, Inc. . Sabian, Ltd. . Thomas Siwe

Photo by Rick Mattingly

Mel Lewis History of Jazz Drums

By John Riley

Mel Lewis (1929–1990) was loved by fellow musicians for his flowing, understated approach to the drums. Fortunately, his personality was anything but understated. Mel loved to talk about music and musicians, and his recollections and analysis of many of the great jazz drummers has just been added to the PAS archive in the form of 24 hours of audio from a series of eight three-hour radio broadcasts Mel did with Loren Schoenberg for WKCR radio in 1989.

Mel began meeting and observing musicians at a very young age. His father, Sam Sokoloff, a professional vaudeville drummer in Buffalo, New York, often took Mel to shows. His love of the drums took root early because Mel had the opportunity to see many of the original innovators play. On these radio shows, Mel and Loren—a great saxophone player and real fan of the drums—play definitive recordings by each drummer, and Mel shares his experiences with and insights into the playing, equipment, music, and personalities of Baby Dodds, Zutty Singleton, Ben Pollack, Kaiser Marshall, Paul Barbarian, Stan King, Chick Webb, Gene Krupa, Sonny Greer, Jo Jones, Dave Tough, Sid Catlett, Shadow Wilson, Buddy Rich, Kenny Clarke, Max Roach, Shelly Manne, Art Blakey, Tiny Kahn, Roy Haynes, Philly Joe Jones, Louis Bellson, and Elvin Jones.

Loren recalled how the idea for the shows originated: "Hanging out with Mel, listening to him talk about the people he knew, his take on rhythm, led me to do the series in 1984 or so. I don't remember the drummers we did that time, but it was probably similar. Over the years, the tapes were lost. So in 1989, I asked Mel to repeat the series with me. He was going through hell that year with cancer/chemo, and it was also a busy year for his band, and also for mine (in which he played; we had Carnegie Hall, JVC Gracie Mansion party, concerts, plus a summer tour with a band that Gunther Schuller assembled.) In the midst of all this, we did the series. One day in particular I remember he had just come from a doctor who didn't have good news; I think the brain was now involved [in his cancer]. He just went straight ahead with the show, and maybe the distraction it offered was good for him.

"All drummers and selections were chosen by me. I'm so thankful you have found a home for the shows."

These recordings are a treasure trove of information about why these men sounded the way they did. With complete candor Mel discusses each man's touch and groove, how certain bandleaders or rhythm sections influenced the playing, an individual's musical innovations, the evolution of the kit, social issues, life on the road and everything pertinent to the music. More shows were planned, but Mel's illness precluded that.

I encourage you to visit the PAS website and check out this material. I've been listening to it for 20 years and am still entertained and enlightened by the tracks played and by Mel's insightful, unvarnished commentary.

Transcribing the text is a huge undertaking, but the text from the interviews will be added as we pull it into shape. Special thanks go to my students, Steve Fidyk and his students, Jim Lower, and Dr. Michael Sekelsky for their assistance with the transcriptions.

Here are some excerpts from the 90 minutes Mel and Loren did on Buddy Rich.

Hear the legendary conversations between Mel Lewis and Loren Schoenberg at www.pas.org/experience/oralhistory/mellewis.aspx.

Web Extra

Buddy's early years and the "Quiet Please" solo

Mel Lewis: [Buddy] never really gained fame until he joined Tommy's [Dorsey] band. That was really the band he made his name on. He played in Benny's [Goodman] band, [Bunny] Berigan's band, and Artie Shaw's band. Actually, I guess he wasn't with Goodman. But even if he had been it wouldn't have mattered. Only Gene was important in that band, no matter how well you played. When Gene Krupa left Goodman's band, nobody else mattered; that was always a problem with any band. Anyone that became a star in a band makes it very difficult for anyone who follows him to do any good making a name for himself. Buddy made his name with Tommy Dorsey's band.

Loren Schoenberg: It must have been quite an event in those years. This is only three years or so after Gene Krupa made "Sing, Sing, Sing" and only a year or two after

Photo by Rick Mattingly

Buddy wouldn't want to play like Max Roach, and Max Roach doesn't play like Buddy Rich. That's why these guys are so great, because they all have their own signature.

Chick Webb made "Liza"—you know, those monumental albums—and then all of a sudden this kid demolishing all the speed records.

ML: Yeah, and you know if you listen to the solo closely you'll find out it is derivative of Gene Krupa and Chick Webb. Buddy didn't play anything new. It was just ridiculously exciting, fast, clean, and it made sense. That interplay between the bass drum and the snare drum—no one else could do that. It was phenomenal! In those days, Buddy used a lot of smiles, and he made it look hard even though it was easy for him. I mean, Gene used to wave his hair and make it all flashy. I never saw Chick play, but I know he used to throw sticks in the air and other things like that. He had his own brand of flash. But you know, you can use all the flash you want, but what you're playing is what really counts. The point is that Buddy was really doing something.

Buddy's musicianship, brush playing and calf heads

[After listening to "I Wanna Be Happy" with Buddy, Nat "King" Cole, and Lester Young]

LS: That is a masterpiece.

ML: The interplay between the three musicians is absolutely phenomenal, and is what Buddy used to always talk about.

What I talk about, and any great musician knows that the whole trick to getting anything to happen is to listen. Those three guys were just listening. There was no doubt that whole thing was built around the interplay. Beautiful brush work on Buddy's part, and he kept getting different effects. That is with the calf heads, of course. I don't care what Remo Belli or any of them think about what I say, but plastic heads are only convenient against the weather. You can get a lot of sounds out of a calf head if you know your head and you know your drum. It's really knowing your drum more than anything. In those days, the texture was skin, it was an animal skin, and of course it was very uneven, thicker, thinner, oily, and little different things. It could have holes in one place where they pulled hairs out. There were scars from when the animal got tore up during the course of its life. You could use these imperfections, especially with brushes, as different sounds. I could hear it there. He knew where they were on the drum.

That's why today, I still love playing solo brushes on calf heads because of the fun you can have with a good head. A good head means a head that has some sounds in it. A really smooth head is just a smooth head. You might as well play plastic, cause that's all it is. I prefer a head that's got some character.

"West Side Story" and creating a unique voice on the instrument

ML: That was a really a fantastic solo. You know he covered everything there.

LS: So imaginative.

ML: Yeah. We got a call during that by a guy who called himself Joe, and he called directly to put me down for "damning with faint praise" because I made a statement earlier about the band he [Buddy] had in the forties—the comment about Buddy not being able to play like Max Roach, and I stand behind what I said. In the first place, Buddy wouldn't want to play like Max Roach, and Max Roach doesn't play like Buddy Rich. That's why these guys are so great, because they all have their own signature. At that time Buddy was a swing drummer, and just like Sid Catlett and all the guys in those days, hadn't really gotten into playing bebop as we call it. It is another style of playing that I think Max, along with Kenny Clarke, was the king. That wasn't Buddy's style, he didn't play that way at all. He didn't try, and it was smart. You don't try to do something you can't do. When I say "can't do," I mean can't do because it isn't you.

All I ended up with was a big fight with this guy on the phone where we cursed each other out, and I hung up on him. I'm sorry I did that if you're listening. I don't like to do that, but you were wrong because you don't know enough about it. You may think you do, but you don't. These great drummers are drummers who have their own signature, which means that they only play like themselves. They don't play like anybody else, and it's not even a matter of if they can or can't, it's a matter that they don't. And they shouldn't because what each one has to offer is so special. But in some cases they can't. Why try to be something you're not when you got something so good in the first place? Why would Buddy Rich have to play like Max Roach in the first place? Max Roach doesn't have to play like Buddy Rich. I don't have to play like either of them. Maybe you gotta play like all of us if you can, but you're wrong.

Buddy Rich was one of my dearest friends, and I know what he could do and I know why he couldn't do certain things. I know why I can't do certain things. Maybe that will answer some other people's questions, too. I don't expect everyone to agree with what I gotta say—they don't have to—but that guy thinks I said something I didn't say.

John Riley is on the faculty of the Manhattan School of Music and SUNY Purchase, and is an Artist in Residence at Amsterdam Conservatory, Holland. John is the author of *The Art of Bop Drumming*, *Beyond Bop Drumming*, *The Jazz Drummer's Workshop*, and *The Master Drummer*, and has taught master classes around the world. His playing credits include the Woody Herman Band, Stan Getz, Milt Jackson, Miles Davis, Dizzy Gillespie, John Scofield, Bob Mintzer, Gary Peacock, Mike Stern, Joe Lovano, the Vanguard Jazz Orchestra, the Carnegie Hall Jazz Band, John Patitucci, Bob Berg, and many others. **PN**

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50 Years of PAS

Chapter 3: 1981–1990

By Rick Mattingly

As PAS began its third decade in 1981, much of the foundation that still supports the society today was in place in terms of publications, committees, chapters, and PASIC. Much of the Society's efforts in the '80s was devoted to strengthening that foundation and expanding it.

"By having PASIC in New York City in 1979, hosted by Arnie Lang, and in Los Angeles in 1985, hosted by Jay Wanamaker, we were able to bring people in from chapters outside the U.S. and become truly international," says Jim Petercsak, who served as PAS President from 1977–'81. "We began the process to establish a new set of rudiments that were international in scope, and we established a PAS committee led by Jay Wanamaker for that purpose, and that also led us to the marching competition at PASIC as a vehicle to bring the rudimental and marching folks into the organization. Eventually, Fred Sanford was asked to coordinate this segment for PAS, and that helped to greatly increase the membership of PAS and attendance at PASIC. As editor of *Percussive Notes*, F. Michael Combs developed a format that is still the basis of *Percussive Notes* today."

When Larry Vanlandingham took over as PAS President in January 1982, he cited Petercsak's accomplishments in a *Percussive Notes* editorial:

> Heading up the Society most recently has been Jim Petercsak. Some of the biggest changes and most significant developments occurred during Jim's tenure as President.
>
> PAS now has a stable, well-organized business office located in Urbana, IL. Thanks also to Tom Siwe, the office runs efficiently and effectively, keeping in constant contact with members regarding address changes and other business matters. PAS now operates at the same high level in business matters as in promoting its objectives of furthering the cause of the percussive arts.
>
> The PAS International Conventions, originated while Jim was a PAS officer, have developed from the first at Eastman School of Music in 1976, to the most recent in Indianapolis, which was attended by over 700 percussionists!

But for all of the positive accomplishments of PAS, the organization was suffering some growing pains, in part caused by the fact that the musicians and educators who ran it were not always well versed in business practices. As the society grew, a more businesslike approach was needed. "At the start of the 1980s, PAS hit a rough patch on its road to becoming today's leading instrumental society," Tom Siwe explained recently. "*Percussive Notes* continued to grow in excellence, and PASIC was becoming *the* place for percussionists to congregate each fall, but the office was in disarray and complaints from the membership indicated to the Executive Committee that something needed to be done. In an attempt to right the ship, the home office was moved from Terre Haute, Indiana to Urbana, Illinois. As First Vice-president (later President), I was given the task of overseeing the Society's business and getting PAS back on the right course. At that time, the Society's financial resources were meager and its future looked bleak. With the help of full-time office manager Dennis Wiziecki, part-time secretary Pat McKenzie, and many of my percussion students from the nearby University of Illinois, things began to change for the better. With a grant from a local Urbana business, the office began using computers to track membership and address mailing labels for the journals. Phone calls and letters from members were answered; bills were paid on time. The office, for the first time, was run like a business. It was not all smooth sailing, but, with the leadership of an expanded Board of Directors, the support of the membership, and many student volunteers, PAS avoided the abyss. The '80s was a decade of change, and many who joined PAS during those years are still around to remember the struggle."

The publications were reflecting a wider range of interests by the early 1980s. *Percussive Notes* covers were devoted to such topics as steel drum, studio recording, drumset, and show drumming. Also, the November 1981 issue of *Percussive Notes Research Edition* (formerly *Percussionist*) announced the formation of a PAS World Music Committee and all of the articles in that issue dealt with the percussion and music of India.

But the drumming world was about to experience some major changes, as evidenced by a letter published in the February 1982 issue of *Notes* warning of the Linn drum machine after ads had appeared in other music journals bragging that the Linn had been used instead of a drummer on several recent hit records. Bob Saydlowski wrote:

> Recently, the industry has been introduced to the LINN LM-1 Drum Computer. Not your ordinary rhythm box with "chunka-chunka" rhythms, the LINN is an entirely new breed of drum machine. The LM-1 has real drum sounds stored in its memory, able to be programmed by anyone by typing patterns out on a small "keyboard." And this machine sounds like nothing we've heard before—it sounds good! It seems that the machine is capable of doing anything the user programs in. The machine retails at $4995.
>
> Now for the worst...
>
> I've enclosed the LINN ad, which appeared in the July 4 issue of *Billboard* magazine. The LINN LM-1 has already begun to replace human drummers on recordings, as witnessed by this ad. And LINN seems to be proud of it. I think that drummers everywhere have a good reason now to fear a "rhythm box."
>
> I strongly urge the PAS membership to write President Victor Fuentealba of the American Federation Of Musicians in NYC and express views on the use of this threatening device. And, if anyone has had a job lost because of this machine, please have them inform the AFM, as negotiations with recording companies are coming up, and this would give some firm evidence to stand on to block the use of the LINN.

But instead of trying to fight electronics, PAS included them through articles in *Percussive Notes* and clinics at PASIC. Later in the

Larry Vanlandingham

Jim Petercsak

Tom Siwe

decade, technology would play a major role in keeping the PAS publications solvent.

One of the society's biggest concerns in the early 1980s was increasing foreign membership. Several countries had formed chapters, but many of them had only a handful of members. In 1982, Jan Williams, a member of the Board of Directors and percussion instructor at the State University of New York at Buffalo, was asked by Vanlandingham to coordinate efforts toward increasing PAS's membership in Europe and France.

By October 1982, after a couple of years of discussions, the PAS Rudiment Committee presented its proposal for 40 International Drum Rudiments and asked for feedback. Subsequent issues of *Percussive Notes* included letters, mostly pro but a few con, and the proposal was officially adopted.

In the January 1983 issue of *Notes*, F. Michael Combs announced his resignation as editor. Robert Schietroma took over as of the following issue.

In the July 1983 issue of *Notes*, vice-president Tom Siwe reported that, "In June of 1981, the paid membership stood at 3,988. Today it is 5,337 and presently growing at a rate of 100 new members per month. Our sustaining membership total has risen from 135 to 161, and inquiries come in each week from new publishers, drum shops, and product specialists."

In early 1984, it was announced that, "Carroll Bratman, founder of Carroll Sound, Inc. and owner of the largest collection of percussion instruments and sound effects in the world, has presented a gift of a number of those instruments to PAS. These instruments will ultimately be housed in the PAS museum of percussion instruments." It would be several years before the membership heard any more about a museum.

John H. Beck

In January 1985 the membership was informed that Larry Vanlandingham had resigned as PAS president due to an "increase in professional responsibilities." In his first editorial as the new PAS president, Tom Siwe cited Vanlandingham's accomplishments.

> During Larry's twelve years as an officer, we saw PAS grow and change. Membership during his tenure more than doubled, while the scope of the society's influence increased and broadened worldwide.
>
> As the new PAS president, I pledge to build on the accomplishments of the past and to respond to the challenges of the future with maximum effort and dedication.
>
> One area of concern is membership. For PAS to fulfill its mission, to communicate and to educate, it must increase its membership in all categories: performers, students, educators and libraries. By this November we should have over 6,000 members and, by the end of our 25th Anniversary year (May 31, 1987), our membership goal is 7,500 PAS members worldwide.

The reason that membership was a concern was that PAS was experiencing financial difficulties and more members paying dues was seen as a big part of the solution. Siwe urged members to encourage their friends and colleagues to join, and for teachers and students to ask their school libraries to become members. In addition, he pledged to personally ask members of the industry to better support *Percussive Notes* with their advertising dollars, and he also planned to ask them for contributions toward a $100,000 endowment.

"Finally," Siwe wrote, "I pledge to involve additional qualified people in the government of PAS at the local and international level. Toward this goal I asked the board at our Ann Arbor meeting to increase the size of the board by two. The motion carried and two additional members were elected. I plan to ask for two additional members at our Los Angeles meeting to insure board representation of our Canadian and European members."

As PAS grew in size and influence, some people became concerned that certain people and/or manufacturers were gaining too much influence. So in early 1987 it was announced that the PAS bylaws had been amended in terms of the Board of Directors. First, it was agreed that a person could only serve a maximum of four consecutive two-year terms on the board. After completing eight years, a person would not be eligible to serve again for two years. Second, only one full-time employee of a single corporate entity (e.g., a company or a school) could serve on the board at a given time.

September 1987 saw the debut of the PASIC Preview issue of *Percussive Notes*. In many ways, it provided the blueprint for what is now the PASIC Program, containing schedules, maps, a guide to local restaurants and attractions in the PASIC host city, and bios of PASIC presenters, along with registration forms and hotel and airline info. The PASIC Preview issue replaced an issue of *PN Research Edition*, leaving only one research publication on the annual schedule. In fact, the previous year there was only one physical *Research Edition*, designated Volume 24, Numbers 3/6, March/September 1986. The single *Research Edition* published in 1987 was the last. It was subsequently announced that "Focus on Research" would be part of every issue of *Percussive Notes*, which would be published bimonthly.

The reason that *Research Edition* was cut back to one issue and ultimately eliminated was that the publications were losing money, and because the *Research Edition* did not carry advertising, it had to be paid for from the ads in *Percussive Notes*. But even when one of the *Research Editions* was replaced by the PASIC Preview issue, the publications were losing so much money that PAS came close to cancelling publication of the Winter 1988 issue. *Notes* was also footing most of the bill for *Percussion News*, a monthly, single-page newsletter that PAS started putting out shortly after Siwe became president.

John Beck, who had become PAS president the previous year, discussed the situation with *Percussive Notes* editor Jim Lambert and Administrative Manager David Via, and Lambert made a suggestion. "I volunteered to learn [desktop publishing program] *Pagemaker* and secure a MacIntosh computer," Lambert recalls. "I then started doing page layout, which was at that time sent via computer disk to our publisher in Illinois." Although desktop publishing held a lot of promise, few professional publications had embraced it by 1988. But Lambert took the plunge, and by taking over typesetting and page layout, he made the publications profitable and brought PAS into the computer-publishing era.

Around the same time, PAS started promoting itself as being "more than just a magazine subscription." However, at Board of Directors meetings there was a realization that for many who were unable to attend PASIC and who did not have active state chapters, the PAS publications were, in fact, the only real benefit of membership (which at that time was $15 for students). Although every state had a chapter by this time, only a few offered annual Days of Percussion. So a commitment was made to put more focus on chapters and on providing more benefits to members, a commitment that led to a number of changes in PAS.

By the Spring 1988 issue of *Notes*, President

Beck was able to report that PAS was on more solid financial ground:

> The Executive Committee and I have been working diligently to correct the Society's financial problems. We now feel that PAS is on a road to fiscal responsibility. There were many bumps and turns in the old road that caused much concern and apprehension from time to time. Our debts were real and had to be paid. You all responded to my requests for help. I am happy to say that it is reassuring to me as president to see a society rally around the problem and help to solve it. The Sustaining Members helped by their donations; the chapters helped by not receiving half of their dues reimbursement; the National Office reorganized its office duties for a more economical approach, and in general the entire Society helped out by offering patience and understanding.

When *Percussionist* was changed to *Percussive Notes Research Edition*, all of the PAS news that had previously been in *Percussionist* was moved to *Percussive Notes*. But neither publication carried minutes from Board of Directors meetings, which had long been a staple of *Percussionist*. At the 1988 board meeting, it was proposed and agreed to that minutes would be published in *Percussive Notes*. The minutes from the December 1989 board meeting included this "state of the society" paragraph:

> The Percussive Arts Society is now enjoying a time without problems. Our finances are in order, our Urbana office is functioning well and with a contemporary flair, our chapters are active, and our sustaining members are committed to PAS. We are looking to the next decade with optimism and a dedication to promote percussion education to our membership throughout the world.

The First Vice President's Report, delivered by Robert Schietroma, echoed that sentiment.

> There is a healthy spirit in PAS today. The PAS committees have become more active and continue to fulfill their appointed charges. In the past there has not been any money to help committees with their projects. This year it was possible to help the Education Committee with its recent publication, *Percussion Education: A Source Book of Concepts and Information*. Next year we hope to update the Solo and Ensemble Repertoire Lists. With some personnel changes and new possibilities of funding, our committees will likely be more productive than ever before.

The commitment to focus more on chapters was continuing, with Second Vice President Garwood Whaley reporting that a Chapter President's Handbook was going to be a priority project for the coming year and that funding for chapter grants would become a continual line item in the PAS budget.

But as PAS completed its third decade, a major change was looming, first indicated by an announcement that the street address for the PAS office in Urbana had changed. PAS had been relocated to a smaller office, and the lease on that office would expire in 1991. An update from Administrative Manager Steve Beck in the February 1991 issue of *Percussive Notes* mentioned that in the coming year, the society would "search for a permanent office/museum." The results of that search would lead to the most significant change in PAS since its founding. **PN**

PAS THANKS ITS INDIVIDUAL FRIENDS

Jose Alicea . Ruben P. Alvarez
Anders Astrand . John R. Beck
Joel Bluestone . Jerry J. Bolen
John Bosworth . Ruth Cahn
James Campbell . Donald G. Canedy
Steven Day Carter . David R. Ciarvella
Terry Clark . Mark Craig
Diane Downs . Noel Eccles
Jim Guglielmo . Steve Houghton
Christopher Karabin
Michael G. Kenyon
Mark Kohler . Daniel Lunkenheimer
Steven Machamer
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William Moersch . Ken Murphy
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Christopher S. Norton
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Jim Royle . Alison Shaw
Aaron F. Snyder . Karolyn Stonefelt
Doug Tann . Chris W. Treloar
Ruth K. Underwood
Henny Van Den Abbeelen
Lauren Vogel Weiss
Paul Walker . Kelly Wallis
Gregory W. White . Brian Zator
Barry A. Zimmerman

PAS Magazines: The First 50 Years

By Lauren Vogel Weiss

One of the most important aspects of PAS is communication. In today's world of Internet, social media, and tweets, people take for granted the instant communication so readily available. But fifty years ago, there were no computers and long-distance phone calls were expensive, so one of the best forms of communication was the written word, in the form of magazines and newsletters.

In the burgeoning world of percussion education, the only way that percussionists across the country could share ideas—other than occasional meetings—was by mail. And one of the first sources of this information was a small local newsletter called *Percussive Notes*, published not by PAS but by James L. Moore. A percussionist in the Indianapolis Symphony and adjunct professor at Butler University, Moore published the first issue of *Notes* in February 1963.

Subtitled "items of interest about percussion from the Indianapolis Percussion Ensemble," Vol. 1, No. 1 was five typed pages. It included news about the ensemble (Moore, Richard Paul, and Erwin Mueller), information about the Indiana State High School Solo and Ensemble contest, people in percussion, and reviews of three publications. Moore also included an article about the marimba, "Instrument of Singing Wood."

"I think the idea for the newsletter came during one of the Symphony's bus rides to one of our jump-out concerts," Moore remembers. "We were promoting ourselves, but we had good intentions, too. We started out mailing to a relatively small number of people we knew in the field—some of our former teachers and colleagues."

In the second issue, Moore began the list of concert programs that ran for decades, and the third issue featured a tongue-in-cheek letter to the editor from "a drummer's wife." Annual subscriptions cost $1.00.

As stated in the June 1964 issue (Vol. 2, No. 4), "*Percussive Notes* began on a very local basis in conjunction with the activities of the Indianapolis Percussion Ensemble. In the short space of less than two years interest has grown to the point that copies of the newsletter are being sent to professional percussionists and educators throughout the country and to many overseas locations….

"*Percussive Notes* is meant to be a means of not only reporting news and activities of interest in the field of percussion but to provide a medium for the expression of divergent opinions as to the state of and the purposes of percussion performance and teaching both at a student and professional level."

By December 1964 (Vol. 3, No. 2), there was a written thank you to the companies that underwrote the newsletter: Amrawco, Musser, Zildjian, Camco, Gretsch, and Evans. The following year, Slingerland and Rogers were added to the list in the then 16-page newsletter.

Four people were added as Regular Contributing Editors in February 1965 (Vol. 4, No. 3): Thomas Akins, Owen Clark, Jerry Kent, and Richard D. Paul. And by the next year, the subscription rate had doubled to $2.00. By this time, Moore had moved to Columbus, Ohio where he served as percussion instructor at Ohio State University and as Principal Percussionist with the Columbus Symphony Orchestra.

But the Percussive Arts Society was not mentioned in *Notes* until June 1967. So how was PAS communicating with *its* members?

PERCUSSIONIST

The first "official publication of the Percussive Arts Society" was *Percussionist*, a small, six-by-nine inch volume published in May 1963. The red cover featured a single mallet and the issue was 22 pages. Donald G. Canedy, the de-facto President (and Executive Secretary) of the fledging organization, served as the magazine's first editor. Other members of the editorial board were Rey M. Longyear, Al Payson, and soon-to-be-President Gordon Peters.

Canedy, who was teaching at Southern Illinois University at the time, remembers how that first issue came to be. "Remo Belli sent me a check for $140 and asked me to do whatever I could for PAS, whenever I could. That bought our first red pamphlet. And that was the beginning of everything permanent about the society."

The first issue contained articles about drum rudiments, keyboard mallet instruments, dance drumming (i.e., drumset), a Q&A column, and even a list—including addresses—of the first 70 members of PAS.

In 1966, after producing nine issues of *Percussionist*, Canedy left SIU for a position with CBS Musical Instruments, which had recently acquired Fender Guitars and Rogers Drums. He turned over the editor's duties to Neal Fluegel, who served in that capacity until 1979. Fluegel was joined by Assistant Editors James L. Moore (who was still producing *Notes*) and Al Payson, and in 1972 by Jacqueline Meyer.

Contents of *Percussionist* in its early years included a wide variety of articles and news—even the minutes of PAS Board of Directors meetings. Articles featured a mix of topics, from military drumming to keyboards, from timpani to percussion ensembles. There were also regular columns and reviews of new publications. Surprisingly, there was no advertising! The closest thing to an ad was the list of all the companies who joined and supported PAS, divided into categories: Manufacturers, Distributors, Instrument Dealers (which became Instruments Specialists/Dealers), and Pub-

lishers—now known as Sustaining Members. The last page of each issue was a membership application.

Percussionist was originally published quarterly and listed page numbers cumulatively. Each issue averaged about 30 pages, so No. 2 of each volume would start with page 31 (or whatever was appropriate), with each volume running about 120–150 pages. The last issue of each volume included an index of all the articles that had appeared in that year's issues.

PERCUSSIVE NOTES

In June 1967 (Vol. 5, No. 4), *Percussive Notes* announced that beginning with the first Fall 1967–68 issue, *Percussive Notes* would become an official publication of the Percussive Arts Society. "The PAS *Percussionist* will continue to publish articles and research studies of importance to all in the percussion field, and *Percussive Notes* will continue to keep all members informed on current news, trends, recent programs, and happenings of interest. Both publications will be available only to members of the Percussive Arts Society. Members will receive during each school year four issues of the PAS *Percussionist* and three issues of *Percussive Notes*, plus all other announcements and information sent out by the Society."

Dues increased to $5.00 for regular members and $2.50 for students. The first full-page ads appeared in *Notes* in late 1968 (the 38-page Vol. 7, No. 1). The first four advertisers were Zildjian, Remo, Drums Unlimited, and Rogers, who ran a four-page ad for their new timpani.

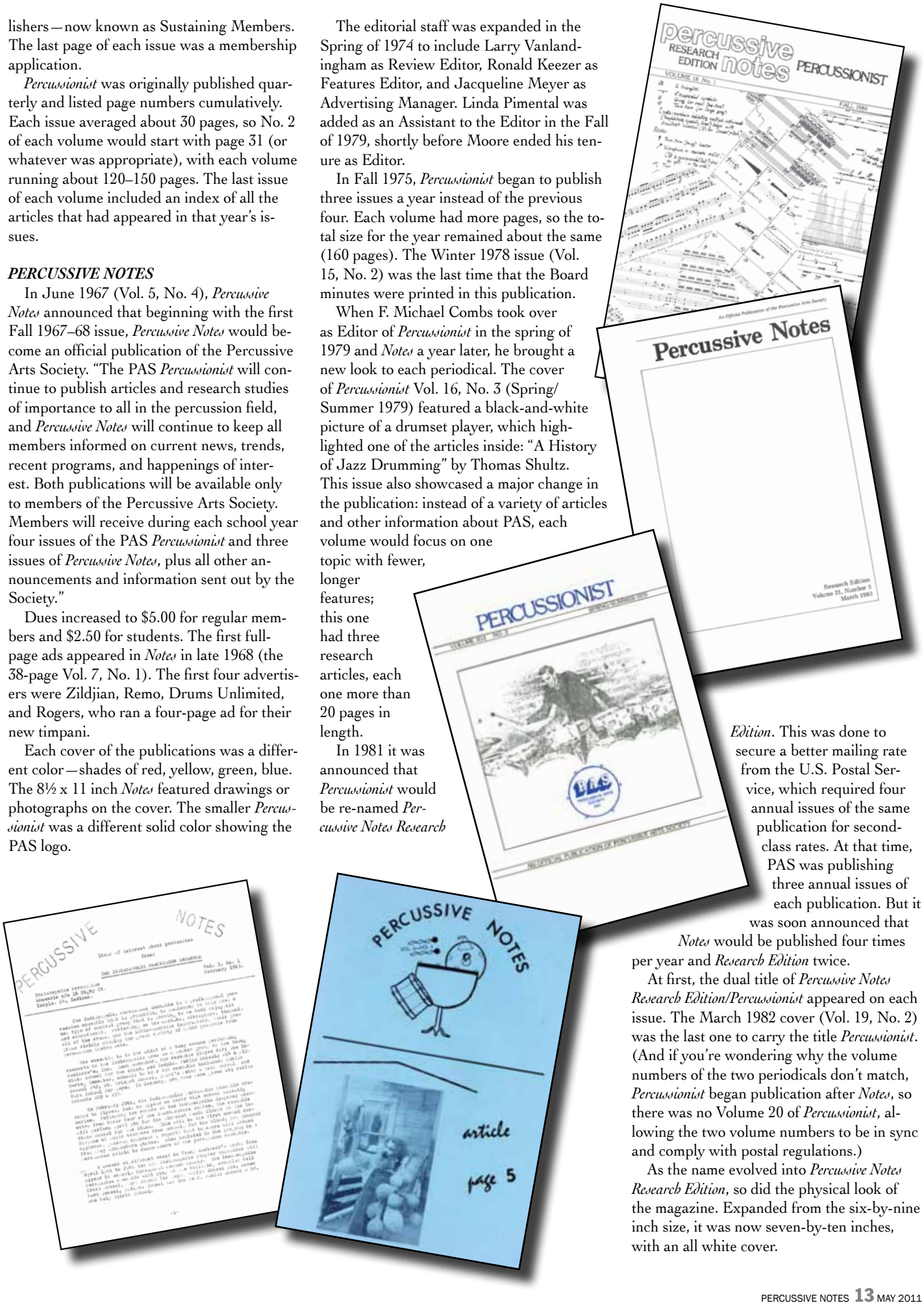
Each cover of the publications was a different color—shades of red, yellow, green, blue. The 8½ x 11 inch *Notes* featured drawings or photographs on the cover. The smaller *Percussionist* was a different solid color showing the PAS logo.

The editorial staff was expanded in the Spring of 1974 to include Larry Vanlandingham as Review Editor, Ronald Keezer as Features Editor, and Jacqueline Meyer as Advertising Manager. Linda Pimental was added as an Assistant to the Editor in the Fall of 1979, shortly before Moore ended his tenure as Editor.

In Fall 1975, *Percussionist* began to publish three issues a year instead of the previous four. Each volume had more pages, so the total size for the year remained about the same (160 pages). The Winter 1978 issue (Vol. 15, No. 2) was the last time that the Board minutes were printed in this publication.

When F. Michael Combs took over as Editor of *Percussionist* in the spring of 1979 and *Notes* a year later, he brought a new look to each periodical. The cover of *Percussionist* Vol. 16, No. 3 (Spring/Summer 1979) featured a black-and-white picture of a drumset player, which highlighted one of the articles inside: "A History of Jazz Drumming" by Thomas Shultz. This issue also showcased a major change in the publication: instead of a variety of articles and other information about PAS, each volume would focus on one topic with fewer, longer features; this one had three research articles, each one more than 20 pages in length.

In 1981 it was announced that *Percussionist* would be re-named *Percussive Notes Research Edition*. This was done to secure a better mailing rate from the U.S. Postal Service, which required four annual issues of the same publication for second-class rates. At that time, PAS was publishing three annual issues of each publication. But it was soon announced that *Notes* would be published four times per year and *Research Edition* twice.



At first, the dual title of *Percussive Notes Research Edition/Percussionist* appeared on each issue. The March 1982 cover (Vol. 19, No. 2) was the last one to carry the title *Percussionist*. (And if you're wondering why the volume numbers of the two periodicals don't match, *Percussionist* began publication after *Notes*, so there was no Volume 20 of *Percussionist*, allowing the two volume numbers to be in sync and comply with postal regulations.)

As the name evolved into *Percussive Notes Research Edition*, so did the physical look of the magazine. Expanded from the six-by-nine inch size, it was now seven-by-ten inches, with an all white cover.

"Each time the editor changed," explains Combs, "the next editor was able to bring in some new things and make some improvements. That was never a cut on the previous person—they always did wonderful work—but the new guy always had a chance to say, 'Let's bring in some color'."

Combs' first issue of *Percussive Notes* in the Spring of 1980 (Vol. 18, No. 3) featured a full-color cover of drumsticks and mallets "growing" in a field of yellow flowers—quite a bit different from the black-and-white covers (albeit using colored ink for the title) or pastels of previous issues.

Combs also updated the layout of *Notes*. "We changed the type for more clarity," he explains. "We had someone design a new template, which we used for several years, including covers and the organization of the articles. This was also probably the first time that we had departments and editors."

Instead of the previous news editors and contributing columnists, *Notes* now had editors for drumset (Ed Soph), marimba (Leigh Howard Stevens), vibes (Ed Saindon), symphonic percussion (Charles Owen), timpani (Kalman Cherry), and percussion in the schools (William Schinstine). Combs' then-wife Eileen served as the Advertising Manager.

After Combs resigned as editor of both publications, Robert Schietroma took over as Editor of *Percussive Notes* in April 1983 (Vol. 21, No. 4), and Stuart Saunders Smith took over as editor of the *Research Edition*, overseeing four bi-annual issues: March 1983 through September 1984. Jean Charles François succeeded Smith as editor of the *Research Editon* for another five issues: March 1985 through a combined March/September 1986 issue, culminating in Vol. 25, No. 3 (March 1987) which also introduced the new publication schedule of four issues of *Percussive Notes* each year, plus the *PN Research Edition* and a PASIC Preview issue of *Notes*.

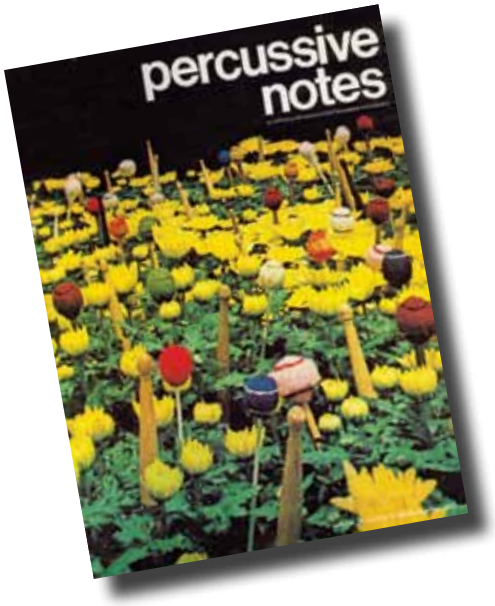
"My vision for *Percussive Notes Research Edition* was to have that journal function as an input to the Society by inviting musical thinkers outside the Society to write articles that offered perspectives that could fundamentally, radically change people in PAS," explains Smith. "So the journal did not reflect our Society; it offered a new vision of what it meant to be a percussionist. Jean Charles François continued that aspirational feeling of the journal and what it represented in the whole of the Society.

"I commissioned all the articles," he continues. "I made sure there was an interview in each issue [including ones with John Cage, Morton Feldman, and Herbert Brün] and that the content was of a very high caliber of scholarly articles that could stand up and compete with any other journal of its kind."

Schietroma moved the "nuts and bolts" of the magazines to Village Press, a full-service printer and publisher in Traverse City, Michigan, where Joe. D. Rice served as Managing Editor. During this time, *Notes* faced competition from *Modern Drummer* magazine and its new offspring, *Modern Percussionist*. "It was necessary to make *Notes* more comprehensive," explains Schietroma. "Addressing more areas of interest while achieving a more professional look were key goals."

PAS changed publishers again in the middle of 1985, this time consolidating in Urbana, Illinois, where the PAS office was then located. Susan Parisi served as Managing Editor under Schietroma, and David Via did double duty as Advertising Manager and PAS Administrative Manager. Robert Chapdu was added as the Art Director.

As PAS celebrated its 25th anniversary in the Fall of 1986, James Lambert, Professor of Percussion at Cameron University in Lawton, Oklahoma, and reviews editor for *Notes*, took over as Editor (Vol. 25, No. 1). In his first "Communication from the Editor," Lambert stated that *Notes* would focus on three areas: the young percussion student (coordinated by Gary Curry), education (coordinated by Garwood Whaley), and performance (coordinated by Michael Rosen).



"My vision as editor was to keep the publi-

SHARING THEIR KNOWLEDGE

Through the years, the finest percussion performers, educators, and composers have contributed articles to *Percussionist*, *Percussive Notes*, and *Percussive Notes Research Edition*. This is just a partial list of those who have shared their knowledge and expertise with PAS members through the PAS publications.

Keiko Abe . Henry Adler . Abraham Adzenyah . Horacee Arnold . John H. Beck
Alessandra Belloni . Louis Bellson . John Bergamo . James Blades . Michael Bookspan
Robert Breithaupt . Mervin Britton . Bill Bruford . Michael Burritt . Gary Burton
William Cahn . James Campbell . Terri Lyne Carrington . Gary Chaffee . Vida Chenoweth
Kalman Cherry . Anthony Cirone . Michael Colgrass . Randy Crafton . Sam Denov
Julie Davila . Lalo Davila . Christopher Deane . Dennis DeLucia . Chet Doboe
Cloyd Duff . Francois Dupin . Ward Durrett . Peter Erskine . Karen Ervin . Phil Faini
Sandy Feldstein . Steve Fidyk . Ron Fink . Siegfried Fink . Vic Firth . Mark Ford
George Gaber . Bob Gatzen . Evelyn Glennie . Saul Goodman . Danny Gottlieb
Gordon Gottlieb . Neil Grover . Jonathan Haas . Jamey Haddad . Skip Hadden
Jeff Hamilton . Thom Hannum . Fred D. Hinger . Rich Holly . Steve Houghton
Murray Houllif . Doug Howard . Ralph Humphrey . Marty Hurley . Tommy Igoe
Kalani . Rebecca Kite . Roy C. Knapp . Gordy Knudtson . Glenn Kotche . William Kraft
Joe La Barbera . Morris Lang . Rick Latham . Arthur Lipner . William F. Ludwig, Jr.
Frederic Macarez . Peter Magadini . Stuart Marrs . Maria Martinez . Mat Marucci
Jack McKenzie . Victor Mendoza . Nanae Mimura . William Moersch . Bill Molenhof
Stanton Moore . Joe Morello . Rod Morgenstein . Valerie Naranjo . Andy Narell
Max Neuhaus . John Noonan . Adam Nussbaum . Nicholas Ormrod . Charles Owen
Al Payson . Charlie Perry . Jim Petercsak . Gordon Peters . Ted Piltzecker
Linda Pimentel . Joe Porcaro . Janis Potter . Arthur Press . Paul Price . Jeff Queen
Layne Redmond . Jeannine Remy . Emil Richards . John Riley . N. Scott Robinson
Michael Rosen . Ney Rosauro . Ed Saindon . Dave Samuels . Fred Sanford . Matt Savage
Casey Scheuerell . William J. Schinstine . James Sewrey . Ed Shaughnessy . Nigel Shipway
Dick Sisto . Tom Siwe . Stewart Saunders Smith . Sylvia Smith . Ed Soph . Julie Spencer
Michael Spiro . Leigh Howard Stevens . Gordon Stout . Jerry Tachoir . John Tafoya
Bob Tilles . Michael Udow . Jay Wanamaker . Norman Weinberg . Richard Weiner
Garwood Whaley . Fred Wickstrom . Jan Williams . John Wooton . She-e Wu
John Wyre . Nancy Zeltsman . Armand Zildjian . Nebojsa Jovan Zivkovic . Zoro

cations solvent," Lambert explains. "Desktop publishing was just coming into usage at that time, replacing the previous process of typesetting. This was the first time we had a feature editor, who was Rich Holly. We also had any number of sub-editors, including Mark Ford, who was sub-editor for education. But those two stick out in my mind because they became Presidents of PAS.

