

# PERCUSSIVE NOTES

## A Look Behind CPit

---

## Teaching Timpani

---

## Hip-Hop Vibraphone



# DRUMset: Driving the Beat of American Music

*New exhibit at Rhythm! Discovery Center*



## Exhibit Donors

### Patron

John H. Beck

### Education Sponsor

Innovative Percussion, Inc.

## Rhythm! Friend Donors

Gary and Sandra France . Glenn Kotche . Michael Kenyon . John R. Beck . Lisa L. Rogers

Jeff Hartsough . Jeffrey Moore . Dan Moore

## Contributors

James B. Campbell . Steve Houghton . Gary J Olmstead . Julie Hill . Garwood Whaley, Meredith Music Publications

John Wittmann . Brian Zator . John W. Parks IV . Robert Breithaupt . Eugene Novotney . Michael Balter . Thomas Siwe

Julie and Lalo Davila . Marcelo Carlos Fernandez Sr. . Chris Hanning . Jim Rupp . Gary Cook . Rich Holly . Michael Sekelsky

Brenda Myers . Stefon Harris . Nicholas Ormrod . Sherry Rubins . Julia Gaines

## In-Kind Sponsorships

Andy Mayer . Alan K. Green . Allen Gentry . Daniel Glass . Dean Bobisud . Denny Hankla . Don Cutshaw General Contracting

Drum Workshop . Excel Decorators . Garnet House Productions . Glenn Kotche . Harry Cangany . Hughies Audio Visual

Jeff Ocheltree . Jim Rupp . John Aldridge . Ndugu Chancler . Paiste Cymbals . Rickel Electric, LLC.

Visual Gravvity . Chris White . Xtreme Xhibits by Skyline . Yamaha Corporation of America . Zildjian Company



*Donations as of April 15, 2014*





## PERCUSSIVE NOTES STAFF

**SENIOR EDITOR** Rick Mattingly **PUBLICATIONS PRODUCTION MANAGER** Hillary Henry

### ASSOCIATE EDITORS

**Career Development** Paul Buyer **Drumset** Frank Derrick **Education** Scott Harris **Health and Wellness** Darin Workman  
**Keyboard** Nathan Daughtrey and Ed Saindon **Marching/Rudimental** Gene Fambrough **Research** Lisa Rogers and James Strain  
**Selected Reviews** Julia Gaines **Symphonic** Michael Rosen **Technology** Kurt Gartner **World Percussion** B. Michael Williams

### CONTRIBUTING EDITORS

Michael Burritt . Morris "Arnie" Lang . Arthur Lipner . Michael Spiro . Heinz von Moisy . Richard Weiner

### EDITORS EMERITUS

James Lambert (1986–1995) . Jean Charles Francois (1985–1987) . Robert Schietroma (1983–1986) . Stuart Smith (1983–1984)  
F. Michael Combs (1979–1982) . James L. Moore (1963–1980) . Neal Fluegel (1966–1979) . Donald G. Canedy (1963–1966)

## PERCUSSIVE ARTS SOCIETY LEADERSHIP

### EXECUTIVE COMMITTEE

**President** John R. Beck **President-elect** Julie Hill **First Vice President** Jim Rupp  
**Secretary** Brian Zator **Immediate Past President** Lisa Rogers **Executive Director** Jeff Hartsough

### BOARD OF ADVISORS

Michael Balter . Paul Buyer . Jim Catalano . Jim Casella . Ndugu Chancler . Julie Davila . Karl Dustman . Peter Erskine  
David Eyler . Julia Gaines . Michael Gould . Jonathan Haas . Chris Hanning . Stefon Harris . Glenn Kotche . Johnny Lee Lane  
Brian Mason . Jeff Moore . Jeff Nelson . Eugene Novotney . Bill Platt . Sherry Rubins . Gordon Stout  
Brian West . John Wittmann . Anna Provo, Student Member Representative

### COUNCIL OF PAST PRESIDENTS

Steve Houghton (2009–2010) . Gary Cook (2007–2008) . Rich Holly (2005–2006) . Mark Ford (2003–2004)  
James Campbell (2001–2002) . Robert Breithaupt (1999–2000) . Genaro Gonzalez (1997–98) . Garwood Whaley (1993–96)  
Robert Schietroma (1991–92) . John H. Beck (1987–90) . Thomas Siwe (1984–86) . Larry Vanlandingham (1982–1984) deceased  
James Petercsak (1977–81) . Gary Olmstead (1973–77) . Sandy Feldstein (1968–1972) deceased . Gordon Peters (1964–67)  
Donald Canedy (1961–63)

## PERCUSSIVE ARTS SOCIETY STAFF

**Executive Director** Jeff Hartsough

**Marketing and Communications Director** Matthew Altizer

**IT and Interactive Media Director** Marianella Moreno **Membership Services Manager** Justin Ramirez

**RIDC Programs and Operations Coordinator** Erin Jeter **Office Support Coordinator** Lori Pitt

**Senior Editor** Rick Mattingly **Publications Production Manager** Hillary Henry

**Rhythm! Scene Editor** Megan Arns **Advertising Sales Manager** Staci Stokes-Waites

**Museum Curator/Librarian** Otice Sircy **Museum & Library Registrar** Jacob Sheff

**Intern** Clay Barnum **Media Intern** Tianxiao Jia

**PAS HISTORIAN** James Strain

**HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE** (317) 974-4488 **FAX** (317) 974-4499 **E-MAIL** [percarts@pas.org](mailto:percarts@pas.org) **WEB** [www.pas.org](http://www.pas.org)  
**HOURS** Monday–Friday, 8 A.M.–5 P.M.

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to Percussive Notes. • *Percussive Notes* (ISSN 0553-6502) is printed in the USA at Johnson Press of America, Inc., Pontiac, IL and is published January, March, May, July, September and December by the Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488. Periodicals postage paid at 110 W. Washington Street, Suite A, Indianapolis, IN 46204 and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—\$100, Library—\$120, Student/Senior—\$60, ePAS™ On-line Student—\$45, ePAS™ On-line Professional—\$60. • **POSTMASTER: Send address changes to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488; fax: (317) 974-4499. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • Advertising copy, negatives, insertion orders, etc., should be sent to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • © 2014 by the Percussive Arts Society. All rights reserved. *Percussive Notes*, an official publication of the Percussive Arts Society (a not-for-profit educational organization), is protected under the United States of America Copyright Provision, section 107, regarding the "fair use" of a copyrighted work for purposes of criticism, comment, news reporting, teaching, scholarship, or research. Reproduction of any part of this publication without written consent from the Percussive Arts Society is prohibited by law. The Percussive Arts Society reserves the right to reject any editorial or advertising materials. Mention of any product in *Percussive Notes* does not constitute an endorsement by the Society. The Percussive Arts Society is not responsible for statements or claims made by individuals or companies whose advertising appears in *Percussive Notes*.



# The New Future of PAS

By Jeff Hartsough, Executive Director

It's amazing how time flies; just over a year ago, I accepted the position of Executive Director for the Percussive Arts Society and Rhythm! Discovery Center. I'm proud to say that in this short amount of time the leadership and staff have made some very exciting and significant changes in laying the groundwork for a new vision and direction for PAS.

## NEW GOVERNANCE MODEL

At the annual Board meeting during PASIC 2013, it was decided to make a change to the current governance model to form a new Board of Advisors comprising up to 22 individuals from the PAS general membership, including one student representative. As of April 15, our general elections have concluded, and I'm proud to announce that we have seated our inaugural BoAs (see names listed in this issue). Congratulations to all who were elected and my sincere appreciation and thanks to those who threw their hat into the ring but weren't elected this time around.

Our next step will be to host elections for the newly reformed Board of Directors, consisting of our five board officers, Executive Director, and up to six additional individuals who will include leading business and arts leaders from Indianapolis or across the U.S. The BoAs will be responsible for electing these seats. Once we've held the elections, we will be announcing the new Board of Directors on the PAS website and in our publications.

## WAYS TO SUPPORT YOUR ORGANIZATION

When it comes to supporting PAS, it takes more than membership dues to maintain all the great offerings and resources that we make available to the membership. Here are a couple of easy ways to contribute that you may not be aware of.

**Amazon Smile:** How often do you purchase items from Amazon? The next time you make a purchase, use [www.smile.amazon.com](http://www.smile.amazon.com) and Amazon will contribute .5 percent of your purchase to PAS at no extra cost to you. The purchase prices remain the same as if you were purchasing from Amazon.com. So, why not use Smile and give back to PAS with each purchase? Simply click the Amazon Smile ads on the [pas.org](http://pas.org) website to learn more.

**PAS Capital One Credit Card Program:** "What's in your wallet?" How about \$50 donated to PAS after your first purchase, then a 2 percent donation on all gas and grocery purchases, and finally a 1 percent donation on all other purchases. How much easier can it get at no extra cost to you? Visit the member benefits page for details of how to sign up, along with all the other great benefits PAS offers.


**Tax Deductible Donations:** Need to lower your taxes? Since PAS is a 501(c)3 non-profit organization, all of your cash donations are 100 percent tax deductible. So, why not consider an additional donation to the best drum and percussion organization in the world? Simply click the "Donate" tab on the [pas.org](http://pas.org)

website to make donations anytime throughout the year.

**Volunteering:** Here's a way to give back without it costing a dime. We are always in need of volunteers for everything from logistics at PASIC to writing articles for *Percussive Notes* and *Rhythm! Scene*, and from committee initiatives to helping at Rhythm! Discovery Center. Please consider volunteering. Contact [percarts@pas.org](mailto:percarts@pas.org) for opportunities that work best for you.

## PAS.ORG: A NEW LOOK AND NAVIGATION

You spoke and we listened. By the time this is published, you should be experiencing the upgraded PAS website. I'm very excited about the new branding "look" and especially the new navigation, which will absolutely make it much easier to find whatever you're looking for when visiting. The revamped site includes new features for audio, video, archives, research, and much more. **PN**



**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.

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

# A Look Behind

## A conversation with Iain Moyer, front ensemble arranger and supervisor for the Cadets

Dr. Iain Moyer is the Director of Percussion Studies and Assistant Director of Bands at the University of North Alabama. He is also the Front Ensemble Arranger and Supervisor for the Cadets Drum Corps. The upcoming 2014 season will be Moyer's eighth season with the Cadets. Last summer, The 2013 Cadets percussion section received the Fred Sanford Award for Best Percussion Performance.

When Moyer joined the Cadets he had 10 years of experience in the Drum Corps International (DCI) activity, including arranging and instructional positions with the Madison Scouts, Glassmen, Crossmen, and Magic of Orlando. Prior to his DCI teaching career, Moyer performed in 1996 with Star of Indiana's Brass Theatre, and the 1997 and 1998 Crossmen front ensembles.

**By Timothy Heath**

# CPit





**Heath:** *Whom do you consider the pioneers of front ensemble development in the marching arts?*

**Moyer:** Although the front ensemble has had a short history, having been established in its modern format in 1982, there have been many pioneers and innovators throughout its abbreviated history. Names that immediately come to mind are Jim Ancona, Neil Larrivee, Jim Casella, Erik Johnson, Brian Mason, Jeff Lee, Mike Nevin, Kathy Float, Scotty Sells, Fred Sanford, Ralph Hardimon, Thom Hannum, Chris Lee, Bob Morrison, and Joey Gaudette. That really covers much of the early front ensemble lineage at corps like the Cadets, Santa Clara Vanguard, the Blue Devils, and the Cavaliers, among others. I fear making a list like this, as it is inevitable that I have left someone extremely important off of it.

**Heath:** *What are some of the greatest accomplishments within the front ensemble in the past thirty years?*

**Moyer:** I think one of the most important and ongoing accomplishments is the implementation of legitimate concert percussion techniques into front ensemble performance. I believe that this process has accelerated greatly in recent years. I think it is fair to say that when front ensembles began to emerge, they were not playing with the same techniques, creating similar sounds, or performing on like instruments as their compatriots in the highest levels of concert percussion.

I also believe that students are coming to the Drum Corps activity with much more pageantry—BOA, WGI—and academic experience than in earlier decades. In today's current environment, it would appear that the vast majority of DCI front ensemble members are not only active members of their university percussion studio or high school marching band program, but may also have more WGI Independent/Scholastic indoor or DCI Open Class experience than previous generations. As a result of this pageantry and academic cross-pollination, the instructors teaching today's students are infinitely more knowledgeable about the technical and musical developments that are available to the modern day front ensemble arranger and educator.

Equipment technology has also been a major development over the past thirty years. Not only are some of the instruments we now play on the best in the world—and similar to those found in the best percussion studios and ensembles—but they are also outfitted with frames that withstand the rigors of our activity.

Electronics and amplification have also changed the game dramatically for front ensembles. With the inclusion of amplification in 2004 and electronics in 2009 into the DCI activity, the playing field has been “leveled” between the front ensemble, brass, and battery sections. The front ensemble's voice in a drum corps, indoor percussion, or marching band show can no longer be ignored, and when done exceptionally well, can change the entire perception of one's musical presentation.

**Heath:** *How did you get your start in this activity?*

**Moyer:** My start in the activity was a bit unique. To be brief, in high school I wanted to play guitar in my high school jazz band. In order to be in the jazz band, you had to be a member of the concert band. So, one summer I learned to play percussion. After several years of high school study, I wanted to attend the University of Massachusetts as a Music Education major on

guitar. The university told me I couldn't do that because guitar was not a “band instrument.” I informed them that I also played percussion, so they suggested I audition for the music department after my freshmen year to be a double major in percussion and guitar. The teacher they assigned me to take lessons from my freshmen year, in order to prepare for the audition, was Thom Hannum. How lucky was I to take lessons from a DCI Hall of Famer!

I had never even heard of drum corps before I came to UMass, as my high school in Vermont didn't even have a football team, so obviously there was no marching band. I do remember seeing a poster once in high school for a group with the word “Phantom” in their name, but I didn't even know what it was.

During my sophomore year at UMass I played in my first front ensemble, and I continued to perform as a member in my junior and senior years before becoming the pit instructor during my fifth year at UMass. After my sophomore year in college I became involved with drum corps as a performer, participating in the 1996 Star of Indiana's Brass Theatre, which was a precursor to the Broadway hit *Blast!* After my year at Star, I followed Thom Hannum and Jim Ancona to the Crossmen in 1997 and 1998, where I played in the front ensemble.

In 1999, I began my teaching career as a front ensemble technician at the Crossmen. After a summer off in 2000, which I used to go to the Leigh Howard Stevens Marimba Seminar, I taught for two years at the Glassmen (2001–02), one year at the Magic of Orlando (2003), and three years at the Madison Scouts (2004–06). In the summer of 2007, I began working at the Cadets drum corps as a technician for two seasons (2007–08), before becoming the Front Ensemble Arranger/Supervisor from 2009 to the present.

**Heath:** *How has the pedagogical approach to the front ensemble changed from the past to the current teaching techniques?*

**Moyer:** The pedagogical approach to the front ensemble has changed drastically from those of the past, and at the same time, many of the core values that front ensembles used to play with still exist today and are still very relevant.

To explain, the way arrangers engage keyboard percussion instruments today is vastly different than in the mid-1980s. The “four-mallet revolution” of the early 2000s has front ensemble books in the 2010s sounding more like “four-mallet marimba solos on steroids” than the two-mallet passagework that dominated the virtuosic passages of the 1980s and 1990s. The implementation of what was previously considered extremely advanced techniques, like the double lateral roll or the one-handed roll, are now standard in the literature of the modern front ensemble.

However, to counter that argument, many of the core values of the early front ensembles and marching percussion, in general, are not being compromised today. The one that jumps immediately to mind is the concept of sound quality. In 2014, no matter how much you amplify a keyboard percussion instrument, if a player is creating a poor hand-to-hand sound quality on a sixteenth-note run, or if a player's inside mallets are underbalanced during a double lateral roll, these things will not be fixed with amplification. The core value of playing an instrument with an even tone or sound quality is still extremely relevant to the marching arts.





So, to summarize, the pedagogical advances of the last 30 years are still tied to certain marching percussion traditions, but at the same time, a wealth of innovation has helped reinvent the activity.

**Heath:** *How has writing for the front ensemble changed for you during your career?*

**Moyer:** Beyond the obvious additions of electronics, amplification, and advanced keyboard techniques that have made the front ensemble landscape more challenging and time consuming to write for, the biggest thing that has changed for me is how I “pace” the front ensemble.

Like many young writers, when I initially began writing, I was trying to do two things: (a) make every phrase the coolest, freshest thing I could think of, and (b) challenge the players with frequency of note and virtuosic techniques in every phrase I wrote.

Now, in 2014, I feel like I am trying to pace the front ensemble and find a balance between achievable and maintainable

accompaniment parts, and highly innovative and technically impressive front ensemble feature material. My goal for the last several years with the Cadets has been to write a show that is manageable on a daily basis, meaning the parts that are exposed are of the highest technical and musical demands, and the parts that are accompanimental in nature are maintainable with minimal rehearsal time, engaging to listen too, and enjoyable to play.

The bottom line is this: Even during a DCI season, you only have a limited amount of time to clean all the phrases in the show. Some phrases need to be low maintenance and require little daily rehearsal; some phrases need to be higher maintenance, which require a more rehearsal time but pay competitive dividends when evaluated by the judging community.

I consider myself, at all points in the arranging process, a “risk/reward manager.” I have to ask myself with each part I write and teach, “Is the risk of playing this part, based on its technical or musical parameters, worth the reward we may get from performing it in the competitive arena?”





During this portion of the process, it is also important to listen to the other folks who are involved in molding the front ensemble at the Cadets, including Lead Technician Jason Ihnat and Pit Consultant Jim Ancona. Jason's knowledge of the everyday ins and outs of the performers' tendencies, coupled with Jim's "big picture" view of the CPit as a consultant, are extremely helpful throughout the season. Phrases that don't stand up to that "risk/reward" criteria are subject to be changed, watered, or manipulated, so that their "risk," or lack thereof, is worth the "reward" that the ensemble may or may not receive from playing them.

**Heath:** *What is the greatest challenge of writing for the front ensemble today?*

**Moyer:** Time. Maybe this is just me, but to write on the highest level takes a ridiculous amount of time. I am often jealous of my Cadets writing partner Colin McNutt, who arranges for and oversees the battery segment. I know Colin toils over his snare/tenor/bass arrangements, and I know his craft takes lots of time, but my process with the Cadets feels like it is excruciatingly longer.

Part of that is what I feel I have to react to as the Cadets Front Ensemble arranger: Jay Bocook's melodies and harmonies, and the amount of previously composed material Jay leaves for front ensemble consumption. I am also reacting to Colin's rhythmic structures and voice leading, not to mention the pit cues Colin scores into his parts.

My challenge at Cadets is to find an innovative and fresh voice for the front ensemble that doesn't conflict with Jay's writing, while catering to Colin's rhythmic structures and creating a cohesive "percussion ensemble (pit/battery)" voice for the Cadets.

On top of this, I am trying to write supportive electronics parts, yet leave the appropriate space for Cadets Electronics/Sample Designer Michael Zellers

to work his magic. Lastly, I am trying to create impact material that will help the corps score well on G.E. sheets and enliven the audience. To be clear, the "woe" is not me, but all of that takes time. I am embarrassed to say how long some of the Cadets phrases take me, but I am grateful for the opportunity to write for this fine ensemble.

**Heath:** *Do you use any specific arranging/writing techniques?*

**Moyer:** Without getting into minutia, I strongly believe in making each show the Cadets Front Ensemble performs a unique



PHOTO COURTESY DRUM CORPS INTERNATIONAL

aesthetic experience for listener and judge each season. What I mean by this is, I believe that our instrumentation and sound palette should change with every show we play. Whatever the theme of the show, we need to try to maximize the unique percussive qualities available to that show concept.

For example, in 2009, the Cadets show utilized Bernstein's "West Side Story"; that suggested to me numerous membranophone choirs, sirens, whistles, and symphonic sounds. In 2010, the Cadets show was entitled "Toy Soldier" which evoked the use of woodblocks, ratchets, field drum, and bass drum with cymbal attachment. In 2011, the Cadets presented "Between Angels and Demons," which was partially based on Asian influences that required Japanese percussion instruments like the o-daiko and shimi-daiko.

In 2012, the Cadets' "12.25" show necessitated all of the Christmas percussion instruments you can think of: sleighbells, glockenspiel, woodblocks, and slapstick, to name a few. And in 2013, the Cadets performed "Side by Side, the music of Samuel Barber"; this translated into a symphonic dominated palette. Our instrumentation for 2013 specifically required two sets of timpani, three concert bass drums, numerous Germanic cymbals, hand bells, and five sets of glockenspiel.

Now, this is not to say that our basic instrumentation for each of these seasons was not exactly the same, as we did utilize four or five marimbas, four vibes, one timpanist, one xylo/glock, and two rack players for each of these productions. However, we supplemented our standard instrumentation with "season specific" sounds that matched the theme of the show.

**Heath:** *What are your thoughts of the use of electronics in today's front ensemble?*

**Moyer:** As I mentioned earlier, I believe that the incorporation of electronics into the DCI rulebook beginning in the 2009 season has "leveled the playing field" between the front ensemble, brass, and battery sections. What electronics can do that the amplification of solely acoustic instruments cannot is transport the audience member to almost any type of soundscape imaginable. For example, if you are doing a show based on the movie *The Matrix*, it won't be marimbas and vibraphones that best deliver that sonic message; it will be electronic sampling and synthesizer design that will teleport the audience to those types of emotions and imagery.

One matter of electronics that I believe deserves more attention is their use to accompany non-front ensemble featured phrases. It is almost a stereotype in many of the pageantry arts that a front ensemble feature will be heavily laden with electronics and sampling. This allows the overall volume and depth of the pit sound to match that of the previous wind-dominated phrase. What I don't think as many people are doing as frequently and with as much skill is using sampling and electronics to create an almost unperceivable underbelly that subtly accompanies the harmonic and melodic material played by wind, brass, and battery sections without dominating the sound palette. This would serve to round out the electronics' role in an overall musical program.

**Heath:** *How do you incorporate technology into the Cadets' front ensemble?*

**Moyer:** Beyond the obvious use of microphones, mixing

boards, amplifiers, and speakers, the most important and frequent way the Cadets incorporate technology into the front ensemble is during the live performance mixing process. This is done by way of a laptop that is synced to and capable of controlling a Yamaha 01v96 mixing board. The laptop is operated remotely by an iPad that is screen sharing the laptop's screen. This allows us to tweak the audio sounds from high above the field, where the judges are listening to the show, and custom mix each show for the acoustical properties of each stadium we perform in.

This seems like a basic use of technology, and it is, but it is really the "life blood" of making the Cadets sound like the Cadets in every stadium we perform in. You wouldn't think that there would be as drastic a shift from performance venue to performance venue, but when you account for a domed stadium vs. an open-air stadium, a fully enclosed outdoor stadium vs. an open-ended outdoor stadium, metal bleachers or concrete seating areas, and stadium-specific audio characteristics, there is really a lot to adjust on a night-to-night basis.

The challenge with the Cadets Front Ensemble audio balance is that everyone has an opinion on it on a nightly basis. The hornline captain may feel that the pit was overbearing in some areas or not supportive enough in others; the battery captain may feel that the pit's accompaniment material was too loud during percussion ensemble moments and it overbalanced the battery. The corps director and designers may feel that particular audio samples may not be filling out the soundtrack of the drum corps appropriately. It is maddening on some level, but the use of the screen-sharing laptop to the iPad is a serious help to counteract any "contest dynamics" created by each stadium we perform in.

**Heath:** *Would you be willing to share an inside look at your exercise program and how it prepares the Cadets Front Ensemble for its show music?*

**Moyer:** The Cadets Front Ensemble exercise program has three components: (1) chops exercises, (2) conceptual exercises, and (3) pit tunes.

The "bread and butter" of our exercise program are the chops exercises and the conceptual exercises, which we initiate during the winter months and then fully implement during our lengthy spring training sessions. The Cadets also choose to play two or three pit tunes each season, but these are really performance pieces, used for our enjoyment and musical/communicative growth.

The CPit's chops program is made up of extremely short exercises that work on only one skill set at a time, many of which can be "looped" or repeated in quick succession to build endurance and strength. We have a double vertical chops exercise, a two-mallet double-stop exercise, a series of two-mallet chops exercises that work the most used scalar shapes in our show, and a four-mallet single-independent chops exercise that works similar scalar passages. We use these exercises as very short technical "sprints" to work chops-specific skill sets.

Beyond our chops program and our pit tunes, we have other very short conceptual exercises to work concepts like shifting, combination strokes, interval spreading, and advanced skill sets such as double laterals, triple laterals, and one-handed rolls. In totality, we feel that our pit tunes, chops exercises, and conceptual exercises help give us a well-rounded approach to



# Cadets Front Ensemble Exercise Program

Following are samples of exercises used by the Cadets Front Ensemble during the winter months and the spring training season.

“Different Doubles” is a basic 2-mallet double-stop exercise. A few things to think about when playing this exercise: (1) always maintain your 2-mallet grip guidelines; (2) always play with an even sound hand to hand; (3) whenever possible, play in the center of the bars.

$\text{♩} = 120, 140, 160, 172,$

The image displays a musical score for a 2-mallet double-stop exercise titled "Different Doubles". The score is arranged in three systems, each with three staves: Mallets (top), Timpani (middle), and Piano (bottom). The time signature is 3/4. The first system includes a tempo marking of quarter note = 120, 140, 160, 172. The Mallets part consists of double-stop chords. The Timpani part features a rhythmic pattern of eighth notes with specific stroke order numbers written below: 32 29 29 26 29 29, 32 32 29 29 29 32, 32 32 29 26 29 29, 32 29 29 26 26 26. The Piano part provides harmonic accompaniment with chords and moving lines in both hands. The second system starts at measure 7 and includes stroke order numbers: 23 26 26 26 26 26, 23 26 26 26 29 29, 26 23 20, 29 2. The third system starts at measure 12 and includes stroke order numbers: 29 26 23, 26 23 32, 29. The score concludes with a final chord in the Piano part.

“D.V.C.” (“Double Vertical Chops”) is a basic 4-mallet chops exercise. (1) The Cadets start this exercise in the DOWN position and prep for the first note. (2) It is imperative that all four mallets hit the keyboard at the same time and with the same touch. (3) Do not accent any of the note changes; try to play the exercise as evenly as possible. (4) Play this exercise from the wrist.

♩ = 120-180

1

Mallets *ff*

Timpani *ff*

Piano *f* (with String, Vocal or Organ Patch)

2

Mlts.

Timp.

Pno.

“Double Lateral Breakdown.” The Double Lateral stroke is a combination of a Double Vertical followed rapidly by a rotating Single Independent stroke. This exercise breaks down those two motions, beginning with the vertical, then adding the rotary motion. (1) Be sure to practice this exercise from the UP position, and make sure each mallet is striking from the same height. (2) Strive for an even sound and don’t go too fast.

Mallets

3/4 4 3 1/2 1 2

Repeat 1x, 2x, 4x, 8x, etc.

5

3/4 1/2 4 3 1 2

our front ensemble's technical and musical proficiency and prepare us for what appears in our show music.

**Heath:** *What direction do you see the front ensemble heading in for the marching arts?*

**Moyer:** I feel that the front ensemble will continue on its current trajectory, which I believe is largely due to the recent advancements seen in the WGI activity. Like many trends in the pageantry arts, I feel that the electro/acoustic balance will continue to push farther towards the electronic side. I hope that the balance between individual/ensemble virtuosity and the arranger's electronic design will not shift too far to the latter.

I am concerned that the front ensemble is still in its infancy as a part of the pageantry arts, and because of this, we are slowly developing a formulaic approach to certain types of front ensemble writing/performance. I do see a "homogenization" of front ensemble performance and arranging these days, and I fear that fewer front ensemble "original voices" are being heard, in favor of a more predictable look, sound, and aesthetic that educators and arrangers know will score well in today's competitive arena.

**Heath:** *What advice would you give to someone who is looking to get into the activity as a teacher for the front ensemble?*

**Moyer:** Be diverse. At the core of being a percussionist is diversity, as we are required to play a multitude of instruments. For a first-rate front ensemble teacher and arranger, this diverse knowledge will be required on the highest level during the rehearsal and arranging process.

To be a successful front ensemble arranger in 2014 you need to have a high degree of knowledge about the keyboard percussion instruments, their tendencies and standard/advanced performance practices; a diverse knowledge regarding classical

accessory instruments, Latin percussion, and drumset styles; a grasp of synthesizer programming and sample design; and the ability to mix audio from acoustic and electronic sources successfully.

I am proud to say that the front ensemble ranks are growing smarter, both from an academic level as many instructors hold multiple degrees, and from a musical level, as the technical and musical envelope is constantly being pushed on a yearly basis.

My advice is to go out and become as educated as possible in all of the percussive arts, so that your service to the pageantry art of front ensemble can speak to as wide a musical audience as possible.

**Timothy Heath** is pursuing a PhD in Music Education at the University of Alabama, where he is a member of the percussion staff with the Million Dollar Band. He is also the front ensemble coordinator for Music City Drum Corps. He holds a master's degree from the University of North Carolina at Pembroke and a bachelor's degree from the University of North Carolina at Greensboro. **PN**



PHOTO COURTESY GWYN MEDIA



# WHAT'S LOUDER?



A) This Chainsaw



B) Your Instrument

**ANSWER: B) Your Instrument**

## INTRODUCING THE VIC FIRTH HIGH-FIDELITY EARPLUGS. THE PROTECTION YOU NEED WITHOUT COMPROMISING YOUR SOUND.

*As a musician, there may not be anything more important than your hearing. Percussion instruments, and even woodwinds or brass can be as loud as power tools and rock concerts. So you need protection.*

Designed with Etymotic Research, some of the world's leading experts in hearing protection, the new Vic Firth High-Fidelity Earplugs are compact, reusable, and most importantly, reduce decibels evenly without sacrificing quality of sound. Perfect for practice or performance.

*Because hearing well and protecting your ears shouldn't be an "either/or" conversation.*

*Each pair comes with  
Vic Firth lanyard and case  
Available in 2 sizes*

VICFIRTH.COM  
©2014 VIC FIRTH COMPANY

**VIC FIRTH**  
THE PERFECT PAIR™

# Using Technology to Create a Real Community

By Kurry Seymour

Many people have found a link between technology and reaching larger groups of people with their topic of choice. People blog, Tweet, Instagram, and create massive groups on Facebook, to name a few. All of these technological tools provide an instant audience. People seem to enjoy having an audience, and we can probably agree that some deserve one and others do not. Most importantly, we are all finding ways to use these resources to create community. However, we must also provide a purpose for the type of community and digital environment we want to create.

What is *your* purpose for using technology? Creating an online community is something I am still learning and bringing into a clearer focus so that I can serve others first. I recently started a new community called KurrySeymour.com for the simple fact that I want to connect with others using technology. More importantly, I want to remain professional so that others will want to collaborate, connect, and create.

Gone are the days when we should have our YouTube channel, Twitter account, Facebook page, and Pinterest board (to name a few) sprawled out all over the digital universe. These are great resources, but they do not serve the same purpose as your *hub*. No hub means no focus. No focus means no purpose.

It is time to create a central hub for all the things you do. Digital resumes need to represent who we are with a more accurate scope than just a Facebook page. Most of us try to use all of these great resources to put us on the map quickly, and although Facebook is free, in many cases you get what you pay for. I use Facebook extensively because it brings people together into my community and allows me to join other communities that I would not otherwise have the opportunity to be part of. For example, I love seeing high school students join my "Ethos of Music" group and connect with people who are like-minded. This is good example of helping others through community.

Another example is how drastically things have changed through the creation of online communities. Ten years ago, many who ascended to the top of their field by creating an award-winning clinic or presentation for a

Digital resumes need to represent who we are with a more accurate scope than just a Facebook page.

massive convention had every reason to be on cloud nine. At the time, this level of success only offered the chance to reach a few thousand people. Today however, you can create and post high-quality videos on a variety of topics and receive thousands of hits in only a few months.

Originally, I started creating videos to help students who could not afford lessons on topics I am comfortable with and that I feel are valuable in percussion education. My goal, however, is not to accumulate "likes" or comments to feed my ego. This simply is not my focus. In fact, by turning off the comment option and the "like" button on every video I post, I am able to eliminate those extrinsic distractions. I firmly believe if you spend time trying to please everyone you will quickly find yourself pleasing no one. In addition, it is important to be aware of people in the digital universe who thrive on negativity and have no interest in building or being part of a community. Turn your comments off. You will live life more peacefully in your online community.

So where are we and where are we going? Here are a few guiding tenants to these questions:

- Define your purpose for connecting with others. People will find you online if you have content that is accurate, clear, and unpredictable.
- Make your community personal in some way. Web pages can be packed with text, but how about a personalized welcome message that just says hello? When you first meet a client or even someone in public, no one wants to be handed a dissertation to read. It all starts with, "Hello, how are you?" and thanking your audience for taking the time to listen. This is important because online you are one person

in a sea of millions and a point and click away from being forgotten.

- Accept that most of the information on the Internet can be overthought or have an unclear purpose. I stick to one major rule when making a video for posting or sharing: *If I am not satisfied with the first take, I do not upload it.* This keeps me from being predictable or uploading things that I have no business speaking about. I also do the same for blogs. If I cannot write it in an hour, than I have no business posting it for the world to read. People in your community will return if they truly feel the combination of your creative spirit and your knowledge of your content area.

- Watch out for "PowerPoint Dependency" or PPD. Most of us have experienced sitting through a mediocre presentation and know what it feels like. I am guilty as well. PPD is when speakers become dependent on PowerPoint slides but never allow for a real connection with the audience. They read every word of text and lose the audience in less than 10 minutes. Why the disconnect? Simply, the audience members are not engaged and feel like they are merely being spoken too. As a clinician and presenter, I always have specific topics I want to cover, but I also leave room for the unknown and for the improvisation/creative element to be felt. Tell me I will forget; involve me and I will remember forever.

- Keep things organic. I find myself more interested and more engaged in the presentation of the topic when someone connects with me in a creative way. I can feel it. In a public speaking atmosphere, I try to read my live audience by scanning the room. I imagine them online in a similar way and try to determine what they want to hear as the listener. Sometimes this hits the nail on the head and sometimes

it only grabs a few, but it always puts me in an improvisational and creative mindset when connecting with others.

• Lastly, don't be afraid. Although online communities naturally produce large audiences, I find if I am serious about asking for help, reflecting on my mistakes, and planning for focus and purpose, I can achieve great things. Remember that non-technological communication is still what people crave. I know this to be true even for people who are on Facebook for hours a day. These people need to feel something that connects them to others. Collaboration and community will help us all move forward.

