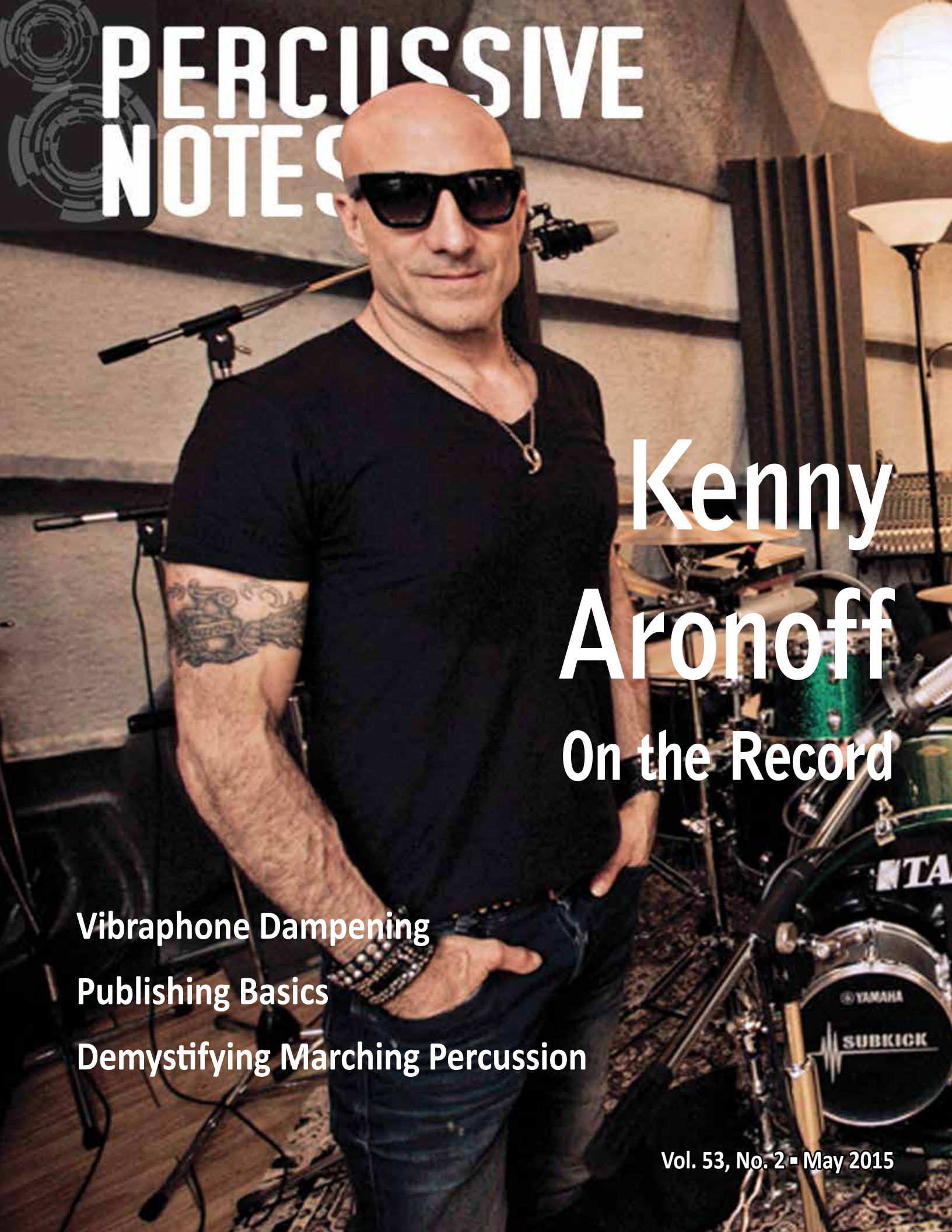


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# PERCUSSIVE NOTES

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## columns

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FROM THE PRESIDENT

# PAS Extreme Makeover

By Julie Hill, PAS President

It is my pleasure to provide subscribers and members with a May update of PAS!

## WHY PAS? CAMPAIGN

In January, I charged our leadership at every level to spend 15 minutes per week helping to recruit new subscriber/members for PAS. The campaign is moving full steam ahead with successful Day of Percussion Festivals happening all over the world. I want to thank you for your energy and help as I know many of you put in much more than is requested. Your efforts are much appreciated, but we are nowhere near finished. Ten percent growth by the end of 2015 is our goal, and I know this is attainable with your help. PAS President-Elect Brian Zator is working with all of our chapters to set finite growth goals. We'll be getting results and updates on those periodically throughout the rest of the year to know where we stand.

## WEBSITE CONTENT SUBCOMMITTEE

I am pleased to announce the formation of the PAS Website Content Subcommittee. This group of 25 volunteers formed in early March and are off and running with the reorganization of content located within the "Education" tab on the PAS website. We are additionally working to create new resources under a brand new genre-based education menu. This subcommittee is made up of chapter presidents, committee chairs/members, university students, and other passionate PAS members from around the globe. Many thanks to those of you who volunteered to help (see list on following page)!

## CHAPTERS AND COMMITTEES

Thanks to the PAS staff for generating resources that will provide our chapters with the new PAS "look." This will create a new and homogenized look for PAS for all of our domestic and international chapters. In other chapter news, we are still working to recruit PAS Student Delegates for all of our chapters. Please view the latest list at www.pas.org. http://www.pas.org/community/get-involved/StudentDelegateProgram.aspx.


Please remember that PAS Committee applications will be accepted until May 31. For a complete list of openings and also to see the application process, please visit the "Committees" page on the website. In addition, there are several Committee Chair openings coming soon so please keep an eye out for those announcements!


## WELCOME!

It gives me great pleasure to announce our two newest chapters: PAS Equador (Presidente, Carlos Alban) and PAS Hong Kong (President, Margie Tong). Several more countries are solidifying their member numbers and we'll be announcing them soon!

## PASIC UPDATES

PASIC registration is open with early-bird discounts, hotel reservations, and airline

PERCUSSIVE ARTS SOCIETY

**Mission Statement**

*To inspire, educate, and support percussionists and drummers throughout the world.*

## president's circle

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discounts all available. Please let your friends know so they can take advantage of the early registration discount!

## SOCIAL MEDIA HELP

Please remember to tag **@PercussiveArtsSociety** in your Facebook posts and **@PercussiveArts** in your Twitter posts. Your posts help us to reach students and music educators everywhere so they know the benefits of being a part of PAS.

## CONTESTS AND COMPETITIONS

http://www.pas.org/pasic/about-pasic/contests

PASIC 2015 Contests and Competitions are up on the website. Please help spread the word about these fantastic opportunities for students so they may consider applying.

## MISSION/VISION/VALUES

If you haven't already read PAS Executive Director Jeff Hartsough's April *Rhythm! Scene* update, please do so. It's all about our new outlook, new mission, and new vision! The new PAS Mission, Vision, and Values statements are located on our website and may be viewed by following this thread: About PAS > The Society > Mission/Vision/Values.

## BOARD OF DIRECTORS/EXECUTIVE COMMITTEE MEETING STRUCTURE

All things being relatively new with our changes in governance regarding the PAS Board of Directors, I wanted you all to know the meeting structure we have decided on for this year. Each month there is an Executive Committee meeting as well as a Board of Directors meeting (EC members are BoD members so these meetings include everyone).

That's it for the May update everyone. Thanks so much for all that you do for PAS. I am looking forward to seeing you at our 40th PASIC in San Antonio!

A special thanks to the following individuals:

**PAS Website Content Subcommittee Members**
Blair Helsing
Thad Anderson
Norm Weinberg
Andrew Angell
Ralph Hicks
Josh Torres
Sergio Bellotti
Josh Armstrong
Greg Jackson
Chad Floyd
Will James
Pete DeSalvo
Dave Gerhart
James Campbell
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Kyle Acuncius
Mariusz Mocarski
Dom Zarro
Melanie Voytovich
Shane Melvin
Anna Provo
Brandon Arvay
Antoine Fatout
Shelby Blezinger
AJ Covey

Best,
Julie

PERCUSSIVE ARTS SOCIETY

Julie Hill

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THIRD COAST PERCUSSION
Photo by Saverio Truglia

# Kenny Aronoff
## On the Record

By Rick Mattingly

It was an amazing ten-week period even by Kenny Aronoff's standards. Between December 2014 and February 10 of this year, Kenny played drums at the following events: The Kennedy Center Honors honoring Santana and Billy Joel; the American Country Music Awards show, where he was a guest performer with Trace Adkins; the All My Friends concert celebrating the songs and voice of Gregg Allman; the David Lynch Foundation Charity show honoring Ringo Starr, where he played double drums with Ringo; the Grammy Awards show; and "The Night That Changed America" honoring the 50th anniversary of the Beatles' first appearance on *The Ed Sullivan Show.* He also played with John Fogerty at the Clive Davis's Grammy Party and Howard Stern's 60th birthday bash, did live shows with the BoDeans and Styx, did his own gig at the Baked Potato in L.A. with Kenny Aronoff and Friends, and did recording sessions in L.A. studios and his own Uncommon Studios L.A.

During that time, he played with 54 artists including Dave Grohl, Jeff Lynne, Joe Walsh, Stevie Wonder, Paul McCartney, Keith Urban, John Mayer, Alicia Keys, John Legend, Brad Paisley, Pharrell Williams, Warren Haynes, Susan Tedeschi, Derek Trucks, Keb Mo, Dr. John, John Hiatt, Taj Mahal, Vince Gill, Zack Brown, Jackson Browne, Martina McBride, Eric Church, Garth Brooks, Tom Morello, Rufus Wrainwright, Steve Winwood, Sheila E, Peter Frampton, Bens Fold, Ben Harper, Willie Nelson, Kris Kristofferson, Merle Haggard, and Blake Shelton.

That in itself would be an impressive resume, but it's represents only a fraction of Aronoff's discography [http://kennyaronoff.com/discography/] over the past two decades, including Bob Dylan, the Rolling Stones, Smashing Pumpkins, Melissa Etheridge, Elton John, Alice Cooper, Rod Stewart, Bob Seeger, Jon Bon Jovi, Belinda Carlisle, Brian Wilson, Celine Dion, Meat Loaf, Avril Lavigne, Willie Nelson, Indigo Girls, Alanis Morissette, Joe Cocker, Mary Chapin Carpenter, and many, many more.

Producer Don Was, who has hired Aronoff for numerous sessions, says that Kenny combines the sophisticated musicality of a university-educated percussionist with the energy of a kid playing in a garage band. "He's got all the technique and chops of any studio drummer who's out there," Was says. "No one is going to play any cleaner, and you can't baffle him by putting a weird chart in front of him. And yet, he doesn't play like a studio guy. I don't


want to knock studio musicians, but Kenny plays with the unbridled enthusiasm of a kid who's in the studio for the first time. He hits hard and takes chances, which goes against the grain of what a studio professional is supposed to do. He's raw, and yet a player with a tremendous amount of finesse."

For nearly twenty years now, Aronoff has been the drummer of choice for John Fogerty, who first encountered Kenny when he was recording his 1997 album *Blue Moon Swamp.* "I tried upwards of thirty drummers for that album," Fogerty said during the subsequent tour. "A few of them are really good, and Kenny is the best of those few. I consider him the best rock and roll drummer in the world. As far as feel and keeping the pulse moving forward, Kenny's time always feels great, whereas I've had a lot of situations with other drummers where I'm standing there stomping my left foot trying to keep the thing moving forward. In rock, any time it starts to sag, especially on the uptempo numbers, you're not rockin' and rollin' any more. But Kenny does it without rushing, which is the common disease. So it really feels great."

Born in Stockbridge, Massachusetts, Kenny moved to Indiana to attend Indiana University, where he studied with George Gaber. "In orchestra, we were always glad when Kenny was on timpani," commented Peter Erskine, who attended IU while Kenny was there. Aronoff earned a coveted Performer's Certificate on marimba, and he also played in fusion bands. Then, shortly after graduation, a friend told him that a local rock musician, John "Johnny Cougar" Mellencamp was looking for a drummer. Aronoff got the gig, and the first order of business was to record an album.

## THE MELLENCAMP ALBUMS

### Nothing Matters and What If It Did, 1980

Aronoff's first experience in the studio with Mellencamp was not positive. After one day of recording what became *Nothing Matters and What If It Did*, Kenny was informed that studio drummers would be brought in to replace him.

"I was devastated," Kenny says. "I thought John was the one who fired me from the record, but I found out later that it was the producer, Steve Cropper, because he saw that I was green as far as making records that would be hits. There is an art to playing drums for those types of songs; I was not experienced at that. I had graduated from Indiana University and had studied with George Gaber, and I had played for Leonard Bernstein and Aaron Copland, so I was insulted that I wasn't playing on this record. Now I realize that I could have done it if they'd had time to sort out my gear, which didn't have the sound that was being used in the studio at that time, in 1980, plus I was nervous and uptight because John was riding me, looking for drum parts that would sound good on the radio, and I was not experienced at that. I was more into technique and chops. So Steve saw that, and John called me into his hotel room and told me that I didn't have enough experience to do these records. I took it personally at the time, but he was right."

Mellencamp told Kenny he could go home, but Aronoff said, "No, I'm staying." Kenny asked him, "Am I still the drummer in your band?" That caught Mellencamp by surprise, and he said, "Uh, yeah."

"I told John he didn't have to pay me and I'd sleep on the floor, but if I was going to be the drummer in his band then I needed to watch these studio drummers and learn from them," Kenny says. "John said just recently that he admired me for that."

Kenny went to all the sessions, which was awkward because Aronoff was the new guy in the band and the other band members were looking at him like, "Why is he still hanging around?" Eventually, Kenny played some auxiliary percussion on a couple of tracks and vibes on another song.

"My next goal was to be on the tour for that record," Kenny says. "So I stayed and learned from watching Rick Schlosser and Ed Greene cut the drum tracks, and then I went home and practiced eight hours a day, lifted weights, and started running to make sure I did the tour and was part of the band so I would be able to go in the studio and make the next record."

### American Fool, 1982

After the *Nothing Matters* tour, Mellencamp's band rehearsed new songs for four months in a small concrete building (ten feet


John Mellencamp and Kenny Aronoff during the *American Fool* tour

deep by thirty feet long by eight feet high) on Mellencamp's property in Indiana. "We called it the Bunker," Aronoff recalls. "John would bring in a song on acoustic guitar, and I had to come up with a beat after hearing it twice. He'd say, 'What have you got, Aronoff?' I had to come up with something cool and simple."

The band then went to Miami and spent nine weeks recording at Criteria studios. "At the end of nine weeks of making *American Fool*, I was counting the days," Kenny says. "John was ornery, he was intense, he was pissed. I saw him almost die in front of me in a motorcycle accident a week before we started recording, so he was in a cast while we were making the record and cranky as hell. What I didn't know back then was that he was terrified of losing his record deal, because he had already lost one before. There was no way he was going to go back to climbing telephone poles and working for the phone company, which he was doing in Seymour, Indiana before he got his second record deal. So when we went to Criteria with all these songs we had rehearsed, John was really intense. He said we *had* to be successful.

"That was a *long* nine weeks, but I felt like I had accomplished my goal of being on a Mellencamp record. But then two weeks later John called and said that we only had four usable songs. It was like getting home from being deployed in Vietnam and then being told you had to go back. The bass player and keyboard player had been fired, so we were down to two guitar players, John, and me. We went back into the Bunker, and then back to the studio."

One of the usable songs from Miami was "Jack and Diane." Kenny recalls, "John knew that song was going to be successful because it had a cool storyline about these two high school kids growing up in a small town. So John was incessant that this song be recorded right."

"Jack and Diane" posed some problems, as it goes back and forth between a heavy rock song and a folk song. "We didn't know what to do with that song," Aronoff admits. "I was just playing a simple beat with a cross-stick on the backbeat and eighth notes on the hi-hat, but we didn't know how to arrange the song."

One day, Mellencamp heard the Bee Gees working on something in the studio next door. "John asked the producer, 'What kind of drum sound is that?' It was a Linn drum machine," Kenny says. "So John told the producer to get one. When he walked in with that drum machine, I was incensed. 'Man, you can't use a drum machine! That so un-rock and roll.' Hall and Oates had used it and Phil Collins had used it on *In the Air Tonight*, but it was not really that common, and I was insulted and felt challenged by it. So I grabbed the machine and the manual and said, 'Let me program it, because you guys don't know anything about drum parts.' Instead of the bass drum sound on the Linn, I used the floor tom sound; instead of the hi-hat I used tambourine; instead of the snare drum I used handclaps. Each of the sounds I programmed on the Linn went into a separate track on the two-inch, 24-track tape machine, which gave us complete control. We set it up like a loop and they started playing over it while I just hung out in the control room.

"The next day John suddenly yells out, 'Aronoff, get in here. We need a drum solo.' So I'm thinking, 'What would Buddy Rich do on this?' I'm thinking technique. First of all, John wanted the biggest drum sound he could get. These days, getting a big drum sound is not a mystery and you can get one in about twenty minutes. Back then, we were inventing it. We had to figure out where to put the drums and where to put the mics. At that time, most people recorded drums in vocal booths, so we pulled the drums out of the booth and put them in this humongous room. We had overhead mics at different heights and room mics at ten feet, fifteen feet, twenty feet, and had to figure out how to blend them all together. There were so many variables and it was a challenge. We finally settled on something after about a half a day.

"So now we're ready to record. John told me where to come in, and the first two notes were on 'and 4.' So I made it sound as big and simple as I could, and I looked in the control room and everybody had their thumbs up. So then I had to figure out what to do next. I decided that I was not going down the tom-toms, because everyone does that; I was going to go up the tom-toms. I just copied the beat of the song going up the toms. I looked in the control room and nobody was even looking at me. Finally the producer told me to come in, and we talked about it for a while, and then I was headed back to the drums not knowing what I was going to play. I was thinking, 'I've got 25 feet to think of something to save my career… 20 feet… 15 feet… 10 feet… what am I going to play?' I looked at the drums and something told me to play that same rhythm, but start it an eighth note later. So I did that, and then I heard John yell through the talkback, 'Hit a cymbal,' which meant he liked what I had played so far. So I hit a cymbal, and then I decided to go back down the toms like Phil Collins, but with a triplet at the end so it would be mine. Man, they were ecstatic. John loved it.

"Then they told me to go into a beat. So I started playing sixteenths on the hi-hat, alternating my hands and bringing the right hand over to hit the snare on backbeats, but John said that was too much hi-hat. So I only played the hi-hat on "3-e-&-a" and then hit the snare drum and the floor tom on beat 4. That was influenced by hearing Steve Gadd play a song called 'Lenore' on a Chick Corea album. Mick Ronson from David Bowie's band was helping us, and he came up with the idea of doing the *a cappela* vocal over the drum beat in that part of the song."


Video: "Jack and Diane" on *SCTV*
https://www.youtube.com/watch?v=GJINCvV32ec

When the Mellencamp band first went in the studio in Miami, "Hurts So Good" hadn't been written. Mellencamp brought that in while the band was rehearsing in the Bunker before the second set of studio sessions, which took place in L.A. "Before I joined John's band, I was playing with a lot of technique, but in

order to simplify my technique, I started practicing left-handed," Kenny explains. "So when John first played 'Hurts So Good,' I decided to try playing it left-handed. It made me sound a little bit raw, almost like a beginner. John loved it! He thought I was playing a new beat I had never played. It was a beat I had always played, but it never felt like that before.

"The other interesting thing was that because I was playing open-handed, I could play eighth-note fills on the snare and toms while my left hand kept playing eighths on the hi-hat, which kept the foundation going through the whole song, with that eighth-note hi-hat driving all the way. And when you are recording with just a few instruments, like we were, every instrument has tremendous value. So that hi-hat was driving the band.

"When we recorded that in Cherokee Studios, where I had been fired from the first record, I was wishing I could play cool beats like Stewart Copeland, but I had to play these really simple beats. But then I heard the playback and the drums sounded amazing, and I got it! I felt every nuance of my personality and soul. It was real, but in a different way than say, Buddy Rich with a lot of chops. It was another type of legitimate. It was organic and soulful. That's when I realized that you don't have to play a lot of notes. Play the right notes and get a good sound and feel, and that's rock and roll, or R&B, or country, or anything. My philosophy of drumming is to play the right notes, keep good time, and make it feel great. *Then* be creative with fills or extra licks on top of that foundation of a good groove. That's drumming, no matter what style."

While the band was still in the studio, the vice-president of the record label dropped by to check on their progress. "He heard 'Hurts So Good,' and he didn't get it," Kenny says. "He thought we should be playing music that would appeal to Neil Diamond fans. John literally kicked him out of the studio with his boot. We actually lost our record deal briefly, but when the record won a Grammy, that same vice-president was standing there next to us taking credit for being part of our success, when he didn't get it at all.

"'Hurts So Good' went to number two for like six weeks," Aronoff recalls, "and when it started moving down the charts they released 'Jack and Diane.' 'Hurts So Good' stayed in the top ten, 'Jack and Diane' went to number one, and my career was launched. When I heard that 'Jack and Diane' had hit number one, I was in the same hotel I had been in when I was told I couldn't play on *Nothing Matters and What If It Did*. I got excited for about two seconds, and then I thought, 'Can I do this again? I don't know if I'm that good.' So I got fearful and concerned, but that's what drove me to be successful and not just sit on my laurels and say, 'Hey, I was on a number-one record.' So that was a very difficult record for me, but the rewards were tremendous."

Video: "Hurts So Good" on *Solid Gold:*
https://www.youtube.com/watch?v=Q_8RLvM0qZg

## Uh-Huh, 1983

For his next album, Mellencamp started taking more control of his music and life. For starters, he didn't want to be "John Cougar" anymore—a name that had been forced on him by an early manager. So as a transition, *Uh-Huh* came out under the name John Cougar Mellencamp. He also decided that he didn't want to record in L.A.

"We got a mobile unit from Criteria, and we moved into a house his sister was living in out in rural Indiana right next to a pig farm," Aronoff says. "It wasn't a shack, but it was a real simple, breadbox house. John wired it up, put in drywall, and basically converted it into a studio. They made the kitchen into the control room. Next thing you know we're recording 'Pink Houses' there. We did the whole *Uh Huh* record there."

But two weeks after he thought the album was finished,

Kenny during *The Uh-Huh* tour

Kenny got a call from Mellencamp. "He thought we were missing a first single, so he wrote another song, 'Crumblin Down.' He came over to my house, and I was concerned about coming up with a great beat for John's new song. I remember him saying, 'This is a great song; you better give me a cool beat.' So he starts playing with an eighth-note pulse. Very quietly I played on the snare and the hi-hat with my fingers, and I was playing eighth notes on the bass drum with my right foot. I was playing 2 and 4 on the snare drum, but I'd hit the hi-hat every other measure on the "and" of 3, which answered a guitar lick John was playing. John liked it, and that became the basic beat of the song. That's a beat I played once on that song and I've never played again."

Another song from *Uh-Huh* that became a hit was "Authority Song." On live performances of the song one could see Aronoff coming off the hi-hat when he struck the snare drum backbeats—something Charlie Watts has done on numerous Rolling Stones songs. "Taking the hi-hat off of 2 and 4 changed the whole song," Kenny explains. "Before I did that, the bass player was following my foot and playing on the 1, the 'and' of 2, and 3. But after I started doing the Charlie Watts beat, the bass player heard that and changed his whole part to a more linear pattern, and when he did that, the guitar player changed his part. So that beat affected the whole song. I played it with a lot of energy and a real Stewart Copeland attitude, with a Charlie Watts snare/hi-hat part."

One of the biggest hits from the album was "Pink Houses." "The thing I remember about that song is that I walked into John's house—a rare moment when it was just the two of us—and John said, 'I think I wrote a hit song. My dad thinks this is the best song I've ever written.' He played it on acoustic guitar, and it was this great story that was so visual. I immediately knew it was a hit. The whole idea of that song was to stay out of it at the beginning, so I just played a tambourine. But John didn't want me to overdub it. He wanted me to play it at the beginning, then drop it, pick up my sticks and play the drums. So that's what I did."

Throughout the album, the snare drum is especially prominent. "On *Uh Huh* I pulled out a 5 x 14 pre-1962 Ludwig Supra-Phonic 400, which is my favorite snare drum ever," Kenny says. "I based my signature Tama snare drum off of that. That drum has a lot of brass in it. You can tell because they weigh more than the ones that were made in later years. I have 6½ x 14 and 4 x 14 models. The 1962 Supra-Phonic 400 became John Fogerty's favorite drum, too; he has six of them. But now he loves my 5 x 14 Tama signature snare drum."