"Over the course of a year, we planned ahead for features to connect the magazine," continues Lambert. "We also changed the publication schedule. It had been quarterly—plus an extra issue for PASIC and the research issue—and it became bi-monthly, with a newsletter published in the off months. So we had a publication in contact with our membership every month. Plus we tried to have the PASIC Preview either in October or, in some instances August, depending on the timing of the convention." The *Research Edition* was eliminated, but "Focus on Research" became a regular feature in *Notes*.

During Lambert's tenure as Editor, PAS moved its offices from Urbana to Lawton, Oklahoma, and PAS hired Shawn Brown, a local graphic artist, to do design and layout for *Notes*. Once the permanent headquarters and museum were completed in the summer of 1992, she was hired full time.

At PASIC '92, Whaley invited Rick Mattingly to fill the job of drumset editor that had just opened up with *Notes*. Mattingly, who had been an editor at *Modern Drummer* magazine for the previous nine years (and had edited *Modern Percussionist*), was a member of the PAS Board of Directors and also had a background as a drummer and percussionist, including several years in the Louisville Orchestra. In June 1994 (Vol. 32, No. 3), Mattingly accepted the title of Senior Editor and Jim Lambert was named Managing Editor. A year later, in June 1995 (Vol. 33, No. 3), Mattingly took over as Editor-in-Chief when Lambert became Director of Public Relations for the PAS Museum in Lawton. Lambert also remained as reviews editor.

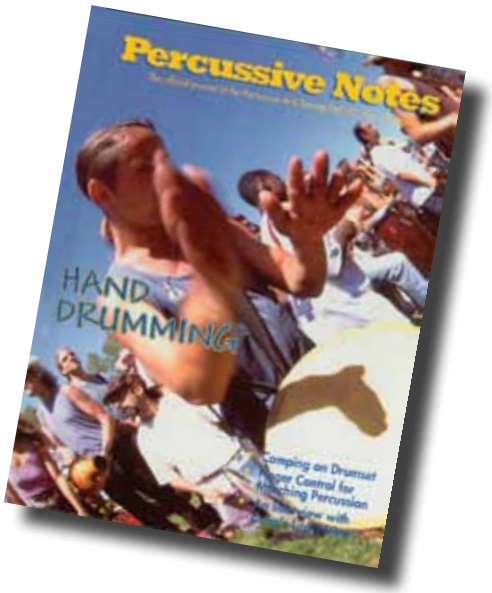
"The role of *Percussive Notes* is to reflect PAS," states Mattingly, "so I've tried to make sure that we cover all the major areas that the Society is involved in. When I first became editor, a concern of the Executive Committee was to strengthen the Society's involvement with drumset, marching percussion, and world percussion." The magazine helped reflect that goal by making those areas more visible, including several cover stories.

"The Society also wanted to reach out to the hand drumming community to let them know it respected what they were doing," he elaborates. "Some people in PAS were contemptuous of the 'drum circle' crowd, feeling that such drumming didn't represent the percussive 'arts.'" Mattingly wrote an extensive cover story for *Notes* ["Primal Pulse" in the August 1995 issue, Vol. 33, No. 4] detailing a variety of ways in which hand drumming and drum circles were being used, not only for recreation, but also in health and wellness, with the elderly, and for team building in schools and businesses. The article won an Award of Excellence from the ASAE (American Society of Association Executives).

"Another way we sought to reflect the Society and serve the membership was through the museum page," Mattingly continues. "When the Lawton museum was expanded and reopened, we did a cover story in *Notes* about it. As Shawn Brown and I were putting the piece together, we discussed the fact that not very many PAS members had actually been to Lawton to see the collection. There had been discussion about publishing a museum catalog, so Shawn and I decided we would start working on it one page at a time, by featuring an instrument, or in some cases a group of related instruments, on the last page of each issue of *Notes*. If people couldn't come to the museum, we would bring the museum to them." The article on the expanded PAS Museum appeared in February 1996 (Vol. 34, No. 1); the pages titled "From the PAS Museum Collection" (now "From the Rhythm! Discovery Collection) began appearing in the following issue, and have run in every issue since.

In recent years, *Notes* has also devoted more space to articles on health and wellness, technology, and career development. "We won another ASAE award for Terry O'Mahoney's in-depth article on hearing damage suffered by percussionists," Mattingly said. "These expansions in the content of *Notes* reflect PAS as a whole. You see these same areas becoming more prominent in the Society through committee activities, PASIC sessions, and in the discussion forums on the PAS website."

Under Mattingly's guidance, the publication schedule continued to be refined over



the years. As much of the content that had originally appeared in the PASIC Preview issue was moved to an expanded PASIC program, the preview issue became devoted to articles that not only provided background for the artist's presentation at PASIC but that were also informative to readers who could not attend the session. "Working with Executive Director Michael Kenyon and the Council of Past Presidents," Mattingly says, "it was agreed to move up the deadline for nominations and selection to the Hall of Fame, so that we could run features on each year's inductees before PASIC instead of after."

A more recent change was moving *Notes* from even-numbered months (February, April, etc.) to odd-numbered ones, with *Percussion News* alternating in the other months. The primary reason for this change was to be timelier with specific issues, such as having the PASIC Preview issue of *Notes* coming out in September instead of October and the coverage of PASIC appearing in the December issue of *News*.

PERCUSSION NEWS

In the mid–1980s, PAS President Tom Siwe initiated a PAS newsletter called *Percussion News*. It began as a single sheet of paper that had job announcements, classified ads, PASIC updates, and news from the percussion world. It was published ten times per year with the goal of providing more up-to-date information than could be published through *Percussive Notes*. The newsletter was soon expanded to 12 issues per year.

By the 1990s it had grown to a 24-page magazine that was published bi-monthy, in-between *Percussive Notes*. In addition to the original content, several items were moved from *Notes* to *News*—including chapter and membership news, press releases about new products, and programs—providing more room in *Notes* for the type of articles that had previously appeared in *Percussionist/Research*

Edition. The center spread of *News* contained a column called "Hot Licks" that contained warm-ups, technical exercises, and various grooves.

In 1996, as a cost-saving measure, *Percussion News* started appearing as a tabloid size newspaper, rather than in magazine format. As the '90s progressed and PAS developed its website, discussions were held between the Executive Committee and the publications staff about gradually moving content from the newsletter to the website, with the idea of eventually phasing out the newsletter, which was losing money. New product information and programs were subsequently moved to the website.

In the meantime, a new membership category had been created by which, for a reduced dues amount, members would not receive physical copies of the publications but would have access to PDF files of the publications through the website. But for those who wished to print pages of *Percussion News* on a printer, the newsletter's tabloid size did not accommodate standard letter-size paper, so *Percussion News* went back to a magazine-like format.

The percussion community obviously preferred the new format, which featured an attractive design by graphic designer Hillary Henry. Advertising quickly picked up, putting the newsletter in the black. Plans to phase out *Percussion News* were dropped.

"If you compare today's *Percussive Notes* and *Percussion News* with the early issues of *Percussive Notes* and *Percussionist*," says Mattingly, "you'll see that, except for the fact that it has ads, the content of today's *Notes* is more like the old *Percussionist*, and the content of today's *News* is more like yesterday's *Notes*."

FROM THE EDITORS

Each of PAS's Editors Emeritus has left an indelible impression on the Society and its publications. And each has special memories, too. After writing or editing countless articles, are there any that stand out? "There were two that I wrote," recalls Jim Moore, "that are probably very simple-minded articles by today's standards. But they predated my work on the acoustics of bar percussion instruments, which ultimately became the subject of my doctoral dissertation at Ohio State.

"And we tried to keep things a little humorous, maybe offbeat at times," adds Moore. "In one of the early issues of *Notes* [March 1964, Vol. 2, No. 3], I wrote a little article on Utopia University. It had a very wide range of percussion offerings, which I documented, not only dealing with instruction and ensemble but with literature and techniques. Of course, it was all fictitious. One day I got a call from a lady who wanted her child to go to that university because they had such fine offerings!" He laughs at the memory. "Interestingly enough, if you go back and read that article, a considerable amount of what was mentioned in there has come to pass in the ensuing decades."

Mike Combs remembers his favorite article. "It was in my first issue of the *Percussionist* and it was about drumset. That was almost a shock in a day when drumset was something you didn't admit you played. It was hidden in your basement and only appeared Saturday night under cover!" he laughs.

"The interviews with some of the Hall-of-Famers were my favorites," added Jim Lambert. "Saul Goodman, in particular. I also remember working with Norm Weinberg on the World Percussion Network. We were at the infancy of computers with music, so Norm's articles were very insightful.

"And I have fond memories of working with the Executive Committees, especially John Beck," Lambert continues. "Steve Beck was the Executive Director of PAS at that time. Working with those two individuals very closely was an honor. Following Bob Schietroma, who was the previous editor, was a wonderful transitional time in the Society itself."

Mattingly says his favorite part of being editor is getting to work with so many great people. "At the top of the list are the three I've worked most closely with," he says. "When I first became Editor, Shawn Brown was the graphic designer and served essentially as managing editor. When she left in 1997, Teresa Peterson was hired as Managing Editor and Hillary Henry became designer. When Teresa left in 2003, Hillary took over both jobs. Those three made innumarable contributions that improved our publications tremendously.

"As Editor, I'm on my eighth PAS president," Mattingly notes. "Throughout all this time, they and all the Executive Committee members have been tremendously supportive, as have Executive Directors Steve Beck, Randy Eyles, and Michael Kenyon. And I've had the priviledge of working with some of the most knowledgable people in the percussion world as Associate Editors and writers. One of our strengths is that people like Mike Rosen, who started writing his 'Terms in Percussion' articles in the 1960s, are still writing for us, and we also have young writers and editors who are keeping us in touch with modern trends and concerns. The PAS publications are truly a team effort and reflect the 'family' atmosphere that PAS has created within the percussion community over the past fifty years.

"The challenge of putting out *Percussive Notes* is that PAS covers so many areas," says Mattingly. "For anyone who is involved in what was called 'total percussion' when I was in college, the magazine certainly covers that. But we also have specialists who play only a single instrument or are involved in only a single musical genre. I hope such members are aware that we can all learn from each other; indeed, that was one of the principles PAS was founded on. Still, the challenge remains to provide something for every PAS member in every issue."

THE FUTURE

As PAS enters its second half-century, what do the past editors think about the current publications and the future? "Even though I'm not involved in teaching anymore, I like to keep up with the news," says Jim Moore. "It's very informative and enjoyable to read what's going on all around the country and all around the world now."

"There's something in every one of those magazines that is a terrific contribution to the future of percussion," says Don Canedy, gesturing to his four-foot-long shelf full of back issues. "That's the broad picture that I always hoped we would be. I am so proud of the organization and the publications that they're making: they're right on target."

"Honestly, it's very difficult for the magazine to address all the interests of the Society," states Bob Schietroma, "but *Notes* does a good job of addressing everything over the course of the year."

"No one has a crystal ball," theorizes Jim Lambert, "but I foresee the publications continuing to balance between print and online."

Mattingly agrees that the publications and the PAS website will overlap more in the coming years. "We're constantly looking at ways to blend the two, such as providing audio and video 'Web Extras' to accompany articles," Mattingly says. "We have quite a few members who don't get printed copies of *Notes* and *News*; they just get the PDF versions online. I imagine we'll see more of that, and possibly someday there won't be printed versions. We may all be reading *Notes* on iPads someday. We will change along with the rest of the publishing industry.

"As for content, it will evolve as PAS evolves. Our goal will always be to serve the membership."

Jim Moore summarizes it best. "The publications are still an important way of keeping connected."

Lauren Vogel Weiss has been active in PAS for over 30 years, serving on the Board of Directors, as Marching Percussion Committee Chair, and on three PASIC planning committees. She was President of the Texas Chapter from 1991–2007 and 1984–1987, and she wrote and edited almost 100 issues of the *Texas Chapter Newsletter*. Lauren is a contributing writer for *Drum Business*, *Drum Corps World*, *Modern Drummer*, *Percussion News*, and *Percussive Notes* and is the President of Percussion Events Registry Company. **PN**

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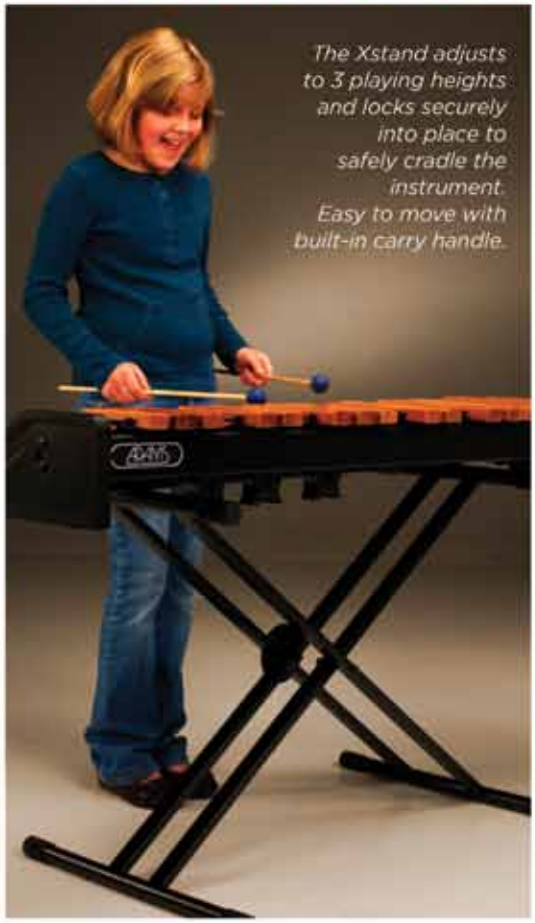

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Auxiliary PAS Publications

By James A. Strain

From its inception in 1961, a primary mission of the Percussive Arts Society has been to educate and inform not only its membership, but others interested in the field of percussion through various publications. In addition to the mainstay publications devoted to research and news, such as *Percussive Notes*, *Percussionist*, *Percussion News*, and *Percussive Notes Research Edition*, the Society has produced or distributed many other publications it deemed of significant value to all those interested in the art of percussion. The various publications have sometimes filled a void at a specific time (such as its compiled lists of *Solo and Ensemble Literature*), sometimes provided guidance for gradual change (such as its revision of the rudiments), and sometimes provided documentation of the past (*The Drummer: Man*) or impetus for future evolution of percussion (*Guide to Standardized Drumset Notation*).

Often, a publication began as an individual's awareness that a need existed, and once presented to the society PAS adopted the publication for distribution, expansion or revision, and publication over many years. The field of percussion owes a debt of gratitude to those involved in the origination or evolution of each of these publications, which have substantially helped PAS rise to the forefront of education, performance, composition, and research over the past 50 years. The following chronological description of these various publications and those involved will hopefully enlighten readers to the many contributions made by our members and committees.

Solo and Ensemble Literature For Percussion

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION

F. Michael Combs, who was editor of PAS publications from 1979 to 1982, originally compiled a 26-page list of *Solo and Ensemble Literature for Percussion* that had expanded to 32 pages by 1967 and was distributed by him through the University of Missouri at Columbia, where he was then the Instructor of Percussion. By 1970, PAS had officially sponsored the publication and advertised it for sale in October 1970. At that time, a new committee for Solo and Ensemble Literature was formed with Combs serving as the chair. Other committee members were John Baldwin, Charles Buechman, Mervin Britton, Nancy D. Kent, Geary Larrick, Jan Lishon, and E. L. Masoner. This publication, with revisions by the committee, was planned to be updated every five years, with supplements published each intervening year.

The second edition, which was assembled by this committee, was published in 1972, and had expanded to a 66-page booklet. Following this, an 8-page supplement was published, and by 1978, the committee had expanded the total size of the available publication to 92 pages. Still chaired by Combs, a new committee was appointed in 1982 to prepare a completely redesigned third edition, which was published with a total of 197 pages.

Other supplements would soon follow as well. The committee members and their respective area of assignments for this greatly expanded third edition consisted of Betty Masoner and Chris Shultis (Solos, Concertos, and Ensembles up to quintets); Allen Otte (Percussion Ensembles); Johnny Lane (Percussion and Mallet Solos); John Baldwin (Percussion with Other Instruments); Harrison Powley (Timpani Solos and Concertos); and David Eyler, Thomas Toner, and David Vincent (Keyboard Mallet Ensembles).

PERCUSSION RESEARCH BULLETIN

In 1972, PAS released the first (and only) edition of the *Percussion Research Bulletin*, which was compiled by Sherman Hong. According to Hong, he had seen a need to better inform both the membership and others not in the percussion field of the available resources for researching percussion in order to promote more significant scholarly research in percussion. The 7-page compilation consisted of bibliographic information organized into eight categories: (1) acoustical studies, (2) mallet keyboard studies, (3) snare drum studies, (4) timpani studies, (5) special area studies, (6) general percussion studies, (7) article compilations, and (8) books. The comprehensive single source of information for the percussion research scholar was a handy, quick reference to over 125 books, periodicals, theses, and studies containing comprehensive research in percussion.

STANDARDIZATION OF PERCUSSION NOTATION

In the late 1960s many members of the Society had recognized the issues that arose from imprecise notation for the evolving and expanding world of percussion. Gordon Peters and Wallace Barnett each served as chair of a PAS Notation committee responsible for assembling materials to address the problem of notation. Under the guidance of Sandy Feldstein, the proposed ideas were then reviewed and comments solicited from the attendees of the 1969 Ludwig Symposium and the Music Publishers Association. By 1973 the end result was "A most valuable, concise reference for the composer, arranger, conductor, teacher, and student"

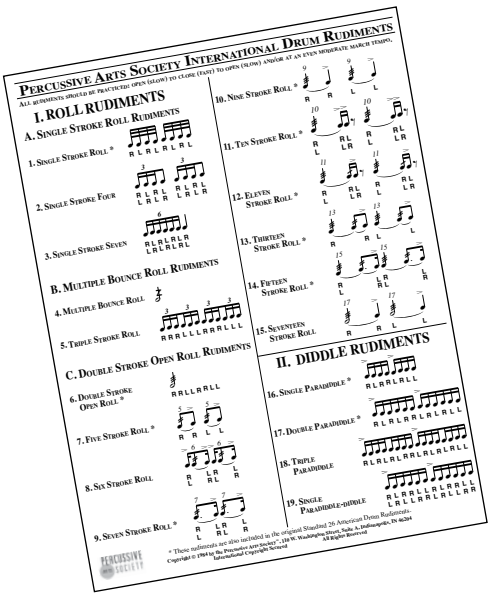
titled *Standardization of Percussion Notation*, whereby "the basic principles of correct percussion notation with musical examples are given." This 8-page pamphlet, which contained detailed instructions for the preparation of all types of percussion music, including stick and mallet choices, notation for each specific instrument, ranges of instruments, and abbreviations for the identification of instruments on a score or part, was then distributed to all music publishers and made available for purchase from PAS.

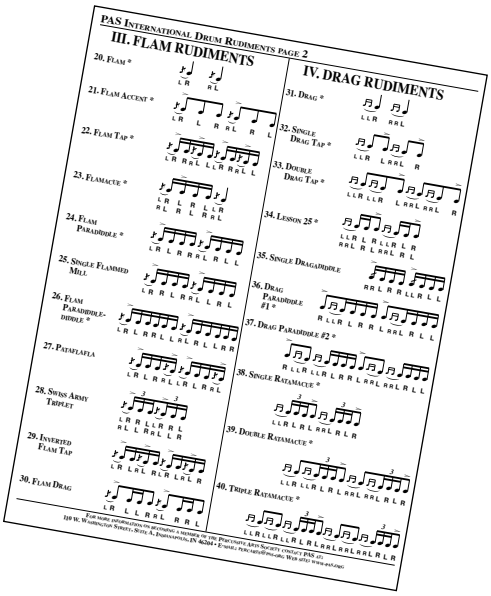
DISCOGRAPHY OF MUSIC FOR PERCUSSION INSTRUMENTS

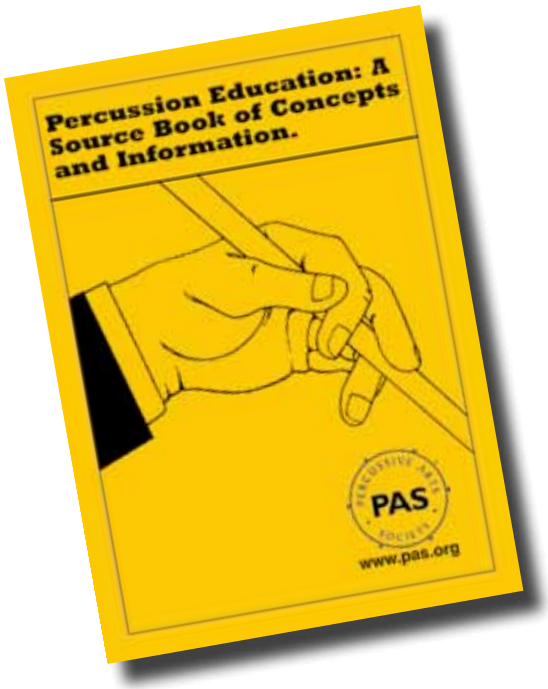
Originally an 11-page thesis document from 1967 at the University of Colorado, *Discography of Music for Percussion Instruments* was a private publication by its author, John Galm. Although he had expanded it to 17 pages by 1971, PAS saw a need for wider distribution of his discography, and after resetting the type offered it for sale as a 9-page booklet in 1974. The booklet contained "a comprehensive listing of recorded serious music for percussion instruments and chamber music with important percussion parts" as well as a "selected listings of folk and jazz collections featuring drums." This was a valuable reference item for not only individuals, but for libraries or other collections that needed guidance regarding both emerging and rare recordings in the field of percussion.

PAS INTERNATIONAL DRUM RUDIMENTS

No other publication by the PAS has stirred more controversy or affected both the education and future path of drumming than the 1984 publication of the *PAS International Drum Rudiments*, and its accompanying recording performed by Rob Carson. An extensive discourse, history of the revision process, and interviews by those involved in the process appear in several articles in the April 2005 issue of *Percussive Notes*, which is available at www.pas.org in the publication archives. In addition, an article on this influential revision will appear in an upcoming issue of *Percussion News* in honor of the 50th Anniversary of PAS.







PERCUSSION EDUCATION: A SOURCE BOOK OF CONCEPTS AND INFORMATION

Percussion Education: A Source Book of Concepts and Information is a 1990 publication comprised of 18 articles geared toward the public school educator and student. This publication was an outgrowth of work through the Education Committee headed at that time by Garwood Whaley, now a past president of PAS. Other members of the committee were Bob Berheide, Frank Cocuzzi, Don Dregalla, Steve Grimo, Murray Houliff, Bill Jastrow, Ben F. Miller, John J. Papastefan, Walter Schneider, Kristen Shiner, and Robert Snider. The articles, most all of which are still pertinent some 20 years later, include topics such as organizing a symphonic percussion section, motivating the student, suggested instruments and equipment needs, auditions, problems a conductor might encounter with percussion, use of percussion in jazz bands, and suggested literature, method books and audio or video resources.

Whaley recalls that he "wanted the articles to be useful and informative for those just beginning in the field and/or as a text for use in university percussion methods classes, which is how I used the book. As an enthusiastic person myself, I believe that I was able to inject a sense of excitement about this project, and the authors who were involved picked up that excitement and took ownership of the project."

PERCUSSIVE ARTS SOCIETY RESEARCH PROCEEDINGS

After PAS discontinued publication of *Percussive Notes Research Edition* in 1987, many aspects of its other publications and the format of PASIC were adjusted as the Society attempted to maintain a high standard of research related articles, presentations, and publications. Especially difficult to present at that time were research topics or studies of any significant length. One attempt to address this shortcoming was the publication of *Percussive Arts Society Research Proceedings* in 1991. This journal was to be a text version of the scholarly presentations at both the New Music/Research Day prior to the start of each PASIC at that time, as well as those papers selected for presentation as research topics during the convention.

Though planned by PAS to be an ongoing publication, only the one volume was realized. The publication consists first of an introduction by Richard C. Gipson, and then a summary of the paper presentations and musical performances at the New Music/Research Day for PASIC '90. The bulk of the 75-page publication, however, presents eight articles that were presented as Scholarly Papers at PASIC '88, PASIC '89, and PASIC '90. The committee that planned the event was chaired by Christopher Shultis and comprised of Thomas Goldstein, Kathleen Kastner, Steven Schick, Stuart Saunders Smith, and Larry Snider.

GUIDE TO STANDARDIZED DRUMSET NOTATION

A second example of how PAS publications have helped to shape the future of our field is the 1998 PAS publication, *Guide to Standardized Drumset Notation* by Norman Weinberg. In 1995, then-PAS President Gar Whaley created a PAS Publications Committee to assist other PAS committees who wished to publish material comparable to the *Percussion Education* book. The Publications Committee was headed by Shawn Brown, who served as designer and managing editor for *Percussive Notes* and *Percussion News*, and Rick Mattingly, editor of *Percussive Notes*. Weinberg's book was a collaboration between the Publications Committee and the

Drumset Committee, and an advisory board was set up consisting of Ed Soph (chair of the drumset committee), Dave Black (Alfred Music Publishing), Michael Finkelstein (Warner Bros. Music), and Mattingly (Hal Leonard Corporation and *Modern Drummer* magazine).

This book, a compiled set of recommendations on how to notate music for drumset, is an outgrowth of an extensive study Weinberg did as his doctoral dissertation at Indiana University. After studying over 220 examples of notation by various publishers or composers, Weinberg, working with the Drumset and Publications Committees, compiled a book to guide the "composer, arranger, performer, author, educator, and editor" towards a clear and concise notational system that could be easily understood by drummers. The 43-page book has been officially adopted by numerous publishing companies and percussion or drum magazines as well as utilized for the computerized music notation programs Sibelius and Finale. The book is distributed by Hal Leonard.

By the time Weinberg's book was published in 1998, the PAS leadership had turned its focus to developing the PAS website, and the Publications Committee was dissolved.

SOLO LITERATURE FOR PERCUSSION AND ENSEMBLE LITERATURE FOR PERCUSSION

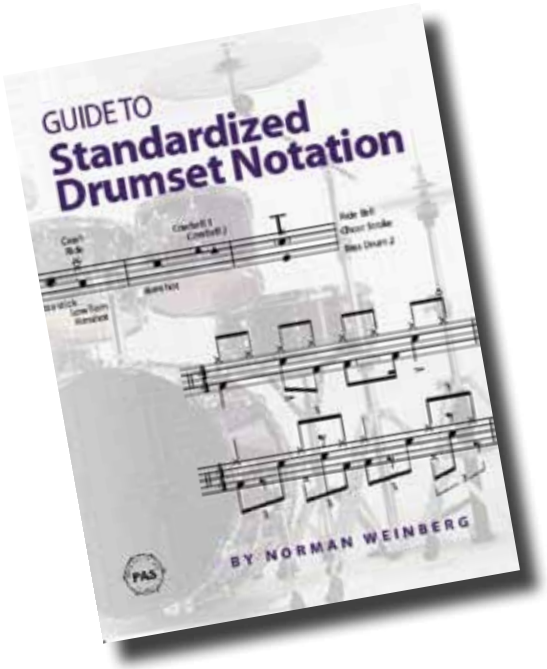
As PAS moved into the digital age and the Internet allowed additional access methods for publications, the Society took advantage of this means of delivery in 2002 with an announcement that Tom Siwe's *Solo Literature for Percussion* and *Ensemble Literature for Percussion* books had been converted to an electronic database and available to all members at pas.org.

"My catalogues of percussion solo and ensemble literature began in 1954 from a list Paul Price used to keep," Siwe recalls. "He had a small wooden box with 3x5 cards on his desk that listed all the percussion ensemble pieces he performed or was planning to perform, with the composer's name, title, and instrumentation. One night I copied the data from his cards. I believe he had almost 30 titles on file. I continued to acquire data over the years, upgrading to 5x8 cards and two files: solo and ensemble works.

"In the '80s I purchased one of the early Macs and began to digitize the data. I felt that it was time to share my files with the membership, so I purchased Media Press with the idea of making the list available in catalog form. I began to contact composers asking to confirm the information I had about them. The forms I sent out included a section where they could add additional percussion works that I had not listed in my printed questionnaire. The returned forms corrected a lot of the data, contributed new biographical information, and added volumes of new works to my list."

Percussion Ensemble and Solo Literature was originally a single-volume work with 661 pages. "The first printing in 1993 quickly sold out," Siwe said. "I continued to collect information and the data base grew too large for my program and my printer to handle. I decided to split the publication into two catalogs: solo and ensemble." *Percussion Solo Literature* with 519 pages was introduced in 1995, and *Percussion Ensemble Literature*, having 556 pages, in 1998.

"Donating my list of works to PAS in 2001 was a gesture to help PAS and its fledgling website as well as a way for me to continue to support the growth and performance of our literature," Siwe explained. "One of my former students, Michael Bump, is now adding to and correcting the PAS database."

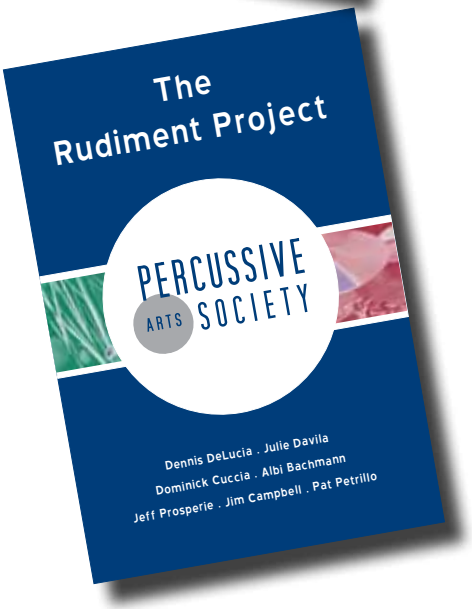


THE DRUMMER: MAN

Originally a 1956 master's thesis titled *A Treatise on Percussion*, PAS Hall of Fame member Gordon Peters first privately published his *The Drummer: Man* book in 1975, and it is one of the most widely sold historical books on percussion. Though revised several times, the final 2003 revision resulted in a searchable DVD version that was donated to PAS. "I felt the revised format and likely sales would be a lasting gift that could make money to help support the Percussive Arts Society," Peters said. In addition, he stressed the fact that there were substantial revisions to this final version, and anyone who owned a printed version would still greatly benefit from the added information and the ability to access the information in the computer disc format.

PAS RUDIMENT PROJECT

Released in 2008, the *PAS Rudiment Project* is a two-disc, 176-minute DVD. It was created by the PAS Marching Percussion Committee to demonstrate the benefits of the study of rudiments in marching, concert, and drumset applications. The on-camera dialogue between the narrator and the performers enables the viewer to gain insight into not only *what* is being played but also *how* and *why* it is important. Featured on this compilation are Dennis DeLucia, Jeff Prosperie, Dominick Cuccia, Albi Bachmann, Julie Davila, Jim Campbell, and Pat Petrillo.



ONLINE RESEARCH JOURNAL

In addition to the online availability of past journal publications at pas.org in the publications archive, all readers should be cognizant of the fact that additional scholarly publications are consistently being made available to the membership via the *Online Research Journal* at pas.org.

James A. Strain is PAS Historian. **PN**

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Norman Weinberg: Setting the Standard for Online Percussion Course Instruction

By Kurt Gartner

In recent years, universities have experienced explosive growth in the number of courses being delivered online. Many private universities exist exclusively in the online domain, and more public universities are establishing their own stand-alone online school entities. Given the choice between traditional and online course delivery, more students are opting for the online choice. This is true even of traditional, residential students. Certainly, the flexibility of viewing lectures and completing assignments on one's own schedule is an attractive benefit to students.

From the instructor's perspective, there are also advantages to teaching online. However, preparation of course content for online delivery takes a substantial amount of time, thought, and energy. The most successful online courses are those that go beyond the traditional linear method of instruction (read this chapter, listen to this lecture, take this exam) to take advantage of the capacity of the online format to flow with the intuitive learning process of students—moving freely between lecture material, written source material, and multimedia resources such as audio and video clips, score examples, and the like.

Percussionists, who are naturally inquisitive and tend to embrace new technologies, are logical players in the creation of online course instruction in music. Online instruction in applied percussion has been around for some time, but there has been much less of a presence of online instruction in courses comprising academic subject matter. Enter Norman Weinberg, Professor of Percussion at the University of Arizona, who has been at the forefront of music technology for many years. Much of Weinberg's work has brought direct benefit to PAS. Before the Internet became ubiquitous, Weinberg established the World Percussion Network (WPN), which served the PAS membership, established a whole new means of communication, and shattered barriers of distance and time in communication. In recent years, he began to develop an online course in percussion history and literature. This course can serve as a model to others who are interested in developing online courses of their own.

COURSE TOPICS, ASSIGNMENTS AND GOALS

In this course, Weinberg has separated the study most broadly into instrument histories and percussion literature. First, he provides the context of percussion's classifications among all instruments of relevance to various cultures. Additionally, he provides access to early writings and illustrations regarding percussion, as well as writings on the development of musical notation for percussion and a guide to aural analysis. The course's instrument histories begin with the study of Janissary music and continue with studies of cymbals, bass drum, triangle, tambourine, xylophone, snare drum, timpani, and other instruments.

The literature modules of the course are divided broadly among orchestral, chamber, and solo contexts. The orchestral module is divided into two sections that comprise literature from the 17th century through the present. Similarly, the chamber literature module is divided into two sections, which roughly trace the literature of the first half of the 20th century and the latter half of the 20th century to present, respectively. Segments of the percussion ensemble module are parsed along similar chronological lines. The study of solo literature is divided among solos and concerti for both multipercussion and keyboard percussion.

Throughout the course, student learning is reinforced and assessed through interim assignments, exams, and a major research project to be completed by each student. The research projects are presented in the form of scholarly papers, as well as oral presentations before the class. Weinberg anticipates the sharing of these oral presentations—perhaps in real time—among cohorts enrolled in the course at various locations.

ONLINE LAYOUT AND CONTENT

By any measure, Weinberg has presented a very thoughtful and thorough treatment of percussion history and literature. A great advantage of the online format is the manner in which Weinberg has assembled a "virtual reserve shelf" of an exhaustive list of resources that must comprise a study of such great depth and breadth. And, of course, all of the materials are available to all the students at any time.

Several means of learning are available to students for most topics. Typical of each module are specific video lectures. Written documentation such as scholarly articles, to

To see a video lecture excerpt on Milhaud's "Creation of the World," visit www.pas.org/publications/May2011webextras.aspx

Web Extra

which Weinberg refers in lectures, often appears as supportive material that is available for viewing. Additional resources include relevant images of instruments, notation, placement diagrams and the like, timelines, score examples, and audio recordings. For example, the first of two segments comprising the chamber percussion literature module contains three separate lecture videos, four required readings, six additional suggested readings, ten files categorized as "supplemental materials" (audio clips, video clips, and an ensemble score in pdf format), as well as scores and recordings of twelve works associated with the lectures and readings. This formidable combination of resources is readily available to students, who may pause a lecture to investigate a multimedia resource, immediately and profoundly reinforcing the acquisition of the subject matter of the lecture.

LICENSING BY OTHER UNIVERSITIES

With the course successfully taught and online components debugged, Weinberg began licensing the course through the University of Arizona to other universities, their instructors, and students. In the fall semester of 2010, Jeff Moore offered Weinberg's course at the University of Central Florida, as did Phillip O'Banion and Temple University. By the following spring semester, the course was also being offered at the University of South Alabama and the University of North Texas. Since the course content is a complete package, an instructor at a licensee university may incorporate any amount of "face time" (live, in-person instruction) in teaching this course, depending upon individual circumstances and objectives.

As mentioned earlier in this article, Weinberg's next steps include collaborative studies among cohorts of participating universities. Weinberg hopes that his model for online delivery of academic courses in percussion will be used for other courses, emanating from campuses around the globe. Certainly, he has established a high standard in this arena.

To view an online demo of this course, visit: http://uapercussion.org/HistoryAndLiteratureDemo/index.html.

Kurt Gartner serves as Professor of Percussion at Kansas State University. As a 2010–11 Tilford Fellow, he is coordinating an interdisciplinary study of Cuban arts. Also, he has served KSU as Special Assistant to the Provost and currently serves as coordinator of the university's Peer Review of Teaching Program. PN

Getting the Most Out of Scales

By Scott Harris

"Do you know any scales?" the college teacher asks the auditioning high school senior.

"Um, I know a couple…," replies the nervous candidate, hoping and praying the teacher doesn't ask for A-flat harmonic minor. He quickly adds, "I can play B-flat."

"Okay, go ahead," says the teacher. The student approaches the marimba and proceeds to demonstrate the concert band version of the B-flat major scale: Do…re, me, fa, so, la ti, do…ti, la, so, fa, me, re, do…rolling the last note with a firm accented release, right on the node.

The understanding teacher asks, "Do you know the key signature for the key of B-flat?"

The student responds with a long "Ummm…."

Learning scales is a necessary part of developing technical fluency on your instrument, as well as understanding the theoretical aspects of melodic and harmonic musical direction. In many cases, scales are also required elements of performance exams, state solo contests, and graduation standards. Sadly, many students only learn their scales to the point where they can pass the exam (otherwise known as "teaching to the test") or, as noted above, so they can play along with their larger ensembles during warm-up exercises.

Learned in this context, scales are never developed beyond a programmed grouping of notes for a specific reason—similar to the drummer who learns one rock song, but who can't comprehend and apply the characteristics of rock drumming to a broad selection of music. The goal is to *know* your scales—learning them to the point that they are no longer a series of individualized notes played in succession, but instead a singular musical event that can be identified in many musical contexts. Compare it to the *Sesame Street* version of learning language: C, A, and T are three individual letters, but CAT is a *word*!

The problem is that practicing scales to the point of truly knowing them requires consistent, productive repetition. For many this is a tedious, uninteresting process with little short-term musical gratification. To my knowledge there is no secret recipe or magical shortcut for the actual mental learning of scales; you simply need to learn them. However, with a little imagination and creative thinking, what you do with that information after it is learned can make scale performance practice less tedious and much more productive—maybe even fun.

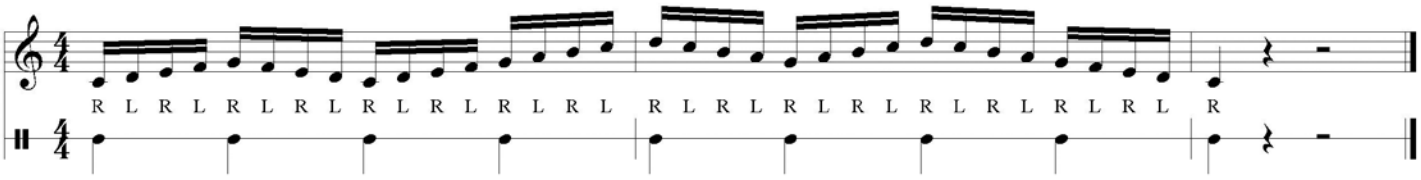
The following series of exercises are based on the popular "Green Scale" pattern, named after legendary xylophonist George Hamilton Green. Numerous variations exist and can be applied to this exercise. Personally, I like to add a two-octave run at the end of the pattern. This guarantees a sticking turnaround in the upper octave and uses a wider range of the instrument; however, for the purposes of this article, a one-octave exercise is presented. The exercise is also shown using the right-hand lead; practicing with left-hand lead is equally important and encouraged. These exercises can, and should, be practiced in all keys and modes.

USING THE METRONOME

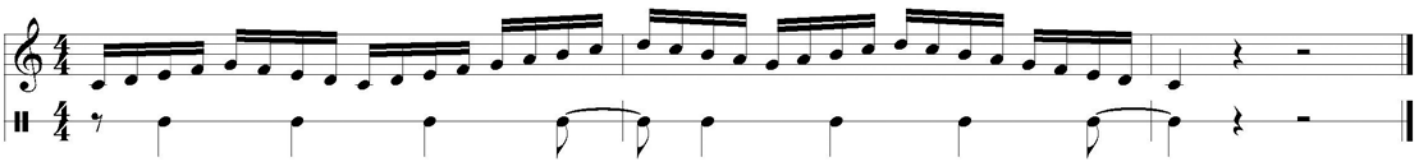
The metronome is an essential tool for technical and musical practice. Typically the metronome is heard on the beat while a given exercise is played as written (Example 1), but if used creatively, the metronome can provide some very interesting mental challenges. Instead of on the beat, put the metronome on the upbeat and play the exact same passage (Example 2), or move the click to the second or fourth sixteenth note. Your hands are physically playing the exact same exercise but you are hearing and *feeling* the musical passage differently.