Here is the truth. Human interaction has always been a basic need before the first .com or Tweet ever hit the digital atmosphere. Facebook is faceless without people taking the time to chat on the phone or wish someone happy birthday with something more than a Target gift card, even though it is a great gesture. Happy community building!

**Kurry Seymour** received a B.M. and M.M. in Music Performance from West Virginia University where he studied steel drumming with Dr. Ellie Manette, Gamelan with Dr. Mantle Hood, African Drum and Dancing with Dr. Paschal Younge, and Japanese Taiko Drumming with Dr. Tim Peterman. In addition to an extensive world music background, Kurry has also performed with the Crossmen Drum and Bugle Corps and instructed the Carolina Crown Percussion section from 1999–2002 and the percussion section of the Pride of West Virginia from 1997–2002. Kurry taught at Alderson Broaddus College in West Virginia and worked as the founding Director of Percussion Studies and Assistant Director of Bands at Coastal Carolina University from 2002–10. He currently resides in Summerville, S.C. and works in the Dorchester 2 School District Two where he serves as a world music specialist and music educator as well as an assistant director of bands and percussion/world music director at Ashley Ridge High School. **PN**

# FIND YOUR RHYTHM!

## IN THE HEART OF DOWNTOWN INDIANAPOLIS



317.275.9030  
[RhythmDiscoveryCenter.org](http://RhythmDiscoveryCenter.org)

## CHICAGO PERFORMS. SO WILL YOU.



Bachelor of Music, Master of Music, and diploma programs in classical performance, jazz and contemporary music studies, music composition, music education, opera, and orchestral studies.

Study with accomplished faculty, who include Chicago Symphony and Lyric Opera orchestra members, Metropolitan and Lyric opera sensations, renowned soloists, Grammy-winning jazz musicians, and award-winning composers. Enjoy opportunities to perform in professional venues. **Live, learn, and perform in downtown Chicago.**

**R** ROOSEVELT UNIVERSITY  
CHICAGO COLLEGE  
OF PERFORMING ARTS

[roosevelt.edu/CCPA](http://roosevelt.edu/CCPA)  
(312) 341-6735  
[music@roosevelt.edu](mailto:music@roosevelt.edu)  
Text CCPA to 57711



# D=TC<sup>2</sup>: A Timely Discussion

By Joel Rothman

Several months ago an instructor came to me to learn my particular system for teaching drums. During the lesson he especially wanted to hear what I felt was the most important aspect of playing the instrument that should be conveyed to new students. I explained that in my opinion, once a student is learning to read, gaining some technical proficiency, and becoming familiar with the basic beats, emphasis should be placed on laying down good time. Time may be the fourth dimension while traveling through space, but in a sense it should be considered the first dimension while playing drums in a band—nothing else is more important.

Whereas most other aspects of drumming, such as reading and technique, can be taught formally through method books, to my knowledge there are no books that focus on the timeless topic of playing time. And so, at some point, a discussion relating to the subject has taken place with just about every student that has ever studied with me, from beginners to even professional players.

I told the instructor that I approached the topic by pointing out there are three aspects to playing time. First and foremost, though seemingly obvious, is keeping time—not speeding up or slowing down. While some students have a better “inner clock” than others, there are two things that any beginners can do to improve their ability to keep solid time. Playing along with recordings is one, and no doubt most students do just that. However, there is one major problem associated with playing along to recordings, and that’s the fact that you’re doing just that—playing along. It’s the drummer on the recording that’s keeping time, not you. It is much better playing with other musicians whenever possible. Even playing with just one other person is helpful, but if it’s only one musician it would be best if it’s another member of the rhythm section, such as a guitarist, bassist, or pianist rather than a horn player.

I continued to explain that there’s one major difference in keeping time these days as opposed to years ago, and that has to do with the fact that all the other instruments in the rhythm section now tend to be electrified and attached to powerful amplifiers. In terms of keeping time, this represents a two-edged sword for drummers, making their job easier or more difficult depending upon how good the other members are at keeping time. When they’re doing their job well, it’s hard for a drummer to go wrong, even if their own time

There is one major problem associated with playing along to recordings: the drummer on the recording is keeping time, not you.

is a bit shaky, since the power of the other members of the rhythm section can carry them along. By the same token, if one or more of the other members tends to rush or drag the time, the power of their amplification could make it nearly impossible to keep the rhythm section tight and together. Moreover, too often it’s the drummer that’s blamed for rushing or dragging the time, even though it may not be his or her fault.

The second aspect of playing time is laying it down with the right concept and feel for the nature of the music one is playing. For instance, a student whose only experience is playing with a rock band, which is probably the case with most beginner to intermediate drummers, may know the basic jazz beat but still not be able to lay down swingin’, toe-tappin’ time. In this case, listening and playing along to recordings is especially important because it can definitely help to develop one’s ear for playing with the right concept and feel. Once again, playing along with live musicians is essential in order to “make it real.”

There’s one other aspect to this second point of laying down time with the right concept and feel, and that has to do with understanding when and how to play directly on the beat, or when to purposely lay back or play on top of it while still not rushing or dragging the time. This concept cannot be satisfactorily explained in words, but really has to be discussed and demonstrated by the instructor.

The third and last aspect of playing time, unlike the first two, has to do with coordination. In playing behind a set of drums, one is constantly using three and four limbs, so while developing formidable reading and technical skills is desirable, it’s of utmost importance that coordination between the four limbs be considered primary since this coordination is an inherent feature of playing any of the basic

beats and laying down great time. And to this end there’s a myriad of method books to point the student in the right direction.

If you are perplexed at the title of this article D=TC<sup>2</sup>, I’ll explain; it’s somewhat tongue-in-cheek. I borrowed Einstein’s famous formula E=MC<sup>2</sup> for his Theory of Relativity, and instead of a play on words I made a play on the letters, substituting D for E and T for M, arriving in a sense at my Theory of Drumming, where D stands for Drumming, T stands for Time, and C stand for Coordination. It’s squared to emphasize the importance of the two factors: Time & Coordination, concluding that, at its essence, Drumming equals Time plus Coordination Squared.

**Joel Rothman** is a well-known teacher and writer of drum and percussion books that, for 50 years, have been published through his own company, JR Publications. He taught school, gave private instruction, and played as a free-lance musician in the New York City area before moving to London, England, where he has an extensive teaching practice catering to professional players from all over Europe. You can contact Joel by emailing [joelrothman@btconnect.com](mailto:joelrothman@btconnect.com) or visiting his website, [www.joelrothman.com](http://www.joelrothman.com). **PN**



# WE'RE KICKING BASS AND TAKING NAMES.

## **Level 360. The revolution continues with your bass drum.**

From the highest toms down to the depths of your bass drum, Level 360 Technology has started a revolution. Over the last year, Level 360 has set a new standard for the tuning experience and tonal capabilities of tom and snare heads. Now, that same innovation is here for your bass drum. Logical, no-hassle tuning with deeper tones that shake the ground you play on. Focus on your bass drum technique, not teching your bass drum.

[daddario.com](http://daddario.com)



# Learning from Jim Gordon

By Andy Newmark

I sat five feet away from Jim Gordon in the drum booth at Trident Studios in London as he recorded Carly Simon's "You're So Vain" in 1972. I was Carly's road drummer. I had played on her *Anticipation* album, and I played on a few tracks on her follow-up album, *No Secrets*, which included "You're So Vain." But Carly's road band was sidelined for half the tracks on that album, except for guitarist Jimmy Ryan who was on everything and played that great solo on "You're So Vain." For that song, Richard Perry, the producer of that album, brought in the heavyweights—drummer Jim Gordon, bassist Klaus Voorman, and keyboard player Nicky Hopkins.

I was totally cool with Perry's decision to bring in Jim Gordon. I was in London for the duration of that album, as road bands often were back then, on call at any time. I saw this as an opportunity to watch Jim up close. I had been listening to Jim Gordon and Jim Keltner ever since Joe Cocker's *Mad Dogs and Englishmen* record and tour. I asked Gordon if he would mind if I sat in the drum booth and watched him play. He was totally cool with that. So I watched Jim do 40 takes (Richard Perry was famous for doing a lot of takes) of "You're So Vain." Back then, the live performance in the studio had to contain all the magic in the basic backing track. There was no fixing it or replacing parts after the track was recorded. You could repair little things, but the vibe and

groove had to be all there in the performance.

Perry pushed players to their limit. I liked his style. He had a vision and wasn't going to stop till he got it out of the musicians. He made great records that all stand up today under scrutiny. And he always used the best players. Working for Richard Perry was a step up the ladder in the session world. It meant something.

So I watched Jim like a hawk for four or five hours, playing that song over and over again. It's one thing to hear a player on a recording, but to see a drummer playing live is a whole different ballgame. Body language reveals so much about where a drummer is coming from. Seeing Jim play up close, and observing him fine tuning his drum part, was like getting intravenous Jim Gordon—his DNA being injected into mine. And I got it, big time. I saw what he had and what I didn't have.

But not for long. I really understood where his notes were coming from, and I went away from that session knowing what I had to do to improve my act. His snare drum sound was monstrous; I was stunned at the power in all his notes. Jim never played a rimshot on 40 takes of "You're So Vain." He hit the middle of the snare drum so hard that the center of the head was completely caved in. It was a six-inch crater in a perfect circle. He hit the exact same spot every time he hit the snare drum, so all of his backbeats sounded as identical as humanly possible. Engineers love consistency from players.

I was suffering from total rimshot dependency, playing tight, funky, and snappy, New York style, like Bernard Purdie. I am a New Yorker. Jim had that West Coast lazy thing going on. His notes seemed to have length. They breathed. Legato drumming, I call it. There was all this air around each of his notes. And his groove was so relaxed and secure and comfortable. It was like sitting in a giant armchair that fit perfectly. He made all the other players sound amazing, and he made the song sound like a real hit record right from take one. I was blown away.

The tom-tom fills were like thunder. I still copy him doing that today, and I think about him in that room every time I do it. I put my left hand on the high tom and my right hand on the floor tom and play straight eighth notes (both hands in unison) that crescendo into a chorus, just like he did on "You're So Vain." His drumming was intelligent and impeccable on that record. There was no click track, either, and Richard Perry was very demanding when it came to tempo.

(By the way, click tracks have ruined pop music today. Don't get me started. That's something else I had to improve on: playing time. I'm still working on that.)

Jim nailed that track at least 40 times, and every take on the drums was brilliant and useable as a final drum track. However, Richard Perry wanted to hand pick where Jim played certain fills, and what all the other cats played, too. So that's where a studio musician's discipline comes into play. You have to play the same track for hours, maintain the feeling, and learn every note in your part till it's written in your DNA. Then on top of that, you have to take instructions after each take from the producer telling you exactly what to amend or delete in your part. It's a lot of mental work. Not all players are cut out for this kind of disciplined playing and designing of a part. But that's what great records are made of: great parts.

Jim was like a computer. He did everything Richard Perry asked of him and still kept all the other stuff going in his part, take after take after take. He saw that whole drum part in his head as if it was written on paper and handed to him. And take after take, for maybe four or five hours with breaks, he played it spot on every time. I got it—big time. Thank God I was replaced by Jim that day.

What I got from that experience completely took my playing to another level. I put funky drumming on the back burner after watching Jim, and I started trying to make my notes real



Jim Gordon (left) with Derek & the Dominos (Eric Clapton, far right)





Andy Newmark (left front) with Carly Simon and her band

long, relaxed, with lots of air around them, giving each note its full value, and even tuning my drums so that the notes would sustain for their full value. And every note was thought out. That's what Jim did. He didn't play any throw-away notes. Not one! Not even an unintended grace note on the snare drum.

That's what making records is all about. You have to own and believe in every note you play. Every eighth note on your hi-hat has meaning and character and tells a story. You can't just be playing mindless time with a backbeat. Drummers who do that sound bored and uninvolved. A drummer has to be involved in every note and put life into each one. This is what Jim did; I know this for sure. It's a subtle thing, but it makes all the difference in a player. Discipline, restraint, and conviction in every note—that's when real music starts to happen.

Andy Newmark has performed and recorded with Carly Simon, Sly & the Family Stone, Roxy Music, John Lennon, George Harrison, Steve Winwood, Ron Wood, Laura Nyro, David Bowie, James Taylor, Hubert Laws, Joe Farrell, Randy Newman, Nils Lofgren, Rickie Lee Jones, Roger Waters, and many others. **PN**

## PASIC 2014 SYMPHONIC SESSION GRANTS

*PAS would like to thank and recognize Stanley and Margret Leonard for their generous donation creating the PASIC Symphonic Session Grants.*

The Percussive Arts Society offers grants to be awarded to those chosen and invited by the Society, with recommendation from the Symphonic Committee, to present symphonic percussion sessions at PASIC. These grants will be for sessions with single presenters and does not include group presentations. This grant program will be administered by the Percussive Arts Society and underwritten by Stanley and Margret Leonard. There will be a maximum of twelve (12) grants, each in the amount of \$300. Grant funds will be paid to the recipient following the PASIC event. Sessions should include symphonic clinic-performances, labs, opera and musical theater percussion, ethnic percussion with orchestra, band and wind ensemble percussion. To be eligible for this grant, you must have applied through the standard PASIC Artist Application Process from September 15th thru December 15th.



**PASIC 14**  
**PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION**  
**NOVEMBER 19–22 • INDIANAPOLIS, INDIANA**

# How To Teach Timpani

By David Sinclair

Teaching timpani is a broad topic, and we could spend much more time discussing it than space allows. In order to focus our discussion, I chose to use an interview format and delve into the ways various teachers at different levels think about teaching. You will see some of my own philosophies and values in the questions I asked. For example, in teaching timpani to my own students (6th–12th grade) I have focused primarily on sound, ear training, and tuning. For the interview I wanted to emphasize the different concepts and philosophies of the teachers I spoke with rather than the details of the various schools of thought (although some are represented). A summary chart is included to allow readers a quick comparison of some of the fundamental things these teachers do and the resources they use. My hope is that this article will provide a clear snapshot of what these teachers are all about and that you will be able to gain some new ideas for teaching your own students.

I interviewed a group of teachers with diverse approaches who represent all levels of education, from middle school students to students preparing to enter the professional

teaching and playing fields. The distinguished teachers are:

Jeff Ausdemore: Colleyville Heritage High School

John R. Beck: University of North Carolina School of the Arts

Tim Genis: Boston University/Principal Timpanist, Boston Symphony Orchestra

Dr. John Parks: Florida State University

Dr. Robert Parks: Liberty High School

*When do you start students on timpani?*

**Beck:** I teach high school and college students

at the UNC School of the Arts. Depending on the experience of the students when they audition I may start timpani right away to develop a concept of sound, or I may focus on snare drum or keyboard. By December every student is playing etudes and working with recordings of classical overtures.

**Ausdemore:** We start our percussion students on timpani in the 6th grade—specifically, in the second semester of their first year (spring).

**Robert Parks:** I introduce timpani during the second semester of beginning percussion.

One of the most important aspects in starting percussionists on timpani is instilling confidence from the beginning.  
—Jeff Ausdemore



	Tim Genis	Dr. John Parks	John R. Beck	Jeff Ausdemore	Dr. Robert Parks
<b>Level of Students</b>	College	College	High School / College	Middle School / High School	Middle School / High School
<b>When to Start Timpani</b>	Upon entry to the program	Upon entry to the program	Depends on experience level upon entry to the program	2nd Semester of Beginner Percussion Class	2nd Semester of Beginner Percussion Class
<b>First Year Concepts</b>	Tuning; ear training; basic technique	Sound production; technique; listening to student selfrecordings	Sound production; tuning; singing; role of the timpani in classical orchestra/large ensembles	Drum setup; playing position/areas; French grip; tone production; dampening; interval studies	Stroke, touch, and beating spots; introduce bass clef and playing ranges
<b>Method Books</b>	None; customize exercises to meet student needs	“Concepts for Timpani” - Beck; Hochrainer; Goodman; Delecluse	“Concepts for Timpani” - Beck; “Etuden fur Timpani” - Hochrainer	Self-composed exercises/etudes	“Simple Steps to Successful Beginning Percussion” - Wylie
<b>Literature</b>	“Etuden fur Timpani” - Hochrainer	Beethoven, Mozart symphonies; “The Solo Timpanist” - Firth; standard excerpts	Beethoven, Mozart, Haydn symphonies; Beethoven, Rossini, Haydn overtures	Standard solo literature; common orchestral excerpts (starting in 7th grade)	TX All Region Band Etudes (typically from “Musical Studies for the Intermediate Timpanist” - Whaley
<b>Supplemental Resources</b>	None	Additional solos as needed	Additional Orchestral Literature	Select exercises/etudes from various methods	“Exercises, Etudes, and Solos for the Timpani” - Carroll (after initial studies)

For our school district, beginning percussion occurs during the fall and spring semesters of the 6th grade.

*What do you cover in the first year of timpani study? What are some of the major concepts you try to get across in that timeframe?*

**Genis:** Tuning, ear training, basic technique.

**John Parks:** Freshmen work out of the Beck *Concepts for Timpani* book, and then start Mozart and early Beethoven symphonies with additional solos from the Firth *Solo Timpanist*. Students go through all nine Beethoven symphonies within the first year and a half, along with some other solos and a few standard excerpts for music festival auditions. The most important concept is sound; we spend a lot of time tweaking technique and listening back to recordings of the lessons, both solo playing, playing with and without recordings, etc. I also master most of the large ensemble recordings so I'm able to sit with students and hear them in the "real" situations as well. Other texts include Hochrainer, Goodman, Delecluse.

**Beck:** Sound production (lifting); finger pressure as it relates to tone; roll speed; the role of the timpani in the classical orchestra and large ensembles; tuning and singing.

**Ausdemore:** In the first semester of study, we cover drum setup; playing position/playing areas; French grip; tone production; basic dampening techniques; and basic interval studies. As the students progress into the 7th–12th grade, we increase the complexity of ear training, stroke types, and overall hand/dampening technique to support the band literature and/or percussion ensemble literature.

**Robert Parks:** The primary concepts introduced consist of proper stroke, touch,

Go to as many  
orchestral concerts as  
you possibly can and  
take your students.

—Dr. John Parks



A good sound on timpani consists  
of a full-bodied, sonorous tone.

—Dr. Robert Parks



and beating spots. I also introduce bass clef and playing ranges, but as a secondary concept in the initial stages. I've found the introduction of too many concepts to be problematic for beginners as they begin their timpani studies. If they have a strong sense of stroke, touch, and beating spots, they can build on this foundation by adding concepts in subsequent years of study.

*Considering the limited amount of equipment, how do you facilitate a large number of students getting practice time and playing experience on timpani?*

**Beck:** The UNC School of the Arts has a dedicated timpani practice room. Students who do not attend the school are encouraged to use the tom-toms from their drumsets and stand on the non-pedal side of the bass drum to work on sticking and basic etudes if they can't get to timpani on a regular basis.

**Ausdemore:** We utilize smaller groups of students on a rotating basis, so more students have individual feedback with an instructor. Also, having a dedicated space for the drums to stay set up is extremely helpful.

**John Parks:** When working with students in a group setting, such as a beginning class of 10–15 students, I set up practice zones during class for timpani that may consist of concert toms, drum pads, or even chairs for each of the students to use for practice. This allows for one student to play the timpani while all others are engaged by playing on their practice set of instruments.

In the early stages of beginning percussion, students are challenged by simply moving from drum to drum and interpreting the notation of different pitches on different drums. This basic skill can be practiced at school or at home with a number of objects, as discussed above, or with items such as books, pillows, or by drawing two, three, or four timpani on poster board. When this type of practice occurs, students can focus on striking the correct drum at the correct time with the appropriate stroke, and then focus on beating spots and tone once they are behind an actual set of timpani.

*How do you determine where a student needs to start in the curriculum, considering many come in with different levels of experience?*

**Genis:** Ability level.

**John Parks:** Most of our students are coming to us from professional teachers/orchestral players, so it's mostly a matter of tweaking one way or another.

**Beck:** If the student has a good concept of sound, and has reasonably good rolls, I usually start with two-drum etudes and assign 10 or more per week so the student is playing the drums and reading. I concentrate on longer "recital" solos as we get close to jury time.

**Ausdemore:** Individual playing assessments—simple ear training tests, technical playing tests etc.—and feedback from conversations with former band directors/percussion instructors.

**Robert Parks:** Since some of our students come in with piano experience and some don't, I level the playing field by focusing on stroke, touch, and beating spots. Regardless of previous experience, these issues need continual reinforcement and refinement throughout their time of study. If students show an ability to move faster or slower, we are able to supplement their study during lessons with methods such as the Raynor Carroll book.

*Describe your concept of a good sound on timpani and how you get students to achieve that sound.*

**Genis:** Open sound regardless of articulation choice. The key is attack and sustain connection, achieved through the concept of continuous motion.

**John Parks:** Clear, full, rich—and easy to get to. This is pretty easy with a Cleveland approach—at least at first. We also spend time playing back and forth, using mirrors, video, and audio to reinforce.

**Beck:** I try to get students to play as naturally as possible, describing the grip as shaking hands with the mallet. The longer the mallet and the more arm weight that can be employed in the stroke, the darker and more focused the fundamental pitch will be. "I use rubber grips on the mallets to encourage students to hold the mallets with a relaxed hand that engages all the fingers. I also have the student hold the mallet without the thumb and index finger so they can hear how the drum sounds when the grip is at the back



## Keep it simple.

—Tim Genis



of the mallet. (Thumb and index finger are above the mallet for this exercise.) Once the thumb and index finger are re-engaged in the grip, the student tries to duplicate that sound by not squeezing and shortening the mallet.

**Ausdemore:** Our concept of a good sound is based on achieving the most characteristic timpani sound possible to support the musical context. To achieve that sound, we are constantly modeling the technique, stroke, and touch we would like our students to use. In addition, we expose them to professional timpanists through recordings or live performances whenever possible, and discuss the way that professionals are achieving success behind the drum.

**Robert Parks:** A good sound on timpani consists of a full-bodied, sonorous tone. When I introduce the timpani stroke, I demonstrate for the students both how to and how *not* to play the timpani. I ask them to tell me which sounds better; they inherently pick the tone produced with a relaxed stroke and a good beating spot. After I've demonstrated the preferred sound, I take them through how the sound was achieved by the utilization of a proper stroke, touch, and beating spots. As each student attempts timpani for the first time, we analyze the sound and then see if any of those three factors need to be addressed.

*When and how do you teach ear training?*

**Genis:** All the time.

**John Parks:** I don't; they have aural skills classes and typically have great intonation. I've only had one student in 10 years that had to have extra assignments/time spent on tuning exercises to strengthen his interval perception. Those included starting with a pitch, then asking him to think up a fourth, down a minor third, up a perfect fifth, etc. and then tuning the resulting pitch after working out the puzzle.

**Beck:** As soon as we start playing timpani, with lots of singing and interval practice. I

use tuning exercises that force students to play and pedal without stopping so they get used to adjusting pitch while they are playing rhythms.

**Ausdemore:** We start ear training in the 6th grade as we begin keyboard studies. As the students become more comfortable with keyboard theory, we incorporate ear training into our daily fundamentals on keyboard and reinforce them when we have the opportunity to do so on timpani.

**Robert Parks:** I begin working on ear training during the 6th grade year with the start of mallet percussion. I emphasize ear training as we begin working through our mallet studies, focusing on whole- and half-step intervals, tetrachords, and scales. A good foundation of intervallic study during mallet training will set you up for intervallic recognition and comprehension once timpani studies begin.

*How do you determine when a student is ready to move to the next level of study (i.e., pass-offs, barriers, etc.)?*

**Genis:** Individual ability level.

**John Parks:** We don't use barriers; we move on when they can execute consistently and musically.

**Beck:** I don't use a level system; I base progress more on the repertoire and etudes that the student can play successfully.

**Ausdemore:** We have a curriculum that has proficiencies set up for ability level. Once students are ready to pass their current proficiency, they may pass it off for an instructor, and they may proceed to the next proficiency level. The student will pass or fail the proficiency based upon the consensus of the instructors testing him or her at that time.

**Robert Parks:** A student's overall achievement on snare, mallets, and timpani will dictate how quickly he or she progresses into the next level of study. This is typically

## Timpani is so much about sound and pitch.—John R. Beck



assessed on each instrument through class and the private lesson program through pass-offs. These assessments include testing fundamental skills, daily literature performed in class, and etudes, such as those used for all-region band tryouts.

*How do you address general maintenance and care of the drums during the first year of timpani study?*

**Genis:** Clearing, head changing, head tucking.

**John Parks:** We have four sets of Lights, two sets of Adams Classic Dresdens, and a few sets of Ludwigs, so we have a lot to take care of. One summer we retrofitted all four sets of Lights with new ratchets and pawls, installed new tuning indicators, repainted the frames with a color-matched two-part epoxy, polished the bowls, repainted the counterhoops, etc. So they knew more about the mechanics of the drums than most. The students help change heads and get to watch the clearing process as well.

**Beck:** I have a timpani diagram in my first handout that asks the students to identify the parts of the drum. Based on the answers, I add timpani maintenance into the lessons individually.

**Ausdemore:** Beginning in the 6th grade, we discuss general care of the drums. In particular, we talk a great deal about not over-playing the instrument, moving the instrument carefully and properly, and covering them between use.

**Robert Parks:** In dealing with young students I've found it best to discuss technique and beating areas first, all with the best sound in mind, then briefly discuss how to go about taking care of the instruments. The introductory concepts for care and maintenance consist of showing them the accepted implements for performance, how to cover the instruments when not in use, and how to carefully move the instruments by holding the struts instead of the rim. I typically do not introduce more information until later in their second year of study

*Is there anything else you cover in the first year of timpani instruction that hasn't been mentioned?*

**Genis:** Stick wrapping.

**Ausdemore:** One of the most important aspects in starting percussionists on timpani is instilling confidence from the beginning. Many younger timpanists do not play with a sense of purpose and confidence. This can be helped by playing along to famous orchestral recordings that are not overly challenging right from the beginning. This tends to be a lot of fun for the student, and it builds their confidence as well.

*For any young or inexperienced teachers out there, what is the most important piece of*

advice you can offer them on how to teach timpani?

**Genis:** Keep it simple.

**John Parks:** Go to as many orchestral concerts as you possibly can and take your students; it's the best way to figure out where the rubber meets the road, so to speak.

**Beck:** Always address poor tone production in lessons. Timpani is so much about sound and pitch. Students need to learn to always listen to themselves and be very critical of imperfections in technique and tone.

**Audsmore:** I highly suggest that teachers focus on all aspects of playing timpani equally. It is easy for one aspect of timpani playing to become secondary to another if the teacher is not always seeking balance. Ear training is equally important to hand technique, and pedaling is equally important to dampening, etc.

**Robert Parks:** As with any instrument, establish a great sense of tone and technique first and foremost. In time, you will be able to address the host of issues that come with learning an instrument, from the subtleties of technique and nuance to maintenance and care of the instrument.

## FINAL THOUGHTS

I believe we have gained a comprehensive picture of what teaching timpani should encompass, regardless of the level of students being taught. The concepts on which all these teachers focus include sound production, the technique used to accomplish that sound (stroke, touch, etc.), and tuning/ear-training. These concepts and skills are put into practice and developed primarily through the use of orchestral literature (high school/college students) and skill tests/competition pieces (middle school/high school students).

I personally gained a great deal from these interviews and would like to highlight some of the comments I found most helpful. One of our most important themes throughout this article has been sound production. I particularly liked the ideas of going to live performances/listening to recordings; students recording and critiquing themselves (audio/video); and teachers constantly modeling the technique and sound they want their students to achieve.

Having enough instruments and space for students to practice timpani is a major challenge for most schools. Some creative approaches were mentioned by our distinguished teachers for how to deal with this challenge, including using practice pads, toms, music stands, pillows, books, and poster-board drawings. Students can use these tools to practice striking the right drum at the right time as well as using the appropriate stroke. Once they are in front of a set of timpani they can focus on beating spots and listening for the appropriate sound.

The final question addresses each teacher's

most important advice for young and inexperienced teachers. All the answers were great, and they can be summed up as follows: keep instruction simple, focus on making a great sound (including going to live performances to see/hear great players model this sound), and address each aspect of timpani playing equally in order to develop a well-rounded timpanist.

**David Sinclair** is Assistant Band Director and Percussion Instructor with the Harlingen District Middle Schools in Harlingen, Texas. He received his Master of Music degree from the University of Kentucky and his Bachelor of Music Education degree from the University of Tennessee at Martin. Prior to his current position, David spent four years as an assistant director with the state-recognized Harlingen South High School Band. He is a former member of the PAS Education Committee. **PN**

# PASIC LOGISTICS TEAM

**PASIC LOGISTICS TEAM** members work directly with some of the best drummers and percussionists in the world by helping to move gear and setup stages. Team members are eligible to win prizes from PASIC exhibitors and receive many complimentary rewards from the Percussive Arts Society.

## FREE:

- PASIC 2014 registration
- PASIC 2014 Logistics t-shirt

## ENTERED TO WIN:

- \$1,000 in scholarship money from the Percussive Arts Society  
*(full time students only, must be applied to tuition)*
- Percussion gear from participating manufacturers

Jason Bittner  
PASIC 2013 Artist



## Apply Online!

[www.pas.org/PASIC/LogisticsTeam.aspx](http://www.pas.org/PASIC/LogisticsTeam.aspx)



# The Gigging Steel Band

By Gene Fambrough

Over the past five to seven years, our steel band at UAB (the University of Alabama at Birmingham) has developed a steady stream of outside gigs during the summer months. This is the result of a process that has taken several years to develop into a self-fulfilling activity of community engagement and professional experience for my students. I would like to share with you some methods that can be employed to hopefully gain some more exposure to your own program.

## GETTING STARTED

Our school-based steel band performs one concert each year during the spring semester. We use this as a means to start learning new repertoire that will be a base for the summer gig season, as well as to train any new members of the ensemble. We generally learn five to six charts for this short, 30-minute concert; our group does not have a separate course meeting time, so we have to work our rehearsals into the regular percussion ensemble time slot during the course of the semester.

One of the main reasons we are able to gain outside work is the location of our university. We are an urban-based school set in downtown Birmingham. This provides access to many different functions within an immediate traveling distance. Also, our student body is made of mostly local students or students who live fairly close. Even if they do live a little farther away, many will gladly come back into town for an extra paid gig if they have the time.

During the spring months leading up to the concert, I send emails to many local schools, businesses, and other potential clients inviting them to our concert. Of course, publicizing your event is another subject altogether, but the more people that see your group, the more potential gigs you may land as a result. Obviously, make sure your group is well-prepared and puts on a great show; nothing will sell future gigs better than great performances!

## BUILDING CLIENTELE

There are several ways to go about setting up a steady stream of incoming requests. Some of these may result in “freebie” concerts, but ultimately those can lead to paid gigs. A great resource is the local public school system. Besides being excellent recruiting trips to high schools and excellent service activities for performing at middle and elementary schools, the teachers, administrators, and parents

who may see your group at these events offer potential future bookings. Many will ask if you are available for outside performances, so be prepared to discuss the process of hiring your band, and have plenty of business cards on hand.

The more you play in the community, the more you will realize just how many subsequent gigs are results of these performances. For example, we recently performed at our local hospital’s spring cookout. It just so happened that the caterer was looking for a last-minute substitution for a band that had cancelled the very next evening. We were available, and were able to pick up that gig as well. Two of our most successful outside ventures were fully funded (and paid) trips to Sandestin, Florida, to perform at an annual corporate retreat. This connection came about through the husband of the agent for the booking company, who had seen us perform at a local country club a few years earlier and just happened to suggest contacting us.

Some other examples of venues and

activities that we perform for are retirement communities, private parties, church parties, restaurant openings, company picnics, award dinners, department stores, and others. The key is to be flexible and open to almost any scenario you might encounter.

## BUILDING A SET LIST

Using our spring concert repertoire as a foundation, we have a few extra rehearsals to add more tunes into our book for the summer. It is important to be prepared for many types of settings, so typically we try to add several different styles into our additional tune list. Some standards that work very well (and are almost expected) are tunes like “Margaritaville,” “Oye Como Va,” “Late in the Evening,” and classics like “St. Thomas” and “Mary Ann.” Being flexible and having several pop or rock tunes in your book will appeal to a broader range of audience members. Although we’ve done classical arrangements on our concerts from time to time, we generally leave these out of the rotation over the summer.





We generally try to work up around 60–75 minutes of music for our book. This gives us plenty of variety when we perform and allows us to play a longer set without repeating anything. If a client asks for a two- or three-hour gig, I tell them up front how much music we have prepared, and that the cycle will repeat. Normally you can work this into a discussion of how often you will take a break during the performance, and most people are perfectly fine with that.

Another great way to take up more time during longer gigs is to repeat tunes that you've already played, but in a different style. Playing "Mary Ann" as a slow bossa nova or "St. Thomas" in a reggae style adds excitement for the group, and is a good way to repeat a tune without it being noticed by many (if at all). Always be on the lookout for new charts that will add excitement and variety to your set list; keep in mind the needs of your clients as well as the needs of the group.

### DECIDING YOUR FEES

You will have to do some experimenting to decide what a good rate is for your particular area and situation; knowing what the market will handle will ensure a steady inbox. Find a reasonable rate, and keep it the same for each gig. Our rates are pretty simple; we have a specific dollar amount per person/per hour, and we can provide anywhere between two



and ten players for each setting. This way, the hosts of the events can decide what is right for their budget and situation. Occasionally, the client will need some guidance in determining how many players to use. My recommendation changes depending on the setting; factors may include whether the performance is inside or outside and whether we are providing background music or are the feature.

Most people will not be picky on the exact instrumentation you choose, but they will want to make sure they have the distinct "pan" sound that they are looking for. Occasionally, we have been asked to provide a single player (which certainly can be done), but we have found it is much more interesting to go with a duet as the smallest size. This gives us a little more flexibility (as well as less pressure) in longer gigs.

A couple of other considerations to keep in mind are cartage fees and fuel. If the location requires a lot of foot travel between parking and the actual gig location, you could ask for a cartage fee of \$15–20 per person. Some of our performances have been in the middle of a mall or the third floor of a conference center, which requires a great deal of extra time and effort transporting the gear. The additional factor of loading zones and potentially moving vehicles to park should be discussed ahead of time. If a performance is farther than 60 miles from UAB, I will add a fuel charge to reflect the driving distance to the event.

You may also want to determine a specific amount (or percentage) of the total that can be donated back to your school's percussion fund. Most students will understand the need to invest in their area, and putting money directly back into the steel band itself only makes sense.