Video: "Crumblin' Down"
https://www.youtube.com/watch?v=PErUiAyVoGc

Video: "Authority Song," live TV performance
https://www.youtube.com/watch?v=GVazXNawn24

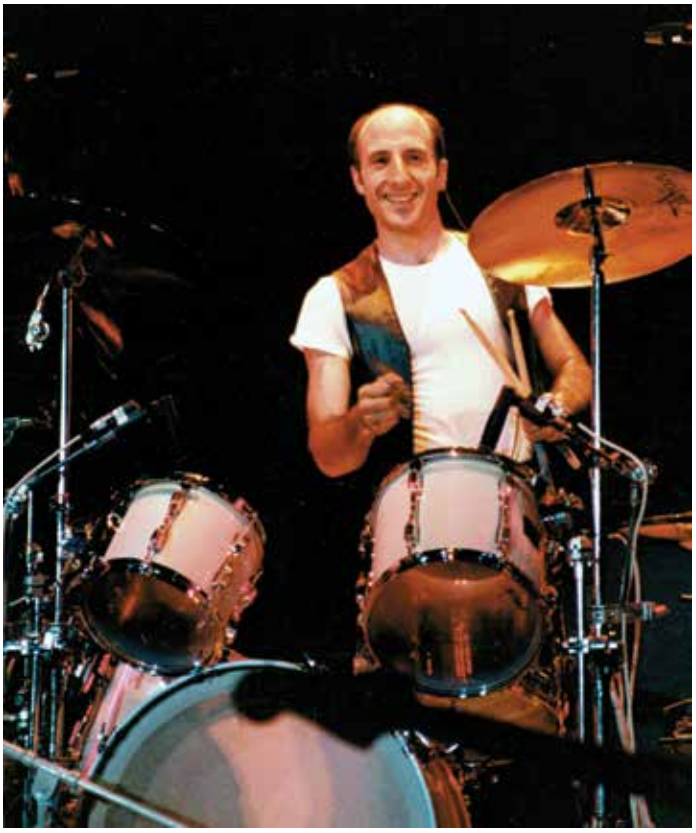
## Scarecrow, 1985

After the success of *Uh-Huh*, Mellencamp realized that he could make records in Indiana. He bought a two-bedroom house near Bloomington, built a studio onto the back of the house and converted the bedrooms into offices. He facetiously called it Belmont Mall. When the band did the *Uh-Huh* tour, he also decided that he didn't want to be anyone's opening act anymore and have to play by their rules.

"John figured out how many tickets he needed to sell per night and where he could do that," Kenny says. "So we did a six-week tour, and *we* had an opening act. Then we came home and started rehearsing in the Bunker while his studio was being built. John walked in one day with a box of LPs from the '60s, '70s, and the early '80s, and he told everybody in the band, 'I want you to figure out what made these songs successful.' So I came up with my 'Book of Beats.' I started writing down what drummers like Hal Blaine, Gary Chester, Benny Benjamin, Al Jackson, and Earl Palmer played on those songs, and I was blown away by what these drummers played. I would have never come up with those parts. The idea was that when we got together to start arranging songs, we would have an arsenal of ideas that we could borrow from or be influenced by. And it was helpful. John would come in and play a song, and I'd wonder if the beat, or part of the beat, from one of those songs would work."

The first song they recorded for what became *Scarecrow* was "Rumble Seat." "That's where I really defined my snare drum sound," Kenny says. "John wanted the drums and guitars loud. So I got a big drum sound in the room, like we were used to doing now, and they got a big guitar sound. Then we played them together, and they both sounded small because we were in the same frequency range. We were all learning about this. So we spent two weeks getting sounds, which we had the luxury to do because it was John's own studio.

"I had a bunch of snare drums, and one of them was a four-inch Noble & Cooley that had a lot of crack. I had another drum that was six inches, and it didn't have a lot of crack but it had



Kenny during the *Scarecrow* tour

some other cool features. We kept going back and forth and finally John got frustrated and said, 'Can't you just duct tape the two drums together and get the best out of both?' So I took the bottom head off the Noble & Cooley, took the top head off the other drum, duct taped around the bearing edges, and that's what we recorded. I had to raise my stool way up so I could play this ten-inch drum on 'Rumble Seat.'

"But John didn't want that to be the sound of the whole album," Kenny adds. "The producer, Don Gehman, had this special sounding Ludwig Acrolite snare drum, which is an aluminum drum, and it was the best one I had ever heard. So the Acrolite became our big sound on *Scarecrow*. You can hear that drum on 'Small Town.' It was way up in the mix and really defined my sound."

Other people noticed. "Brendon O'Brian, who produced AC/DC, Springsteen, Korn, Elvis Costello and a lot more, came up to me once and said, 'Thank you for your snare drum sample.' On 'Check It Out' from *The Lonesome Jubilee* record, I hit the snare and the song comes in. He said he sampled that and had used it for the past 15 years when he mixed records. So that snare sound was the big thing about *Scarecrow*. It defined my sound through the '80s; no one had a snare sound like that."

On the title song, "Rain on the Scarecrow," Kenny played a beat that was basically derived from "Let's Dance" by David Bowie, with Omar Hakim playing drums. Aronoff made it a two-measure phrase. "I was searching for new ideas all the time," Kenny says. "On 'Rain on the Scarecrow' you can hear a metal sound on 2 and 4, which was a fire extinguisher I hit with a rod. Live, I used a brake drum off a car. I was always looking for new sounds, new beats, everything."

Video: "Rain on the Scarecrow," live at Farm Aid 1985
https://www.youtube.com/watch?v=bl3X5zuYaiA

The biggest hit on *Scarecrow* was "R.O.C.K. in the U.S.A.," which went to number two. "John *hated* that song," Kenny says. "'Small Town' and 'Lonely Old Night' were released before that, and they both went to number six. John hated 'R.O.C.K.' because he was starting to want to be more credible as an artist and not be as 'poppy.' He wasn't there yet, but he was beginning to go that way. So he wasn't even in the studio when we did 'R.O.C.K.' I was fooling around with a cowbell, and then it starts. It was a real commercial song."

The black-and-white video for the song featured Kenny looking like a 1950s beatnik with shades and a beret. "Fast-forward to 1995," Kenny says. "I'm in the studio doing the soundtrack for *That Thing You Do*. Tom Hanks wrote the script, produced it, and he said to Don Was, the producer, 'Get me a drummer like Kenny Aronoff.' And Don said, 'That's the guy I hired.' So I come in after doing a whole bunch of takes, and there's Tom Hanks, in character like the manager, sitting behind the desk saying, 'Nice job, kid. But hey, I miss the beret.' Don told me later, and Tom verified this, that he was inspired to write the script to *That Thing You Do* from that 'R.O.C.K.' video."

"Justice and Independence" wasn't a big hit, but Aronoff came up with a part that he's particularly proud of. "I was influenced by Gene Krupa, Louie Bellson, and Buddy Rich," he says. "I started off playing a funk beat, and then John said he wanted a drum solo—and when he said he wanted something, he wanted it *now*. So the first part of the solo was me trying to play like Buddy Rich and Louie Bellson with a lot of fives and sevens on the snare drum, with accents. It still had to be simple so I didn't lose the groove. I started adding my bass drum more and more, and then I went to a tom-tom thing that was total Gene Krupa, like 'Sing, Sing, Sing.' So I combined Buddy Rich, Louie Bellson and Gene Krupa on that song. Mellencamp didn't know that, but that's what I did."

Scarecrow also had the hits "Small Town" and "Lonely Old Night." "After that record we became an arena rock act," Aronoff says. "We had enough material to play a three-hour show in arenas with no opening act and sell out everywhere."

Video: "R.O.C.K. in the U.S.A."
https://www.youtube.com/watch?v=SgtmStUrXMQ

## The Lonesome Jubilee, 1987

The Mellencamp band was on a roll. They had a sound and identity that was producing hit after hit, and selling out shows in huge arenas.

So after the *Scarecrow* tour, Mellencamp decided to change some things.

"John wanted each of us to learn an instrument we had never played before," says Aronoff. "He was looking for new ideas. So I picked up a hammered dulcimer—not the little one, the big one. It had two bridges, and every note had three strings, and I took lessons, and I ended up playing hook lines on some of the songs.

"Going back to *Scarecrow*, I was the one who brought in the violinist, Lisa Germano. John wanted to have violin on an old song that his grandmother was going to sing. So we already had a violin, and the new instrument for the keyboard player, John Cascella, was accordion. So on 'Check It Out,' John told me to play the hook line on the dulcimer. Then he decided to double it with violin. Then he told the keyboard player to 'pick up that weird squeezebox thing.' We were all amazed at what a great sound that was. That became the new sound of the Mellencamp band. We reinvented ourselves, which is tough to do when you're already big. So suddenly we had this Americana sound with violin, dulcimer, and accordion, with big, heavy rock drums, bass, and guitar going. And it hit a nerve with Middle America. Our videos were all being made in Indiana, too. It really touched on a part of America a lot of people hadn't seen. And the sound really touched on John's soul."

The song "Paper in Fire," went to number one in the Billboard Top 100, and number one on the Mainstream Rock chart. "It had that violin sound, lap steel, and accordion," Kenny says. "On that track I was totally influenced by Stewart Copeland. At the beginning I'm playing four-on-the-floor on the bass drum and four on the snare with a cross-stick, driving it with the hi-hat doing eighth notes. Then I started doing this three-against-two thing like Stewart would do whenever I had openings. At first, John didn't want me to do that, but when I went out to record it I took a chance and did it anyway. And because he didn't say anything, that meant that someone in the control room with him said 'That's cool.' Because it was cross-stick, it was quiet and I could get away with all this percolating stuff until the chorus came in, and then it was full-out backbeat. And then it went back to the cross-stick thing. So I was starting to expand. If you think about 'Hurts So Good,' that was very basic, me learning how to play John Mellencamp, singer/songwriter, radio friendly music. Now I was stretching out."

Video: "Paper in Fire"
https://www.youtube.com/watch?v=myo9wXrNUP4

"Cherry Bomb" also did well, going to number three on the Mainstream chart and number eight on the Top 100. "That was me going for the Motown thing," Kenny says. "I have a swing feel; I can get rid of it, but I prefer to swing when I play. That track is an R&B groove all the way through with some rock fills. An R&B drummer wouldn't fill as much as I did. But they were like simple Motown and rock fills.

"'Check it Out' was just straight pop-rock. On 'Hard Times for an Honest Man' I was thinking James Brown, like the groove on 'Cold Sweat.' I was trying to stretch out."

Although "Down and Out in Paradise" wasn't a hit, it's another track Aronoff is proud of. "I actually came up with a beat and John wrote a song around it," he says. "Instead of hitting the snare drum on beat 2, I played kick drum on 2 and hit the snare on the "and" of 2. On the second measure I did "4 and" on my rack toms. I was influenced by a Doors song, but I played it really heavy. It was a beat I had never played before."

That album resulted in Mellencamp being so big that he could do multiple nights in the same arenas in New York and L.A. with no opening act.

## Later Mellencamp Albums

At the end of *The Lonesome Jubilee* tour, Mellencamp announced he was going to take the next three years off.

"He was fried," Kenny says. "I think he was quitting the pressure. All I had to worry about was playing drums. John was worrying about record sales, ticket sales, merch sales, coming up with songs, this and that, and his job never ended, but mine did. So he gave everyone a bonus check, told us to have a good life, and he'd see us in three years. I only had enough money saved to pay my bills for the next five months, so I had to figure out how to make a living. It was John's record deal, and he was the songwriter, so he got the royalties. But I had to make a living. So I struck out aggressively to become a session player. He quit on July 3, 1987. Between then and December 9, I worked non-stop.

And while I was working sessions, I was on the phone constantly hustling, booking, calling people. It was unbelievable."

When Mellencamp said he was taking three years off, Aronoff believed him and started recording and touring with some different artists, including John Eddie, Gregg Alexander, Seth Marsh, Richard Thompson, and the BoDeans, and he also did some drum clinic tours. Then, about a year and a half after Mellencamp said he was quitting, Kenny got a call saying that Mellencamp wanted to make a new record.

"So we did *Big Daddy*," Aronoff says. "That record was so noncommercial, I don't think one song made it on the radio. John was trying to become a legitimate artist, not just a rock-pop artist. He wanted to have credibility. He was heading towards who he is today, wanting to be a Bob Dylan or a Woody Guthrie."

Mellencamp then got involved in writing songs for movie soundtracks, and Kenny played on those. The next Mellencamp record was *Whenever We Wanted*. By this time, Aronoff was finding it more difficult to come up with new ideas for Mellencamp's songs. One problem was that whenever Mellencamp wrote a new song and sang it for the band with just his guitar, he tended to strum the same rhythm every time. "I've noticed that same thing about a lot of artists," Aronoff says. "They tend to write with the same rhythm. I know how to deal with that now. If someone plays me the same rhythm for five songs, I'll give you five different beats that work with it."

One song for which Kenny came up with something new was "Love and Happiness." "It took two days to come up with a beat for that, which is rare," Kenny says. "Usually John wants it in two minutes. I started thinking about Peter Gabriel's 'In Your Eyes.' It had a push beat; it didn't hit on 2, it hit on the 'a' of 1. So I was doing that and hitting tom-toms and doing kind of a Peter Gabriel groove, and John got excited because it was different. Then he told me to leave out the toms and just do the accents.


Then I added more beats using a double beater on the bass drums and played sixteenths on the hi-hat, but he wanted two bass drums, so I did that."

Video: "Love and Happiness," live TV performance
https://www.youtube.com/watch?v=ED2W-IhqhpO

Mellencamp continued making albums, including *Human Wheels*, *Dance Naked*, and *Mr. Happy Go Lucky*, all of which Aronoff played on. But Mellencamp wasn't touring full time anymore, and in between sessions for Mellencamp albums, Kenny needed to take recording sessions and tours with other artists to make a living. Aronoff says that his work with Mellencamp had helped prepare him for studio work; likewise, working with different people in the studio gave him new ideas that he took back to Mellencamp records.

"I was doing a Waylon Jennings record, and I asked producer Don Was, 'Do you want me to play this the Nashville way or do something different?' We were recording in L.A. with a bunch of musicians that didn't sound anything like Nashville session guys. So I was really concerned about coming up with something unique for a Waylon Jennings song—which typically was four-on-the-floor, with 2 and 4 on the snare drum—without messing up his record. So I kept four on the floor, but as I was walking back into the studio, I went past the drumset to a pile of percussion, wondering what I could do. I finally ended up hitting a piccolo snare drum with a plastic Meinl cabasa with beads on it, so I got a weird sound there; I was hitting a Pete Engelhart metal crasher with a Vic Firth Dreadlock, which is like a rake; I had sizzles on my cymbals and castanets on my floor tom; I put all kinds of percussion around my drumkit, and a djembe to the left of me leaning against my hi-hat. I made my kit very bizarre, and Waylon loved it.

"I then used that same concept on a movie soundtrack for Mellencamp, and the engineer told me that influenced John to start a new record. That was also the sound I used on a song I recorded with John called 'Wild Nights,' which was written by Van Morrison. So I brought a lot of ideas from Mellencamp into sessions, but then I would bring ideas from sessions back into John's records. It was constant learning."

In between Mellencamp sessions, Aronoff made records with Jon Bon Jovi. Bob Dylan, Elton John, Bob Seger, Belinda Carlisle, Rod Stewart, and Melissa Etheridge, to name a few. Kenny

was working nonstop, touring, doing sessions, and doing drum clinic tours. Then, while Kenny was finishing up a six-month tour with Bob Seger, Mellencamp called out of the blue and said he needed Kenny to record the next day in Indiana. But Aronoff told Mellencamp he couldn't make it.

"We talked about it, and nobody was angry," Kenny said. "John didn't understand why I wasn't willing to make his music my priority, but when you're doing session work, if you cancel a session or a tour at the last minute, they won't call you again. So we agreed that the time had come for me to leave the band." Kenny says that he and Mellencamp are still friends, and they've played together in recent years on some awards shows.

## JON BON JOVI: BLAZE OF GLORY, 1990

When Mellencamp announced that he was going to take three years off, Aronoff started trying to establish himself as a studio drummer. He was still living in Indiana, but that proved to be an advantage because he was within driving distance of Nashville, and he could easily fly to L.A. or New York for sessions. Word spread quickly that he was adept at a variety of styles, and it didn't take long for him to start working regularly. Meanwhile, Jon Bon Jovi decided he wanted to take a break from the band that bore his name. He was hired to write a couple of songs for an upcoming movie called *Blaze of Glory*, and he called Aronoff to see if he would be available for the recording.

"I said I would love to work with him," Aronoff said. "I was really excited about recording with Jon Bon Jovi; he's a really cool person. He called back two weeks later and said he now had four songs for the movie, and then he called back two weeks after that and he'd written a whole album. He said he would call back in a couple of days with the details of when and where we would be recording. But then he calls and says, 'I've got good news and bad news. The good news is that Jeff Beck is going to play on the album.' Great! I had always wanted to play with Jeff Beck. But the bad news was that Jeff Beck wanted to use his drummer, Terry Bozzio. What could I say? Terry is one of the greatest drummers in the world. I told Jon, 'I'm really disappointed that I can't do it, but I understand why.'

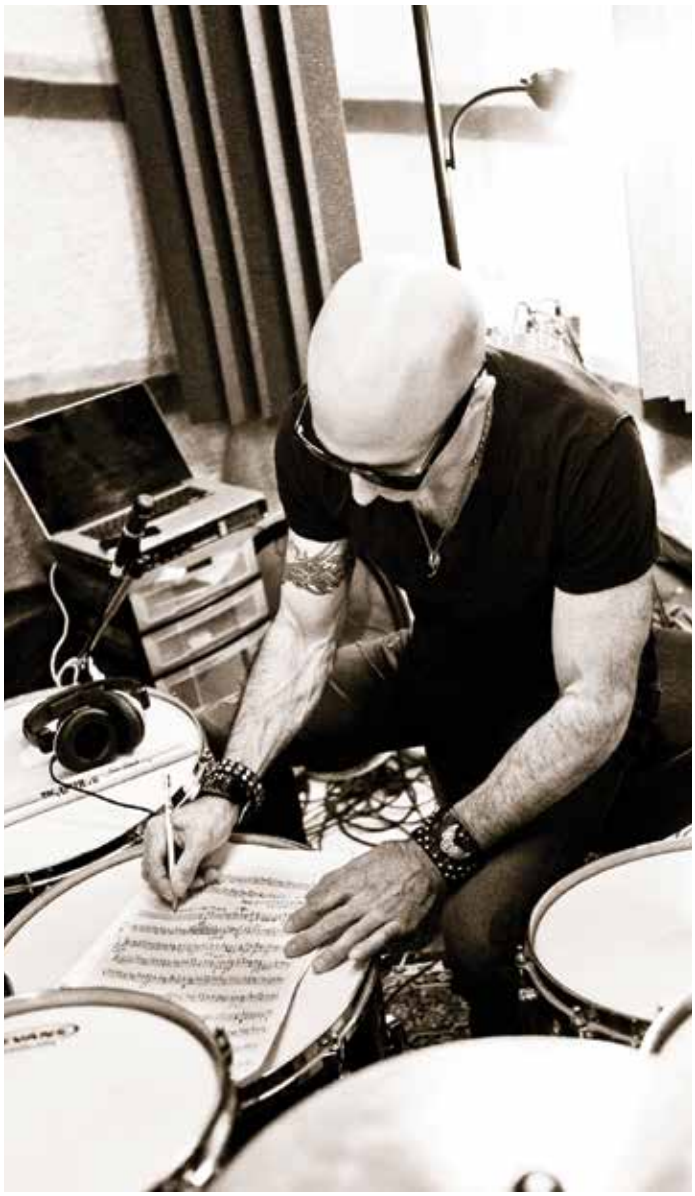
"Five hours later I get a call from the co-producer, Danny Kortchmar, and he's all upbeat, telling me where to have my drums delivered. And I said, 'Danny, have you talked to Jon today?' He said, 'No. Why?' So I told him what Jon had said about Jeff Beck and Terry Bozzio, and Danny said, 'Bullshit. Jeff Beck is not going to spend twelve hours a day tracking at sessions. After everything else is done he'll come in and overdub solos. So Terry won't be there.' That was it; I was on the record.

"The 'Blaze of Glory' song meant a lot to me," Kenny says. "I could tell it was going to be a hit. In the middle I used my orchestral training for the breakdown where I do all these rolls. I wrote a cadence and I used four different snare drums—different pitches, wood and metal, everything from a piccolo snare to an eight-inch snare. From Mellencamp I had learned how to orchestrate and add things on top of other things. Then there's a big drum break and some really cool fills. I wrote my own part. I knew that song was going to be big, so I gave it everything I had on every take. Jon appreciated that a lot and we became very good friends. 'Blaze of Glory' became a hit single and album, and sold two-million copies."

## MEAT LOAF: I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT), 1993

Although technically a rock song, Kenny found himself drawing on his past symphonic training to record Meat Loaf's "I'd Do Anything for Love (But I Won't Do That)." The over-seven-minute song goes through a variety of tempo and style changes, much like an orchestral piece. "I had to read every note I played on that because it was not a typical intro-verse-chorus-verse song," Kenny explains. "There was no repetition. The parts were simple, but the only way I could record that was by writing the whole thing out and then reading it."

With modern recording technology, Kenny could have recorded each section of the song separately, and then the sections could have been spliced together. But Aronoff wanted to record the song straight through. "Doing a song in sections is never as good as playing it all the way through," he says. "The feel you get from playing something straight through is different than if you do it in pieces. I'm affected emotionally if I play it as one composition. I get stimulated and excited when I'm on the edge like that, and I'm being pushed and it's a challenge. I love that. That was definitely the situation. No way could I have memorized all of that. I think we spent four days working on the



arrangement. I was coming up with parts that were based on orchestration. I had knowledge of that from playing in orchestras.

"I loved recording the song, but when I realized how long it was, I thought they had wasted their money because no radio station was going to play a song that long. But when it came out it went to number one in fifteen countries in the same week. I couldn't have been more wrong."

## MELISSA ETHERIDGE: THIS MOMENT, 2004

Kenny has recorded and toured with Melissa Etheridge on several occasions. "The first time I heard Melissa sing in the studio, I couldn't believe it," Kenny says. "She goes for it on every take like it's an arena. She motivates me, and I motivate her. It's a powerful combination."

On the day "This Moment" was recorded, Kenny had been booked to record fourteen songs for several different artists. "I remember the producer wanting to keep things moving and telling me, 'C'mon, let's go'," Kenny says. "I said, 'No. I need ten more minutes.' The reason I needed ten more minutes was that the song was in 12/8; I had to get into that feel and I didn't think I was there yet. The first level of recording a song is to get the foundation: the time, the feel, and the groove. The next level is to be creative on top of that—improvise and come up with cool fills and work off of that foundation. So I told the producer I needed a little more time, otherwise I was going to waste everybody else's time. I've done this before, when producers get frustrated because I say I need more time. But when I say I'm ready, we're getting full takes right away."

Video: Live performance of "This Moment"
https://www.youtube.com/watch?v=YegXAfjN4oQ

## TONY IOMMI: FUSED, 2005

For this album, Kenny was invited to travel to Wales to form a power trio with Deep Purple/Trapeze bassist and singer Glenn Hughes and Black Sabbath's Tony Iommi on guitar. "They had already written all the songs," Aronoff recalls. "They said that if I had any suggestions, I should offer them. I listened to the songs and there was nothing uptempo. So I went to my room that night in this farmhouse in Monmouth, where Black Sabbath had built a studio, and I composed about six songs with drumbeats. I would have an intro beat, a verse beat, a release beat sometimes, a chorus beat, and a bridge beat. 'What You're Living For' is one of the first songs I presented to them. The verse beat and intro beat were based on Queens of the Stone Age and Led Zeppelin. The chorus was a half-time feel that we recorded a little bit slower than half-time. We used a click track and created a tempo map, so the measure before the chorus had a click track that slowed down, and I had to do a fill that slowed down to less than half-tempo for the chorus. For the chorus I was thinking more Audio Slave in half-time and Def Leppard."

Another song from the same album, *Fused*, was "I Go Insane," which was a trilogy of songs. "That was unbelievable in that it had all kinds of tempo changes, all kinds of segments," Kenny says. "It had a click track because the producer, Bob Marlette, wanted to be able to cut between takes, so everything had to be in time. I would write everything out. The part I played was based on demos they had, but I was encouraged to do my own thing. I'm never insulted or freaked out when somebody gives me a demo and the drum part is already there. I can make it my own anyway. And with all my musical background, I can tell when a song needs something more than what somebody programmed, and they were open to whatever I wanted to do."

Video: Kenny playing the drum part to "I Go Insane" along to a recording at a drum clinic
https://www.youtube.com/watch?v=1wWjIyQy_W0

## PHILIP SAYCE: POWERFUL THING, 2006; KING OF NEW MEXICO, 2011

Kenny has made a couple of albums with guitarist Philip Sayce, who he played with in Melissa Etheridge's band. "He blew me away as a player," Kenny says. "One of the most emotional guitar players I've ever played with."