Another use of the metronome is to set the click on the beat as usual, but to play the same exercise using different rhythmic groupings (as heard against the click). For instance, instead of sixteenth notes over the click, play the exercise with triplet groupings (Example 3) or in groups of five (Example 4). Again, your hands are physically playing the exact same exercise but you are feeling it, and ultimately *understanding* it, at a different and much higher level. To fit

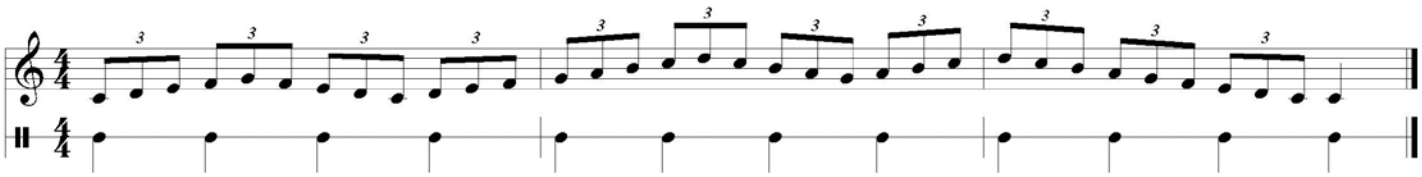
Example 1: metronome on the beat



Example 2: metronome off the beat



Example 3: exercise with triplets



with the click the ending of the exercise may need to be adjusted.

USING ACCENTS

Adding varying accent patterns can also be a creative approach to scale practice; in addition, accents can help with tone/dynamic consistency from hand to hand. Example 5 shows the opening two beats of the Green exercise with six different possible accent patterns (be sure to apply each accent pattern to the entire exercise). Examples 6 and 7 demonstrate adding odd-grouping accent patterns to the exercise (threes and fives respectively).

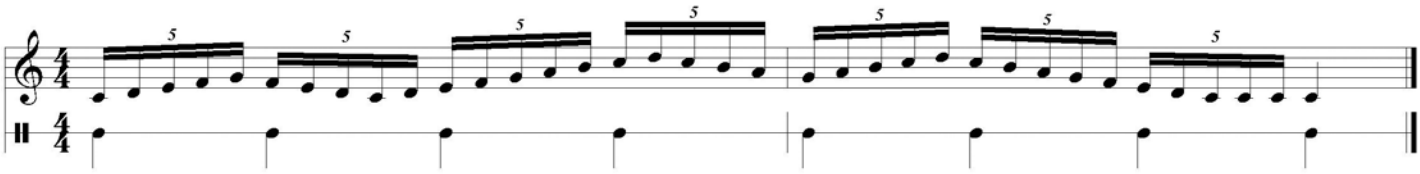
DAILY DRILLS

As a warm-up exercise for both the hands and the mind, I like to employ some exercises that I call *Daily Drills*. In this case these are two-octave scale exercises that run through all twelve keys in a constant and quick pace. The goal is to achieve perfect note accuracy without any breaks from beginning to end. Example 8 shows major scales in this fashion and Example 9 runs through major, natural minor, and harmonic minor before moving on to the new key.

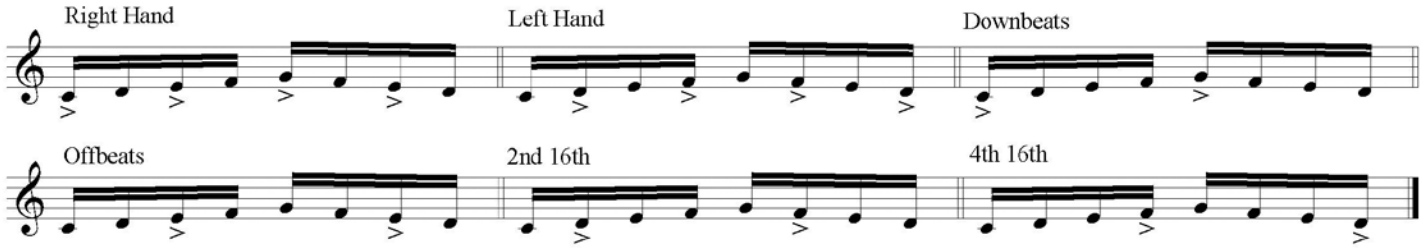
GROUP ACTIVITIES

Since we *all* need to continuously work on our scales, incorporating group activities is an interesting, and at times highly entertaining,

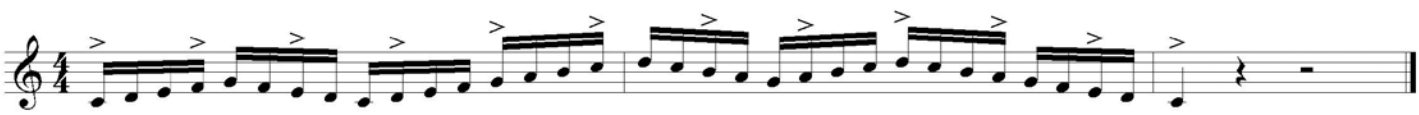
Example 4: exercise with quintuplets



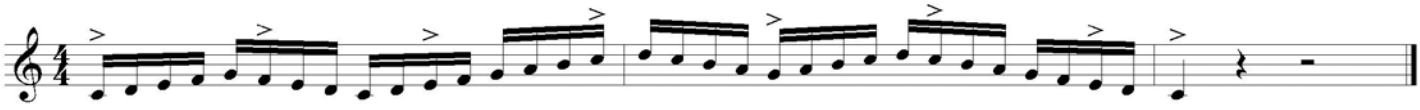
Example 5: accent patterns



Example 6: accents in 3



Example 7: accents in 5



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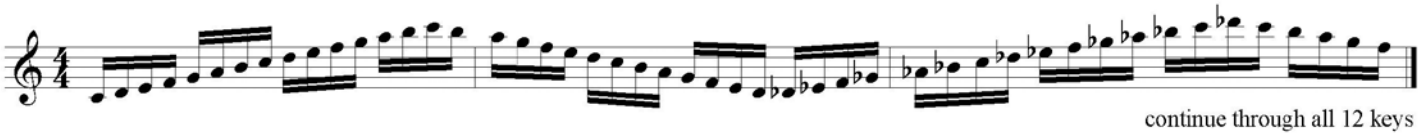
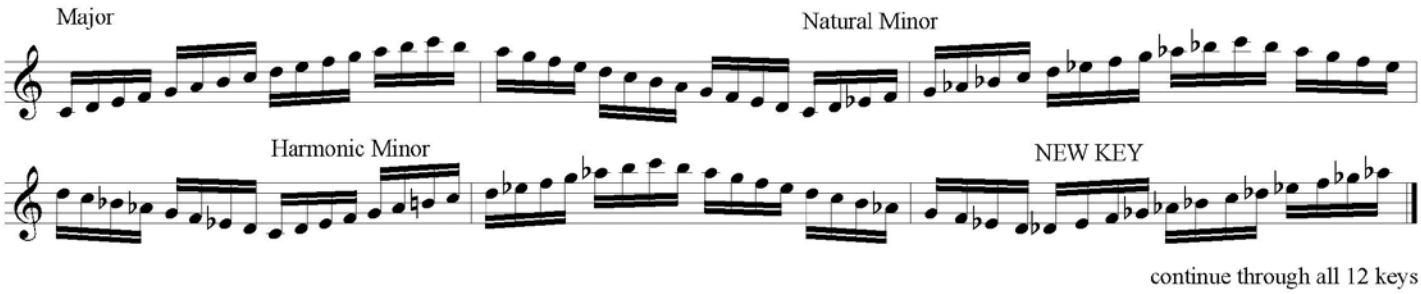
Example 8: continuous scales



Example 9: continuous scales with minor variations



approach to this type of technical work. With a little creativity there are many exercises and/or games you can develop to continue work on your scales.

Many years ago, when I was marching in DCI, we (members of the front ensemble) would each start the same exercise at the same time, but on a different note, creating a highly dissonant chord; we called it "Stravinsky." Individually we were still playing the same daily exercise but the ensemble sound (which changed from day to day) was always refreshing. With a small (or even large) group you can play scale exercises in a round, with each member starting the same exercise one beat later (half-note, quarter, eighth, etc.). Or you can hold competitions to see who plays the fastest, most accurate, and/or the most *musical* scales.

Learning scales is a necessary part of musical and technical development. With a little creative imagination you can not only enhance the learning experience but you also might have some fun. Be creative! Be competitive! And see how many different ways you can play your scales.

Scott Harris is the Director of Percussion and Assistant Director of Undergraduate Studies at Stephen F. Austin State University, where he directs the Percussion Ensemble and SFA Steel Band and oversees the Lumberjack Marching Drumline. Harris is active as a percussion performer, clinician, and adjudicator throughout the Southeastern United States. He is the Associate Editor of Education for *Percussive Notes* and serves on the PAS Contest and Audition Procedures Committee. PN

Focal Dystonia: The Mysterious Injury

By Darin "Dutch" Workman

Focal Dystonia (musician's cramp) is an injury that is infiltrating the musician community more and more each year. *Focal* means localized, and *Dystonia* means involuntary spasms and muscle contractions that induce abnormal movements and postures.

What happens in the body to cause Focal Dystonia is unknown, but it manifests as unintended simultaneous activity of muscle fighting muscle. It mostly affects hands and fingers during specific, highly specialized, highly skilled movements. Symptoms include muscle spasms, lack of coordination/skill, and pain in rare cases. In progressed cases, the affected hand will not obey and will make involuntary movements.

Although nobody is sure of how a person can trigger Focal Dystonia, most cases start during a sudden increase in practice time and/or intensity. It is usually worsened by stress, anxiety, and caffeine intake. Oddly enough, the condition is not really relieved by a period of calmness or rest. Some say that the symptoms are alleviated a little by alcohol, but as of today, the bottom line is: no known cause, no known cure.

It creeps in subtly, digging deep roots so that by the time one notices, it's too late to avoid. It is widely accepted among the health care field that once you are affected, it can seriously threaten your career, or (in most cases) end it altogether. Those affected by it become desperate, depressed, and at wits end about what to do.

Although our knowledge of Focal Dystonia is very limited, we have been able to observe some of its patterns. It seems to single out the areas of the body that do intricate movements such as writing, typing, playing musical instruments, etc. In musicians, it seems to affect the hand and wrist far more than other areas of the body.

Non-musicians affected find themselves unable to write in cursive, so they are forced to learn to write with their non-dominant hand. Some can't write in cursive, but can print or do anything else with the afflicted hand such as use a fork, operate a phone, etc. In many cases, only one activity is affected.

Since it seems to affect finely tuned movements, musicians have become a predominant target. It has ended the careers of many great performers. Most are counseled by their medical doctors to stop playing,

A healthy left hand in German grip

A left hand in German grip with focal dystonia appearance

A healthy left hand in traditional grip

A left hand in traditional grip with focal dystonia appearance

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but I don't see that as an acceptable solution. Neither do those who have sought my care.

A number of Focal Dystonia studies on orchestral players have been done in the last few years indicating that guitar players are affected the most, followed by pianists and harpists, then violinists. Percussionists suffering from it are fewer in number, but are just as seriously affected. Depending on the source, only about one to five percent of the musician population has it, but its effects are devastating for those suffering from it.

I have done considerable research on Focal Dystonia in the past decade, and have personally observed how it affects drummers and percussionists. As a doctor, I have successfully treated a number of them over the years. I would like to share what I have learned. The following are three cases having to do with drumset players in order to compare like situations, but I can also give cases dealing with other percussion instruments.

CASE #1

I got an e-mail years ago from a middle-aged drumset player who was having problems with his left hand. He played almost all jazz and swing in a busy big band. He complained that his hand would curl up at some time during the playing of any given song. At first it started happening during fast songs, but soon after that began affecting him during all of his playing—even the slowest of music.

At my request, he sent a video cassette (which shows you how many years ago this was) so I could see what he was trying to describe. As I viewed the tape of him playing during a recording session, I noticed that the music wasn't particularly challenging, and the accents he was doing with his left hand using traditional grip were those standard in swing. About 20 seconds into the song, I noticed his fingers start to curl up into his palm over a period of about 10 seconds, and then his wrist started bending inward toward the palm of his hand. It was as if he was getting cerebral palsy right in front of my eyes.

He was unable to get treatment from me since he was in another part of the United States, but his case ran over and over in my mind. I was finally able to meet with him when he attended a PASIC a number of years later. I treated his forearm and gave him a detailed program to execute each day for the next three months with instructions to contact me during that time.

After about five months I had not heard a word, so I contacted him by phone and inquired about his progress. He told me that he had followed my counsel exactly, and a short time after our initial treatment the ailment began to fade. He told me that he had been free from it and able to resume his playing for months.

CASE #2

(The following is told in the words of the person who suffered from Focal Dystonia.)

"When I was younger I used to lift heavy weights and injured my shoulders as a result. Prior to that, I was maturing as a musician, learning how to really play with a band and utilize my musicality to come up with exciting and creative parts that fit seamlessly into the text of the music being played. I was in love with the abstract forms of drumming that were beginning to permeate modern jazz. I felt that my creative abilities and easy connection with like-minded musicians were my strengths, and I played to them.

"As much as I enjoyed the challenge of new ideas, I was hindered by the limited mobility that my injuries brought about. To my detriment I did not consider this at the time, but instead attributed it to some sort of missing link in my technique, or maybe a hint to try harder. It did not help that many of the drummers I was listening to at the time happened to have amazing chops along with their groundbreaking ideas.

"Therefore, I began my dedication to *overcome all weaknesses* and master any and all obstacles, even if my obsession interfered with my playing style. I spent the next few years trying to lift my rudimentary playing to higher levels. In my attempts to achieve this goal, I worked

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diligently with my best friend, who has the most gifted physical abilities of any drummer I have ever seen. Needless to say, trying to keep up with him physically was impossible, but I nevertheless kept on trying.

"Like the weightlifter that I used to be, I always saw my shortcomings in the mirror, even if they weren't noticeable to others. I continued to fight my way to gain access to what I did not have, until I couldn't even play anymore without my hands freezing up. At my family's urging I went to the doctor, and was eventually diagnosed by a neurologist as having Focal Dystonia, a nerve disorder of the hands.

"Fortunately, I have been blessed with the opportunity to receive help from the chairman of the Percussive Arts Society Health and Wellness Committee, Dr. Darin W. Workman. Dr. Workman, who is a licensed chiropractor by trade, as well as a professional drummer, has worked to heal the injured parts of my body that are preventing the full range of motion necessary for effective playing. With the time and patience that the re-learning of playing the drums takes, I am now realizing the toll that my deviation from the musician that I was has taken from me… (I) realized my worse fears: my only hopes as a musician, to continually progress as an artist, have been dashed by my own hand."

CASE #3

This person is a drummer, and does studio work and live performance for a living. He complained that his right hand was gradually beginning to tighten up over a period of minutes during songs. Gradually, it would tighten up faster and get tighter during the ensuing weeks and months. It was so gradual that he didn't think much of it until it started happening every time he played and left him completely crippled in the right hand by the end of a song.

It was like quicksand: the more he struggled to get his hand to work, the deeper he fell into the ailment's clinches. His fingers would curl up within a minute, hiding in the palm of his hand, and then the wrist would curl up in the same manner until he could no longer even hold a drumstick.

When I removed the drumstick from his hand, it would go back to normal. Once I returned the stick to his hand, without even attempting to use it, his hand would curl up again in the same manner over a period of 5–10 seconds. It was like a plant shriveling up.

However, if I put something else in his hand, he could use it normally without hesitation or concentration. For example, if I put a pen in his hand, he could write without any problem. He could stir a cup of coffee with a spoon, but if he tried to play brushes, the hand would shrivel up immediately. Same movement with the same pressure, but using a different tool. If he closed his eyes and I put an object in his hand without him knowing what it was, it was all right, but once he knew what it was, the Dystonia began.

We made progress while he was under my care, but he had to return home. Eventually, it stopped him from playing the drums. I truly believe that if I had been able to spend the needed amount of time with him, we could have saved his career. My experience tells me that it is never too late to successfully treat this crippling disorder.

What is this mysterious ailment? What causes it to happen? Is it physical, mental, or emotionally driven? How do we spot it early? How do we reverse it? *How do we prevent it?* These are all questions that are being strongly perused by those affected and the health professionals perplexed with this mysterious injury.

In the next issue of *Percussive Notes* I will discuss the various treatments used to combat this problem and the best known ways to prevent it.

Dr. Darin "Dutch" Workman is a doctor of chiropractic practicing in Cedar City, Utah. He works at Southern Utah University as an Adjunct Biology Professor, and with the Cross Country and Track & Field teams as Medical Advisor and Assistant to the head coach. He works with performing and sports related injuries. He has also received his Bachelor of Human Biology degree, and is a Certified Chiropractic Sports Practitioner (CCSP). Workman was Chair of the PAS Health and Wellness Committee for over 10 years, and is a member of the Performing Arts Medicine Association (PAMA). He's also the Associate Editor of health and wellness for *Percussive Notes*. Workman has authored numerous injury and prevention articles, including the book *The Percussionists' Guide to Injury Treatment and Prevention*. He can be reached by e-mail at docworkman@gmail.com. PN

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An Interview with Eric Sammut

By Brian Pfeifer

Eric Sammut is one of the premier composers and performers of marimba and percussion music today. Many of his compositions have become standards in the repertoire of both students and professionals, garnering hundreds of performances each year. He currently holds the position of First Timpanist at the Orchestre de Paris, as well as a teaching post at the Conservatoire de Paris. His compositions are published by Keyboard Percussion Publications and Norsk Musikforlag, and his recordings are released by Resonator Records.

With his "Four Rotations for Marimba" first published in 1996, a new style of writing for the instrument was introduced, which has arguably changed the way many people view the marimba. In these pieces we find an undeniable light-heartedness combined with surprising complexity of rhythm, meter, key, and sticking (as well as some quirky endings). In addition to his original compositions, his arrangements of classical music show a great deal of skill and originality in retaining the essence of the music, while making it idiomatic to the instrument.

This new style of writing has no doubt caused many frustrations for anyone attempting to learn one of Sammut's pieces. Often times, it is very difficult to see the "big picture" because melody and accompaniment are almost always intertwined in a way that makes them inseparable. After playing many of his compositions, I began to see some commonalities emerge, and at the outset of learning a new piece I was able to transfer these concepts to aid the learning and memorization process. Ultimately my curiosity and interest in this music developed into my final paper for an M.M. degree at the University of North Dakota. The following interview took place at PASIC 2009 as part of my research.

Brian Pfeifer: *Who are your teachers and could you describe the influence they have had on you?*

Eric Sammut: My teacher was François Dupin, who was percussionist and timpanist at the Orchestre de Paris. He was the first man who introduced the Stevens technique to me in the 1980s. He taught me the method, and at the end of my studies at the Conservatory of Lyon in 1989 I was able to play pieces like "Time" by Minoru Miki and "Two Mexican Dances" by Gordon Stout. At this time however, I was studying mostly orchestral repertoire, percussion solo pieces—Xenakis, for example—or vibraphone pieces.

BP: *So at that point you really weren't focusing on marimba. How did that change?*

ES: In 1989 I became the Principal Percussionist at the Opera de Lyon and "forgot" marimba. During the years 1990–94 I began studying jazz by myself, and eventually began playing piano in other groups. In July 1994 my teacher died, and I saw a poster at the conservatory explaining that Leigh Howard Stevens was organizing a marimba competition in August 1995. This competition was dedicated to the memory of two percussionists including François Dupin. I kept it in my mind but didn't really consider going because my playing was at such a low level; I hadn't played marimba in five years.

At this period I stopped playing with the jazz groups and decided to experiment with improvisation on vibraphone. I used the Opera's instrument and I had good sensations, but I felt I wanted to improvise more with bass, chords, and melody. For this reason I decided to try it on marimba. I borrowed a very old Musser 4 1/3-octave marimba from the Opera, cleaned out the spider webs, and began to play simple melodies and harmonies for the next four or five months. After a while, I felt a kind of "autonomy" on the instrument. For example, I could arrange a melody I heard five minutes before and play it on the marimba. It was great! My technical level was much better, so in April 1995, I began to practice the program for the competition. In June and July I composed "Rotation 1" and "Rotation 2," which I played for the final round.

BP: *That took the percussion world by surprise. The "Rotations" and subsequent compositions have become standard repertoire in universities and the professional circuit. Your music sounds so different than most of what is available for marimba. Can you talk about some of the influences that have affected your writing?*

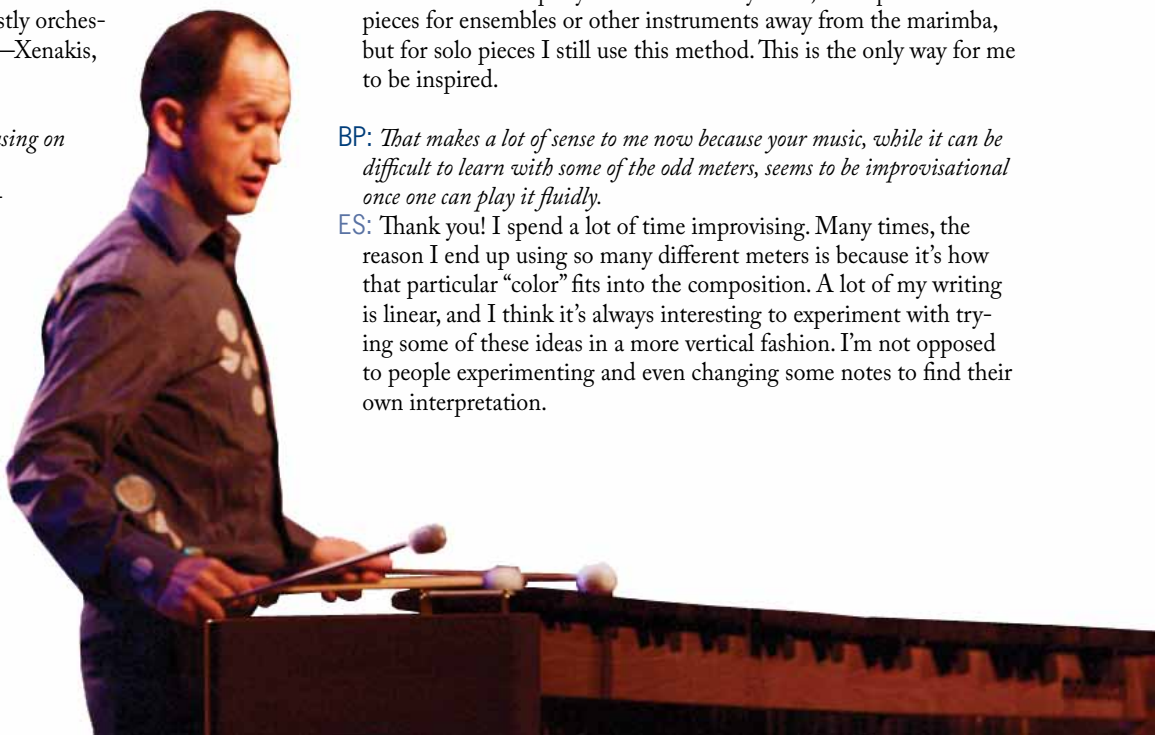
ES: Many sources have influenced me. The music I'm drawn to is anything from the Romantic Era, such as Strauss, jazz standards, Latin, Indian, or African music.

BP: *When I'm learning one of your pieces, it always helps to analyze the chord structures and progressions. Taken out of context, the harmonies you use are often standard jazz progressions and voicings, yet it doesn't sound like jazz.*

ES: I am very influenced by the music I listen to. I devoted so much time to learning the jazz language that these are the colors I hear and it's very integral to my approach. I spend a lot of time experimenting with this. My principal inspiration is the movement of patterns and the sensation I have when I try different harmonies with the same patterns. This is a very instinctive way to compose, and I hope I can continue to develop my music in this way. Now, I compose some pieces for ensembles or other instruments away from the marimba, but for solo pieces I still use this method. This is the only way for me to be inspired.

BP: *That makes a lot of sense to me now because your music, while it can be difficult to learn with some of the odd meters, seems to be improvisational once one can play it fluidly.*

ES: Thank you! I spend a lot of time improvising. Many times, the reason I end up using so many different meters is because it's how that particular "color" fits into the composition. A lot of my writing is linear, and I think it's always interesting to experiment with trying some of these ideas in a more vertical fashion. I'm not opposed to people experimenting and even changing some notes to find their own interpretation.



BP: *Your playing seems to be so relaxed. In fact, in your concert you used upper dynamics very sparingly. Even in your own compositions, where there was a* forte *written it didn't seem like anyone else's conception of* forte.

ES: I think this is because I'm a relaxed person. The music I write is a reflection of that. When I play the marimba, it feels good to me to play music that is relaxed and flows well. As for dynamics, I don't feel like the music flows well if everything is played too loud. My interpretation of dynamics is probably quieter than many other people, but it makes for great effect if you save that *forte* for when you really mean it. I also think that by playing at a lower level dynamically, you can bring out more nuances in your playing without having to smash the keys.

BP: *Do you have any advice for a student who wants to begin learning one of your pieces?*

ES: I think one of the easiest ways to go about it is related to what we discussed before: analyze the chords. In many cases I play the root and seventh of a chord in the left hand, while using upper-structure ideas in the right. Just knowing that will help one understand what is happening as well as help one memorize the music. You could also experiment with using the chords in different voicings or improvising with them to really get them into your ears. I think improvising is very important to learning music. I'll have my students learn Bach pieces and then improvise every other measure once they know a piece well. If you're a jazz student the benefits are obvious, but I think many people may not realize the positive effect this could have on playing in any genre.

BP: *You mentioned that you've written some compositions in other idioms. I think you also have a few new pieces that not everyone in the States has heard about.*

ES: Yes, I have a marimba concerto, "Sugaria"; a vibraphone concerto, "Sailing for Phil"; a quartet for two vibes and two marimbas, "Lost in the Ocean"; and "La ballade du petit Latino" for five clarinets. In the future, I'd really like to start composing more pieces for mixed instrumentation. I think it's a really good way to show that the marimba can be more than a percussion instrument.

BP: *Almost everyone who has played one of your pieces must have wondered about the endings. Sometimes they can be very abrupt and seem completely different than what has led up to them, but so fitting at the same time. Why is that?*

ES: [laughs] Well, in some compositions, like "Caméléon" for example, the performer ends with his or her arms spread across the entire range of the instrument. This is an aural and visual effect. The aural aspect is obvious; the music sounds finished. But it is also a way for the performer to say, "I'm done, thank you for listening." In other cases it is like changing the channel on the TV. Imagine you're sitting watching a show and then ZAP!—someone changes the channel and you're onto something totally different. Sometimes it might be humor, like turning around and making a funny face during a funeral. That is something that appears throughout many of my compositions.

Brian Pfeifer is a DMA student at the University of Washington in Seattle. He earned B.M. and M.M. degrees from the University of North Dakota, where he studied with Professor Michael Blake. His teachers in Seattle are Tom Collier, Michael Crusoe, and Miho Takekawa. The above interview was completed as a part of his final research paper at the University of North Dakota, titled "An analysis and performance guide for six marimba works by Eric Sammut." He presented this paper at the 2009 University of North Dakota Scholarly Forum. PN

Harmonic Practices

By Ed Saindon

A comprehensive and in-depth knowledge of jazz harmony is indispensable to the improviser. Many improvisational concepts are based on harmonic principles that allow the improviser to deviate from the original underlying harmony of a composition's progression. Such players as saxophonist John Coltrane and pianists Herbie Hancock and Chick Corea have utilized advanced harmonic techniques in their lines. With Coltrane, we get his "sheets of sound" and advanced superimposed harmony. With players like Hancock and Corea, the harmony is altered, reharmonized, and superimposed, thereby creating lines that are intriguing as a result of the harmonic deviations.

The utilization of these harmonic techniques are not relegated to the players of today. Such sax players as Coleman Hawkins and Don Byas used reharmonization and substitution in their solos. Pianist Art Tatum was a master with harmony, substitutions, and reharmonization. Within the language of bebop, players like Charlie Parker and Sonny Stitt were using a variety of these harmonic devices on a consistent basis in their solos. Contemporary sax players such as Dave Liebman, Michael Brecker, and Bob Berg have incorporated many harmonic techniques that have resulted in unique and interesting chromatic lines that weave in and out of the underlying changes.

The improviser should experiment with creating lines based upon the harmonic concepts and devices as discussed in this article. In doing so, try to convey the new chord(s) as clearly as possible. It can be effective to simply outline the new chord(s) via chord-tone soloing, since the harmonic deviation is the important aspect of the line. Bringing out guide-tone lines can also be effective in sounding the new change(s).

II–7 V7 REHARMONIZATION

We'll begin by looking at a standard II–7 / V7 / I progression in the key of C and illustrate the various chord substitutions (via a Sub V7) possible.

D–7 / G7 / C Maj 7

Sub V7

A common device is to use a Substitute V7 (called a Sub V7 or Tritone Sub) for the G7.

D–7 / D♭7 / C Maj 7

We can also use the related II–7 of the Sub 7 along with the Sub V7 in place of the G7.

D–7 / A♭–7 D♭7 / C Maj 7

We can use the related II–7, replacing part of the D–7.

D–7 A♭-7 / D♭7 / C Maj 7

We can use the related II–7 to replace the D–7 altogether.

A♭–7 / D♭7 / C Maj 7

HARMONIC GENERALIZATION

This concept isolates the essence of the harmonic intent of a specific combination of chords and reduces the amount of chord structures while retaining the primary cadential intent. Certain chords—such as related II–7s, passing diatonic, and diminished chords—can be omitted with this process.

D–7 / G7 / C

G7 or G7 sus / G7 or G7 sus / C

C A–7 / D–7 G7 / C

C / G7 / C

V7♭9 Alternation

A chord can be alternated with its own V7♭9 (or Dim 7 a half-step below) in order to create the effect of tension resolution and a sense of harmonic movement over the underlying chord structure. The V7♭9 should be resolved to the target chord. Here is an example on a Min 7 (–7) chord.

D–7 / D–7 / D–7

D–7 A7♭9 (C♯ Dim 7) / D–7 A7♭9 / D–7

TURNAROUND VARIATIONS

There are many turnaround variations that an improviser can utilize. Different variations can be used from chorus to chorus on a standard tune progression. Here are some of the many turnaround variations possible in the key of C.

C Maj 7 A–7 / D–7 G7
C Maj 7 E♭7 / D7 D♭7
B♭7 A7 / A♭7 G7
C B♭ / A♭ G
C E♭ / A♭ D♭
C E♭ / G♭ A
G7 sus ♭9 / G7 sus ♭9
D/C / E/C
C Maj 7 B7 / E Maj G7♭9 sus
C Maj 7 E / A♭ G
C Maj 7 A♭7 / D♭ Maj G7♭9 sus
C Maj 7 A♭7alt / D♭ Min Maj7 G7♭9sus
C° Maj 7 E♭° Maj 7 /G♭° Maj 7 A° Maj7

There are many more possible turnaround variations. The improviser should explore other combinations as well as listen to recordings for ideas on turnarounds.

CHORD ALTERATION

Improvisers can alter a chord without necessarily changing the basic chord quality and harmonic function. Here are some possible alterations:

Maj 7 to Maj 7 ♯5 (can be resolved back to Maj 7 or Maj 6 if desired)

Maj 7 to Dim Maj 7 (can be resolved back to Maj 7 if desired)

Min 7 to Min 6, Min 7 ♭5, Min Maj 7, or Dim Maj 7

Min 7 ♭5 to Dim Maj 7

Dom 7 to Dom 7 sus, Dom 7 sus ♭9 13, or Dom 7 sus altered

HARMONIC DISPLACEMENT

This technique retains the original chords. However, the original chords can be anticipated or delayed. Here are several examples illustrating the use of this concept.

D–7 / G7 / C Maj 7

D–7 G7 / G7 / G7 C Maj 7

A♭7 / G7 / C–6

A♭7 / A♭7 G7 / G7 C–6

SUPERIMPOSITION

This technique involves the superimposition of other chords and progressions over the underlying chord(s). The outlining of the superimposed structures give the lines unity and a sense of direction while creating varying degrees of dissonance in conjunction with the underlying harmony. Here are some options with superimposition:

Extended Dominants

We can use extended dominants in place of the original harmony. Once a target chord is established, we can "backcycle" with extended dominants from the target chord. When creating lines with the extended dominants, consider bringing out the guide-tone lines of the dominant chords, and try to connect each dominant via stepwise motion. Here are a few examples:

D–7 / G7 / C Maj 7

E7 A7 / D7 G7 / C Maj 7

Blues (first 4 bars):

C7 / F7 / C7 / C7 Alt

D♭7 G♭7 / B7 E7 /A7 D7 / G7 C7

Rhythm Changes (first 4 bars):

B♭6 G7 / C–7 F7 / B♭6 G7 / C–7 F7 / B♭

F♯7 B7 / E7 A7 / D7 G7 / C7 F7 / B♭

3 Tonic System

Coltrane's concept of playing in tonal centers major thirds apart has been used my many improvisers. Coltrane applied the concept to his compositions such as "Giant Steps" and "Countdown" (based on the changes of "Tune Up"). He also applied the concept to many standards, including the Gershwin classic "But Not For Me." Here is the concept as applied to a II–7 V7 I Maj 7 in the key of C:

D–7 / G7 / C Maj 7 /C Maj 7
D–7 E♭7 / A♭ Maj 7 B7 / E Maj 7 G7 / C Maj 7

Other variations:
D–7 / G7 / C Maj / C Maj 7
D–7 A♭ / E G7 / C Maj 7 / C Maj 7
D–7 B♭–7 E♭7 / A♭ F♯–7 B7 / E / C Maj 7

Parallel Tonal Substitution

The original progression can be replaced with chords of the same harmonic function transposed to another key. For example, a II–7 V7 I Maj 7 in C would be replaced with a II–7 V7 I Maj 7 in a new key.

D–7 / G7 / C Maj 7
F♯–7 / B7 / E Maj 7

V7 or II–7 V7 Superimposition

Saxophonist Dave Liebman uses this technique in his lines. The technique can create chromatic lines that have a strong sense of direction and can weave in and out of the changes. The concept involves creating lines based upon superimposed V7 or II–7 V7 chords over the underlying harmony.

Based upon the V7 or II–7 V7 chord structures, the lines have a sense of flow and direction and should resolve clearly and smoothly into the target chord. Outlining the superimposed chords along with diatonic and chromatic approach notes can create bebop-type lines with a contemporary flavor. The skillful use of this technique can be effective in increasing the degree of tension in one's overall playing. Here are some examples in the key of C:

The superimposed chord selection can include a series of V7 chords or II–7 V7s based upon a specific interval or pattern.

E–7 ♭5 / A7 / D–
C7 E♭7 / F7 A♭7 / D–
G–7 C7 / F–7 B♭7 / D–

D–7 / G7 / E–7 / A7 / D
E–7 A7 / F–7 B♭7 / F♯–7 B7 / G–7 C7 / D
A7 / B7 / Db 7 / E♭7 / D

Or the superimposed chord selection may utilize a random combination of V7s or II–7 V7s.

D–7 / G7 / C Maj 7
D–7 / F♯–7 B7 / C Maj 7
E7 / F7 / C Maj 7
E♭–7 A♭7 / E–7 A 7 / C Maj 7

Constant Structure

This concept utilizes a specific type of chord that moves in equidistant intervals over the underlying harmony. Here are several examples illustrating this concept. The lines should repeat the same structure from chord to chord.

D–7 / G7 /C–7 /F7 / B♭ Maj
G7 sus / A7 sus / B♭7 sus / C7 sus / B♭ Maj
C Maj 7 ♯5 / E♭ Maj 7 ♯5 / G♭ Maj7 ♯5 / A Maj 7 ♯5 / B♭ Maj
D Min Maj 7 / G Min Maj 7 / C Min Maj 7 / F Min Maj 7 / B♭ Maj

As evident by the preceding harmonic concepts, many harmonic devices and concepts can be applied for improvisation. These concepts should be explored with a variety of standards in order to assimilate the concepts naturally in one's overall playing.

Ed Saindon has been on the faculty at Berklee College of Music since 1976 and is a clinician for Yamaha and Vic Firth. He recently created a Facebook page for vibists called All Things Vibraphone. Upcoming concerts/clinics, articles, YouTube videos, etc. can be seen on his website at www.edsaindon.com. PN

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The History of the Bodhrán:
Ireland's "Native Drum"

By Scott Morrison

The bodhrán is a very enigmatic drum. Yet, seldom does one find a drum that seems to carry the identity of a particular culture as strongly as does this lovely and surprisingly melodic instrument. All one has to do is walk around with a bodhrán in plain view and everyone assumes you are Irish or Scottish! Even so, the traditional music of the Celts places very little importance on percussion. So how did this very simple instrument with such a big reputation get to this state of affairs? To answer this question, we must first examine its history, both ancient and modern, as much as we are able. Let us begin with what is known of its origins.

ANCIENT PAST

The ancient history of this drum is largely in the realm of speculation and theory (as are many aspects of Celtic origins). Due to the lack of written records, we have no discernible proof of exactly how this instrument evolved. However, with careful observations and a little imaginative connecting of the dots, we can begin to see several historical threads.

The academic authorities break the history of the bodhrán into two basic generalized camps. The first is a migratory theory. I will refer to the other as the local development theory since it lacks any specific name. Let's examine the former first and take a brief look at what is known about the ancient European, or Continental, Celts.

The ancient Continental Celts held sway over a vast swath of Europe from 1500 B.C. to about 60 A.D. They were a powerful people. Although lacking any centralized government, they enjoyed a highly-developed artistic and aesthetic culture. They were tribal and operated on an early form of what is today called the clan system. They traded and had contact with the Ancient Greeks, Persians, and later the Romans. In all three of those cultures the frame drum is ubiquitous. Ergo, the bodhrán is a development of the earlier frame drums found in these older cultures, which the Celts picked up through contact with their neighbors. The famous bodhrán player Steáphán Hannigan mentions this theory in his instructional video. In brief, he states that as the famed Celtic westward migrations began to move towards the Iberian Peninsula in about 600 B.C., and later to the British Isles in about 500 B.C., the Celts brought with them a similar type of frame drum. This is what would have brought the bodhrán in its early form to Ireland, where it would eventually evolve into the bodhrán of today. This is a very plausible theory, especially considering how common the frame drum is throughout the world. I personally prefer, however, the second theory of local development.

The local development theory states an origin from a specific farming apparatus. As you will see, there are many links supporting this theory. Whereas the migratory theory relies primarily on what was written by foreign observers of the Continental Celts and what has been found in archeological evidence, of which no surviving bodhrán (or any drum) has turned up so far, the local development theory focuses on the sieve. The sieve is a simple device used to winnow, or separate, the grain seeds of oats, barley, wheat, etc. from their stalks or chaff. In Ireland and Scotland, it was constructed of two pieces of material. The first was a long, narrow wooden plank that was steam-bent and then nailed or lashed together. The second was an animal skin, which was traditionally goat. Goat was chosen for its toughness and resilience to weather, and because it was readily available and cheap. The goat (next to the cow) was the primary farm animal of the Celtic islands before sheep were introduced in the 19th century.

The skin was applied to the frame of the sieve much like a traditional calfskin drum without the rim. Nails and tacks were used to hold the skin in place. The wooden crossbars that can be found on older bodhráns were also found on sieves. Their function was to keep the frame in its circular shape, which could deteriorate from the wood warping in exposure to wet weather. This is a near-daily circumstance in Ireland and Scotland, as any native or traveler can easily attest! When the head was secured, the farmer would then poke many small holes into the skin using a nail or awl. When winnowing took place, the grains would fall through these holes into a waiting bucket or basket beneath. Once all the seeds were removed, the remaining chaff was tossed aside for animal feed or other purposes. The sieve in this form looks exactly like a bodhrán, as can be seen in these pictures of 19th century Scottish immigrant farming tools on display in the Museum of the Clans located at the Gaelic College in Cape Breton, Nova Scotia (Figure 1). These handmade contraptions were stored in peoples' homes, which, we shall see, was very important to the development of the bodhrán.

The Gaels (a term for Gaelic-speaking peoples) knew nothing of storage sheds. They lived in one-floor, one-room houses that were partitioned into two living spaces: one side for humans and the other for animals. These houses had thatched roofs and dirt floors. In Gaelic, they are called *Taigh Dubh*, which translates as "black house," describing the darkness they lived in. The stormy and often wild North Atlantic weather prevented large windows from

Figure 1. 19th century Nova Scotian sieves. The top frame has the wire mesh still attached.

being built. The only light that could be let in would be through the door (when left open) and through one small window, which would usually be next to the door. A fire, fueled by peat which was cut, dried, and stored by hand during the spring and summer months, burnt both day and night for warmth, light, and cooking in a single pit dug into the middle of the dirt floor or at either end of the house. The sieve would be stored near the fire, along with other equipment both agricultural and domestic, to keep the skin dry and to protect it from the constant wet weather. This is important to know, for these houses were the places where guests were entertained.