Last, be sure to have a signed invoice from both parties ahead of time. The vast majority of the time there won't be any problems, but

you don't want to be caught without an invoice when there is a problem.

### INSTRUMENTATION

As mentioned, our smallest size is a duet. This consists of one player on lead pan and one on double seconds. Depending on how the chart is scored, this may mean the double player is responsible for a double tenor part on the concert and a double second part for smaller gigs. In order to help fill out the sound, these players have a selection of auxiliary instruments (timbales, shakers, splash cymbal, drumset-style tambourine, etc.) as well as foot-operated instruments (foot-operated cabasa, cowbells, woodblocks, and pedal maraca).

Keeping the main duo unit of one lead and one double together, I usually stick to a general formula as I add extra players, which is as follows:

Number of players	Added instrument
3	Bass guitar
4	Drumset
5	Cello
6	Double tenor
7	Additional lead
8	Auxiliary percussion
9	Bass pans
10	Auxiliary percussion

Due to the space requirements of transportation and stage area, the bass pans are (unfortunately) one of the last pieces of the puzzle to get worked in. This has proved to be a fairly successful approach to deciding the instrumentation of various size groups. As mentioned before, the size of the group depends on the situation; the larger band is needed for outdoor gigs and/or featured



settings (if the budget allows), and smaller sizes work best for indoor, lighter settings. Use your best judgment without trying to “overbook,” and be honest with the person seeking your help.

### DURING THE GIG

Obviously, we may have to change our approach based on the setting. Our standard four-piece group will play differently for an indoor beach-themed party at a retirement home than for a late-night outdoor gig for a restaurant opening. Being flexible with your book as well as your stylistic approach is crucial for repeat business.

Make sure you have a unified look within the group. Many clients will ask if you will be wearing print-style shirts, so be prepared with one of the following options: all wear the same shirt (provided by the school), or all wear different print shirts. We have had equal success with both approaches, but make sure you have one of those options, if not both. We use khaki shorts for outdoor gigs or khaki pants for indoor gigs. Otherwise, follow your standard rules of professionalism: well-groomed, polite, early, and prepared.

### AFTER THE GIG

Make sure you communicate clearly with the host about how the gig will end. There are many different possibilities for what happens at the event after you stop playing: awards presentation, end of the entire event, canned music, etc. Make sure you stay on time, and if needed play an extra tune or two depending on how the performance is going.

As soon as you are finished, take a few moments to thank patrons in the audience away from the stage. You will probably have a few questions, and some people will even want to go look at the instruments. There are generally one or two brave people that will actually try to play your instruments; be polite as you ask them not to, or if you don't mind, give them ground rules and help them understand how delicate they are. I prefer to demonstrate for them if they start asking questions.

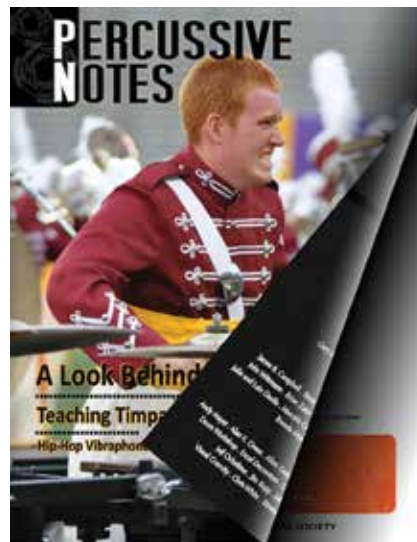
Always follow up with a phone call or email a couple of days after the event to make sure that everything went well with the client. Be sure to ask them to contact you if they ever need you again, and to please recommend your group to anyone else that may be interested. This type of networking is crucial to keeping your stream of gigs flowing.

In conclusion, the gigging steel band is one of the most enjoyable things that we do. Even better, it is also one of the most well-received activities we engage in throughout the year. Hopefully this article has provided some inspiration and enlightenment toward how to make this work for you and your group.

**Gene Fambrough**, DMA, is Assistant Director of Bands and Assistant Professor of Percussion at the University of Alabama at Birmingham, where he has been on the faculty since 2001. He holds degrees from the University of Georgia, East Carolina University, and the University of Alabama. He directs the UAB

Percussion Ensemble, Steel Band, Electro-Acoustic Percussion Group, and Blazer Band, serves as percussion arranger and instructor for the UAB Marching Blazers, and is assistant conductor for the UAB Wind Symphony and Symphony Band. **PN**

# Are you getting the full *Percussive Notes* experience?



**A Look Behind CPit: A conversation with Iain Moyer,**  
front ensemble arranger and supervisor for the Cadets

### Video

2009 Cadets “West Side Story- Conflict and Resolution”

2011 Cadets “Between Angels and Demons” (DCI Champions)

2013 Cadets “Side by Side” (DCI Fred Sanford Award Winner)


**Libertaria: Sabrina Peña Young’s Virtual Opera and Twenty-First**  
Century Collaborative Production

### Video

*Libertaria*

**Check out our digital edition:** [www.pas.org/publications/percussivenotes/notesonline\\_copy1.aspx](http://www.pas.org/publications/percussivenotes/notesonline_copy1.aspx)





"I want to be part of a Percussion Movement.  
Majestic takes inventive ideas seriously, and  
has the vision to turn those ideas into reality."

- She-e Wu -

International Soloist and Educator

## JOIN THE MOVEMENT

DISCOVER THE INTELLIGENT DESIGN OF MAJESTIC  
CONCERT DRUMS, Mallet INSTRUMENTS, AND TIMPANI  
AT [MAJESTICPERCUSSION.COM](http://MAJESTICPERCUSSION.COM). FOLLOW MAJESTIC  
EVENTS AND ARTIST NEWS ON FACEBOOK AND TWITTER.

QUALITY MUSICAL INSTRUMENTS  
MAJESTIC  
PERCUSSION



# Performance Anxiety: Prevention and Acceptance

By Justin Bunting

A college percussionist steps onto the stage to enthusiastic applause for his senior recital. He has thought about this day for months, if not years, and everything so far has gone according to plan. He stands behind the marimba, but when he looks down at the mallets in his hands something unexpected is happening—something he never experienced in the practice room. His hands are shaking, which causes his heart rate to quicken. Minutes later, he finishes the piece and dejectedly thinks, “It went so much better in the practice room. What happened?” His excitement over recital day has turned to disappointment and a series of “what ifs” as he analyzes everything that went wrong.

Who has not been in a similar situation? Most, if not all of us (students and professionals), have experienced the feeling of blurred focus, physical shaking, stress, or anxious thoughts because of a performance. Some studies put the number of musicians who have had these feelings as high as 95 percent before a performance and 85 percent during a performance (see “Further Reading” for specific case studies). These, and similar symptoms, combine to make up what we know as performance anxiety. We have all likely heard the term, but often do not take the time to understand what it is, why it happens, and how to turn it into a positive.

## WHAT IS PERFORMANCE ANXIETY?

Performance anxiety is not simply an annoying feeling that we can do nothing about. Quite literally, it can be a persistent and somewhat debilitating condition that manifests both psychologically and physically in the context of public performance, often at an unnecessary level, given the performer’s preparation and musical ability. Many times—following perhaps a particularly flawed, anxiety-filled performance—we ask ourselves, “Why did that happen? Why was I even nervous? I practiced and knew that music inside and out.” The following will not only give possible answers to those questions, but also will supply tips for improving the quality of preparation and give every performer a chance at minimizing, properly embracing, and positively channeling performance anxiety.

## WHAT CAUSES IT?

So what exactly causes this anxiety? Countless studies have tried to answer this question. Though the answer is generally dependent upon each individual and performance, two overarching themes are the fear of evaluation or judgment and the overall importance the musician places upon the performance. Most would agree that playing your current marimba piece for your parents over winter break would be significantly less stressful than a degree recital in front of an audience made up primarily of teachers, percussionists, and other musicians.

For many of us the results of these single performances—speaking now of recitals, juries, and so on—define who we are as musicians. No matter how many times we have played a piece beautifully in the practice room, it seems all is lost if the performance does not go as well as we would like. In many cases, we are our own worst enemies in regard to performance anxiety and the stress we put on ourselves for individual

performances. In addition, being a musician is a huge part of who we are as individuals, and a “subpar” performance may not only be a blow to our musical identity but also to our self-worth or self-esteem in general.

Personality traits such as perfectionism also contribute to anxiety. We are self-perpetuating beings, and if we worry before the performance that anything less than “perfect” will be a failure, the first small error will take over our thoughts and effectively destroy the remainder of the performance. Often, in an attempt to reduce the chance of mistakes, performers will subconsciously keep everything “inside the box”—that all expression or extraverted movement disappears. The probable result of this is a performance that is flat and uninspired as opposed to musical and expressive.

All of this mental worry can, and often does, manifest itself physically. As percussionists, the relaxation and precise control of our hands is paramount. A common symptom of performance anxiety is shakiness or trembling of the fingers or hands, which leads to loss of control of the sticks or mallets we are using. In order to compensate in the moment, we will often tense up, leading to even less control and fluidity of motion. Therefore, any subtlety or nuance that was applied in practice is nearly impossible to execute, and the performance becomes simply about making it through to the end.

## PREVENTION

Now that we have thought about things that could go wrong, the question becomes: How do we prevent these things from happening? Unless we find a way to effectively deal with the symptoms of performance anxiety, it can spoil what would be an outstanding musical performance. For starters, we need to have a healthy diet and lifestyle that promote and do not hinder our musical minds and bodies. Given the popularity of coffee and energy drinks, for example, you must know the effect caffeine has on your body and consider cutting it out well in advance of a performance. Also, stretching and breathing exercises can be incredibly helpful in mental and physical relaxation. If a routine is devised and carried out prior to every practice session, it will be ingrained when the performance time arrives.

There are several ways to approach practicing that will help gain a larger understanding of the music and that will enhance performance. First, strive for fluency before mastery. Quite simply, this means focus on relaxation and how to move from note to note easily and accurately. Slow practice is the key. Play a piece at half tempo as if it were written for that tempo, and try to extract every bit of musical expression out of it. As you build tempo and it becomes more technically difficult, do not let this fluid, musical approach become repressed in any way. Also, uninhibited mental focus is extremely important in practice. Allow yourself to slip into a “zone”—a state in which you are not thinking about a difficult technical passage coming up or a note you do not want to miss, but only about the music itself. This mindset often leads to relaxation and improved technical accuracy. Worry does little except make troublesome passages more difficult to execute.

In the weeks prior to an important performance, try to eliminate or replicate variables and potential points of worry to make yourself

No performance is going to be “perfect.” It can, however, be thrilling, engaging, accurate, expressive, and fun.

as comfortable as possible. If you are able to get into the performance space for a recital ahead of time, do so to get a sense of the sound and feel of being in that space. Then, in practice, imagine yourself back in that spot so there are no surprises on recital day. As percussionists, we do not always get to play on the same instrument as, for example, a woodwind player does. You may have practiced for countless hours on one marimba, but for an audition you will be playing on one made by another company. Save yourself the stress of that situation by asking in advance about the specific instrument on which you will be auditioning, and practice on a similar one if available.

Mental imaging is another incredibly powerful tool in the preparation and performance of music. Mental practice, including in and away from the practice room, helps store both music and physical movement in your long-term memory, making it easier to recall in performance situations. A common, effective method is to stand behind the instrument and “watch” yourself play without actually moving your hands. Note how you move from note to note—all the correct ones, of course—and find every bit of nuance and expressivity you can. Then, simply replicate what you just saw when you actually play the piece. During the performance, allow yourself to be in the “zone” mentioned above. Therefore, you are communicating the music and not worrying about what could go wrong.

### ACCEPTANCE

In all situations, we must set realistic expectations for ourselves. No performance is going to be “perfect.” It can, however, be thrilling,

engaging, accurate, expressive, and fun. If we strive for musicality and accuracy rather than perfection, we are setting ourselves up for success. Also, it is imperative to learn how to handle criticism and treat it as an opportunity to get better as opposed to an attack on our musical self.

Finally, perhaps the most important idea to understand, even after all the preparation in the world, is that you are going to experience some form of performance anxiety. Ideally, with the type of preparation listed above, most physical and mental hindrances will be eliminated and you will be left with a rush of adrenaline or excitement to communicate what you have prepared. This positive energy will serve to enhance the human experience of music making, not sabotage it. Everything mentioned above takes the same kind of dedication, diligence, and practice that we put into actually preparing the music itself. With this added level of mental and physical preparation, and by taking control of performances, your next recital, concert, jury, or audition may not only be less worry-filled, but more successful, rewarding, and enjoyable.

### FURTHER READING

Kenny, D.T. (2011). *The psychology of music performance anxiety*. New York: Oxford University Press.

Klickstein, G. (2009). *The musician's way: A guide to practice, performance, and wellness*. New York: Oxford University Press.

Whykes Ma, S. (2007). *Mind over matter: A handbook for musicians to help you overcome performance anxiety*. Bloomington, IN: AuthorHouse.

Wilson, G.D. & Roland, D. (2002). Performance anxiety, in *The science & psychology of music performance* (pp. 47–61). New York: Oxford University Press.

**Justin Bunting** is pursuing a Doctor of Musical Arts degree and is a Graduate Teaching Assistant in the percussion area at the University of North Carolina at Greensboro. He earned a Master of Music in Percussion Performance from Belmont University and a Bachelor of Music in Percussion Performance from The Ohio State University. Justin has appeared at PAS Days of Percussion in North Carolina, Tennessee, and Ohio and performed in a showcase concert at PASIC 2005 as a member of the Ohio State Percussion Ensemble. He has studied with Dr. Neeraj Mehta, Dr. Kristopher Keeton, Dr. Christopher Norton, Dr. Susan Powell, Joseph Krygier, Chester Thompson, and Todd London. **PN**



There is something extraordinary about the tuning and restoration work of Bill Youhass of Fall Creek Marimbas. He has mastered tuning theory and technology - old and new - yet instinct and artistry are his ultimate guides. As an accomplished percussionist, he knows how to listen. Bill simply ‘hears’ things very, very well.”

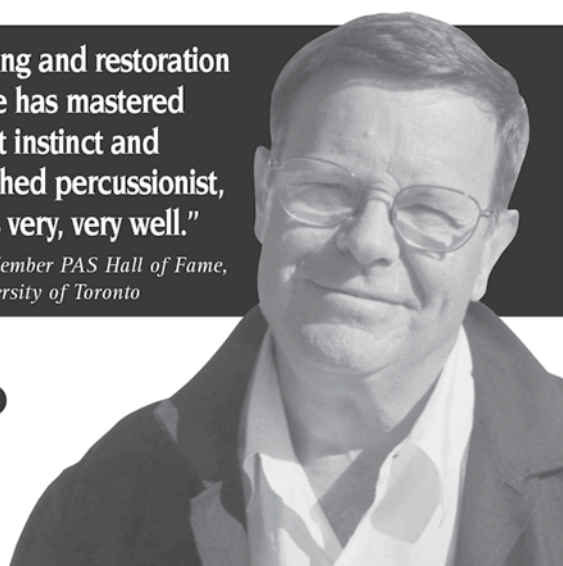
—Robin Engelman, Member of NEXUS, Member PAS Hall of Fame, Former Faculty, University of Toronto

- Tuning
- Refinishing
- Repairs
- Replacement
- Restorations



**FALL CREEK**  
**marimbas**

www.marimbas.com  
bill@marimbas.com  
585-924-4790



EXQUISITE Mallet Percussion Tuning and Repair Service for the Discerning Percussionist

# How the Vibraphone Conquered Hip-Hop

By Ryan Kowal

The vibraphone is a moody, angst-ridden teenager. As far as instruments go, the vibraphone is very young, coming into existence less than 100 years ago. While rebelling against preconceived notions of its role in music and society, it is evolving, growing, and in the process of discovering its true identity. While playing the field and branching out to various genres and styles, it has kept one foot in the jazz game. Those unmistakable vibra-tones can be heard throughout rock, jazz, fusion, orchestral, and hip-hop music. Its use in hip-hop has brought about some of the most groundbreaking and interesting developments to the instrument for players and listeners alike.

Even those not trained specifically on the advanced techniques of vibraphone know the most direct way to use it: play it with mallets. Traditionally, a composer will write a tune, chord changes, or a whole orchestrated part for an instrument, and a player will make that composition come to life wielding mallets, vocal chords, or anything in between. With technology, this is not the only way that songs are being written and recorded nowadays. The practice of using prerecorded sounds and placing them together in a new way has taken hold and changed the face of music. For example, a looping pedal can make one person sound like a whole band, or a microphone and a computer can turn nature sounds into a disco beat. Like all advances in music (and advances in general), there are good and bad trends. Luckily for the vibraphone aficionado, these steps forward highlighting the vibraphone in hip-hop have definitely helped the instrument evolve.

One of the first groups to accept vibraphone into its music was A Tribe Called Quest. The majestic tones of the vibraphone can be heard throughout their catalog. Their song "Ince Again" features a fabulously reinterpreted version of a Gary Burton Quartet recording. In fact, the whole sampled part is a two-second clip from the middle of the bass solo!

The mastermind behind that beat is also one of the most gifted producers of all time, J Dilla. His complete recorded history is worth enjoying, but to start off with, try the song "Glazed" off of the album *Donuts*. This track



A hip-hop setup incorporating vibes into a drumset

features the vibraphone as the melodic leader with a funk horn section in the background.

One reason that the vibraphone has been utilized in this track, and hip-hop in general, is the timbre of the instrument. Hip-hop is known for its use of intricate drumbeats and bass lines. The vibraphone can add a complementary high end to these bass-heavy tracks. Though there are many examples of this, one that comes to mind is "The Lights" by Nicolay and Kay.

As musicians, we don't like to admit this, but the lyrics that are rapped are the most important aspect of hip-hop, not the musicians' instrumental efforts. The vibraphone, however, has found its own niche in the genre. A classic hip-hop tradition is to have short instrumental tracks between other songs on an album as a sort of palette cleanser for the listener. Fans are able to digest the messages that were just heard and ready themselves for the next ones. Vibraphone works as a perfect medium for these tracks because of its similar range to the voice. By giving the illusion of a human vocal, the transition between a sung and instrumental track is blurred.

While assimilating into its new role in a contemporary style of music, the vibraphone has found a way to express itself sonically. Playing pretty melodies and brightening the mood of tracks was not enough for it anymore; it needed to get in touch with its percussive roots. As stated before, hip-hop relies heavily on its drumbeats. As a percussion instrument, the vibraphone had a golden opportunity to strut its stuff in the new arena. Groups such as Why? have found new and innovative ways to use the vibraphone, by setting it up as part of a drumset (situated behind the snare between the hi-hat and bass drum). Using this setup, a band is able to create beats using melodic notes in place of a ride cymbal or hi-hat. Depending on the notes chosen to "ride" on, tension in the track can be increased or decreased, which is such a powerful tool in a composer's arsenal.

On the other hand, drums can be omitted all together and subbed out for vibraphone. Sometimes various mallet instruments are layered together to build and craft a beat. Much like the music of Steve Reich, these songs use the percussive quality of these instruments to



create the illusion of a drumbeat while evoking a very different mood than a conventional drumbeat would induce.

Jazz and hip-hop have many similarities. Typically in a jazz tune the chords that accompany the head are looped for solos, while in a hip-hop track the chords are looped so that everyone has a chance to lay down a verse. In both genres, multiple musicians are allowed to get their "voice" across in a song, whether that voice is an instrumental solo or a written rhyme. There is great collaboration in both genres of music between artists, and we are starting to see artists crossing the aisle to create a jazz/hip-hop hybrid.

BK-One, a producer who has worked with a who's who in the hip-hop world, was a touring jazz vibraphonist before he stepped behind the turntable. His work with Brother Ali clearly demonstrates a high respect for mallet instruments and a genuine innovation for how they can be utilized in rap music. Madlib, who has scores of projects under his belt, has an all-instrumental hip-hop group called Yesterday's New Quintet that features a vibraphone. Mos Def manned the mallets in his track "May-December." Even Erykah Badu, "Queen of NeoSoul," has enlisted Roy Ayers to guest on some of her songs. One such track is "Cleva," where Ayers takes a brilliant solo. He has also loaned his talents to others such as Pete Rock,

which is a collaboration worth enjoying as well.

There are dozens, perhaps hundreds, of examples of how vibraphone is evolving into a new role. The instrument is being utilized for both its melodic and percussive qualities as it creates its niche in hip-hop music. The only question is where this path will lead.

As the face of creating and composing music is being turned on its head, the vibraphone is making a name for itself as a completely versatile and integral tool in a composer's bag of tricks. Try to pick out vibraphone as you listen to hip-hop and you will notice that it is everywhere. This abundance of vibraphone brings good news to vibraphonists; you are now in greater demand. By opening your mind and ears to a new context for your instrument, you will be able to augment your playing and maybe even come up with new techniques for the vibraphone. We are only just beginning to hear the full range of the vibraphone.

**Ryan Kowal** is a vibraphonist living and performing in the Boston area. Originally from Rhode Island, Ryan studied under the late Ronald Stabile for years and was exposed to various types of music. He now specializes in free jazz and is a part of the jazz community in Boston, where he can be seen performing regularly. **PN**

## The Symphonic Castanet

by Frank Epstein



Handmade grenadillo or rosewood imports. with exclusive handle design. Also a superior new playing machine. For more information, write:

Frank Epstein Percussion  
P.O. Box 1892  
Brookline, MA 02446  
[www.frankepstein.com](http://www.frankepstein.com)



# VIDEOS AVAILABLE NOW

INDIVIDUAL  
PRELIMS &  
SEMI-FINALS  
DOWNLOADS

AVAILABLE  
NOW

FINALS  
DOWNLOAD  
BUNDLES



[WGI.ORG/DOWNLOADS](http://WGI.ORG/DOWNLOADS)

# A Syllabus of Basic Mallet-Percussion Instrument Technique

By Gordon B. Peters

**W**hat follows has been kicking around my apartment since I “wrote” it in the 1960s. It came about when our department head, Fred Henke (saxophone), asked all of the instrumental teachers to develop a 12-quarter syllabus for our students. Having studied at Northwestern with Clair Omar Musser (1949–50) and then becoming the first on-campus percussion instructor (with my window looking over Musser’s old studio), this technique syllabus was created largely based on his teaching and etudes. Other influences included José Bethancourt (high school studies), “Moe” Goldenberg (Juilliard, while in the West Point Band 1950–53), and Bill Street (Eastman 1953–56).

In any case, this syllabus did the job. Although the students were initially put off a bit about it, they were most thankful when they graduated, as it guaranteed they had the technique to confront anything out there!

## THE SYLLABUS

The material presented was designed to be used in a four-year college curriculum and is divided into 12 parts. These exercises should be played in all keys, with both right- and left-hand leads, playing on the center of all bars with metronomic speeds specified by the instructor. Rubber mallets are recommended.

## FRESHMAN YEAR

### First Quarter

A. All major scales up one octave, repeat top note, return downward chromatically, double time: repeat this procedure on each degree of the scale.



B. All major and minor arpeggios, two octaves, four notes to the beat, ascending and descending.





# NEW Concert Bass

Improved designs have taken the legendary Yamaha concert drum sound to a new level. The new 9000 Professional Series Concert Bass Drum produces a deep, rich sound with exceptional projection due to its 7-ply maple shell with a darkwood stain finish. The addition of steel hoops creates precise and stable tuning to ensure a perfect sound that lasts.

An anti-rotational slip measure on the stand, new noise control features on lug casings and tension rods, and a maple shell truly make this concert bass drum an instrument that will be the only choice for the most advanced of professional percussionists.

**9000 Professional Series**  
Concert Bass Drums



YamahaPercussion



@yamahaperc

Visit [4wrdr.it/CB900PNO](http://4wrdr.it/CB900PNO) for complete details

©2014 Yamaha Corporation of America. All rights reserved.



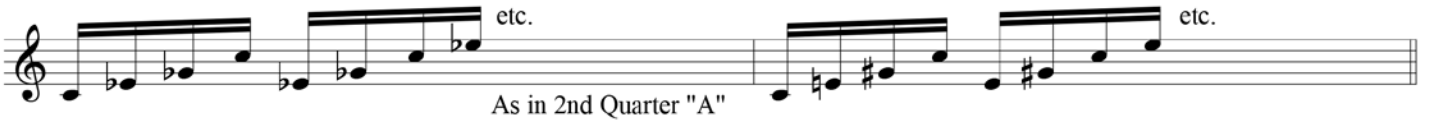


### Second Quarter

A. All harmonic minor scales up one octave, repeat top note, return downward chromatically, double time: repeat this procedure on each degree of the scale.



B. All diminished and augmented arpeggios, two octaves, four notes to the beat, ascending and descending.



### Third Quarter

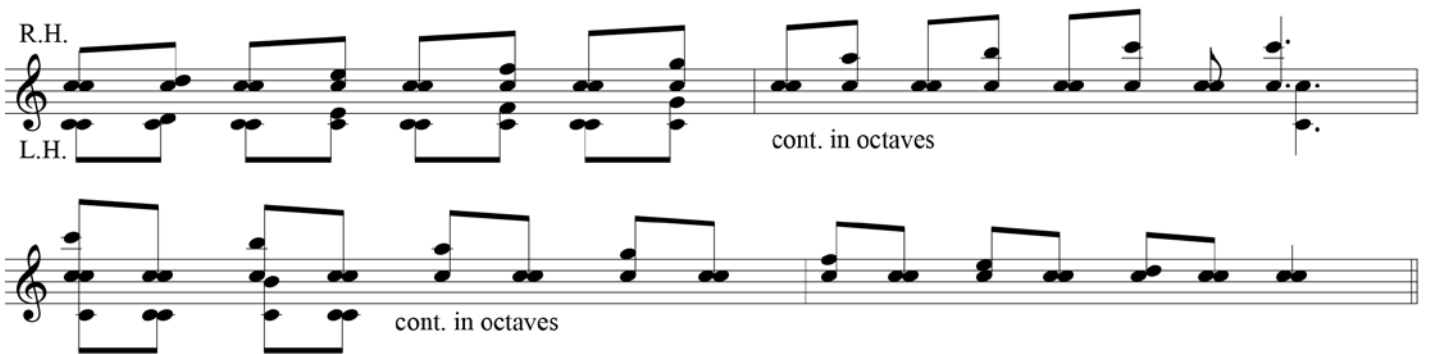
A. All major and harmonic minor scales down one octave, repeat bottom note, return upward chromatically, double time: repeat this procedure on each degree of the scale.



B. All arpeggios, up and down, two octaves, on each degree of all major scales in triplet rhythm.



C. 4 mallets: in octaves using the tonic as pivotal notes, ascend and descend on each degree of the chromatic, major, and harmonic minor scales, returning to the tonic between each degree (one octave): tonic should be used both on the bottom and the top.



R.H. cont. in octaves

L.H. cont. in octaves

## SOPHOMORE YEAR

### First Quarter

A. All major and harmonic scales down two octaves, repeating bottom notes, returning upward chromatically double-time, playing at the ends of the upper row of bars and repeating this procedure on each degree of the scale.

Similar to patterns of Third Quarter “A,” Freshman year (descending, ascending).

B. All arpeggios, up and down, two octaves on each degree of all harmonic minor scales in triplet rhythm. Similar to patterns of Third Quarter “B,” Freshman year.

C. Legato—all major scales, using tonic as a pivotal base, returning to the tonic between each degree (one octave), both up and down (continuous roll, no breaks).

D. 4 mallets: using the tonic as a pivotal note, ascend and descend on each degree of the major and minor arpeggio returning to the tonic between each degree (one octave).

### Second Quarter

A. Starting on any note, both augmented scales plus all major scales, up and down, two octaves at a fast tempo; also, down, then up (repeat top or bottom notes only in the major scales (self-explanatory).

B. All arpeggios, down and up, two octaves, on each degree of all major and harmonic minor scales in triplet rhythm.

Similar to patterns of Third Quarter “B,” Freshman year.

C. Legato—all harmonic minor scales, using tonic as a pivotal base, returning to the tonic between each degree (one octave), both up and down.

Similar patterns of the First Quarter “B,” Sophomore year.

D. 4 mallets: major, minor, diminished, and augmented chords, up and down, two octaves, in staggered form, four notes to the beat per position.

R.H. lead

Through another octave, ascending and descending.

L.H. lead

Through another octave, ascending and descending.

### Third Quarter

A. Harmonic minor, Hungarian minor, melodic minor, and pentatonic scales, up and down two octaves at a fast tempo; also, down, then up.



The image shows two musical staves. The first staff is labeled "Hungarian Minor" and contains a sequence of notes: C4, B3, Bb3, Ab3, G3, F3, E3, D3, C3. The second staff is labeled "Pentatonic" and contains a sequence of notes: C4, D4, E4, F4, G4, A4, G4, F4, E4, D4, C4.

B. Arpeggios of the 7th (major triad, minor 7th; major triad, major 7th; minor triad, minor 7th; and diminished triad, diminished 7th), two octaves in triplet rhythm, repeating the top note (self-explanatory).

C. Legato-major, minor, diminished, and augmented triads, two octaves, up and down at any slow tempo requested.



The image shows a musical staff with a triplet of eighth notes. The notes are G4, B4, D5. This is followed by a triplet of eighth notes: F4, Ab4, Bb4. Then another triplet: E4, G4, B4. Finally, a triplet of eighth notes: D4, F4, Ab4.

etc., ascending and descending through two octaves.

D. 4 mallets: same as Second Quarter "D," but in concerted form, triplet rhythm.



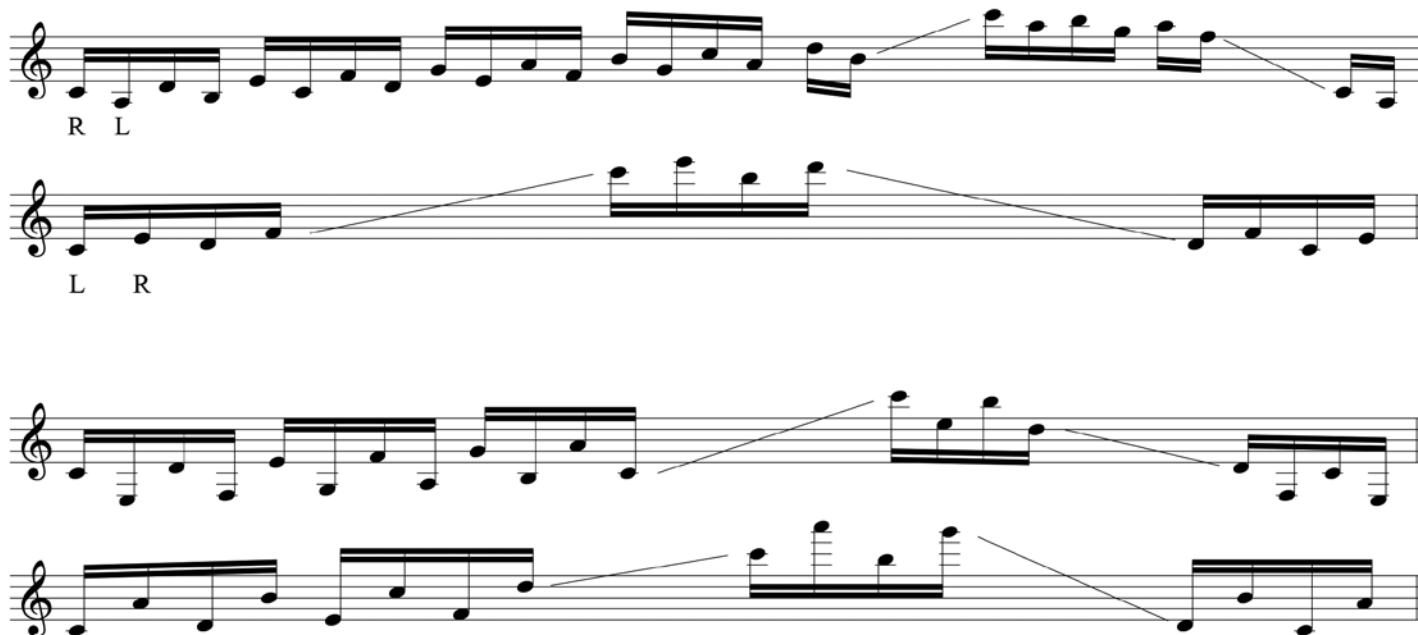
The image shows a musical staff with two triplets of eighth notes. The first triplet consists of three chords: C4-E4-G4, C4-E4-G4, and C4-E4-G4. The second triplet consists of three chords: C4-E4-G4, C4-E4-G4, and C4-E4-G4.

etc., ascending and descending through two octaves.

## JUNIOR YEAR

### First Quarter

A. Broken 3rds and 6ths in chromatic, major, and harmonic minor keys, two octaves, both R.H. and L.H. leads, up and down.



The image shows four musical staves. The first staff is labeled "R L" and contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3. The second staff is labeled "L R" and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The third and fourth staves contain similar sequences of notes, with the third staff starting on C4 and the fourth staff starting on C5.



B. All major and minor triads with added major 6ths, up and down, two octaves (root position only).

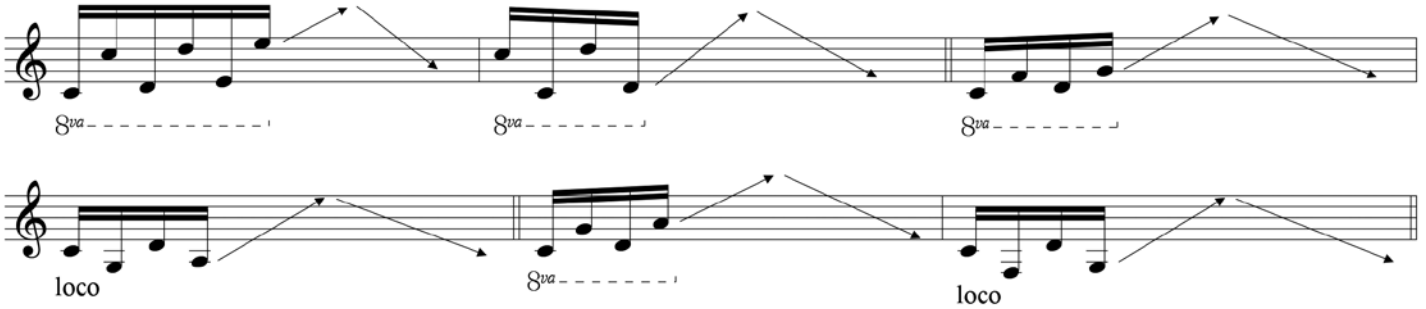


C. 4 mallets: diminished 7th and major-minor 7th chords, two octaves, up and down, in concerted triplet rhythm.

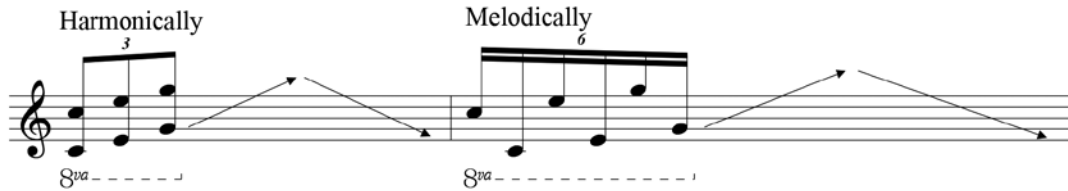
D. Similar to patterns of Third Quarter "D," Sophomore year.