In 2005 Sayce and Aronoff played behind Etheridge at the Grammy Awards. "It was a tribute to Janis Joplin with Joss Stone," Kenny says. "People have called that one of the top-ten best Grammy performances ever. Melissa had just come out of cancer treatments; she had lost a lot of weight and was bald, but she gave it all she had, like she always does. She was very weak from the cancer treatments, but her manager thought it would be good for her to get out of bed and do this, and all the positive energy helped save her life.

"I thought I was going to record with Philip a couple of days later, but he said we were doing it the next day. So I was in the dressing room at the Grammys writing out charts. We recorded fifteen songs in a day and a third for the album *Peace Machine*. The way Philip likes to record is with the guitar amp next to the drums, so his guitars went into my mics and all my drums went into his mics. He wanted a live thing. So we recorded that whole album live, with no overdubs."

In 2011, Aronoff and Sayce recorded together again for an EP titled *Silver Wheel of Stars*. "On 'King of New Mexico' it was just me and him," Aronoff says. "I was at a point in my life where I wanted to take myself to the next level. So you can hear me going for it just like when I first got in the Mellencamp band. You can hear me still hungry, fighting for every note. I was trying to outdo myself, to go further than I was capable of. I was pushing the envelope every which way."

**Audio: "King of New Mexico" from *Silver Wheel of Stars*: https://www.youtube.com/watch?v=5CfQc7OHypA**

## CHICKENFOOT LIVE: LAST TEMPTATION, 2011

The supergroup Chickenfoot was originally formed with vocalist Sammy Hagar and bassist Michael Anthony, who had both been in Van Halen; guitarist Joe Satriani, who had played with Mick Jagger and Deep Purple; and drummer Chad Smith from the Red Hot Chili Peppers. But when it came time to tour after recording an album, Smith had commitments to the Chili Peppers, so Aronoff was hired for the tour, which resulted in some live recordings.

"This was one of the greatest bands I've ever played with live," Kenny says. "I felt like I was in a combination of Led Zeppelin and Van Halen. It felt so amazing—the sound, the groove. Joe Satriani has a lot of ideas and technique but he knows how to play simple, make it feel good, make it sound good. And then the eighth-note pulse of Michael Anthony; he's one of the best bass players ever, and his vocals are off the charts. The three of us were a great band, and then you had Sammy Hagar on top of it. He is so cool, and he's great with an audience—a real rock star. And besides the music being amazing, the vibe was amazing. I'm just sorry it didn't go longer."

Aronoff says he started out by honoring the drum parts that Smith had recorded. "The band told me to do my own thing, but what Chad did on the record was so good, and it fit with everybody else's parts. If I had changed my stuff too much, they would have had to change their parts. So I started with that, and whenever I felt I could do my own thing and my style would fit into their style, I would do it."

Video: "Last Temptation" live performance
https://www.youtube.com/watch?v=Ffk1RjrYP5A

## CODA

John Mellencamp has sometimes been asked about Kenny in interviews. He often takes credit for Aronoff's success and says that Kenny did his best work in his band. At first, Aronoff took issue with that, but came to agree with his former boss.

"I've played great on a lot of other records," Aronoff says, "but with John we had so much time to work on our music and be creative. I had the time and luxury to come up with some bizarre, unique parts, and they would build the whole song around my drumbeat. That's part of the reason why it was my best work, because we had time and there was money behind us. If you put me in a room and give me an hour to come up with a part for a song, I'll come up with something great. But if you give me a month, I might come up with something that's genius. So it wasn't like I wasn't as good a drummer after I left John; it was the environment that made it possible for me to do stuff that I don't have time to do on other records."

*Audio clips of drum beats were recorded by Kenny Aronoff at Uncommon Studios L.A.*

**Rick Mattingly** is Senior Publications Editor for PAS, a frequent contributor to *Modern Drummer* magazine, and a writer, editor, and arranger for Hal Leonard Corporation. PN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# The Language of Independence

By Jerry Leake

My college-level drumset students have the excellent technical skills and stylistic diversity to become professional musicians in a highly competitive and demanding music industry. Many of them focus on studying and playing jazz, while also being aware that much of their living may be made playing more commercial, dance-oriented styles: rock, funk, Latin.

Jazz drummers use all four limbs to create an entire blend of sound and rhythm, with parts working to serve the collective "whole" of the rhythm section engine. Multiple gears interlock to create the "clock" of time that propels a jazz ensemble of any size. Private students know that my approach involves a language-based "Harmonic Time" (HT) method that fully dissects and challenges rhythm independence. HT involves carefully analyzing each gear to build a new clock with a more focused and attuned engine.

I begin with basic African repertoire and drum language in 12/8 and then incorporate the mathematics and language of Indian rhythm to form complex and sophisticated grooves. The key is using the "voice" to speak all the parts played by each limb, to achieve a high level of singing songs while playing intricate and evolving grooves. Nowadays, drummers need to enhance their skills with the ability to sing background vocals, usually with simple and repeating grooves. I strive for a level of independence that breaks this basic mold of independence.

## AFRICAN LANGUAGES

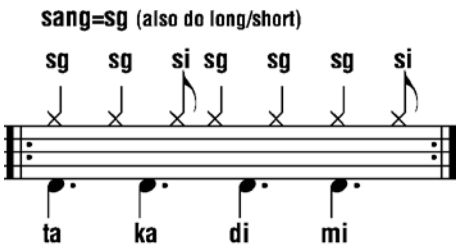
Students first learn to sing the Standard African 12/8 bell from the Ewe people of Southern Ghana. The Ewe phrase is "matekpo matekpo kple ku ja" (the "k" is silent in kple). The bell (ride cymbal) plays on all syllables except "tek" ("teek"), which marks the empty 2nd and 3rd beat. Notice in Example 1 that the syllable "ja" is actually beat 1. Ewe patterns do not typically begin on beat 1; they end on beat 1. This vocal phrase clearly marks the 12/8 pulse with each beat aligned with the syllables tek, tek, kple, ja.

The following phrase establishes the bell on the ride cymbal and the four-beat using the bass drum. Once you are comfortable speaking and playing the matekpo bell, speak the bass drum (BD) four-pulse using the Indian syllables "ta ka di mi." You will notice the tension points on beats 2 and 3 (ka, di) and the resolution points on 1 and 4 (ta mi). Switch back and forth between bell and BD languages.

A more academic method of analyzing and speaking the bell is based on long and short strokes: quarter notes are "long" and eighth notes are "short." Doing this, your awareness may shift from a 12/8 to a 6/8 orientation.

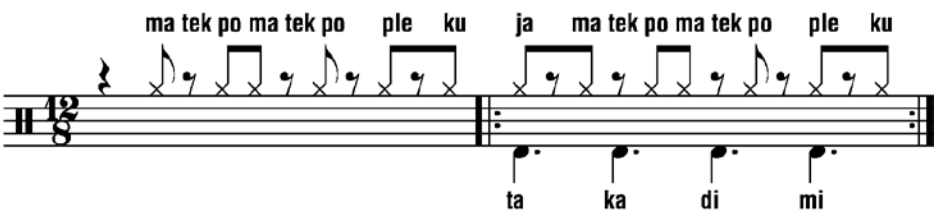
A more musical, language-based approach, developed by James Koetting, is to incorporate the syllables "sang" and "si" as shown in Example 2. Switch back and forth from matekpo of 12/8, sang/si of 6/8, and the BD in 4 using Indian syllables. In the following notation, all "rests" from Example 1 have been eliminated.

Example 2: sang/si



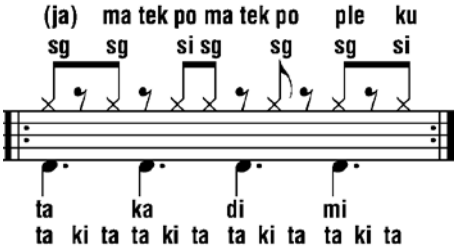

The bass drum can also be realized using all 12 pulses by speaking four sets of **ta**kita (**ta** ki tuh) with the bold **ta** marking each "beat" (Example 3).

Example 1: matekpo



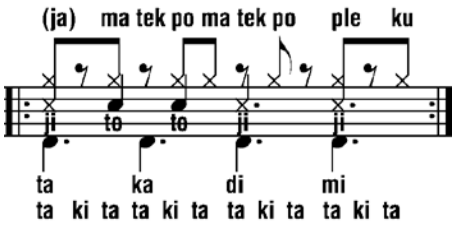

At this point we have four spoken phrases: matekpo, sang/si, ta ka di mi, and takita. Mix these up freely, focusing on each limb as defined by the language you speak. Example 3 incorporates all four spoken phrases.

Example 3: takita BD



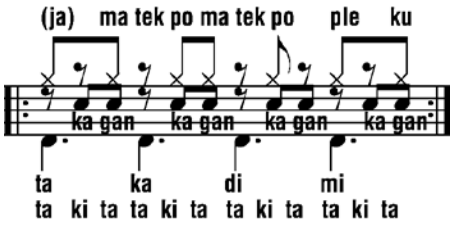

Now we will examine two traditional Ewe drum phrases using our weak hand on drumset. The spoken phrases (vocables) are derived from the names of the traditional drums: totoji and kagan. For totoji, the syllable **to** "pronounced ("toe") is played as an open tone on floor tom, and the syllable **ji** ("x") is played as a pressed tone on floor tom (for example). Another approach is to play **ji** on the high tom and **to** on the floor tom. In Example 4, the totoji phrase and language is brought into our previous work.

Example 4: totoji




The kagan is known as the "baby" of the Ewe drumming ensemble. It plays on the offbeats and usually renders either a one-beat or two-beat phrase with many possibly variations. For this study we will look at the one-beat phrase that is spoken as "ka gan." If you think of "om pah pah" the "om" is the beat (BD) and the "pah" is the offbeat kagan pair. Shown in Example 5 is the kagan played on snare (snares off), or as rim clicks.

Example 5: kagan




A fourth and higher level to our work would be to play the bell, beat, and kagan using the limbs *and* speak the totoji. Alternatively, play totoji while speaking kagan. The fourth level—speaking a phrase that is not physically played—is how you develop the skill to sing songs while drumming sophisticated grooves.

Summary: At this point we have four African languages: matekpo, sang/si (bell), and totoji, kagan (drums). We also have the bass drum in slow and fast Indian syllables: ta ka di mi (beat) and takita (filled up). At all times shuffle every language.

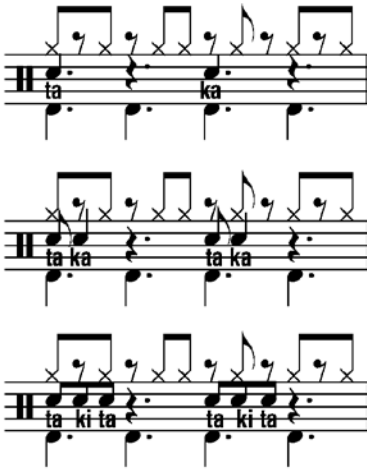
## CROSS-RHYTHMS

With a strong foundation established using the previous phrases we can speak and play the many available cross-rhythms—2, 3, 4, 6, 8—inside 12/8. With any cross-rhythm we can apply multiple hits to each stroke, and rotate the entire phrase to different locations inside of 12/8. The possibilities may seem daunting, but know that each variation is a potent groove that is not wasted.

## 2 cross-rhythm (2 CR)

Shown in Example 6 is the first 2 cross-rhythm rendered with the weak hand on snare drum and with language. Also play the phrase while speaking matekpo, sang/si, and BD. Shown are double and triple hits of the phrase with language. You can also apply four hits with "ta ka di mi." Continue speaking the other languages (bell, BD).

Example 6: 2 CR

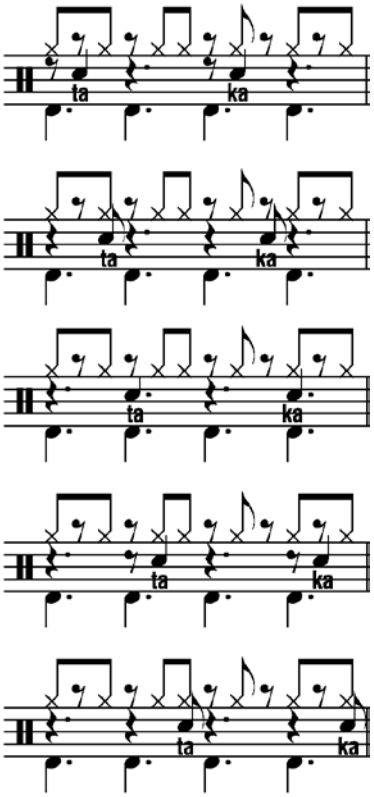



## 2 CR Rotation

Twelve (from 12/8) divided by two (CR) equals six, which is the number of possible rotations before returning to the original starting position on beat 1. As you explore the rotations with one, two, and three hits (single hit shown), your awareness of the downbeat may start to diminish: "Where's the 1?" Speaking matekpo helps you realign your compass, which may be suffering from temporary "rhythm culture shock."

The key is to remain on a given phrases for as long as possible, speaking all the languages with the same drumming mechanics. Consider this a form of yoga and meditation that allows you to drift into and around all aspects of the entire groove. You will discover details and depths you could have never imagined.

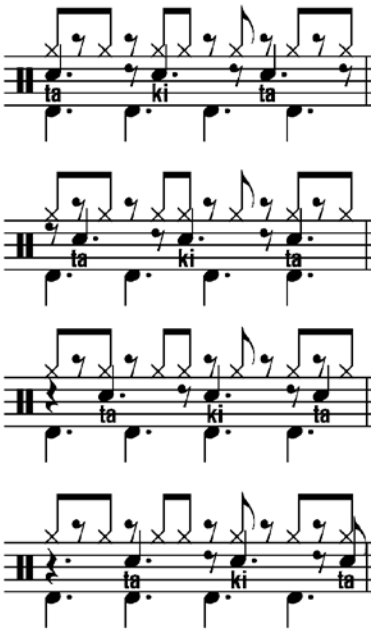
Example 7: 2 CR rotations




## 3 Cross-rhythm

Twelve divided by three equals four: the number of rotations possible with the 3 CR. While retaining the four in the bass drum, the 3 CR results a 3:4 sensibility, which is a much more demanding and intricate phrase. Single hits are shown in Example 8. Also incorporate double and triple hits using **taka** and **takita** syllables.

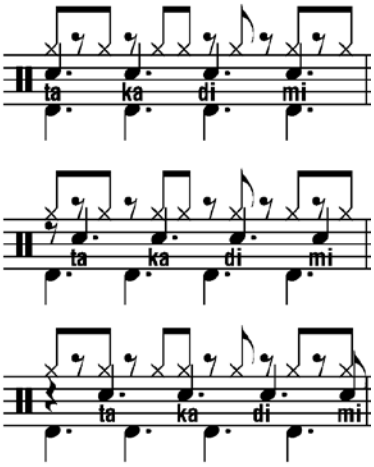
Example 8: 3 CR




## 4 Cross-rhythm

The 4 CR has three positions and can be played as single (shown in Example 9) and double hits with each position.

Example 9: 4 CR

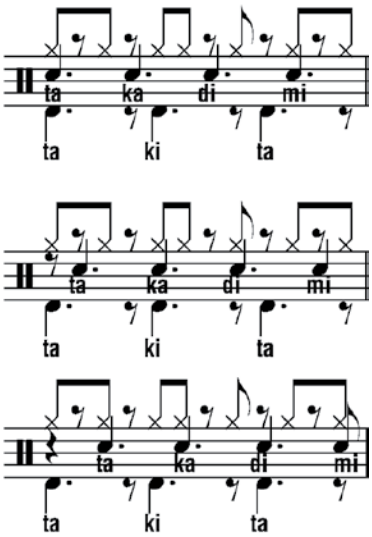


See video examples from this article in the digital edition of this issue at www.pas.org/publications/latest-issues/percussivenotes.aspx


## 4 CR; BD in 3

Because the bass drum is also in the 4 CR, we can change it from a four-pulse to a three-pulse. This results in a 4:3 juxtaposition as shown in Example 10 with each single-hit position.

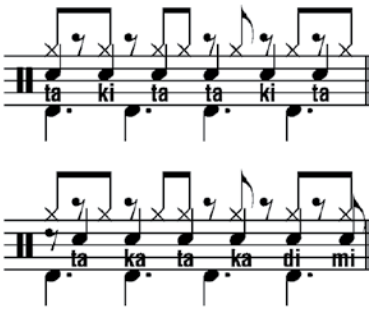
Example 10: 4 CR; BD in 3




## 6 CR

The 6 CR has only two positions, on and off, each played with a single hit. In the first position notice that the first takita phrase is "on" (with) the bell, and the second takita is "off" the bell, revealing the inherent flip of the bell. In the second (off) CR position the resulting alignment with the bell is off, off, on, on, on, on. For this phrase speak two sets of takita or taka takadimi to align with off and on positions.

Example 11: 6 CR

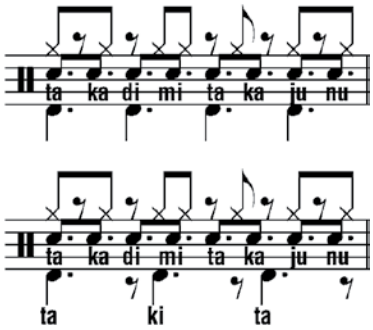



## 8 CR

Twelve divided by eight equals one and a half (1.5). Basically, you will play dotted-eighth notes that double the dotted-quarter BD in four. In this unorthodox treatment the bell and drum align in only two positions: beat 1 and beat 4. All other bell and drum strokes weave in and around each other in a sort of "flam dance." To speak the 8 you say "ta ka di mi ta ka ju nu." You may also notice that the "matekpo" language fits comfortably to the phrase. Also shown in Example 12 is the bass drum in three, resulting in a complex 8:3 combination.

Refer to the video link to see and hear all the examples in this article.

Example 12: 8 CR




## CONCLUSION

This article explored the power and language of the African 12/8 groove, integrated with higher-level Indian mathematics. As drummers, we love rhythm puzzles—as long as we are not puzzled by them. When exploring any new idea, we need to take small steps to go deep below the surface and surrender all the tension and gravity we may feel when stepping outside of our comfort zone. With practice and devotion a language-based method may become an essential tool for you to achieve the highest level of independence and ownership of any idea.

**Jerry Leake** is an Associate Professor of Percussion at Berklee College of Music and the New England Conservatory of Music. He is leader of the world-rock-fusion octet Cubist, which has released an acclaimed studio and live CD. He is also co-founder of the world-music ensemble Natraj and the dub/trance groove collective Club d'Elf . Jerry performs regularly with R.A.R.E, C-Jammers, Another Realm, and the Agbekor Drum and Dance Society. On tabla, he has accompanied Ali Akbar Khan, Steve Gorn, Sharafat Ali Khan, Nandkishor Muley, Kumkum Sanyal, Chitravena Ravikiran, Purnima Sen, and Shyamdas. Jerry graduated from Berklee College where he studied jazz vibraphone with Gary Burton and hand percussion with Pablo Landrum. He studied tabla in Pune, India with Rajiv Devasthali and Carnatic rhythm theory and mridangam with T. K. Ramakrishnan. He has learned African music for 20 years with Dolsi-Naa Abubakari Luna of the Dagomba tradition, Ewe music with Godwin Agbeli and David Locke, and balafon/djembe with the Coulibaly family in Burkina Faso. Jerry has written eight widely used texts on North Indian, West African, Latin American percussion, and rhythm theory; manuals for playing world rhythms on drumset; and articles published in *Percussive Notes*. Jerry is former president of the Massachusetts PAS Chapter and has been a composer and member of the Portland Symphony Kinder Koncert percussion ensemble since 1984. PN

# Why Do Drummers *Love* Snare Drums?


# Why Ask Why?

**DRUM! Magazine Presents**

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Coming in August 2015

# Publishing 101

By Josh Gottry

As an established composer with a number of published and self-published works, I often respond to inquiries from emerging composers about the process of moving a composition from completion to publication. Questions include topics such as how to choose a publisher, the pros and cons of self-publication, and what is the best process for submitting a work for consideration. For those individuals looking to publish their first (or even 101st) composition, here are a few thoughts.

## WHEN IS IT READY?

Before publishing a piece of music, it is important to be confident in the completed quality of your composition. Just because it has a beginning, middle, and end, doesn't mean the piece is ready to share with the world. Anybody can self-publish, and just about any piece can be printed and sold, but there are a few things composers can do to determine if their piece is ready.

First, has it been performed, not necessarily in a formal public recital or concert, but has it at least been prepared and played through? If a piece has gone through the process of performance preparation, ideally by someone other than the composer, many notational errors can be identified and fixed, confusing information can be clarified, and missing elements such as tempo markings, phrasing indications, and dynamics can be added. The performing individual or ensemble can also offer thoughts about what portions of the piece were enjoyable to prepare vs. those that were frustrating or not particularly idiomatic, as well as thoughts on the difficulty of the piece and potential edits. If it has been presented in a formal performance, feedback can even be gathered as to the appeal or effectiveness of the composition from an audience perspective.

In addition to the performing ensemble or individual, have you shown the piece to a respected peer or professional in the field to request feedback? Take opportunities to ask questions as to whether this colleague might consider programming a piece of this nature or who this person could see performing the work. If a potential performance scenario for the piece isn't obvious, that could be a concern worth addressing before publication. These steps to solicit feedback become especially critical when self-publishing because the extra refinements that a publisher may contribute, as a second pair of eyes and ears, are not part of the self-publication process.

Regardless of whether you choose to submit to a publisher or self-publish, the final steps in preparation should include a clean, computer-notated score and parts (hard copy and digital file), program and performance notes and diagrams, and an audio or video recording (either live or quality computer realization). Murray Gusseck, co-founder of Tapspace Publications, LLC., reminds composers that, "The person at the other end (the publisher) has no idea what the composer's intention is—only what they've been given to evaluate," so be sure to prepare your prints and recordings in the most professional manner possible.

## CHOOSING A PUBLISHER

If the score is ready to go, the next most obvious question is whether to submit to a publisher for consideration or to publish it yourself. Brian Nozny, percussion performer, educator, and composer, suggests that composers "should try publishing a few works with a publisher before considering self-publishing. This allows for their name to become recognized and builds up credibility, since a publisher previously showed belief in their compositions."

Assuming you decide to submit your work to a publisher, how do you decide which company to approach? One thought is to cast the net far and wide by sending a score and CD to every publisher who might consider your music. Numerous potential complications arise with this approach. What if the company you respect the least is the first to respond, or what if the company you like the most is the third or fourth, after you've already signed a contract with another publisher? How do you explain to them that you've accepted another deal, justify the time they spent reviewing your submission, and hope to have them consider publishing a future composition?

A more professional approach is to make a list of a few publishers for which you feel your piece would be a good fit. After contacting your first choice to ensure they are accepting submissions for publication consideration, prepare a package of materials showcasing your work as professionally as possible. Understand that the review process may take several months or more. It is okay to follow up or check in periodically, but ensure all your contact is courteous and respectful of the publisher's time. If your first choice passes on the piece, make it a priority to review any feedback you received from their response, and consider any changes or improvements before repeating the submission process with another publisher.

Chris Crockarell, co-founder of Row-Loff Productions, explains that the quality of a composition isn't the only factor a publisher must take into account. "If I have six advanced, college-level quartets on my desk, but I only have room to publish two for a particular project, I'll shelve some music. It's not because the piece is something we necessarily don't want to publish; it comes down to a well-balanced, overall project."

Sometimes persistence is the next best step, moving to a second or third choice publisher, but other times patience may be the best course of action. Chris continues by saying, "There have been several occasions when I've published past submissions, as far back as five years, because they fit a particular need in that year's project that was missing."

The process of narrowing down potential publishers to a first, second, or third choice, can be accomplished by asking a few simple questions. Do you buy music from this publisher? Publishers whose music you've played or programed are probably companies worth considering first. What is their professional reputation and for what genre, style, or focus are they particularly recognized? Their reputation inevitably becomes connected to you and your music as well. If you want the best exposure possible for your graduate-level marimba solo, sending it to a publisher known for accessible middle school percussion ensembles likely isn't the best choice regardless of how respected the company may be. How does your piece fit in the publisher's catalog and does it complement what is already available or duplicate something in which they have already invested? A new method book for timpani might be a great addition to a publisher with several timpani solos, or it could be quickly rejected by a company already promoting another composer's text. What is your benefit from an affiliation with this publisher, and what would be their benefit in a partnership with

you? You need to be confident of the answer to the first part of this question, but you need to be clearest in communicating the answer to the second part. Publication is a partnership, and they will look for the benefits of your name and reputation just as you considered theirs.

Remember to also take advantage of any potential personal interactions with publishers. Visit conventions such as Midwest or PASIC and introduce yourself at the publishers' exhibition booths. Have your scores handy, just in case the conversation moves in that direction, but make the intent of these visits to ensure that they can put a face with a name in your future communication.