The *cèilidh*, which can be loosely translated as "house party/concert," was the primary means by which the Irish and Scottish Gael passed the long, cold winter months and by which they preserved and transmitted their rich cultural heritage through stories, poetry recitals, music, dance, and community socialization. The local populace would gather at the host's house on a predetermined date for these gatherings. When the music started, how easy it would have been to grab a sieve from its resting place and provide some rhythmic accompaniment to the pipes, flutes, fiddle, and/or singing that would occur!

There is yet another link to the sieve theory. The drum is historically associated with old pagan Celtic parade and military march celebrations, which persist today. The two that are still alive are the festival of Saint Stephens, held on December 26, and the old *Oidhche Shamhainn* or Halloween. We shall take a close look at Saint Stephen's Day a little later on. Halloween is worth mentioning because it was a very important feast day to the pagan Celts. *Oidhche Shamhainn* (literally translated as "November Eve") was the Celtic new year. It marked the end of the circular calendar year that the pagan Celts divided into four quarters, one for each season. This night was considered a very magical time when the spirits of the dead (both good and evil) could pass through the veil between the material and the spiritual world, which they believed would be very thin on this special night. All of our American Halloween customs are derived from old Celtic activities associated with this holiday. It was also a harvest festival, further linking the sieve to the bodhrán. Since the Gaelic culture was one that relied on reuse and conservation, it is a small mental leap to visualize the sieve doing double duty as a drum in these festivals. Today, Halloween is nearly extinct in England and Scotland. Only in the Hebrediean Isles of northern Scotland and in parts of Ireland is Halloween still celebrated as it is in America. But the emphasis is still placed on celebrating with parades, dances, and music and not just trick-or-treating (Figure 2).

One other final point about the local development theory: Considering the commonality of both sieves and frame drums to so many cultures throughout the world, it is neither surprising nor controversial to surmise that the bodhrán could have evolved independently, and yet simultaneously, of the other frame drums in ancient history.

RECENT PAST

Now that we have examined its ancient past, let's take a look at the bodhrán's recent past and its place in the Celtic culture of today. To do this, we must first examine its name: *Bodhrán*.

The word bodhrán is pronounced by non-Gaelic speaking Irish one of two ways. In the north, the first syllable is stressed and pronounced like the word "bow," as in bow and arrows. The second syllable is pronounced like the word "run." The "dh" in the middle carries no sound. So, phonetically we get "BO-run." In the south of Ireland, the first syllable is often pronounced like the word "bough," as in the bough of a tree or bow to the queen. It is also stressed. The second syllable is closer to the past tense of run: "ran." So we phonetically get "BOUGH-ran." Again, the "dh" carries no sound.

Figure 2. A pair of Irish Halloween revelers.

In Irish Gaelic (or Irish, as the Irish call it) the stress is on the second syllable, and the "dh" carries a guttural, light gurgling kind of sound. Phonetically, we then get "bo-(gurgle)-RAN." The Gaelic word *bodhar* is the root of the drum's name, and it means "deaf" or "to go deaf." The *-an* suffix is diminutive, much like our -y suffix in English as in "kitty," "Bobby," or "Billy." Thus we have, as a name, "the little deafening one," a surprising name for a drum that is known for its considerable lack of volume! However, if we go back a mere 60 years into the past around the west coast of Ireland into the *Gaidheiltacht* or Gaelic speaking regions, we find out the reason for this name.

Earlier, I mentioned the festival of Saint Stephen. This celebration is held on December 26 and has pagan origins. It is also nearly extinct except in certain parts of Ireland and the Isle of Man, especially where Gaelic is still spoken. Much like *Oidhche Shamhainn* or Halloween, this day is celebrated with music, parades, dancing, and one unique and singular activity. It was tradition, on this day, that the old custom of hunting the wren took place. A few local boys would gather early in the morning and run around in search of a wren. This small but spirited little bird, once caught, would be killed and then placed on top of a pole or small evergreen tree/shrub. (In modern times, a plastic or wooden effigy has replaced the actual bird.) The foliage would then be adorned with all kinds of decorations that the boys could get hold of: ribbons, bows, pieces of metal, and the like. The boys themselves would then dress up in all manner of colorful apparel. Sometimes, they even dressed up like a bird! They would then collect their musical instruments and a bucket or cup.

The bodhrán was always present in these impromptu boy bands, and it still is. However, in the olden days, the bodhrán was a little bit different. The boys would place pieces of copper and/or tin all around the frame of the drum. This obviously makes the drum significantly louder—a necessary change, considering that the boys would then parade around from door to door singing carols about Christmas, the wren, or even playing lively dance music. They would collect a few pennies in their cup or bucket from the occupant of the house and then proceed to the next house. This continued throughout the morning and into the afternoon. At the end of the carousing, the money would be used to host a *cèilidh* (see above) or it would be given to charity. There are many documented black-and-white photos showing boys and men dressed in their costumes with a bodhrán in their hands around which would be less or more jingles. It is important to note that the jingles were removable, and I am reminded of an elderly gentleman named Mike Berry, an Irish immigrant, maker of bodhráns since childhood, and a talented multi-instrumentalist. He once described to me the process he learned as a young lad in Ireland, in which he

and his friends would make a bodhrán in the 1940s and '50s. I will summarize his story to highlight the importance of the jingles.

The boys used a wooden rim, on which they could attach a metal mesh wire covering on one side. Berry and his friends often sifted the silt on the bed of the river nearby, but when they wanted a drum, they removed the wire mesh from the frame. Then they would skin a goat. They would put powdered lime all over the skin and crumple it up into a ball. A hole would be dug into the ground into which the balled up skin was placed to keep it safe from the dogs; therefore, the hole had to be rather deep. The skin would be left buried in the earth for two weeks. During this time, the lime burned the hair off of the skin, and the skin would become pliable and stretchy.

Berry said that they would then stretch the skin across the same frame they used for sifting until it was quite tight. The skin was then tacked and/or nailed into place and the excess trimmed off. It was then left to dry until the head was tight and ringy. He also said that it was customary for them to cut grooves into the frame of the drum, up near the rim, where they could insert jingles. These jingles could be removed from a cheap tambourine, or they could make them themselves from pieces of tin. Tin cans would often serve this purpose. Berry also described how they often placed pieces of felt on the side where they could tap on the frame with their tippers, and that crossbars were a must for this playing technique. They inserted the crossbars themselves, close to the head, and they gripped them with their left hand, using their fingers to adjust the pitch of the head. He also explained how necessary the crossbars were for turning the drum 90 degrees so that they could tap on their felt covering on the side with their sticks. This traditional method of construction is very different from the modern ways the bodhrán is made today.

The theories mentioned above seem like strong evidence to support a historical link to the tambourine and its Middle Eastern ancestors. And indeed, tambourines are heard being used on many recordings and in living memories. However, most store-bought tambourines are quite small and would not produce the volume required for parade drumming in which the bodhrán played an integral role in the festivals mentioned above. I have attempted to reproduce this sound with one of my cheaper (and well-used) drums. I can attest to its increased volume. And although I did go a little overboard with the jingles, I used only that which I could find around my home. I also discovered that tin can bottoms produced the most sonorous sounds when they are cut away from the rest of the can. I have used this drum in performance with my world beat band, Big Blow and the Bushwackers. It is just as effective when shaken as it is beaten. And with the left hand holding the crossbars, instead of being placed on the back of the head, it truly lives up to its Gaelic name (Figure 3). However, this is not the form we have today. Interestingly, very few people are aware of this older sound. I have a personal theory about how the jingles became permanently removed and why the muted sound of the head became preferable. To fully explain, we must look at the bodhrán in its place within the indoor ensemble of the olden days.

The bodhrán was as often played indoors as outdoors. Truth be told, it probably was played more indoors due to the long winter, rainy season in Scotland and Ireland. A loud jangling sound would be undesirable within an indoor venue, hence, the importance of removable jingles. Also, traditional Irish and Scottish music receives its primary drive from the rhythm of the music, which is derived from the naturally occurring rhythmic cadences of the melody line. These cadences are rich and varied and can be found even within the Gaelic language itself. If a loud drum is being played, the subtle rhythmic devices of the melody get easily buried. Furthermore, when singing is involved, the emphasis is placed on clearly dictated Gaelic over the ingeniousness of the melody. Most of these songs tell stories, and it is the story that holds everyone's attention. Therefore, percussion was muted and moved to the background. Over time, any kind of loud percussive sound became harsh to the ears of the Gaels, excluding the parade march. So, the jingles were removed from the sieve/bodhrán and the hand was often placed on the back of the head to mute the sound. Even so, the more recent popularization of traditional Irish music entrenched the bodhrán into its present form and current playing techniques. To illustrate this we shall turn our eyes onto the quintessential Irish traditional band, The Chieftains.

The Chieftains became very popular in Ireland in the 1960s as a traditional music group. But it was not until the early 1970s that the group achieved international fame. Their leader and uilleann piper, Paddy Maloney, was very keen on using the bodhrán as the group's percussive accompaniment instead of the new trap set, which was popular with the rising cèilidh dance bands at that time. As a result, he often hired traditional bodhrán players who were well-known locally. He did insist, though, that these players tape up, remove, or silence the jingles that they were so keen on using. Even though the performances were indoors, they were playing in large dance halls, and the bodhrán players seemed to think it felt like an outdoor venue.

I found an interesting story online at the Ceolas website (www.ceolas.org), which is dedicated to Irish and Scottish traditional music and its history. Part of an article written by Ronan Nolan, a former editor of the *Irish Music* magazine, states, "It was Davy Fallon, an elderly gentleman in his 70s and a farmer from Castletown-Geogheghan in County Westmeath, that Paddy Maloney turned to for the Chieftain's first album. He used an old style goatskin bodhrán with tambourine jingles around it, and Paddy had to persuade him to tape up the jingles so that only the drum could be heard." Eventually, they hired a permanent drummer and they took him, and his drum-senza-jingles to the world stage where the bodhrán was seen by people outside of Ireland's bars and dance halls for the first time. Couple that with the popularity of the Cheiftains' music and their success, the bodhrán, in my opinion, became strongly associated with Irish culture and to Celtic culture in general, of which the Irish can claim the strongest and least corrupted strain (with the Scots and Welsh being a very close second). But they saw it as envisioned by Paddy Maloney and not by the standard traditional methods of playing of the day. The muted sound of the drum, felt more than heard in this case, was placed far into the background. To the eyes and ears of those who became enamored enough with

Figure 3. My reproduction. DON'T do this to your nice drums!

Irish traditional music to learn it, but who lived outside Ireland, this was the model they followed for bodhrán construction and playing technique. Since the bodhrán is no longer used as a parade drum (outside its areas of origin), we now have bodhráns being manufactured and constructed without jingles.

So there you have it. Non-native bodhrán makers (especially American ones) began to pop up, and people bought these drums and played like Mel Mercier and other famous Chieftain drummers. The result is the bodhrán in its present form. In fact, the manufacturing methods have changed so much within the last 20 years that drum makers are even replacing goatskin in favor of other animals like calf or kangaroo to appease the demand of modern players. Many big drum companies run a line of synthetic bodhráns of which not only is the skin synthetic, but so is the frame. It can easily be argued that this was a good evolution, for when you place your hand on the back of the bodhrán's head, the pitch can be controlled and the tone and color altered in myriad ways. Many well-made drums have a surprising tessitura, and I have even heard people such as Mance Grady of the Nee Niggy Band play simple bass line melodic accompaniments to the music.

The drum is extremely versatile and its potential as an expressive instrument, both rhythmically and melodically, is only just beginning to be realized. This means we have a drum in the unique position of being both ancient and very modern at the same time. As a result, when people merely see a bodhrán, the first thought that often enters their mind is: CELTIC! It is even more frequently called the Irish drum rather than the bodhrán, so strong is this subconscious link. And why not? It is, after all, in the words of the late famous Irish musician, Sean O' Riada, "our native drum."

Scott Morrison is a private percussion instructor in Elkridge, Maryland where his studio, Rimshots, Inc., has been teaching area students since 1995. He holds a B.S. degree with a double concentration in K–12 Music Education and Percussion Performance from Frostburg State University. He started playing Celtic music after joining the world beat band Big Blow and the Bushwackers in 2001 when he taught himself to play the bodhrán to surprise his bandmates. Since then, he has learned to play the bones, spoons, and penny whistle, and is also a fluent Scottish Gaelic speaker/teacher. In addition, he works as a Gaelic phone interpreter for the international company Language Line. He frequently appears throughout the Maryland, Virginia, and Pennsylvania areas at Scottish and Irish festivals as a workshop/cultural presenter and performer and has taught at the Gaelic College in Cape Breton. He is sponsored by The House of Musical Traditions, where he occasionally teaches. He can be contacted via e-mail at SAMmallets@netzero.com.
PN

Stuart Saunders Smith's 'Ground' for Solo Glockenspiel

Clear Complexity

By Rob Falvo

"Ground," like most of Stuart Saunders Smith's works, is paradoxical. When observed objectively, that is, with the intellect and memory, they are complex, time-consuming to learn, and difficult to analyze. When observed subjectively, that is, existing in clear perception, without memory, they are open-minded, lucid, and highly expressive.

Empty memory comes to mind to describe what is needed to fully appreciate any work of art. This is using memory that is not influenced by defined notions of good and bad. It is experiencing art with an unconditioned mind. Actually, empty memory is the only way one can experience art that allows for openness, understanding, and resonance.

When people are ready to listen, compose, and perform in this manner, lives can be transformed. Stuart Saunders Smith composes in such a way.

> To arrive at aesthetic experience we must be totally receptive, welcoming, free from memory, so that we are open to the play of color sounds, rhythms and shapes. This openness, seeing, is the light underlying all sensations and sooner or later, we find ourselves knowingly in this light. Looking at a work of art in this way is truly creative. There is no analysis in it. Each time we are struck by it, it brings us back to our real Self. —Jean Klein

Composing comes to Smith by way of listening and observing with patience. In fact, one can say that *he* does not compose, but composing comes through him. He is a vessel from which the music flows. In practice, when Smith composes, his mind is open, free from memory. He hears a sound that he plays on the piano and listens in that moment to which sound comes next. There is insight, intelligence—intelligence without its opposite: intellectualism. His work cannot be analyzed in the traditional sense. There is no hierarchy of notes or harmonies; he is not working in a tonal or atonal system. He allows one note to ring and waits to hear what follows. In this respect his music is the purist of any composer.

> *When the eye is unobstructed the result is sight.*
> *When the ear is unobstructed the result is hearing.*
> *When the palate is unobstructed the result is taste.*
> *When the mind is unobstructed the result is wisdom…*
> —Anthony de Mello

Stuart Saunders Smith: I feel like the music is being transcribed rather than being composed.

Rob Falvo: *Is that the same as performing with the feeling of not needing to do anything — just allowing the music to come through you?*
SSS: Yes.

RF: *There are no interferences.*
SSS: That's right.

RF: There is only observation.
SSS: There is only the work.

RF: *What is art?*
SSS: With "4'33'" Cage posited that life itself is art—that the traditional frame within which art was originally positioned was no longer valid. Further, when we notice, with an artistic mindset, anything can be art. So, if one were not listening when Beethoven's music was being played it would be noise; conversely, if one listens to traffic with an artistic mindset it would be music.

I find this position amoral. Is war, AIDS, third-world hardships, with a turn of the mind, to be experienced as art? To use an artistic mindset to experience real-life tragedy is, for me, unthinkable. It is like taking a picture of someone bleeding to death without intervening. Cage's position leads to extreme passivity in the face of wrongdoing and pain. He once said there was just enough pain in the world. Really! I think there is way, way, too much pain in the world.

I once asked John Cage about this issue in a public forum. Our friendship ended.

Art is distilled experience in a frame. Distilled experience gives the art work such intensity that it literally *holds* our attention. The frame contains art in such a way that it heightens the experience by reining it into a small space. I find living in an artistic experience better than living in everyday life. Art's function is to bring us closer to the divine.

RF: *What is the purpose of art?*
SSS: Art in most cultures around the world is part of religious experience. In secular Western cultures, art's function is to elevate the audience's perceptions, emotions, and cognition.

For me, art is prayer. I have very little talent at experiencing verbal prayer as prayer. I feel nothing of God in this way. Art is my medium for worship.

RF: *What is truth in art?*
SSS: Art makes truth out of nothing. Before there was Duke Ellington there was no Duke Ellington truth.

RF: *What is complexity? Is your music complex?*
SSS: Complexity is something just beyond reach. It is a horizon that we try to move towards but can never arrive. Complexity is always in-formation.

We are all complex. Only through complexity can the human condition be apprehended.

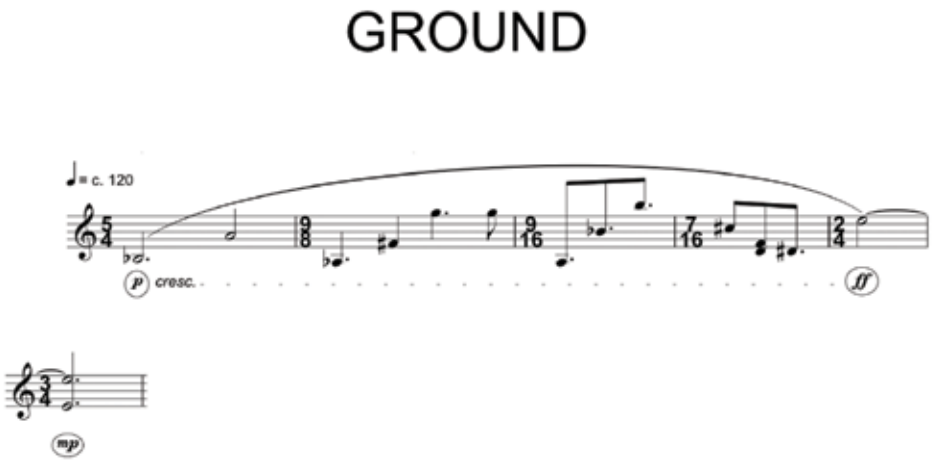
FORMAT OF "GROUND"

"Ground" for solo glockenspiel was written in 2004 and consists of a ground and seven movements. It is about 16 minutes long with each movement using the ground as its basic material. As the texture becomes denser in each passing movement the ground becomes more embedded into the piece. By the last few movements the ground becomes submerged and unknowable.

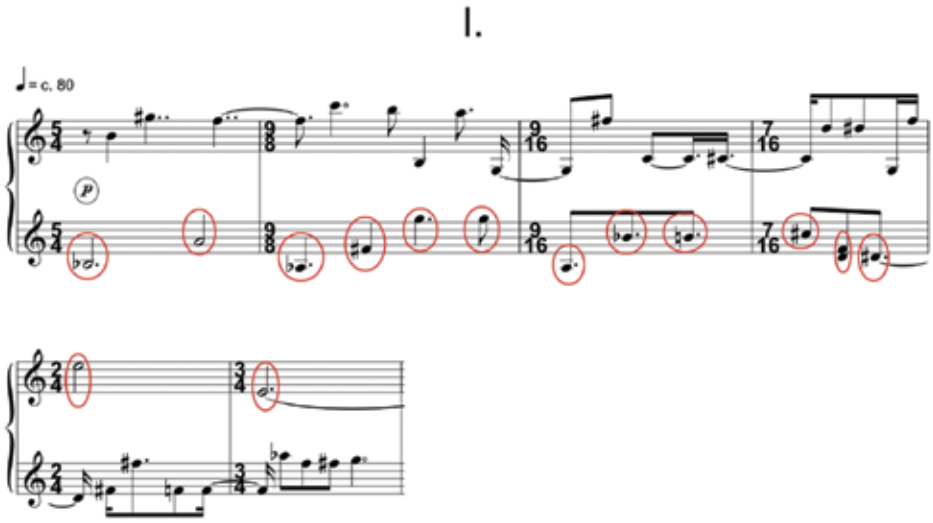
The following examples show the first

phrases to each movement including the original ground. The notes of the ground in each phrase of each movement have been circled. To use the first measure of each phrase as an overview and as an example of how the piece moves, notice that the ascending major seventh in the first measure of the ground—B-flat to A—becomes more and more lodged into the texture with each passing movement. By the fifth movement the B-flat is raised two octaves and the interval is inverted to a descending minor second; by the sixth movement the B-flat is lowered back to where it was originally in the ground with the interval inverted to a descending minor second; and by the seventh movement the B-flats and As are found in many different octaves, peppered throughout the measure with three distinct melodic lines moving in polyrhythms.

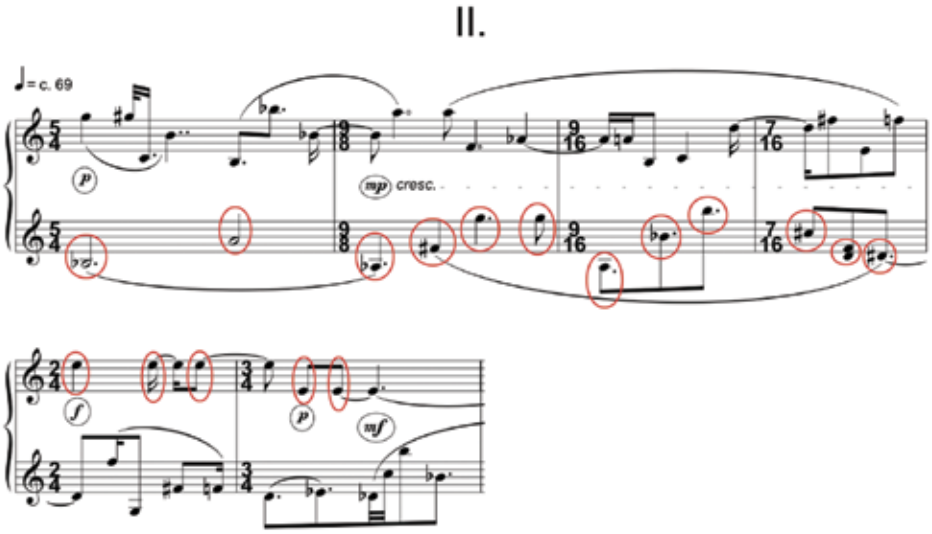
Example 1



Example 2



Example 3



THE MUSIC

Example 1: the ground

The ground itself has been created in minor seconds, like leading tones, thus creating direction and resolution throughout the piece. (See Example 1.)

Example 2: movement 1

In measure 3, the B in the ground is taken down an octave. In measures 5 and 6, the ground is found in the top staff rather than bottom one. Counter melodies are heard moving with the ground. (See Example 2.)

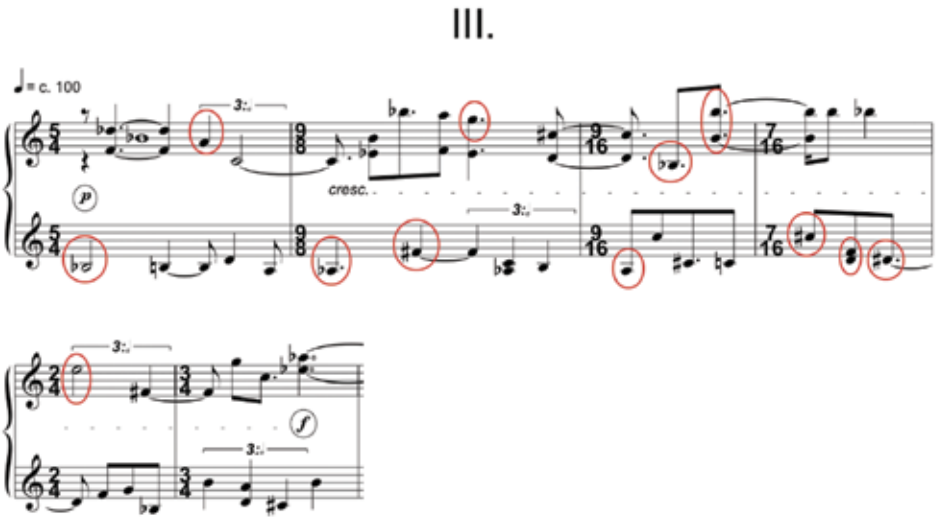
Example 3: movement 2

The ground is found in its complete form up to measures 5 and 6 where the E is syncopated in the upper octave (measure 5) and lower octave (measure 6). As in movement 1, the ground in measures 5 and 6 are in the top staff rather than bottom one. (See Example 3.)

Example 4: movement 3

The ground becomes more embedded into the movement and less recognizable. In measure 1 the B-flat is found on the bottom staff on the first beat and the A is found on the top staff on the third beat. In measure 2 the A-flat and F-sharp are found on the bottom staff and the G on the top staff. The second G is missing. In measure 3 the B-flat is found an octave lower. In measure 4 the ground is not varied. In measure 5 the E is cut short by a quarter-note triplet, and in measure 6 the E is missing. Overall, this movement includes more syncopation and polyrhythm. (See Example 4.)

Example 4

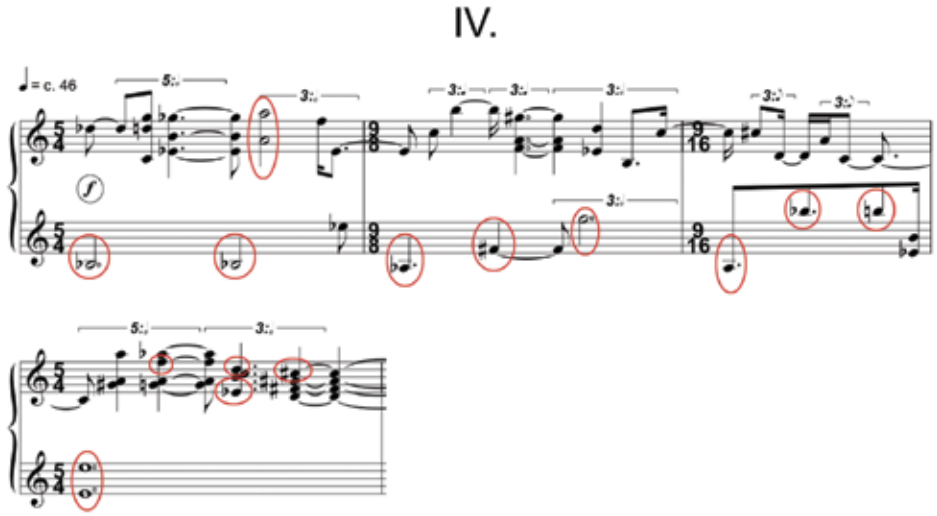


Example 5: movement 4

The ground alters considerably. In measure 1 the B-flat is repeated in the lower staff and the A is found in the upper staff. In measure 2 the ground is found in the lower staff with a slightly changed rhythm. In measure 3 the B-natural is found an octave lower.

The notes of measures 4, 5, and 6 of the ground are all found in measure 4. The E from measures 5 and 6 of the ground is found in octaves on the first beat of measure 4, and all the sounds of measure 4 of the ground are found embedded into the chords that follow the octave Es. The overall rhythm of this movement is highly syncopated with polyrhythm and gives the effect of floating above the beat. (See Example 5.)

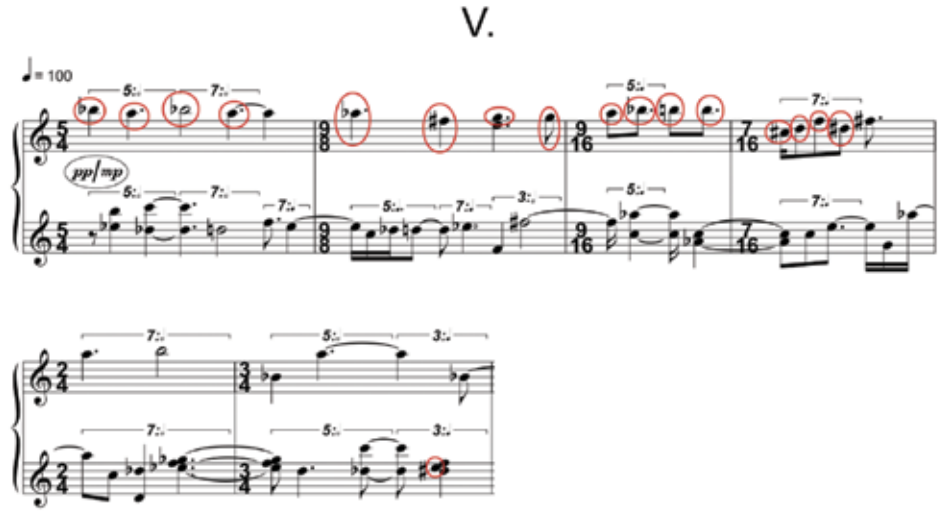
Example 5



Example 6: movement 5

The ground is floating in the higher register on the top staff. The tempo of the movement is very fast and it is written in the highest part of the glockenspiel. This contributes to the floating expression of the movement. In measure 1 there are B-flats and As alternating in asymmetrical rhythm sounding a minor second apart. In measure 2 the ground is the closest to the original. The A-flat and F-sharp are heard in higher octaves and the first G is sounding with an E and an F (major seventh below the E) in the chord. In measure 3 the A is played two octaves higher and connects to B-flat and then B in consecutive minor seconds. In measure 4 the notes of the original ground are sounded high in the register and create a melody of ascending minor second, ascending minor third, and a descending diminished third. In measures 5 and 6 the octave Es in the original ground are missing except for an E found in measure 6 in the middle of a chord, surrounded by a D-sharp and F creating a chord cluster. (See Example 6.)

Example 6



Example 7: movement 6

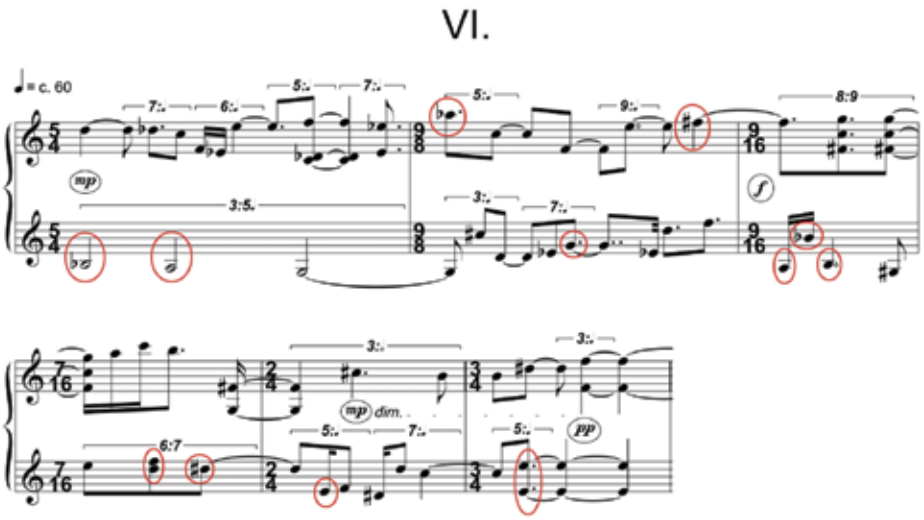
The ground is embedded to a point where one might hear a glimpse of it in certain measures like a shadow in a dim-light setting. In measure 1 the A is heard after the B-flat an octave lower, and is part of a rhythm with the B-flat in the lower staff where the performer needs to play three half notes evenly spaced in the time of five beats with asymmetrical rhythms floating above on the top staff. In measure 2 the A-flat is heard on the top staff followed by the G on the bottom staff and F-sharp in the top staff, which, when compared to the ground, switches around the order of these two sounds. All three notes of the ground in this measure are heard in different octaves

than the original and contribute to melodic material found on the two staves. In measure 3 the sounds of the ground are heard on the bottom staff with the B transposed down two octaves. In measure 4 the C-sharp is missing and the chord of D and F transposed an octave higher along with the next sound of D-sharp. In measures 5 and 6 the Es are heard in the bottom staff. (See Example 7.)

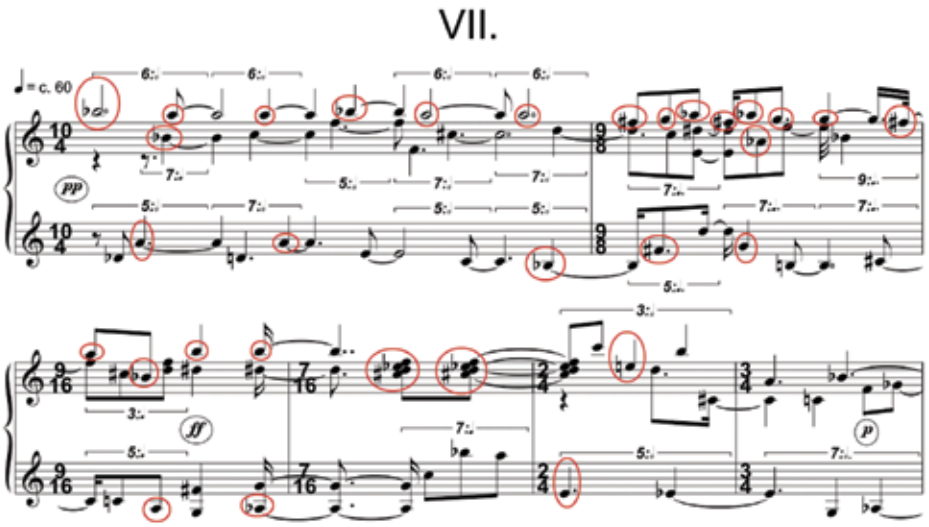
Example 8: movement 7

The ground is completely embedded into the movement and is unrecognizable. In measure 1 the time signature changes to 10/4, and B-flats and As are predominately heard in many different octaves and in a highly complex rhythm throughout the measure. In measure 2 there are the sounds of ground peppered throughout in different octaves and in different orders and are part of three melodic lines moving in different asymmetrical rhythm. In measure 3 the sounds of the ground are once again peppered throughout the measure. The rhythm in the first quarter beat of the 9/16 measure is a 2 into 3 into 5, and the sounds in the ground of A and B-flat are heard but not comprehended as the ground. This polyrhythm floats over the pulse and moves toward the *fortissimo* block chords that can shock the listener and sets up a dialog with the beginning *pianissimo* section. In measure 4 the sounds of the ground are heard as chord clusters in the top staff while the melodic line is juxtaposed in the bottom staff. In measure 5 the Es from measures 5 and 6 of the original ground can be heard in reverse order as part of a complex web of three melodic lines moving in polyrhythm. In measure 6 there are no sounds heard from the ground, and the melodic lines take a turn into uncharted territory continuing the dialog, as the second half of the measure suddenly comes to a *piano* in dynamic. (See Example 8.)

Example 7



Example 8



PERFORMANCE PRACTICE

I kept a rhythmic journal for the last two movements of "Ground" so that I could refer to it whenever I practiced those movements. The journal was valuable because it was a reminder of how to perform each measure rhythmically as I refined and memorized how each movement flowed.

Below is an example of the journal pertaining to the first six measures of movements VI and VII:

Movement IV, measure 1

The overall polyrhythm in this measure is a 5 into 3, so by finding the lowest common denominator of 5 and 3 (which is 15) the rhythm can be graphed. The middle row has 15 numbers from 0 to 14 (zero counting as a number). To allow the boxes to be all the same size I took the liberty of writing 0 where 10 would be, and I do this throughout all examples—so all multiples of 10 have 0 written in the square. I start from 0 because it is easier to count and see how the 5 and 3 fit into 15 squares: 3 goes into 15 five times so every fifth square gets a number; 5 goes into 15 three times so every third square gets a number. Thus we have the bottom row of 3 on the zero, fifth and tenth squares. Looking at the measure one sees that the top staff has 5 beats and the bottom has 3 beats that go evenly into the 5 beats. (See Figure 1.) In subsequent figures,

numbers pertaining to the sounds of the rhythms have been circled in red. The circles will correspond to the sounds that need to be played within that polyrhythm. (See Figure 1.)

Placing the second triplet half note in the bottom staff

1. Notice in the graph that the second beat of the three lands one square before the third beat of the five.

2. The second beat of the three is the second triplet half note on the bottom staff in the score. Since the second beat in the score on the top staff is a septuplet, I need to figure out where in the septuplet the second triplet half note lands.

3. Going back to the graph, I see that there are three squares between the second and third beats of the five and the second beat of the three lands on the third square between the second and third beats of the five.

4. Seeing that there are three squares between the second and third beats of the five, and in the score, the second triplet half note in the bottom staff needs to fit into the septuplet on the second beat of the score in the top staff, I need to create a graph of 7 into 3.

5. By creating a graph of 7 into 3, I need to go to the third beat of the three since we know that in the 5 into 3 graph, the second beat of the three lands on the third square between the second and third beats of the five.

6. In the 7 into 3 graph, the third beat of the three lands between the fifth and sixth beats of the 7 on the third square after the fifth beat, or just before the sixth beat.

7. Now we can see in the score that the second triplet half note in the bottom staff lands just before the sixth beat of the septuplet on the top staff (which is the note of C). (See Figure 2.)

Placing the third triplet half note in the bottom staff

1. By referring back to the 3 into 5 graph, I can see that the third beat of three lands between the fourth and fifth beats of five on the second square after the fourth beat.

2. I think of the third beat of the three as equivalent to the placement of the third triplet half note in the score. Since the third beat of the three lands on the second square after 4, I go back to the 3 into 5 graph and find that the second beat of the three lands between the second and third beats of the five just before the third beat.

3. Then I can see in the score, the third triplet half note lands just before the third beat of the quintuplet on beat 4 of the top staff.

4. Since there is no sound on the third beat of the quintuplet, I need to practice the fourth beat of measure 1 slowly, placing the note of G in the bottom staff just before the silent third beat of the quintuplet of the fourth beat of the top staff. (See Figure 3.)

Measure 2

1. The first beat of the measure is the polyrhythm of 5 into 3, so I refer to the graph of 5 into 3. (See Figure 4.)

2. In the third beat of the measure in the top staff there is a 9 over 1 beat. The note of E is played on the fifth beat of the 9, so I created a graph of 9 into 2 to place the note of E precisely before the second eighth note when subdividing eighths. (See Figure 5.)

Measure 3

The graph is 9 into 8. (See Figure 6.)

Measure 4

The graph is 7 into 6. (See Figure 7.)

Measure 5

Thinking of the triplet on the top staff

Figure 1

1			2			3			4			5		
0	1	2	3	4	5	6	7	8	9	0	1	2	3	4
1					2					3				

Figure 2

1			2			3			4			5			6			7		
0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0
1							2							3						

Figure 3

1			2			3			4			5		
0	1	2	3	4	5	6	7	8	9	0	1	2	3	4
1					2					3				

Figure 4

1			2			3			4			5		
0	1	2	3	4	5	6	7	8	9	0	1	2	3	4
1					2					3				

Figure 5

1		2		3		4		5		6		7		8		9	
0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7
1									2								

Figure 6

1									2									3								4														
0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5					
1								2								3							4						5										

5									6									7								8														
6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1					
				6							7								8								9													

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as being played in two beats, I see that the C-sharp lands on the third triplet eighth note, so the 5 into 3 graph can help figure out where the C-sharp lands in reference to the quintuplet on the bottom staff. In the second beat, the B in the triplet on the top staff also lands on the third triplet eighth, so the 7 into 3 graph can help here. (See Figure 8.)

Measure 6

The 5 into 2 graph can help on the first beat. (See Figure 9.)

Movement VII, measure 1

In this measure there are three distinct lines of melody moving together vertically in polyrhythm and horizontally at different speeds. The top line moves in sextuplets, the middle line and bottom lines in septuplets and quintuplets. For the first and second beats, I show a graph of 7 into 5 and superimpose a graph of 36 squares on top to add 6 equidistant points to the 7 and 5. This makes it easier to see the placement of each beat of 5, 6, and 7. Otherwise I would need to make a graph with the lowest common multiple of 5, 6, and 7, and we would need 210 squares! (See Figure 10.)

The graph of 7 into 6 is used to work out beats 3 and 4. (See Figure 11.)

I can use the same graph for the first and second beats in the measure to work out beats 7, 8, 9, and 10. I just need to circle the numbers that relate to the notes in the rhythm.

Measure 2

In the first dotted-quarter beat, a graph similar to the graph that we used for the first and second beats in the first measure can be used. This time the top line uses 36 squares to separate three equal beats and is superimposed over the 35 squares for 7 into 5. (See Figure 12.)

In the second dotted quarter beat, a graph of 7 into 6 can be used. (See Figure 13.)

Measures 3 and 4

These two measures can be combined and thought of as a 4/4 measure since 9/16 and 7/16 equals 16/16. This will make it easier to play the chords starting in the middle of measure 3 since both chords are a quarter note in length. For the first half of measure 3, look at the graph of 2 into 3 into 5. (See Figure 14.)