**Second Quarter**

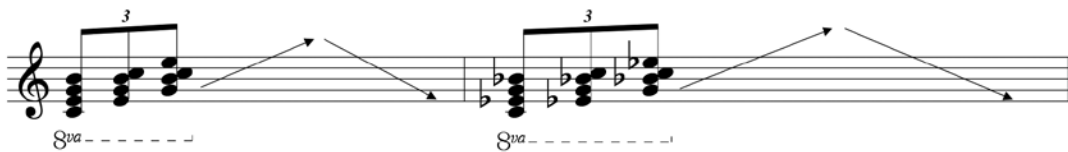
A. Broken octaves, 4ths and 5ths in chromatic, major, and minor keys, two octaves, both R.H. and L.H. leads, up and down.



B. Major, minor, diminished, and augmented triads, two octaves, up and down, in octaves, harmonically (concerted) and melodically, (staggered), with R.H. lead.



C. 4 mallets: major 7th and minor 7th chords, two octaves, up and down, in concerted form.



**Third Quarter**

A. Broken 2nds, 7ths, and 9ths in chromatic, major and minor keys, two octaves, both R.H. and L.H. leads, up and down.

Similar to pattern "A," First Quarter.

B. Diminished 7th, major minor 7th, major triad with added major 6th, and minor triad with added major 6th, up and down, two octaves, harmonically concerted and melodically (staggered).



C. 4 mallets: any or all of the above 4-mallet listings in the Junior year in legato fashion at any specified tempo (no space between chords, continuous roll style).

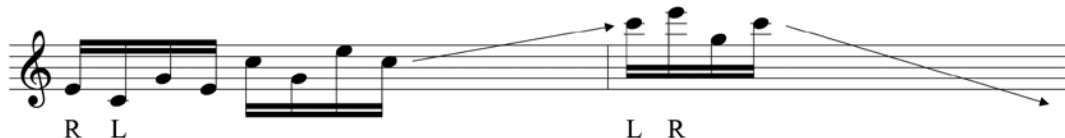


## SENIOR YEAR

### First Quarter

A. Harmonic (concerted) 3rds and 6ths in major and harmonic minor keys, two octaves, up and down (self-explanatory).

B. Closed harmony broken arpeggios: major, minor, diminished, and augmented triads (e.g.: 315385, etc.) R.H. lead going up, L.H. lead going down, two octaves.



C. 4 mallets: All major scales in parallel 3rds and parallel 6ths, two octaves, ascending and descending.



### Second Quarter

A. Harmonic (concerted) major and minor 3rds and 6ths in the chromatic scale, starting on any note, up and down two octaves (self-explanatory).

B. Open harmony broken arpeggios.



C. 4 mallets: All harmonic minor scales in parallel 3rds and parallel 6ths, two octaves, ascending and descending. Similar to pattern "C," First Quarter.

### Third Quarter

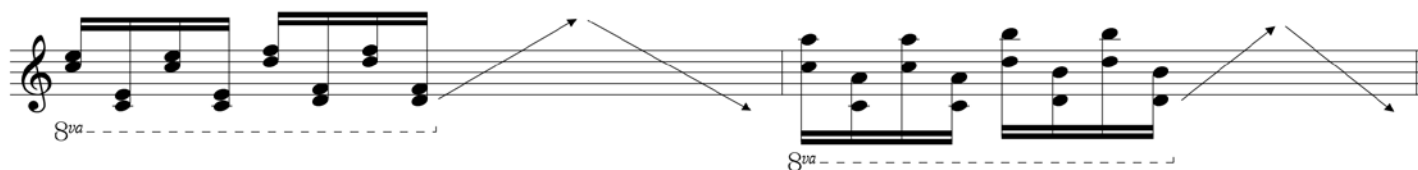
A. Major, harmonic minor, and chromatic scales harmonically in contrary motion starting two octaves apart.



B. Closed harmony, broken arpeggios: diminished 7th, Major minor 7ths, Major and minor 6th chords.

Similar to patterns of “B,” First Quarter.

C. 4 mallets: All major and harmonic minor scales, 3rds and 6ths as in previous two quarters but in staggered fashion, 4 strokes per position.



The advanced student should extend these exercises further to develop mallet independence and equality of volume with each mallet. The *Etudes for Marimba* by Clair Omar Musser, among others, are recommended for developing four-mallet technique and musicality.

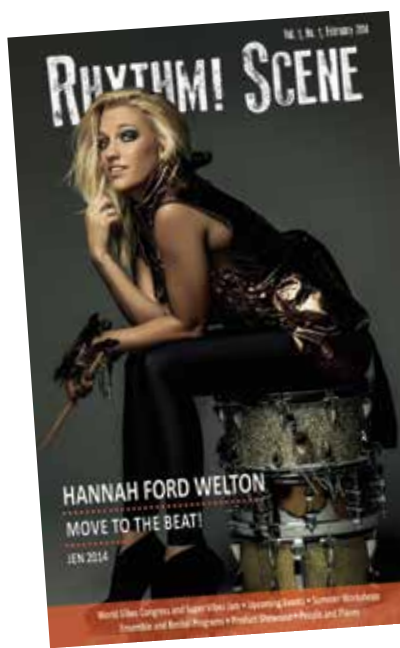
**Gordon Peters** was the first president of PAS from 1964–67, and he was inducted into the PAS Hall of Fame in 2004. While at Northwestern University and the Eastman School of Music he studied with Clair Omar Musser, Saul Goodman, Morris Goldenberg, and Harry Breuer, among others. While teaching at these institutions, Gordon founded the marimba/percussion ensembles at both schools. From 1959 to 2001, he served as principal percussionist of the Chicago Symphony Orchestra. Before that, he played with the Chicago Grant Park Symphony and the Rochester Philharmonic Orchestra. In 1954, Gordon Peters founded the Marimba Masters—a professional marimba ensemble comprised of Peters and fellow students at Eastman. This resulted in the creation of over 60 original compositions and arrangements for the ensemble. In 1975, Peters published his treatise on percussion, *The Drummer: Man*, which was reformatted as a CD-ROM in 2002. A new edition is forthcoming. **PN**

# RHYTHM! SCENE

## THE NEWSLETTER OF PAS

Available for  
Kindle, Android  
& Ipad

Search for Rhythm! Scene in  
the Amazon Store,  
Google Play Store or  
Apple App Store





# The Company of Fifers and Drummers: A Living Musical Heritage

By Jason Baker

If you are driving too quickly you might miss it. Crossing over the Connecticut River, going south on Interstate 95, several exit ramps appear offering access to towns with names such as Essex, Deep River, Middletown, Centerbrook, and Moodus. Just as a weary traveler might miss these towns, a percussionist is perhaps just as likely to overlook

their significance in the evolution of American rudimental drumming, its history, and its folk origins in our country.

This region was the birthplace of American fife and drum corps—a predecessor to the contemporary rudimental drumming venues of drum and bugle corps and marching band. At the height of its popularity in the late 19<sup>th</sup>

and early 20<sup>th</sup> centuries, hundreds of fife and drum corps populated southern New England and New York. Despite changing times and the inevitable evolution of musical styles, a number of towns still boast a local fife and drum corps, with several that can trace their instruments, repertory, and musical lineage back to the origins of our country. Devoid of the large budgets, national touring circuits, and media attention given to contemporary marching idioms, it is understandable to expect this precious cultural heritage to eventually fade away into obscurity. That would, of course, be true if it were not for an organization located not far off the highway in the small picturesque town of Ivoryton: The Company of Fifers and Drummers (CFD).

Located in a former Polish American Club hall not far from the town green, the CFD maintains its headquarters and museum. Founded in 1965, its mission is to “perpetuate the historical significance and folk traditions of fife and drum music and to foster the spirit of fellowship among fifers and drummers everywhere.”<sup>1</sup> Having expanded beyond the reach of New England, its membership consists of over 125 fife and drum corps from across the United States and Europe, making it the largest organization of field music units in the western world.<sup>2</sup> The company organizes numerous events throughout the year, including performance festivals called musters (with the largest occurring each July in the neighboring town of Deep River), weekly summer concerts, and workshops (including a summer camp for younger players).

In contrast to other such musical organizations with an international reach, the CFD is run entirely by volunteers. Such service is delegated across a wide variety of committees, including those dedicated to membership, finance, good and welfare, music, facilities, and junior activities. Additionally, the CFD publishes a quarterly journal, *The Ancient Times*, and operates a store within its facilities that sells music, recordings, and other merchandise.

## SIGNIFICANCE OF THE REGION

Originating in the “trainbands” (predecessor to the modern National Guard) of many towns, fifes and drums were used in both the military and civic functions of pre-Revolutionary War New England. This evolved as George



Bass Drums



Moodus



Washington, during his first term as president, mandated the training of militias throughout the region. Regular training days were held on the town green and referred to as “musters”—a term that persists in the fife and drum world to this day. These musters required the participation of fifers and drummers, who performed military signals and other such “camp duties.” The perpetuation of this music occurred alongside military developments of the following century as well. W.C. Hart, a colonel in the Union Army during the Civil War who trained in Middletown, Connecticut, taught many local drummers and wrote one of the first nationally influential method books on rudimental drumming.<sup>3</sup>

Although fife and drum music fell out of use in the U.S. military after the Civil War, its popularity in civic life increased with many musicians returning from service in 1865. Amateur fife and drum corps began to form throughout the region. Solo and ensemble competition quickly became a focal point of this culture, with associations forming in various northeastern states to organize and regulate such activity (Connecticut, 1885; Massachusetts, 1906; New York, 1916). Many of these organizations persisted through the middle of the 20<sup>th</sup> century. Referring to the popularity of these competitions and number of performing groups in the region, longtime CFD member Peter Degree states, “If a contest only had 75 groups performing, it would have been considered a failure.”<sup>4</sup>

As the competitive nature of the activity eventually died away, the various state associations went out of existence. The Company of Fifers and Drummers, founded in the following years, was instead focused on a different, non-competitive mission. Dedicated more to historic preservation and awareness, the CFD’s performance events (musters) evolved to serve a philosophy of “no judges, no prizes, no unkind words.”<sup>5</sup>

## MUSEUM OF FIFE AND DRUM

It is not an exaggeration to say that the Museum of Fife and Drum holds one of the most historically important collections of drums, music, and related items in the United States. Originating with the personal collection of CFD historian Ed Olson, the exhibits now reflect donations from around the world.<sup>6</sup> The intent was to present artifacts dealing with early fife and drum units of the Connecticut Valley and Connecticut Shore areas. Specifically, the museum is dedicated to Ancient, or traditional, fife and drum corps, which developed in this area and could not be found outside of Connecticut until the 1930s.<sup>7</sup> While plans for making such a collection available to the public began in 1983, the museum formally opened its doors with the purchase of the current building housing the CFD in 1987.

The museum honors not only the music and



Drum pad table



instruments, but also the people involved in the activity and its history. This is evident in the large display of corps uniforms that are immediately noticeable upon entering the museum. While some of the corps still exist, most do not. Several displays showcase pictures and other

relics of prominent drum corps (and their members) from the past. This includes the R.H. Comstock Fife and Drum Corps (sponsored by the Comstock-Cheney Piano Action Company of Ivoryton), which dates back to 1888. Items on loan from the Deep River Historical Society constitute a display devoted to the drum corps named after that town. This includes a snare drum made in the 1820s by the famed Eli Brown family, whose instruments are noted for their superb sound and replicated by the Cooperman Drum Company today.

In addition to local drum corps history, the museum also highlights the contributions of several gentlemen whose influence, while originating in Connecticut, has been pervasive throughout the national history of rudimental drumming. One of the earliest figures to have significant national influence from this region is J. Burns Moore. In addition to holding several state individual snare drum titles in the late 19<sup>th</sup> century, Moore was a rare example of a rudimental drummer who maintained a fulltime career in the larger percussion world of the time as a member of the New Haven Symphony, various dance bands, and as a silent movie



percussionist. His method book, *The Art of Drumming*, was published in New Haven in the 1930s and was later published by the Ludwig Drum Company of Chicago. The rudiments featured



J. Burns Moore

in this book were later adopted as the 26 American Drum Rudiments by the National Association of Rudimental Drummers (NARD), with which Ludwig was closely associated.

Best known, perhaps, is Sanford “Gus” Moeller—performer, instructor, judge, instrument maker, and namesake of the “Moeller technique” that is much discussed to this day, Moeller was veteran of the Spanish American War. He also taught jazz drumming legend Gene Krupa and, in 1930, marched from New York City to Boston, playing his snare drum the entire way. Several of his drums, as well as the hat and sling he wore during this famous journey, are on display.

The first floor of the museum contains an entire room dedicated to performer, instructor, and judge Earl Sturtze. Noted for introducing a high degree of technical detail into rudimental drum instruction, many of his students went on to become champion performers and instructors in their own right. His legacy can be seen on a national scale through the success of his student Frank Arsenault, who left Connecticut to teach several Midwestern corps, including the Chicago (now Rosemont) Cavaliers, as well as numerous champion drummers throughout Connecticut, including Bob Redican and Paul Cormier.

The museum’s holdings reach even farther back into American history. The highlight in this collection is a drum that was played at the Battle of Bunker Hill (1775) and again at the centennial celebration of the battle.



Frank Arsenault

Following its use in these activities, it was brought to New Hampshire, where it was eventually purchased from the heirs of Dr. H.G. Leslie and refitted by Howard Reiff in 1995.<sup>8</sup> Pictures are also on display of two other drums (the oldest known in the United States) that were used in the 17<sup>th</sup> century Indian Wars. These instruments are kept at the Daughters of the American Revolution Museum at Fort Griswold in Groton, Connecticut and the Connecticut Historical Society in Hartford, Connecticut.

Often considered the “high water mark” of fife and drum activity in the United States military<sup>9</sup>, artifacts from the United States Civil War are also on display. This includes military apparel, photographs, and biographical information on the musicians. Several fifes are included, along with two snare drums. One of the drums, donated by musicologist Acton Ostling of Sarasota, Florida, was one of the many “contract” drums that were mass produced during the war and—consistent with the smaller construction than earlier instruments—were played by young boys who had enlisted. The second drum is identified as an “Eagle” model made in Philadelphia, Pennsylvania in 1855, but was also used a decade later in the Civil



Civil War Drum



Connecticut Civil War Drummer



Moeller March



Bunker Hill Drum

War. Refurbished to its original, the shell and counterhoops were originally found in the Westbrook, Connecticut landfill.

The museum boasts a collection of 107 drums, all of which are displayed throughout the museum hall. Although most are not associated with a larger event in American history, such as the Revolutionary War or Civil War, their witness to the evolution of instrument making and the practice of rudimental drumming is evident. The earliest dates from 1793 and was purchased from Earl Sturtze. Seven drums made by the Eli Brown family, dating from 1812 to 1839, are also on display. Two drums used in John Phillips Sousa’s band (late 19<sup>th</sup> century) are included, along with an official “Sousa Band” hat worn by one of the performers.

Although often associated with New England, the popularization of fifes and drums in





Eli Brown 1812 Drum

martial music did not originate in the United States. This occurred in the 14th-century Swiss military.<sup>10</sup> Tribute is paid to this lineage in a display of Swiss drumming instruments and artifacts. A close association developed between the Swiss and American styles after a Swiss drum quartet known as the Radabangs first visited the U.S. as guests of the CFD in 1969.<sup>11</sup>

In addition to instruments, uniforms, and other artifacts, the museum maintains a music library on its top floor. This collection contains historically significant texts (such as editions of the Ashworth, Bruce & Emmett, Strube, and Sturtze books) as well as a collection of sheet music that encompasses the repertory throughout the centuries. An ongoing project has been the National Tune Index, which is a database of more than 58,000 secular tunes dating from 1636 to 1836.

## CONCLUSION

The Company of Fifers and Drummers has been crucial in tracing the origins of rudimental drumming in the United States, as well as preserving the historical performance practice of early military and folk music traditions in our country. While modern marching percussion often differs greatly from the instruments, repertoire, and style of earlier rudimental drumming, perhaps all present-day performers and teachers can find a link to their musical past in the vast information housed inside this old building located in a quaint New England town.

The Museum of Fife and Drum should be a destination for all scholars, students, performers, and enthusiasts of rudimental drumming and percussion. Located in Connecticut, it is easily accessible from both New York and Boston. Further information on company events and offerings is available at <http://companyoffeanddrum.org>. Additionally, various

rudimental texts and collections of fife and drum music from throughout the centuries is available for purchase online and at the museum. Although no regular hours are listed, the museum is open by appointment and during special events at the CFD Headquarters.

*I would like to thank Peter Degree, Dr. Jim Clark, John Kalinowski, Dominick Cuccia, and Dr. J. Elton Moore for their assistance in researching and preparing this article. Anyone who is interested in the topic of Ancient fife and drum corps is advised to read Dr. Clark's book, Connecticut's Fife and Drum Tradition (Wesleyan University Press, 2011), as it is the leading and most exhaustive text on the subject.*

## ENDNOTES

- <sup>1</sup> <http://companyoffeanddrum.org>
- <sup>2</sup> The Company of Fifers and Drummers brochure (no date).
- <sup>3</sup> Clark, James. *Connecticut's Fife and Drum Tradition*. Wesleyan University Press, 2011.
- <sup>4</sup> Degree, Peter. Interview with the author. September 15, 2013.
- <sup>5</sup> The Company of Fifers and Drummers brochure (no date).

- <sup>6</sup> James Clark. Interview with the author. September 15, 2013.
- <sup>7</sup> Museum Guide. The Company of Fifers and Drummers (no date).
- <sup>8</sup> Museum Display. The Company of Fifers and Drummers.
- <sup>9</sup> Museum Guide. The Company of Fifers and Drummers (no date).
- <sup>10</sup> Ibid.
- <sup>11</sup> Ibid.

**Jason Baker** is an Associate Professor of Percussion at Mississippi State University and serves as the president of the Mississippi PAS chapter. He reviews new publications for *Percussive Notes* and serves on the PAS College Pedagogy Committee. Jason holds a Doctor of Musical Arts degree from the University of North Texas, a Master of Music degree from the New England Conservatory of Music, a Bachelor of Music degree from the University of Connecticut, and a Master of Business Administration degree from Mississippi State University. **PN**

## PAS THANKS ITS INDIVIDUAL FRIENDS

Jose R. Alicea . Ruben P. Alvarez . Anders Astrand . John R. Beck  
 Paul Berns . Joel Bluestone . Jerry J. Bolen . John Bosworth  
 Michael Bump . Ruth Cahn . Steven Day Carter . David R. Ciarvella  
 Gary Cook . Diane Downs . Jim Guglielmo  
 Jonathan Lee Haas . Chris L. Hanning . Joan M. Haratani  
 Paige C. Harrington . Douglas Hazelrigg . Emily Annette Hill  
 George A. Hill, D.Min. . George Aldrich Hill IV . Jim Holland  
 Richard Holly . Steve Houghton . Christopher Karabin  
 Michael Kenyon . Glenn R. Kotche . Johnny Lee Lane  
 Brian S. Mason . Robert M McCormick . William Moersch  
 Jeffrey M. Moore . Ken Murphy . Christopher S. Norton  
 Gary J. Olmstead . Nicholas Ormrod . Nancy E. Palus  
 John W. Parks, IV . William Platt . Donald E. Prorak  
 Dave Riecken . Lisa L. Rogers . Jim Royle  
 Sherry D. Rubins . Glenn E. Schaft . Jeremy L. Schilling  
 Mark Schulman . David Seiner . Alison Shaw . David E. Steele  
 Karolyn Stonefelt . Chris W. Treloar . Richelle Treves  
 Ruth K. Underwood . Henny Van Den Abbeelen  
 Lauren Vogel Weiss . Paul R. Walker . Kelly Wallis  
 Gregory W. White . Brian Zator . Glenn Zeinemann

# Hurel's "Tombeau in memoriam Gérard Grisey"

By Ian Antonio

Percussionists often devote several months, if not longer, to learning difficult solo and chamber works, such as Xenakis's "Psappha," Klatzow's "Dances of Earth and Fire," Stockhausen's "Kontakte," Wuorinen's "Percussion Duo," and many other hallmarks of the repertoire. The bulk of these learning months are often spent diligently practicing difficult passages, and perhaps over time an intuitive understanding of a work's formal construction develops. Sometimes the form is obvious; an episodic marimba solo such as Miki's "Time" holds few structural secrets. In other instances, unearthing a work's foundation takes a bit of digging.

In any case, a basic understanding of how a piece is put together can inform a performer's interpretation and enhance the audience's experience. One such piece that benefits from a bit of structural digging is Philippe Hurel's "Tombeau in memoriam Gérard Grisey." Written in 1999 for percussion (vibraphone, glockenspiel, two octaves of crotales, seven Thai gongs, four almglocken, one log drum) and piano, it is quickly becoming a standard of this instrumental combination. What follows is a short introduction to Philippe Hurel and

the kind of music he writes, followed by a short formal analysis of the first movement of "Tombeau" and some interpretive issues.

## HUREL: SPECTRALISM AND STYLE

Born in 1955, Philippe Hurel has composed some of the most exciting music to come out of Europe in the past few decades. His palette is extensive, with works ranging from delicate and static sonic clouds to what might be described as savage athleticism. While listening to his music is always a dramatic experience, one feels that no matter how wild or chaotic the music becomes, surface agitation is governed by a deep undercurrent of formal logic. Hurel is often categorized as a composer of *spectral music*. While Hurel himself does not explicitly endorse this label, an understanding of some of spectralism's underlying principles will be useful in the discussion of "Tombeau."

The two composers credited with the development of spectral music are Gérard Grisey (1946–98) and Tristan Murail (b. 1947). Hurel studied with Murail and was greatly influenced by Grisey. It is difficult to reduce spectral music to a single definition; Murail referred to spectral composition as "an attitude towards music and composition, rather than



Philippe Hurel

a set of techniques." As with any other so-called "school" of composition, the composers themselves resist compartmentalization, and as Julian Anderson points out, "the nomenclature 'spectral' is regarded by virtually every major practitioner of the trend as inappropriate, misleadingly simplistic, and extremely reductive."

This said, in his essay "Did you say spectral?" Grisey lays out some of the more important features of spectral composition. These

The first five measures of Hurel's "Tombeau in memoriam Gérard Grisey," with a phrase analysis by Ian Antonio.

COPYRIGHT © 1999 EDITIONS HENRY LEMOINE. REPRINTED BY COURTESY OF EDITIONS HENRY LEMOINE, PARIS

features include a close relationship between harmony and timbre, the investigation of “natural” sounds through timbral analysis and re-orchestration (e.g., analysis of a trombone note’s upper partials form the backbone of Grisey’s landmark cycle *Les Espaces Acoustiques*), instrumental synthesis (the combination of two or more instrumental sounds into one more complex sound), and explorations of processes and transformations that inform the structures and forms of pieces.

### MOVEMENT ONE: ANALYSIS

Score study reveals that movement one of “Tombeau in memoriam Gérard Grisey” is made up of 13 musical building blocks. These blocks are unique rhythmic/harmonic/timbral gestures that Hurel strings together to create longer phrases and sections. Blocks

are identified by rhythmic content, melodic contour, or orchestration. For example, a single attack in the vibraphone and a distinctive four-chord pattern in the piano characterize block A. (See Figure 1.)

While each type of block is different, they can also be organized into larger block groups as defined by function: “developing material,” “interrupting material,” or “cadential material.” The developing material appears most abundantly and with the most variation. This group consists of blocks A, B, C, D, E, and K. The blocks are usually orchestrated for only vibraphone and piano, never crotales, and are primarily identified by a specific directional melodic contour. 68 percent of the blocks in this movement are developing material (to 12 percent interrupting material and 20 percent cadential material). Blocks E and K

are especially notable for their variation; no iteration of these blocks is exactly the same. Instead they are identified by their function: ascending or descending connective tissue usually leading to or away from a cadence.

The interrupting material group does just what its name implies: interrupts the developing material. This group is made up of blocks G, H, I, J, L, and M. Its defining characteristics are sudden tempo changes (block G), breaks in the reigning sixteenth-note grid (blocks H, I, and J; these blocks are in the same tempo as the developing material blocks, but disorient the listener with their triplet subdivisions and syncopations), or long held notes and arresting timbral contrasts (blocks G, J, L, and M). (See Figure 2.)

The third group is the cadential material group consisting of blocks F and (eventually)

Figure 1: Blocks A1–A5, measures 1, 7, 17, and 25. The five blocks are recognizably of the same variety, though pitch content is never quite the same (accidentals do not carry from block to block).

The image shows a musical score for five blocks, labeled A1 through A5. The top staff is for vibraphone (vib.) and the bottom staff is for piano (pno.). Each block consists of two measures. The vibraphone part features a rhythmic pattern of eighth notes with various accidentals. The piano part features a four-chord pattern with sustained notes and some rhythmic movement. The blocks are separated by double bar lines.

COPYRIGHT © 1999 EDITIONS HENRY LEMOINE. REPRINTED BY COURTESY OF EDITIONS HENRY LEMOINE, PARIS

Figure 2: Blocks G, L, and M. Block L is notable because its function evolves over the course of the movement, beginning as interrupting material but gradually taking on the role of cadential material.

The image shows three musical blocks, G, L, and M. Block G is for percussion (perc.) and piano (pno.). The percussion part includes a gong and cowbell. Block L is for percussion (perc.) and piano (pno.). The percussion part includes a crotales and a log drum. Block M is for percussion (perc.) and piano (pno.). The percussion part includes a log drum. The piano part for all blocks shows a melodic line with various accidentals and dynamics.

COPYRIGHT © 1999 EDITIONS HENRY LEMOINE. REPRINTED BY COURTESY OF EDITIONS HENRY LEMOINE, PARIS



L. Both of these blocks have the unique timbral quality of a piano cluster (high in F's case, or high and low in L's case) paired with a high crotale note, and can function as the end of longer phrases of material (always in F's case, eventually in L's case). See Figure 2 for an example of block L.

Movement one has two large sections, one from the beginning through measure 55 and the other from measure 56 to the end. The first half of the movement is made up of six phrases, each ending with the cadential block F. The second half opens with the movement's longest and most varied phrase, and introduces the last two blocks not found in the movement's first half. The specific phrases are listed below. (Normal type indicates development material, *italics* represent interruption material, underlined type indicates cadential material, and **bold** letters indicate fermatas.)

1. A B C D E F (mm. 1–5)
2. E D A B C E F (mm. 6–11)
3. E D G C D E A A B C E F (mm. 12–21)
4. E G A E D H E G E D E F (mm. 22–31)
5. E J E H E G D E H E I D E F (mm. 32–43)
6. J E H A C D E A A D E G D E F (mm. 44–55)
7. K A B A C E G D A E L I D L A B L G D E L K L B C L E A C L (mm. 56–90)
8. A C L E L G L E L K A C E D L A L (mm. 91–107)
9. G L M L M L M L M L M L M L (mm. 108–119)

The formal construction of the first movement is observable even in this basic phrase diagram. Simply put, the movement opens with short phrases made up of few blocks in a simple order, progresses to longer phrases of complex patterns containing many different blocks, and then moves back to shorter phrases with few blocks in a simple order once again. While no phrase is exactly the same, Hurel weaves strands of similar material into each adjacent phrase. In this way, the listener experiences a sense of continuity and gradual change from one phrase to the next. As the movement progresses, the sense of continuity becomes less and less clear, as Hurel moves from simplicity to complexity in both material and process. A more detailed illustration of this process is described below:

Phrase 1 shows us the “normal” ordering of blocks—normal because it is the first thing we hear and the only ordering we know: A B C D E F (mm. 1–5).

Phrase 2 adds blocks E and D to the front of the phrase backwards from the order they were heard in during phrase 1. Block D has now been removed from the “normal” ordering of phrase 1, but a sense of connection remains: E D A B C E F (mm. 6–11).

By phrase 3, the interruptive block G has been introduced, and the “normal” ordering has been further obscured, though the phrase still ends with the familiar cadence progression (D E F or C E F) that will end each phrase of

this half of the movement: E D G C D E A A B C E F (mm. 12–21).

By phrase 4, the “normal” ordering is no longer recognizable except for the beginning and cadential progression, and more interruptive blocks have been added. Blocks B and C have been subtracted, and block E has replaced A as the “normal” method of starting a phrase and is beginning to dominate the texture: E G A E D H E G E D E F (mm. 22–31).

Phrase 5 is made up of nearly half interruptive blocks, and blocks A, B, and C are gone, while phrase length continues to grow. Block E appears in between nearly every other block in much the way L will assert itself during the movement's second half: E J E H E G D E H E I D E F (mm. 32–43).

Phrase 6, which is over twice as long as phrase 1, contains almost none of the “normal” ordering, though blocks A and C reappear. By this halfway point, Hurel has introduced nearly all the different musical blocks: J E H A C D E A A D E G D E F (mm. 44–55).

Phrase 7, the longest, most diverse, and most complex passage, is the structural cornerstone of the movement. It functions as both the culmination of the previous six phrases' progression towards complexity and the subsequent three phrases' return to relative simplicity. It is also the phrase that begins the transformation that will see us through until the movement's end—the transformation of block L from an interruptive block into a cadential block: K A B A C E G D A E L I D L A B L G D E L K L B C L E A C L (mm. 56–90).

Phrase 8 continues the growth of block L while the number of other blocks is dramatically subtracted (an “à” signifies extended length of the preceding material): A C L à E L à G L E L K A C E D L A L à (mm. 91–107).

By phrase 9, L is the bulk of the material, and only the short and newly introduced block M (log drum and piano forearm cluster) keeps it company: G L à M L à M L à M L à M L à M L à M L à (mm. 108–119).

## APPLICATION

Thus completes the transformational arch that started in simplicity, grew to complexity, and returned to simplicity. But now armed with a basic understating of the piece's formal construction and some insight into the composer's background and influences, how does a performer apply this knowledge?

Because I had completed a structural analysis before starting work on the piece, my understanding immediately quickened the learning process. Instead of launching into this massive and difficult work with no plan, I was able to approach the piece in smaller and more digestible chunks. Learning the piece phrase by phrase is similar to how the piece unfolds. Only a few new blocks are introduced into each subsequent phrase, and likewise, the experience

of learning becomes a process of adding to already accumulated knowledge.

Breaking the movement's blocks down into three discreet categories informed the way I approached the material in performance. I often ask my students to heighten contrasts, exaggerate dynamics, make sure fermatas are a bit longer than they might otherwise chose, etc. In “Tombeau,” these instinctual choices are also underpinned by the structural necessity to highlight similarity and difference. Connecting related blocks of development material into mini phrases, allowing interruptive blocks to truly break the flow of adjacent material, and making sure cadential blocks are given enough space to serve as explicit markers is satisfying both intellectually and aesthetically.

Research into the piece also influenced my interpretation down to the point of mallet choice. Because of Hurel's spectral background, I knew instrumental synthesis and sonic fusion were a hallmark of his style. Hurel's comment in the score for the pianist to shift the forearm cluster in block M up or down to better match the pitch of the percussionist's log drum is also a clue that fusion is a goal. I choose the vibraphone, glockenspiel, and crotale mallets to best match the attack of the piano (which is actually a much harder attack than one might think!). This means a perhaps slightly harder vibraphone mallet but somewhat softer glockenspiel and crotale mallets. The desired effect is the creation of a “meta-instrument”: combining the dynamic and timbral variety of the percussion array with the unmatched range and melodic/harmonic capabilities of piano to form a sparkling and powerful whole.

Structural analysis of the remaining three movements of “Tombeau” yields interesting results as well. Hurel uses a similar process to build powerful structures in movement four and introduces a number of new techniques in movements two and three. In any case, analysis of a piece can both aid in the learning process and add depth to performance practice. A few hours of score study is well worth the time and will continue to pay dividends years into the future.