## PROS AND CONS OF SELF-PUBLISHING

Given that most composer royalties hover around ten percent of the retail or wholesale price, it would seem like self-publishing is the easy way to make more money. Certainly self-publishing composers retain a greater percentage of the sale price of the copies of music they are able to distribute, but the costs and distribution potential must be considered as well. As a self-publisher, you are responsible, at a minimum, to prepare the professional score, file for copyright protection, print and bind the music (or pay to have the scores and parts printed and bound if you don't own the proper equipment), promote your music (including submission for reviews in professional publications), invoice and collect payment, package and ship orders, and manage a variety of accounting, tax, and licensing responsibilities.

Cort McClaren of C. Alan Publications reminds composers that, "A publisher will advertise and promote your music through a complex array of music dealers (foreign and domestic), distributors, direct contact with teachers and professional musicians, conferences, and organizations. The publisher absorbs cost of design, printing, advertising and promotion, storage, world-wide distribution, licensing, and works with numerous industry groups (Harry Fox Agency, ASCAP, BMI, etc.) in an effort to legally safeguard your music and protect it against copyright infringement." As a self-publisher, all of those responsibilities are either yours or simply left undone.

Jamie Whitmarsh, percussionist and award-winning composer, has chosen to self-publish selected compositions within his catalog. "I am distributing these titles entirely in PDF format for now, since it is logistically easiest, and helps me keep prices down," Whitmarsh explains. Digital sheet music publication has become more widespread and certainly reduces costs associated with publication, but it also opens up new issues of document security, potentially reduces exposure if those titles aren't also available through distributors, and again requires an investment of time to create digital files and determine the best method or company to facilitate the distribution. It should be obvious by now that a few of the responsibilities of the composer-publisher require a financial investment, but the majority of the burden is a significant commitment of time, and as the saying goes, "Time is money."

One of the greatest hurdles for self-publication is gaining exposure for your music. It is expected that most publishers will attend and rent booth space at PASIC, Midwest, and other regional and national conventions, and they typically have their full catalog carried by major sheet music distributors, allowing them an opportunity to showcase (and sell) your music in ways impractical or impossible for a composer-publisher. Cashing a yearly royalty statement for ten percent of 300 sales can easily be more financially efficient than 100 percent of 25 sales minus all the time and money invested.

On the other hand, another benefit of self-publishing is the assurance that you retain full ownership rights for your music. The transfer of ownership that is central to most publishing contracts allows the publisher to make any number of decisions regarding your piece, including something as significant as selling or transferring it to another publisher or as basic as how conscientious they will be about filling orders and maintaining stock of your piece. Blake Tyson, Associate Professor of Percussion at University of Central Arkansas, explains that he self-publishes the majority of his pieces simply because, "I feel very connected to my pieces and, at this point in my life, I don't feel comfortable giving away the copyright to someone else."

If you want to make an improvement or correction, create an alternate arrangement, or license your music for use in any number of outlets, that decision and potential income is yours and yours alone. Membership in performing rights organizations like ASCAP or BMI allows composers to collect performance royalties, and self-publishers collect both the composer and publisher share. However, again, the burden of collecting and submitting programs to these organizations isn't shared. Ultimately, the option to self-publish needs to be based on many different factors such as your individual exposure and distribution potential, the amount of personal control and ownership desired, and the amount of time you are personally willing to invest in your composition after it is written.

## GOOD LUCK

As most published composers will attest, "no" typically precedes a "yes" when it comes to publication submissions. In fact, often several "no's" precede the first "yes." During the wait for a response, you can continue to share your music with colleagues and garner extra feedback or exposure, and of course, continue to write more music. Once you've developed a relationship with a publisher or a reputation for quality compositions, the process for each successive composition can become easier and much more streamlined.

Whether you are working on your first or 101st composition, thank you for writing new music, thank you for making your creative outlet available to other musicians, and good luck in your continued compositional and publication pursuits. An additional thanks from me to Blake, Brian, Chris, Cort, Jamie, and Murray for their contributions to and assistance with this article.

**Josh Gottry** is a composer, percussionist, and music educator. He is chair of the PAS Composition Committee and has composed over 50 published works for percussion. Gottry serves as music faculty at Chandler-Gilbert Community College, teaching courses in percussion, music theory and composition, and music humanities. More information is available about his percussion and composition activities at www.gottrypercussion.com. PN

# Carlos Chávez's "Xochipilli—Macuilxochitl: An Imagined Aztec Music"

By Stephen Crawford

A renowned composer, conductor, educator, and administrator, Carlos Chávez blended elements of Mexican, Indian, and Spanish-Mexican style into his music. His major works include five ballets, seven symphonies, four concertos, an opera, and pieces for voice, piano, and chamber ensembles. His two works exclusively for percussion, "Toccata for Percussion Instruments" and "Tambuco," have become standard pieces in the percussion ensemble repertoire. Percussion also plays an important role in his nationalist compositions, most notable "Sinfoía India" and "Xochipilli." Written in 1940, his "Xochipilli—Macuilxochitl: An Imagined Aztec Music" utilizes percussion against the backdrop of four wind instruments, making this piece one that would work as a percussion ensemble featuring winds or a chamber winds piece featuring percussion.

In Chávez's synthesized Aztec style, his use of ostinato composed of brief "meloryhthms"[1] is apparent in both the winds and percussion of the composition. Although Chávez admits that "there are no melodies or rhythms that can be considered authentically pre-Cortesian…I couldn't have tried to quote anything directly,"[2]

"Xochipilli" is his attempt to recreate the melodies and rhythms of ancient Mexico. Though this use of ostinato rhythms, the attempt to re-create the music of his ancient people, Chávez maintains certain points that coincide (musically, not chronologically) with those of Igor Stravinsky and his compositions such as "Le Sacre du Printemps."

The piece is named for Xochipilli–Macuilxóchitl, Aztec god of music, dance, flowers, and love. Chávez relied on what little information was available on the ancient music of the Aztecs to locate authentic or build replicas of ancient indigenous percussion instruments. In the score to "Xochipilli," Chávez wrote: "The pre-Cortesian instruments consisted of two families: percussion and wind instruments. The former comprised quite a number of drums, mainly of one skin, of all sizes, and using a resonance box of various forms and materials, mainly clay and wood, and a tremendous quantity of tiny rattles, also of various sizes and materials. As opposed to these drums and rattles, all of which had an undetermined pitch, there were other percussion instruments in which the pitch was determined and fixed: the teponaxtlis, logs of hollow wood with two free tongues at the top that were hit with two *ulli* (rubber) sticks."[3]

"Xochipilli" is known for Chávez's masterful use of numerous indigenous instruments to conjure imagery of pre-Cortesian Mexico. He does though, for reason of practicality, allow for the replacement of indigenous instruments with modern instrumental equivalents. For example, the *teponaxtli* are replaced by marimbas; the "very small" Indian drums by bongos; the *huehuetli* by tenor drum, high-pitched timpano, and bass drum; and the *omichicahuaztli* by rasping sticks or güiro. The trombone replicates a conch shell, and modern flutes replace ancient wooden flutes.

The piece is not based on archaeological melodies or quotations from true pre-Conquest music, for no records of such melodies or music exist. However, Chávez did make a careful study of Aztec instruments and combinations of instruments. The scales and overtones of Pre-Cortesian instruments were known to Chávez as well as their expressive qualities. Chávez's knowledge came from his study of the Aztec culture in general and through its architecture, literature, sculpture, and the chronicles of the conquistadors. Chávez states unequivocally that "Xochipilli—Macuilxochitl" is not an authentic reconstruction of ancient Aztec music, rather a general impression (based on exhaustive research) of how ancient Mexican music may have sounded.[4]

"Xochipilli" is scored for piccolo, flute, E-flat clarinet, trombone, and six percussionists. The composition is approximately six minutes in length. The printed score indicates the modern percussion instruments to be used:

Percussion I: Marimba

Percussion II: Marimba, Hawksbell (*grelots*) in copper (small)[5]

Percussion III: Bongos, small clay rattles

Percussion IV: Tenor Drum (snares released), Soft Rattles

Percussion V: 1 Timpano (any high pitch), medium clay rattles, and Hawksbells in copper (medium)

Percussion VI: Bass Drum (large), Rasping Stick or Güiro (large)

Chávez notes that the percussion section was originally written for a group of primitive Indian instruments. The list above is their modern equivalents, though if the originals are available they should be the following:

Percussion I: *Teponaxtle* (Figure 1), *Omichicahuaztli* (Figure 2)

Percussion II: *Teponaxtle* (large), Hawksbell in copper (small)

Percussion III: Two very small Indian drums, clay rattles

Percussion IV: *Huehuetl* (medium) (Figure 3), soft rattles

Percussion V: 1 *Huehuetl* (large), medium clay rattles, and Hawksbells in copper (medium)

Percussion VI: *Huehuetl* (extra-large), *Omichicahuaztli*

Perhaps the most important of these different percussion instruments in "Xochipilli" are the *teponaxtli*. A *teponaxtle* is similar to a log, or split drum, consisting of a wooden cylinder, with both ends closed, that was placed in a horizontal position over a tripod, in order to avoid contact with the ground. On the top part of the instrument an incision was made in the shape of the letter "H", forming two tongues, which were then struck by the *ulli* (rubber or latex wrapped mallets). Thus, two different sounds were produced that could be close to major seconds, major or minor thirds (which was the most common type), or perfect fourths or fifths.[6] The resulting sound gave the impression of a xylophone or marimba, making the *teponaxtle* a possible predecessor to these two percussion instruments. This is most likely

Figure 1. *Teponaxtli* with *Ulli*

Figure 2. *Omichicahuaztli*

Figure 3. *Huehuetls*

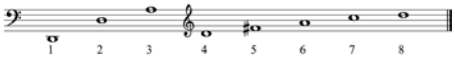
*All instruments shown are from the private collection of Stephen Crawford*

why Chávez substitutes the marimba for the *teponaxtle*.

Chávez wrote: "The family of wind instruments was composed of great varieties of flutes, ocarinas, whistles, and sea snail shells. The existence of this sonorous material—an objective knowledge—is quite a solid basis that certainly cannot give us a precise knowledge of the music, but it can give us a rather approximate idea of the total sonority of the ensembles formed with these instruments by ancient Mexicans."[7]

The shell of a sea snail was the basis for some of the earliest instruments of the Indians of Mexico. The small end was cut off providing a natural, long tube that could be blown through. Chávez had found that the seashell produced a system of overtones that led to the development of the pentatonic scale in Aztec music.[8] At the end of "Xochipilli," the trombone duplicates the sound of the seashell. A shell preserved in the National Museum of Mexico produces the following scale (Figure 4):

Figure 4. Aztec seashell scale




"Xochipilli" is cast in one continuous movement, divided into three major sections played without pause. The first section encompasses measures 1 through 83; the second measures 84 through 134; and the third from measure 135 to the conclusion in measure 269. Chávez wrote: "In the first and last section, percussion instruments and flutes suggest the great sacred festivals, full of fervor and dread, that took place in the broad plazas of the *teocalli* (large pyramidal temples on which the Aztecs performed their ceremonies). The melodies of the middle part might evoke shades of the inner reflection we find in the lyrical poetry of the ancient Mexicans that has come down to us.[9]

## EVENTS AND SCORING

mm. 1–83, *Allegro animato*—Quarter note = 100. Piccolo and flute melody based on pentatonic scale of B, C-sharp, E, F-sharp, and G-sharp. E-flat clarinet makes first appearance in measure 62 with new melodic material. Percussion is layered in throughout section.

mm. 84–134, *Lento*—Quarter note = 58. Scoring and texture becomes thinner than previous section. E-flat clarinet has expressive melodic line based on the pentatonic scale of A, C, D, E, and G. Piccolo joins in with both marimbas and flute to create countermelody. First appearance of Hawksbell in measure 123 adds to lyrical quality.

mm. 135–269 *Vivo*—Half note = 104. Marimbas set a rhythmic motive. The flute enters in measure 143 in imitation of the rhythmic motive in the pentatonic of A-flat, B-flat, D-flat, E-flat, and G-flat. The E-flat clarinet enters in measure 156 with the rhythmic motive in the pentatonic of A, C, D, E, and G. The piccolo enters in measure 168 with the motive and in the pentatonic of B, $C^3$, E F-sharp, and A. Marimbas emphasize motive throughout section while remaining percussion add rhythmic drive.

mm. 183–232. Percussion is heard alone for the first time in the piece. Rhythmic motive and fragments are passed from instrument to instrument.

mm. 233–269. Trombone enters as the sea shell playing the four notes of $D^1$, $A^1$, C-sharp$^1$, and F-sharp$^1$.

There is much repetition and imitation of rhythmic and melodic material in "Xochipilli" to unify the three sections of the composition. Both the wind and percussion parts of "Xochipilli" are well within the grasp of advanced high school players and college/university players. Conductors and performers should keep in mind that this composition is a re-creation of ancient Aztec music. Therefore, it is preferable to perform "Xochipilli" with the original percussion instruments listed in the score or a close substitute before choosing the modern equivalents. Wooden flutes and/or ocarinas can also be utilized to give the winds the same authentic sound as the percussion. Illustrations of the different types of Pre-Cortesian instruments can also be found in *Horizontes de la música precortesiana* by Pablo Castellanos.

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2. Carlos Chávez, "Xochipilli: An Imagined Aztec Music." (New York: Mills Music, 1964), preface to the score
3. Ibid
4. Carlos Chávez, Introduction to *Mexican Music*, notes by Herbert Weinstock, 13.
5. Grelots is French for sleighbells or pellet bells. A pellet bell is a small, hollow metal container with a ball or pellet inside that rattles and jingles when shook. They are the individual bell that makes up the sleighbells as a whole.
6. Roberto García Morillo. *Carlos Chávez, Vida y Obra*. (Mexico: Fondo de Cultura Económica, 1960), 201.
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9. Ibid.

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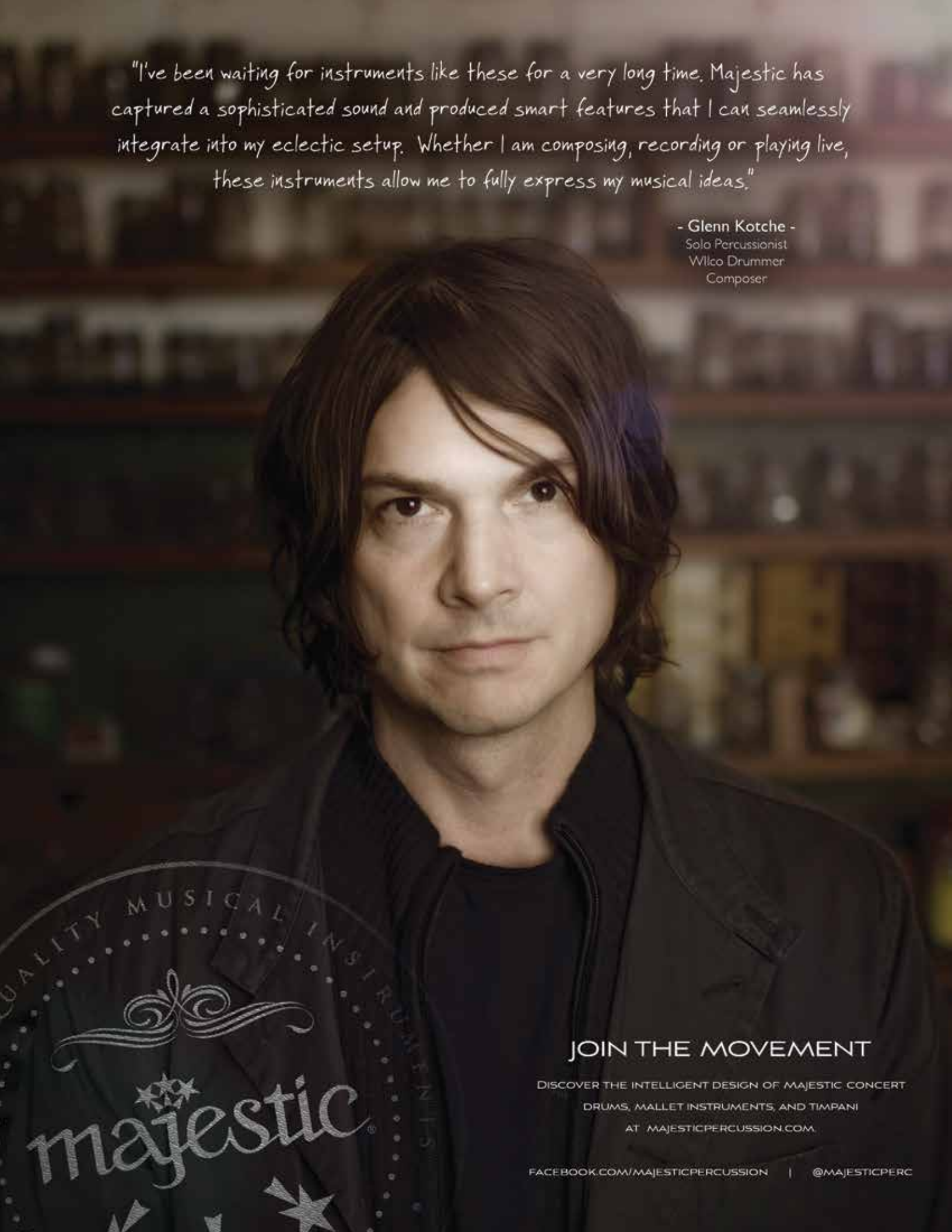
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# Elliott Carter:

## "Eight Pieces for Four Timpani"

By Brandon M. Smith

Elliott Carter (1908–2012) was one of the most prominent American composers of the twentieth century. He used a "complex, non-serial style characterized by innovations in rhythm and form" that was particularly evident in the late 1940s onward.[1] His "Cello Sonata" and "Eight Pieces for Four Timpani," written in 1948 and 1950/1966 respectively, were some of the first pieces to use these revolutionary concepts.[2] The timpani études, in particular, utilized extended techniques in combination with his rhythmic innovations. Carter's new compositional style in regards to his "Eight Pieces for Four Timpani" has solidified the composition's permanent place in the percussion repertoire.

Preceding the publishing of his "Cello Sonata" in 1948, Carter studied and was compositionally influenced by the "Indian *talas*, the Arabic *durab*, the 'tempi' of Balinese *gamelans* (especially the accelerating *gangsar* and *rangkep*)," and the African music of the Watusi people.[3] The compositions of such composers as Alexander Scriabin, Charles Ives, and Henry Cowell played a role in his new compositional style.[4] The effect of World War II is also evident in his compositional style. As Schiff states:

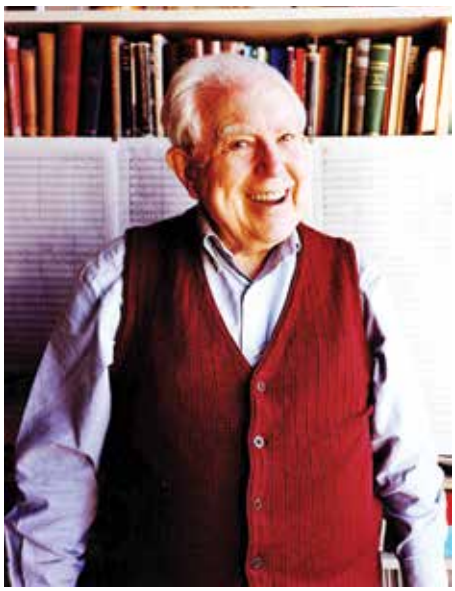
> He has spoken of his need at this time, in response to the experience of the war, to re-examine all aspects of music in order to achieve an emancipated musical discourse; this pursuit led him to a systematic study of rhythm and a reconsideration of both European and American forms of Expressionism.[5]

As early as 1944, Carter began to ruminate in terms of "simultaneous streams of different things going on together rather than in terms of the usual categories of counterpoint and harmony."[6] These new ideas derived from his interest with the "phenomenon of musical time and his dissatisfaction with the simple approach to it in much twentieth-century music."[7]

What is seen in his music around this time is a "counterpoint of sharply differentiated lines inspired in part by the multilayered textures in the music of Ives, whom Carter knew is his youth," the jazz styles of the 1930s and 1940s that "combined free improvisation with strict time," and the other studies and enlightenments in his life.[8,9] Three years of additional composition lessons under the direction of Nadia Boulanger fully involved him in studying strict counterpoint.[10] Carter's idea was to write "simultaneously interacting heterogeneous character-continuities" in his music.[11] This ultimately resulted in the development of "metric modulations," first coined and described by conductor and critic Richard Goldman.[12] Metric modulations occur when "a transition is made from one tempo and meter to another through an intermediary stage that shares aspects of both, resulting in a precise proportional change in the value of a durational unit."[13] These metric modulations were written in much of his post-"Cello Sonata" music and are "analogous to the changes of key in a piece of tonal music."[14] Naturally, two years after, Carter used metric modulations in his "Eight Pieces for Four Timpani."

In 1950, Carter wrote six études for timpani that were "intended as compositional studies mainly in tempo modulation" as well as manipulation of four-note chords that Carter was implementing into his harmonic palette of the time.[15] These were titled "Saeta," "Moto Perpetuo," "Recitative," "Improvisation," "Canaries," and "March." The études, using four timpani utilizing only one tuning, were circulated around percussionists in the New York area and performed much to Carter's dissatisfaction.[16,17]

In the 1960s, Carter and Buffalo percussionist Jan Williams revised the six études "in order to make them more effective in performance."[18] In 1966, following these revisions, Carter wrote two additional pieces, "Canto" and "Adagio," that utilize extensive pitch changes.[19,20] Two years later, in 1968, "Eight Pieces for Four Timpani" was published as an anthology "with the older ones dedicated to many of the percussionists who played them in the '50s" and the two newer ones dedicated to Jan Williams.[21] After the 1968 publication, Carter decided "no more than four of the eight pieces should be performed on any one occasion."[22] Furthermore, if only some were performed in one concert, it was not crucial to keep the pitches notated in the score. Rather, Carter suggested that the "intervallic relationships between the four notes should be maintained."[23] These études challenge the timpanist by using metric modulations, other rhythmic and metrical demands, and several extended techniques.



Throughout the collection of études, the use of metric modulations and difficult rhythmic and metrical passages are prominent. In Carter's own words about "Eight Pieces for Four Timpani":

> The "Eight Pieces," you see, were written to develop notions of metric modulation as a sort of experiment. Because I then wrote my big "First Quartet" which uses all the metric modulations that you find here in the "Eight Pieces" on a simplified basis. So, this was a kind of sketch for a string quartet—if you can believe it![24]

Additionally, Carter integrates four-note chords from his string quartet drafts into the timpani études and uses them to bring a "different character to each piece and help to emphasize the musical expression of each one."[25] Given that these are solo pieces, the performer must treat the four notes in the most musical way possible. In an interview Carter mentioned:

> The problem with the "Eight Pieces" is phrasing… You know, percussionists are not like pianists who are accustomed to playing linear melodic music. A piece that has only four notes, as most of the "Eight Pieces" do, requires even more care in its phrasing than one that is a bit more elaborate.[26]

Oddly enough, Carter made the études more elaborate than just four notes on the timpani.

Following the revisions he made with Jan Williams, Carter was able to add "more varieties of timbre to these pieces" and "make each a more effective performance vehicle for solo timpani."[27] Carter and Williams experimented with beating spots, stroke types, mallet choices, harmonics, pitch changes/glissandi, and sympathetic resonances.[28] The beating spots included the normal striking area, the very center of the head, and a spot close to the rim of the drum; the preferred stroke types included the usual stroke type, dead stroke, rimshots, and hand dampening; the mallet choices consisted of typical timpani mallets for different pieces as well as snare drum sticks, the butts of timpani mallets, and special rattan sticks covered with cloth; a clear method of obtaining octave harmonics was created; pitch changes and glissandi were discussed and integrated into "Canto" and "Adagio," which he wrote for Williams; and sympathetic resonances were notated in "Adagio."[29] All of these aspects of playing were notated in the music and described in the performance notes at the beginning of the collection.[30] The notation and performance notes were conveyed in such a way that "provides the performer with exactly the right information with which to elicit the desired result—neither over- nor under-notated."[31]

The eighth movement in the collection, "March," personifies much of Carter's style of his earlier works. It was dedicated to the former New York Philharmonic timpanist, Saul Goodman, when the entire collection was published in 1968.[32] The "March" adheres to the typical dominant-to-tonic relationship of marches in the tuning of the piece: G2, B3, C3, and E3.[33] The tonic-to-dominant relationship exists in the key centers of C and E. To further establish the division between the two relationships, a good portion of the piece is performed with the right hand playing the B and E with the normal felt side of the timpani mallet and the left hand playing the G and C with the wooden or butt end of a drumstick. This is especially evident in the first A section and the last A´ section with the muted drums. In addition to the difference in articulation, the hands are essentially playing at different tempos, thus creating the complex polyrhythms on which the several metric modulations in the piece exist. According to Schiff, the "March" simulates two drummers approaching one another while playing at different tempos.[34] The drummers "meet and 'challenge' each other, outdoing one another in virtuosity" then march away at different tempos like before.[35] This journey of arrival, drum battle, and departure is reflected in the modified ABA´ form. The separation and juxtaposition of pitch, articulation, and tempo in the "March" most certainly refers back to the music of Ives, one of his close friends from his earlier years, but also epitomizes Carter's style of the late 1940s.