For the second half of measure 4, look at the graph of 2 into 7. (See Figure 15.)

Measure 5

In measure 5, a graph of 6 into 5 and a superimposed graph of 32 squares are used. (See Figure 16.)

Measure 6

In measure 6, a graph of 2 into 3 into 7 is used. (See Figure 17.)

CONCLUSION

Since Smith's rhythmic vocabulary is

Figure 7

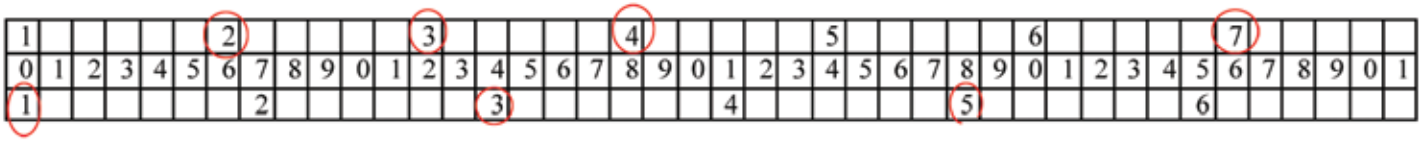


Figure 8

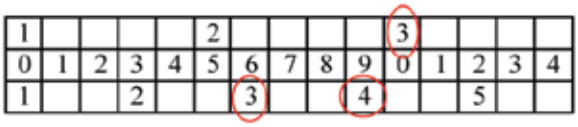


Figure 9

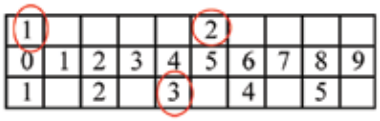


Figure 10

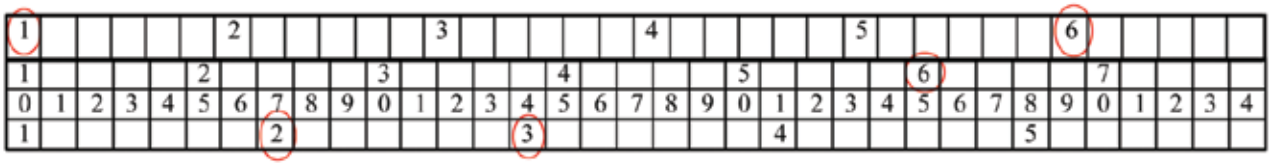


Figure 11

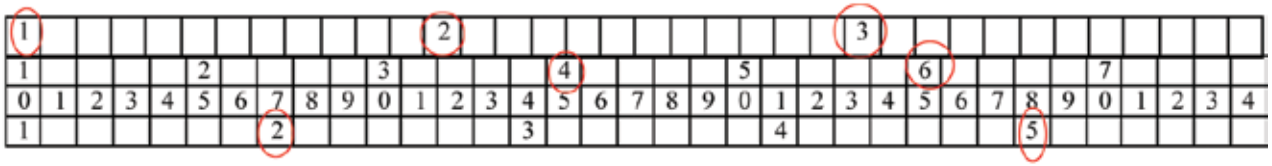
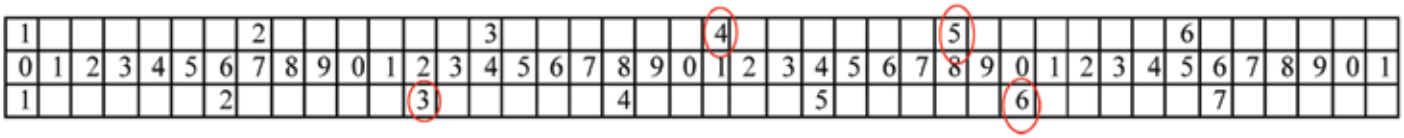


Figure 12



intricate and he composes with *empty memory*, his music is complex and visceral together. It has been said that all there is, is the moment. Past and future thoughts tend to cloud the mind. Creativity does not occur with thought, it occurs when the mind is empty or clear. For most of us, thoughts come and go continuously, and because of this we tend to label moments of creativity as inspired ones. However, it is not necessarily inspiration but openness that allows creativity to flow.

With all the obvious complexity in "Ground," the listener who will truly be moved by it will come to listen to it with no preconceptions, no judgments, no memory, and will find that the beauty of "Ground" will arise naturally.

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Rob Falvo is a professor of percussion at Appalachian State University, where he heads the percussion department, teaches applied lessons, and directs the ASU Tabla Ensemble, New Paradigm Percussion Quartet, Percussion Construct, and ASU Percussion Ensemble. He is an international performing and recording artist who has appeared with the Erick Hawkins Dance Company, New Music Consort, Tokyo Symphony Orchestra, Masterworks Chorus and Orchestra, Manhattan Chamber Orchestra, Philidor Percussion Group, and North Carolina Symphony among others. He has recorded on Koch, Newport Classics, DMG, Equilibrium and 11 West Records (Smith Publications) labels. Falvo earned a Doctor of Musical Arts degree in percussion performance from the Manhattan School of Music. In 2007, he graduated from the Chesapeake Bay Alexander Studies—North Carolina Teacher Training Program and became a certified teaching member of Alexander Technique International. He can be reached at: falvorj@appstate.edu. PN

SUBMITTING PROGRAMS

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State
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Name of Performer or Ensemble
(including director & any guest artists)
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Composer's First and Last Name
Arranger Name

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Figure 13

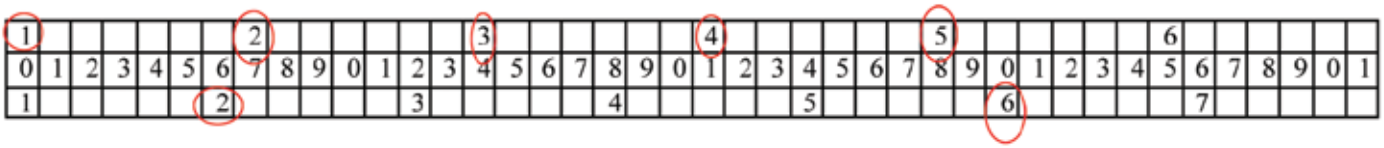


Figure 14

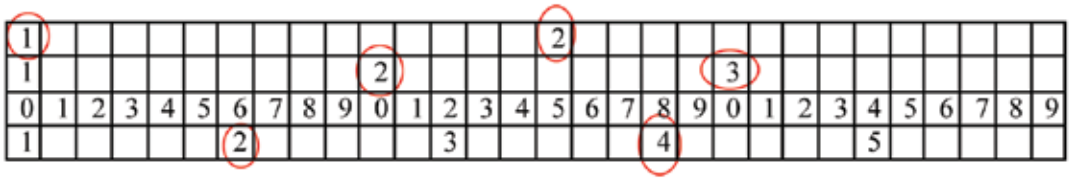


Figure 15

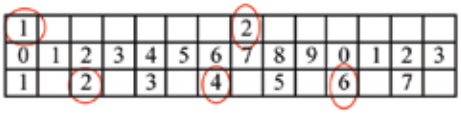


Figure 16

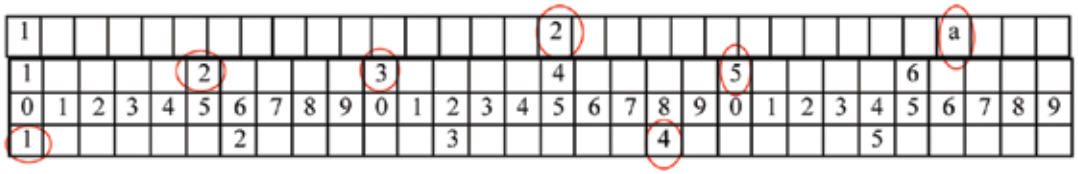
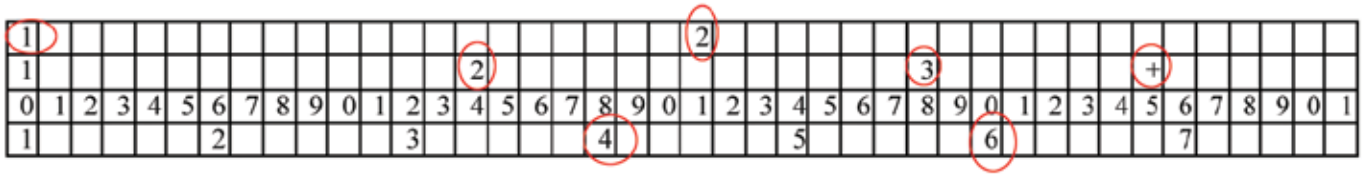


Figure 17



The Hellcats: Why Rope Drums?

By Staff Sergeant J. Andrew Porter

One question The Hellcats drummers are often asked at clinics is, "Can you tell us about your drums?" While they are certainly beautiful to look at, the sound is what usually surprises our audiences. The drums we use are a modern reproduction of instruments from the Revolutionary War period. We use these drums in honor of our musical ancestors, the drummers and fifers who first began the long heritage of soldier musicians stationed at the garrison of West Point. Established by General George Washington in 1778, soldier musicians have served at West Point ever since. The United States Military Academy was established here in 1802, and the West Point Band was established in 1817.

The Hellcats have the proud honor of holding the oldest continuous position for musicians in the United States military, and have made it a goal to tie together the old and new through our repertoire and performances. This article will discuss our drums and compare them to a modern marching snare drum.

CONSTRUCTION

The rope-tension snare drums The Hellcats use today are constructed very similarly to those made in Europe and the United States since the 1700s. They are constructed of a steam-bent, single-ply wood shell, usually either maple or ash. For added strength, there are interior reinforcing rings at the top and bottom edges. The counterhoops are also steam-bent single-ply maple. The Hellcats most often use snare drums that measure 17 x 18 inches (diameter by depth). The bass drum is 26 x 14 inches.

Our drumheads are always synthetic. Due to the repertoire we choose and the climate of the Hudson Valley, natural skin heads do not work for us. Unfortunately, there are only a few synthetic head choices available in the U.S. for our 17-inch diameter snare drums. For the snare side, we use a clear plastic head. Our batter heads are two-ply polyester weave heads made in Basel, Switzerland. They are much more durable than any other head we have tried. Our last set of batter heads lasted two and a half years. In comparison to the average Mylar head lifespan of four to six months, the extra cost is well worth it.

To tension the heads, a single Dacron rope is laced around the drum. Like a new drumhead, the rope will stretch for a while. For this snare drum, the rope is 48 feet long. In addition to the rope, there are 10 leather ears that can be pushed down to increase the tension. Since the rope is laced through both the bottom and top counterhoops, equal tension is applied to both heads. The heads are not tuned individually.

The last piece of the puzzle is the snare unit. Our drums have a strainer with a horizontal tension adjustment, but no throw-off. Like the heads and rope, the snares are synthetic, made of nylon.

TUNING

Coming from a DCI and WGI background, I did not quite know what to expect when I auditioned for The Hellcats. I had no experience with rope-tension drums. I expected a loosely tuned drum, which would make fast rolls and flam passages more difficult to play. Much to my relief, this was not the case. The rebound on our drums is similar to a well-tuned concert snare drum. Even with some of the very demanding repertoire we choose, the tuning and response of our drums is not often an issue.

When asked how we tune our drums, the simple answer is "brute force." It takes a good amount of pressure to put a desirable tension on a rudimental snare drum. On modern drums, this is accomplished by a system of tension screws and a wrench. For a rope-tension drum you simply have to pull the rope tighter, which will probably give you a bit of a workout. A drum press can help keep even tension on the drumheads and make the process easier. However, plenty of physical effort is still required to get the ropes tight enough to hold the tension.

One of the most important steps in tuning a rope-tension drum is getting even tension all around the drum. This is most difficult at the point where the rope is tied off. Uneven tension on one side can cause the hoops to warp (what we affectionately call a "taco rim") and create sound problems later. It sometimes helps to have another person assist in the tie-off.

To tie the rope off, we utilize what is known as a "pigtail." It is a knot of sorts, where the rope is twisted and wrapped around itself. After the pigtail is finished and the drum is at a good tension, the remainder of the rope is tied across the bottom of the drum and hangs below the bottom head. This is known as a drag rope, and is mostly decorative. However, it does serve as a handy carry strap when put over one shoulder similar to a backpack.

Hellcats 17" x 18" rope-tension drum disassembled. Clockwise from top left: Dark walnut stained maple shell with hand-painted crest, counterhoops, dampener cloth, rope, snare-side head, batter head, leather ears.

Dacron rope that is laced around the drum as a tension system. Shown is the eyelet braided on one end, through which the pigtail is tied.

COMPARISON

At first glance, the size difference between a rope-tension drum and a modern marching snare drum is clear. As mentioned earlier, our drums are 17 x 18. Most modern marching snare drums today are 13 or 14 inches in diameter and 11 or 12 inches deep. Contrary to what it might seem, a modern drum is quite a bit heavier than a rope-tension snare drum. The amount of metal on a modern drum adds considerable weight.

Another difference is how the drum is carried when marching. The rope-tension drum is typically carried using a strap that goes over the right shoulder and diagonally across the performer's body. The strap connects to the drum at a single point using a hook. The drum rests against the left leg and moves with each step as the player marches. With this method of carry, the drum is naturally tilted. This is the basic reason for the use of traditional grip. Conversely, modern marching drum carriers are made of various metals and composites, and they cover a much larger area of the upper body. They typically attach to the drum at two points and keep the drum completely off the lower body.

Designs for modern marching drums and carriage systems have been heavily influenced by competitive marching activities. Higher-pitched tuning became the norm in the U.S. with the popularity of Kevlar and Aramid heads over the past 20 or 30 years. Repertoire that included faster passages and complicated hybrid rudiments led to a desire for more clarity in the sound, and a drier, higher-pitched drum was demanded. Drum manufacturers responded with drums that could withstand the tweak of someone armed with a cordless drill and a T-key.

Competition marching drill also became more demanding, with ever-increasing tempi, abrupt direction changes, incorporation of dance elements, and many other challenges. This led to manufacturers making carrier systems that are more form-fitted to the upper body and much easier to control. One of the biggest benefits of this system is the maneuverability of the player. With the drum separated from the lower body, the movement of the drum is greatly reduced. Modern competition marching demands would be very difficult to accomplish with a drum carried on a sling.

With nearly 700 years of history, study of the snare drum family tree can continue for many more chapters. American rudimental drumming history is very important to The Hellcats, and we will strive to continue to provide a valuable resource to the percussion community. Visit the "DrumCats" section of the West Point Band website (www.westpointband.com) to view the companion video addressing rope drum tuning. There you can also find more information about The Hellcats and the West Point Band, view tutorials and videos of performances, download free sheet music, and get links to many other resources.

Staff Sergeant J. Andrew Porter serves as drum section leader for The Hellcats, the Field Music Group of The West Point Band in West Point, New York. He holds degrees from Western Kentucky University and Louisiana State University. Staff Sgt. Porter's previous performance experience includes the drum lines of the Bluecoats Drum and Bugle Corps and Music City Mystique. PN

Assembled Hellcats 16"x 16" rope-tension snare drum, ash ply shell. Drum is shown at playing tension, with the leather ears down.

Snare strainer without throw-off, and nylon gut snares. To the right of the strainer is the drag rope and pigtail.

Inside view of the 17" x 18" snare drum. Note the interior seam of the single-ply steam bent maple shell.

Pulling down the leather ears to bring the drum up to playing tension.

‘Never Having Written a Note for Percussion’ by Tenney—on Snare Drum?

By Adam Weisman

One of James Tenney’s solo works, “Never Having Written a Note for Percussion,” is one of his “postal pieces,” a series in which an entire piece fits on one postcard. This fifteen-minute piece, written in 1971 for John Bergamo, is only one note with a crescendo and dimuendo, and is usually performed on a tam-tam. It starts inaudibly, peaks after about seven minutes with full overtones, and then returns to nothing. The full length of the piece depends on the performer, the instrument, and the acoustics.

Unlike the tam-tam with soft sticks, when the piece is played on a snare drum, which is so clear and dry, it is like listening with a microscope: one can hear inside the performer, in a way. Every little movement of both hands, the tips of the sticks, the playing point on the drum, and even the performer’s breathing all have an acoustic effect. The attempt to play inaudibly on a snare drum is more an intention than a reality. The hands barely move but it seems like an elephant is snoring.

In studying the extreme ranges of anything, for example the miniscule particles of matter, people have to learn more to understand the new information. Similarly, for the minimum dynamic range of the piece I developed an extension of my roll technique to help the sticks bounce more with less movement.

When one listens to the piece the ear picks up on the minimal changes of roll color between the hands, and the brain also notes the slowly changing volume and timbre. Because people are not used to this slow, gradual dynamic process, the sense of time warps as the ten minutes pass. But it seems like less. Physically the ear is confronted with next to nothing at one extreme, and a very muscular, demanding, loud wall of sound and energy at the other. However, the whole time the performer is just playing a roll. But it seems to be a roll on many different levels of perception.

The most important point of Tenney’s solo is to have a very even crescendo and diminuendo, which is not so easy to do over a ten-to-fifteen minute period. Using a stopwatch is very helpful. Performed on the snare drum I would go for reaching the next dynamic and stick position between rim and center every thirty seconds in a ten-minute version. That would be approximately: 0=*niente*, 0:30=*pppp*, 1=*ppp*, 1:30=*pp*, 2=*p*, 2:30=*mp*, 3=*mf*, 3:30=*f*, 4=*ff*, 4:30=*fff*, 5=*ffff*, 5:30=*fff*, 6=*ff*, 6:30=*f*, 7=*mf*, 7:30=*mp*, 8=*p*, 8:30=*pp*, 9=*ppp*, 9:30=*pppp*, 9:59=*niente*.

For practicing the quiet beginning I often keep the same dynamic for one minute: 0=*niente*, 0:30=*pppp*, 1=*ppp*, 2=*pp*, 3=*p*, 4=*mp*, 5=*p*, 6=*pp*, 7=*ppp*, 7:30=*pppp*, 7:59=*niente*. After practicing this it is a relief to crescendo to the next dynamic step every thirty seconds!

On a tam tam, a fifteen-minute version might be: 0=*niente*, 0:30=*pppp*, 1=*ppp*, 1:30=*pp*, 2=*p*, 3=*mp*, 4=*mf*, 5=*f*, 6=*ff*, 7=*fff*, 7:30=*ffff*, 8=*fff*, 9=*ff*, 10=*f*, 11=*mf*, 12=*mp*, 13=*p*, 13:30=*pp*, 14=*ppp*, 14:30=*pppp*, 14:59=*niente*.

It is also important to have a rich sounding instrument for the piece and to be in the right mood. Walking in a circle in slow motion is an acclimatization exercise for the body and will help you play the piece better. When doing this for the first time, walk slowly in a small circle. On the second round, walk twice as slow. Then twice as slow again. After several steps go twice as slow again.

Now the actual exercise can start and it deals with body awareness. Be aware of standing normally, then putting the weight slowly on one foot, slowly lifting the other heel, the knee rising and bending, the toes finally lifting from the ground. Now imagine the air as water and that you can actually feel it as the foot slowly extends to take a step, the air being pushed in front producing ripples, then the heel slowly lands, the rest of the foot touches the ground, the weight slowly shifts onto it, the eyes and head turn a little in the direction of the circle, the middle of the body follows, the weight shifts off the back foot, and it begins to lift. Breathe slowly and regularly the whole time. After five minutes the body is very tranquil and the hands feel calm and heavy.

Keeping this energy, take a pair of sticks, go to a drum, stand or sit, and move into playing position. Feel your pulse with your heart, chest, stomach, or the muscles of the upper leg against the chair. It might help to find your pulse first by touching two fingers to your wrist. It is important to note that not just the notes that one plays are important, but also what happens in between them. After experiencing that sense of “in between” by walking, try now to experience the same feeling while swinging the sticks very little, six millimeters at *pppp*, starting very slowly and paying attention to the movement of the wrists.

The exercise starts with playing one note every four heartbeats. (See Exercise 1.) The emphasis is on moving only a minimal amount very slowly and continuously. It is only of secondary importance if the actual note is played perfectly. Be patient at the beginning of the exercise and concentrate on smooth movement before and after the notes. If your heart beats slower or faster during the exercise, just go with it. Try to imagine that your wrists and stick tips are moving in an extremely slow and fluent motion. This exercise is based on the idea that to play softly, the sticks are raised only a little bit. In order to play very softly, the stick is raised even less. With practice, the body can learn to control these minimal movements.

For some acoustical situations or modern pieces, like Tenney’s solo, or even some of Webern’s solo snare rolls that diminuendo into nothing, it helps to be able to roll extremely softly. I also wanted to be able to roll slower and more calmly, which is why I developed these unique techniques. Less height equals less sound in general. Of course, the lower the stick is raised in order to play softer, the less bounces the stick can make; therefore one must roll a bit faster. However, with the thumb facing up and the stick resting between the thumb and first finger and the other fingers not touching the stick, the stick can be made to bounce more times because it has less restraint from the hand. Another positive is that with reduced pressure, the hand can relax more, and one can even rest the hands on the rim of a small snare drum. The hand, however, has less

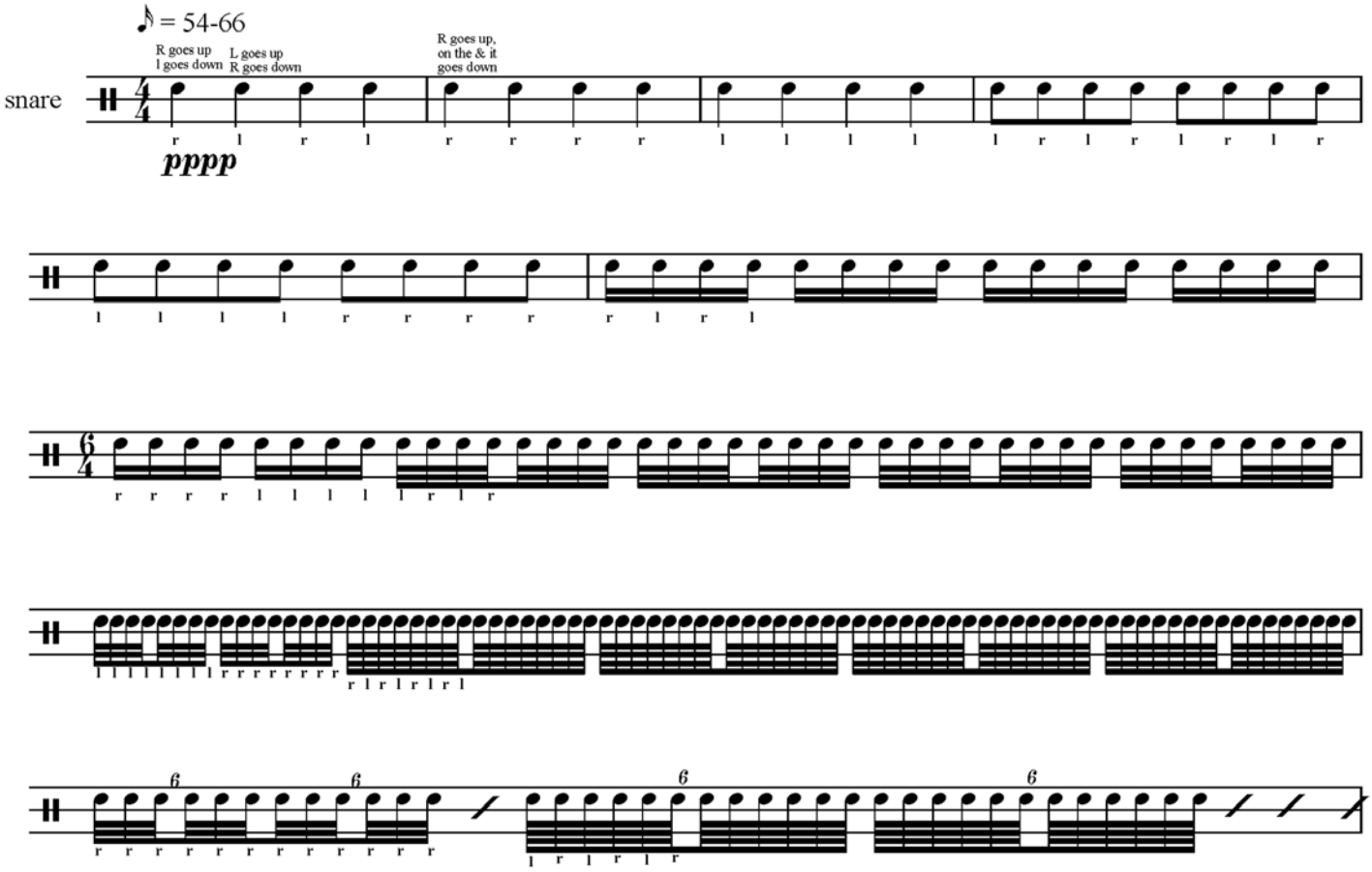
control of the stick for normal playing because of the reduced contact and reduced pressure. I realize there are pluses and minuses, a bit like a checking account.

Keep in mind that this hand position is really only for a very soft roll and not much else. The nice thing about practicing this way is that the hands remember the light feeling of the stick and can better transfer that feeling back into the normal position, helping to roll softer that way also.

Some exercises go between the normal grip and the thumbs-up technique. I first came across this hand position as the French style of timpani playing, although the hands are farther apart. For the soft timpani rolls one could use only the fingers, giving a very light airy sound, and louder playing was done by using the wrists and turning the forearms.

It is important to know one's own comfortable soft-roll tempo. On a good day I go for eighth-note triplets at a quarter note equals sixty to seventy beats per minute, sometimes starting the *niente* a little faster and slowing by the time I reach a *ppp* dynamic. Another important aspect is to have sticks with very good tips, especially for the quiet part. The following exercises help one learn to roll softer and slower by adding more bounces to each stroke. Do them in the extended position as well as in the normal position.

Exercise 1. The tempo is very slow. One sixteenth should be one heartbeat. Concentrate on very slow, fluent, and continuous motion between the notes, hardly swinging the sticks at all.



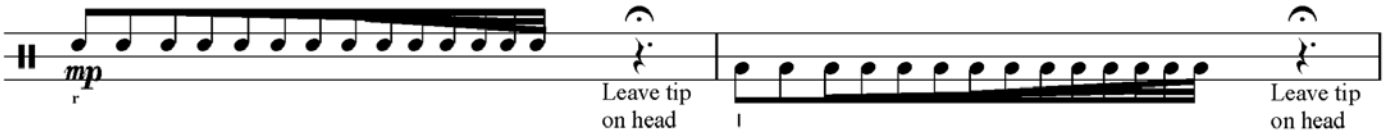
Start with only one hand. Take the 3rd and 4th fingers away from the stick so it is only held between the thumb and forefinger, with the thumb facing up. Let the tip of the stick rest on the drumhead. Bring it straight up about 25cm, then let the tip fall and bounce until it stops by itself. Wait a little with the tip on the head. Repeat several times.

Now with the 3rd and 4th fingers back in position, repeat again several times. Probably the stick won't bounce quite as long as before. That's normal. Try to get the stick to bounce as many times as possible.

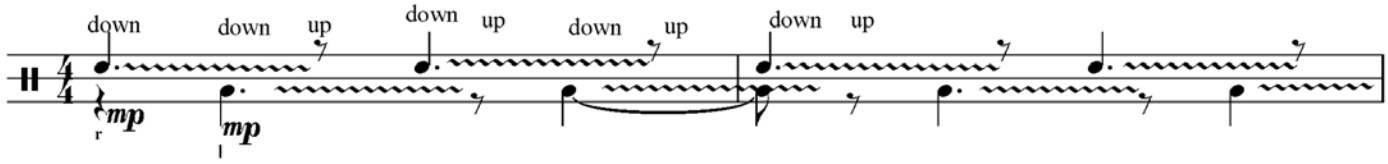
Do this whole exercise again with the other hand.

Now try to get each hand the same as the other. Start with the 3rd and 4th fingers in correct position on the stick. For this exercise you want the tips 8–10 cm apart on the head. Start with one hand: let the stick bounce and die out. Wait a second.

Keeping the tip on the head, let the other stick bounce and die out. Wait a second. Keeping the second tip on the head, let the first bounce and die out again. Continue alternating the hands. Stem up = R, stem down = L.



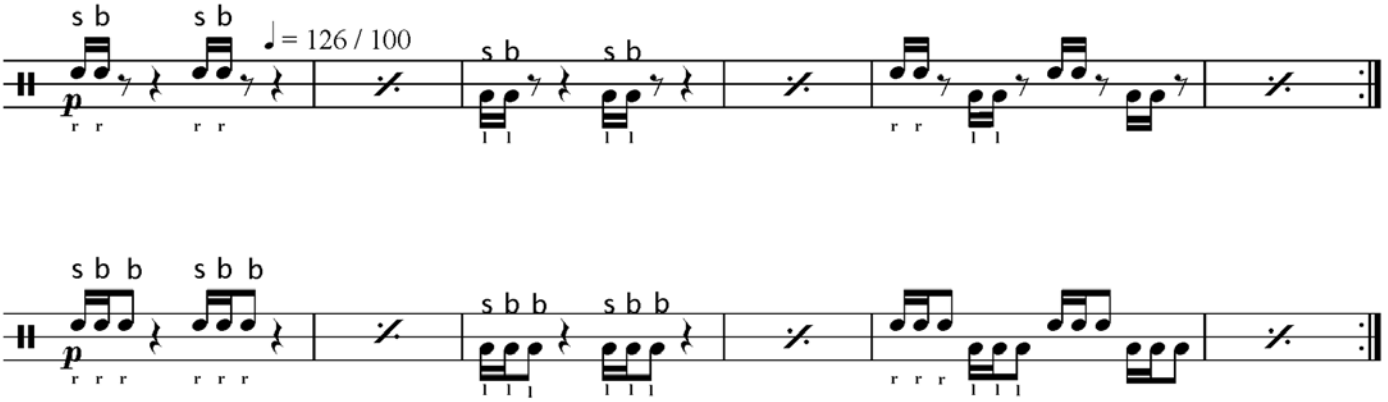
Then calmly begin an accelerando. Still keep the sticks bouncing as many times as possible. Leave the tips on the head until the last possible moment before playing the next bounce. They are still about 10 cm from each other and close to the rim. At some point the second of pause gets shortened until it disappears. The bounces begin to overlap each other. It should sound the way it looks below. On every beat one hand goes down, and the other comes up on the offbeat.



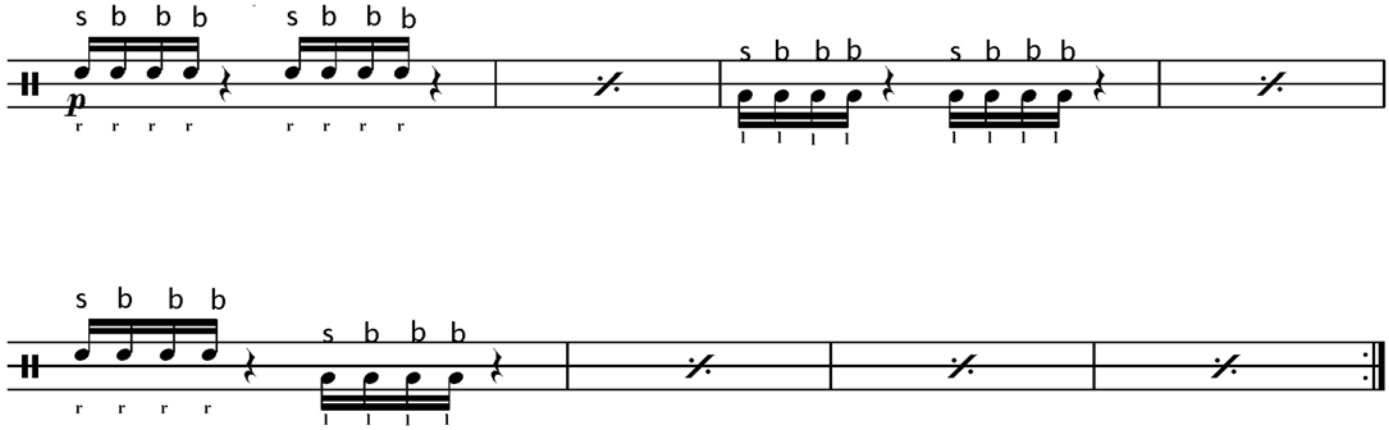
Work on controlling the bounces. Be aware: it is only one stroke of the hand and then the stick bounces. Work for even rhythm and dynamics. Four times one hand, four times the other hand, eight times alternating. To stop the bouncing, lift the hand.

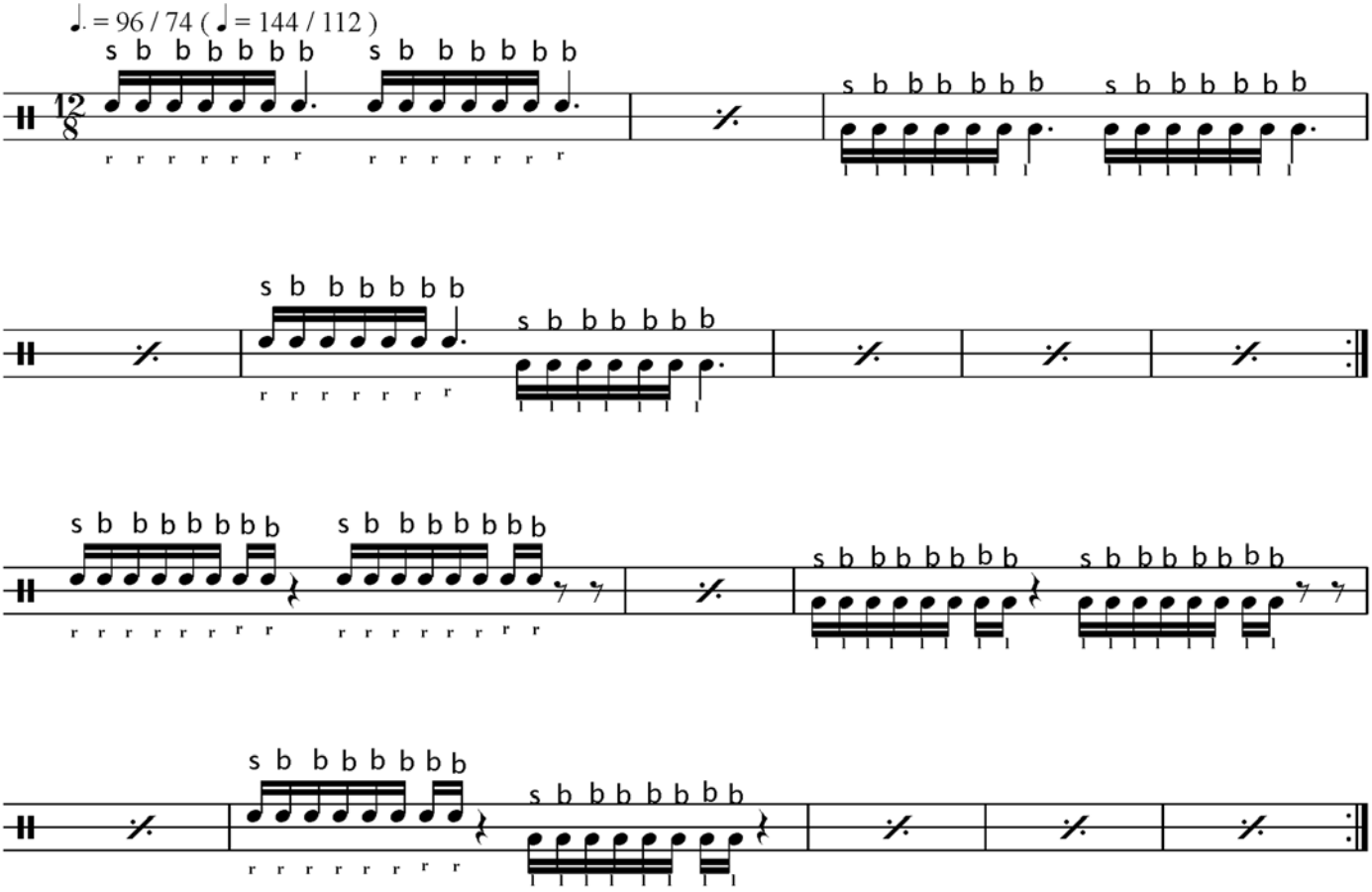
The tips are in normal playing position, right next to each other. When the basics are correct, try bringing the stick from close to the rim towards the center during the bounces to help keep the same dynamic. s = stroke, b = bounce.

The first tempo is for a normal position; the second is for the extended position. More notes = faster bounces.

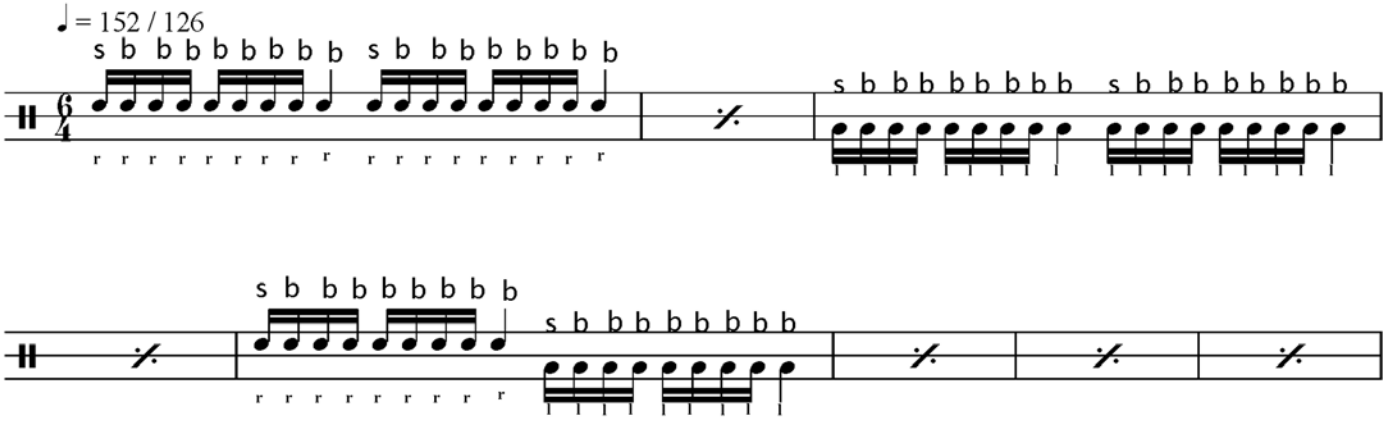


Here are four notes; for five or six notes just add one or two more after the four notes.





Here are nine notes; for 10 or 11 just add one or two more after the nine notes. In the normal hand position I can get almost nine notes.



This exercise is to practice moving from one position to the other, concentrating on one hand at a time. The best time to move is when the hand is not playing. Start in the super soft position. The hand that doesn't roll only moves towards the center but stays with the thumb up the whole time. It acts as a center guide. Move only a little (2 mm) at a time; nobody should hear it and they almost don't see it. First move both hands from the rim to about 3 cm farther in. Up to here both hands are still next to each other with the thumbs up, and the dynamic is *ppp*. While the left hand stays still, the right hand angles to the right until the forearm and wrist are straight. The stick tips stay next to each other. The dynamic is *pp*.

Now slowly tilt the thumb down and to the left till the hand reaches its full natural position. While doing that, the 3rd and 4th fingers also move to their normal position. Dynamic is now *p*. Now return the right hand to the super soft position. First tilt the thumb up to the vertical position (*pp*). Bring the wrist towards the center so that it mirrors the left hand. Tips stay next to each other (*ppp*). Now move both hands back to the rim. (*pppp*). Then practice the other hand, and finally both hands.