**Dr. Ian Antonio** is a founding member of the two-percussion and two-piano ensemble Yarn/Wire. The group has performed to great acclaim across the U.S. and worked with many of today's most innovative composers on the expansion of this exciting repertoire. Ian is also a member of the collective Wet Ink and the percussion group Talujon. From 2003–12 Ian was a member of Zs. Ian's playing can be heard on the Nonesuch, Kairos, Warp, Carrier, Social Registry, and Tzadik labels, among others. A list of performances, audio and visual clips, and published music can be found at [www.ianantonio.com](http://www.ianantonio.com). **PN**

# 2014 The 8th TAIWAN INTERNATIONAL PERCUSSION CONVENTION

26th MAY~1st JUNE Infinity∞Energy

The Percussion Impact from Five Continents

14 Countries · 10 Groups · 10 Soloists · 30 Performances

Australia  
Speak Percussion

Brazil  
Renato Martins Trio

Egypt  
The Percussion Show

France  
Percussions Claviers de Lyon  
Compagnie ARCOSM

Holland  
Percossa

Malaysia  
Hands Percussion Malaysia

Taiwan  
Ju Percussion Group  
Forum Music  
Succession Percussion Group  
The Special Guest for the Opening Concert **Pisilian Paw-Paw Drum**

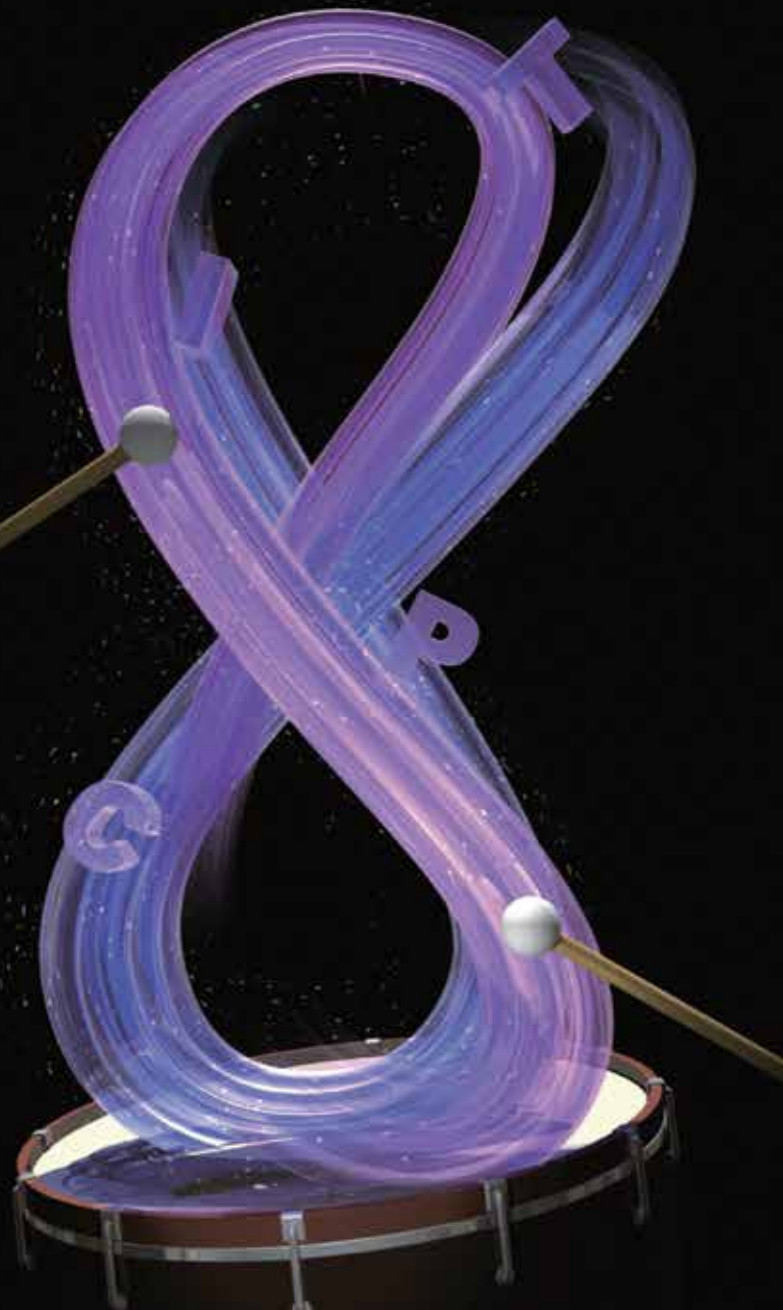
The Percussion Feast of World Jazz Masters  
U.S.A. Steve Houghton  
Mexico Víctor Mendoza

The World Prominent Marimba Soloists Series  
U.S.A. Mark Ford  
Denmark Kai Stensgaard  
Canada Pius Cheung  
Japan Eriko Daimo

The World Up-and-Coming Percussionists Series  
Taiwan Yang, Yi-Ping  
Sweden Johan Bridger  
U.S.A. Casey Cangelosi  
Germany Alexej Gerassimez

Artistic Director **Ju, Tzong-Ching**

Presenter  財團法人擊樂文教基金會  
JU PERCUSSION GROUP FOUNDATION



[www.TIPC.jpg.org.tw](http://www.TIPC.jpg.org.tw)





# Libertaria: Sabrina Peña Young's Virtual Opera and Twenty-First Century Collaborative Production

By Kurt Gartner

**M**any of us aspire to enjoy the reward of realizing complex musical projects with the dynamics of unique human interactions.

What if *your* musical project were to compose and produce a virtual opera? And to make it really interesting, what if the human dynamic included a cast and crew who never met each other—or perhaps you, for that matter—in person? Further, what if the cast and crew list evolved into multiple iterations over the course of the project? Could you actually use these dynamics to the benefit of the project?

It's all good in the world of composer Sabrina Peña Young, who took on these challenges and more in her recent production of the original work *Libertaria*, which had its premiere before a live audience on October 5, 2013—marking a period of about two and a half years from initial concept to project completion. This article is intended not only to describe the technology used by Young to produce this opera, but also to reveal some of the innovative ways in which she used online tools and creative skills of interaction to combine diverse, perhaps disparate, artistic talents to create a unique musical work.

## INSPIRATION FOR THE PROJECT

In many ways, the conditions were perfect for Young to begin this type of project. Her background in composition included experience in percussion performance, as well as projects involving electroacoustic works and film music. For some time, she had envisioned the creation of an opera that was accessible to anyone online. By combining the epic narrative of an opera—in this case, the survival of the protagonist *Libertaria* of a post-apocalyptic world in the year 2139—with the musical vocabulary of multiple genres including more contemporary and commercial influences, Young hoped to bring opera to a wider, more diverse, and perhaps younger audience. “Once

it was finished, I could just send you a link, and you could enjoy it online—something that did not require you to wear a tuxedo and pay two hundred dollars for a ticket.”

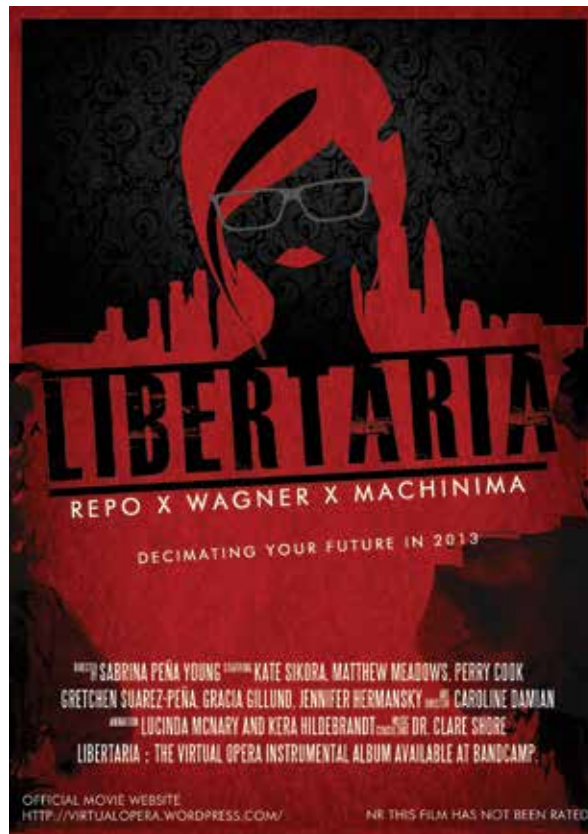
Being a composer in a young family on the move is not a uniquely twenty-first century situation. However, her planned move from Kentucky to Oklahoma to Buffalo, New York prompted Young to keep her operation mobile and her budget austere. Also, it led to her early

## CASTING, REHEARSING, AND PERFORMING VIA THE INTERNET

At the outset, Young recruited an all-volunteer cast of singers and a crew through social media, LISTSERVS such as that of the International Alliance of Women in Music, and professional sites—most notably, the artist and repertoire website musicxray.com. She used its interface to conduct auditions, soliciting, and reviewing unedited audio files submitted by singers to aid her screening process. The audio files demonstrated the performers' ability to sing and to create quality audio recordings. Actually, the casting and auditioning process continued throughout the production, as there was always the possibility of volunteer cast members beginning, pausing, or ending their involvement in the project at any time.

Young used bandcamp.com to coordinate the rehearsal and performance process. This site enabled her to upload multiple iterations of rehearsal tracks for individual vocal parts (including click), scores, and libretto with which her cast could rehearse and record subsequent performance tracks. Participants could download these files at will, for free.

As performers submitted their performance takes, Young imported these .wav files into Logic for review and/or edits. Throughout the process, Young was free to modify or remove the content available on the bandcamp.com site. She also took on the role of teacher at times, providing instructional “recording packets” to performers and following up on discussions leading to higher quality of submitted recordings. Some performers had solid recording skills and adequate recording equipment, while others were absolute newbies to the process. As many of the performers were graduate students, they had access to good equipment and peer students capable of recording them at their universities. Sadly for Young, some performers were exceptional singers who could not create audio recordings of acceptable quality. In working with those who stayed on the project, Young had to



commitment to a completely digital approach to the production—including casting, rehearsing, recording, and distributing the work. Reinforcing her approach—and the online appeal of the work—was her background in digital animation, which was to comprise the format for the visual element of the opera.





maintain communication and flexibility with the performers, as the production schedule was unpredictable. For example, one of the key cast members had to suspend her work for a period of weeks following the house fire of her neighbor. Young was cognizant of a digital production leading to an unusually “organic” set of circumstances.

Using Logic, Young repaired the audio submitted by singers—adding filters, correcting pitch, and removing anomalies such as clipping. She used a color coding system to remind herself and the animators as to which tracks were acceptable, marginal, or unusable for the production, without neglecting the possible value of individual takes, in whole or in part. From this editing process, she made rough composite tracks for use by the animators Kera Hildebrandt and Lucinda McNary, who were responsible for coordinating physical motions of characters, synchronizing of spoken and sung words, lighting, and other elements relative to scenery and other factors. Ultimately, she brought on composer Patrick Rundblad to assist with the audio mastering, freeing Young to focus on animation.

### INFLUENCE OF PERCUSSION AND ELECTROACOUSTIC BACKGROUND

Clearly, Young’s background as a percussionist and electroacoustic designer are evident in *Libertaria*. Her diverse skill set also played a role in Young’s performance of instrumental tracks from the score. In creating the instrumental tracks, Young played MIDI keyboard controllers designed for pianists and percus-

See the Trailer for *Libertaria* in the digital edition of this issue at [www.pas.org/publications/percussivenotes/notesonline\\_copy1.aspx](http://www.pas.org/publications/percussivenotes/notesonline_copy1.aspx)

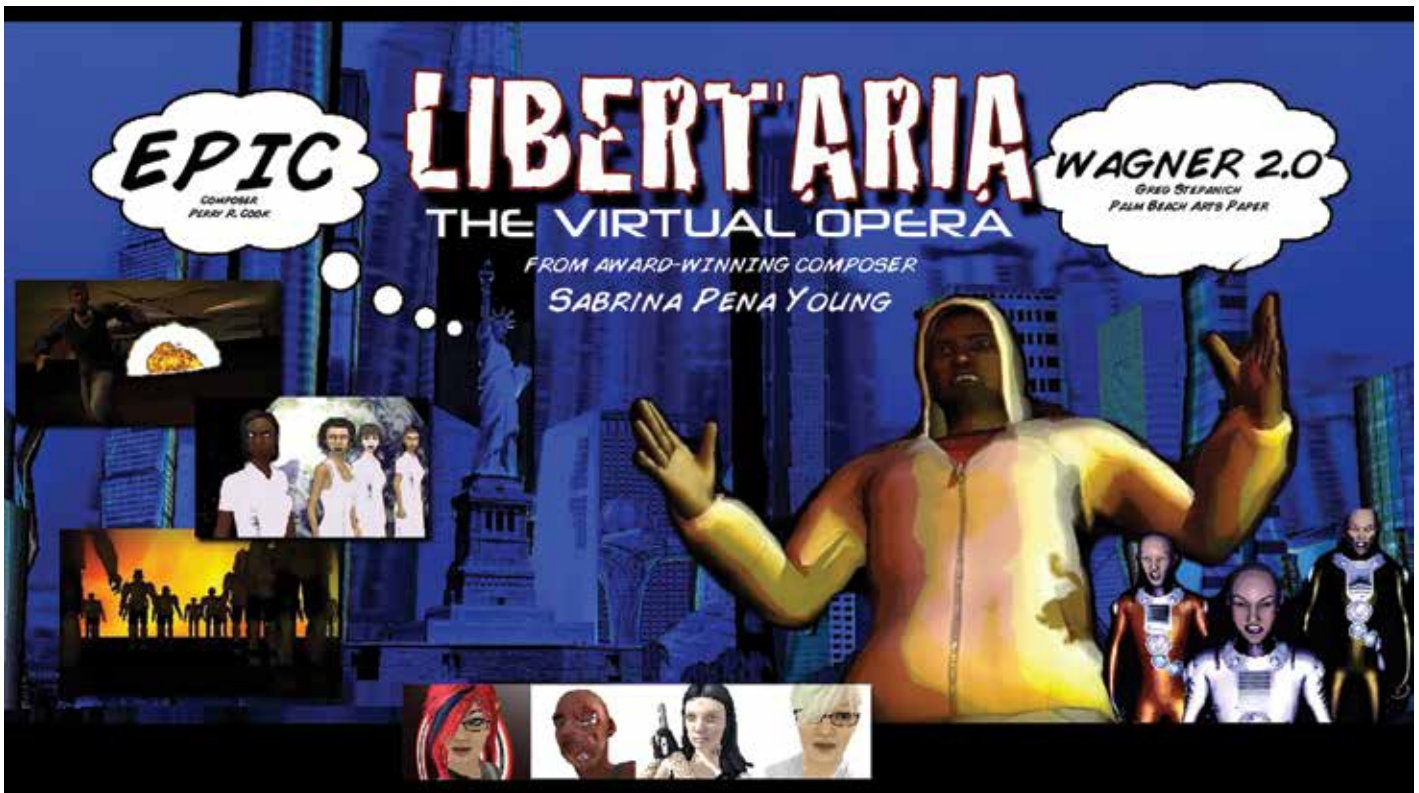
sionists and also did a fair amount of drumming. For her instrumental audio palette, she relied heavily on sample sets and audio effects plugins within Logic. The result was a blend of elements that led reviewers to call Young’s sound “complex,” “dark,” and even “sci-fi”—all accurate descriptions that Young embraces.

“Like most of my music,” she says, “it’s very rhythmic and timbre-based. It’s very much about sound and color, and it’s less about harmony and melody. Even though it’s an opera, there are many parts that are just texture and sound. My background as a percussionist has always blended with my electroacoustic training. They just meld together to elicit emotional responses from my audiences.”

None of the instrumental sounds in this production were recorded acoustically. And in addition to the “live” voice work of singers for the principal characters, there is a notable presence of digital voices heard in the work—namely, those of East West Symphonic Choirs, a virtual instrument. This massive audio library and playback tool enabled Young to create vocal re-

alizations of her texts. Also, Young used KAE Labs’ VocalWriter singing synthesis software. She used the more starkly “robotic” sounds of VocalWriter to give voice to the cyborgs in the production.

As in her prior works, even tracks comprising acoustically produced human voices were not free of manipulation. One of Young’s trademark techniques is voice sharing, or layering multiple tracks of singers performing the same texts and/or melodies. In addition to the obvious changes in composite timbre, Young also used voice sharing in a programmatic way, at times signifying the state of mind of characters through their “state of voice.” In fact, Young employed voice sharing in both of her lead characters—principal female character *Libertaria*, performed by Kate Sikora and Gracia Gil-lund, and principal male character Simeon performed by Matthew Meadows—an indie rocker—and Perry Cook, Professor Emeritus of computer science and the department of music at Princeton University. These voices proved to be quite different, yet quite complementary.





Logic Pillar of the Underground Edit



Logic Invasion Mixing

Also, Young cloned Cook's malleable voice (with various vocal and digital effects) to perform the collective part of the Soldier Army. Her use of multiple performers for the lead roles also yielded voices metamorphosed through careful splicing, even down to the syllable. "Some words would start in one voice and end in another." She also used splicing of multiple takes to combine their best individual attributes. In addition, this kept Young's all-volunteer cast from developing a sense that they were being asked to perform endless takes. Even with this economical approach, Young reviewed and combined over one thousand submitted takes into what would become the audio master.

### WHY ANIMATION?

Young's answer was simple: "Why *not* animation? It's wonderful; it's so amazing. I really

have a dual love for animation—moving pictures—and also music. I chose to use the British 'Moviestorm' software because of its comic-book look and ease of lip-synching—always a big issue. I wanted huge sets, a huge science lab, a huge underground army—and I never would have finished it live or on film. It allowed me to really use my imagination."

This particular animation style is known as "machinima," which is in the video game style. Jokingly, Young speculates that by drawing on both the music and the animation style of video games, she has drawn the positive attention of university-based computer music specialists.

The general advice that Young gives to aspiring artists is simple but important:

- Know what you want.
- Don't be afraid to get help in technical aspects of your work.
- Be flexible—be a people person.

- Know your tools.
- Don't lose sight of the big picture worrying about one aspect of the production.
- Make the project about more than yourself.

### COMMUNICATING ART IN THE DIGITAL REALM

Ultimately, the performance of an art form—including a virtual opera—includes a sophisticated series of interactions involving the intentions, expectations, and experiences of the composer, performers, and audience. I was intrigued by the novel way in which all participants have experienced *Libertaria*, almost exclusively in the digital realm.

"In the past, I would write music without much regard for the audience—almost expected of you when you're in college," Young said. "For this piece, I wanted to make my music more accessible. Normally, I write very percussive scores that you may not hum to! This time, I wanted to take more of a soundtrack approach."

In composing *Libertaria*, Young placed more emphasis on melody-text relationships, a contrast from her more typical compositional process of creating and thoroughly developing striking motives. Her motivation for a more audience-friendly score was part of the impetus for her incorporation of stylistic elements of the Broadway musical, for example. Additionally, Young anticipated that her online audience would be more receptive to elements of sci-fi or Marvel comics music. The accessible moments of the work were meant, in part, to envelop the bits of the opera that are "more challenging" in terms of music or text.

By keeping her costs low, Young has maintained an "open source" attitude regarding distribution of the opera. Although the soundtrack is available for sale through sites such as cdbaby.com, the online video production is freely available via YouTube.

"I didn't know if I wanted to put it on YouTube, because I know that things get pirated," Young said. "But I decided to write a blog to the pirates and said, 'Hey—steal my movie.' And they did! So now it's available on a lot of sites for you to download for free, without me even knowing. But that's what it's about—liberating opera and a new way sharing a classical art form."

The increased exposure has gotten *Libertaria* onto multiple music festivals, and Young has been invited to lecture about the work and the production process.

Creating *Libertaria* for the "digital generation," Young hopes to restore the sense that opera can be music of the people—accessible musically, socially, and even financially. Perry Cook speculates that this work—perhaps the first ever machinima virtual opera—will mark the beginning of a series of such works by other composers. And he's encouraged by the possibilities.

# Lullaby

"Lonely Mother's Cry"

S. Peña Young

Kurt Gartner serves as Professor of Percussion and Associate Director of the School of Music, Theatre, and Dance at Kansas State University. Also, he has been a Big 12 Faculty Fellow, Tilford Scholar, and served as Coordinator of the University Peer Review of Teaching Program. **PN**

0:00

The Nurse  
Flute  
Harp  
Bells  
Marimba

0:23 *mf*

N  
FL  
Harp  
Bells  
Mar

I will nev-er leave you, or toss you a-way, — give up on you, tell lies to you, or

0:43  
*(ad lib on "La" and/or humming as if lulling a baby to sleep until end of piece)*

N  
FL  
Harp  
Bells  
Mar

e-ver say I won't stay.

© Copyright 2012 S. Peña Young

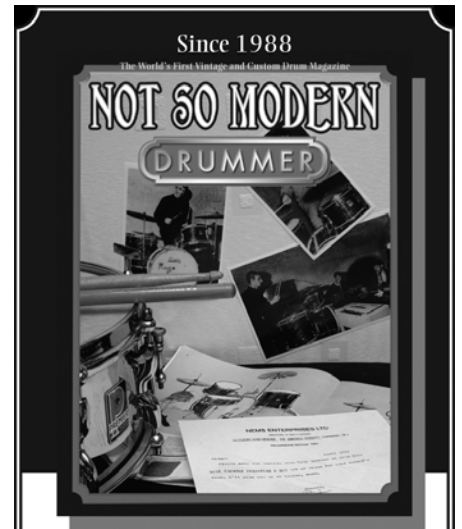
## Lonely Mother's Cry

2

N  
FL  
Harp  
Bells  
Mar

N  
FL  
Harp  
Bells  
Mar

TACET



**Hosts of the  
Southern Drum Show  
and  
The Snare Drum Olympics**

Subscribe at  
[WWW.NOTSOMODERNDRUMMER.COM](http://WWW.NOTSOMODERNDRUMMER.COM)  
or email  
[SUB@NOTSOMODERNDRUMMER.COM](mailto:SUB@NOTSOMODERNDRUMMER.COM)

**John Aldridge || Editor  
George Lawrence || Publisher**



# New Percussion Literature and Recordings



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

Prior to submitting material for review, please read the submission guidelines at [www.pas.org](http://www.pas.org) under Publications. Follow the appropriate procedures to ensure your material will be considered for review.

## Difficulty Rating Scale

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

## GENERAL REFERENCE

### Ableton Grooves: Programming Basic & Advanced Grooves with Ableton Live

Josh Bess

\$19.99

#### Hal Leonard

Part of the Hal Leonard *Quick Pro Guides* series, *Ableton Grooves* is a straight-forward, no-nonsense guide to programming drum grooves using Ableton Live and Ableton Groove Drum Racks. This guidebook is geared toward novice and professional players alike that desire to incorporate MIDI controllers into their music making. Josh Bess's step-by-step instructions for creating grooves through the use of MIDI maps are easy to understand—even if you don't read music. However, he provides written notation for each groove as well.

The accompanying DVD includes several items: the Ableton Grooves MIDI Clip Session Project (a copy of every groove presented in the text), a 30-day free trial of Ableton Live 9 that enables one to create projects, audio samples of the drum grooves in the book, groove MIDI clips that hold the data used in the demos that can also be used to create new grooves, Josh Bess acoustic kits that can be installed to use the sounds of various kits such as Dance, Funk, Jazz etc., and video lessons. Programming for nearly 80 grooves is illustrated in the

book with variations in quarter-, eighth- and sixteenth-note rock, half-time rock, tom rock, fast tom rock, metal, dance, funk, R&B, jazz, calypso, soca, bossa nova, samba, fast samba, merengue, cha-cha, mambo, songo, mozambique and salsa.

The book includes a nice introduction to MIDI as well as easy instructions for changing velocity for dynamic nuance, tempo control, and mixing the sounds. For a person like myself who spends most of the time with my feet firmly planted in an acoustic world, *Ableton Grooves* is a helpful guidebook that just might make me re-think my hesitancy to incorporate MIDI into my performance—opening up a world of sounds without hauling all the gear!

—Susan Martin Tariq

## KEYBOARD PERCUSSION SOLO

### Album for the Young

Robert Oetomo

€16.00

#### Edition Svitzer

**Instrumentation:** 5.0-octave marimba

Inspired by Schumann and Tchaikovsky, Australian composer Robert Oetomo has assembled a collection of short, original programmatic works that offer sincere musical possibilities to the four-mallet marimbist. Dedicated to his two nephews, the title of each work (or “miniature”) reflects an aspect of early childhood: “The First Steps,” “Peek-a-Boo,” “Chuckling a Tantrum,” “Sweet Dreaming,” “Under the Weather,” and “And off they go!”

While you need a low C for the entire set of six pieces, three can be performed using a low-A instrument, and one requires a low E. Even though the composer emphasizes that this collection is not intended as a series of technical studies, but rather as performance solos, it is apparent each work is based on a specific technique (double vertical, single alternating, double lateral, rolls, etc.). The publisher lists all levels (beginner to advanced) in this collection so there is something for everyone. However, this does not take away from the charm and musical integrity contained in each movement. Overall, the brevity and accessibility of each section would make

it a highly rewarding and encouraging experience. Bravo!

—Jason Baker

### Furusato (Hometown)

Teiichi Okano

Arr. Eriko Daimo

€14.00

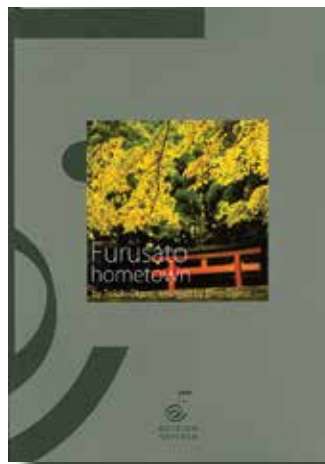
#### Edition Svitzer

**Instrumentation:** 5.0-octave marimba

Homesickness and nostalgia are emotions that can affect everyone and that can inspire music that crosses cultural boundaries. This simple, yet moving, piece of music was arranged by marimba virtuoso Eriko Daimo to communicate this sense of longing. The original work was composed by Teiichi Okano (1878–1941), with lyrics by Tatsuyuki Takano (1876–1947). A sample of the text communicates the emotion of the music: “I wonder how my parents are doing. I hope my friends are doing well. Whenever it rains or storms, I am reminded of my hometown.”

Aside from a brief introduction, the entire work is scored in a rolled “chorale” style. Daimo makes effective use of idiomatic voicings and utilizes the range of the low-C instrument that “sings” the best in this style of writing. While this piece will be technically accessible to a wide variety of marimba soloists, the four-voice setting will challenge the performer to balance the lyrical melody against the underlying counterpoint. This work was recorded by the arranger and is available on her *Origin* CD.

—Jason Baker



### Helios

Daniel Berg

€16.00

#### Edition Svitzer

This three-minute piece is another offering by Daniel Berg in a series of solo works inspired by Swedish artist Bengt Berglund. Named after the character Helios from Greek mythology, Berg paints his aural canvas with texturally-rich sweeping melodic gestures contrasted with pulsating melodic entities laden with forward momentum. While a variety of four-mallet stroke types are required to perform this work, once learned, the piece will “play itself.” Berg’s logical approach to one-hand accompaniment, as well as permutations, aid the performer as musical material transfers smoothly through the various modulations and tonal areas highlighted in the piece.

In addition to Berg’s idiomatic writing and sticking patterns, marimbists will appreciate the quasi ABA architecture of the work, which brings back difficult licks from the beginning for an appropriate finish to this rich solo. This piece will be suitable in a variety of settings, whether assigned to a hot-shot high school marimbist for contest, a college senior recital, or a marimba competition. On par with similar works by Sammut and Burrirt, don’t let this solo slip off your radar!

—Joshua D. Smith

### Jimbo’s Lullaby

Claude Debussy

Arr. Harry Marvin, Jr.

\$3.95

#### HaMaR

**Instrumentation:** vibraphone

With streamlined chordal voicings and logical mallet use, this four-mallet vibraphone arrangement of the second movement of Debussy’s “Children’s Corner” solo piano collection hits the mark. While this piece has the melodic light-heartedness you would expect from this collection, the middle section contains a variety of harmonic deviations and even plays with incorporating a whole-tone scale.

This piece doesn’t pack the kind of technical punch found in Debussy’s first movement, “Doctor Gradus ad Parnasum,” but a handful of sticking and coordination challenges are still present in “Jimbo’s Lullaby.” Vibraphonists will have

to be adept at swiftly changing from double vertical to single independent strokes, as well as being able to play melodic material with either hand in conjunction with supporting harmonic ostinati.

Depending on your artistic interpretation with added emotion, inflection, and melodic pacing, this solo could last anywhere from three to four minutes. In any case, exploration of this solo (and informed piano recordings of the original) will prove to be a challenge to vibraphonists of all levels.

—Joshua D. Smith

**Magic**

Ivana Bilić

€16.00

**Edition Svitzer**

**Instrumentation:** 5.0-octave marimba

Known primarily as a player, Ivana Bilić has pushed her composition chops again to create a new, difficult work for marimba. I haven't played everything she has written, but I have to think this is one of her more difficult works to perform. It is through composed but appears to have about five personalities. She writes that her inspiration came from Lynn Vartan and mentions an image of a powerful sorceress making shapes out of shadows of smoke with bursts of emotion. That may explain the different personalities.

It starts with a beautiful chorale, then moves to two pages of "Shimmering" with fast sixteenth notes between the hands in large, chromatic intervals that sound like a roll but has you jumping and glissing all over the instrument. After a couple minutes of that, a lilting 6/8-ish "Canto" follows that is full of beautiful arpeggiations. A mixed-meter ostinato is next and looks incredibly difficult because the double verticals move once again in large, chromatic intervals. The final dance has left-hand single independent rolls in fourths accompanying a melody in octaves in the right hand. A short version of the beautiful Canto returns briefly, but with a lot more octaves and linear lines. It ends with a dissipating melody that she describes as "a few bubbles that disappear into the air."



I hope the link to the recording on the publisher's website has been fixed. At the time of writing this review, there were only two seconds of sound in the mp3 file, clearly indicating a technology malfunction. I'm sure there will be YouTube videos of this work soon, though. It is a challenging piece that is woven together with a beautiful melody, and it is sure to grab the attention of advanced marimbists.

—Julia Gaines

**Passacaglia d'autunno**

Alfio Fazio

€17.95

**HoneyRock**

**Instrumentation:** 5.0-octave marimba

This single-movement, six-sectioned unaccompanied marimba solo represents contemporary metric and stylistic compositional techniques that will challenge the most proficient four-mallet marimbist. Opening with a subtitle of "organum" in the lowest octave of a five-octave marimba with rhythms in 5/8 and a tonal center of C, this extensive section transitions to a second section labeled "basso in eco" in which the lowest pitch, C, is explored rhythmically. After several sections labeled "double," "ricercare," and "rock song," the seven-minute composition ends with a section labeled "recitativo e cadenza."

The overall design of this composition is disparate and non-melodic. The technical elements between the hands, intervallic and melodic, create enormous challenges for the mature performer. There are moments of beauty, but there is a limited sense of compositional flow in its content, and certainly, this work is not a traditional passacaglia. If the composer really desired a traditional passacaglia, why is the actual notation so disparate and lacking a train of musical thought? The free utilization of continual changes in style limits the overall quality of what might be a complex set of variations (without a unifying passacaglia theme).

—Jim Lambert

**The WAVE Impressions**

Keiko Abe

\$50.00

**Xebec Music Publishing**

**Instrumentation:** 5.0 marimba and orchestra (piano reduction)

Attention Abe enthusiasts: another performance option for "The Wave," originally for solo marimba and percussion, now exists. There are some slight changes, but anyone who has already worked up the solo will adapt well to the orchestra/piano accompaniment version.

At approximately 15 minutes in length, the majority of the solo part consists of major and minor seconds; some contrast occurs with the use of "col legno" and dead strokes—typical Abe. Lots of repetition makes it a quick learn,

and it is easily accessible to advanced undergraduate students. If you decide to add this to your repertoire, make sure you are comfortable with tight intervals and that you have two *amazing* piano accompanists. Yes, there are two, difficult piano parts. There is no available reference for the orchestral accompaniment.

Since the work so closely resembles the original, it may be possible to do a bit of editing and combine the original percussion ensemble accompaniment with the piano reduction. This would take some work, but it is an option for another method of performance.

While I believe the original form is more easily accessible and more appealing, this does provide an alternate format to take advantage of concerto competitions or solo recitals.

—T. Adam Blackstock

**Tales for Vibraphone, Vol. 2**

Max Seide Leth

€27.00

**Edition Svitzer**

**Instrumentation:** vibraphone

Within the arena of solo vibraphone music, Max Leth is a gifted composer and arranger. Evidence of Leth's skills can be found in his first volume of vibraphone solos, which include jazz standards ("Tea for Two") along with landmark songs like "Somewhere Over the Rainbow." Any YouTube search for Leth's name will provide evidence of the quality and popularity of his arrangements. With this second volume of standards, Leth maintains his tradition of tastefulness and effectiveness by artfully choosing notes and chords that lend uniqueness to the arrangements while respectfully remaining true to the original tunes.

While the subtitle to this edition states that it is a volume of Christmas arrangements, vibraphonists should not expect a large collection of tunes that will equip them for their next Christmas gig. The complete collection includes "White Christmas," "Autumn in New York," "Stella by Starlight," and a vibraphone with bells/marimba duo version of "White Christmas and Jingle Bells."

Every arrangement in this collection is simply brilliant! With a deep background as a jazz pianist, Leth's arrangements are thick with non-chord tones, passing tones, and melodic embellishments, all the while sounding pure and clear. Without any chord symbols included, younger vibraphonists might get overwhelmed by not seeing the big picture behind the note choices. However, that should not deter anyone from diving into these gems. Leth delivers the goods; consider sharing them with an audience near you.

—Joshua D. Smith

**Three Chorales for Solo Marimba,**

vol. 2

Robert Oetomo

€16.00

**Edition Svitzer**

**Instrumentation:** 5.0-octave marimba

Australian percussionist Robert Oetomo's *Three Chorales, volume 2* captivates the mature four-mallet marimbist and listener alike through three tonal chorale settings for marimba. "Chorale Fantasy" is a 50-measure, A-major chorale with an indicated tempo of 68 bpm. This chorale explores the lowest register of the five-octave marimba with beautifully schemed harmonic substitutions that enhance and stabilize the overall A-major phraseology (although the final chord contains an added harmonic second). This chorale is dedicated to the memory of the composer's grandfather, and you can sense the dignified pathos associated with his memory.

The second chorale, "Lasciato," is in G major with an opening and ending in the lowest register of the marimba and a middle section that is higher in its tessitura. Smooth rolls are a necessity to communicate the intent of this chorale, whose title is translated as "relinquishment." It is also full of introspective harmonic beauty.

The third chorale, "Nimrod," is based upon Edward Elgar's famous theme from his "Enigma Variations for Orchestra." This 42-measure chorale in E-flat major captures Elgar's dignified lyricism.

Any one of these chorales would be a superb addition to the mature percussionist's recital.

—Jim Lambert

**Timbres**

Daniel Berg

€12.00

**Edition Svitzer**

**Instrumentation:** 4.0-marimba

If you are familiar with Daniel Berg's marimba works such as "Blue Memories," "December," "Fantasia & Toccata" and others, you may expect a rather impressionistic style with much rhythmic vitality. "Timbres" is different. Written exclusively with whole-note chords to be rolled hand-to-hand with flexibility in note length, the dynamic scheme predominates in the *niente* to *p* range with a few larger swells. Most chords are in very closed voicing with tension and release both dynamically and harmonically. The work has three optional endings that each require independent rolls, and the performance available on the composer's website is six minutes in length.

As with many of Berg's works, the inspiration comes from the visual arts—in this case, a work of art in three versions of differing colors by Bengt Berglund. When visiting the artist, Berg was asked: "What kind of music will there be for these art works?" The composer states:

“When I see the pictures I think of shapes that change, like clouds in the sky. Even if you think you know how the cloud will be formed, it often takes a different and an unexpected direction. Different eyes also create its own interpretation of abstract forms—you choose what you associate the shapes with.”

What resulted was a work with long chords and an ending that even a listener familiar with the piece will not know as the performer has a choice that “may depend on the hall and the audience atmosphere.”

In spite of its uniqueness, the work leaves me with the same contemplative feeling of many of Berg’s other compositions. A perusal of the score sample and a recording on the above web source is well worth your time in familiarizing yourself with the piece.