Carter's influences from around the world and around his place of residence affected his compositional styles throughout the 1940s. Williams knew at the time of the revisions in the 1960s that "Eight Pieces for Four Timpani" were "extremely important additions to the repertoire and destined to become classics of the genre."[36] Williams was right. Carter's innovative use of metric modulations and extended techniques on timpani has solidified the études as a fundamental performance vehicle in the percussion repertoire. Regardless of Carter's qualms in writing the initial sketches of the études, their revised forms are fascinating percussion pieces that explore rhythm, meter, pitch, timbre, and dynamics.[37] As a result, Elliott Carter's "Eight Pieces for Four Timpani" remains as one of the most well known collections of solo timpani repertoire.

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# Teaching Percussion to Students with Special Needs

By Dane Krich

As a private percussion instructor, I have encountered students of all ages and ability levels, and each student is unique. I used to teach with the philosophy that every student was going to be a professional percussionist who should be able to read and count traditional music notation. Years ago, I was teaching at my university's preparatory school when I was asked to teach a student named David who had Down's Syndrome. Being immature and thinking I knew it all, I accepted the challenge. I wasn't going to change anything; my methods worked just fine, and my students were making it into the All Honors Band, receiving a rating of "1" at County and State solo and ensemble festivals, and thriving in their local band programs. Why should I change what was working?

I have always been well aware that a big part of teaching private lessons is earning the student's trust. Being one-on-one with a student is different than teaching in a classroom setting. Sometimes students will come to me talking my ear off with their excitement of learning the drums, and sometimes students are shy and getting them to talk takes a little bit of motivation and time. David came to me on a Saturday morning with his mother; he was ten years old, and he said maybe two words during the half-hour lesson. My proven method of teaching was obviously not going to work, so what now?

Teaching David was an eye opener for me. I realized that my universally *flawless* method of teaching percussion was *flawed*. Since then, I have had a number of students who have come to me with special needs, sometimes without my knowing, as parents are not always forthcoming with their child's diagnosis. I have learned to change and adjust my method of teaching, adapting it to every student's differing needs and ways of learning. Teaching children with special needs isn't a science; it is an art that is always being revised and reworked. Here are some of my tried-and-true techniques and ideas.

Patience, persistence, and flexibility! If a teacher doesn't have these attributes above and beyond what is required for teaching an everyday student, then I suggest that this teacher think twice about teaching a student who has special needs. It can get pretty frustrating when the student doesn't take to a teacher's methods, doesn't behave or listen, or doesn't learn as quickly as an educator thinks the student should. I find that teaching children who have special needs takes a lot more energy. I am on my feet more, trying new methods to get the student's attention and trust, and working hard to keep the student focused, resolute, and engaged. I have not only adjusted my teaching style, but I have also adjusted my goals to better the student's life, to increase the student's everyday composure and behavior, and to bring the joy of music into his or her being. That is what truly matters and is obtainable for every student.

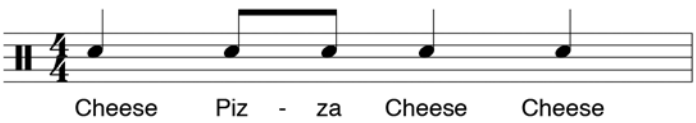
Without losing valuable teaching time, I stay attentive to the differentiation I must use for the particular student I am teaching. It may be that a student who is on the autistic spectrum wouldn't want me to get too close. I might have to allow such a student to walk about the room if he or she becomes agitated. A student with ADHD (Attention Deficit Hyperactivity Disorder) may need me to move more quickly through the lesson at first, then come back to certain parts he or she doesn't quite perfect.

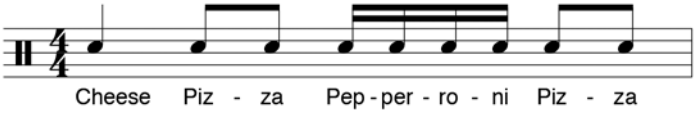
I recommend that every teaching studio have a dry erase board along with a set of different colored markers. I first teach the student to hold the drumstick correctly, the same way I would teach any new student, and we begin with single strokes/quarter notes. Depending on the student's learning issues and age, I can tell the student that what I am writing on the board are called quarter notes, and I can explain them in simple math terms if the student is good at math. It is usually helpful if I point to the quarter notes and count out loud with a modified and personalized system of counting. Sometimes I will point to the notes on the dry erase board or the sheet music with one hand while helping to keep tempo with the other hand, or I leave that lesson for another day and just make my first exercise hand-eye coordination practice.

No teacher wants to overload a special needs student, especially on the first lesson, as that can be discouraging. To this end, I keep an individualized lesson plan for the student that is unlike the pace of lesson plans I use with other students. I never lower my expectations of what the student can achieve, but I do adjust the rigor of the lesson to make sure the student has fun, feels relaxed, and wants to continue week after week.

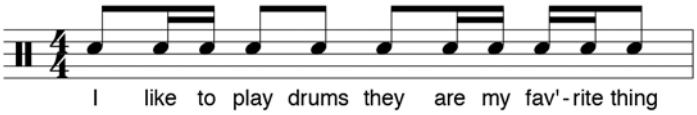
As a student progresses, being able to count and differentiate rhythms containing quarter notes, eighth notes, and sixteenth notes can be a challenge for students who are differently abled in learning than other students. Music is fun, but sometimes we get bogged down in the intellectual aspect of it. I find it helpful to make counting rhythms a personal skill for each student—to base our counting around some aspect of the student's life, so that music stays fun and isn't a frustration.

I currently have a student with special needs who loves pizza. I teach her to count quarter notes by using the word *cheese*, eighth notes by using the word *pizza,* and sixteenth notes by using the word *pepperoni.* The word *cheese* works for the quarter notes because it only has one syllable, *pizza* works for eighth notes because it contains two syllables, and *pepperoni* works for sixteenth notes because it contains four syllables. I will first say and play the rhythm out loud and then have the student say and play it back to me.



Another way I make rhythms personal is to use a full sentence over the whole measure or phrase. I do this when dealing with rhythms such as two sixteenth notes followed by an eighth note, or the reverse.



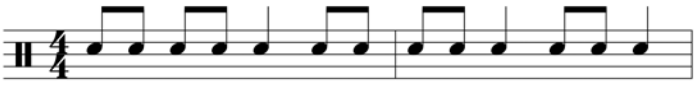

When teaching rhythms and counting, I use my voice to convey the energy put forth to play drums. Students are intuitive and can sense when you aren't giving them 100 percent, so give all you've got, all the time.

As we work on learning rhythms, I also incorporate learning different sticking patterns into the lessons. I never assume a student knows his or her left hand from the right hand, but sticking exercises are a great way to teach this skill. I start by just having the student play consistent strokes with the right hand. At the same time, I have him or her say *right,* and then I will do the same skill with the left hand. An important bonus about teaching children with special needs is that we are teaching basic skills that we might take for granted with other students, such as learning to identify their right hand from their left, counting, multitasking, and staying focused for long periods of time. After I am sure that the student is confident in differentiating between his or her two hands (which can take longer than you might think), I move on to more sticking patterns including paradiddles, double strokes, and combinations out of George Lawrence Stone's *Stick Control*, while interspersing little math questions into the lesson if I feel the student is capable.

Once I am convinced of the student's ability to play basic rhythms and stickings, it is time to add the drumset into the mix. Again, each student's needs are different, and the amount of time it takes to get a student with a learning disability on the drumset differs, but I try to get there sooner than later. Students look at the drumset as fun and enjoyable, and that is what music should be!

I start by defining the names of all the drums and cymbals. Making a game out of learning the different parts of the drumset is always fun. I've used Hangman and Jeopardy at times, but I'm always looking for a game that particularly interests the student. Then I move on to easy coordination exercises. I have the student play the hi-hat and snare drum together in straight eighth notes many times, making sure that their sticks don't *flam*. I do the same with the hi-hat and bass drum, and with the snare drum and bass drum.

If the student does well with these exercises, I will make the coordination exercises a little harder by using this rhythm, which I call 5-5-3.



I will have the student play the rhythm with the right hand and right foot, left hand and right foot, right hand and left foot, and lastly the left hand and left foot. Each of these exercises might take a week or more, so be patient! Some students really excel in this coordination exercise and others not so much, and that is okay! I am always trying to push my students to their full potential both physically and mentally, but I am careful not to break their self esteem. I am trying to build up their confidence while instilling a love for music!

When teaching these coordination exercises, I also decide what kind of drumset notation I will use with the student, which depends on the student's learning disabilty. Traditional drumset notation is very confusing to students who are affected by a special need. Every student has strengths, and I will use these strengths to form a musical notation for the drumset. If a student understands the alphabet, I will use *H* for the hi-hat, *S* for the snare drum and *B* for the bass drum.

A.

1 + 2 + 3 + 4 +
H H H H H H H H
S S S S S S S S

B.

1 + 2 + 3 + 4 +
H H H H H H H H
B B B B B B B B

C.

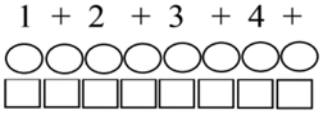
1 + 2 + 3 + 4 +
S S S S S S S S
B B B B B B B B

If a student is good with shapes, I will use a triangle for the hi-hat, a circle for the snare drum, and a square for the bass drum. For the latter, I take some construction paper, cut the shapes out and tape the shapes to the drums with painter's tape so that it doesn't leave any sticky residue and doesn't hurt the coating on the drumhead.

A. 1 + 2 + 3 + 4 +

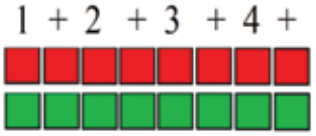
B. 1 + 2 + 3 + 4 +

C. 1 + 2 + 3 + 4 +

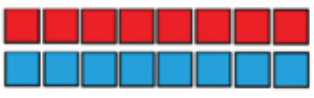


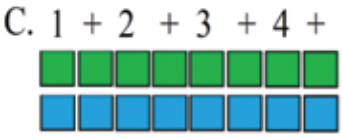
If a student is good with colors, I will use red for the hi-hat, green for the snare drum, and blue for the bass drum. Here I use colored construction paper and tape it to the drums. Different colored mouse pads also work great with this method and dampen the sound of the drums. With the second and third notations, a teacher can substitute any shape or color for any instrument.

A. 1 + 2 + 3 + 4 +



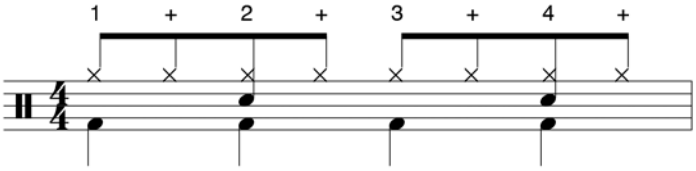
B. 1 + 2 + 3 + 4 +



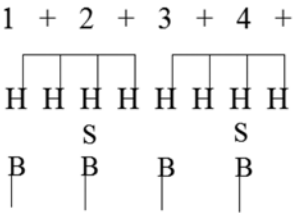



I always write in the countings above the notation, if just as a formality, but I don't expect the student to be able to use them. One problem I always seem to encounter is having students keep their eyes on the music. Again, be patient but consistenly enforce keeping their eyes on the music. In doing this, I am also trying to strengthen their attention span and focus. My goal with students who have special needs is still to move them into reading traditional notation for drumset. It will take time, and sometimes depending on the student, it might never happen. I don't think David is ever going to be able to comprehend traditional drumset notation, but that is okay. He is still engaged and feels accomplished in his skill level; however, for the students who are able to play drumset grooves using my nontraditional notation, I will start to put the appropriate stems on the notes. After some practice with this, I phase out the nontraditional notation.

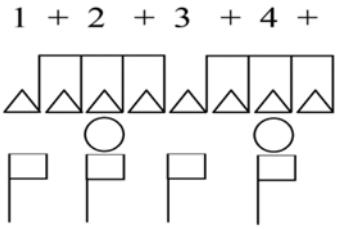
Traditional Notation

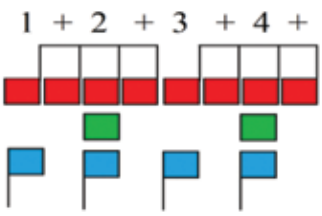



Non-traditional Notation 1



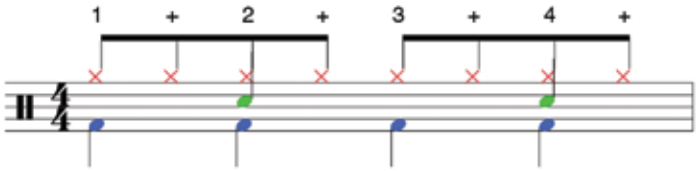

Non-traditional Notation 2




Non-traditional Notation 3

or




When I feel secure in the student's ability to play these coordination exercises, I move on to easy grooves on the drumset using the notation that I choose for that specific student. I use the paint application on my computer to make handouts for the student to take home and practice. A teacher has to be mindful that the student might not practice, and that is okay. I find myself going over skills and lessons I taught the week before like I was teaching them for the first time. My student David was very active. He was involved in sports, clubs, and all kinds of activities outside of school. It was a great schedule to keep David active, but it didn't leave a lot of time to practice drums.

Sometimes it comes down to a choice that you as a teacher have to make between moving on from a particular rhythm, sticking, and/or groove that a student doesn't understand for the sake of keeping the lesson refreshing. I have found that instead of moving on from a skill that the student doesn't get, I can renew the student's interest in learning the skill by changing the timbre and adding something rousing into the mix.

Whenever I teach, I carry my stick bag to my lessons because inevitably a student will forget sticks and I always want to be prepared. In my stick bag is a pair of Hot Rods, suspended cymbal mallets, brushes, etc. I once had a student with special needs go into my stick bag out of curiousity and grab my Hot Rods. I allowed it and asked him to play the rhythm he was having trouble with using my Hot Rods. Just that little change in timbre renewed his interest and focused his concentration enough to play the rhythm correctly. I have expanded on that idea and allowed students to use tambourines, castanets, cowbells, and various accessory percussion as well as all the different sticks, mallets, and brushes to regain students' interest in something that they don't orginally understand. My stick bag is quite an adventure for them, and it keeps them motivated in learning so that one day they too can carry such an interesting bag!

Special needs students also greatly enjoy exploring their creative side. I set aside some time during the lesson to allow the student to improvise, if the student feels at ease doing so. I grant five to ten minutes of each lesson to improvise on the drumset, and I always find myself astounded with what is played. This helps the student to feel accomplished and willing to strive even harder on the drumset. I am always quick to praise the student for each accomplishment.

One day one of my students turned to me during improvisation time and asked me to play. I played a simple ride cymbal jazz groove, comping with my left hand on the snare drum and my right foot on the bass drum—nothing too complex but something new for the student. Weeks later the student was improvising and played the same jazz groove I had played. I had totally forgotten that I had played it and asked my student if he had been listening to jazz and where he had learned that groove. He informed me that I had played it for him, and I was taken aback. From that moment I realized that everything I am saying in the lessons is being absorded on some level. I am making an impact on these students, and they are learning and enjoying themselves, even if it is not readily noticable! This makes my job as their teacher not only rewarding but also a heady responsibility to make sure that my attitude, comments, and teaching relationship with my students have only a positive impact and never a negative one!

In my lessons with all of my students, but especially with my students with special needs, I set clear goals that are obtainable. Before we play a groove or work on a rhythm, I will advise the students to strive to play

that particular groove or rhythm a specific amount of times. This way they don't get overwhelmed and have something to work towards. Some of my students with special needs have gotten as far as playing drumset grooves consisting of sixteenth notes, triplets, different time signatures, and much more. Sometimes skills come easier to my students with special needs because of my modified way of notation and counting. It brings an element of having fun while personally connecting to the student. The student doesn't over-analyze the music and is always willing to learn without question. As with teachers of any subject, sometimes when you modify a curriculum for students with special needs, you find teaching techniques that can benefit all students. There is no one method I use in teaching a student with special needs, but the art is in passing on my love for music and enjoying every step of the adventure.

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# Performer's Guide to "Six Concert Etudes for Marimba" by Peter Klatzow

## Part 1

By Dr. Daniel Heagney

Peter Klatzow is a significant South African composer of contemporary music. The "Six Concert Etudes for Marimba" began as a set of six studies proposed to Evelyn Glennie in the late 1990s. After the project was abandoned, the single completed study was published as a stand-alone work for solo marimba and retitled "Song for Stephanie," dedicated to the daughter of Peter's good friend Robert van Sice. Originally intended to be the fifth of six etudes, I proposed revisiting this project and completing the other five etudes, assembling a consortium of ten percussionists consisting of Tatiana Koleva, Svet Stoyanov, John Kilkenny, Jude Traxler, Gwen Thrasher, Andrew Meyerson, Anders Kristiansen, Chris Riggs, Katie Rife, and myself.

Modeled after the piano etudes of Franz Liszt and György Ligeti, these etudes were intended by Klatzow to address technical challenges in contemporary percussion literature and to serve as concert pieces. I was fortunate enough to give the world premiere of the "Six Concert Etudes for Marimba" and record them on my debut album, *Collision.* This guide is an outline of how I perform this set of etudes, but is not intended to be definitive. Peter Klatzow has always been fond of varying performances of his works, and performers are encouraged to find their own interpretation.

### I. JUGGLER

The first etude is designed to be an expansion on a passage from the third movement of Klatzow's "Concerto for Marimba and String Orchestra." He intended this passage to be performed with two mallets. This presents the challenge of rapid, broken octave jumps without the aid of four mallets. Klatzow emphasizes the power from the use of only two mallets as well as the visual excitement of a performer moving frantically around the instrument at a breakneck speed.

While the initial objective is to challenge the performer with only two mallets, "Juggler" also provides numerous tasks for a performer using four mallets. The broken octaves across the instrument require the performer to have stellar control of large intervals. Playing over four octaves within the course of one half-note (half-note = 100) places a portion of the notes out of the player's peripheral vision. Since there are unique challenges presented in this etude when performing with two or four mallets, I recommend learning "Juggler" using both methods.

Regardless of the number of mallets being used, this etude requires articulation and clarity throughout the entire range of the marimba. It is important to find mallets that speak clearly at a low volume in the upper register without risking damage to the bass notes at a very loud dynamic level. It is also important to keep in mind the need for quick timbre and dynamic changes when selecting mallets. It is possible to use either multi-tonal mallets[1] or mono-tonal mallets.[2] When using four mallets, I recommend using a slightly softer mallet in the bass position for a more even timbre throughout the range of the marimba.

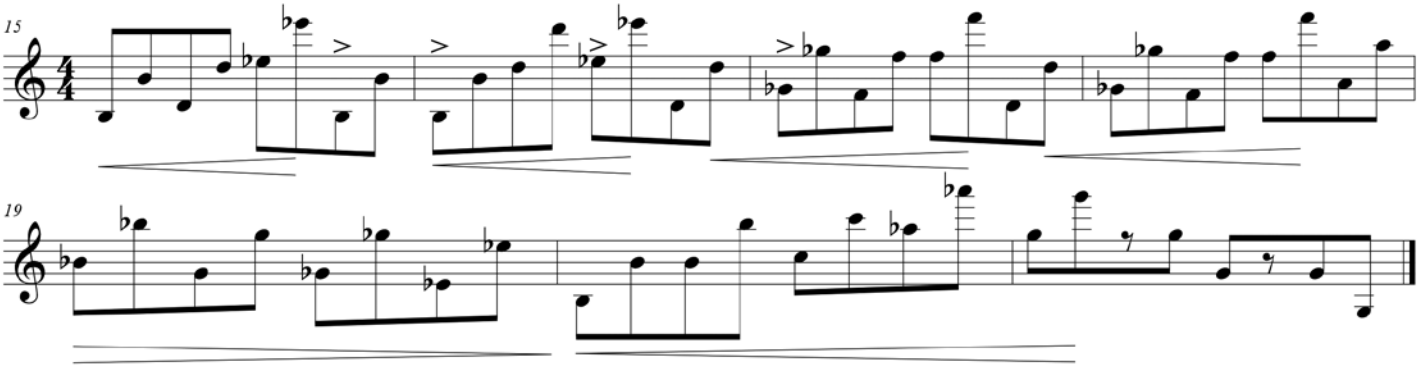
The tempo marking for this etude, half note = 100 bpm, makes accuracy the most difficult aspect. As Daniel Druckman said of Jacob Druckman's "Reflections on the Nature of Water," "There are no secrets here, just perhaps a willingness to give up a little speed for accurate pitches."[3] This advice is applicable to much of Klatzow's music as well. Robert van Sice has said about Klatzow's "Dances of Earth and Fire," "I believe [the marked tempo of the first movement] to be too fast. I take a slower tempo. I also believe that the second movement is a bit fast, but it depends on the performer. It may be as the level of playing continues to progress these tempo indications may be slow."[4] Klatzow understands this concept of an increasing level of playing, and his reply to the comment of his fast tempos is, "Okay, but you can AIM at my tempo!"[5]

The dynamic markings are sparse throughout this movement; however, it is important to phrase with the overall movement of the line. I recommend phrasing with crescendos as the notes ascend, and decrescendos as the notes descend. It is a useful exercise to remove the octave doublings and play the reduced melodic content alone to establish a clear concept of phrasing (see Figure 1.1).

In measure 40, I slightly broaden the tempo to aid in accuracy for the nearly four-octave leap between measures 43 and 44, and add a *ritardando* in measures 46 through 48. The *slightly slower* needs to be immediately recognized as broader than the previous section, so I play this under the marked tempo. It also adds more impact to the accelerando by taking this slower than the marked half-note = 88. I also reserve starting the *gradually increasing speed to the end* until measure 53 to first establish this slower tempo.

It is important to distinguish the different voices between the musical material in measures 49–52 and the material in measure 53. These are different musical voices and should be separated not only by a dynamic change but an articulation and timbre change as well. To achieve the desired *piano* effect, strike the bar halfway between the center and edge with a slightly angled mallet to play with more of the yarn bank. This will create a less articulate sound. For a contrast in the *forte* passages, play in the center of the bars with no angle for a more articulate sound (see Figure 1.2). Repeat this same technique in measures 54–58.

Figure 1.1 Suggested phrasing in measures 15–21:
With octave doublings




Without octave doublings

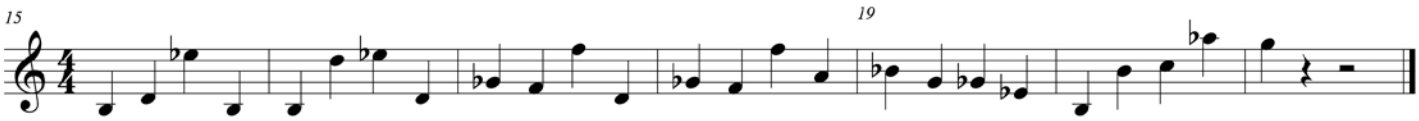
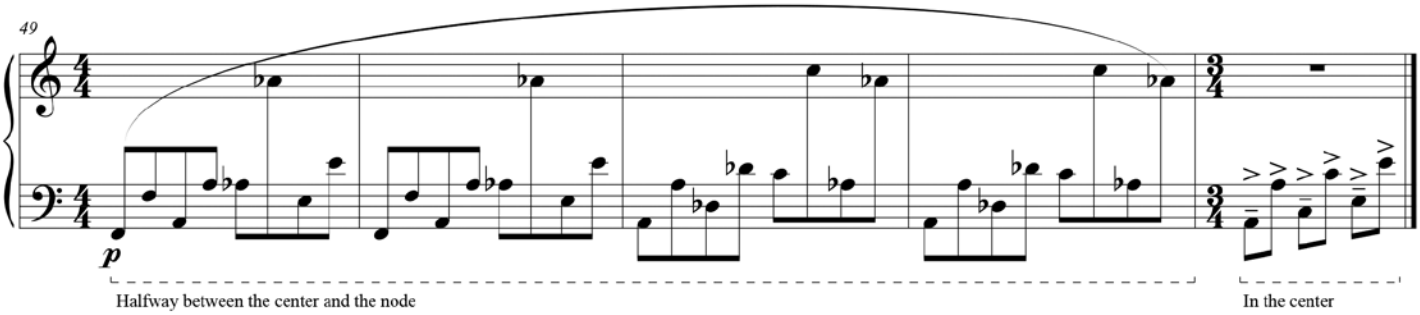



Figure 1.2 Measures 49–53 with articulation




The upper and lower octave jumps will stand out in measures 61–68, but it is essential that the written accents be given a stronger emphasis. In measures 64–65, I add a tenuto to the descending A-flat4 – F4 and A4 – G-flat 4 by playing these notes with a slightly heavier stroke, but not accented (see Example 1.3). Finally, the hexatonic scale in measures 78–81 should begin with a *subito pianissimo* and crescendo until the release in measure 82 (see Example 1.4). The performer must pay attention to the pitch content of this hexatonic scale as it will return at the end of the fifth etude, "Dazzle."