The slash angled down towards the right on some notes is my symbol for a buzz with one hand, no matter how slow the tempo. So, for the duration of the note, let the stik bounce, as full sounding as possible. Of course, for longer durations, the bounces have to start more open.

mr = move right hand. The photos are the starting point of each dynamic.

pppp basic position

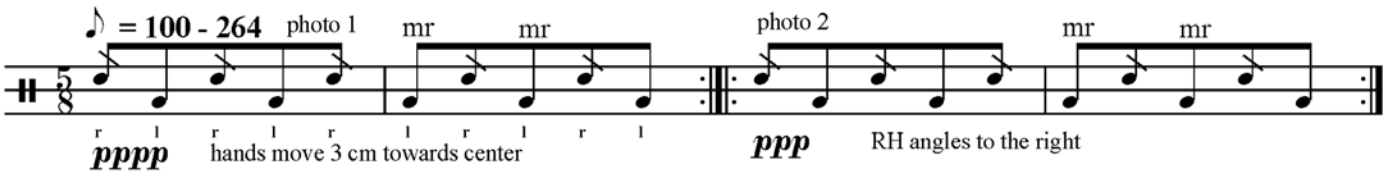
ppp 3 cm position both hands

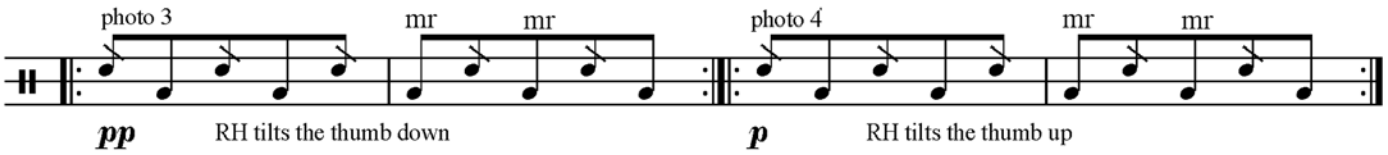
pp position, right angled out

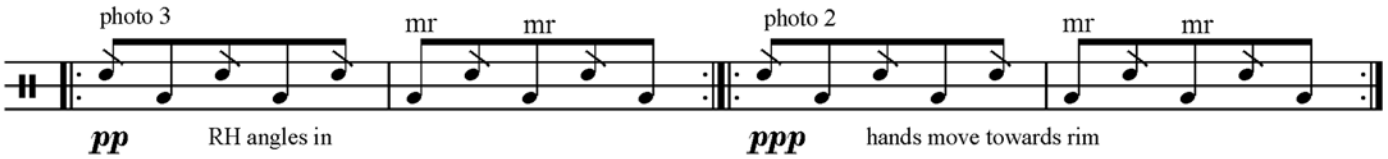
p position, right flat

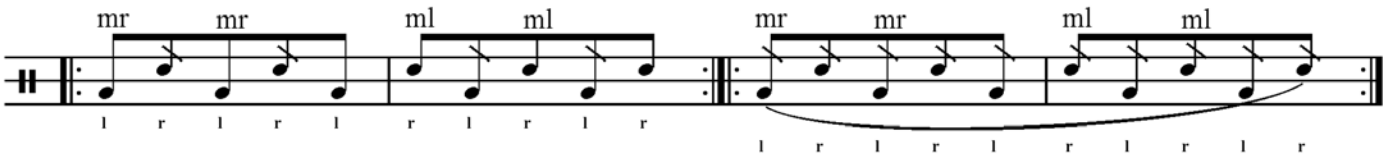
p position, both hands flat

pp position, both hands out

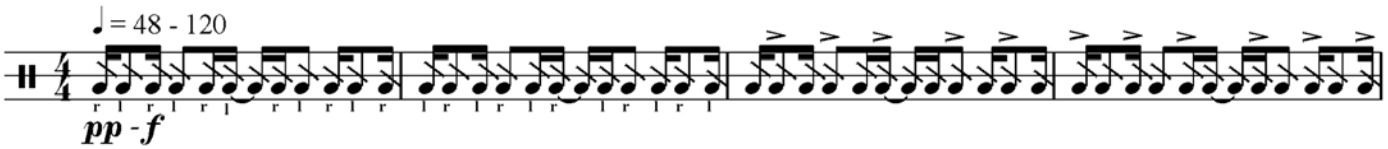


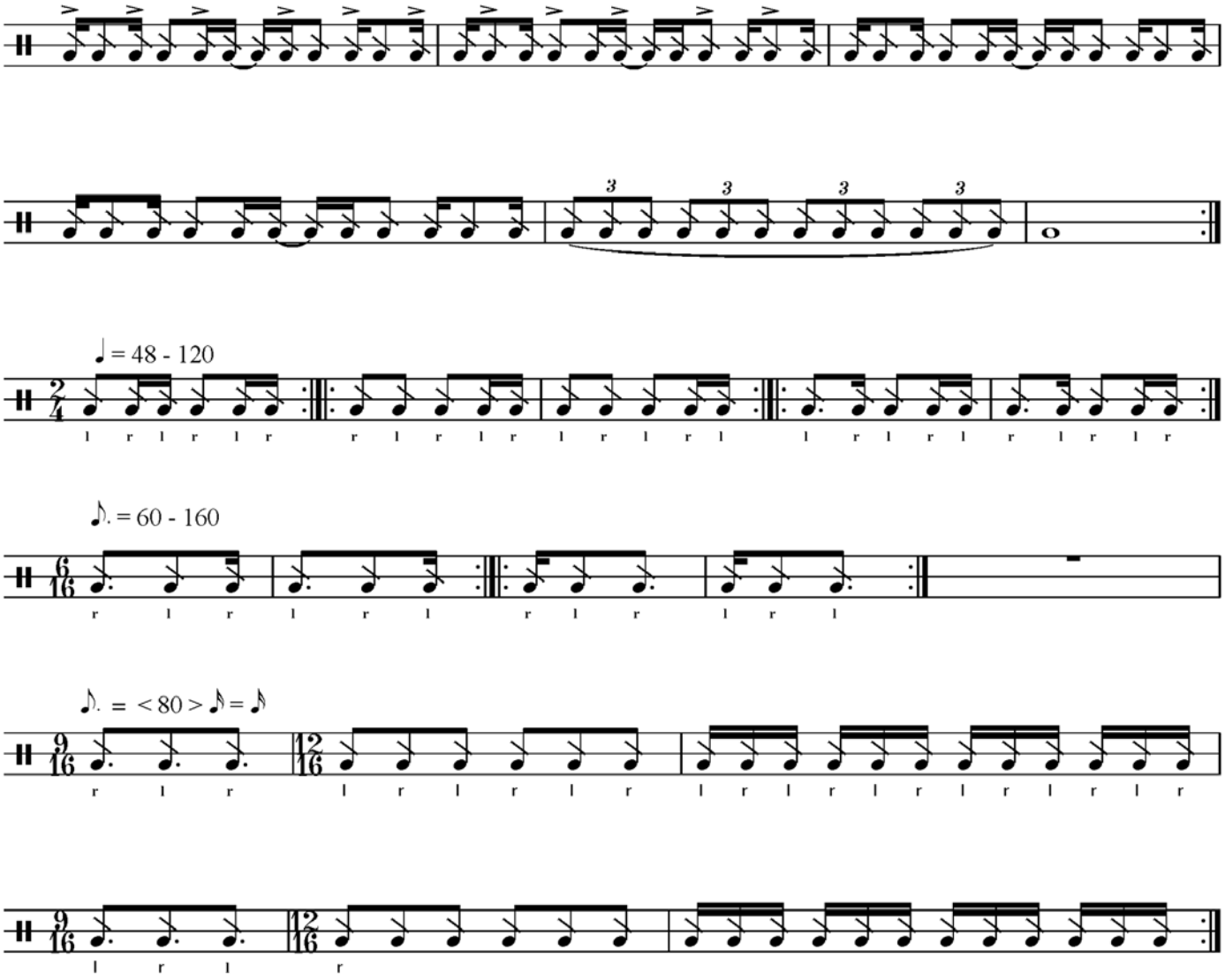




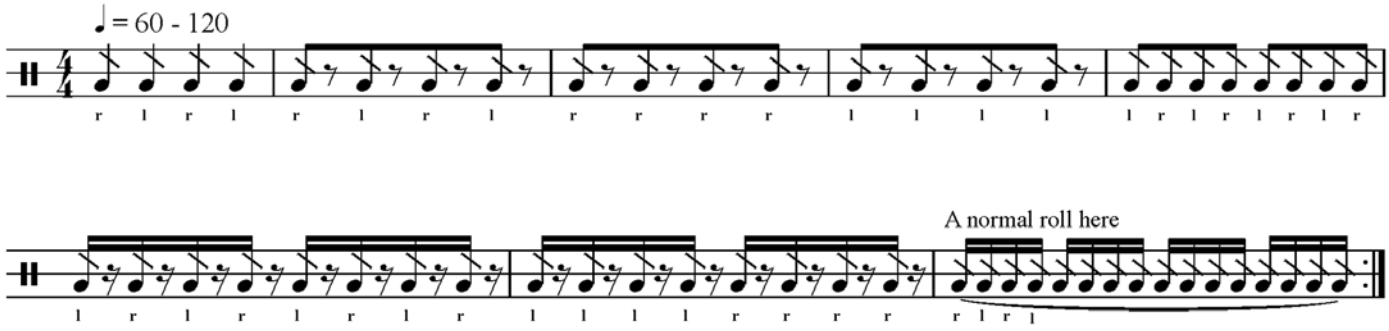


The closed roll itself has different colors, depending on the speed and dynamic. It can be relaxed and open or more compact, dense, and pressed. The following exercises change the duration of the bounces. Of course, for longer durations, the bounces have to start more open.

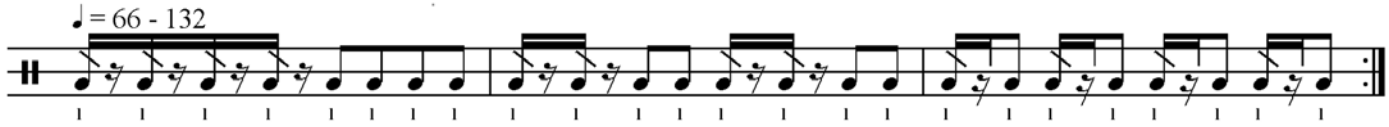




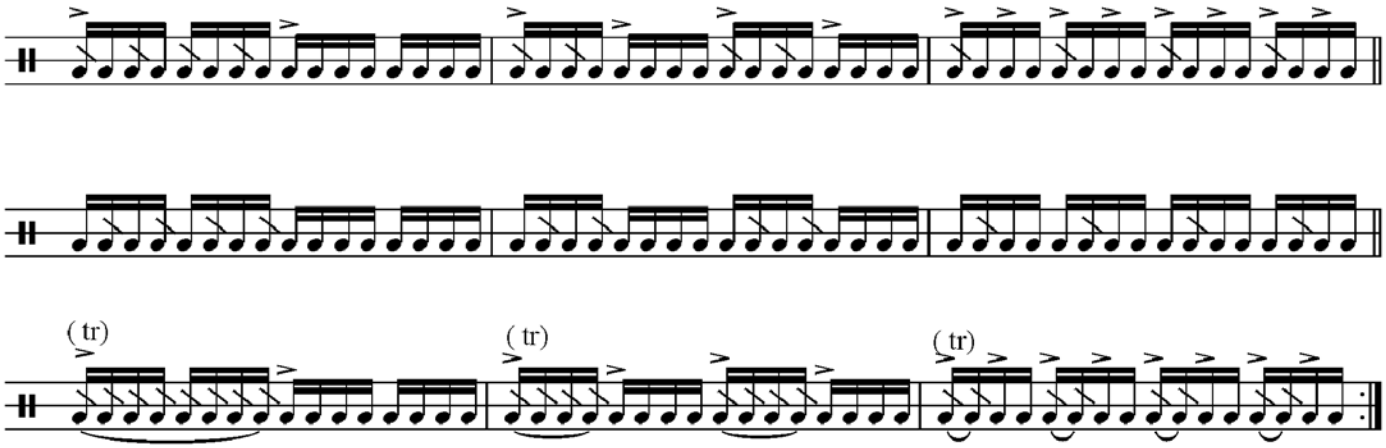
Lift the stick exactly on the rests. Also start with the left hand.



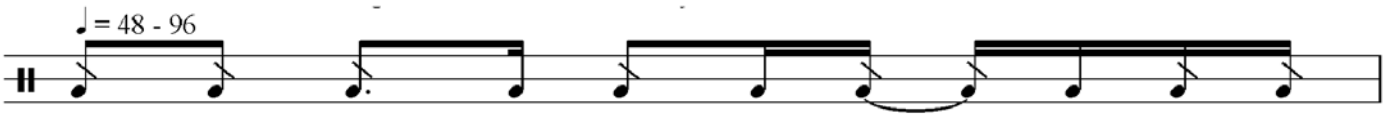
Practice going between rolls and single strokes. Try for a clean start on the roll and a clean start on the single notes. Think of an accent, but don't play one. Also start with the right hand.



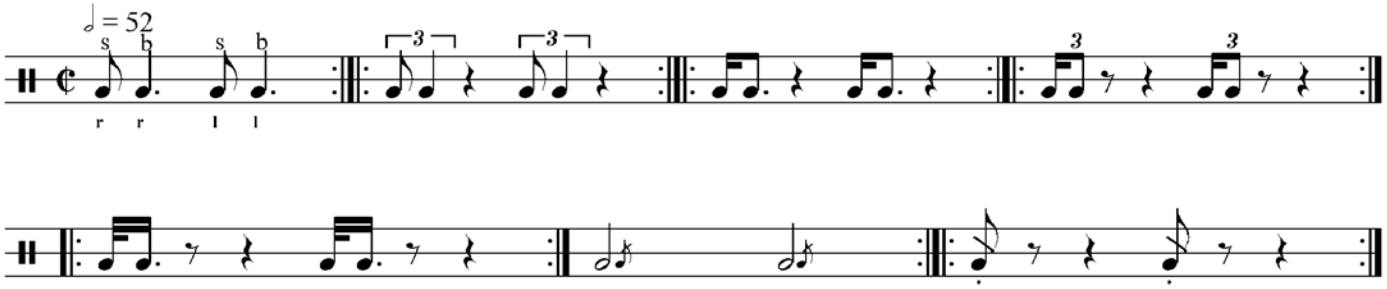
The next nine bars are the same as the previous three but with both hands. Start with left and right. Practice with and without the accents.



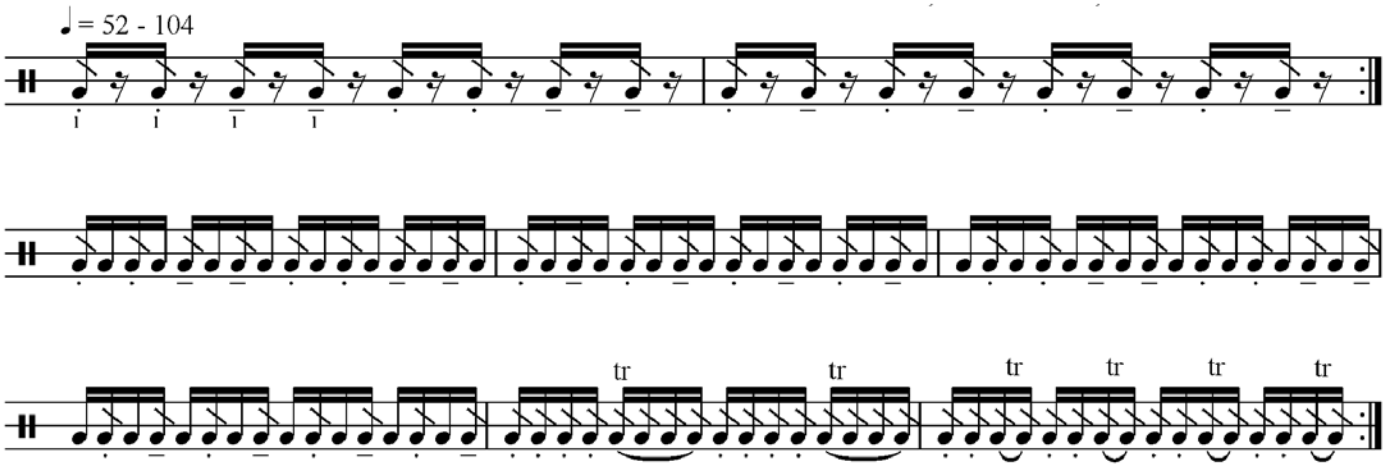
Go between buzzes and single notes with one hand only—first one hand, then the other.



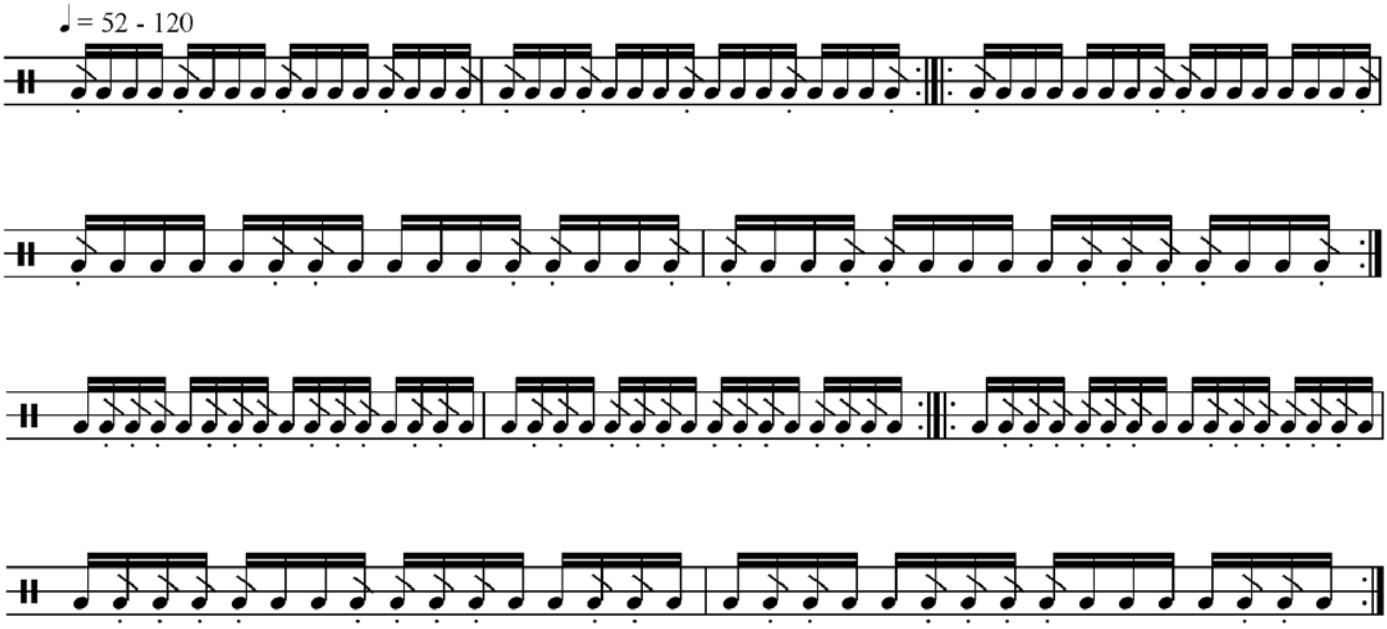
Exercise for the staccato buzz. The shortest possible buzz will have only two notes: one stroke and one bounce. One can imagine that the ears are out of sync so that they hear double, similar to when the eyes are out of focus and see double. Alternate the hands. Always lift after the second note. This also helps to end a crescendo roll that has no final note.



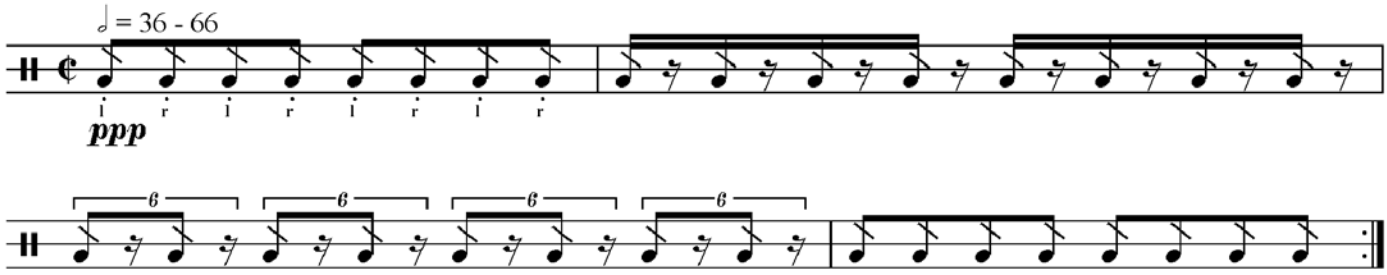
Practice going between a staccato buzz and a tenuto buzz, first with one hand, then the other, and then with both.



Mix staccato buzzes and single strokes. Even when playing the staccato buzz, lift the stick afterwards. Start with both hands. The next exercise is the reverse of this one.



The short buzzes are easier to play very softly than a normal roll. One can first even out the short buzzes and then slowly lengthen them into a roll. I wrote out the rhythms for the slow tempo. At faster tempos count the eighth notes and let the hands lengthen the buzzes intuitively. The staccato buzz is as short as possible, however long the note.



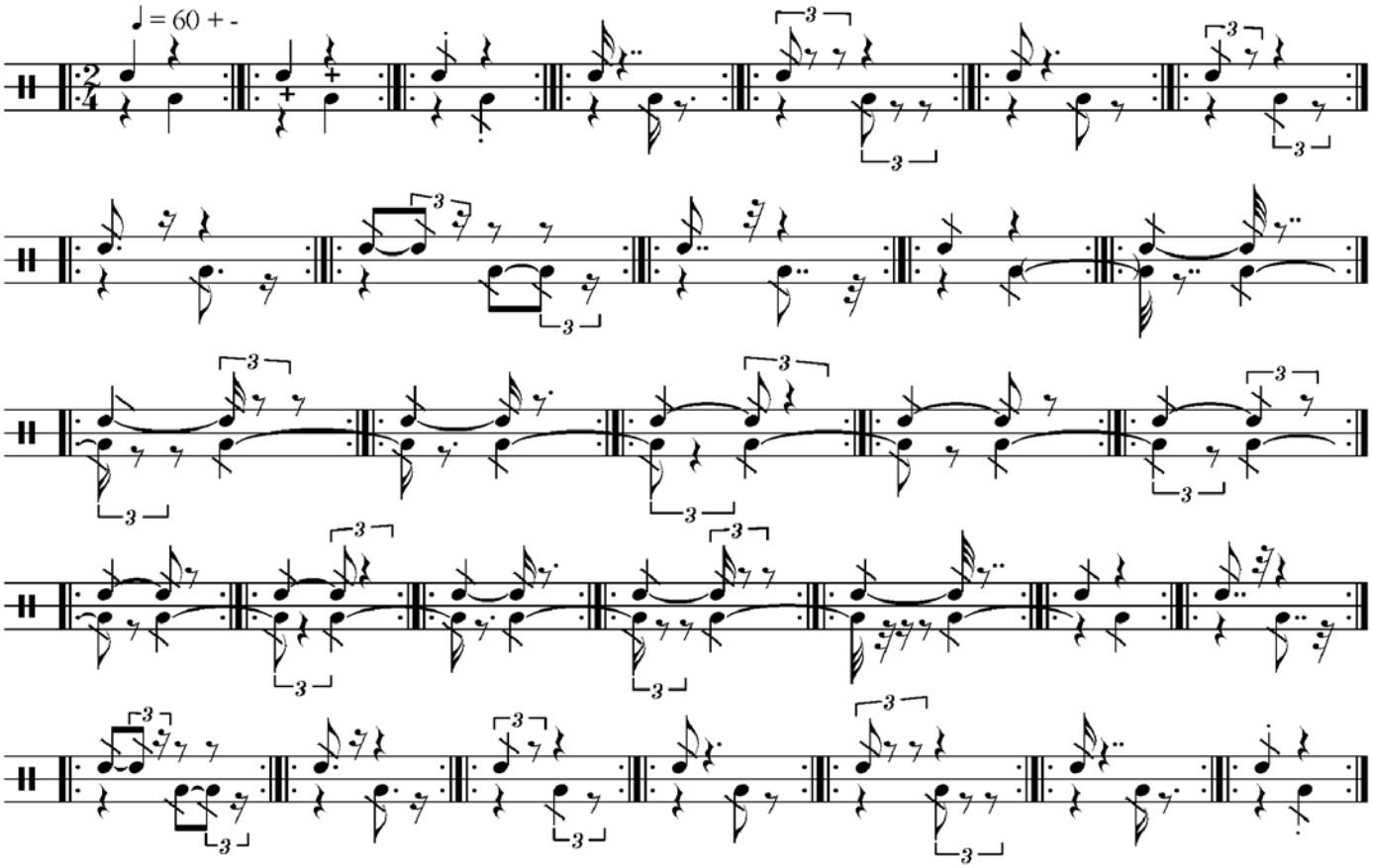
ZILDJIAN FAMILY OPPORTUNITY FUND

GRANT APPLICATION 2011–2012

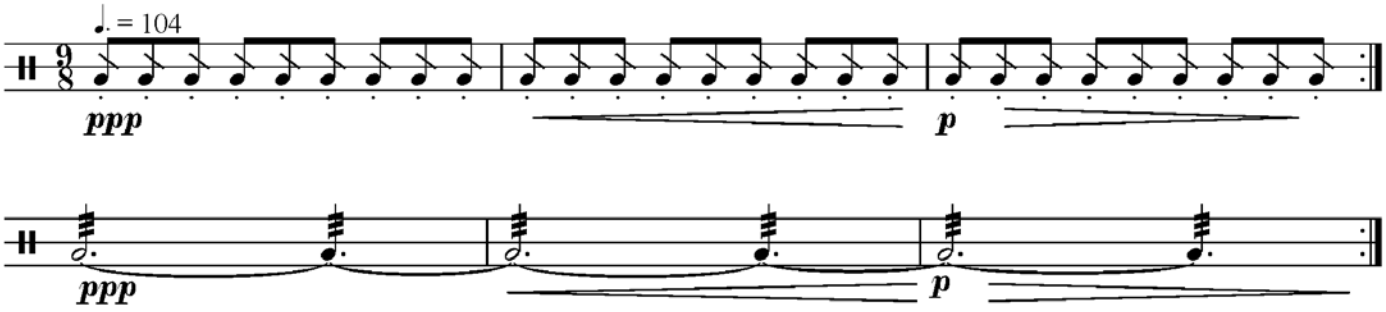
The Zildjian Family Opportunity Fund is a permanently endowed trust managed and administered through the Percussive Arts Society. The purpose of the Zildjian Family Opportunity Fund is to provide funding for percussion-based presentations directed to underserved youth, ages pre-school through high school. Utilizing outstanding percussion presenters, programs are to be presented at schools, community centers, or other publicly accessible facilities at no charge to participants. Applications will be accepted from individual artists and/or organizations. Awards will be granted based on artistic quality, content of presentation and demonstrated ability to carry out the proposal as submitted. Applicant/Artist must be a current member of the Percussive Arts Society.

Proposals will be accepted for awards ranging from $500–$3,000. All application materials must be received by July 01, 2011. Awards will be announced no later than September 15, 2011. All funded activities must be complete by September 15, 2012. Please direct all questions to the Percussive Arts Society, percarts@pas.org.

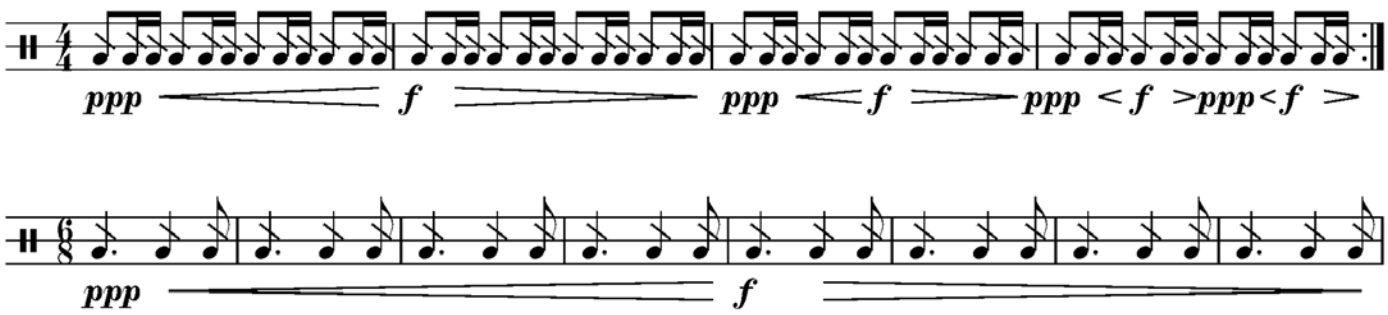
This is my favorite exercise. Overlap the buzzes. In the rests, lift the tip of the stick that just played.

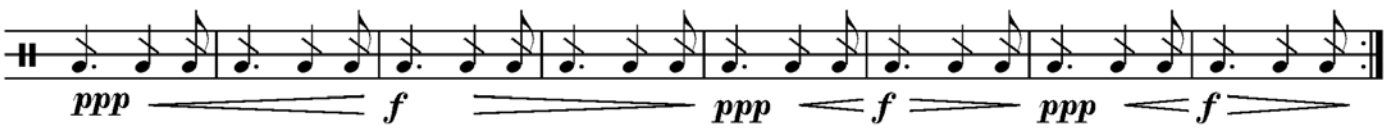


Short crescendo-dimenuendo rolls, like in Varèse's "Intégrales." After everything is even, slowly lengthen the staccato buzzes into a normal roll.

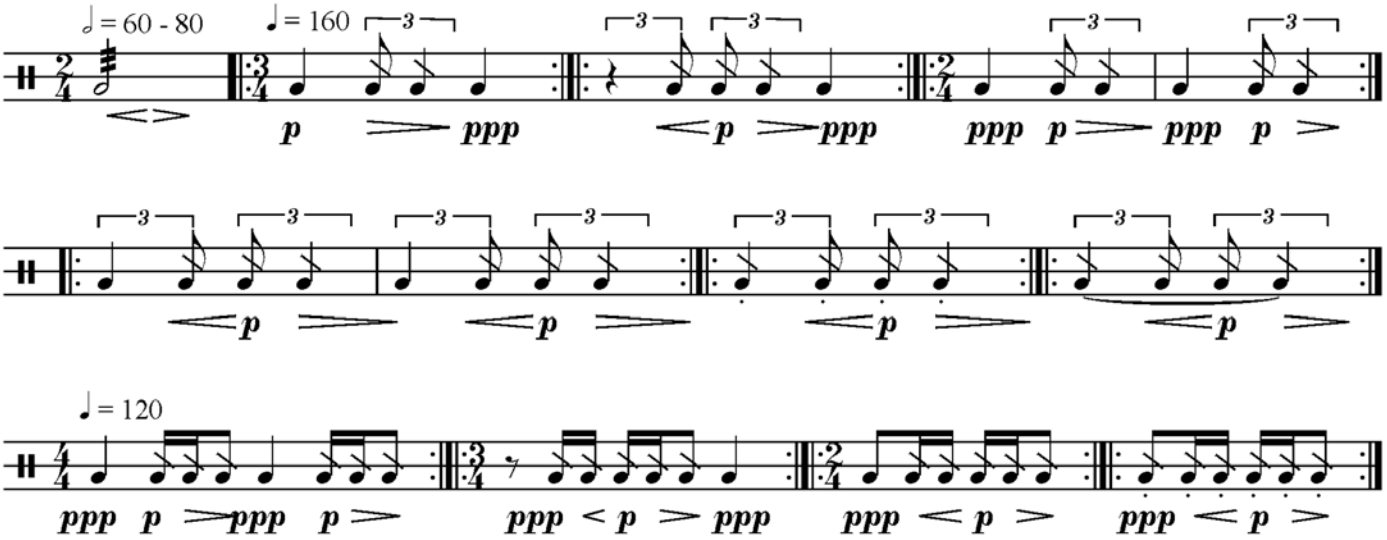


Crescendo and diminuendo of rhythmical buzz stroke patterns. Depending on the tempo, the longer notes at a loud dynamic may sound quite open. I wrote out two patterns, but use any that you like.

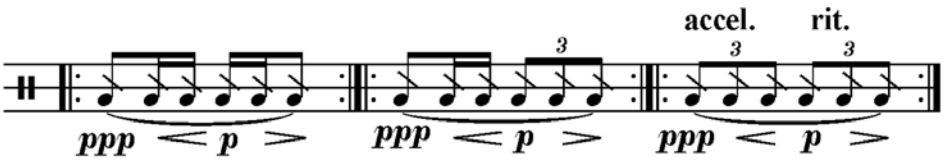




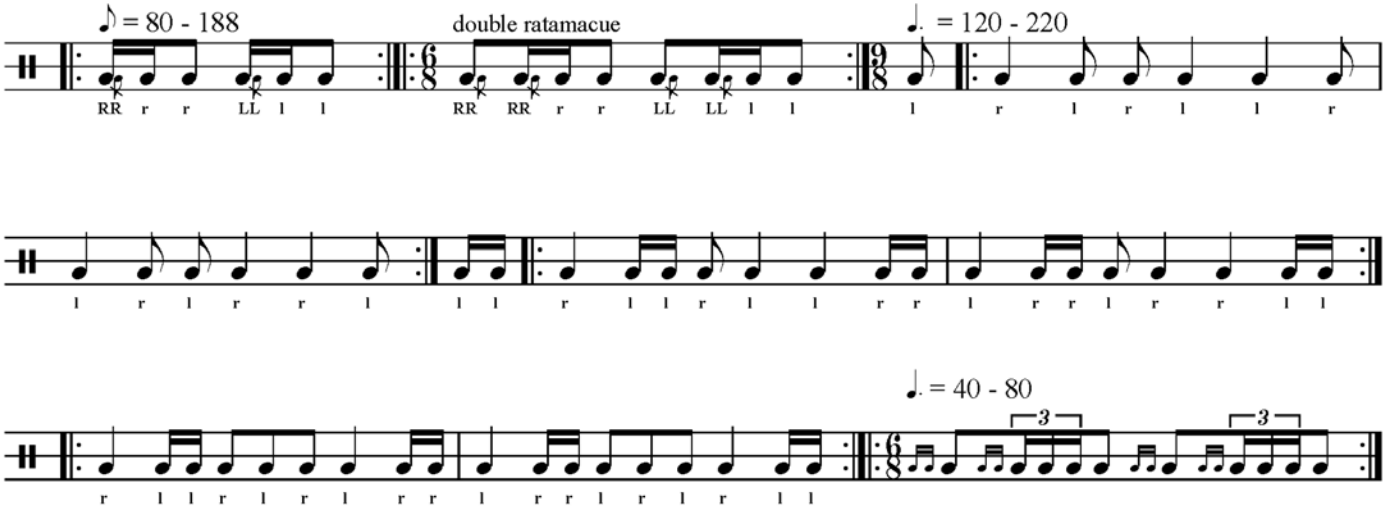
The following exercises take this bar apart at two different tempos.



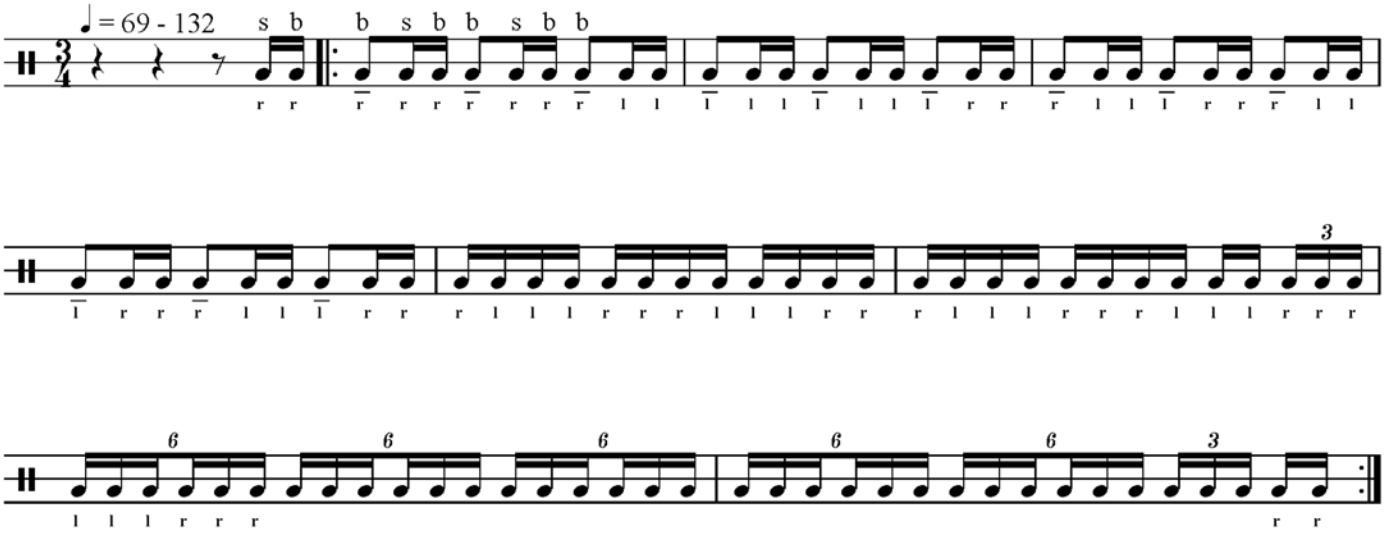
Here are two more variations.



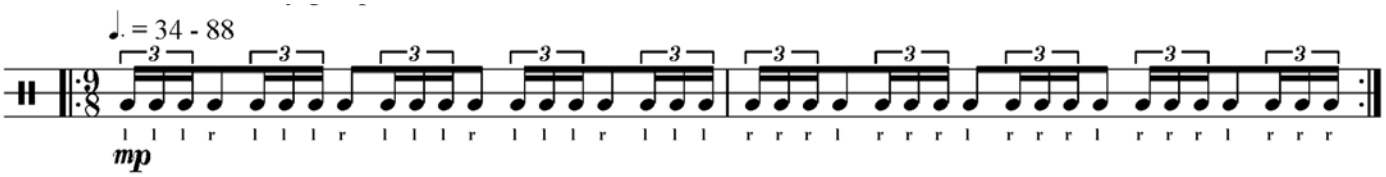
For some reason, practicing ratamacues seems to help with tremolos. I like to take things apart, so if one separates the sticking of a single ratamaque, the hand that plays the grace notes (two graces notes, plus two more notes) has the hard part. Play the first note and grace note as one staccato buzz, but clearly only two notes!



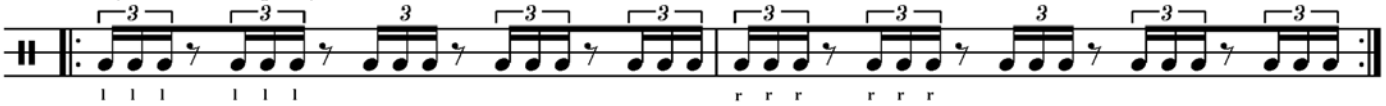
Fred Hinger used to record a closed roll from his students and play it back for them at a slower speed. Invariably each hand played three notes: one stroke and two bounces. If one is playing a very slow roll, there will be more than three notes, of course.



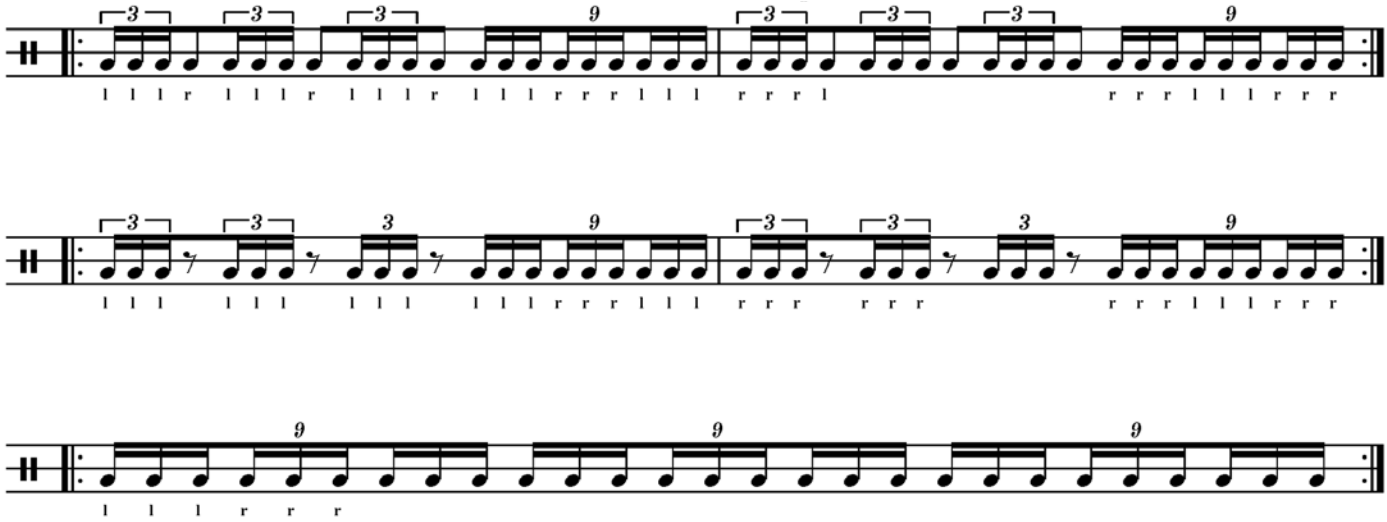
Make sure every group is even.