—Susan Martin Tariq

## KEYBOARD PERCUSSION DUO

### Easy Duets Vol. 1

Daniel Berg

€16.00

Edition Svitzer

**Instrumentation:** any two 3-octave mallet instruments

At one time or another, most of us have struggled with getting a young student to practice. I always find that performing with students can give them extra incentive to learn their material. This collection of five duets is educational, adaptable, and motivational.

The educational aspects of this collection range from conceptual to technical. I enjoy the practical way in which Daniel Berg includes improvisation. Rather than worrying about chord changes, Berg indicates to “improvise on ‘white’ keys,” or “improvise on ‘black’ keys.” This approach encourages the students to explore the instrument and fosters creativity. Chord changes are later addressed in “Blues Brothers.” This composition introduces the concept of tonic, dominant, and subdominant chords. Four of the five compositions are scored for one two-mallet player and one four-mallet player. Teachers can perform either part, depending on the ability level of the student. The two-mallet material is manageable for a very young performer. Using a heavy dose of double vertical strokes at comfortable intervals, most of the four-mallet material is suitable for a student just learning the technique. Slow double lateral strokes and single independent strokes are also included.

If your studio has a wide range of ability levels, you can double parts and turn these duets into a larger ensemble. Berg includes bass parts for three of the five pieces. A teacher could also create drum

and accessory parts with minimal effort. All five duets use a 3-octave range and can be performed on a variety of keyboard instruments. Berg’s compositions and virtuosic performances have already gained him recognition. We can now add pedagogy as one of his many talents!

—Darin Olson

### Easy Duets Vol. 2

Daniel Berg

€16.00

Edition Svitzer

**Instrumentation:** any two 3-octave mallet instruments

Daniel Berg’s second volume of duets includes five simple pieces that can be played on any keyboard instruments that have at least three octaves. The first player uses two mallets on all but one solo while the second player uses four mallets throughout. The title makes it seem like both parts are equal in difficulty, but the second part is clearly harder throughout. Perhaps this could be thought of as the “teacher” part. A very young student could play the first part, as it barely covers an octave worth of notes.

First the issues: page turns. The first two solos are two pages each, but the layout of the book forces each solo to have a page turn in the middle of its meager 16 bars. With a little more planning, those page turns could have been avoided. There are cute little pictures and anecdotal phrases in places where music could have been to make playing through this book a little easier. There are a few minor engraving errors, but they are fairly easy to figure out.

Now the strengths: three of the duets include a bass part in the back of the book to help create a mallet ensemble out of the pieces. The recording on the publisher’s website has a fun version of “Hope to see you again” via a MIDI recording, but it gives you a good idea of the possibilities for the book.

Middle school teachers needing some beginning sight-reading material or wanting to play duets with their students might be interested in this collection. There’s not a lot of substance, but not a lot is needed at the beginning of a young musical career.

—Julia Gaines

### Il faut jouer les boucles d’oreille

Jean-Luc Rimey-Meille

€6.73

Gerard Billaudot Editeur

**Instrumentation:** 4.3-octave marimba, 5.0-octave marimba

Jean-Luc Rimey-Meille credits Steve Reich as having a strong influence in the development of this composition. The material in this minimalistic selection is structured in a cellular fashion. Due to the repetition of melodic ideas, the rhythmic aspects serve as a vehicle for engaging the listener. The composer uses

a variety of time signatures, varying from 5/4 to 6/4+1/8. Yet, it is his rhythmic groupings within these meters that intrigue me. The syncopations created add an additional layer to the material.

Occasionally, the performers are granted the liberty of improvising. During the first five cells, one marimbist is allowed to add pitches or groupings of notes to build into the first complete theme. Later, each performer has the opportunity to improvise over a single-cell accompaniment. While three mallets are only needed to execute a few block chords, using four mallets will facilitate the execution of several arpeggiated passages. Approximately eight minutes in length, the minimalistic aspects of this piece could provide diversity on a senior recital.

—Darin Olson

### Purity 2

Tomasz Golinski

€35.00

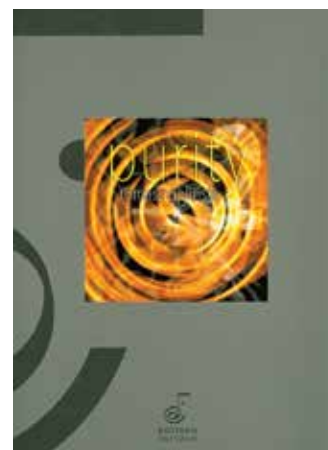
Edition Svitzer

**Instrumentation (2 players):** two 5.0-octave marimbas

Composed in 2012, “Purity 2” is an extension of Golinski’s “Purity 1,” which won first prize in the Universal Marimba Composition Competition in 2011. Many of the themes from the original marimba solo make an appearance in this new work, with sections being more of a re-orchestration as opposed to new material. Golinski states that the goal of this new work was “to show [the] enormous possibilities of two marimbas sounding together,” a goal that Golinski achieves quite well.

“Purity 2” contains a variety of textures, from dense tutti sections to areas of homophonic writing with one player taking the lead voice over the other. This variety also translates to compositional style, with Golinski providing everything from brisk eighth-note lines provided by each player to lush chorale sections. Typically, one performer acts as the lead player while the other reinforces, though there are times when both players are on equal ground.

With the presence of one-handed rolls



and triple-lateral strokes, combined with the chamber music skills the work demands to be played accurately, this piece would be appropriate for mature undergraduate students or graduate students. Its harmonic nature will be accessible for a wide variety of listeners, and the technical demands should be impressive to any audience member.

“Purity 2” is a fine contribution to the marimba duo repertoire that showcases many different facets of the instrument. The variety and energy contained in this work are sure to please performers and audience members alike.

—Brian Nozny

### Stratocumulus

Ludwig Albert

€45.00

Edition Svitzer

**Instrumentation:** two 5.0-octave marimbas

Composed as the repertory piece for the Universal Marimba Competition in 2013, Ludwig Albert describes his work as a “musical challenge reaching a combination of technical virtuosity with powerful sonority.” With each performer continually traversing the full range of a 5.0-octave marimba, encountering time signatures ranging from common time to 27/16, and realizing an extremely wide rhythmic palette, “Stratocumulus” successfully challenges performer and audience in this reflection of a complex cloud structure.

No key signature is indicated in the score, but the opening major seventh is an effective precursor for the dissonance and chromaticism present in much of this duet, climaxing with minor seconds on opposite ends of the marimba at the end of the piece. Much of the movement between the two parts is contrary, exploiting both extremes of the instrument range consistently. Although a few of the rhythmic combinations will be challenging to execute, much of the writing features unison or complementary rhythmic figures that will be very accessible in the rehearsal process. “Stratocumulus” opens and concludes at an Allegro tempo, but this pulse is interrupted occasionally for brief rubato statements, and the middle of the work features a much more rhythmically sparse chorale passage.

Obviously intended for two virtuosic performers, Albert’s work is a beautifully sophisticated and complex duet that effectively exploits the marimba’s range, rhythmic, melodic, and harmonic possibilities.

—Josh Gottry

### Tank Girl

Karryn Joyce

\$45.00

Rhythmscape

**Instrumentation:** vibraphone and 5.0-octave marimba



Whether it is due to the instrumentation, jazz influence, or the uplifting quality, this piece reminds me of the music of Anders Åstrand. Duets for marimba and vibraphone lend themselves well to jazz-influenced compositions. This selection, approximately seven minutes in length, is a good example. Advanced four-mallet technique is required for both performers. The vibraphonist utilizes a lot of double vertical and single independent strokes, whereas the marimbist uses an extensive amount of double lateral and double vertical strokes.

A minimalistic opening establishes the marimba accompaniment before layering in the vibraphone. The introduction of vibraphone lines helps transition into a high-energy second theme. The improvisatory quality creates an exciting stylistic variation. After a brief series of unison scalar passages, the marimbist takes the lead during a short, Latin-inspired section. A notated cadenza is included before returning to material from earlier in the piece. After such an energetic composition, the dissipating ending leaves something to be desired.

Performers will need to demonstrate chameleon-like musical traits while navigating through this composition. There is a fair amount of diversity contained within this piece. Some may worry about flow between sections. However, Karryn Joyce does a great job of linking the ideas together. The constant introduction of new elements will captivate audiences.

—Darin Olson

**Winterludes for Two** IV–V  
Arr. Brian Blume  
**\$25.00**

**Tapspace**

**Instrumentation:** vibraphone, 5.0-octave marimba

These unique, high-quality arrangements are a great addition to the holiday repertoire. Thoughtfully crafted, these selections will set themselves apart from the available literature. Although the pieces are holiday favorites, Brian Blume opts for a unique perspective on each of the traditional tunes.

Of the four pieces in the collection,



“We Three Kings” is my favorite. Blume’s dance-like approach makes for a lively arrangement. He cleverly includes the theme in various ways. The passing runs between both parts will definitely challenge the performers. “Carol of the Bells” is his most straightforward arrangement. It is actually scored for mallet quartet, but can be performed as a duet for marimba and vibraphone. A peaceful setting of “Silent Night” opens with solo passages for each performer. Blume intends for this selection to be performed with a sense of freedom. The chordal selections and voicings enhance the expressive undertone. The energetic quality of “Angels We Have Heard on High” would be a great way to end a holiday concert. A pre-recorded percussion accompaniment is included; however, it would be most effective to incorporate live instruments.

The holiday performance season is a busy time of year. This collection will provide advanced performers with enough material to make the preparation interesting without being overwhelming. Each part requires four mallets and uses intervals up to an octave. This collection is a breath of fresh air, and I hope that Blume is inspired to create a second volume in the near future.

—Darin Olson

#### KEYBOARD PERCUSSION ENSEMBLE

#### Symphony No. 8 “Unfinished” IV

Franz Schubert  
Arr. Janos Kovacs  
**€70.00**

**Edition Svitzer**

**Instrumentation (5 players):** two vibraphones, two 4.3-octave marimbas, one 4.5-octave marimba

The beauty of Franz Schubert’s symphonic music is apparent even when presented in this stripped-down version for keyboard percussion quintet. Here, the two-movement work is presented as a transcription of the original with regard to musical material and length. Two-mallet technique is used throughout, making the arrangement doable for intermediate percussion students.

For the most part, the three marimbas are assigned the string parts, with the two vibraphones covering the wind instruments’ material. To compensate for fewer instruments, many lines are presented in octaves to add fullness to the orchestration. As lead melodic lines occasionally occur in single instruments, potentially making several sections “accompaniment heavy,” mallet choice and balance will be crucial in creating a convincing performance. Beautiful and memorable, Schubert’s work will certainly find a new audience through the performance of this arrangement.

—Jason Baker



### Classic Drummer Magazine Keeps You Connected with Everything Vintage, Custom and Classic!

- Exclusive Interviews with Legendary Drummers
- Articles on Vintage, Custom, & Collectible Drums
- Tips on Drum Restoration & Repair
- Interviews with Custom Drum Builders & Artisans
- Pictorials from the Most Notable Collectors & Historians

### SUBSCRIBE TODAY!

**\$19.95 1 year (4 issues)**

**\$34.95 2 years (8 issues)**

**Phone: 770-438-0844**

**Online: [www.classicdrummer.com](http://www.classicdrummer.com)**

**Back issues are also available at [www.classicdrummer.com](http://www.classicdrummer.com)**

## The Four Seasons

Antonio Vivaldi  
Arr. Thomas Aanonlie  
€60.00

### Edition Svitzer

**Instrumentation (4–5 players):** glockenspiel, xylophone, vibraphone, two 4.0-octave marimbas, 5.0-octave marimba

This selective arrangement of four particular movements from Vivaldi's "The Four Seasons" is scored for keyboard percussion ensemble, with each movement able to stand alone in performance or combined as a more substantial suite. Instrumentation varies slightly, consistently requiring three marimbists on three instruments, with vibraphone, bells, and/or xylophone depending on the movement. With the exception of one marimba part in one movement, all of the individual parts are playable with two mallets, although some of the arpeggiated passages may be more easily performed with four mallets. The composer notes that each movement is presented in the original key, so it may be rehearsed or practiced along with recordings of the source orchestration.

As might be expected for a transcription from this era, much of the material is scale and arpeggio based, making it technically accessible for intermediate players. However, very few dynamic indications are supplied, and the arranger recommends studying orchestral recordings for phrasing considerations, making the musical interpretation a more significant challenge.

The movements chosen seem particularly appropriate for this instrumentation, but still vary enough to serve as contrasting selections in a balanced suite. Through his selection of these movements and effective transcription, Thomas Aanonlie has assembled a collection representative of Vivaldi's historical works in a manner most idiomatic for this instrumentation.

—Josh Gottry

## PERCUSSION DUO

### Passione Segreta (Secret Passion)

Paolo Cimmino  
€24.00

### Edition Svitzer

**Instrumentation:** 5.0-octave marimba; small bass drum, floor tom, bongos, conga

Italian percussionist Paolo Cimmino has masterfully composed a very accessible, yet quite challenging, short duet for a five-octave marimbist and a compact multiple-percussion setup. This three-minute work is scored entirely in 5/4 and creates a suave, off-centered groove with the marimba maintaining a tonal center of A minor throughout. Tasteful dynam-

ics (especially on the drums) are a necessity for balance and blend.

Both performers will have the opportunity to shape a dialogue of a moderately-lighthearted pop style with the ultimate challenge of maintaining a tempo marking of quarter note equals 155. The "kick" drum is not played with a pedal but positioned on its side and performed as one of five membranes. Although there is a tuneful melody presented in the upper marimba part, the overall effect is rhythmic.

—Jim Lambert

## PERCUSSION ENSEMBLE

### Albéniz: Selected Works for

#### Percussion Ensemble

Arr. Thomas Aanonlie  
€60.00

### Edition Svitzer

**Instrumentation (3–6 players):** glockenspiel, xylophone, 2 marimbas, vibraphone, castanets, timpani

Many percussionists are familiar with the music of Spanish composer and pianist Isaac Albéniz because of the well-known adaptation of "Asturias (Leyenda)" for marimba by Leigh Howard Stevens. The four pieces in this collection are just as intriguing, including the iconic "Tango in D." Written with developing percussionists in mind, this chamber music collection also includes "Malagueña, Rumores de la Caleta," "Malagueña op. 165, no. 3," and "Sevilla, no. 3 from Suite Española." Although the second marimba part is voiced for a 5.0-octave marimba, the composer suggests that it can be modified for smaller ranges using octave transposition.

The arrangements remain faithful to the original while being subtly and effectively orchestrated for percussion. Of note here is the opportunistic addition of castanets on two of the pieces because, while not present in the original compositions, they enhance the Spanish flavor and provide a fantastic chance to develop techniques on this awesome, yet often unappreciated, instrument.

The publisher should be commended for producing top-notch design, layout, and engraving. Educators will appreciate the publisher's willingness to include historical information such as a biography and quality images of Albéniz and his original manuscript. If you are looking for some first-rate transcriptions that will expose your students to the character of the Spanish classical style, give these a try.

—John Willmarth

## Bread & Butter

Andy Smith  
\$25.00  
Row-Loff

**Instrumentation (4 players):** four 5-gallon plastic buckets, 2 brake drums, 2 snare drums, 2 concert toms, 2 mixing bowls, 2 splash cymbals, 2 cymbal stacks



"Pass the bread and butter." We've all used this phrase (or some colorful variation) to learn the 4:3 polyrhythm. Now it is the subject of one of Row-Loff's new pieces. Andy Smith has created a really fun quartet with user-friendly instruments that four high school students could easily learn for contest or an end-of-the-year percussion concert.

This piece reminds me of "Gilded Cage" by Susan Powell as it is set up in the same fashion. The players don't hit each other's sticks like in the Powell piece, but they share instruments on either side of them, making it very visually appealing. Players 1 and 3 have the exact same instrumentation and often play in unison. The same applies to players 2 and 4. There are a couple of one-measure written-out solos for some of the players, and my ensemble has taken the opportunity to improvise their own. Of course, you hear the 4:3 polyrhythm against both pairs of players several times.

One of my college quartets learned this piece fairly quickly, and I will advocate for it as an addition to our high school state solo and ensemble list. I highly recommend viewing the video on the publisher's website. It's very cool (and maybe a little creepy) as Smith performs all the parts as a ghost quartet. Watch it and you'll understand why. At only 3½-minutes long, it's almost too short!

—Julia Gaines

### Cupla Cups

John R. Hearnes  
\$25.00

### Row-Loff

**Instrumentation (5 players):** plastic cups, paper cups, 8-foot table, 5 chairs

Percussionists have always been known for creating music with whatever objects are in front of them. This is cer-

tainly true for common household items, as demonstrated by this piece. "Cupla Cups" is scored for "5 Cup Aficionados," using a combination of 22 oz. plastic (stadium) cups and 3 oz. paper (bathroom) cups. The piece is performed with all five performers seated at a long table. The composer indicates a wide variety of sounds to be created from both the cups and the table.

Musically, the phrases consist of extensive hocketing between the various players, with the exception of the final section, which is mostly in unison. This is compounded by the visual elements that are notated in the score (passing cups between players, flipping the cups, etc.). Accordingly, the front matter of the score contains extensive notational explanations and performance directions. However, the publisher's website features both performance and tutorial videos, which the composer concedes might be more helpful to some performers.

Although the idea for "cup percussion" isn't new, the simplicity of meter (mostly 4/4, with occasional 2/4 and 3/4) and rhythm (quarter, eighth, and sixteenth notes) makes this piece accessible to younger performers looking to incorporate some fun into a percussion ensemble concert.

—Jason Baker

### Curse of Tortuga

Chris Crockarell  
\$40.00

### Row-Loff

**Instrumentation (14–16 players):** bells, xylophone, 4.0-octave marimba, 4.3-octave marimba, chimes, 4 timpani, snare drum, bass drum, bamboo wind chimes, glass wind chimes, ocean drum, gong, aerophone, suspended cymbal, China cymbal, mark tree, shekere, large hand drum(s), small hand drum(s), crash cymbals, tambourine, brake drum, sleigh bells

A few simple things are key to creating an appealing percussion ensemble for younger students: a mysterious title, a few fun sound effects, and at least a couple of big, loud, and aggressive unison passages. Chris Crockarell's "Curse of Tortuga" hits on all three accounts and includes some nice pedagogical elements as well.

This ensemble opens in slow common time, but it quickly transitions to a brisk 12/8 marked "With Vengeance" and then retains this faster, compound meter feel for the remainder of the work. The hand drums (which may be doubled or tripled, according to the composer) establish the underlying pulse with a variety of non-pitched percussion colors layered on top. The keyboard parts are all very accessible for beginning to intermediate level two-mallet players, and all tend to be more rhythmic than melodic. There is no key signature, very few accidentals, and the





drums & percussion  
No. 4, Juli-August 2009  
Deutschland GmbH  
Hermann-Ullrich-Str. 1  
42699 Solingen  
Tel. +49 (0) 212 319 119  
www.drumsundpercussion.de

# drums & percussion

CD mit Play-Alongs

Extrem gereift  
**Moritz Müller**  
S. 38

Das Ausnahmetalent  
**Pete Lockett**  
S. 48

Klappe, die dritte!  
**Drum-Day bei beyerdynamic**  
S. 108





**The Great Mitch & Mitchell**

**Preisaussschreiben**  
Gewinnen Sie ein komplettes Drumset  
mit Wert von über 1.000 Euro!

**Soban Artisan-Fault Crashes und Wilson**

**Kirchhoff Antique-Series-Drumset**

**Pearl Limited-Edition Bassdrum**





piece is consistently based in D Dorian. Younger students may be encountering some of the written 12/8 eighth- and quarter-note rhythmic figures for the first time, so Crockarell includes a “How to Master That Pesky Triplet” worksheet in the score.

It is likely that the rubber-ball effect on concert bass drum or the whirling aerophone will be the highlight for any middle school ensemble that programs this work, but there are numerous engaging qualities for ensemble and audience alike. I predict this will be another frequently programmed work from Crockarell.

—Josh Gottry

**Glacier** IV  
Benjamin Finley  
**\$45.00**  
**TapSPACE**  
**Instrumentation (13 players):** xylophone, crotales (2 octaves), glockenspiel, chimes, 2 vibraphones, 4 marimbas (three 4.3-octaves and one 5.0-octave), 4 timpani, bass drum, triangle, 3 brake drums, 8 concert toms, sizzle cymbal, finger cymbals, and 2 suspended cymbals

“Glacier” is a massive, thickly orchestrated advanced percussion ensemble work that is reminiscent and programmatic of a typical “day” in the life of an Alaskan glacier. Scored for 13 players and a large collection of instruments, this is a challenging piece impressively commissioned by a high school. I would be cautious of programming this work with a standard high school ensemble because of the instrumentation and technical demands required of many individual parts (four mallets in the marimba and vibraphone parts, multiple tuning changes in the timpani, and complex polyrhythmic textures).

The piece begins with gentle marimba rolls and soft drumming fragments. It builds to a sixteenth-note based flowing section and slowly evolves into a drumming interlude. This section, marked “with primal vitality,” builds into a beautiful, floating 9/8. It concludes as it began and uses a polyrhythmic texture to create an icy, wind-like ending.

This certainly looks like a work best suited for a university-level ensemble that can really be expressive, rhythmically precise, and shape the musicality that the composer intended.

—Dave Gerhart

**Have You Ever Seen the Grand Canyon?** V  
Brian Nozny  
**\$50.00**  
**Self-published**  
**Instrumentation (12 players):** bells, crotales, 3 vibraphones, 4 marimbas (one 5.0-octave), timpani, chimes, 7 suspended cymbals, China cymbal, ride cymbal, 3 triangles, tam tam

The latest piece from Brian Nozny is rich in contemplative thought. Dedicated to the memory of a fallen friend and colleague, Nozny uses dynamics and staggered entrances to create subtle echo effects throughout the composition. Tonally, this piece moves in and out of several different centers, almost approaching pandiatonicism. Using melodic and rhythmic motives to generate much of the piece’s momentum, Nozny craftily focuses on the ancillary percussion instruments (non-keyboard) to help create the texture. By doing this, the composition is free from melodic restraint and more receptive to its minimalistic treatment.

Several musical effects used throughout the piece are reminiscent of techniques used by one of Nozny’s former teachers, Christopher Deane: the echo effect mentioned above reminds me of “Three Shells” while the marimba “quartet” at the end of the piece, where one voice remains constant while the other three move to different harmonies, harkens back to “Etude for a Quiet Hall.”

This piece would be an excellent concert piece for a college percussion ensemble that has the required instrumentation, but, more importantly, the ability and musicianship to display the musical sensitivity and maturity needed to perform it.

—Marcus D. Reddick

**Involution** V  
Dustin Schulze  
**\$40.00**  
**TapSPACE**  
**Instrumentation (4 players):** three 4.0-octave marimbas, vibraphone, bongos, two cymbal stacks, splash cymbal, three concert toms, kick drum, ribbon crasher

A rhythmic and texturally driven work for percussion quartet, “Involution” relies heavily on layered ostinato figures and slight color changes and, according to the composer, will “challenge the listener’s sense of time, rhythm, texture, and personal existence within the cosmos.” Each player is responsible for two to three non-pitched percussion instruments augmenting either a marimba or vibraphone as the primary instrument.

The composition opens with a single-pitch ostinato figure in the marimba, and each of the other three mallet parts layer in, gradually thickening the ensemble texture. Following a brief unison statement from the quartet, players begin introducing and developing new rhythmic and melodic figures supplemented by rhythmic interjections from the non-pitched percussion sounds. A few of the original ideas appear again before the ensemble transitions into a short section highlighting the accessory sounds. These ideas are orchestrated such that the consistent pulse seems to have temporarily disappeared. The keyboard instruments again weave their way back into the tex-

ture one by one and return the ensemble to a few of the opening ideas before an aggressive build into the conclusion of the piece.

The vibraphone part for this quartet is playable with two mallets, but each of the marimba parts will require intermediate to advanced four-mallet facility. The work is set in 3/4 or 4/4 time with a consistent quarter = 120 throughout, but the active texture and syncopated rhythms, often over the barline, will require a high demand of ensemble awareness and precision from all four performers.

“Involution” is an excellent work for advanced players looking for a piece that includes melodic and harmonic material, but is driven by rhythmic intricacies and ensemble textures. Audiences may find this piece to be a challenge to follow and understand, but certainly will enjoy its visual elements.

—Josh Gottry

**Locomotion** V  
Dave Hollinden  
**\$100.00**  
**Self-published**  
**Instrumentation (4 players):** graduated nine of each: iron skillets, flower pots, wooden tongue drums, drums

This 27-minute percussion quartet was a result of a co-commission between the Listen! Percussion Group and Ad Astra Percussion. The piece is broken into four movements and requires some unusual instruments and a large arsenal of implements (14 for each player).

Some of the instruments (drums and flower pots) are somewhat standard for percussionists. The wooden tongue drums (or “boos”) are less standard, and finding nine graduated iron skillets could prove to be a challenge. The composer provides detailed instructions on how to construct the wooden tongue drums and provides instructions on the pitch, size, and mounting of the flower pots. He offers nothing on where to find the skillets.

One common trait between the movements is the use of polyrhythms. While more common polyrhythms such as 4:3 occur, there are a number of less common ones such as 7:5, 13:9, and 17:16. This, combined with movements where a common pulse is not readily perceivable (Movement II), and areas where the pulse is in a constant state of flux (Movement III), means you need really good players to handle the demanding nature of this work.

Texturally, the piece is very complex. Unfortunately, this works against the piece by hardly ever allowing the listener to latch on to one particular color. Even places where a solo instrument is playing are soon covered by a polyrhythmic gesture from another player. Many times the textures are so thick, both in the orchestration and rhythmic density, that the result is an unrecognizable cacophony

of sound. While this is a nice effect on occasion, having it last for much of the 27-minute piece creates quite a bit of work for the listener.

In “Locomotion,” Dave Hollinden has created an incredibly demanding work on a number of levels. The instrumentation is large and unique, the musical material offers a high level of difficulty both individually and as an ensemble, and its length is demanding for performers and audience. Only time will tell if the piece is worth the amount of effort it demands.

—Brian Nozny

**Nutcracker March** III  
Pyotr Ilyich Tchaikovsky  
Arr. Gabriel M. Staznik  
**\$23.95**  
**HoneyRock**  
**Instrumentation (8 players):** bells, xylophone, 2 vibraphones, two 4.3-octave marimbas, drumset

Instead of just creating a transcription of this famous march from Tchaikovsky’s *Nutcracker*, Gabriel Staznik has added a twist by setting this piece to a swing beat. It is in the same key as the original but adds a drumset to the otherwise familiar melody.

Similar to his arrangement of “Russian Dance” (also reviewed in this issue), the majority of this arrangement is keyboard-based. The parts are playable by middle school students using primarily two mallets. When four mallets are required, it is for a block chord. The “Nutcracker March,” however, uses drumset throughout to weave together sections of swing and sections that hold more closely to the original. There is quite a bit of liberty allowed in the performance of the drumset part. While there are numerous instances of standard timekeeping, there are also instances interjected that can be played more soloistically. Despite some exciting playing demonstrated on the audio sample, the drumset part can easily be covered by a developing player or expanded by a guest artist.

Here is another great possibility to feature a percussion section on a Christmas band concert. Staznik has implemented some creative twists that are sure to keep an audience engaged and delighted.

—Eric Rath

**Occasus** VI  
Jeffrey Holmes  
**\$57.00**  
**Edition Svitzer**  
**Instrumentation (4 players):** xylophone, marimba, glockenspiel, 2 vibraphones, 12 suspended plate bells (one chromatic octave, preferably on the pitches G, B, or E-flat), 2 gongs, 2 tam tams, bongos, djembe, pedal bass drum, Viking War Drum (or very large floor tom), crotales (one chromatic octave)

Written for the Los Angeles Percussion Quartet in 2010, "Occasus" takes its name from the Latin for "setting," as in the "setting of the sun," but can also mean "downfall" and "death." "Setting" or "decaying" can be analyzed on multiple levels in this piece: Two of the most salient features are descending motives and the composer's intentional use of instrument decay (ringing metals and woods).

This work is extremely sophisticated and would be suitable for graduate students or professional-level performers. While not overly complex, the slow tempo (the work plods along gravely in 9/16) makes the polyrhythmic and syncopated rhythmic textures quite challenging for ensemble cohesion. While generally based around the keyboard instruments playing sixteenth notes in descending or arching patterns, the signature sounds of the work—bell plates—will require extra effort from the performers to construct (unless you happen to have 12 suspended bell plates pitched in a chromatic octave). The recording and performance by the Los Angeles Percussion Quartet on the publisher's webpage is an excellent example of the kind of exquisitely crafted sound and chamber music skill needed for this work to be successful.

Jeffrey Holmes's bio in the jacket of the work suggests he is a transcendentalist, combining "the inherent abstraction of sound with a greater meaning and possibility of interpretation." "Occasus" goes beyond what can be perceived from the printed page. The piece is about sound ringing and decaying in space, and about textures. I would highly recommend this piece to a sensitive and sophisticated ensemble that is up for a rewarding challenge.

—John Lane

#### Overture to The Marriage of Figaro IV

Wolfgang Amadeus Mozart

Arr. János Kovács

€60.00

#### Edition Svitzer

**Instrumentation (6 players):** 3 marimbas (4.3-octave), 2 vibes, timpani

For an ensemble looking for a classical element to their program, look no further than this overture from János Kovács. This arrangement follows the original orchestral version to the letter, even keeping the original timpani part intact. Mature marimbists will be needed to play this, as diatonic lines move swiftly throughout the range of the instrument. Touch is going to be a primary concern to obtain balance, especially with the timpani part, as it can easily overpower the ensemble.

To reduce the number of players in the ensemble, the timpani part mirrors the marimba 3 part and could easily be omitted to create a purely mallet ensemble. Likewise, with some creative editing, the marimba 3 part could fit on the

same instrument as marimba 1, and the two vibraphone parts could be modified for one player to cover both parts, thus eliminating the need for multiple mallet instruments.

This overture would be perfect for an advanced high school or college ensemble looking for the challenge of replicating period-specific music with non-period instruments.

—Marcus D. Reddick

#### Prokofiev: Selected Works for

##### Percussion Ensemble III

Arr. Thomas Aanonlie

€60.00

#### Edition Svitzer

**Instrumentation (3–6 players):** 2 marimbas, vibraphone, xylophone, glockenspiel, timpani, castanets

What a fantastic opportunity to introduce students to the music of the great Russian composer Sergei Prokofiev! Composed in 1935, *Musiques d'Enfants, Op. 65* contains 12 charming and playful works for solo piano that were among the first of several compositions, including the beloved "Peter and the Wolf," written specifically for children.

This collection contains five of those original 12 compositions, including "Promenade," "Tarantelle," "Cortege de sauterelles," "Atrappe qui peut," and "Marche." The arrangements vary in number of performers from trio to sextet, allowing the director a great deal of flexibility. The degree of difficulty also varies measurably—the most challenging being two selections in a brisk 6/8 containing interlocking parts and some technical passages. The arrangements are elegantly done with much care taken in addressing inherent percussive elements while preserving the integrity of the original. The presentation is first-rate from top to bottom including the quality of the paper, handsome graphic design, and clarity of the engraving and layout. Because of the brevity of the pieces and the accessibility of the parts, this would work well for high school students or even advanced middle school kids, on certain selections.

These arrangements offer a gateway into the works of Prokofiev that could lead to a greater understanding and appreciation of his larger, more complex works. I could see integrating this into a lesson plan that includes, for example, an introduction to important excerpts found in his orchestral works. Directors that program thematically will find these valuable in terms of having some easier material to pair with other Prokofiev arrangements or complementary works.

—John Willmarth

#### Race the Desert III

Dan Moore

\$35.00

#### Row-Loff

**Instrumentation (11 players):** bells, xylophone, vibes, 2 marimbas, 3 timpani, assorted snare drums and toms, bongos, assorted cymbals and accessory percussion instruments

This piece sounds like a soundtrack for a movie featuring an American rock band lost in the Arabian desert. Featuring a mix of Eastern and Western rhythms and melodic tendencies, this 3½-minute work starts off strong and builds in energy and intensity.

With both a heavy emphasis on the D Phrygian dominant scale, as well as sixteenth-note based climax punctuations, this work presents a wonderful balance between rock grooves, interlocking melodic phrases, and melodic maturity. Amongst contrapuntal melodic snippets and harmonic modulations, Dan Moore even includes a John Bonham drumset quote from "When the Levee Breaks" to satisfy the true "rockers" in the audience.

With no rhythms more intricate than sixteenth notes, and eighth-note based mallet parts that only require two mallets, this piece is accessible to beginning players. Additionally, younger ensembles (and their directors) will appreciate the opportunity to improve individual phrasing and shaping skills on pitched, as well as non-pitched, instruments. I can easily see this work appearing on state ensemble festival lists; it is a quality piece that has a healthy mix of pedagogical merit and toe-tapping groove.

—Joshua D. Smith

#### Russian Dance II

Pyotr Ilyich Tchaikovsky

Arr. Gabriel M. Staznik

\$25.95

#### HoneyRock

**Instrumentation (12 players):** bells, chimes, xylophone, 3 vibraphones, three 4.3-octave marimbas, 2 timpani, tambourine, ride cymbal, suspended cymbal, bass drum, sleighbells

Gabriel Staznik's arrangement of the "Russian Dance (Trepak)" from Tchaikovsky's ballet *The Nutcracker* brings recognizable and accessible music to the hands of young percussionists. This setting is more of a transcription than an arrangement, and it retains the original key of G major with a tempo marking of 140 bpm.

The xylophone carries most of the melodic responsibilities while the other keyboard parts generally provide accompaniment. The addition of ride and suspended cymbals as well as bass drum and sleighbells provide a nice color while also being fairly easy to play. The tambourine and timpani parts are note-for-note the same as the original.

This piece could work well for ad-

vanced middle school or high school students. Most parts require intermediate two-mallet playing, but in a few places some basic three and four-mallet block chord playing is necessary. While it's not indicated, the top and bottom marimba parts can be performed on one 4.3-octave instrument. The frequent use of slurs to mark phrasing may be confusing to players who have not already encountered it, but should not be a stumbling block for giving a solid performance.

This arrangement could provide a great way to feature the percussion section on a band Christmas concert. It is musically substantial and accessible for the players, while also being entertaining and familiar to the listener.