Figure 1.3 Measures 64–65 shows an instance where the octave jumps will have a natural emphasis, but the notated accents are more important. The descending octaves in the second half of each measure should be played with an emphasis on the lower octaves.

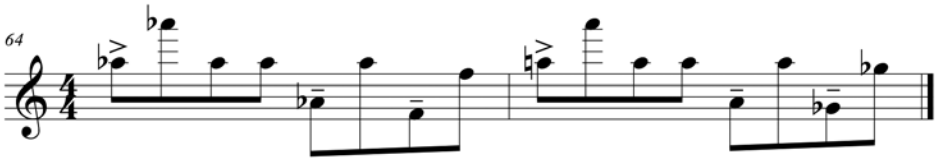
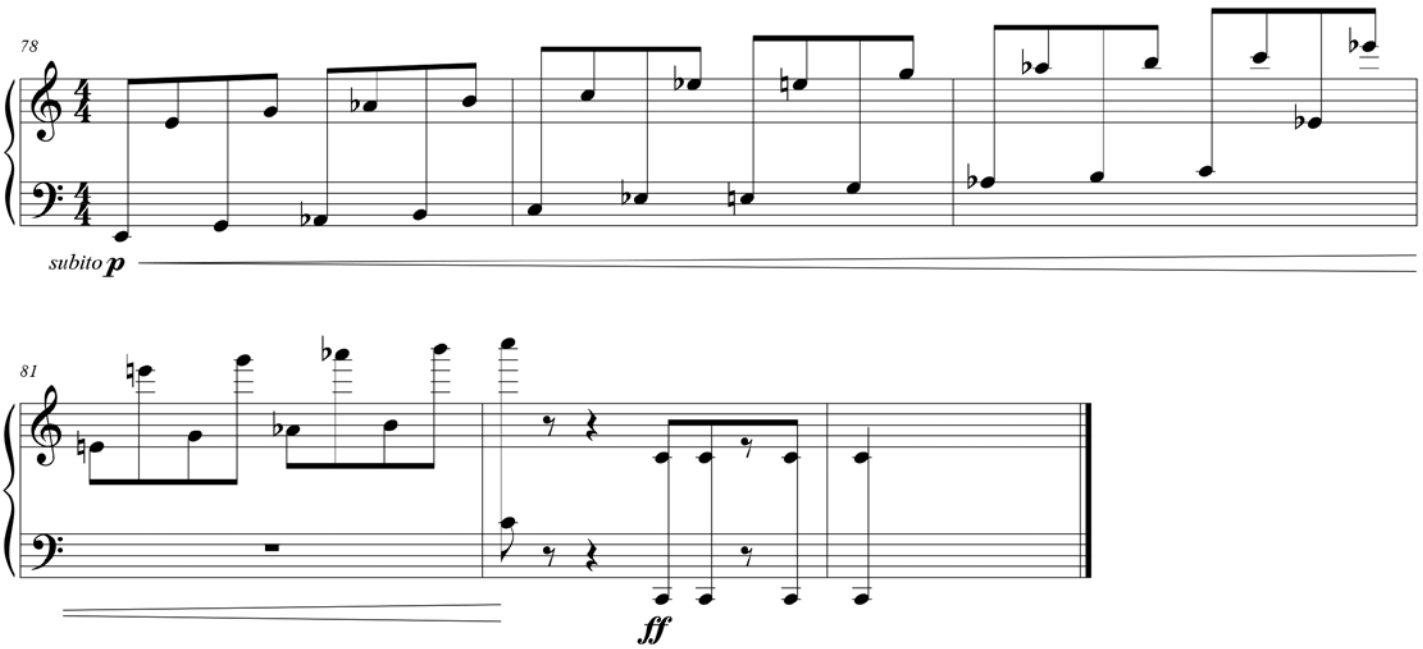


Figure 1.4 Shows the hexatonic scale that occurs in measures 78–83. Play this passage with a *subito piano* and crescendo to the final measure.




## II. PLAY OF TRIADS

"Play of Triads" is a short etude based on constant triads in triple meters for three mallets. This etude never has more than three simultaneous pitches, although the speed and transitions are far more easily achieved with the use of a fourth mallet. Klatzow states that this is an etude for three mallets; however, an early version of this etude included one four-note chord. This single chord gives the impression that the composer was conflicted as to how this etude should ultimately be performed.

This etude does not have the large intervals that may immediately suggest using an extra mallet. It does, however, contain extremely quick chord changes that are significantly easier to execute with a fourth mallet. The advantage of using a fourth mallet also aids in the consistency of tone, by having the same technique in both hands.

The sixteenth-note passage in measures 17–18 necessitates that the two mallets be held in the right hand (see Figure 2.1), while the parallel motion in the lower notes in measures 25–26 (see Figure 2.2) suggest the left hand has two mallets. Measures 27–28 are perhaps the clearest example of why a fourth mallet should be used (see Figure 2.3).

An initial reading of "Play of Triads" may give the performer the inclination to choose multi-tonal mallets to exaggerate the dynamic contrast between the moving *forte* chords and the static *piano* chords (see Figure 2.4). However, the constant articulation of eighth notes must be clearly audible in all dynamics. The use of a multi-tonal mallet would hinder the articulation in the *piano* portions of this etude. For this reason, I recommend using a medium-hard, mono-tonal set of mallets.

The phrasing leads to a dotted-quarter note pulse creating a light-hearted dancing style. In order to avoid becoming too bombastic in the closing statements of each half of this etude (mm. 18–24 and 35–41), I recommend adding several dynamic changes. These two statements

Figure 2.1 Measures 17–18 with sticking that requires one mallet in the left hand and two mallets in the right hand.

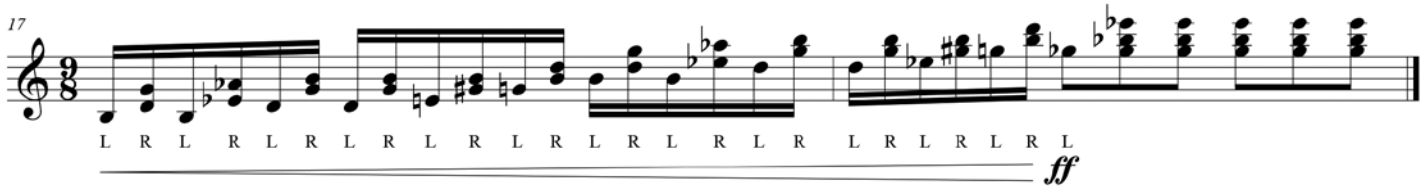



Figure 2.2 Measures 25–26 with the parallel motion in the lower notes separated to show how the second half of "Play of Triads" could be performed with the two mallets in the left hand rather than the right hand.

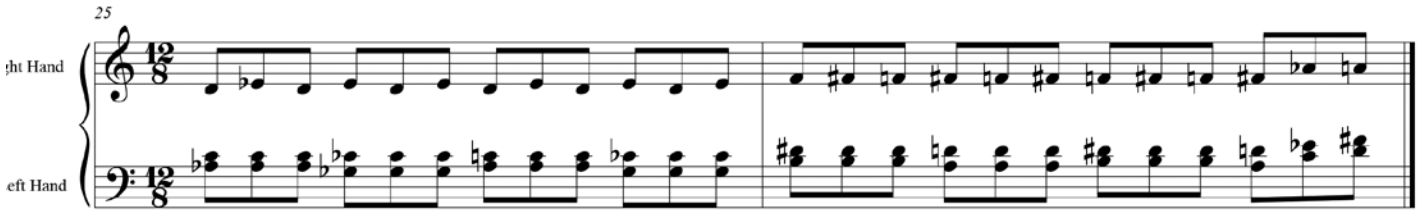


Figure 2.3 Measures 27–28 with a suggested sticking that would make use of a fourth mallet.[6]

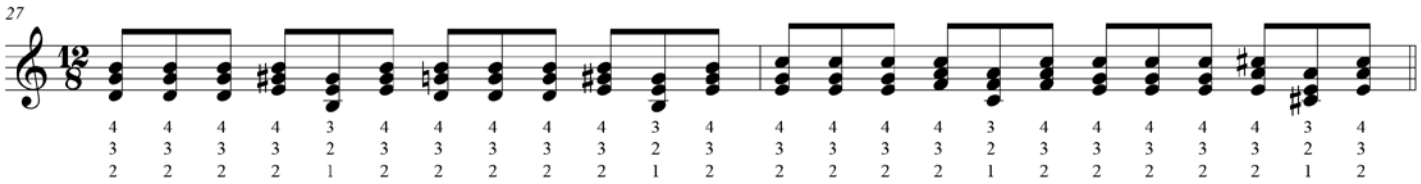



Figure 2.4 Measures 1–2 shows the extreme dynamic contrasts. It is essential that the *piano* notes be clearly articulated. This is why multi-tonal mallets are discouraged.

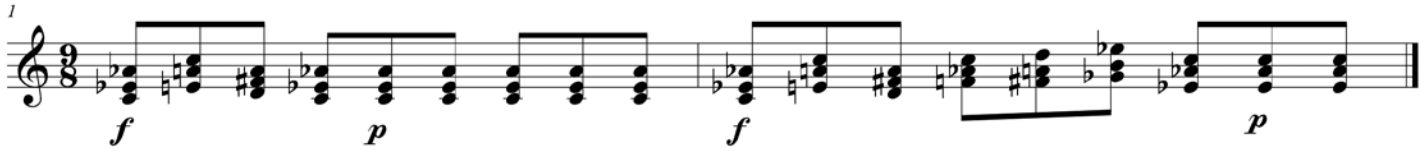



Figure 2.5 Measures 18–24 with added dynamics

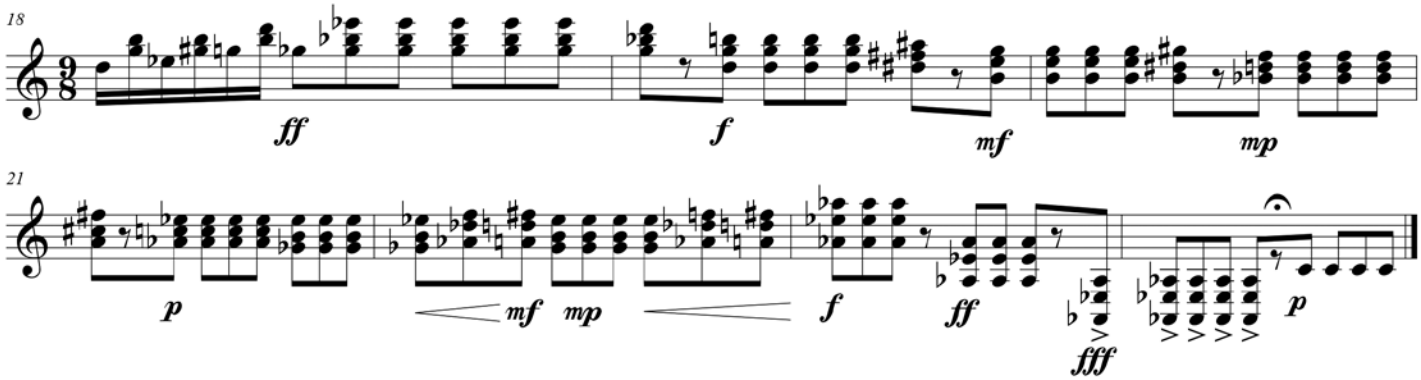
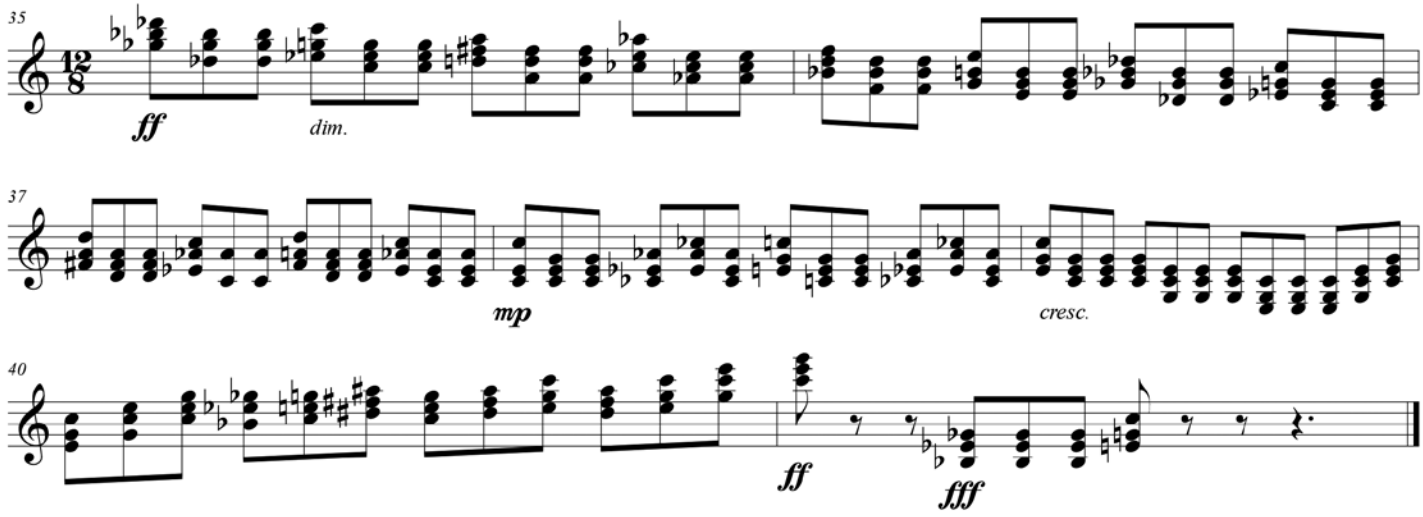



Figure 2.6 Measures 35–41 with added dynamics




are notated at a constant *fortissimo*, which if performed as such would detract from the impact of the final chords of each section. Figures 2.5 and 2.6 show these two phrases with recommended dynamics.

"Play of Triads" must always remain lively, as the title suggests. The tempo marking is dotted-quarter note = 92. In the first draft , Klatzow has the tempo marking at dotted-quarter note = 120. Both were preceded by *Vivace e Leggiero*.[7] This drastic switch in tempo was due to a comment from me about the speed impeding accuracy. In a conversation with Canadian percussionist Katie Rife, Klatzow also noted concern that the harmonic progressions may

move too quickly for an audience to hear them in their intended context: "I had some qualms about the 'Play of Triads.' The different tempi offer different aspects—the slower tempo enables you to make and project the harmonic connections more easily (and I was very fussy about constructing those particular progressions; it took some time) but the faster tempo has greater dazzle, and I like that, too. In the end you have to choose the tempo which makes the piece work best for you!"[8]

## III. MELODIC MIRAGE

The third etude is a study of *fioritura*,[9] varied articulations, and contrasting timbres. This etude provides challenges in playing *fioritura* and grace notes without disturbing the flow of the slow melody. Additional challenges arise in providing a full sound from single-note rolls in the upper half of the instrument without sounding brittle. The *fioritura* and grace-note figures in this etude are reminiscent of Klatzow's earlier works for marimba.

Proper mallet selection is imperative in order to attain the desired clarity and *pianissimo* in the upper register while still producing full legato tones in the lowest register of the marimba. I recommend multi-tonal mallets: a medium-soft mallet in the bass, two medium mallets in the middle voices, and a medium-hard mallet in the soprano. The acoustic properties of the performance space should dictate the mallets used for each performance.

"Melodic Mirage," despite its brevity, explores the many timbral possibilities of the marimba. In order to maintain the integrity of the different voices, it is necessary to find a way to differentiate between the rolled melody, arpeggiated chords, *fioritura*, and grace notes. This is especially true when the composer incorporates so much variation in rhythm to the *fioritura*. Had the *fioritura* all been simple rhythms, the grace notes could have been distinguished by rhythmic variance. However, Klatzow has tuplet groupings of 5, 6, 7, and 8 and includes *ritardandos* within the *fioritura* (see Figure 3.1).

In order to provide clear distinctions, the performer must find various timbres to differentiate between the *fioritura* and the grace notes, and eventually the arpeggiated chords. For the context of this article, each marimba bar will be limited to three playing areas: center, the halfway point, and near the node. The center of each marimba bar will produce the strongest fundamental and the weakest overtones. The halfway position will produce a slightly weaker fundamental with stronger overtones, but the fundamental will still be the prominent pitch. Playing near the node will produce a very weak fundamental with a prominence of overtones.

I prefer that the primary melody (rolls and releases of rolls) be played in the center of the bar, the *fioritura* played off center, and the grace notes played near the edge to provide three separate timbres. The strong presence of the fundamental in the center of the bar will draw the audience's attention to this melodic material throughout the etude. Figure 3.2 shows how this system applies to an excerpt of this etude.

The exception to this rule is the descending eighth-note quadruplets in measures 9–10. These should not be considered part of the *fioritura* passages, but rather the main melodic material. These groupings should be played in the center of the bars and slightly accented with a heavier stroke than the rolled notes. The arpeggiated chords in the closing measures of the etude always lead to a note that is part of the primary melodic line; for this reason I play these in the center of the bar as well.

Daniel Druckman states, "The speed of the grace notes should really be dictated by the room you are performing in, i.e., a more resonant room may require a slower grace-note speed. With that in mind, allow some flexibility with the speed of the grace notes to accommodate the specific acoustics of the performance space."[10] While Druckman is referring to "Reflections on the Nature of Water" in this quote, I believe it is true for most, if not all, marimba repertoire. This etude in particular is dependent upon the natural resonance of the environment in which it is performed.

Klatzow notates only two dynamics in this "Melodic Mirage": the opening *mp* and the *ff* in measure 21. It is important that the diminuendo in measure 22 returns to *mp* in order to highlight the recapitulation in measure 24. This leaves the majority of the work in the *mp* range, and the shaping of the melodic lines must be done through the shifts in timbre.

## TO BE CONTINUED

The first three "Concert Etudes for Marimba" present numerous technical and musical challenges to the performer, including broken and unison octaves, articulation control, contrasting timbres, odd rhythms, and *fioritura*. Part 2 of this article, which will appear in the July issue, will delve into the Etudes 4 through 6, which feature such challenges as polyrhythms, non-aligning ostinatos, measured tremolos, one-handed rolls, complex harmonies, and multiple voices. All of these challenges can be found in Klatzow's previous works for marimba. By studying the technical and musical demands within the "Concert Etudes," one will be better prepared to perform Klatzow's other keyboard percussion compositions.



## ENDNOTES

1. Multi-tonal mallets refer to mallets whose timbre is affected by volume. The construction of multi-tonal mallets typically consists of a synthetic core, one or more layers of latex, and a yarn or cord wrapping.

Figure 3.1 Measures 9–12 display rolls, and metered and non-metered grace notes.

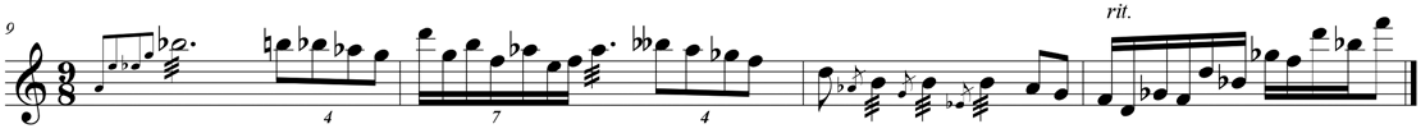
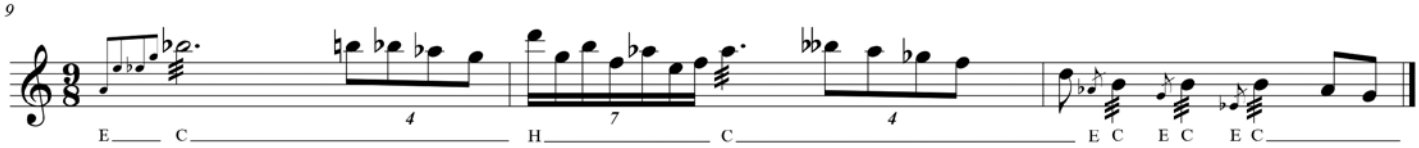



Figure 3.2 Measures 9–12 with notes about bar placement. C= Center of the bar, E = Edge (close to the node), H = Halfway between the center and the edge.



2. Mono-tonal mallets refer to mallets whose timbre is not affected by volume. The construction of mono-tonal mallets typically consists of a natural rubber core wrapped in yarn or cord.
3. Daniel Druckman, "Marimba Masterclass on 'Reflections on the Nature of Water' by Jacob Druckman" (Meredith Music Publications), 6.
4. Eric Hollenbeck, "Peter Klatzow: A Complete Works Catalog, Peter Klatzow's 'Dances of Earth and Fire': An Analysis" (D. Mus diss., Northwestern University, 2006), 114.
5. Peter Klatzow, e-mail message to author, June 12, 2010.
6. Throughout this document, mallets are numbered from 1 to 4, left to right.
7. *Vivace e Leggiero* is Italian for "lively and lightweight."
8. Peter Klatzow, e-mail message to Katie Rife, August 7, 2010.
9. *Fioritura:* flowery, embellished musical lines.
10. Druckman, 5.

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PN

# Vibraphone Dampening

By Matthew Grina

Dampening on the vibraphone can be used in any style of music to achieve a wider variety of articulation, texture, and color. This gives players more tools with which to achieve the sound they are looking for and unlocks new expressive possibilities on the instrument. With proper pedaling, it also allows for a wealth of non-mallet repertoire to be played on the vibraphone, giving the player the ability to apply the inherent phrasing and expressive qualities of other instruments to the vibes.

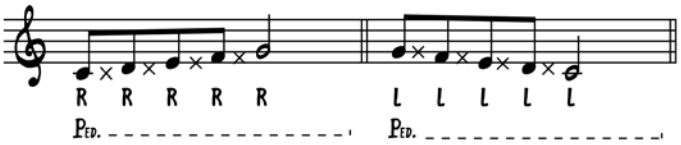
Material from *Bach Sonatas and Partitas for Solo Violin* and Bach chorales are great sources of pieces in which the use of dampening can be explored and practiced. These techniques can also be used in contemporary styles, such as jazz and Latin music, to add texture and color to melody playing, comping, and improvisation.

Dampening is crucial for solo vibes playing as well. It allows the player to function similarly to a solo pianist, maintaining clarity between sustained harmonic support and melodies, inner lines, etc. Following are descriptions of standard mallet and hand dampening techniques, practice methods, and musical examples explaining how these techniques are used.

## ALTERNATE HAND DAMPENING

When playing an ascending line, a mallet in the right hand is used to strike the keyboard while a left-hand mallet follows behind dampening, and vice versa. As the playing hand moves up or down the keyboard, the dampening hand continuously presses down on the mallet, sliding it to the adjacent bar to dampen it as the next bar is simultaneously struck.

To avoid having gaps between notes or overlapping pitches, work towards getting the dampening hand to move over as soon as you play the new note to create a smooth legato articulation. Keeping a firm grip and vertical pressure on the dampening mallet will help to keep it from inadvertently sliding and ensure that there is no unintended leftover ringing.

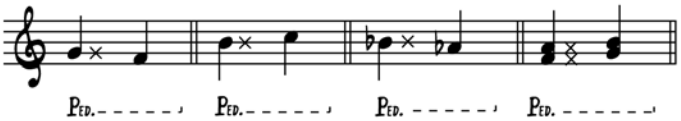



## SLIDE DAMPENING

Slide dampening uses the same mallet to both play a note and dampen an adjacent note. After striking the bar, continue pushing on the mallet (similar to a dead stroke) and immediately slide it over to the adjacent ringing bar in one fluid sweeping motion. It is important to strike the bar at a slight angle to allow the mallet to easily slide off and onto the adjacent bar to be dampened.

This method is most commonly used across intervals of a 2nd within the same row of keys and can be executed with either one or both mallets in each hand using a four-mallet grip.

In the following examples, strike the first note with the pedal down, then strike the second note while slide dampening the first.




## SAME MALLET DAMPENING

After the striking the keyboard, allow the mallet to rest on or just above the bar so that it does not stop the bar from vibrating, then press down to dampen. Keeping the weight of the mallet supported while still resting on the key reduces the chance for an unintentional attack sound when you press down to dampen it. This technique can be executed with one or both mallets in each hand.