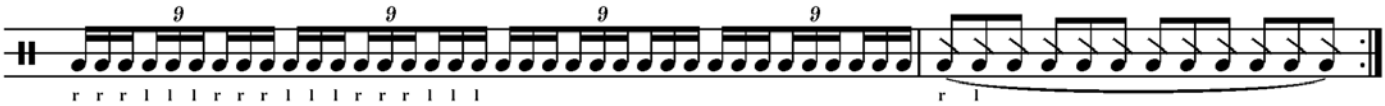


Try for three equally loud notes.



As smooth and continuous as possible.





Adam Weisman studied with Chris Lamb and Fred Hinger at the Manhattan School of Music in New York, Sylvio Gualda at the Conservatory of Versailles, and Peter Sadlo and Robyn Schulkowsky at the Hochschule for Music in Munich. In 1991 he won third prize at the ARD music competition in Munich and second prize in 1992 at the International Music Competition in Geneva. He played percussion in the television series *Orchestra!* with Sir Georg Solti and Dudley Moore. He has composed and played music for theater pieces in Munich, Esslingen, and Linz. He has performed with the New Music Consort, NewBand, Ensemble Modern, Klangforum Wien, Zeitkratzer (concerts with Lou Reed in Berlin and Venice), MusikFabrik, and Scharoun Ensemble. He premiered pieces by Peter Eötvös, Tan Dun, David Lang, Matthias Pintscher, and Helmut Oehring and has recorded with Ensemble Modern, Frank Zappa, and music from Varèse. He played folk music from the Andes mountain region with Uña Ramos and is the drummer with the rock band Landis Mackellar and the Diatribes. PN

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Terms Used in Percussion

Carmen Suite and Carmina Burana

By Michael Rosen

Q. *Might you have translations for the timpani and percussion indications in the parts for the Georges Bizet-Rodion Shchedrin "Carmen [Ballet] Suite"? You may know that the available rental parts are hand-written manuscript (stamped "USSR"), with Russian script movement titles and percussion indications/ footnotes. Having done some research, the study apparently has German translations of the Russian text and is rather confusing. Thank you for your help!*

Todd Sheehan
Principal Timpani
Evansville Philharmonic Orchestra

A. Here are the translations Todd. It's a fun piece to play and is often performed in the complete ballet form, especially in Great Britain. Note that the descriptions are in both German and Italian, and one indication has both languages. I have indicated Italian with (I) and German with (G). And just to make things more international, a handful are in English, which actually is common in Europe for indicating percussion instruments. I tried to buy a snare drum stand in Italy once and made an awkward translation from English to what I thought it might be in Italian, "C'e' un leggio di tamburo?" (Do you have a snare drum stand?) only to have the salesperson smile and say, "Intendi voresti un snare drum stand." (You mean you want a snare drum stand?)!

Batteria 1

Marimba: marimba
Vibrafono (I): vibraphone
Castagnetti (I): castanets
3 Cowbells
4 Bongos
Campane (I): chimes
Tamburo (soprano) (I): high snare drum
Guiro
Campane sole (I): solo chimes
Bacch. Di legno (I): wood sticks
Sopr (I): highest (soprano)
Tenore (I): medium
Alto (I): lower than medium
Basso (I): lowest
mit den Händen (G): with hands
come sopra (I): played as it was played above (with hands)
mit den Handflächen (G): with the flat of the hands
mit einem Schläg (G): with one strike, like a gliss
das niedrigste Register (G): the lowest register
quasi arpa, dolce (I): harp-like, sweetly
o Silof (I): or xylophone
in ritmo (I): in rhythm, play each note (not a roll)
ohne weiteren Anschlag (G): without hitting it again, let it ring
m.s. (I): left hand (mano sinestra)
m.d. (I): right hand (mano destra)
quasi gliss sempre (I): always like a gliss
con pedale sempre (I): always with pedal
nicht dämpfen (G): not dampened, let ring
Vorschlag rapido molto (sic!- German and Italian): the grace notes played very fast
2 Spieler (G): two players

Batteria II

Vibrafono (I): vibraphone
Marimba
Tamburo (alto) (I): medium snare drum
Tamburino (I): tambourine
2 woodblocks
triangolo (I): triangle
Guiro
mit Besen (G): with brushes (see below)
ma sonoro (I): sonorously
mit 2 Spieler (G): with two players
dolciss. (I): very sweetly (dolcissimo)
soprano (G): highest (drum in this case)
kl.Trommeln in Terzabstand gestimmt (G): snare drums tuned in thirds
alto (I): lower drum
in ritmo (I): play each note (not a roll)
mit gewöhnlichen Schlägel (G):with the ordinary stick

Batteria III

Campanelli (I): orchestra bells
Crotali
Maracas
Frusta (I): slapstick
Tamburo (I): snare drum (generic term for snare drum)
Cockolo: There has been some confusion over the translation of this word. Actually it is a poor transliteration from Russian of the word Chocoalho (Portugese) or Choccolo (Spanish), which is a metal tube shaker. Michael Skinner of the Covet Garden Orchestra tells us: "Quite a few of the players in the U.K. have played the 'Carmen' percussion suite. The opinion here is that the cockolo is a choccolo."
Guiro
3 Temple Blocks
Cassa (I): Bass Drum
Tam-tam
Tamburo rullante (I): field drum without snare
Triangolo: triangle
(ord.) (I): struck in the ordinary manner
mit kl. Besen (G): with small brushes
mit Schlägeln (G): sticks (Schalgel is a generic terms for sticks, but when used without modification usually means snare drum stick.)
zusammenschlagen (G): strike them together
auf den Rand (G): on the rim
senza corda (I): without snares
mit kl. Trommelstöcken (G): with small (thin) snare drum sticks

Batteria IV

Piatti (I): cymbals
Cassa (I): bass drum
Tam-tam
Charleston (G&I): hi-hat
Triangolo (I): triangle
Tamburino (I): tambourine
5 tom-toms
weicher Schlägel (G): soft mallet
Metallstab (G): metal beater
mit Nagel (G): strike with a nail
mit Besen (G): with brushes (a Besen is actually a broom in German, but in percussion parlance the word Bürsten is used; it means brushes. It could also mean a whisk broom in this case, or it is editor's mistake.)
mit Bürsten (G): with brushes (see above)
m.d. (I): right hand (see above)
m.s. (I): left hand (see above)
mit kleinem Metallbesen (G): with small metal brushes
morendo (I): dying away
mit weichem Schlägel (G): with soft mallets
Schlag mit dem Schlägelgriff (G): strike with the handle of the stick
mit den Schlägeln (G): with snare drum sticks

5 Timpani
mit Schlag auf den Rand (G): strike on the rim
gliss. Auf einer Kesselpauke (G): glissando on the timpani
mit harten Schlägeln (G): with hard sticks
accompagnando (I): accompanying
mit kl. Trommelstöcken (G): with small (thin) snare drum sticks

On the snare drum part, the crotali part, the tam-tam part, and the cymbal part you will find some notes with either a "+" or an "o" over them. I cannot tell you what these mean as these signs, characteristic of many Russian percussion parts, are among the most curious and difficult to decipher. On the cymbal part: does the composer want the cymbals struck together or struck with a stick; long or short; damped or let ring? All of these solutions work depending on the context and the instrument. And what about on the other parts? I would use my taste to decide on how to interpret these signs when indicated since it is not at all lucid. For a detailed discussion of the + and o marks see "Terms Used in Percussion," *Percussive Notes*, Vol.28, No.2, 1990, page 55–56.

Q. *My question is about Orff's use of the word "cymbals," which he abbreviates as "cymb." Is this crotales? When I played the piece before I didn't play the part, but I seem to remember the player used small cymbals. It is clear that Orff is not using the term to differentiate between suspended cymbal and crash cymbals because suspended cymbal and crash cymbals are notated differently; he uses symbols to indicate suspended or two crash cymbals. Also, dynamics are not a factor since piatti notes range from* pp *to* ff*; same with the "cymb." part. The score reads exactly as the percussion parts. The movements affected are No.5, No.18, No.20, and No.22. All of these movements have both cymbal and piatti (or piatto) notated as separate parts. To add to the confusion, one of the percussion scores we have contained a previous percussion assignment sheet. They interpreted the "cymb" part as antique cymbal or crotale. If this is the case then why is the part on a single line instead of treble clef? These percussionists who played the part before indicated appropriate pitches on the music (F, D, A). Is this a possibility? The Latin/Middle Ages connection to 'Carmina Burana' certainly make the use of a tuned bell, from the word "cymbalum" (meaning tuned bell) possible, but the notation does not indicate pitches.*
Quincy Symphony Orchestra
Illinois University

A. The notation and instrument choice problems in "Carmina Burana" pose some of the most difficult in the literature. This part is indicated in the Schott score as *2 Cymbali antichi* (*piatti piccoli*), which translates directly as 2 antique cymbals (small cymbals). This is not very explicit and doesn't even appear on the original handwritten score! In addition, the composer is mixing his languages here or the editor or copyist created the problem. *Cymbali* is not a word in standard Italian but *antichi* (antique), *piatti* (cymbals), and *piccoli* (small, plural) are. It is also interesting that Orff indicates *2 Cymbali* but only has one note on the score, making me believe he didn't mean two different crotales but rather a pair of cymbals or a suspended cymbal. My conjecture is that the editor used the rather fanciful name *Cymbali antichi* for small cymbals to mirror the subtitle of the piece that is written in vulgar Latin (as is the text of the piece) as "Cantiones profanae, cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis."

Carl Orff was born in Munich (1895–1982), and it is curious that he uses Italian to describe the instruments. In fact the piece was written in 1936 and published a year later by Schott, a German publisher. One would expect German to have been the language of choice for the score, especially since it was first played in Germany when the highly nationalistic Nazi regime was in power. As a matter of fact, according to Alex Ross (*The Rest is Noise*), the piece had wide appeal and "by 1944 Goebbels was gushing in his diary that 'Carmina Burana' contained 'extraordinary beauties'."

Here is the list of percussion instruments that appear on the Schott score:
3 glockenspiel [This is the only place where German is used.]
Xilofono: xylophone
Castagnetta: castanets
Raganella: ratchet
Sonagli: sleighbells
Triangolo: triangle
tamburo di basco: tambourine
2 cymbali antichi (piatti piccoli): [Here's the problem!]
4 piatti (⊣ ⊢ anche ⊥ : 4 cymbals (crash and suspended)
Tam tam
3 campane, F C F: 3 chimes
campane tubolare: tubular chimes
2 casse chiare: 2 snare drums
cassa grande: bass drum

Note: there is no distinction between sleighbells and tambourine in the original score.

And here is the list that appears on the original score (all in German):
Pauken (5 kessel): timpani (5 bowls)
Schlagwerk (5 spieler): Percussion (5 players)
2 kleine Trommeln: snare drums
1 grosse Trommel: bass drum
1 Schelle: pellet bells [Also means tambourine in some music. Orff uses *schellentrommel* on score but doesn't differentiate between the two. On printed score the editor indicates *sonagli* (sleigh bells) and *tamb.di basc.* (tambourine)]
1 Triangel: triangel
1 paar Cymbelen: pair of cymbals [Here's where the problem starts. The editor used the term *Cymbali antichi*. Did he do this with the permission or suggestion of Orff? We'll never know. This is not crotales, in my opinion, because nowhere in either score is there a clef other than the percussion clef.]
2 paar Becken: 2 pairs of crash cymbals
1 grosse Gong in [low] D: low gong in D
1 kleine Gong (oder Glocken Platen in No.13): small gong or bell plate in No.13
3 Glocken in F C F: chimes
Röhrenglocken: tubular chimes
3 Glockenspiele: 3 sets of glockenspiel
1 Xylophone: xylophone
1 Castagnette: castanets
1 Ratcher: ratchet
In addition: (1) there is no indication in No.12 *for piatti con bacchetta di legno* (cymbals with wood stick) in the original, which appears in the Scott score and parts; (2) *Becken* almost always means pair because he uses the ⊣ ⊢ indication. However, a few times he uses the ⊥ with Becken meaning suspended. The original is much more precise than the Schott edition; (3) The tamtam called for is pitched to low D. Not so in the Schott edition. I imagine he had

difficulty finding a tamtam pitched to D and therefore eliminated the pitch indication from the Scott edition; (4) *Cymb.* most likely means suspended cymbal most of the time. At one point the *cymb.* and *Becken* notation appear on the same staff just to confuse us more.

On closer inspection, the Schott edition of the percussion part adds to the confusion. Either the copyist didn't know about percussion instruments or was lazy. The question arises: did Orff approve of the Schott edition? I would imagine that things were changed at the first rehearsal but only some changes made it to the final printed score. Orff may have intended to write for antique cymbal but for some reason changed his mind. Clearly the *Becken*/cymbal part was not very important and not well thought out.

Here is how I interpret the cymbal/Becken/suspended/crash problem: In No.5 I would play suspended cymbal where the part indicates *cymb.* and crash cymbals where it indicates *piatti*. The word *piatti* is often used in the plural to mean singular much like timpani is used to mean just one drum, although technically one is a *piatto* and *timpano* respectively. It seems to fit the part well because of the way the movement is sectionalized. So, suspended cymbal starting before 24 and then crash cymbals starting before 27; same on the repetition of the material; same in No.18. There is even a pictogram at the *piatti* part two measures before 119. Once again the movement is sectionalized and playing different cymbals in each place makes sense.

We have a problem at No.20. The part says *piatti* but there is a pictogram in measure 128 indicating suspended cymbal. What to do? I would play this movement with crash cymbals throughout, but I'm not wedded to this choice. Now, in No.22 the real problem arises: the indication is *cymb.* at the beginning of the movement (I use crash cymbals), but just eight measures later the part says *piatto*, made clearer by the words con *bacchetta di c. chiara* (with a snare drum stick), which doesn't appear in the original score; suspended cymbal here. The original score indicates the suspended cymbal symbol. I wish Orff had been as clear as this at the other cymbal entrances. *Cymb.* again after measure 133 where I go back to crash cymbals. Then at measure 138 Orff indicates *piatti* (same music as six after 132): I use suspended. The word *piatto* again appears two measures later. What a mess!

When the parts are as unclear as in this piece, I use my better judgment and experience to decide what to play. I have never had a conductor notice the difference between suspended and crash in this piece (conductors have too many other details to deal with). But if I were told from the podium to play one or the other, I would certainly do so. I urge you to use your own judgment. The main point is to realize that there is no crotale in "Carmina Burana."

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

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

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KEYBOARD PERCUSSION SOLO

Adieux **IV**
William Price
$10.95
HoneyRock
This six-and-a-half minute marimba solo is divided into three sections, "Mysterious," "Chorale," and "Loss," and requires a low-E marimba. Four medium mallets are used in the first half of the piece while four soft mallets are required in the final two sections. Any high school or early college student will find this piece very accessible.

This piece is reminiscent of Michael Burritt's "The Offering" with its solemn tone and expressed feelings of farewell. In "Mysterious," double vertical strokes are used to play closely stacked chords throughout the section with *poco rubato* markings and various tempo, meter, and dynamic changes. In addition to typical rolls in the "Chorale," Price also uses arpeggiated chords as well as repeated thirty-second double stops to create different textures. During "Loss," words like "stark" and "strict" are used, giving the music a heart-breaking effect.

—I-Jen Fang

Butterfly **II**
Tanja Hafenstein
$34.50
Rhythmscape
Do you catch yourself drooling over the latest four-mallet marimba spectacle? Because of this popular infatuation, the market for two-mallet literature has become more of an afterthought—a necessity for competitions and auditions. It is encouraging, however, to see composers still writing for two mallets.

As the title suggests, this two-mallet solo with piano accompaniment has a charming persona. Suited for beginning to intermediate junior high and high school students, the writing is accessible for a wide range of performers and audiences alike. The solo is based on a song written for one of the composer's family members.

Taking on a similar feel to the optimistic, new-age sounds of George Winston, the highly syncopated melody dances with a gleeful touch. While the rhythms are repetitive throughout, they will challenge younger players. Written in the keys of A and C-sharp major, the piece requires performers to be adept at navigating plenty of accidentals. The instruction asking the player to "roll notes where appropriate" gives freedom for interpretation, but the ambiguity on a solo of this level, and for developing musicians, could prove difficult.

Keeping in line with the marimba writing, the piano accompaniment is highly approachable. Despite this being a short piece, the solo grows monotonous at times. However, it presents an opportunity for young musicians to expand their chamber ensemble learning by working with an accompanist.

—Ben Coleman

Dance of the Knights (from Romeo et Juliette, Op. 64) **V**
Serge Prokofiev
Arr. by Eric Sammut
$16.00
Keyboard Percussion Publications
If you love Prokofiev's ballet "Romeo et Juliette," but have not had a chance to play it with an orchestra, here is an opportunity to play an excerpt from the ballet on marimba. This five-minute, four-mallet solo requires a 5.0-octave marimba and can be heard on Eric Sammut's CD *Four-Mallet Ballet*.

Sammut kept the original melody in E minor but rearranged the rhythm in 7/8, giving the piece a distinctly Sammut flare. Players will need to pay extra attention to the form as many repeat, Dal Segno, and Coda signs (with measure numbers for clarification) are used throughout the work. In the middle, slower section, a 4/4 time signature is used as well as two-against-three patterns between the hands. An extended technique—striking the keyboard with mallet shafts—is used in a short passage before the second Dal Segno.

If you have enjoyed Sammut's other works in his neo-Romantic style, this one follows suit.

—I-Jen Fang

Five Swedish Marimba Pieces **V**
Heimer Sjöblom, Miklós Maros, Sergei Dmitriev, Ole Lützow-Holm, Staffan Storm
$36.21 (240 Swedish Kroner)
Edition Suecia
Composer and performer Daniel Berg has compiled five works for marimba all written by Swedish composers. Four of the five pieces were written specifically for Berg, while the fifth piece is included for its historical significance. Even though the composers are not well known outside of Sweden, and every piece is not an exceptional addition to the repertoire, teachers and performers will enjoy the variety between the five pieces.

"Imagination" (1977) by Heimer Sjöblom is the least imaginative of the set, but is considered the first marimba solo composed by a Swedish composer. It begins with simple arpeggios over an A pedal tone on the downbeat of each measure. After repetitive quarter-note arpeggios, eighth-note arpeggios are used, followed by a short cadenza using descending and ascending scales. The piece ends soon after an altered statement of the opening idea is played up an octave.

"Marimbacapriccio" (1996), by Miklós Maros, is a high energy, molto-perpetual piece lasting approximately five minutes and using a 4.0-octave marimba and a vibraphone. The piece is based around repeated sixteenth notes on D, E, and F, with melodic material emerging from within the driving ostinato. Maros begins the work with sixteenth notes on D and melodic interjections on E-flat and C-sharp. He gradually expands the melodic motive to other registers using double vertical strokes, wider leaps and faster changes. The vibraphone, used in the middle section for sustained chords, is in stark contrast to the energetic motion on the marimba. The challenge will be moving quickly between the marimba sixteenths and vibraphone chords.

Sergei Dmitriev's "The Snow of my Childhood has thawed…" (2001) also uses a molto-perpetual idea for a majority of the nine-minute work, but in stark contrast to Maros's piece, this one evokes a softer, gentler side of the marimba. Of the five pieces, this work most effectively communicates the composer's musical intent. While Dmitriev says this piece is about the "finest memories of his childhood," I see programmatic elements coming from the title itself. The introduction depicts random snowflakes gracefully falling from the sky, while the main body of the work paints a picture of the snow slowly, but methodically, melting off the trees, shrubs, and houses. The slow harmonic motion allows the piece to gradually build to the middle section where the snow seems to melt faster through quick chord changes and louder dynamics. The snow begins to disappear through the use of space and a return of the introduction material. "The Snow" ends very softly with the final droplets melting away like a distant memory.

"Rhyme and Pairs" (2007) by Ole Lützow-Holm is the most unique piece in the collection, and could prove to be the biggest challenge to performers on a musical level. There are nine pages, each with its own "character." Every page has a different tempo, the first measure of each page starts at number one, no double barlines or ending barlines exist, different meters occur on every page, and there is, overall, different musical content on each page. While some common motives are woven through the pages, the performer decides how the piece flows. Holm states in his extensive notes that performers can play the pages in any order, omit pages, repeat pages, and even omit music from a page. The piece can be as long or as short as the performer desires. This piece requires a 5.0-octave marimba.

The final work is "Ein Hauch Um Nichts" (2005) by Staffan Stormand. As stated in the notes, "the piece consists of three large sections with each section containing the same three sub-section

characters: Lento, Adagio and Grazioso." Fortunately, the monotonous repetition of each large section is counter-balanced through Stormand's expansion ideas within each sub-section. Structurally, the first two sub-sections are chorales while the third section uses sixteenth notes, slight accents, and gong hits to provide a dance feel. A short coda uses material from the Lento to softly close out the work. The piece lasts approximately seven minutes and requires a 4.3-octave marimba, five pitched gongs, and a small tam-tam, with the latter instruments being essential to the performance.

—Brian Zator

Jazz Suite **V**
Gary Gibson
$20.00
Two Trees Music

Perhaps best known in the steel pan arena, composer Gary Gibson showcases his jazz writing prowess in this five-movement solo vibraphone work. This collection loosely follows the format of his earlier collection ("Wallflower, Snowbird, Carillon") in that each movement lasts around two-and-a-half minutes and can be played individually or combined into a suite.

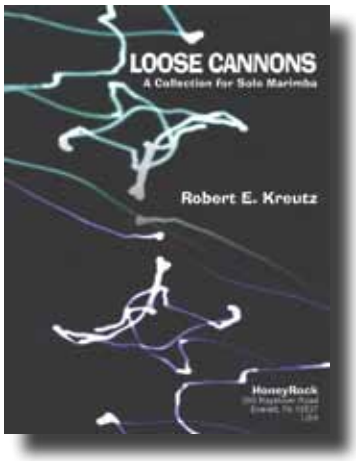
Gibson paid attention to details important to performers of all experience levels: the music is printed large enough to be read from a distance, and note-leadings, voicings, and stickings are logical and comfortable in the hands. Additionally, three of the movements are offered in dual format: one copy is written as a "detailed" version (including sticking choices, when to mallet dampen, pedal notation, etc.) and another is written as a "basic" version (devoid of music information beyond the rhythms and pitches).

Movement 1 ("Blues"), while rooted in familiar song form, is peppered with unexpected but pleasing non-chord tones and voice leadings. Movement 2 ("Valse") presents dampening that will challenge even a veteran vibraphonist. Movement 3 ("Ragtime") is more relaxed in character than is expected from the title, and contains multiple instances where doubled notes are to be dampened simultaneously, resulting in a quite dignified approach to ragtime. Movement 4 ("Ballade") is mellow and flowing in its energy without lacking expression and soul. At times, one expects to hear the silky voice of a crooner humming and "ba ba booing" in the background. The incredibly hip final movement ("Bebop") exudes an air of jollity and playfulness associated with an upbeat jazz vibraphone solo.

This collection is great for a variety of settings, whether undergraduate and graduate recitals or your next country club gig.

—Joshua D. Smith

Loose Cannons **III**
Robert E. Kreutz
$18.00
HoneyRock



There's always a need to fill the void of quality beginning to intermediate, four-mallet solo marimba repertoire, and in this collection of six short pieces, each dedicated to the composer's grandchildren, four of them do just that—all on a 4.3-octave marimba.

"Footrace," one of the two-mallet pieces, features quick scalar passages in 6/8. "Jamie's Waltz" requires beginning four-mallet technique to execute double vertical strokes in a melody-accompaniment texture. "Graffiti Artist" employs chromaticism, mixed simple meter, and single independent, block chord, and traditional roll techniques with four mallets. "Daffodils" uses mostly block chords, independent lines, and stays within the softer dynamic range. "Jiggle Jig" is a short, energetic work again scored for two mallets. Lastly, "An Odyssey" employs four mallets and alternates between chorales and rhythmically active sections.

While the limited technical demands of these short works make them appropriate for beginning marimbists, the score lacks sticking notations that would be helpful to such performers. This is particularly evident in the two-mallet selections, "Footrace" and "Jiggle Jig," as several passages require double sticking and should be addressed by a teacher.

It is refreshing that music can be composed for beginning performers that is not "etude-like" or lacking in compositional integrity. Presented as either a multiple movement work or individual character pieces, "Loose Cannons" will be enjoyed by a wide variety of performers and audiences.

—Jason Baker

Such Falling **VI**
Stuart Sanders Smith
$22.00
Smith Publications

The words "xylophone" and "aria" are not often used in the same sentence. However, Stuart Saunders Smith has composed "Such Falling," a collection of eight miniature arias for solo xylophone. Ranging from 30 seconds to just under two minutes, these eight pieces explore many unique sound possibilities, far-removed from the rattling of bones of Saint-Saëns' "Danse Macabre."

Typical of Smith, the rhythms are extremely complex, including broken-up sevens, fives, and triplets mixed in with thirty-second notes, eighth notes, and more. No time signatures are used, but clear phrase markings assist performers to better understand the composer's intent. Typical aspects of an aria that exist in these works include use of space, clear phrases, lyrical melodies, and virtuosic technique. Unique technical challenges include playing with four mallets, one-hand rolls, wide interval shifts larger than two octaves, and fast motions across the instrument at all dynamic levels. Additionally, performers will need extreme control of rolls in all ranges of the instrument, an extreme dynamic range from *ppp* to *fff*, and the ability to depict atonal, yet lyrical lines on a staccato instrument.

Students and professionals who have mastered orchestral xylophone excerpts, such as "Porgy and Bess," "Colas Bruegnon," and "Polka" will be humbled by Smith's "Such Falling." These miniature arias require, and will quickly develop, the highest levels of touch, feel, and sensitivity, helping to advance this instrument far beyond one that merely "rattles the bones."

—Brian Zator

Wait **VI**
Stuart Saunders Smith
$25.00
Smith Publications

This challenging work for four-mallet marimba is not for beginners or the faint of heart. Upon viewing the score, the performer is engulfed with extreme chromaticism and almost excessive, rhythmic complexity for almost nine minutes.

"Wait" is scored for 5.0-octave marimba and consists of eight, short movements. The work utilizes single independent (inside and outside), double vertical, double lateral, and single alternating strokes (in the form of independent rolls). The dynamics are almost serial, similar to what we might see in Milton Babbitt's "Beaten Paths." Smith uses the extremes of *pianissimo* and *fortissimo*, then adds a plus or minus to all levels, thereby creating three variations of each.

Rhythmically, it is comprised almost entirely of polyrhythms to the point where the performer's frustration level may exceed nuclear. The work is not metered, and the barlines may seem ambiguous to some; however, they are instrumental in regards to phrasing.

Stuart Saunders Smith has been, and will remain to be, one of the most popular, contemporary composers of percussion literature. I strongly believe this piece can be very useful as it relates to theory and analysis even if it does not hit the top-ten favorite four-mallet marimba YouTube posts of all time. Although atonal, Smith's pitch content is chosen in an intuitive way. As the movements are very short, teachers can utilize this work to introduce students to Smith's marimba compositions in small doses.

—T. Adam Blackstock

KEYBOARD PERCUSSION ENSEMBLE

Legend for Marimba Ensemble **IV**
Robert E. Kreutz
Ed. Brett Jones
$30.00
HoneyRock
This masterful work for marimba ensemble uses two antiphonal marimba "choirs" to create a beautiful and full chorale for five marimbas, piano, and double bass. Once published by PAS, this edition is newly engraved with clearly notated mallet specifications, rehearsal numbers, tempo indications, and phrase markings. Each part is marked "roll all notes," with only a few passages indicated to be played without rolls. In this respect, the piece provides an outstanding vehicle to address roll speed and shaping, chorale style phrasing, and quality of sound at all dynamics in an ensemble setting.

While no extended-range instruments are called for in this ensemble, each part does require an individual low-A marimba. All five marimba parts are written for four mallets, although the first part uses primarily two mallets and is significantly easier than the other four parts. The ensemble may be performed with as few as five marimbists, but the composer indicates that it is most effective with ten or more, specifying that when played with nine or more players, parts two through five should be split and performed with two players each, using a two-mallet approach.

"Legend" was premiered in 1973 by the American Conservatory Marimba Choir at a PAS Day of Percussion organized by Tom Siwe at the University of Illinois. Now, thanks to this newly published edition, it can be presented once again and appreciated by a new generation of marimbists and audiences.

—Josh Gottry

Western Sketches **IV**
Robert E. Kreutz
Ed. Brett Jones
$25.00
HoneyRock
Have you ever heard of James Dutton? If not, it's worth the research to learn about this Clair Omar Musser student. This three-movement work was written for his trio, which consisted of himself and Dianne Andrews on King George marimbas and Dutton's wife on piano. Originally written for Dutton in 1949–50, the 1963 publication of this piece by Percussion Arts of Chicago was written for three marimbists and can be played on two 4.0-octave instruments. This current version has replaced hand-scribed manuscript with much easier-to-read computer engraving. All tempo markings, dynamics, mallet indications, phrasing, etc. have remained the same.

Movement I, "Horse Thief," is very perpetual-motion-like and consists almost entirely of non-scalar, intervallic sixteenth notes in a "Pronto" tempo of quarter = 160–180. Movement II, "Noble Prairie," moves along "Peacefully" (quarter = 66) with all notes rolled (except for two eighth-note chords marked staccato). Marimbas 1 and 2 use two- and three-note sonorities, while Marimba 3 uses only single notes and double-stops. One questionable dissonance (B-flat against B-natural) still remains in m. 18. Movement III, "Rodeo", is marked "with driving brilliance" (quarter = 198) and contains mostly double-stops and three-note chords moving in eighth notes. Several passages in this movement employ an extended upper range (high F). Optional possibilities have been included to more effectively perform these passages on contemporary instruments.

Two articles of interest are: "Robert Kreutz: An Overview of His Life and Works for Percussion" by Brett Jones (*Percussive Notes*, Vol. 40, No. 6, December 2002); and "The Marimba Music of Robert E. Kreutz" by Brett Jones (PAS Online Research Journal).

—John Baldwin

PERCUSSION ENSEMBLE

Din **IV–V**
Andy Harnsberger
$30.00
Paragon Percussion
This multi-percussion trio requires three equal-level percussionists. Each player is equipped with a pedal bass drum, floor tom, snare drum, high bongo, and cymbal. In addition, the second percussionist needs temple blocks and the third percussionist needs two opera gongs.

At nearly six minutes in length and in ABA form, it begins in 2/4 with a rudimental canon between the snare and bass including five-stoke rolls, flams, accents, and paradiddles in the snare drum part. After a long passage of sixteenth and thirty-second notes on the instruments, a passage occurs in which sixteenths are traded between the instruments and the air. The temple blocks and opera gongs are used in the B section, as well as a damper to muffle the snare drum. Several mixed and odd-meters are used throughout the work.

This is a fun and straightforward composition both the percussionists and audience will enjoy.

—I-Jen Fang

Instruments of Mass Deception **II+**
Pete E. Neville
$58.95
Rhythmscape
Creating a tenuous parody out of the divisive political phrase and acronym "WMD" used by the U.S. government in recent years, this work may offend some of our membership; IMD and WMD might be too similar for comfort. The title is in reference to rhythmic material used throughout the work, especially in the brief introduction and coda, which obscures the time signature of the moment.

The date of composition for this four-plus minute work is 2006, although it has a premiere date of 2004. An audio recording of "IMD" is available on the Rhythmscape marketing CD, *Revolutions*.

An interesting feature of "IMD" is its scoring for quintet with the option that it may also be played as a trio by omitting parts three and five, which are nearly identical to parts two and four respectively. This option will aid in alleviating the dense and consistent texture that characterizes the work.

"IMD" is scored for a five-piece drumset, six Roto-toms, two low tom-toms, two sets of bongos, four congas, pedal-operated tambourine, woodblock, and two bass drums. All requisite performance techniques are conventional with the exception of the foot-operated instruments.

In addition to the previously mentioned deceptive rhythmic material, this work juxtaposes clichéd rhythms from various musical traditions in a highly repetitive manner. While this work is appropriate for elementary and intermediate students, teachers should take the time to find selections with higher nutritional content for the musical diets of young and developing percussionists such as works by Johanna M. Beyer, "Trio" by John Cage, and countless others.

—Ron Coulter

Skye Dance **III**
Gordon Hughes
$39.50
Rhythmscape
Australian composer Gordon Hughes has created a piece that delivers maximum effect with minimal resources. "Skye Dance" is scored for six performers using a single xylophone and glockenspiel. Two players are positioned in front of the natural keys of the xylophone, while two others stand on the opposite side of the instrument playing on the accidentals. The remaining two performers occupy the lower and upper ranges of the glockenspiel. Despite the possibility of logistical confusion, the score and parts are clearly notated as to each performer's responsibilities. This is further aided by scoring that is highly idiomatic and often repetitive using two-mallet technique throughout.

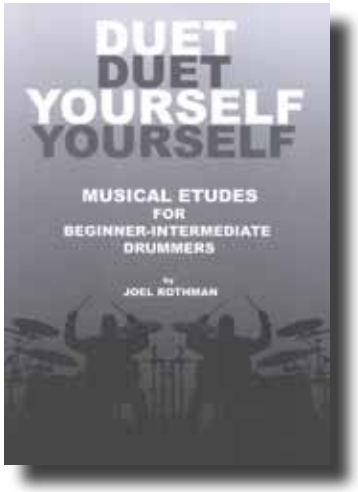
Based on the traditional folk melody "The Skye Boat Song," the piece is tonal and alternates between jubilant, fanfare sections and groove-like hocket passages. While each part is not technically advanced, performers must be comfortable performing independent, often interlocking, musical lines in an unconducted setting.

In addition to being an appropriate selection for the advanced high school to intermediate college percussion ensemble, this piece will work well for groups that are touring and do not have access to a wide variety of instruments. Far from being a simple novelty piece, "Skye Dance" displays sincere musical integrity with limited instrumentation.

—Jason Baker

SNARE DRUM SOLO

Duet Yourself **I–III**
Joel Rothman
$16.95
J.R. Publications
It is difficult to produce a snare drum method book these days that is completely new and "never been done before." Let's face it, snare drum parts are snare drum parts, and there are only so many rhythms that beginners are going to encounter in their musical travels. Having said that, preparing young drum students to read standard band and orchestral literature is an important



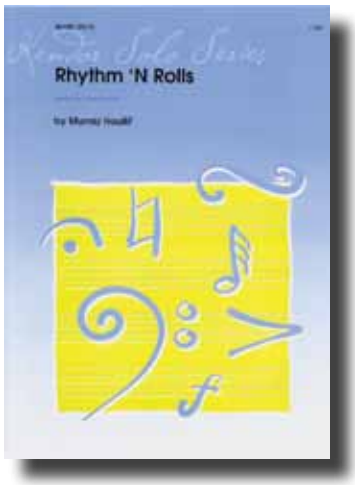
step in their musical journey, and this book addresses that topic sequentially, logically, and in sufficient detail to warrant a look.

The 93 pages of five-line exercises cover all the basic note subdivisions, rudiments (flams, ruffs, rolls), and time signatures. The "duet" aspect of the title comes into play in the etudes themselves. A cursory glance reveals that the etudes resemble typical snare drum/bass drum parts that could have been culled from standard repertoire (which is exactly what they are). Students are encouraged to play the snare drum line and bass drum lines as a duet, or both alone as a soloist (and I suppose one could even play these exercises on drumset).

While no new groundbreaking theories or approaches are presented here, this book could be valuable supplemental reading material for the elementary or junior high school player who needs preparation for concert band or orchestral repertoire.

—Terry O'Mahoney

Rhythm 'N Rolls **III**
Murray Houllif
$6.95
Kendor Music



Writing training-level snare drum solos is harder than it sounds. Typically, the material in a beginning solo will be a sampling of common rudiments or techniques but lack musical expression. Houllif has hit a home run with this one by successfully combining both.

The style of this solo can be interpreted as either concert or marching and features common techniques, such as single-note patterns, flams, drags, paradiddles, and rolls. The use of dynamic contrast, nice phrasing, and silence—a feature lacking in many snare solos—distinguishes this composition from others like it.

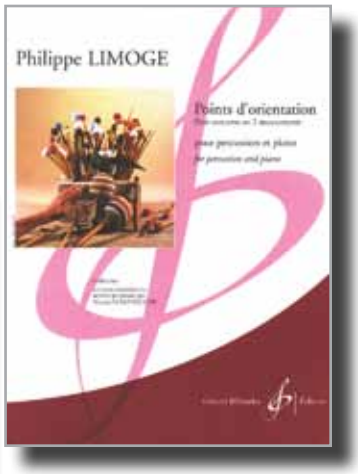
The tempo indication of Allegro Moderato comes with the suggestion of quarter note = 92–100. The motives have nice shapes and should be interpreted with expression. The title includes the word rolls, but they are actually notated as written sixteenth notes rather than standard roll notation. Stickings are included for every note, and many of the patterns are based on right-hand lead. Only a few patterns surprise you by changing to the left hand as the dominant stress.

The solo is presented on two pages, is slightly longer than two minutes, and the notation is excellent. For beginning solos, this one is well worth the look.

—George Frock

MULTIPLE PERCUSSION SOLO

Points d'orientation **II+**
Philippe Limoge
$11.00
Gerard Billaudot



This short, two-movement concerto for multi-percussion and piano is written in the typical French format with each movement devoted to a single instrument: I, drumset (snare drum, two tom-toms, and cymbal); II, xylophone. The lack of bass drum and hi-hat minimizes coordination problems, although there is a seven-measure phrase in a quasi bossa nova style that requires two-hand coordinated independence. Written for the most part in 4/4, eighth- and sixteenth-note rhythms predominate.

The xylophone movement is also in 4/4, with a slightly slower contrasting section in 3/4 toward the end. Eighth-note triplets (at quarter = 112) prevail, with mostly quarter and half notes in the slower section. Tonal areas touched include a minor, A-flat major, and G major.

Performance techniques are plainly indicated, and dynamic markings are clearly marked. The piano part is slightly more difficult than the percussion part, but not out of reach of good student pianists.

—John Baldwin

Solo per i Popoli **III**
Luigi Morleo
$12.95
Morleo Editore
What happens when you combine the world music principles of Mattias Schmitt's "Ghanaia" with the motivic ideas of "Rhythm Song" by Paul Smadbeck? If this question intrigues you, look at Luigi Morleo's "Solo per i Popoli." Divided into two parts, Morleo juxtaposes a section for solo marimba beside a section for hybrid drumset/world percussion setup. While the transition between the two makes use of three tam tam notes, the instrumentation for the latter consists of cajon, pedal bass drum, hi-hat, snare drum, bongos, conga, and djembe.

The composer uses repetition as a primary compositional vehicle. Requiring a low-F instrument, the marimba part consists largely of two single-measure sticking permutations. Through the use of double vertical and alternating strokes, the intervals of fourths, fifths, and octaves are used for an extended period of time. Ostinatos also comprise the material of the second section. The hands present a limited number of single-measure melodic ideas over two separate foot patterns.

Young collegiate percussionists will benefit and likely find enjoyment from this work. This groove-oriented composition helps to refine four-mallet marimba technique and develop limb independence needed for drumset performance. Improvisation is required in both of the structural sections, so come prepared to put your creative touch on each performance!

—Darin Olson

MIXED INSTRUMENTATION

Prisms for Flute & Marimba **IV**
Prisms for B-flat Clarinet & Marimba **IV**
Robert E. Kreutz
Ed. Brett Jones
$20.00
HoneyRock
An accessible, but creatively challenging work, for marimba and flute or marimba and B-flat clarinet, "Prisms" is a rich and diverse collection of short movements perfect for undergraduate chamber performance. Other than octave adjustments to accommodate for variation in the flute and clarinet ranges, there are few differences between the two versions. Each of the six short movements is written with a fairly strict twelve-tone approach, but the piece is audience friendly.

The first, third, and fifth movements are relatively slow and lyrical, contrasting with the even numbered faster and often more angular movements. The fifth

movement, the longest at approximately three minutes, is particularly beautiful and provides an opportunity for sections of solo chorale playing by the marimbist. The final movement, marked "As fast as possible," is energetic with short bursts of notes that will excite and entertain any audience.

The marimba part is playable on a low-A marimba and has only a few technical challenges, including one-handed rolls in the third movement and some rapid moving two-mallet lines in the sixth. The woodwind part is also reasonably accessible technically, but uses the full range of the instrument, requiring a mature player. The potential musical elements of this piece, however, will prove most valuable to the performers as they approach phrasing and shaping of this 12-tone work for a complete and effective presentation of an outstanding chamber duet.

—Josh Gottry

The Silence of Sirens **III**
Jessica Muñiz-Collado
$20.00
HoneyRock
Based on the events surrounding Sept. 11, this duet for 4.5-octave marimba and cello is a work that intermediate players can easily take on. The piece pays musical homage to "the brave servicemen and women who have put their lives in danger for the sake of others," as reflected in the title, which refers to the safety devices worn by firefighters that emit a loud, high-pitched "beeping" sound when a firefighter remains motionless for a length of time. The composer has musically represented this beeping with a recurring repetition of a single pitch that appears (and disappears) at various times throughout the six-minute piece.