—Eric Rath

#### Samba de Curva Costeiro III

Gabriel Musella

\$45.00

#### Row-Loff

**Instrumentation (13–14 players):** 3 marimbas (one 5.0-octave), 2 vibraphones, repinique (high-pitched snare drum w/ snares off or high timbale), high/low surdos (large floor toms), caixa (medium pitched snare drum), tamborim (small, 6- to 8-inch tom), shekere, agogo bells, optional electric bass

This catchy little samba tune features both a vibraphone solo and repinique part and is five minutes in length with sections suitable for improvisation. Written for traditional samba band instruments plus keyboard percussion, the work can be effective with the optional instrument substitutions as well. Other than the solo parts, both keyboard and rhythm instrument parts are attainable by middle school players making the piece suitable for a wide range of performance options.

This work would be a great introduction to the samba style. It also provides an opportunity to play a repetitive groove with great accuracy and feel while placing an emphasis on listening skills and tight ensemble playing. Your audience will definitely walk away from the performance with the tune in their heads, a lift in their walk, and a smile on their faces.

—Susan Martin Tariq

#### Season's Beatings: Eleven Offbeat Arrangements for Percussion Ensemble II-IV

Jesse Mattson

\$50.00

#### TapSpace

**Instrumentation (8–10 players):** different combinations of glock, xylophone, vibraphone, 4.3-octave marimba, chimes, 4 timpani, concert bass drum, concert snare w/hi-hat, tam tam, crash cymbals, drumset, bongos, temple blocks, wind chimes, tambourine, triangle, cowbell, claves, sleighbells, 2 suspended cymbals

This collection of uniquely arranged

holiday songs and carols for percussion instruments is sure to be a hit with young students and audiences alike. The pieces, ranging from one to just over 3½-minutes in length, can be performed as a suite or as short features on a holiday concert. The titles alone let you know that these tunes are not presented in a traditional fashion! They are “Deck the Halls,” “Robin Laid an Egg (adapted from Jingle Bells),” “Carol of the Bells,” “Drummer Boy,” “The Twelve Drum Fills of Christmas,” “Silent Night,” “O Tannenbaum,” “Hark!,” “Come All Ye,” “Bartok Builds a Snowman,” and “Slay Ride.”

These works offer a variety of keys, time signatures, rhythmic grooves, styles, modes, harmonies (and dissonances!), and techniques (such as easy pedaling and glissandi on timpani), just to name a few. Each work is challenging enough to hold the young students’ attention and unique enough to hold their interest. Fun and educational, “hats off” to Jesse Mattson!

—Susan Martin Tariq

#### The River

Seth Adams

\$45.00

#### TapSPACE

**Instrumentation (12–13 players):** glockenspiel, chimes/shaker, vibraphone, two 4.3-octave marimbas, piano, timpani, bass guitar, wind chimes, shaker, large suspended cymbal, rainstick, timbales, vibraslap, cabasa, congas, triangle, ocean drum, crash cymbals, tam tam, small suspended cymbal, bass drum

“The River” is a pop-style percussion ensemble piece with rhythm section.

This piece would be a good excuse to combine a jazz rhythm section with the percussion ensemble program.

The piece opens with a bass groove in the marimba and piano and is quickly followed by the percussion section (who are essentially playing the “drumset” part) and melody. The marimba parts require four mallets and are the most challenging parts in the piece. The timpani part is also challenging (with multiple tuning changes throughout), as it plays a lot of the same parts as the bass guitar. This part is written for four timpani, but could easily use five drums to help simplify some of the quick tuning changes. The middle section, called the “underwater section” by the composer, uses quasi-minimalist and polyrhythmic styles to create a beautiful texture and sonority. This builds to a short percussion solo with the recap of the opening material.

There are opportunities to open up sections of the piece for solos, especially in the percussion parts. If you want to program this piece, you’ll need good players on marimba, timpani, bass guitar, and piano. While the piece is marked medium-advanced, most of the parts are

medium, with advanced timpani and marimba parts.

—Dave Gerhart

#### Tombolo

Chad Floyd

\$25.00

#### Row-Loff

**Instrumentation (4 players):** 4 concert toms

This fun quartet for concert toms incorporates theatrical and visual elements typically found in novelty-style percussion ensembles. Like other pieces in this genre, the shtick is based on one member of the ensemble that “doesn’t get it” and clowns around to the dismay of the others, often disrupting the groove with various hijinks and tomfoolery.

The piece achieves variety through different textures such as “split” writing (à la marching bass drum), unison passages, and accents passed throughout the ensemble. Visual interest is created through drum-to-drum, air drumming, and drum switching via choreographed movement. The coolest effect occurs when the players rotate around one another while trading short phrases as they travel to different drums. The visual aspects of the piece are effective and engaging.

The piece is well written and attainable, the hardest parts being accurate timing throughout the split passages and “selling” the theatrical side of the work. What sets it apart from others in this idiom is the variety of colors achieved through the use of buzzes, crushes, rims, stick-shots, fingers, stick clicks, and rim-shots.

At three minutes long, this could work well for many different types of ensembles, from an all-star middle school group to high school ensembles. It would also be great for college groups doing community or school “run-out” performances. The accessible nature of the piece will be sure to make it an audience favorite.

—John Willmarth

### SNARE DRUM METHOD

#### New School for Snare Drum – A Rhythm Method

Jesse Mell

\$13.95

#### Mad Beatz Music

Is there really a need for another snare drum method? In this case, I would say yes. This book is a clear, concise, well thought-out addition to the snare method book market. According to the author, the book is a culmination of 16 years spent teaching private lessons. Instead of teaching the rudiments from the beginning, the method is focused on teaching

awareness of time and subdivision. However, that is not to say there are no rudiments. He introduces seven warm-ups that teach foundational technique before he introduces any actual rudiments.

As with most beginning snare drum books, it starts with notes and note values. From the beginning, the author stresses the importance of reading and using a metronome. The descriptions in the method are used sparingly (which allows private teachers to add their own teaching style to the method) and sometimes they feel a little “cheesy.” There are plenty of opportunities for duets, although I wish more of them were snare drum duets instead of snare and bass drum. I also would like to see time signatures printed on every page (bad assumption to think beginning students know every piece is in 4/4) as well as some variety in the time signatures (the first time signature change occurs in the final ten pages of the book).

I have found that teaching out of this book for the past three months has been helpful for my middle school students. An inexpensive price for excellent material is a great buy.

—Dave Gerhart

#### Orchestral Snare Drumming: Short

##### Musical Etudes

Joel Rothman

\$15.96

#### J.R. Publications

Method books for snare drum are often limited to the basic rudiments of drumming, reading, dynamics, and common meters. This publication presents etudes that utilize technical skill development through the use of both common and unusual meters. As the text develops, there are many opportunities to improve playing subdivisions and complex patterns such as triplets, sextuplets, and quintuplets.

Those familiar with earlier Joel Rothman publications will find this text to be similar in approach. Each measure is presented, then repeated and varied with every possible arrangement of the patterns. The complexity of the patterns becomes more challenging, but the presentation remains the same. In addition to the text, a supplemental booklet of duets is included. Although the material is similar to the text, they should not be performed together.

The etudes here are just a collection of meters and rhythms, typical of every other Rothman book. It would have improved the book tremendously if more attention had been given to musical phrasing, such as musical themes and dynamics. The book is subtitled, “Short Musical Etudes” but in reality it’s just “Short Etudes.”

—George Frock

### SNARE DRUM SOLO

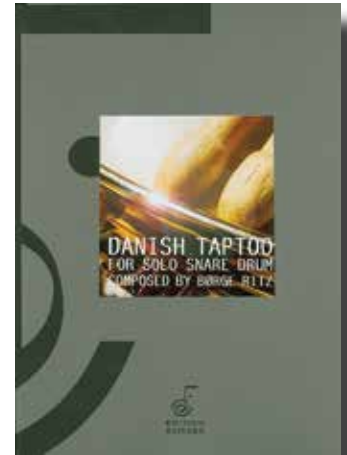
#### Danish Taptoo

Borge Ritz

\$12.00

#### Edition Svitzer

**Instrumentation:** concert snare drum



The Danish are coming! The Danish are coming! This “test piece” for concert snare drum is perfect for competitions, auditions, and juries. Originally composed in 1963 by Danish timpanist Borge Ritz, and popular for many decades throughout Denmark and its neighboring countries, it has circulated among percussionists in various dubious handwritten formats. However, the work is now available in bona fide publisher form.

The work strives to test a variety of playing techniques common to concert snare drumming. The first minute or so consists of buzz rolls at various dynamic levels, followed by a single to double stroke (“open to closed”) roll passage. This is followed by several brief sections featuring flams, rolls, and accents amidst shifting tempos. The final section is a none-too-subtle nod to the rudimental classic “Three Camps.”

While being a solid test piece for the intermediate to advanced snare drummer (think Delecluse’s “Test Claire” without all of the orchestral references), “Danish Taptoo” is a bit too disjunctive to be a convincing recital solo. However, it would certainly be effective in an audition or any adjudication setting.

—Jason Baker

#### Etude Classique

Einar Nielsen

\$14.00

#### Edition Svitzer

It is not uncommon for concert snare drum etudes to address orchestral literature. We also often see stylistic studies in this variety of repertoire. In Einar Nielsen’s “Etude Classique,” he accomplishes both in a whirlwind etude that



focuses on contemporary snare drum skills. Composed in 1978, this newly published work features over a handful of stylistic shifts and excerpts from three orchestral standards. Style variations include quick samba, waltz, various march genres, and traditional Scottish marching music. The orchestral works that are excerpted include Rimsky-Korsakov's "Scheherazade," Borodin's "Polovtsian Dances," and Prokofiev's "Peter and the Wolf."

This etude could serve as strong compulsory content for an audition situation. It contains specific techniques such as advanced ornaments, multiple-bounce (long crescendo/decrescendo), open-stroke rolls (fast-slow-fast), tempi changes, metric shifts, detailed articulation indications, and extreme dynamics. Appropriate for intermediate to advanced players, this work will prove challenging in particular sections, but is fairly straightforward in others. The only pedagogical concept missing from this etude is a common formal structure. "Etude Classique" feels more like a montage of techniques and styles that are commonly found throughout this idiom.

—Thad Anderson

## TIMPANI METHOD

### Symphonic Repertoire for Timpani:

#### Mahler Symphonies No. 1, 2, and 3

David Herbert  
\$24.95

#### Meredith Music

When visiting artists are not available to come to your campus, excellent texts can be a good substitute. This new publication contains materials that will be as close to a master class as possible.

Focused on the three Mahler symphonies, David Herbert dissects important passages of each movement by giving his opinion on drum selection, tuning, and how the timpani parts relate to other instruments in the orchestra. The foreword includes several comments on the author's philosophy of performance. Some of the concepts include tuning assignments in the mid to lower register to achieve a darker, more mellow sound, duration of the resonance beyond an indicated note value, and roll speed variation. His concept on roll speed is likened to a flower opening: slow in the beginning and faster at the end. Discussion of natural dampening and the use and placement of mutes is also interesting. After the movements are covered in detail, the timpani parts to each symphony are notated with more clarity than the parts from the original.

This is truly a book that is designed for advanced college students, but profes-

sional timpanists should take advantage of the material as well.

—George Frock

## TIMPANI SOLO

### Quatre Quatre

Nancy Zeltsman

€16.00

#### Edition Svitzer

Instrumentation: 4 timpani

Nancy Zeltsman and timpani are not usually mentioned in the same sentence. This is not a misprint. According to her program notes, Zeltsman's first love within the percussion family was timpani. The work was written for Frederic Macarez on his 44<sup>th</sup> birthday (reciprocating his compositions written for Zeltsman on marimba), hence the title "Quatre Quatre" and the choice of 4/4 time signatures and number of movements: four.

Hand-wise, the solo is not terribly challenging; foot-wise, it's another story! Numerous pitch changes are required throughout, but they are definitely attainable. In her notes to the performer, Zeltsman states: "My aim was to make the music so lyrical and/or rhythmically 'catchy' that players' determination to project the flow of the music would help pull them through the technical challenges."

Movement I, "Chanson de souris (Smile Song)," is written in sort of a half-time pop/funk groove with the half note at 54 bpm. The writing is "tuneful" with numerous accents, inflections, and hand dampenings that help create a nice groove. Movement II, "Perles noires (Black Pearls)," is recitative-like with more emphasis on lyricism and less demanding on the feet. The third movement, "Chercher le lapin (Rabbit Shopping)," is lyrical in nature, but also requires rhythmic precision and attention to note length through hand dampening as well as "dead" strokes. The final movement, "Valpolicella," is an energetic pop/calypso-like groove, highly syncopated and tuneful as well.

Totalling about six minutes in length, this work offers a charming collection of short, contrasting pieces for solo timpani. Thanks for the surprise, Nancy!

—Susan Martin Tariq

## MULTIPLE PERCUSSION DUO

### Angel and Demon

Chin-Cheng Lin

€28.50

#### Editions François Dhalmann

Instrumentation: 5.0-octave marimba, vibraphone, glockenspiel (which can

be bowed), tam tam, F-sharp Tai gong, Chinese cymbal, tambourine, floor tom, 3 concert toms, woodblock, hi-hat, optional bongos and congas

What does it say about the difficulty of a work when the posted YouTube premiere by the composer omits elements from the score? Such is the case with "Angel and Demon" for marimba and percussion by Chin-Cheng Lin. Extremely active six-mallet phrases in the marimba part and passages requiring simultaneous performance of vibraphone double-stops, bowed glockenspiel, and Chinese cymbal rolls are just two examples of the extremely challenging technical demands performers will encounter.

Inspired by the study of percussion theatre and Tai Chi movements, this duet pits a contrast between darkness and brightness in two movements, which are to be performed without interruption. The first movement, "Angel," is set almost exclusively in common time and is relatively diatonic. The majority of this movement features a marimba chorale setting over layered metal sounds including tam tam, bowed glockenspiel, cymbal rolls, and two-note chords in the vibraphone. Additionally, a rhythmic ostinato in the floor tom is introduced along with continuous quarter notes from the pedal hi-hat. Near the end of this first movement, the tempo suddenly becomes faster and the marimba shifts to single alternating strokes in both hands as the preparations begin for the segue into movement two.

The second movement, "Demon," opens with performer chants of "Satan" and features almost continuous meter changes in a more chromatic and dissonant texture. Both the marimba and vibraphone are significantly more rhythmic in nature, and the additional percussion instruments are incorporated into the work. During the second half of the movement, the toms and marimba are each marked *fortissimo* on numerous occasions as the composition reaches its aggressive high point. The opening chants return again over the drums, cymbals,

and marimba as the work concludes.

Despite the stylistic changes, the demands on both players remain consistently high throughout this 11-minute work. Likewise, the general tension and density within the piece make it a fairly overwhelming work for audiences, a consideration in programming for those up to the musical and technical challenges of this composition.

—Josh Gottry

## Musical Pictures

Csaba Zoltan Marjan

€33.00

#### Edition Svitzer

Instrumentation: cajon, tambourine, vibraphone, 5.0-octave marimba

There is nothing like a high-energy opening to capture the attention of an audience! Although most will readily associate the beginning with Aurel Hollo's "Jose/beFORe JOHN5," this composition quickly evolves into its own memorable work. The introduction featuring hocketing hand clapping eventually moves to a duet for cajon and tambourine. Using the tambourine in a non-traditional way, Csaba Marjan creates an intriguing array of colors out of the instrument. A descriptive page of notes will help a performer understand the notation. However, it will take some extra time in the practice room to achieve the dexterity needed to perform the various techniques.

Maintaining the intensity from the introduction, the second section is scored for vibraphone and cajon. The vibraphonist will be left to his or her own devices, as there are no stickings indicated. However, advanced four-mallet facility will be needed to execute the passages. While navigating through various time signatures, including 9/8, 4/4, 3/8, and more, the performers must also have a musical maturity to capture the expressive markings between "Rhythmically," "Cantabile," and "Forefully." Transitioning to a mood of tranquility, the middle section uses an improvisatory melody in the vibraphone supported by the marimba. The influence of Astor Piazzolla's tango music is apparent. The final section reaches a fiery dance that includes intricate dialog between the two parts.

I highly encourage you to watch Marjan perform both parts in his YouTube video. The high-caliber performance sets a standard that any duo should aim to achieve. After viewing, I think you will quickly recognize this is going to become a popular work in the repertoire. The publisher's website exclaims "Hottest Release of 2013." I would agree!

—Darin Olson



## MIXED INSTRUMENTATION

### Spirit Dance

Graham Instrall

€15.00

#### Edition Svitzer

**Instrumentation (2+ players):** 4.5-octave marimba, flute, opt. jembe and second 4.3-octave marimba

The website says flute, the score says flute, but the recording of this work on the publisher's website uses recorder, and the preface of the score indicates the original conception of the piece was for recorder. I've never heard anything for marimba and recorder, so it was a nice change of timbre. I'm sure it would also sound fine with flute, but the uniqueness of the recorder adds to its charm.

This is not a difficult work for either player, and it has a folk sound to it. It's very idiomatic for the marimba with a repetitive accompaniment rhythm between the hands. Sometimes the recorder has the melody and sometimes it just has an added layer of sixteenth notes. The opening section is a written out hand-to-hand roll for the marimbist with long tones in the recorder. The groove follows and is catchy. The middle section goes back to rolls with short eighths and sixteenths punctuated in the recorder. It ends softly with the catchy groove becoming less busy.

This is not a piece to overthink. Simple, catchy, and unique, it's playable by an intermediate marimbist who can handle lots of double verticals and single independents. No rotating required. The recorder/flute part looks extremely easy. I can see this as a popular piece among younger students who like the instrumentation combination and the ease of putting it together.

—Julia Gaines

## STEEL PAN ENSEMBLE

### Let the Air In

Joshua Garrett

\$35.00

#### Tapspace

**Instrumentation (6+ players):** tenor, double tenor, double seconds, cello/guitars, bass, drumset

This is another fine addition to the steel drum repertoire by Joshua Garrett. As he describes in the notes, this piece is difficult to categorize as a soca or calypso. It is a song about love written in the style of a "rock ballad" (for lack of a better term). It is a short tune, around four minutes, with a catchy melody and long solo section in the middle. If you are looking for a new piece that is different from the standard repertoire, you should definitely check this out. Make sure you

have a strong soloist who can carry the middle section of the tune.

The piece begins with a simple presentation of the melody with the mid-range pans playing rolls. The theme is picked up by the high pans, and the entire ensemble joins in. You'll need a good guitar/cello pan section because most of the strumming is identical to the double seconds. After the solo section, the tune returns before the ending. The score and parts are clear, and I appreciate the notated drumset part.

This arrangement is graded medium by the publisher. In steel drum band programs in the United States, it is very difficult to grade a piece because of the disparate levels of bands. Because of the cello part and solo section, I would say this piece is medium advanced. Overall, it is a good piece, and I know I will program it with my ensemble.

—Dave Gerhart

### Fiesta de Sueños

Joshua Garrett

\$40.00

#### Tapspace

**Instrumentation (11+ players):** tenor, double tenors, double seconds, triple cellos, triple guitars, bass, drumset, gankogui (or agogo bells), mambo bell, wind chimes, caxixi shakers, rock tambourine, timbales, congas, optional bass guitar

"Fiesta de Sueños" is a 6/8 Afro-Cuban piece that gives the steel band and audience members a good introduction to the music of Cuba. As with most of Joshua Garrett's steel band music, the piece opens up in the middle to feature a soloist and, in this chart, a large engine room.

Overall, the pan parts are not difficult. The strumming parts are challenging, mostly because of the syncopation and clave rhythm, but they are repetitive and shouldn't be a problem. The tune begins with a calm and mysterious introduction that builds into a driving 6/8 Afro-Cuban groove. Throughout the piece, the style switches between this groove and a half-time feel.

There are endless opportunities to feature the engine room in this piece. Although there is a short solo section, it could easily be extended. All of the engine room parts are clearly written out (even the tones on the congas), including an optional bass guitar part. This is a great Latin tune for your next concert.

—Dave Gerhart

## WORLD PERCUSSION METHOD

### Bodhran Manual, Volume 1:

#### Introduction

I-V

### Bodhran Manual, Volume 2: Snapping

### Bodhran Manual, Volume 3: Ki Ta Ta Ka's

### Bodhran Manual, Volume 4: Snap-Ki Ta-Pa

Glen Velez

\$30.00 each

#### Framedrum Music

Glen Velez is the originator of the American approach to modern frame drumming in which various frame drum techniques are unified into a meta-style that allows for the expressive adaptability of frame drums outside of traditional contexts. Velez had experimented with teaching his methods in written form years ago with manuals for *bodhran* and *tar* that featured a more idiosyncratic system of tablature. Important to note about all four of these *bodhran* manuals is that they are completely new and revised.

In these instructional books, Glen Velez presents much of his technique for playing a large *bodhran* (typically tuned higher than in traditional Irish music) "on the knee position" (which many refer to as "lap style" frame drum). These books are lavishly illustrated with black-and-white photographs and feature music notation for all exercises. The notation is clear and easily read with indications for right and left hands and the timbres *dum*, *tak*, and *pa*. Fingerings for each timbre are explained in *Volume 1*. Subsequent volumes in which further fingering explanation is required, such as in *Volume 2: Snapping*, have the fingering numbers above the notation. Vocalizations are also indicated.

*Volume 1* presents introductory material designed to learn the hand choreography in manipulation of the three basic timbres in three, four, and seven beats. This material will train beginning frame drummers in the correct method for moving the hands on the drum for both basic and important combinations of frame drum strokes. *Volume 2* presents the Velez method for developing Persian snapping techniques with material for

each finger separately and combinations of two, three, four, and multi-hand snapping in three and four beats.

*Volume 3* presents his material on incorporating the South Indian *kanjira* split-hand technique (referred to as *Ki Ta Ta Ka*) in three, four, five, seven, and nine beats as well as mixed meter rhythmic cycles with variations on the technique involving two (*Ta Ka*), four (*Ki Ta Ta Ka*), and six strokes (*Ta Ri Ki Ta Ta Ka*). *Volume 4* involves material for developing techniques that mix the Persian snapping with the South Indian *kanjira* split-hand (hence, the title *Snap-Ki Ta-Pa*) in three, four, five, eight, and eleven beats. This value of this volume comes in the clarity of the presentation on how to combine the different techniques from the previous volumes.

Having gone through careful study of this method with Velez in my initial frame drum studies nearly 30 years ago, I can speak to its effectiveness. Percussionists wishing to develop their skills in the foremost method for modern frame drumming would be well served in giving these manuals their most immediate attention.

—N. Scott Robinson

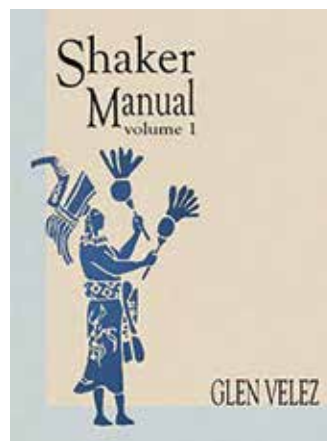
### Shaker Manual, Volume 1

I-II

Glen Velez

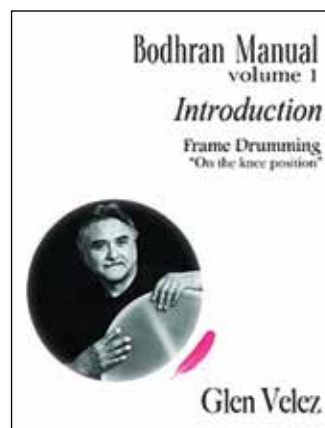
\$30.00

#### Framedrum Music



This is an instructional book for Glen Velez's method in developing a highly refined, unique approach and vocabulary to the use of shakers. For anyone who is familiar with Velez's work in frame drumming, the idea that a tambourine can be a refined and expressive musical instrument will be clear. The notion that a shaker could be a refined musical instrument as well is what Velez presents with his new series of books.

Velez draws on both his studies of *Joropo* maraca technique (from the Los Llanos region of Venezuela and Colombia) and his Handance frame drum method of rhythmic development, which involves stepping and vocalizations while







# Print + Digital For 1 Low Price!

## Play Better Faster With DRUM!

Now get both the print and digital editions of DRUM! for the price of \$24.95. That's 65% off the cover price.

Each month you'll get the high quality print edition with all the great features you've come to expect, including:

- Special topic and NAMM Issues
- Christmas Wishbook
- Annual Drummies! Awards Issues

Plus you'll get access to the digital version via computer or mobile device (iOS, Android\*). That includes the latest features such as audio lessons with our columnists, Nate Brown videos, and clickable ads and articles and more. As a digital subscriber you will have access to an archive of recent issues, right at your fingertips.

\* This exclusive offer only available through DRUM! To get PC access in addition to mobile device access you must subscribe at [drumsub.com](http://drumsub.com).

SAVE EVEN MORE! 2 Years Of DRUM! For \$39.95

Subscribe online: [DRUMsub.com](http://DRUMsub.com)

**YES!** I want to play better and pay less. Send me one year of DRUM! Magazine and all-access digital editions for just \$24.95

**BEST DEAL** Two years of DRUM! in print plus digital for just \$39.95

**PRINT ONLY** One year of DRUM! in print for \$19.95

**Payment Enclosed**

Make check payable to DRUM! Magazine

**Bill Me Later**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State/Province: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Country: \_\_\_\_\_

Email Address: \_\_\_\_\_

Get both the print and digital editions of DRUM! for \$24.95. That's 65% off the cover price.

Never miss an issue again with this special offer!



playing percussion. For many percussionists, shakers are typically used in a continuous motion for a steady flow of subdivisions such as sixteenth notes. Velez presents material in which shakers are used both intermittently and with interlocking independence of the limbs and vocalizations. Material is presented in three and four beats in graduated difficulty throughout the book with photos, music notation, indications for both right and left hands, and direction of movement, stepping, and use of vocalizations.

I have long felt that Velez's method of rhythmic development would be valuable on other percussion instruments, and I have used his idea of rhythm cycles in teaching students marimba, drumset, and congas. With this new method for developing shakers, Velez shows that his unique philosophy on musical development is applicable beyond frame drumming and, in this case, most effective in transforming a simple shaker into a refined musical instrument.

—N. Scott Robinson

## WORLD PERCUSSION DUO

### Traveling Distances III

Jennifer Hotz

\$17.95

### HoneyRock

**Instrumentation:** pandeiro, riqq

Writing a duet for the Brazilian *pandeiro* and Arab *riqq* has long been an idea in the back of my mind. It's not often that I'd admit to giving up on an idea, but Jennifer Hotz's new duet, "Traveling Distances," for *pandeiro* and *riqq* is so well done that I find myself delightfully satisfied that the repertoire for frame drums has expanded with such a talented new voice. The piece is under three minutes and in seven sections including the introduction with clear explanations and a logical key.

The style reminds me of the recording *BataMbira* by B. Michael Williams and Michael Spiro on which traditional music from Cuba and the Shona people of Zimbabwe are artistically combined. In this piece, both the *pandeiro* and *riqq* perform rhythms respective of their traditions including Arab *malfouf*, *masmoudi*, *baladi*, *al rumba*, and *dawr hindi*, and Brazilian *baião*, *samba*, *partido alto*, *afoxé*, and *choro*. The traditional rhythms are tastefully accompanied with the cross-cultural tambourines complementing each other well. The *pandeiro* part utilizes the newer technique in which the left hand turns the instrument constantly for a succession of sixteenth notes rather than lifting or turning intermittently. The *riqq* part makes use of both cabaret and soft positions, and there are open sections for improvisation on each tam-

bourine. The piece is in four beats with a closing section in 7/8.

This simple but effective piece would make a good learning etude that is within the reach of beginners. Having had a chance to hear a performance of this piece by the composer, I find its strongest feature being the musicality. It is immediately logical and sensually engaging; two qualities used here that yield good music.

—N. Scott Robinson

## DRUMSET METHOD

### A Beat A Week III-V

Glenn Kotche

\$19.99

### Alfred

Glenn Kotche dug deep into his discography to offer drummers a year's worth of inspiration. The reader is to work on one beat per week, taken from pieces that Kotche recorded with Wilco, Birdog, Paul K and the Weathermen, Loose Fur, Jim O'Rourke, Edith Frost, and more. Kotche was even commissioned to write a piece for the Kronos Quartet. A segment from that work is included as well.

The approach is similar to Alfred's *On the Beaten Path* series, starting with the framework of each beat and building up to the complete pattern. Each chapter focuses on specific concepts such as ride variations, implied meters, odd time signatures, brush playing, "tom-centric" beats, and patterns incorporating percussion instruments. Kotche always keeps it interesting, sometimes using two mallets in one hand (each designated for a specific drum) or double-stops on the hi-hat. At other times, he uses unconventional beating implements such as spatulas and pastry knives!

The only thing I thought was odd was the use of miniature noteheads for ghost notes. I would have preferred to see parentheses surrounding the ghost notes. The book does not come with a CD, but with iTunes and Amazon's digital



download service, the reader should be able to purchase the original songs for a buck apiece.

This method book falls into the category of inspirational or supplemental material. Therefore, it can be easily used in conjunction with any practice regimen. It may especially be of interest to those who are in a rut and are looking for new ideas. While the book would be of great interest to Kotche fans, the material would bring inspiration to just about any drummer.

—Jeff W. Johnson

### Drum Kit Secrets: 52 Performance Strategies for the Advanced Drummer I-VI

Matt Dean

\$40.00

### Rowan & Littlefield

Despite the title, the information in this book does not offer many "secrets," nor should the content be reserved for advanced players. However, it is full of useful information that may benefit drummers of just about any level. Each bit of advice is referred to as a "secret" and numbered 1 through 52.

The book begins by introducing practice strategies such as keeping a practice journal, recording yourself, addressing difficult patterns, managing time properly, and avoiding ruts. It then moves on to address technical concepts, including playing without tension, grip variations, and bass drum techniques. The author offers solutions for timing issues by addressing strategies for developing an internal time feel, syncing limbs together, and utilizing the metronome.

The author then discusses equipment choices. This is where the book may be most useful to the advanced beginner. The information provided in this section refers to such topics as tuning, drum choices, sonic differences between large and small drums, number of drums in a set, and drumhead types.

Another section I recommend for drummers of all levels is the chapter regarding health and wellness. Information such as "Protecting Your Greatest Investment" (your hearing) is something that students should know early. Also of interest to everyone is the prevention of repetitive strain injuries and back problems. The book concludes with information on technology, preparation for auditions, marketing, financial planning, soloing, and recording.

I hope the title does not mislead anyone. There is something here for everyone. Those who enjoyed *The Big Picture* by Zoro and *The Drum Perspective* by Peter Erskine would enjoy this book.

—Jeff W. Johnson

### Fundamental Drumstick Control III-V

Jeff Moore

\$18.99

### Alfred

Drumset proficiency usually starts with snare drum proficiency. The newest book from Jeff Moore provides an approach to drumming that, with diligent practice and study, will more than accomplish this goal. Moore takes an approach similar to G.L. Stone with *Stick Control* and Joe Morello in *Master Studies* by systematically working single, double, triple, and combination strokes in a multitude of different rhythmic combinations to reinforce the learning of each technique.

Moore takes different exercises from each section of the text and methodically applies them to the drumset using different groove, fill, and solo applications. Within each groove exercise, Moore includes different bass drum patterns and hand variation exercises, similar to David Garibaldi in *The Funky Beat* or John Riley in *The Art of Bop Drumming*.

The layout of the text and accompanying CD is presented very clearly, and examples are well marked. All directions and pretext are well written and easy to understand. This book will make an excellent addition to any percussionist's library, from beginner to professional. The concepts can be applied to all skill levels and a variety of instruments. This is a great, systematic approach to drumming.

—Marcus D. Reddick

### Learn to Burn: Drumset Wall Chart

Jason Prushko

\$9.99

### Mel Bay

Clearly aimed at the beginning player, this drumset poster shows ten warm-ups, ten rock beats, the parts of a typical five-piece kit, and a notation key. The graphic design of the poster is attractive and features the Learn to Burn heading in dark red against black, and a black drumset graphic against a flame-like background.

The first five warm-ups are hands focused including the standard "8s" exercise as well as some basic rudiments. One of the warm-ups, comprised of sixteenth notes with accents on the downbeats and fourth sixteenth note of each beat, contains an additional accent on the second sixteenth note of beat one. This seems odd because it doesn't fit the rest of the pattern and is most likely a typo. The remaining patterns include single and double strokes between the hands and feet in various forms and a basic "samba" foot pattern with sixteenth notes in the snare drum.

The notation key is poorly done. The font is too large for the notation causing the instrument names to coincide with the wrong lines and spaces on the staff.



**...THIS IS ANOTHER.**

INTRODUCING MEDIA STORAGE  
SYSTEMS FROM WENGER: SMART,  
SECURE STORAGE THAT YOU  
CONFIGURE TO FIT YOUR NEEDS.

### Wenger knows storage – inside and out

When it comes to managing your valuable audio/visual and media equipment, we understand how important organization and security are. File cabinets, plastic bins and bookcases were never meant to store the tools of your trade. It's easy for media storage to become a tangled mess, fast. That's why we're introducing a storage system specifically designed for your cables, speakers, stands, electronics, etc. Our new Media Storage is available in fixed cabinets for your storage room, or mobile carts to roll down the hall. And best of all, you can choose the shelves, drawers, hooks and rackmounts that best fit your equipment storage needs.

Check out our online configurator to build your custom storage cabinet today!  
Choose your size, configuration, color, accessories and mobility at  
[www.wengercorp.com/mediastorage](http://www.wengercorp.com/mediastorage)



**Wenger®**

Your Performance Partner

800-4WENGER (493-6437) [www.wengercorp.com](http://www.wengercorp.com)



In addition, the words “snare drum” and “rim click” are written underneath the wrong notation symbols. A triangle notehead is used to indicate the open hi-hat sound as opposed to the more common open circle above the notehead. Although certainly not standardized, it would be helpful if the most frequently used notations were presented for beginning students.

Most of the beats are the typical fare you might expect, but I found myself wanting a bit more diversity in the given examples. Of the ten beats presented, only two use subdivisions other than eighth notes on the hi-hat. There are many practical and/or historically significant examples that could have been chosen. The poster appears to coincide with a book of the same name, so perhaps there is some correlation I’m missing.

While the content of the poster is typical for the most part, the notation and editing is sloppy. All too often, materials aimed at beginners are given less effort and attention than that directed at experienced musicians. It’s a shame that this poster falls into this category.

—John Willmarth

#### The Jazz Waltz

III-V

Andy Ziker  
\$18.99  
Alfred

With all the method books on the market today, surely every topic has been covered—or so I thought. Andy Ziker discovered a void and filled it with a book completely dedicated to jazz waltzes. While many books contain small sections on jazz waltzes, this is the only one I have seen that is completely devoted to the topic.