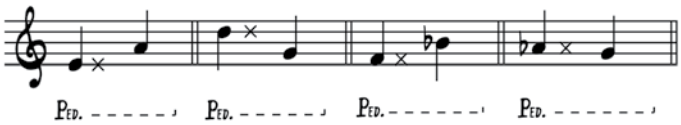
## PIVOT DAMPENING

Pivot dampening with a four-mallet grip is similar to same mallet dampening, however it adds the component of striking a new note with the other mallet in the same hand. With one mallet resting on the sustaining note, press down to dampen while also pivoting the other mallet to strike

Hear examples from this article in the digital edition of this issue at www.pas.org/publications/latest-issues/percussivenotes.aspx

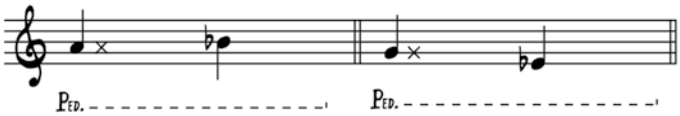
AUDIO

the new note. This should be a very quick and forceful action to ensure that a full sound is produced, while still being very controlled to prevent the dampening mallet from sliding off the bar. Striking the new note at the same time or immediately after dampening the old note reduces/eliminates the gap of sound in between notes, providing a more seamless and legato transition. This technique can be used over large and small intervals with a single hand around the keyboard.




## HAND DAMPENING

When going from a natural note to an accidental, you can dampen the natural bar with the bottom of your hand or outer fingers while you simultaneously strike the accidental bar with a mallet in the same hand. The goal, again, is to have both your hand and the mallet land at the same time to create a smooth transition between notes.




## OTHER DAMPENING POSSIBILITIES

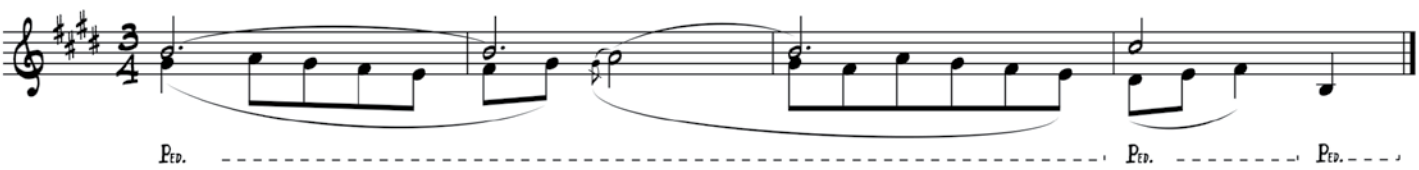
Dead strokes allow the player to play staccato figures while other notes are being pedaled. This can create a nice textural contrast in your playing as well as keep a clear separation between comping and melody playing/improvisation. By combining multiple dampening techniques you can also achieve new sounds on the instrument that contribute to your own unique style. Experiment with these techniques and explore the expressive qualities they offer.

## PRACTICE METHODS

When practicing individual dampening techniques, use different intervals and scales, and alternate which mallets you use. Practice each technique alternating ascending and descending, naturals and accidentals, etc. Come up with your own lines using scales and arpeggios, and experiment with the different ways you can dampen them. Playing the same line through different keys will force you to adjust certain dampening methods to accommodate for spatial challenges around the keyboard. These methods will get you using the techniques in practical ways, eventually becoming second nature in your playing. The following examples expand on how dampening can be used in context in a variety of styles.

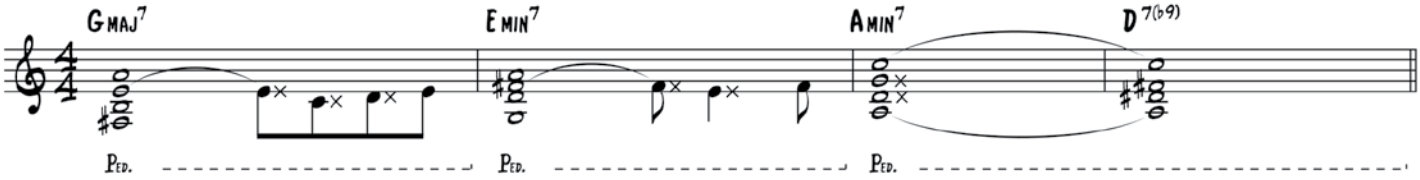
### Example 1

The first example is a passage from J.S. Bach's "Partita No. 3 in E Major, Minuet II." Pedal all full note values and use dampening for the slurs. A combination of alternate hand dampening and same mallet dampening will be most efficient in this section. Using a dead stroke for the grace note in measure 2 will also serve to dampen the previous eighth note. Going into measure 3, play the B and slide dampen the previous A with your right hand while also striking the G-sharp with your left hand and continuing the slurred line



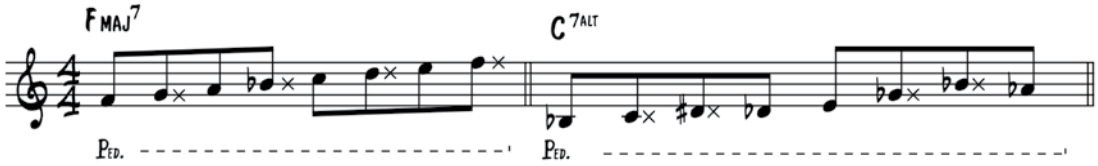
Example 2

In this example, dampening is used to create inner-line connections between voicings in a I – vi – ii – V progression. Comping with contrapuntal lines can add additional color as well as emphasize bass motion or guide-tone lines much like a pianist. For the first two measures use a combination of same mallet and slide dampening. After beginning a new pedal on the Amin$^{7}$ voicing, let the top and bottom notes ring over for the D$^{7(b9)}$ and hand dampen the middle two notes while playing the F-sharp and D-sharp (enharmonic for tension flat-9).



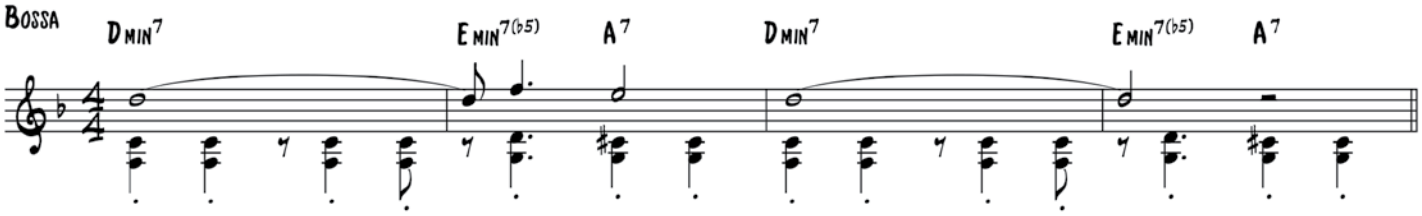

Example 3

Selective dampening can be used when playing a line to sound chord voicings, upper structure triads, etc. The first example sounds a simple 4-note voicing out of an F Major scale. The second example sounds a complex voicing for C$^{7alt}$ using approach notes from the C Altered scale.



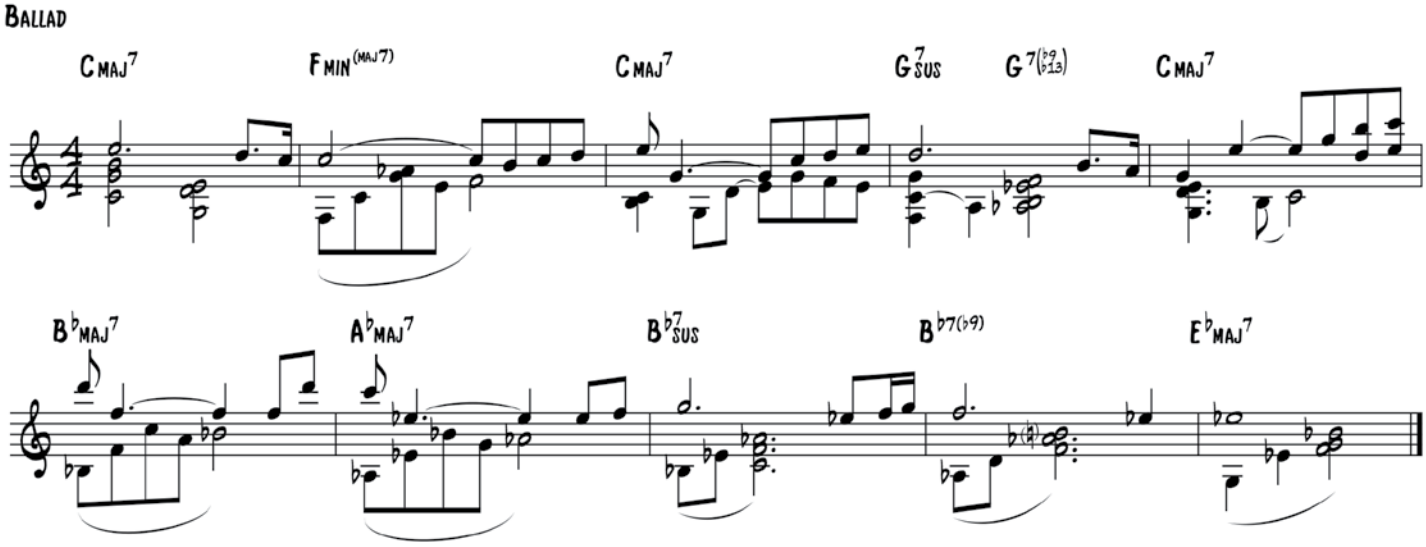

Example 4

Comping with dead strokes allows for clarity to be maintained between the melody and harmony. Along with legato dampening in the melody, it can also provide a solid time feel when playing ballads. Here, the left hand plays a two-bar clave on guide tones (3rd and 7th of the chord) while the melody is pedaled separately. It's important to remember that the right hand can help the left hand comp, and vice versa with the melody.



Example 5

This last example shows a solo, pianistic approach to a section of a tune that I wrote. In order to get a full sound while still maintaining clarity, let all chord voicings and arpeggios ring while dampening scalar lines and embellishments. Each hand should help the other when it is inactive.




**Matt Grina** is a percussionist and music educator living in Boston, Massachusetts. He's been studying as a vibraphone principal at Berklee College of Music in Boston and is a member of the Music Education class of 2015. PN

# An Examination of Philippe Hurel's "Loops II"

By Tom De Cock, Vincent Caers, and Kristin Van den Buys

A first encounter with the vibraphone solo "Loops II" by Philippe Hurel reveals a highly complex and difficult score. This article will examine the overall process called the "loops-process."[1] It is the authors' hope that a clear understanding of the "loops-process" will help structure a performer's practice and interpretation.

A specific terminology is introduced for the analysis of the score. By re-ordering the score in a vertical way, the different steps in the process are more visible. The different transformations and the division in periods and loops is a way to provide a structural framework for the composition. The complete analysis of Hurel's "Loops II" can be found online at "Living Scores Learn," www.living-scores.com/learn.

## 1. INTRODUCTION

*"Ce qui m'importe, c'est ce qu'il y a entre deux [formules], c'est à dire la façon dont on y arrive et dont on en repart. Le résultat du processus . . . m'importe peu."* ("What matters is what's happening between both [formulas], how they end and how they launch a next one. The result of the process…is of less importance.)"[2]

Philippe Hurel studied composition at the Conservatoire Nationale Superieure de Musique in Paris, France with Ivo Malec, Betsy Jolas, and Tristan Murail. Additionally, he conducted artistic research in France at the Institut de Recherche et Coordination Acoustique/Musique (Ircam) between 1985 and 1986 and again between 1988 and 1989. In 1990, Hurel founded the ensemble Court-circuit together with Pierre-André Valade.[3]

Hurel's music is "often called ambiguous because of his ongoing endeavour to combine spectral music with classical techniques."[4] Hurel himself calls it "Gérer l'Héterogène" ("heterogeneously organized").[5] He often uses timbre as a starting point for a composition—the spectral idea—but then integrates elements of counterpoint, polyphony, and structuralism. "The originality of the music lies in the synthesis that results from these influences" (*"l'originalité tient a la façon particulière dont un compositeur traite de concepts qui sont développés par des groupes"*).[6]

Spectral music is based on the perception of listening. The main characteristic of this music is continuous transformation, excluding any idea of repetition. After discovering spectral music through compositions by Gérard Grisey and Tristan Murail, Hurel began to write in a spectral style with a hint of polyphony and/or counterpoint, thereby forcing him to find common ground between styles.[7] The combination of both spectral and classical elements results in an ambiguous layer of perception in his music. The organization of the musical elements follows a continuous transformation, according to the spectral concept. Each subsection within this large structure holds the possibility of variation. This variation isn't to be regarded in a strict sense as variations on a theme, but as a reference to an earlier musical situation. Thus, the music doesn't contain literal repetitions, but counterpoint is present within an ensemble of musical textures. In that way, the music appeals to the musical memory of the listener, who is expected to listen actively for an evolution of timbre as well as a contrapuntal structure.[8]

## 2. "LOOPS-PROCESS"

The "loops-process" defines a specific way in which musical parameters gradually transform during the repetition of one or multiple musical cells. A motif—or the residue of a previous motif—launches a succession of transformations of different musical parameters. These transformations are gradual and fragmented, thus always referring to the former motif within a constantly changing musical evolution. A succession of transformations between two motives or between a residue and a motif is called a period. The quality of the period is dependent on the overall direction of the transformations. A loop contains a combination of periods that connect residues and motifs. The interaction between the loops defines the structure of the overall composition.

### 2.1 Transformation

Every transformation of a specific musical parameter holds two directions: constructive or regressive. The difference between constructive and regressive directions is clearly marked by opposites. A constructive transformation is building up a musical cell by the use of that specific parameter; a regressive transformation is dismantling the cell by the use of this specific parameter. Table 1 shows an overview of the different musical parameters and their directions.

| parameter | constructive direction | regressive direction |
|---|---|---|
| melody | addition | diminution |
| melodic curve | fluent / more defined | capricious / less defined |
| rhythm | diminution / density raised | augmentation / density lowered |
| tempo | accelerando / fast | ritardando / slow |
| dynamics | crescendo | diminuendo |
| range | ascending | descending |
| ambitus | larger | smaller |
| phrasing | more legato | more staccato |

table 1

### 2.2 Period

Often both transformational directions are present within periods, each of them acting on different parameters. The predominant direction of the transformations within a period determines the quality of that period. If the transformations are mainly constructive, the period is also marked constructive. When the transformations are mainly regressive, the period is also marked regressive.

### 2.3 Loop

A loop is the largest structural element in the composition. It contains a succession of a constructive period towards a motif and a regressive period that leads to the residue of the motif. Within the analysis, a loop is marked with a number. Multiple loops can be combined into an overall loop, which is marked with a letter.

## 2.4 Motif and Residue

A motif is the center part of each loop. It acts as the ending point of a constructive period and therefore is the most "completed" form of the repeated cells within that loop. A motif has, for example, the most added components in the melody, most fluent and defined melodic curve, most dense rhythm, and fastest tempo. It will be high in range and contain a large ambitus or range at a loud dynamic with legato phrasings. The motif is the starting point for a regressive period. During this period, regressive transformations will dismantle the previously formed motif until a residue is left. This residue is opposite to the motif. It will often hold lesser elements in the melody, a wider rhythm, a less defined melodic curve, a smaller and lower range, and a soft dynamic with more staccato phrasings. The residue acts as a starting point for a new constructive period and thus launches a new loop.

## 2.5 Structure

The "loops-process" highly influences the overall structure of the composition. In his series of compositions titled "Loops," Hurel adds new elements to the transformations. This results in a new structural form in each composition. The introduction of a main motif—a motif acting as a cornerstone for each large loop—is an important addition to the process. It creates new possibilities in musical evolution and inspires every subsequent addition. Continuous transformation and variation are more and more integrated into the development of the compositions and influence the larger structure. Table 2 shows an overview of the different overall structures for each composition in the series.

| title | instrument | characteristics | structure |
|---|---|---|---|
| Loops I | flute solo | introduction of the transformations | linear<br>3 parts |
| Loops II | vibraphone solo | introduction of a main motif to which the transformations return | 3 loops |
| Loops III | flute duo | transformations return to parts of a previous period | network |
| Loops IV | marimba solo | first and last period are mirrored | circle<br>3 loops |
| Loops V | carillon solo | process as underlying principle | linear continuous<br>3 parts |

table 2

The structural plans of each of Hurel's "Loops" compositions are often similar. The beginnings introduce the main motifs. The corpus of each composition holds three large loops, which can contain smaller loops. The compositions often end with codas. The beginnings and endings of the large loops are often marked with short pauses. The divisions into measures are parallel to the different steps in the transformations. This leads to busy metrical structures, often containing irregular and interpolar metrics. The gradual changes in rhythm—defined by the direction in the rhythmical transformations—explain this specific difficulty in the scores. On the other hand, the tight mapping of the motifs in the measures makes it possible to create rotations—transformations that shift the metric accents within motifs.

# 3. "LOOPS II"

## 3.1 Structure

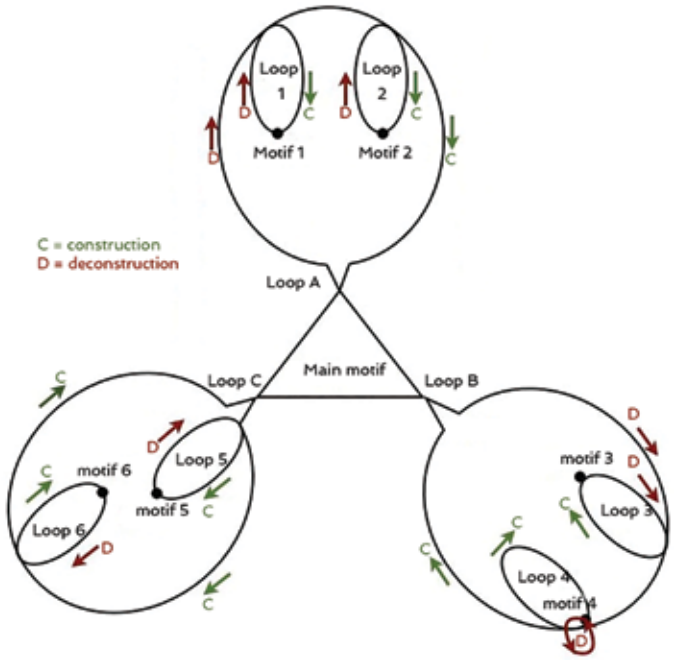
"Loops II" for solo vibraphone begins with the main motif, and then different parts of this main motif act as the starting and ending points of three large loops: A, B, and C. Within each of these loops, two different interior loops are present. The structure of "Loops II" is represented in Figure 1.

## 3.2 Main Motif

Figure 2 shows the presentation of the main motif in "Loops II." This motif is comprised of two sub-motifs:

- The head of the main motif: a five-note descending pattern in a sextuplet rhythm.

Figure 1

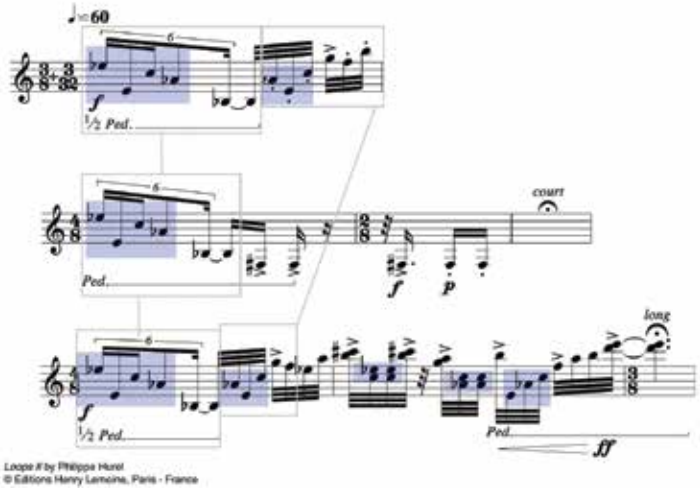



- The tail of the main motif: a six-note ascending pattern in a thirty-second-note rhythm, divided by the accentuated G5.

The main motif is then extended in two different ways as displayed in Figure 2:

- Using only the head of the main motif and extending it with the rhythmical use of F-sharp 3.
- Extending the tail of the main motif and utilizing material from the main motif itself. This results in an extended main motif that can also function as the main motif itself.

Figure 2




Loop A starts with the original head and tail of the main motif and ends with the motif with the extended tail. The last four thirty-second notes of this tail provide the starting point for Loop B. A first ending of loop B is the main motif ending with the repeated F-sharp 3. After a short pause, the main motif with the extended tail is played. Loop C starts with the head of the motif at the beginning of loop 5. It ends loop 5 with a short reprise of the entire motif. Loop 6 continues with the short tail of this motif.

### 3.3 Periods

In Figure 3, constructive transformations are denoted in green and regressive transformations are marked in red. The overall presence of one color also indicates the quality of that period. Therefore, a constructive period will have mostly green indications while a regressive period will have more red indications.

Figure 3

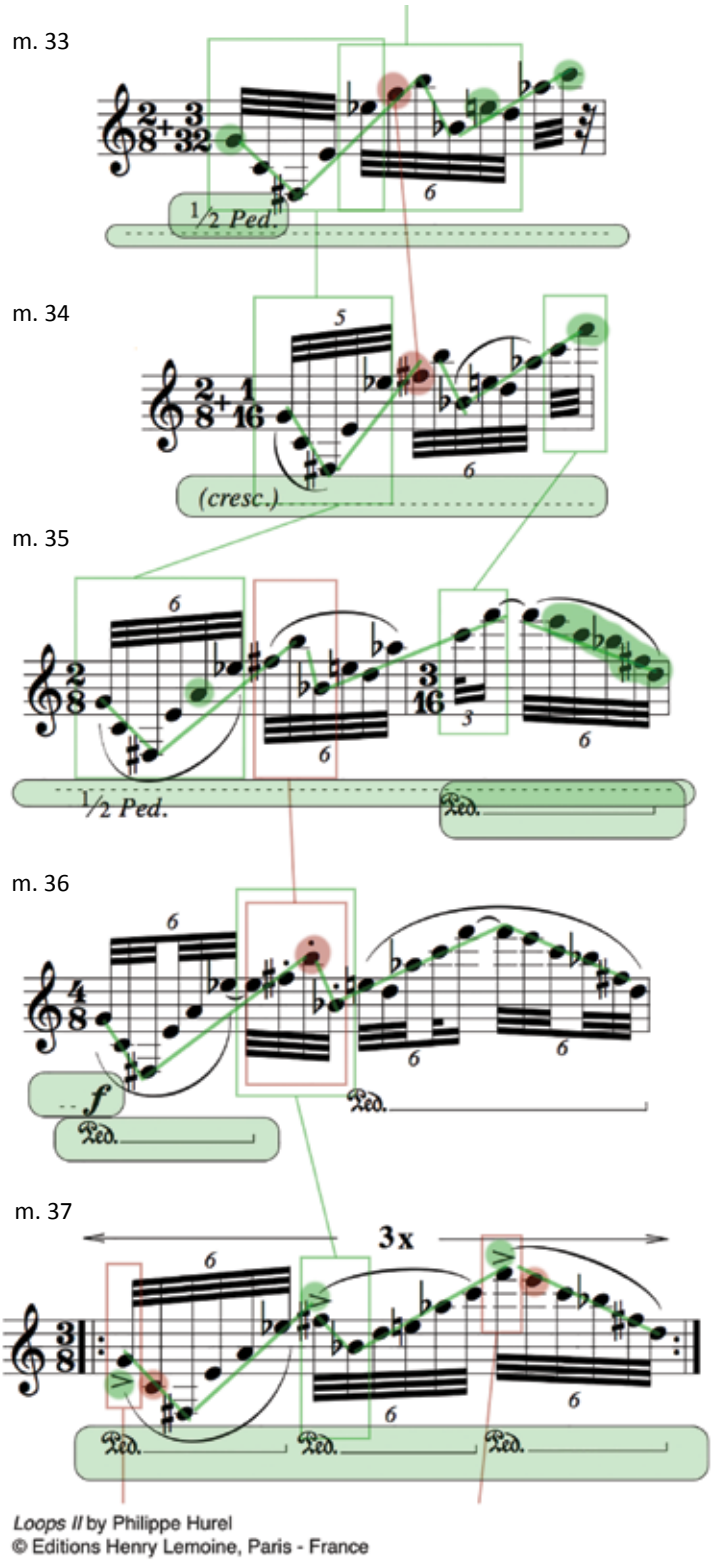



Figure 4

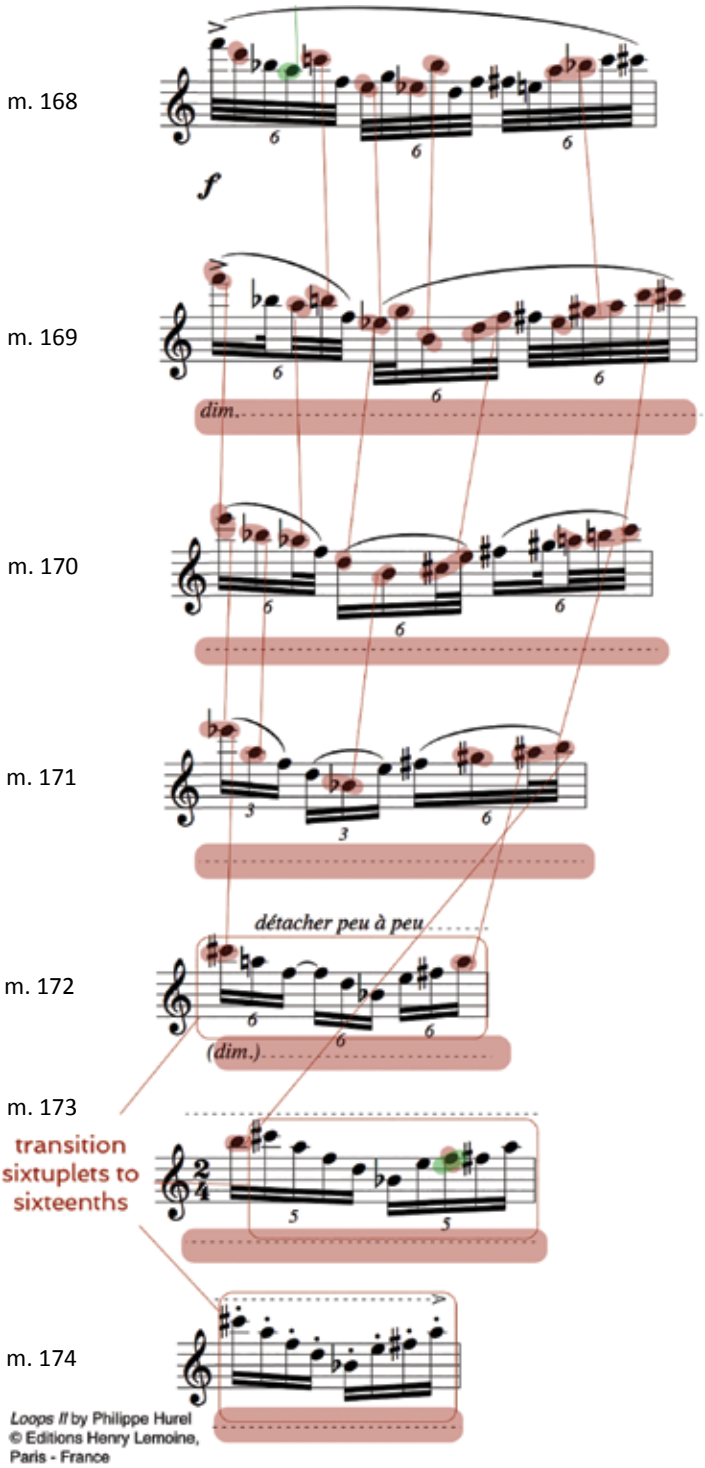



Figure 3 provides analysis of measures 33 through 37. These measures are part of the period leading towards motif 1 in measure 37. The first three measures showcase additions to the melody, with a large addition at the end of measure 35. The rhythm evolves gradually from thirty-second notes via thirty-second quintuplets to thirty-second sextuplets, creating a more and more dense rhythmical flow. Dynamics evolve with a crescendo from *pianissimo* at the beginning of this period in measure 27 towards *forte* in measure 36. In measure 37, three accents are added. The phrasing starts with staccato indications and transforms via half pedals into open pedals for each cell in measure 37. The melodic curve