In terms of learning and memorizing, the composer has lightened the load for marimbists by repeating melodic themes and chord changes throughout the piece. Typically, the conclusion of each musical section leads predictably to a new section with the same pitch structure

cast either with a different permutation pattern, pulsed block chords, or an octave transposition. In spite of being formulaic at times, the composer has successfully written an intermediate four-mallet work that treats emotional subject matter with musical sensitivity and care.

This piece is accessible for a marimbist at the beginning stages of four-mallet instruction, with the cello part written at a level of a high school cellist. The result is a duet that serves as an effective introduction to collaborative efforts with a non-percussion instrumentalist.

—Joshua D. Smith

STEEL DRUM

Amazing Grace **IV**
Gary Gibson
$40.00
Two Trees Music
You've never heard "Amazing Grace" like this before. This unique arrangement will serve as a dramatic contrast and potentially open the ears of the listening audience to the vast expressive potential of the steel drum ensemble timbre. Gary Gibson suggests in his prefatory remarks that this arrangement could be performed (optionally) as a duet with the solo tenor pan and piano or with the printed, fuller steel drum ensemble scoring, which includes solo tenor, section tenor, double seconds, guitar/cello, tenor bass, bass, and piano. No extra percussion or drumset is printed nor required for performance.

An opening tenor solo (with numerous inflective grace notes) presents the first verse (16 measures) before engaging only the piano as an accompaniment in the second verse (all of this in G major). A phrase modulation to A major brings the fuller scoring of the pan ensemble in the third verse. A concluding modulation to D major builds the entire ensemble's scoring to a louder dynamic before returning to the opening sparse scoring for solo tenor pan and piano.

This 2008 arrangement is timeless in its possibilities for programming—either in an academic or liturgical setting. How cool would a steel pan ensemble be in church!

—Jim Lambert

Caprice **V**
Gary Gibson
$120.00
Two Trees Music
"Caprice" is a six-and-a-half minute work for orchestra (paired winds, two trumpets, two trombones, tuba, timpani, percussion and strings) and steel pan ensemble. The pan ensemble calls for eight players, scored tenor 1, tenor 2, double tenor, double second, triple guitar, triple cello, tenor bass, and bass. On his website, the composer indicates that the tenor pan parts may be doubled, but there is no such indication in the score. Furthermore, given the common practice of having sections of instrument types within a regular steel band, it would be helpful for the score to indicate that here the pan parts are to be played by single performers.

According to notes in the front of the score, Gibson's goal is "not so much to *feature* the steel pan ensemble, but to *integrate* it into the orchestra." Thus one should not mistake this composition for a concerto-style work in which the steel pans are distinctly featured instruments with virtuosic solo passages. Rather, the pans simply blend into the full orchestral palette, becoming, as it were, equal contributors to the sonic landscape. Gibson treats the pans primarily as melodic voices; the various instruments of the pan ensemble do not function as they typically would within a normal pop-style steel band chart (e.g., the guitar and cello pans do not strum chords).

The composer succeeds in crafting a brief, lighthearted work based on three short themes that are introduced and recur throughout. The language of the piece is tonal, and though it is clearly in the art music vein, it nonetheless contains rhythmic gestures reminiscent of calypso and other Caribbean musical styles. While the piece may prove challenging from an ensemble standpoint, none of the parts (either in the pan ensemble or the orchestra) are particularly difficult. It is suitable for collegiate programs, and would be fairly easy to put together provided that the pan players were proficient and well prepared before rehearsing with the orchestra. MIDI-file sound excerpts of the piece, a valuable resource for any director thinking of performing it, can be found on the publisher's website.

Individuals involved in the steel pan art form have, almost since the beginning of the pan's modern era in the late 1940s, been concerned with elevating the instrument's stature to that of a viable instrument capable of holding its own in the pantheon of Western music. While those individuals have taken a variety of avenues in pursuit of this goal, Gibson's "Caprice" might be seen as a fresh approach, in that it treats the steel pan as merely another color in the spectrum of orchestral sound.

—Chris Tanner

Cha Cha Mi Mamá **V**
Gary Gibson
$50.00
Two Trees Music
This original composition for steel band employs a standard five-voice orchestration (tenor, double tenor, double second, guitar/cello, bass). A tenor bass part is included, but the part is virtually identical to the bass part and therefore optional. An engine room part includes notation for drumset and percussion (congas and guiro).

Gibson describes "Cha Cha Mi Mamá," which can be heard on his 2000 compact disc *My Two Cents*, as "a straight-ahead, energetic cha cha cha." Indeed, the chart is stylistically spot-on, with characteristic rhythmic patterns in the bass and chording voices, and a driving melody. The form is very straightforward and modeled after standard jazz chart performance practice: introduction, head (AAB), solo over the form, head, ending.

The B section of the head is where Gibson creates the most interest. Here the melody is pattern-oriented and lyrical, and the double seconds join in a melodic role for the second half of the section. The chording voices perform rhythmic figurations that are slightly more complex than in the A sections. But the real meat, and the reason for the piece's high difficulty rating, lies in the chord progression. Gibson's background as a jazz vibraphonist is evident here: only an accomplished jazz musician could devise these changes, which stray far from the typical ii–V patterns common to the cha-cha style. Bands rehearsing this chart will need to spend time drilling these 16 bars.

This is to say nothing of the potential soloists who must improvise over these changes. While there are certainly a number of college students across the country in jazz studies programs who could succeed in this regard, most of them are not pan players. Steel band directors who want to program this chart might consider incorporating a jazz soloist, even though the score doesn't suggest this as a possibility.

This is a solid chart, appropriate for advanced-level ensembles, and it would be a shame if directors avoided it simply because the solo might prove too difficult for any of their members to attempt.

—Chris Tanner

The Gary Gibson Fake Book **III–VI**
Gary Gibson
$39.95
Two Trees Music
Decades ago the pan-jazz combo—a jazz combo with a pannist as a frontman, or a small combo-sized "steel band"—was a novel concept with only a handful of practitioners. Recently, however, the number of such ensembles has increased, both at the professional and semi-professional level. As a result, the number of compositions and recordings in this format has also increased, and this growth has resulted in greater demand for published lead sheet or fake book versions of these charts.

Gary Gibson is the latest pan artist to respond to this demand by publishing *The Gary Gibson Fake Book*. What sets this resource apart from similar collections is its sheer volume: the book contains 57 compositions, whereas most other steel band fake books contain around ten charts. Furthermore, Gibson's work is extremely detailed. While some of the pieces appear simply in lead-sheet format, as one might expect from a fake book, other charts are fleshed out in far greater detail, with separate charts for melody, keyboard or chords, bass, and percussion or drumset. In these cases, enough information is provided that musicians could recreate the charts almost exactly as they are realized on Gibson's recordings.

The presentation is both meticulous and thoughtful. The appearance of the spiral-bound book is clean and neat, the charts are organized alphabetically, and blank pages are included in some spots in order that two-page charts can be shown fully when the book is open on a music stand. Notes from the composer at the beginning provide his personal background, a discography, and contact information in case readers have questions or comments.

This fake book is not only a fantastic collection of charts, but also a summation of Gibson's work over the past 25 years, primarily in the pan-jazz idiom. Gibson should be commended for his continuing effort in composing interesting music in a variety of styles, and for taking the time to carefully and methodically document his work so that others may fully enjoy it.

—Chris Tanner

In the Shadows of the Forest **IV**
Gary Gibson
$122.45
Two Trees Music
Are you looking to merge Trinidadian folklore with your choir? Now you can combine your steel band with your choir in a piece that utilizes Trinidadian folklore as the libretto and Latin/Caribbean musical grooves as the accompaniment (African, samba, cha-cha, calypso, reggae, ska, rock steady, and soca). This nine-movement suite has a performance time of 45 minutes and is full of colorful surprises for the choir, such as percussive vocalisms, finger snaps, clapping, and thigh slapping. A piano part can be purchased separately for choral rehearsal only.

This refreshing and new programmatic composition for a proportionate combination of steelpan instruments and vocalists is intended for 18 instrumentalists (15 pannists, one drumset player, and two percussionists splitting many auxiliary percussion instruments including a glockenspiel), and a 45-voice SATB choir (includes some vocal solos and duets). Suggestions are included for the number of pan players if the choir is larger. Short sound samples of the piece along with an *à la carte* pricing list can be found on the publisher's website.

A 255-page book can be purchased separately from the parts with the libretto (in Trinidadian dialect), a full score, performance instructions, and program notes. The performance instructions are very thorough, and the program notes assist with the understanding of the plot and the folklore characters depicted in each movement as well as an explanation of each movement's musical genre.

The level of steelpan playing required is accessible and the parts are idiomatic (tenor, double tenor [not optional], double seconds, guitar and/or cello, and bass). Originally intended for a community college, this music would be satisfying to any ensemble looking for a good collaboration.

—Jeannine Remy

Me Bop (Won't Stop) **VI**
Gary Gibson
$40.00
Two Trees Music
Fear not of G-flat major; it lays well on the pan! This fast bebop melody doesn't stop and requires quick hands and a good touch. As a small ensemble piece, the work would be great on any recital, adding a colorful texture to the program. The piece is written for a small steel drum combo with an optional flute part that doubles the tenor part on the return of each of the many repeated sections. Other accompaniment parts include double seconds, guitar and/or cello, and light percussion.

The composer gives many options for the accompanying pan parts suggesting that any suitable ranged instrument (steelpan or even marimba) could cover these inner parts. In fact, the composer crunches it even further by including a combined part that has both the seconds and guitar/cello parts written together in double stops in bass clef.

The solo tenor part takes on a Charlie Parker-style melodic line that generally stays in the upper register of the pan as it races through very long running lines, breathing only when necessary. The accompaniment is arranged a good distance from the melody and has a slower harmonic rhythm (like a comping piano). It provides vertical support in a very jazzy way through the use of some very intricate hints of extended chords that bend the ear for some dissonant pleasures.

The percussion part is very simple compared to the intricacies of the rest of the music. It includes "lite" shakers, a splash cymbal, and triangle. Although this three-minute piece is a challenge, the playful spurts of bebop jazz give it an uplifting feeling.

—Jeannine Remy

Minute Waltz **V**
Frederic Chopin
Arr. Gary Gibson
$60.00
Two Trees Music
Gary Gibson recorded his arrangement of this Chopin classic on his 2005 album *Yahboy!* With this publication, steel bands have a way to not only showcase a talented soloist from their ranks, but also to educate their audiences regarding a wonderful steel band tradition: the "bomb" tune.

In the early days of the steel band, groups performed many different kinds of repertoire, including classical tunes from venerated Western composers such as Mozart or Brahms. The "bomb" tune was intended to shock Carnival revelers: the band would "drop a bomb" on the crowd, surprising them with a calypso-style rendition of a famous classical melody.

Gibson's arrangement begins by presenting the tune in its "original" format, with a lead pan (called "tenor pan" in this arrangement, following typical Trinidadian practice) soloist performing the right hand part of the piano work, while the remainder of the steel band realizes the left-hand accompaniment. The solo part is quite demanding both technically and musically. Following this presentation, the tune is stylized as a soca, with the upper voices of the band playing melodically and the lower voices strumming chords and providing a bass line. The soloist is featured once again near the end of this "bomb" segment of the arrangement; the performer can learn a written-out, pre-composed solo provided in the part or improvise over provided chord changes.

Scored for tenor pan soloist, tenor pan, double tenor pan, double second pan, guitar/cello pan, tenor bass pan, bass pan, and engine room (percussion section plus drumset), "Minute Waltz" is a very challenging chart that is appropriate for advanced, experienced steel bands.

—Chris Tanner

Mom & Pop **IV**
Gary Gibson
$50.00
Two Trees Music
If you are looking for an original, non-calypso pan ensemble composition to contrast your steel drum repertoire, Gary Gibson's "Mom & Pop" will fit the need. Featuring the solo tenor pan with full steel drum scorings for a complete ensemble, this fast, 4/4 ballad-like composition (quarter note = 138) is enhanced quite tastefully with the addition of piano and vibraphone, as well as accessory percussion and drumset. Tonally, the ternary-structured work begins in e minor with a B section referencing D major, highlighted by a solo passage for tenor pan and underpinned by arpeggiated harmonic figures in both the cello and double tenor pans, before returning to the opening e minor passage.

Overall, this unique steel drum composition, which might be categorized as "cool jazz for pans," will serve delightfully as a lively, peacefully smooth contrast to traditional literature for an intermediate-level steel drum ensemble.

—Jim Lambert

Motor Scooter Monty **III**
Gary Gibson
$50.00
Two Trees Music
Orchestrated for seven pan voices (tenor, double tenor, double second, guitar, cello, tenor bass, six bass) and drumset, this is another original composition for the steel pan idiom. While it is fairly common for steel band arrangers to create two separate parts in the guitar/cello instrument type, it is less common for compositions to feature a tenor bass part, as this instrument is not found in many steel bands in the U.S. It should be noted that this piece follows standard practice in that the tenor bass part is nearly identical to the six bass part, so the tenor bass part could be eliminated if a band does not have the instrument. (Note: on his website, Gibson indicates for each chart that the tenor bass part is optional.)

"Motor Scooter Monty" is a ska tune, with a simple, repetitive chord progression and bass line, characteristic of the style. The tenor pans play melodically throughout the entire chart, as is typical. Double tenor and double second pans play melody occasionally, while at other times they strum chords in the classic offbeat rhythm of ska. Gibson also gives melodic lines at times to the guitar and cello pans. Often these instruments are relegated to strumming duty for entire charts, and so guitar and cello players will enjoy a melodic role for a change.

Gibson creates interest by incorporating harmonic contrast between the different sections of the piece. The chart also carries the Gibson stamp of detail: roll indications are compositionally appropriate and clearly indicated, layout of the charts is well organized, the appearance is crisp and professional, and the front cover of the score includes notes explaining the form and providing suggestions for rehearsing the piece.

This composition is driving and fun, and appropriate for medium-level steel bands. However it would be a good addition to any steel band's repertoire, as there are very few published charts in the ska style, and it is interesting enough to hold the attention of band members and audiences.

—Chris Tanner

Pan on De Ground **V**
Gary Gibson
$50.00
Two Trees Music
What a great piece to start a steel band concert! Written for full steel band with clear instructions on musical form and part assignments (including the rhythm section), this four-minute spirited calypso is great for an intermediate band. This original work has a rich, jazzy harmony and contains elements of indigenous Trinidadian rhythms such as a syncopated melody and rhythmic punches that oscillate between melodic riffs and strums in true "Trini" style. The form also keeps the Trinidadian format of introduction, verse and chorus, variations, and ending.

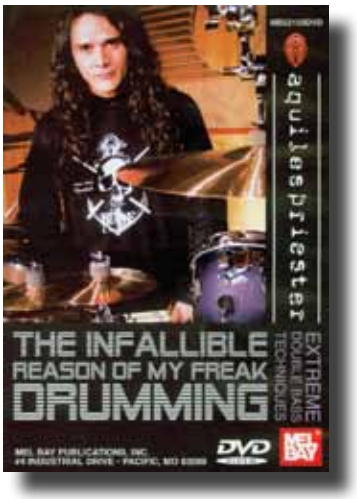
Although it is short with many repeated sections, this piece demonstrates proper arranging techniques and chord voicing in a mini Panorama style that tastefully features the inner voices as melodic lines. It is orchestrated for tenor, double tenor (if you do not have double tenor, this part must be covered by one or more of the double seconds players), double seconds, guitar and cello (on the same part), optional tenor bass, bass, and engine room. This music would sound great with any size steel band as long as all of the parts are covered.

—Jeannine Remy

PERFORMANCE VIDEO

The Infallible Reason of my Freak Drumming **III–V**
Aquiles Priester
$24.99
Mel Bay
Fans of Aquiles Priester, drummer for the Portuguese heavy metal band Hanger, will find this a revealing follow up video to Preister's previous DVD, *Live in Concert–Inside My Drums*. This DVD features Priester performing on his gigantic drumset, complete with a demonic head (what is it with heavy metal and their fascination with the underworld?) mounted between the bass drums.

After a short introduction, the DVD begins with Priester performing 14 songs. The camera work is great, show-



ing the drums at every angle including overhead. From a technical standpoint, the playing is flawless. Priester's foot technique is particularly amazing, as he is able to maintain constant sixteenth notes and even sixteenth-note triplets at a fast tempo for very long periods of time.

However, the music is very mechanical sounding, almost completely void of nuance or dynamic contrast. Harmonically, the songs and the drumming are rather predictable: major triads with loud backbeats over a repetitive bass drum pattern. Everything seems as if it were scripted ahead of time, and there is no feeling of spontaneity in the drumming or music as a whole. One begins to wonder if this kind of drumming will someday be introduced into the Olympics as a new athletic sport.

An interview follows and we discover that Priester's expressed goal is to sound robotic. He is clearly very disciplined and has put in countless hours to achieve his machine-like precision. We also get insight into his goal to become a heavy metal drummer and the amount of dedication it has taken for him to reach his goals. Also included is a description of his gear and an interesting segment on the making of this DVD. A PDF booklet and photos are available for download online at the Mel Bay Website.

—Tom Morgan

The Metaphysics of Notation
Mark Applebaum
$20.00
Innova Records
Is it a musical score? A work of visual art? Or simply a figment of an imaginative composer's imagination? This DVD includes a documentary about the creation of a very unusual "score" and its subsequent different performance interpretations. The "score" was commissioned by and housed for one year at the Cantor Arts Center Museum in Stanford University and consists of 12 large panels—a full 70 feet in length—and two hanging mobiles. Applebaum leaves an open invitation for interpreters by not including instructions for performance/realization.

This release primarily includes *There's No Sound in My Head*, a documentary film by Robert Arnold about the creation of the work and its first realizations; *Metaphysics Mix*, featuring one-minute excerpts of the first 45 performances of the work at the Cantor Arts Center Museum. Additionally, there are two video editions of the score (8 minutes and 16 minutes), including two scrolling versions and a still version (48 images).

The documentary is particularly engaging in that it takes the viewer inside the home and head of Mark Applebaum (as much as is possible), inside the original performance space at the Cantor Arts Center Museum, and includes insightful interviews with performers who have recently tackled the work. Percussionists featured in the DVD include So Percussion, Bonnie Whiting Smith, Terry Longshore, and Andrew Bliss, among others. After watching the documentary, studying the score, and listening to various realizations, I am in awe of the creative force that can be unleashed by an intensely imaginative composer.

—John Lane

New Morning: The Paris Concert
John Scofield (Bill Stewart, drums)
$19.95
Inakustik Records
While guitarist John Scofield is the headliner on this DVD, Bill Stewart's exceptional drumming elevates, propels, and drives the performance. Stewart grimaces, grinds, pounds, whispers, floats, and soars along with Ben Street on bass and Michael Eckroth on piano. Scofield has played and recorded with countless drummers, but few complement him as well as Stewart. Stewart garners high praise from Scofield, too. In the DVD bonus interview he remarks, "I think he's one of the greatest drummers in jazz… A jazz group is only as good as the drummer. You just play along and it sounds good."

There is an engaging exchange of solos between Scofield and Stewart on "Relaxin' at Camarillo," and Stewart's funky/quirky groove is dead-on in "Groove Elation." Both instances are signature Stewart. Camera operators on stage with the musicians capture the intimate feel of the Parisian jazz club, an up close and personal view of the action. Intelligent editing allows viewers to see soloists at key moments and the view of Stewart's drumming and setup is excellent. It's like taking a lesson! I recommend without hesitation that Bill Stewart fans rush to add this DVD to their collection.

—John Lane

INSTRUCTIONAL VIDEO

Wicked Beats **V**
Gil Sharone
$24.99
Hudson Music
This DVD is devoted to the drumming styles found in Jamaican ska, rocksteady, and reggae. It begins with a look at the traditional styles forming the foundation of these Jamaican rhythms. These include African nyabingi, Jamaican boogie, and burro. Each section looks at the history, the instruments, and includes performance demonstrations featuring Sharone and other musicians.

With the historical foundation laid, we move into the first major style featured in the DVD: ska. A great performance of the ska groove opens this section with Sharone on drums. Sharone then unpacks the various beats from a technical perspective, showing each component part individually. Then he performs other, more complex variations. Rocksteady is a slower beat that evolved after ska. Again, this style is introduced with an ensemble performance with Sharone on drums. He then explains and demonstrates the rocksteady patterns in more detail.

Finally we progress to reggae, "the beat of the healthy human heart at rest." The format is the same with ensemble performances and a breakdown of the styles with a rhythm section. This section includes several of the sub-styles of reggae and ska such as "Steppers," "Sly Dub," "Rockers Reggae," "Dancehall," "2-Tone," "Third Wave Ska," and "Dub." Throughout this section, beats are referenced to exercises in the eBook that can be downloaded from the DVD. Sharone also presents a great section about using these beats as technique exercises.

The DVD also has a bonus section with segments such as "Words of Advice," "Sound and Touch," "Hip-Hop/Reggae Beats," "Performances," "Interviews" (with Lloyd Knibb, Carlton "Santa" Davis, and Adrian Young), and "eBook, Play-Along Tracks & Photos."

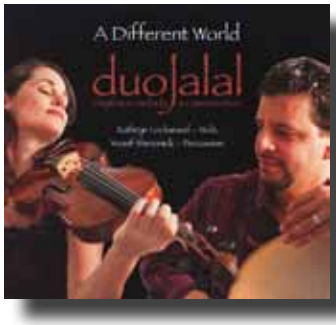
Full of excellent teaching and great musical examples, this has to be the best and most complete video resource available for these Jamaican styles.

—Tom Morgan

RECORDINGS

A Different World
Duo Jalal
Innova Records
Is there such a thing as the perfect duo? Penn and Teller, Bonnie and Clyde, Rocky and Bullwinkle? Even as the world transforms into an ever-expansive global network, both in a musical and cultural sense, the fundamental blueprint for a duo remains intact. Each element claims its own significance, but the combination of the two unveils a distinct bond.

Kathryn Lockwood, a multi-talented violist, and Yousif Sheronick, a virtuoso in Middle Eastern, Indian, and West African percussion, push the boundaries of predictable. Sure, the marriage between a viola and hand drums would appear improbable. But the seamless synthesis of two storied musical traditions provide a hauntingly beautiful context.



Many of the compositions explored on this recording are by colleagues and friends of the duo, who are based in New York City. Notable names such as frame drum master Glen Velez, jazz bassist John Patitucci, and the iconic Phillip Glass are among those contributing their talents.

The spirited opening track, "Klezmer á la Bechet," a dance piece in the Eastern European Klezmer tradition, exposes the true artistry of these musicians—an infectious energy and a transmission of playful interaction. Sheronick manipulates a host of sounds from the bodhran with his hands and a broom. Subtle inflections support the viola with exotic rhythmic and tonal backing. Lockwood's mastery of the Klezmer style is evident. A tapestry of dance figures evolve effortlessly. Expressive ornamentation, both quirky and sophisticated, creates a human-like conversation between melody and rhythm.

"Lost & Found," by Kenji Bunch, offers another captivating fusion between ancient and modern. "Lost in Time" features poignant chants of Baroque and Renaissance melody, interrupted only by the distant resonance of the durbakeh. Lockwood transforms the viola into a guitar through strumming, plucking, and tone bending during the intriguing "Found Objects." Funky backbeats from the djembe add a modern swagger. The final movements again mix a multitude of world influences and stylings both familiar and exotic.

Duo Jalal represents artistry at the highest level, firmly placing themselves among an elite and innovative circle. Regardless of instrumentation, culture, or style, the creative limits of any duo are constrained only by one's imagination.

—Ben Coleman

Cabinet of Curiosities
Dan Moore and Iowa Percussion
Innova Records
Intersecting both visual and musical art, Robert Moran's graphic percussion scores have been realized and recorded by Dan Moore and Iowa Percussion. The pieces presented on this compact disc encompass a wide range of instruments and approaches to graphic notation, ranging from those that include elements of traditional manuscript to those that exist purely as artistic drawings and lack any explicit musical notation.

"Interiors II: uncharted lands" has been realized as a solo work with 22 separate tracks, each using instruments from a variety of world cultures. "Elegant Journey" is scored for percussion ensemble and combines acoustic percussion instruments with electronic footsteps

and ambient ocean sounds. "Salagrama," originally composed for solo organ, is presented with vibraphones, bells, wind chimes, triangles, gongs, and malletKAT, all multi-tracked by Moore as percussion soloist. The title track, "Cabinet of Curiosities," is comprised of six short movements each consisting of previously unused scores that the composer had recently discovered in his archives. "Meister Ekhard and the Point of No Return" is a new percussion ensemble work that Moran composed specifically for Iowa Percussion. "Bombardments" is presented as a solo work, again with Moore performing multiple separate tracks.

While graphically notated music can often present challenges to the unfamiliar listener, Dan Moore has taken several steps to ensure a quality listening experience with these pieces. Instrumentation has been taken into consideration, as no two consecutive tracks contain elements of the same timbre. The overall sound quality of instruments and recording production, which is enhanced by stereo mixing, serves to highlight the smallest details in this fascinating, often spatial, music

—Jason Baker

Complete Crumb Edition: Volume 15
George Crumb
Bridge Records

I was very excited to receive this CD. I was fortunate to have discovered a new world of vocal and instrumental music when I reviewed George Crumb's earlier CD, *Complete Crumb Edition: Volume 10*, for the March 2010 edition of *Percussive Notes*. Now, I am thrilled to review Crumb's *Volume 15*, which includes two more voice and instrumental works. Although some of his most popular works such as "Music for a Summer Evening," "Black Angels," and "An Idyll for the Misbegotten" were written for instrumentalists only, Crumb has a passion for setting poetry to song. His unique adaptations of songs and hymns on *Volume 15*, like his *Volume 10*, transport the listener into Crumb's imaginative interpretations of a time once lost.

The first work, "The Ghosts of Alhambra" (2009), is composed for baritone, guitar, and percussion (one player). Crumb sets to music the poems of Federico García Lorca, the same poet used by Crumb in "Ancient Voices of Children" (1970), "Madrigals, Books 1–4" (1965, '69), and various other works throughout his career. Lorca's Spanish text and Crumb's tone painting provide a vivid picture of the various moods within each of the seven movements. The titles of the poems include "Dawn," "The Six Strings," "Dance," "Landscape," "Ay!," "Malagueña," and "Memento." In Crumb's own unique way, he uses the instrumental duet to provide rhythmic impetus and harmonic color that brilliantly delivers the lyrics to the audience. The performers, including Daniel Druckman on percussion, form an outstanding chamber group.

The other work on this CD, "Voices from a Forgotten World" (2006), is "the fifth part of a four-part series… of Crumb's 'American Songbook' series comprising 36 song settings in approximately three hours of music." Crumb subtitled the work on this disc "A Cycle of American Songs from North and South, East and West for Solo Female and Male Voices, Amplified Piano and Percussion Quartet (American Songbook V)." Like the previous Songbooks, this work was composed for Orchestra 2001, an award-winning ensemble based in Philadelphia.

Although Crumb's *Songbook V* uses more obscure folk tunes than previous collections, the sound and purpose remain consistent. The role of the instrumentalists is to color the text and enhance the emotional connection. Overall, the male voice (Patrick Mason) tackles the more energetic and dark movements such as "Somebody Got Lost in a Storm" and "Song of the Thunder," while the female voice (Jamie Van Eyck) evokes the gentler side of song through movements such as "Bringing in the Sheaves" and "'Tis the Gift to be Simple." Since many of these folk tunes use strophic verse settings, Crumb continually adds embellishments, unique chromaticism, and additional tone colors to evoke a different character on each repeat.

Similar to *Volume 10* of the Crumb Complete Edition CD Series, *Volume 15* delivers incredible performances and highly unique vocal and percussion works composed by one of the great American composers of our time.

—Brian Zator

Dirty and Beautiful, Volume 1
Gary Husband
Abstract Logix

English session/touring drummer Gary Husband's latest solo project has the dark, moody sound typical of the late 1980s guitar-based jazz fusion of Allan Holdsworth and John McLaughlin. Featuring six original compositions plus one each by Miles Davis, Jan Hammer, and Holdsworth, the recording features not only Husband's great drumming but his considerable composing and keyboard skills.

Stylistically, the album contains material similar to the distinctive repertoire played by the Mahavishnu Orchestra, several Allan Holdsworth solo projects, and Level 42. Many of the tunes are funk based, with '80s-style soloing approaches and electronically enhanced sounds.

Several of the tracks feature Husband on both keyboards and drums in trio settings. To help him out on other tracks, he has assembled an all-star cast of former employers and friends, including

guitarists Allan Holdsworth and John McLaughlin, keyboardist Jan Hammer, violinist Jerry Goodman, and bassists Jimmy Johnson and Mark King (Level 42). Anyone familiar with these players will instantly understand the distinctive musical style and character each one brings to a project.

It is a good sounding album with tunes and grooves that many drummers will like. Husband is completely in his element here, whether it is creating cymbal washes under sweeping guitar sounds, playing busy sixteenth-note linear lines, sitting fat in the pocket with a slinky groove, pounding out tom fills alongside guitar barrages, or laying down a thundering backbeat.

—Terry O'Mahoney

Horizon
Dan Cavanagh and Dave Hagedorn
Self Published

The intimate musical collaboration featured on *Horizon* brings together a former student and teacher. Dan Cavanagh, a Texas-based jazz pianist, joins forces with his former St. Olaf professor and seasoned vibraphonist Dave Hagedorn. The combination of piano and vibes is not necessarily new to jazz (Corea and Burton come to mind), but the Cavanagh/Hagedorn duo is clearly a fresh approach.

Cavanagh, who has received recognition and numerous awards as a jazz/big band composer, brings his considerable creative talent to the forefront with four original compositions: "Drought," "Horizon," "Halcyon," and "Last Look." The duo also performs standards such as "Cry Me a River" and "Stormy Weather." The CD concludes with a clever weaving of Debussy's "Voiles" and Thelonius Monk's "Four in One," in which the players dance back and forth between impressionism and bebop. Much like the photo on the back cover of the disc—a peaceful horizon, blue sky meeting calm sea—Cavanagh and Hagedorn complement each other perfectly, both sonically and musically.

—John Lane

Hymns from the Hive
Layne Redmond and Tadeu Mascarenhas
Golden Seed Productions

Layne Redmond and Glen Velez are largely responsible for spreading the American modern frame drum movement that began in the late 1970s. Although many are familiar with the virtuoso approach of Velez and many of his students, Redmond's contribution to frame drumming is just as important. In her work with Velez, some of those early compositions were more collaborative than is commonly known. Without a background in music, Redmond's ability to memorize and play such intricate music with Velez spoke to her impressive abilities. As a teacher of modern frame drumming, she has been around the globe, with her students numbering in the thousands. Her career in frame drumming established her as an artist that differed from the typical soloist. Out of all of her work, *Hymns from the Hive* (her 9th CD) shows this most clearly along with her continued artistic growth.

This CD features Redmond on a variety of frame drums: tar, bendir, riqq, lap style bodhran, and assorted percussion and voice. Tommy Brunjes ("Tommy Be") is featured on kanjira with Ubaldo Oliveira on pandeiro, Eduardo Mota on surdo, and Everton Isidoro on berimbau throughout. Several tracks are peppered with guest artists whose contributions give the album much more substance than one would find on a typical new age recording. Although listeners of new age music will surely enjoy this intricate music, "new age" is simply not an applicable term to describe this music. Remember the last time you had to keep listening carefully to tracks on a CD to analyze the meter so you can figure out what's going on? Well, that's what I had to do on this recording! And it was well worth the effort.

Layne's rhythmic sense is full of surprise with her interlocking frame drum tracks carefully arranged so that her rhythms in 10, 6, 12, and even 4 beats are highly original. The music itself is also carefully layered with long, flowing melodic lines and improvisation balancing the more intricate percussion. Featured throughout are such notable musicians as Vicki Richards on violin and Amitava Chatterjee on voice, both of whom give a strong North Indian flavor to the album. Vocalists Mariella Santiago and Marcela Belas are featured alongside Tadeu Mascarenhas on a variety of keyboards, and the electric guitars of Alex Mesquita recall a Peter Gabriel/Robert Fripp-like soundscape.

Present throughout are recordings of honey bees (provided by percussionist Paul "River" Guerguerian) providing introductions and drone-like functions to several tracks. The music tuned to the sound of bees is an interesting effect, and this CD is mesmerizing, keeping the listener's attention throughout. Although the legacy of Glen Velez is clearly present—the intricate meters, tuned and interlocking frame drums, clean technique—Layne Redmond clearly has her own voice as an artist, connecting ancient and ageless inspirations with modern music making.

—N. Scott Robinson

Inside Silence
Wahid
ADW Records

The collaboration between Dimitris Mahlis and Chris Wabich, forming the duo Wahid, exposes a new yet established musical relationship. Instead of the traditional pairing of the stringed oud with an Arabic riq or dumbek, Wahid has added an array of tuned frame drums. These serve a dual function as both a rhythmic element and tonal, melodic bass accompaniment.

From the opening track, "Inside Silence" which explores not only melody but the space between, I was struck by the rich texture this combination produces. The addition of a natural reverb to each track, recorded separately in a California cathedral, provides a rich touch of class and spatial expanse. Dark and heartfelt melodies, most notably on "Alexander's Regrets" and "Trust and Enjoy," suspend themselves as small vignettes quietly passing by.

Wahid manages a careful balance between improvisation and structure. "Airlift" superimposes a Balkan rhythm with a traditional Arabic "huzzam makam." Between these organized elements, both Mahlis and Wabich give ample room for spontaneity. Each supplies tasteful interplay–never muddled but full of clarity.

Any audiophile will appreciate the recording quality. It is of the highest caliber—intimate, detailed, and warm. For those new to this style of music, several of the tracks will sound similar, taking on a familiar tone. While this may grow redundant upon an initial listen, further exploration will reveal an abundant diversity within. When music and humanity connect, does similarity matter?

—Ben Coleman

How Shall I Say?
Pooja Goswami Pavan
Innova Recordings

Kaise keh duun… "How shall I say that there is no meeting? We meet every day but there is no conversation." A short quotation from the title track of *How Shall I Say?*, composed perhaps 50 years ago, and still very relevant in today's world of smartphones and social networking. Female vocalist Pooja Goswami Pavan has put together this collection of ghazals, accompanied by Pandit Sudhir Pande on tabla, Ustad Mahmood Dholpuri and Vinay Mishra on harmonium, and Murad Ali Khan on sarangi. The ghazal is one of the principal forms of semi-classical Hindustani music and is sung in Urdu.

As the principal focus of ghazal is on the beauty of the poetry, I usually find ghazals to be somewhat inaccessible to listeners who do not understand Urdu. Fortunately, we are provided with full English translations and transliterations of the Urdu text. The liner notes make a general reference to the "mood of the ragas," however we are sadly not told specifically which ragas the various ghazals are based on. As a tabla player, I'd also love to see the taals listed, but it is quite normal not to mention taals in this context.

The disc contains a varied selection of seven ghazals, which Pavan sings with great fluidity and musicality. Pandit Sudhir Pande does an excellent job with the tabla accompaniment, providing much variety in the thekas, great bursts of energy in the laggis; overall a very tasteful accompaniment to the voice. I especially enjoyed his expressive baya playing.

I have heard a number of modern artists of ghazal attempt to make the form more accessible to new audiences by the inclusion of Western instruments, such as guitar, and the addition of harmonies in the accompaniment. I very much appreciate the traditional and authentic sound and mood of this album, with its simple yet effective ensemble of voice, sarangi, harmonium, and tabla. This is an excellent album for anyone wanting to expand his or her collection of Indian music, and for tabla players seeking to learn more about semi-classical accompaniment.

—Shawn Mativetsky

Tone Builders
Yarn/Wire
Carrier Records

Recorded in 2010 during a residency of Yarn/Wire at the Rensselaer Polytechnic Institute in Troy, New York, this very contemporary recording features two percussionists with two pianists in substantive avant-garde chamber music. The performing members of Yarn/Wire are Jacob Rhodebeck and Laura Barger on piano and Ian Antonio and Russell Greenberg on percussion.

The seven compositions on the CD include: "alphabeta" by Eric Wubbels, "Pendulum VI: Trigger" by Alex Mincek, "Wolf" by Kate Soper, "Yarn/Wiry" by Mei-Fang Lin, "The Negotiation of Context-B" by D. B. Franzson, "Tile Mosaic" by Sam Pluta, and "Passagework" by Aaron Einbond. The combination of piano and percussion is natural, based upon the many masterpieces of 20th-century literature such as Bartok's "Sonata for Two Pianos and Percussion." Yarn/Wire takes this combination to a different contemporary sounding level, most of which is not memorable melodically. The overall timbral combination

creates a conceptual perception of either "extended percussion" (i.e., the piano) or "extended piano" (i.e., the percussion). Of particular interest is track 4, "Yarny/Wiry" by Mei-Fang Lin, composed in 2007. Lin's unique use of jazz quotes alternating between keyboard percussion (marimba and vibraphone) with the two pianists provides a unique collage of "regularity/irregularity" in the final performance of this three-minute, 13-second perpetual motion presentation.

For a chamber quartet specializing in 21st-century music, *Tone Builders* exemplifies the oblique beauty of a cutting-edge acoustic quartet.

—Jim Lambert

TorQ Percussion Quartet
Self-published

TorQ is a percussion quartet based in Toronto, Canada and the members are Richard Burrows, Adam Campbell, Jamie Drake, and Daniel Morphy. The pieces on the CD were written or arranged by members of this ensemble or by Canadian contemporary composers specifically for this ensemble.

The opening, "Improv 1: Munster," is one of three improvisations on this recording. These were recorded without preplanning and appear here without any editing. They are "a result of an afternoon with a stage full of instruments and a love for spontaneous music making and the joy of sound exploration."

"Djingle" by Michael Smith is influenced by the harmonic structure and form of John Lewis' "Django." Inspired by a laundromat and utilizing African instruments, "Spin Cycle" by Daniel Morphy is a three-movement work using metals, shakers, and drums in each movement. "Jerusalem" is an arrangement of a traditional gospel tune. Both "Jerusalem" and "Dance of Joy and Whimsy" by Elisha Denburg are scored for mallet ensemble and a hand drum. A remembrance of John Wyre, "John's Gone" by Mark Duggan, was written for metallic instruments, pitched and non-pitched. "Fire" by Richard Burrows has a Bulgarian flare and is the longest track on the CD, utilizing various percussion instruments such as marimba, drums, cajon, and other accessories. A two-marimba rearrangement of popular American composer Eric Whitacre's choral composition "Sleep" is also included. There is also a bonus track, "Ha."

This recording displays TorQ's enthusiasm in various styles of music, including classical, jazz, pop, and gospel. They also show off their versatility on different types of percussion instruments: mallets, battery, accessories, and hand drums. Their improvisations highlight their love for exploring sounds and exceptional potential for making music. This is a well-done debut album!

—I-Jen Fang

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ASMAT TRIBAL DRUM

On Loan from the Collection of Andy Jones, PAS Loan 1-2010

The Asmat are a tribal group who inhabit parts of Papua, Indonesia, in the area formerly known as the Irian Jaya province of the Merauke regency on the island of New Guinea. The Asmat are sometimes known as "tree" or "wood" people based on the origin myth in which their ancient god, Fumiripitj, carved a tree trunk into a long cylindrical drum and, when he played upon it, the drum came to life as a man. The tribe is known not only for its highly developed art of wood carving, but also for its practice of headhunting and cannibalism, which lasted well into the 20th century.

This tribal drum is a detailed chanting drum that features many characteristics of the drums of the Asmat, including their use of only three colors—black, red, and white. It is carved into an hourglass shape from a single piece of dark wood, probably found in an inland region of the island. The lizard-skin head is traditionally glued to the shell with a mixture of human blood and lime, and held in place with a band of braided plant fibers. It is initially tuned by being held over hot coals or flame. In this culture, carving is men's art; work with fibers is women's art.

The ornately carved handle depicts both man and bird shapes, all of which are decoratively wrapped with hanging twine. Symbolically, carvings of men often are shown with their elbows touching their knees to represent the fetal position, while pecking birds represent both birth origins and the practice of headhunting—a bird "pecking" off the head of a man. The drums are played in large groups of instruments, held by the handle in one hand and struck with the other, and are sometimes played while dancing in full-body costumes made of bark, fiber, and leaves of the sago tree.

This hourglass-shaped drum measures 60 inches in height, with a base diameter of 8 1/4 inches and a top diameter of 7 1/2 inches. The middle is 5 inches in diameter, and the entire length of the drum features deeply carved ornamental designs. It is colored with mud from rivers of the region and with a black coating created by mixing pig grease with soot. The drum was first collected by the Sumatra-born explorer Thony Axle, acquired by Joseph Yaggi in Februrary 1994, and was probably made during the early part of the 20th century.

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

Close up of the man's face

Detail showing the lizard-skin head attached with a braided band of fiber art.

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