The book focuses heavily on coordination and transcriptions. There are also smaller segments discussing soloing, world drumming, rudiments, sound effects, broken time playing, open hi-hat patterns, and brush techniques.

The coordination section features “anchor,” or ostinato patterns. Each anchor pattern is notated on top of the page so the drummer can become familiar with the ostinato. Multiple variations are then explored utilizing the anchor pattern. The transcription section features 26 pages of waltz playing from some of the greatest jazz drummers in history, including Roy Haynes, Peter Erskine, John Riley, Tony Williams, Max Roach, and Joe Morello.

The segment on soloing offers an abundance of ideas that may be combined with 32 ostinatos for the feet. The world drumming section explores 9/8 time signatures as well as 3/4 versions of the bossa nova, samba, calypso, second line, funk, and Latin patterns. Ziker invited brush specialist Florian Alexandru-Zorn to write the section

on brush playing. It is brief, yet very informative.

The CD contains audio examples of every exercise in the book, except for the transcriptions. There are also 20 play-along tunes, which are recorded both with and without drums. There are no charts included for the play-along tracks, which I found a bit puzzling at first. After thinking about it, I realized that the reader could apply any of the waltz patterns in the book to the recorded tracks. Maybe that is what Ziker intended.

This would be a great addition to your bookshelf next to the standard jazz books by Ted Reed and John Riley. As for me, it won’t be on my bookshelf, it will be on my music stand!

—Jeff W. Johnson

#### RECORDINGS

##### chasing Ingrid

other three

Self-released: Brad Dutz

Trippy, yet refined and darn hard to categorize improvised music. The new CD by other three (Brad Dutz, percussion; John Fumo, trumpet; and Kim Richmond, saxophone) is reminiscent of free jazz (à la Ornette Coleman), but with a decidedly more avant-garde and world music inspired edge, mostly thanks to Dutz’s fabulous drumming and percussion work. Unusual textures and grooves dominate the recording. The lack of any other rhythm section players (no piano/guitar/bass) allows Dutz to stretch, groove, propel, and fill up the space.

Interesting throughout is how the musicians structure the accompanying textures and improvisations. Dutz’s palette of percussion and drums is wide—from the standard drumset to all manner of hand drums/world instruments and found sounds. Perhaps the best example of Dutz’s skillful merging of jazz and world flavors is “Ed the Scavenger,” which begins with Dutz on pandiero and marimba, moves to congas, then cajon, then back to pandiero and marimba—all done seamlessly.



Playful and whimsical titles such as “Gastronomic Infidelity” and “Battle of the Mollusks” allude to musicians who have a sense of humor and don’t take themselves too seriously. However, the performances here clearly show artists with deep musical improvisational skills and creativity.

Perhaps the frenetic nature of the music and unusual variety of percussive sounds will be off-putting to jazz purists. This is, however, one of the most original jazz recordings I have heard in a long time. I can’t think of anything else like it: *Vive la difference!*

—John Lane

##### Duality

Christopher Swist

Self-released

This is the second CD from Christopher Swist and, as the title implies, all works performed on the CD contain elements of duality. These elements range from live vs. recorded music, two different live acoustic instruments, timed vs. aleatoric or chance music, or simple compositional opposition. The word that I would use to sum up the entire CD is “eclectic”; there is something for everyone.

Swist shows compositional range in his chosen pieces, but inventive pieces like “Elator C” for electronics and crotales are truly what separates this recording from others. According to Swist, “Elator C” “is focused on a Dsus7 harmony with multiple colors and samples. The live crotales complement the overtone structure and upper harmonics.” Using different implements to actuate vibration of the crotales really made this track stand out to me, both compositionally and musically.

Included on the percussion-heavy CD is the title track, “Duality,” for violin and tape. While it doesn’t necessarily belong on a percussion CD, it certainly serves as an illustration of Swist’s compositional style. This particular piece is based on two six-note pitch sets that are combined and presented in multiple ways to generate the melodic material.

The solo works on the CD—“Prelude for Marimba,” “Magic Mirror,” “Impressions of Giza,” and “Variations on an Epilogue” (all for marimba) and “Intermezzo for Vibraphone”—show not only Swist’s strong compositional abilities on these instruments, but also his ability to interpret his own works and give convincing recordings of them. A skilled performer and percussionist, Swist shows extreme aptitude and ease in performing all of the keyboard instruments.

The remaining pieces, “Duo Mobile” for tenor sax, drumset, and live electronics, and “Variations on the Housatonic” further demonstrate Swist’s compositional range. One is based on a “theme-less” set of variations, and the other is

performed with two players randomly repeating musical fragments while an interactive electronic recording provides the accompaniment.

The overall recording quality is excellent. The CD contains extensive liner notes written by a close friend of Swist that allows the listener to get further information regarding the “ins and outs” of each of the pieces, and to uncover some of the inspiration behind Swist’s music.

—Marcus D. Reddick

#### Fred D. Hinger’s Solos for the Virtuoso

Tympanist

David Nyberg

Self-Released

Timpanist David Nyberg, a free-lance percussionist in New York City and a former student of Fred Hinger at Manhattan School of Music, has released a CD of the timpani etudes from Hinger’s 1967 publication/collection *Solos for the Virtuoso Tympanist*. Hinger was the principal percussionist/timpanist with the Philadelphia Orchestra (under Eugene Ormandy) from 1951 until 1967, at which time he became principal timpanist of the Metropolitan Opera Orchestra, a post he held until 1983.

This solo timpani collection includes ten etudes of which four are for two timpani, one is for three timpani, and five are for four timpani. Nyberg’s goal is to reacquaint students with Hinger’s compositional output and the Hinger “technique” as presented through these etudes. From Nyberg’s perspective, these solo/etudes (each about two to three minutes in length) represent a progressive development in such musical issues as phrasing, dynamic control, sticking, and pedaling.

After listening to this recording, I was impressed with Nyberg’s timpani performance skills and also with his devoted loyalty to Hinger. Nyberg has dedicated all of the sales of this CD to the National Parkinson Foundation in the name of Fred Hinger.

—Jim Lambert

##### Praxis

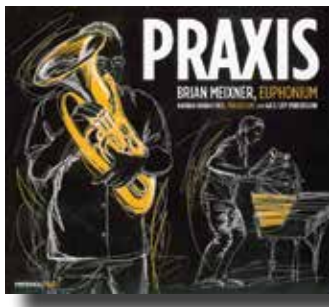
Brian Meixner, Nathan Daughtrey,  
and Gate City Percussion

##### Potenza Music

Admittedly, I keep my expectations low when exploring literature that mixes percussion with wind instruments. My experience has taught me that a lot of non-percussion composers don’t understand our instruments enough to write intelligently for percussionists, or don’t blend our instruments intuitively with wind instruments. Percussionists typically become the backbeat, or we serve as the “fluff” on top of great wind writing. Thankfully, this collection of percussion and euphonium collaborations has proved me wrong!

While it is clear that this project is





centered on euphonium player Brian Meixner, I applaud his efforts and performances on this collaboration. Meixner has put together not just a compilation of recent euphonium-centric works, but amassed a fantastic collection of pieces that give truly equal weight to brass and percussion. Included are works by Daniel Adams, David Cutler, and Samuel Adler. Adler's piece is the only one not composed within the last five years; however, it's worth is evident after only one listening. My favorite piece out of the collection is "Spitfire," one of two selections composed by Nathan Daughtrey, which combines rapid marimba flourishes and vibraphone punctuations with soaring euphonium lines. It is my hope that other musicians will take a cue from this project and create more of this type of high-quality music.

—Joshua D. Smith

#### Present Point Passed ensemble, et al.

#### Infinite Number of Sounds

What a joy to discover this music! *Present Point Passed* is the debut full-length album of the Brooklyn-based percussion quartet ensemble, et al. As stated on their website: "The group employs elements of contemporary chamber music, instrumental rock, and modal jazz with a "garage band" approach to its compositions." Members Ron Tucker, Charles Kessenich, J. Ross Marshall, and Jeff Eng bring their diverse backgrounds in classical percussion, jazz, and rock music together to create an original yet accessible style. The album contains six unique compositions that combine elements of contemporary classical, jazz, and pop styles. According to Marshall, "The process of composing, rehearsing, and recording *Present Point Passed* was an affirmation that a balance can be struck between composer-driven music in the contemporary classical tradition and the collaboratively-created and improvised music of modern popular music traditions."

The group primarily features marimba, vibes, glockenspiel, a Moog synthesizer (providing occasional bass support), and drumset, as well as various ethnic percussion instruments. The compositions, clearly influenced by minimalist music (Steve Reich in particular), explore

layering, texture, and motivic development as primary devices through simple harmonic progressions. Lyrical themes develop organically and are shaded beautifully with percussive textures that create a hypnotic vibe. The drumset is played with a multi-percussion approach and colors the music with a diverse and vibrant palette.

After enjoying the first couple of tracks, I played this music for my students and it immediately resonated with them as well. The ability to communicate with different age groups and experience levels speaks volumes to the balance of artistry and approachability. I look forward to hearing what the future brings as this group continues its musical journey.

—John Willmarth

#### Project Them

Bob Franceschini & Mark Sherman  
Miles High Records

The music on *Project Them* has plenty of reference points for the listener—bluesy lines, spirited improvisations, a variety of engaging compositions, and good, full ensemble real-time-decision-making jazz à la the older recordings of Miles Davis, John Coltrane, and Art Blakey's *Jazz Messengers*. Featured are Bob Franceschini (tenor saxophone) and Mark Sherman (vibraphone), with Adam Nussbaum (drumset), Mitchel Forman (piano and organ), Martin Gjakonovski (acoustic bass), and guest pianist Paolo di Sabatino. This is the music of mature jazz musicians in which mastery of the tradition and their contribution to its continued evolution is evident.

Their music is not needlessly complex or overly intellectual like so many of the younger jazz lions of today's contemporary jazz scene where the listener is often left cold without any reference points (unless you were a member of the band). Nussbaum's drumming is impressive in his always-smooth-linear mastery where all four limbs on the drumset provide a subtle but highly refined swinging time feel. On most of the tracks, the more traditional cymbal ostinati is absent. Instead, Nussbaum creates a full and lush balanced Paul Motian-like accompaniment where he skillfully blends in with the ensemble providing as much surprising improvisation in his approach to time and comping as the melodic soloist does in the improvised solo.

The vibraphone playing of Mark Sherman at times calls to the ear Milt Jackson-meets-Horace Silver with something unfamiliar. Sherman is a vibist with such an original style to ensemble playing and jazz improvisation that his name should be studied and listened to more urgently among the great vibists in jazz.

The full quintet features impressive ensemble arrangements with vibes and tenor saxophone handling melodies throughout. Their mature sound and

sense of composition, like their improvisations, remind the listener of ensembles such as Steps, Steps Ahead, or Bass Desires. The listener is not assaulted with chops on *Project Them*, but they are served up in surprising moments of inspiration such as the all-too-brief but tasteful drumset feature in "We 3" where the fish-like darting groove sounds like Jack DeJohnette-meets-Peter Erskine. The final two tracks on the album feature a waltz (with a surprising shift to a bossa nova-like feel) and a blues both in a more traditional post-bop style. These tracks just send the album over the top for the listener as the familiar reference points in style keep the ear engaged and wanting more.

Young but rugged individualist drummers are to take note of Nussbaum's example; master what was before moving forward. If that is the goal, you'll be in good company with *Project Them*.

—N. Scott Robinson

#### Searching for Orifa: Birifor Funeral Music from Ghana, Vols. 1 & 2

Tijan Dorwana and Mike Vercelli  
Dorwana/Vercelli

Dr. Michael Vercelli is a rare combination of a refined performer and academic ethnomusicologist. In his work, not only does he uphold the high performance standards of the various musical traditions he presents but he also puts considerable energy into researching and disseminating practical knowledge about the traditional contexts. With *gyil* master Tijan Dorwana, that goal is reached on *Searching for Orifa: Birifor Funeral Music from Ghana, Vols. 1 & 2*. Together, these two recordings recreate the musical repertoire of an entire Birifor funeral in Ghana.

The Birifor repertoire heard on these studio recordings is traditional to northwest Ghana (the Birifor people also live in parts of Burkina Faso and Côte d'Ivoire in western Africa). This is complex ensemble music featuring the *gyil* (xylophone) in two traditional tunings: *kogyil* (pentatonic), which is used for the funeral music, and *bogyil* (tetratonic/four pitches), which is used for festival and recreational music. Often heard in pairs (*gyile*) throughout the recordings, the accompanying instruments include the *gangaa* (solo drum), *lar* (metal), *kuur* (pair of stick-beaten drums), *gung-gong* (stick-beaten drum), *kuor* (gourd drum with monitor lizard skin), leg rattles, and *werran* (aerophone) with vocals on several tracks.

The recording quality is clear, giving those who wish for studio recordings of traditional music a chance for detailed musical analysis without event interruption. Detailed liner notes for both volumes are available as a pdf on Vercelli's website, which includes background on the xylophones and the funeral context.

Also included are biographies of the two lead musicians and personnel listing for each track. The liner notes could easily be updated with photos of all of the instruments and explanations of their role in the ensemble, which would give the listener new to traditional Birifor music a better reference point to learn further about the music and culture on these recordings.

Vercelli's and Dorwana's contribution to *gyil* pedagogy and research in the West is a welcome addition alongside those of ethnomusicologists Brian Hogan and Trevor Wiggins, traditional musicians Joseph Kobom, Kakraba Lobi, and Bernard Woma, and percussionist Valerie Dee Naranajo.

—N. Scott Robinson

#### Stories

Jerry Tachoir Group  
Avita Jazz Records

Ah, the stories they tell... On this CD of nine original jazz compositions by Marlène Tachoir, the Jerry Tachoir group soars with virtuosity and flair. The group includes Marlène Tachoir, piano and voice; Jerry Tachoir, vibes; Roy Vogt, basses; Danny Gottlieb and Rich Adams, drums; and Beth Gottlieb, percussion. It is a treat to hear Danny Gottlieb on drums. Perhaps best known as the original drummer with the Pat Metheny Group, Gottlieb provides fantastic complementary colors and textures for the vibraphone. I think the record is richer because of his inclusion.

Each tune is truly a story complete with unique styling. The Tachoirs create a lovely homage to George Shearing with the tune "All About Shearing," which recreates the Shearing style/sound nicely. Another highlight is "Cirque Bleu," a playful, jazzy take on circus music—a rare style and concept for jazz. The last tune "See, Saw, Scene," is reminiscent of the early Pat Metheny Group. It is also the longest tune on the CD, clocking in at 12 minutes.

The vibes are recorded beautifully—clear and resonant. Some of the other instruments seem distant comparatively, but I am perfectly happy to hear the vibes front and center.

—John Lane

#### Touch

Rob Power

#### Self-released

This collection of groove-oriented tracks containing a plethora of both western and world instruments may be the perfect background music for your next percussion nerd get-together.

Rob Power is somewhat of a renaissance man; he is Associate Professor of Percussion at Memorial University of Newfoundland and remains active as a soloist, composer, chamber musician, improviser, and instrument builder. He

composed six of the seven tracks, with the seventh being a compositional collaboration with the improvisation quintet Jerk. All tracks are centered on a groove. The tracks range from a work for solo percussion to a piece for septet. The solo is for multi-percussion and includes congas, bongos, gongs, temple bowls, triangles, tambourine, rattle, cymbal, and bass drum.

The recording utilizes a wide array of instruments—mostly acoustic, with the use of electronics in “Shards,” my favorite track. The use of glass triangles is quite striking and very effective. “Gray Matter” really displays the composer’s facility as a solo performer.

The sound quality of the recording is good, and the performances are strong. Those who purchase the disc will find little information in the liner notes; for this, you will have to visit the composer’s website.

This recording is well done, with a high level of performance and attention to detail. It is refreshing to hear a disc of all new works that may find their way

onto the programs of collegiate and professional percussion ensembles.

—T. Adam Blackstock

#### Under a Southern Sky

Mississippi State University Percussion Ensemble

#### Self-Released

No-nonsense percussion music from the deep South: This first release by the Mississippi State University Percussion Ensemble, under the direction of Jason Baker, comes bare-bones with simply a cover/photo, recording credits, and track listings. The quality of the recording is a little dry, but the performances display precision and expressivity.

The title of the CD alludes to, of course, the ensemble, but also some of the composers featured (Nathan Daughtrey, Josh Gottry, Robert Damm, Troy Breaux, and Ney Rosauero), many of who live or have lived in southern U.S. states. The music is conservative and pedagogical in nature, but well suited to the ensemble’s abilities and sensibilities. Gottry’s “From This Viewpoint,” is a

good example of what I would consider a pedagogical work for keyboard percussion sextet. A few highlights include Damm’s composition “World Beat Sonata,” prominently featuring the African talking drum; and “Sky Dance” by Gordon Hughes, which is a delightfully brief and bright/twinkly piece for xylophone and glockenspiel.

Perhaps the most impressive aspect of this CD is that it was recorded over two days in December with no edits! I can think of few greater challenges for a collegiate ensemble than throwing down the gauntlet of a recording project with no edits, which would be a test even for many professionals. The students at Mississippi State have risen to the occasion by providing solid performances “under the gun.”

—John Lane

#### Where Here Meets There

Mr. Ho’s Orchestrotica Quartet  
Brian O’Neill

#### Self-released: Orchestrotica

Brian O’Neill leads Mr. Ho’s Orchestrotica Quartet with two quest artists on *Where Here Meets There*, a recording that reaches exotic musical places the originators of the 1950-’60s exotica genre never quite made it to; ideal thinking-person’s-music! O’Neill is featured on vibraphone, glockenspiel, *pandeiro*, *cajon*, marching machine, *tupan*, *doumbek*, *riqq*, *udu*, and frame drum along with flutist Geni Skendo, bassist Jason Davis, and the ever-impressive percussionist Shane Shanahan (on slapback, *doumbek*, *riqq*, *cajon*, bongos, conga, *kanjira*, and metal colors). Guest artists include Tev Stevig (on *oud* and *tanbur*) and the skillful percussionist Noriko Terada (bongos, ocean drum, *guiro*, *cajon*, and metal colors).

The playing by all of the musicians is quite skilled in both their execution of the compositions and respective improvisations. O’Neill is to be commended in his composing, arranging, improvising,

# WE WANT YOU!

**SESSIONS** Artists from all styles and genres plus over 120 concerts, clinics, master classes, labs, workshops, panels and presentations.

**EXPO** Test and purchase the latest gear at the International Drum and Percussion Expo with more than 120 exhibitors.



PASIC 2013 Drumline Battle finalists: University of North Alabama and Ben Davis High School

DrumLine Battle . PASIC Scholarships . Marching Percussion Festival . Solo & Ensemble Competitions  
International Drum & Percussion Expo



**REGISTER NOW TO ATTEND PASIC 2014  
IN INDIANAPOLIS, INDIANA**

**PASIC.ORG**

production, and percussion abilities. “Mr. Ho” is a Hawaiian nickname coined by his former manager from *Haole* O’Neill (literally meaning “foreigner O’Neill”). At first glance, the album’s artwork and design as well as the name of the ensemble recall the “exotica” albums of the 1950s and ’60s that today come across as humorous attempts at portraying the music of elsewhere. O’Neill and the ensemble provide for the listener a more beneficial escape to a desired elsewhere in the quality of their music.

An element of humor also persists throughout the album in the titles of the compositions that gives this chamber music-meets-world jazz a feeling of familiarity. “Would You Like Bongos With That Fugue” is one such example (and the answer is most definitely yes!). Besides original compositions, this ensemble transforms known pieces by George Gershwin, Manuel de Falla, Dizzy Gillespie, and Cal Tjader into immediately fresh but hauntingly familiar musical journeys where the music is a port of call but not the point of arrival.

Like the debut *Orchestrotica* recording from 2011, *Third River Rangoon*, this CD provides much engaging and inspirational music to discover. Think of some place warm, desirable, beautiful, and full of surprise, then translate that into music and that’s where you’ll find Mr. Ho’s *Orchestrotica*. You’ll want to be there!

—N. Scott Robinson

## PUBLISHERS

Contact information for publishers whose products are reviewed in this issue.

### Alfred Publishing Co., Inc.

16320 Roscoe Blvd., Suite 100  
Van Nuys, CA 91410  
Phone: (818) 982-2452  
Email: sales@alfred.com  
Web: www.alfred.com

### Avita Jazz Records

P.O. Box 764  
Hendersonville, TN 37707-0764  
Web: www.avitajazz.com

### Brad Dutz

7732 Apperson St.  
Tujunga, CA 91042  
Phone: (818) 326-7805  
Email: bduetz@dslextre.me.com  
Or info@kaorumansour.com  
Web: www.braddutz.com

### Brian Nozny

207 Glenwood Ave.  
Troy, AL 36081  
Phone: (305) 801-2112  
Email: bnozny@gmail.com  
Web: www.briannozy.com

### Christopher Swist

Email: chris@christopherswist.com  
Web: christopherswist.com

### Dave Hollinden

1605 Harbal Dr.  
Ann Arbor, MI 48105  
Phone: (734) 660-1637  
Email: dave@davehollinden.com  
Web: www.davehollinden.com

### Dorwana/Vercelli

P.O. Box 6111  
West Virginia University  
Morgantown WV 26506  
Phone: (304) 293-4660  
Email: michael.vercelli@mail.wvu.edu  
Web: www.michaelvercelli.com

### Editions Francois Dhalmann

10 rue de Bienne  
67000 Strasbourg, France  
Phone: + 33 (0) 388-48-49-89  
Fax: + 33 (0) 971-70-41-26  
Email: fracois@dhalmann.fr  
Web: www.dhalmann.fr

### Edition Svitzer

Refshalevej 110, 208  
1432 Copenhagen K  
Denmark  
Phone: +45 2579 7371  
Email: mail@editionsvitzer.com  
Web: http://www.editionsvitzer.com/

### Framedrum Music

Web: www.glenvelez.com

### Gerard Billaudot Editeur

75010 Paris – France  
Phone: 33-01 47 70 14 46  
Fax: 33-01 45 23 22 54  
Email: info@billaudot.com  
Web: billaudot.com

### Hal Leonard Corporation

7777 W. Bluemound Rd.  
Milwaukee, WI 53213  
Phone: (414) 774-3630  
Email: halinfo@halleonard.com  
Web: www.halleonard.com

### HaMar Percussion Pub., Inc.

333 Spring Road  
Huntington, NY 11743  
Phone: (631) 427-7194  
Email: hmarvinjr@hamarpercussion.com  
Web: www.hamarpercussion.com

### HoneyRock

396 Raystown Road  
Everett, PA 15537  
Phone: (814) 652-9184  
Email: music@honeyrock.net  
Web: www.honeyrock.net

### Infinite Number of Sounds

2080 Whittaker Rd., PMB 220  
Ypsilanti, MI 48197  
Phone: (212) 861-0990  
Email: ensembleetal@gmail.com  
Web: www.ensembleetal.com

### J.R. Publications

C/O Charles Dumont & Son, Inc.  
1085 Dumont Drive  
P.O. Box 1017  
Voorhees, NJ 08043  
Phone: (800) 257-8283  
Web: www.joelrothman.com/books.html

### Mad Beatz Music

610 Wendover St.  
Philadelphia, PA 19128  
Phone: (267) 872-4942  
Email: jmelldsp@hotmail.com  
Web: www.madbeatzmusic.com

### Mel Bay Publications

#4 Industrial Drive  
Pacific, MO 63069  
Phone: (636) 257-3970  
Email: email@melbay.com  
Web: www.melbay.com

### Meredith Music Publications

1584 Estuary Trail  
Delray Beach, FL 33483  
Phone: (561) 266-3754  
Email: garwood@meredithmusic.com  
Web: www.meredithmusic.com

### Miles High Records

Phone: (917) 549-7798  
Email: msheerjazz@aol.com  
Web: www.mileshighrecords.com

### Mississippi State University

Jason Baker  
Phone: (662) 325-0390  
Email: jbakker@colled.msstate.edu

### Orchestrotica

Web: Orchestrotica.com

### Potenza Music

13040 Eastgate Park Way, Suite 108  
Louisville, KY 40223  
Phone: (502) 365-1429  
Email: sales@potenzamusic.com  
Web: www.potenzamusic.com

### Rhythmscape Publishing

P.O. Box 12008 Elizabeth Street  
Brisbane, Queensland 4002  
Australia  
Email: Gordon@rhythmscape.com.au

### Rob Power

Web: www.robpower.ca

### Row-Loff Productions

P.O. Box 292671  
Nashville, TN 37229  
Phone: 800-624-8001  
Fax: (615) 885-0370  
Email: rlpmail@rowloff.com  
Web: www.rowloff.com/

### Rowman & Littlefield Education

4501 Forbes Boulevard, Suite 200  
Lanham, MD 20706  
Phone: (800) 462-6420  
Email: custserv@rowman.com  
Web: www.rowmaneducation.com

### TapSpace Publications, LLC

P.O. Box 55753  
Portland, OR 97238-5753  
Phone: (503) 288-6080  
Fax: (503) 288-6085  
Email: info@tapSPACE.com  
Web: www.tapSPACE.com/

### Xebec Music Publishing Co., Ltd.

2-16-4-406 Komazawa, Setagaya-ku,  
Tokyo 154-0012 Japan  
Phone: +81 3 3425 0087  
Fax: +81 3 3410-8556  
Email: xebecmsc@aol.com





## SUSTAINING MEMBERS

### BENEFACTORS

Alfred Music Publishing  
Evans Drumheads  
Indiana University—  
School of Music  
Ludwig Musser Percussion  
Remo, Inc.  
Yamaha Corporation of  
America  
Zildjian Company

### PATRONS

Etymotic Research  
Roland Corporation US  
Sabian, Ltd.

### SPONSORS

Arizona State University  
Birch Creek Music  
Performance Center, Inc.  
C. Alan Publications  
Carl Fischer LLC  
Chicago Drum & Restoration  
DREAM Cymbals and Gongs  
Drum Channel, LLC  
Encore Mallets, Inc.  
Fuzzy Music LLC  
Gator Cases  
Innovative Percussion  
KMC Music  
Kyle Dunleavy Steel Drums  
LA Percussion Rentals  
Latin Percussion  
Marimba One  
Matt Nolan Custom  
Mike Balter  
MusicTime, Inc.  
Northwestern University  
Peabody Institute of the  
Johns Hopkins University  
Sam Ash Music Stores  
Steve Weiss Music  
Tama Drums/Hoshino  
USA Inc.  
TapSpace Publications  
Temple University—Boyer

College of Music and Dance  
The Sessions Enrich Educate  
Empower, Inc.  
The Virginia Arts Festival  
TorQ Percussion Quartet  
University of Georgia—  
Hugh Hodgson School of  
Music  
University of Maryland  
US Army Recruiting  
Vater Percussion, Inc.  
Vic Firth Company  
Zeltsman Marimba  
Festival, Inc.

### CORPORATE FRIENDS

Adams Musical Instruments  
Adventure Percussion  
Alliard, LLC  
Alternate Mode Inc.  
Amedia Cymbals USA  
American Drum Company  
Beato, Inc.  
Berklee College of Music  
Big Bang Distribution  
Black Swamp Percussion LLC  
Boso Drumsticks  
Cappello Music Co. Inc.  
Cascio Interstate Music  
Chapman University  
Chops Percussion  
Coe Percussion  
Columbus Percussion  
Cooperman Company  
CounterMotion, Inc.  
Coyle Drums  
Craviotto Drum Company  
Crescent Cymbals  
Cruztools  
Dixon Drums and Hardware  
DownBeat Magazine  
Drop6 Media, Inc.  
Drum Corps International  
Drum Workshop  
DRUM! Magazine/  
Enter Music Publishing, Inc.  
DrumClip  
Drummers Collective, Inc.  
DrumsForCures ::  
DRUMSTRONG  
Dynasty (DEG Music  
Products, Inc.)

EARasers By Persona Medical  
EarthTone Drumheads  
Edition Svitzer  
Explorers Percussion  
Fall Creek Marimbas  
Fantastix Drumstick Company  
Fork's Drum Closet  
Frank Epstein Percussion  
Freer Percussion  
Fugate Drums and Keyboards  
Gary P. Gilroy Publications  
Grover Pro Percussion, Inc.  
Hal Leonard Corporation  
Hammerax  
Hudson Music  
Humes & Berg Mfg.  
Company, Inc.  
Istanbul Zil Ve Muzik Aletleri  
San Tic Ltd Sti/ Istanbul  
Mehmet Cymbals  
J R Publications  
JamTec U.S.A.  
Japan Percussion Center  
(Komaki Music, Inc.)  
Ju Percussion Group  
Kendor Music, Inc.  
KickPort International LLC  
KoSA Communications  
LAMA College for Music  
Professionals  
Living Sound Triangles  
Lone Star Percussion  
Majestic Concert Percussion  
Malletech LLC/Marimba  
Productions, Inc.  
Mapex USA  
Marching USA  
Massimo Mallets  
Media Press, Inc.  
Meinl  
Melhart Music Center  
Meredith Music Publications  
Modern Drummer Publications  
Music For All  
New York University—  
Steinhardt  
Oberlin College—  
Conservatory of Music  
Pan Press, Inc.  
Pantheon Steel, LLC  
Pearl Corporation  
Per-Mus Publications LLC

Percussion Source  
Peterson Electro-Musical  
Products, Inc.  
Phi Boota Roota National  
Fraternity  
POWER Wrist Builders  
Prentice Practice Pads  
Pro-Mark Corporation  
Pustjens Percussion Products  
RAWI Percussion Publications  
RbhDRUMS  
Regal Tip/Calato  
Rhythm Band Instruments  
Ron Vaughn, Inc.  
Row-Loff Productions  
Salazar Fine Tuning  
Schulmerich Carillons, Inc.  
SKB Corporation  
Smith Publications  
Southern Percussion, Ltd.  
Stanley Leonard Percussion  
Music  
Stern Tanning Co., Inc.  
Swan Percussion  
Taalim School of Indian Music  
Taye Drums, Inc.  
The Dube  
The Steelpan Store  
Toca Percussion  
Tru Tuner  
Tycoon Percussion  
Universal Percussion, Inc.  
Wenger  
WGI Sport of the Arts  
Woodwind and Brasswind



Classic Drummer ..... 55

Drum! Magazine ..... 63

Drums & Percussion ..... 57

Evans ..... 17

Fall Creek Marimbas ..... 29

Frank Epstein ..... 31

Majestic ..... 27

Not So Modern Drummer ..... 51

ProMark ..... Cover III

Roosevelt University—Chicago College of  
 Performing Arts ..... 15

Taiwan International Percussion Convention ..... 47

Vic Firth Company ..... 13

Wenger Corporation ..... 65

WGI Sport of the Arts ..... 31

Yamaha Corporation of America ..... 33

Zildjian Company ..... Cover IV

# On Sale Now

## The Rudiment Project



**2 DVD Set featuring**  
**Dennis DeLucia . Julie Davila**  
**Dominick Cuccia . Albi Bachmann**  
**Jeff Prosperie . Jim Campbell**  
**Pat Petrillo**

“The Rudiment Project” was created by the Marching Percussion Committee of the Percussive Arts Society as a vehicle to demonstrate the benefits of the study of rudiments in marching, concert and drumset applications.

**Price: \$29.95\***  
**PAS Member Pricing Available. Call 317.974.4488**

*\*does not include shipping and handling.*

# From the Rhythm! Discovery Center Collection

## Remo Gong Drum

*Donated by Remo, Inc.*

An innovative leader in the manufacture of drumheads, drums, and percussion instruments, Remo, Inc. first developed its Pre-Tuned System (PTS) in the early 1980s. This system creates drumheads that have the proper tension for performance and require no additional tuning mechanism when mounted on a frame or shell of a drum. Highly successful for smaller-sized drums, Remo then developed the concept on much larger drums of various shapes—such as triangles, rectangles, squares and circles—for the opening ceremonies and parades of the Disney California Adventure theme park in 2001. The success of these larger drums led to the creation of the Gong Drum, an 8-foot diameter instrument, now featured in the initial exhibit for the Rhythm! Discovery Center.

Prior to its use as part of the “larger-than-life” instruments at the Rhythm! Discovery Center, this drum was one of a pair constructed for the Tournament of Roses parade for the 2004 Rose Bowl. The two gong drums were placed in a “V” formation on a highly-decorated float, which led the parade. Christine Stevens and Johnny Lee Lane played the two drums, highlighting that year’s parade theme of “Music, Music, Music.”

Measuring 96-inches in diameter, this drum was originally constructed using two plies of 10 mm film with the Remo PTS system. It is tightened over a 1.5 inch round, steel tube with a .125-inch wall thickness. A nylon ring attached to the inside of the metal tube allows the head to be pre-tuned and attached to a 2-inch deep wooden frame. For its Rose Bowl appearance, the head was covered with an elaborate patch depicting the theme of the parade. When it was donated to PAS, this patch was removed, the surface of the head was treated with a “Renaissance” film procedure, and the current Remo crown and Rhythm! Discovery Center logo patches were added. The Gong Drum is mounted from both the ceiling and floor using steel wire and eye bolts to create the illusion of floating in space.

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



The two Gong Drums on the float for the Rose Bowl Parade



Christine Stevens, Remo Belli, and Johnny Lee Lane with the Gong Drum, showing the “Music, Music, Music” logo



PHOTO BY SARAH AITZLER

A child discovers the thrilling BOOM! of the drum







# percussion without repercussion.

Introducing Play. Plant. Preserve. In association with the Tennessee Department of Agriculture, Promark is now planting 5 trees for every 1 we use to manufacture sticks. In 5 years, we hope to have replaced every tree used by Promark since its inception in 1957. This ensures superior quality for generations to come, from the ground up.

That's how we show our stripes. Now show yours.  
**#SHOWYOURSTRIPES**

Justin Coble | Prospect, Tennessee

**PROMARK**  
BY D'ADDARIO

[promark.com/selectbalance](http://promark.com/selectbalance)



©2014 Avedis Zildjian Company

# ANNOUNCING 2014 KEROPE ZILDJIAN SCHOLARSHIP COMPETITION

**Winner receives:**

- \$5000 college tuition award
- Trip to Zildjian Headquarters
- Choice of cymbals

*Application deadline:* May 30th, 2014

*Winner notified:* August 15th, 2014



Scan with your  
smart phone  
for extended  
info, photos,  
and videos.

Ethan Ahmad - University of Southern California  
**2013 Winner**

**GO TO ZILDJIAN.COM FOR MORE INFORMATION**

**Zildjian**  
SOUND LEGACY