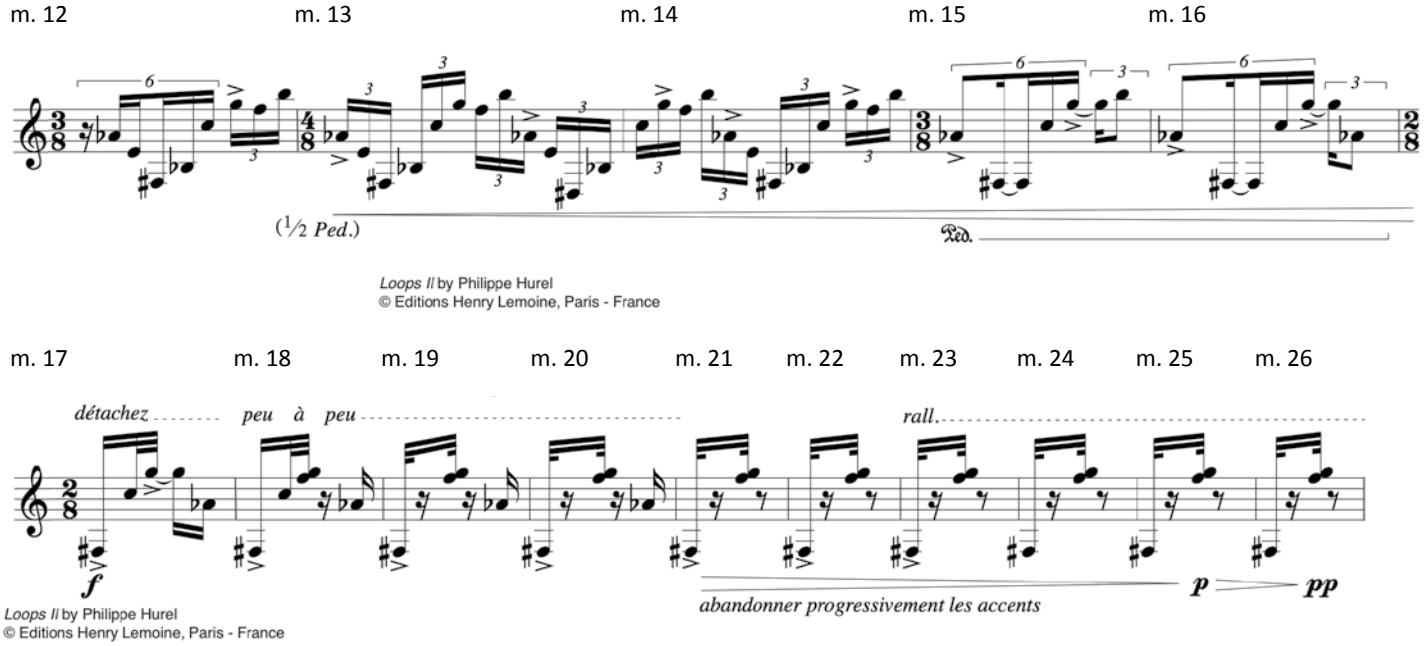
gets more fluent and defined in these measures. During the different repetitions, notes are more and more aligned to create the curve in measure 37. All these transformations have a constructive direction, thus defining this period as constructive. Within this period, the lowering of G5 to F-sharp 5 and the short augmentation of a part of a sextuplet to thirty-second notes between measures 35 and 36 are regressive transformations. In measure 37, two notes are already marked in red to indicate a regressive transformation in the following measures.

Figure 4 showcases measures 168 through 174 of "Loops II." These measures are part of the period starting with motif 5 and leading towards the residue in measure 174. The first five measures demonstrate each diminution of the melody, with the largest diminution occurring in measures 168 through 170. The rhythm evolves gradually from thirty-second triplet notes via sixteenth-note triplets and quintuplets to sixteenth notes, creating a more open rhythmical structure. Dynamics evolve towards a diminuendo from *forte* at the beginning of this period in measure 168 to *piano* in measure 175. The accent that is present at the beginning of measure 168 is omitted by measure 170 and onward. The phrasing starts fluently and degrades via the remark "*détacher peu à peu*" into staccato playing at the end. All these transformations have a regressive direction, thus defining this period as regressive. Within this period, the addition of F5 is a constructive transformation. In measure 168, A5 is already marked in green to indicate its constructive transformation in the preceding measures. The direction of the melodic curve in this period stays more or less the same.

Although the different transformations are very meticulously composed, it is still possible to enhance the character of each by interpretation of the score, more specifically by the interpretation of rhythm, pedaling technique, grace note interpretation, and mallet positioning on the bars (see Figure 5). Interpretation possibilities between measures 12 and 26 of "Loops II" include rhythmic pacing and pedaling. For example, starting from the established pattern in sextuplets, Hurel quite suddenly alters the rhythm into a binary pattern in measure 17. This pattern can be prepared by speeding up gradually in measure 16, thereby allowing a smoother rhythmic transition into measure 17. Also, the pedaling can help provide a seamless transition in this particular passage as well as in the following measures 17 through 21. By gradually decreasing the use of pedal in these bars from almost full pedal to practically no pedal, the transition becomes much clearer and the "*détacher peu à peu*" idea is achieved.



Figure 5



## 4. CONCLUSION

Philippe Hurel's compositions "Loops" and in particular "Loops II" for solo vibraphone succeed in realizing a synthesized, spectral continuous transformation and contrapuntal variation via the "loops-process." By adding new restrictions to the process, he creates remarkable structures. Within these structures, the process continues to shape the musical material. Understanding this compositional process seems an undeniable advantage for the interpreters of the music.

The "Living Scores Learn" website creates a platform where all the tools that improve the understanding of these compositional processes, and pieces like Hurel's are bundled and ready to use for all performers. The platform provides thorough analysis of the pieces, leading to annotated, non-linear and more practical scores, therefore improving the efficiency of the preparation process.

## ENDNOTES

1. Term defined by the authors of this article.
2. "Philippe Hurel," www.philippe-hurel.fr/notices/loops1.html.
3. "Philippe Hurel," www.philippe-hurel.fr and http://brahms.ircam.fr/philippe-hurel#bio.
4. "Philippe Hurel," http://brahms.ircam.fr/philippe-hurel#parcours.
5. Lelong, Guy. 1994. "Composers of Today Series: Interview with Philippe Hurel." *Les Cahiers de l'Ircam*, no. 5 (March) : 7–41.
6. Ibid.
7. "Philippe Hurel," www.philippe-hurel.fr and http://brahms.ircam.fr/philippe-hurel#bio.
8. Lelong, 7–41.

**Tom De Cock** is a freelance musician in Europe performing with such groups as Ensemble Modern, MusikFabrik, and Radio Kamer Philharmonie. He is a regular member of the Ictus Ensemble, Ensemble XII, Nadar Ensemble, Triatu, and Bl!ndman, and holds a solo percussion position at the Brussels Philharmonic. He has performed at such events and festivals as Agora Paris, Internationale Ferienkurse Darmstadt, Donaueschinger Musiktage, Klangspuren Schwaz, Bang on a Can, Ars Musica, and Huddersfield Contemporary Music Festival.

**Vincent Caers** is active as a freelance percussionist, percussion teacher, musical researcher, and programmer in Belgium. He is member of the Flemish Sinfonietta and co-founder of Blow (www.blowmusic.be), with whom he performs and comissions contemporary works for saxophone and percussion.

**Kristin Van den Buys** is a senior researcher in charge of research efforts for the Erasmus University College as well as Professor of Music History and Coordinator of Research in the Royal Conservatory, both in Brussels. Furthermore, den Buys serves as a member of the Centre for Studies on Media and Culture (CeMeSo) for the Department of Communication Studies at Free University, Brussels. PN

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# "Crystal Ballet" by Bryce Craig

By Kurt Gartner

In discussing the relationship between various disciplines, you may have heard or spoken of an appreciation for the complementary "science of art" and "art of science." When you bring together three highly creative individuals from different fields who pursue paths of research and creative inquiry—wherever they may lead—the results are often unexpected and rewarding. Such was the case when composer/percussionist Bryce Craig connected with a dancer and a physicist. Recently, I conducted an interview with Bryce regarding his collaborative three-movement work, which came to be known as "Crystal Ballet." In addition to the "science meets art" angle, I was interested in learning of the ways in which technology played a role in the development and performance of the work.

## PREMISE OF THE WORK

**Kurt Gartner:** *Could you speak about the background and artistic purpose of the collaboration and the piece?*

**Bryce Craig:** Dr. Amit Chakrabarti, professor and head of physics at Kansas State University, had the initial idea of creating a ballet based on the movement of crystal molecules. He met Laura Donnelly, a dance professor at KSU, and the two started fleshing out the idea more fully. I was brought on in April of 2013 to provide the music. From the outset we had a few clear goals, the first being to create a new artistic product based around the physics of crystals. Another goal was to let the science guide our artistic choices. We focused on three states of matter a crystal could form—solid, liquid, and glass—which then became the musical and choreographic themes for the ballet's three movements.

For example, the first movement, "Solid Crystal," is based on a crystal's solid state, where its molecules are firmly bonded to one another in a lattice or grid-like structure. The choreography sets the dancers in a grid from which they never depart. Within the grid, however, there is a wide variety of movement the dancers are doing, which represents the ever-moving electrons that orbit the molecules. The music reflects the static nature of the lattice by using simple subdivisions of both rhythm and tempo and the movement of the electronics by constantly juxtaposing set and improvised drum grooves.

A more specific goal I had was to try and insert cultural references to crystals as much as I could. For example, in the first movement I chose very obviously electronically based sonorities to allude to the use of crystals in technology, such as LCD technology, silicon computer components, etc. The second movement, "The Crystal Melts," focuses on realistically sampled instruments and pitch-based melodies to provide a more "human" feel to contrast with the first movement. I thought of the sometimes exotic nature of crystal gemstones and represented that feeling with Arabic melodic modes and rhythms to provide a more unfamiliar atmosphere to the listener.

A final goal, or more accurately a rule, was to never let the scientific principles override good artistic choices and the overall aesthetic of the piece. A scientifically accurate portrayal of crystal molecules in a liquid state, for example, did not always translate to good-looking choreography, so some compromises were made in that aspect. Musically I could not depict the rapid cooling of molecules going to a glass state with a constantly decreasing tempo as I initially planned to do for the third movement, "Trapped in a Glass." Not only would that be hard to play to, but also to dance to, so I resorted to other musical means—primarily rhythmic density—to depict that physical process.

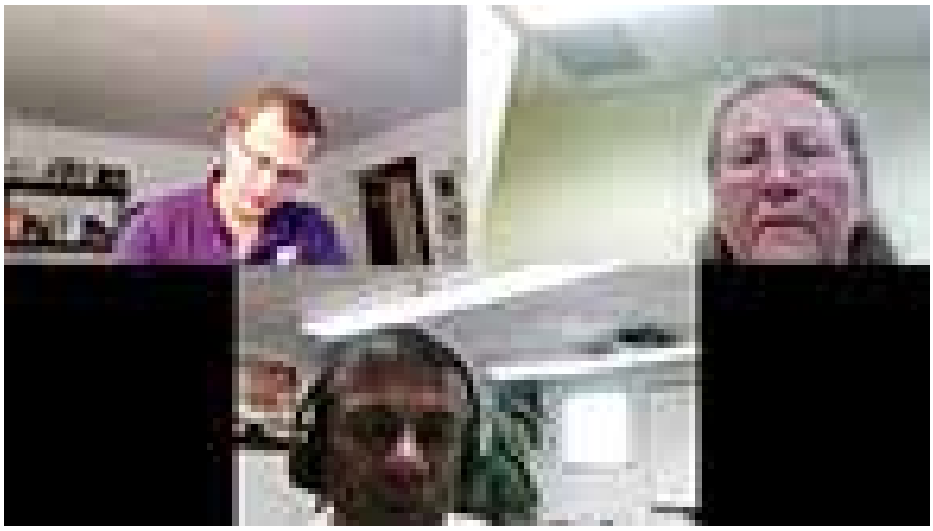
## DEVELOPING THE WORK AND THE VOCABULARY

**Gartner:** *What influenced the choice of percussion instruments?*

**Craig:** I joined a gypsy band my first year of graduate school and exclusively played doumbek, which I previously had no experience with. I featured the instrument in the first movement primarily to force myself to learn to play it better as well as figure out the ways I could alter it sonically with Ableton Live. The second movement uses a Mallet-KAT, which I chose in order to free myself in terms of instrument sounds and timbres. For example, I used a sampled oud, or Arabic lute, to further enhance the Arabic influence of the movement. The third movement uses metallic instruments—finger cymbal, triangle, and China cymbal—altered with granular sampling as a complement to the glass instruments heard in the background track.

**Gartner:** *In what other ways did you use Ableton Live in the ballet? How did you balance the tracked and live musical material?*

**Craig:** I use the background track in the first movement to alternate between a "macro" view of the entire crystal and a "micro" view of the electrons orbiting a molecule. The "macro" view has extremely reverberant soundscapes and limited rhythmic motion,



Clockwise from top left: Bryce Craig, Laura Donnelly and Dr. Amit Chakrabarti

Hear a performance of the audio score for "Crystal Ballet"
https://soundcloud.com/bryce-craig/crystal-ballet

See a video segment of a rehearsal and hear examples in the digital edition of this issue at www.pas.org/publications/latest-issues/percussivenotes.aspx

AUDIO/ VIDEO

Ableton Screenshot

while the "micro" sections use band-pass filtered China cymbal grooves and extensive rhythmic drive to show the quick small-scale motion and restricted view. Ableton Live allows me to quickly switch between reverb and filter/delay effects on the doumbek, which is the primary live instrument in the movement, and to quickly adjust filter frequencies on the fly, which I do with a MIDI foot pedal. One very specific effect occurs at the end of the first movement, where I use a high-pass filter with a random-waveform LFO and adjust the filter's resonance peak with a foot pedal. I move the pedal while scraping the doumbek's head, causing a stream of random filtered noise that represents a stream of information.

**Gartner:** *In the composition and rehearsal phases of the collaboration, how did the dancers have to expand their musical understanding, and how did you have to expand* your *understanding of dance?*

**Craig:** The biggest challenge for the dancers was learning to deal with live, improvised music, as they had been used to dancing to prerecorded material. Laura and I resolved to have as many live music rehearsals as possible, in order to acclimate the dancers to this aspect. On the flip side, I discovered that counting does not mean the same thing to a dancer as it does to a musician. For example, we're used to counting in "chunks" of beats as a result of using measures, while dancers will simply use as many counts as needed to set a phrase of music. A drum hit may occur on the second beat of measure three to me, while the movement that coincides with that hit will be on count six to the dancers. Also, sometimes dancers are not counting at all, but waiting for a specific sound event to occur as a signal to begin another phrase of movement.

## OVERCOMING TIME AND DISTANCE

**Gartner:** *I understand that this piece continually evolved in terms of both music and dance and was not "set in stone." How did you go about achieving this organic development?*

**Craig:** The piece was developed and performed over the course of three semesters at KSU, which meant that the number of dancers fluctuated. Laura had to continually retool the choreography to account for this. On my end, sometimes I had to change the music to enhance a section of choreography. For example, the middle section of "Solid Crystal" had me originally improvising drum hits, but these were later "set" to account for specific movements happening on stage. I also had to continually rebalance the various instrumental tracks in "The Crystal Melts" and in some cases add more musical material to help with movement transitions. These sorts of changes may be jarring to some composers, but in collaboration one has to be flexible. It's not simply about one's music, but how it melds with the other collaborators' contributions to create a unique and well-constructed finished product.

**Gartner:** *Considering the long period of developing the work and the number of live rehearsals, did you make changes to the music during rehearsals?*

**Craig:** The biggest changes I made during rehearsals were adjustments of the mixer levels of the live and background musical material. If the dancers had an issue with an aspect of the background track, I would make a note of it and change it later, since those tracks were sequenced separately.

**Gartner:** *What was the biggest challenge of rehearsing the work?*

**Craig:** The issue of distance! I was in Michigan for grad school, while Laura's dancers were in Kansas, so we relied on audio/video conferencing software. This in itself is not a new concept, but I had to find a way to transmit the audio output of Ableton across cyberspace. The Zoom software we used only had a single mic input, so I used Soundflower audio routing software to "trick" it into thinking Ableton's output was a mic.

Another issue was latency; we relied on normal broadband connections, and there was a delay of roughly one second. This posed no problems for the dancers, but I couldn't respond as well musically to the dancing as it happened. I had to review recordings of rehearsals and learn what to expect in terms of movement, which saved me a lot of time when I showed up for in-person rehearsals.

## CONCLUSION

To some, the concept of setting the properties of crystalline structures to music and dance may seem unusual. However, to experience this concept by witnessing a performance of "Crystal Ballet" is to develop an appreciation for its logic and beauty. Through the composition, rehearsals, and performances of the work, technology played an important but seamless, almost transparent role. And with technology as a means rather than an end of the collabora-

Video: A segment of a rehearsal

tion, audiences may more easily be lost in the experience of the performance rather than merely being distracted by digital bells and whistles.

Finally, this project reflects the deeper role of technology in facilitating live rehearsals and performances of both dancers and also musicians. The live performance element affords the freedom of artists to improvise and exploit variable conditions, thus creating positively unique performances energized by perpetual newness.

**Kurt Gartner** is 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, Special Assistant to the Provost, and served as Coordinator of the University Peer Review of Teaching Program. PN

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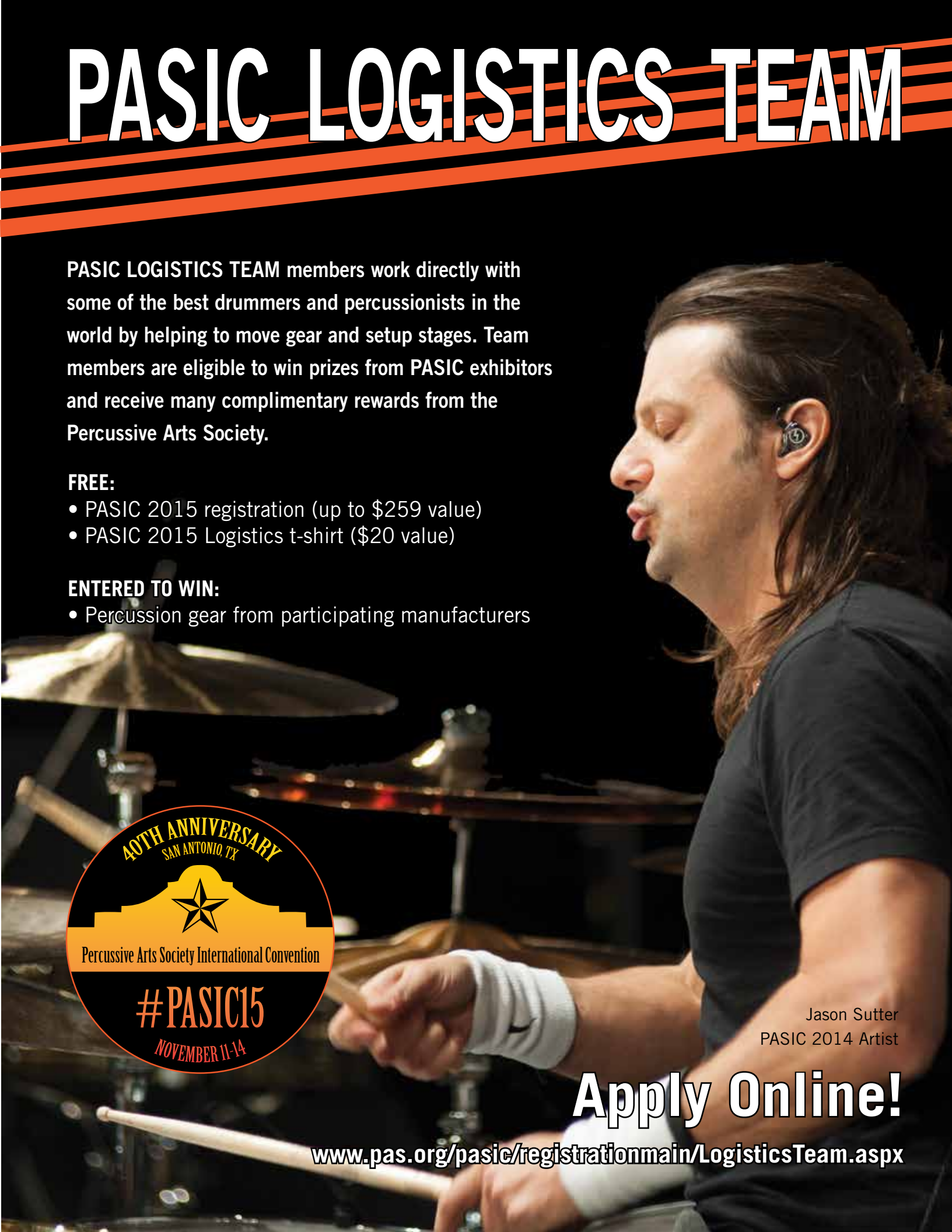


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# Two Types of Percussion Music from China

By Dr. Sarah S. Waters with Shengyuan Tong and Chang Tong

In May 2013 I made a tour of northeast China at the invitation of my percussion student, Chang Tong. Chang's father, Shengyuan Tong, a percussion teacher and performer with the Beijing Opera, arranged for me to perform at several academies in four cities. In addition to my own performances, Mr. Tong facilitated my attending several master classes and performances connected with the Beijing Opera.

Before my arrival to Beijing, Shengyuan Tong and his student Xiao Haimo worked together to compile a book of notated examples of percussion music. *The Concise Textbook of Beijing Opera Percussion Music* (dedicated to me) is still undergoing some revisions, and more volumes are planned. All music examples in this article come from this manual.

Xuan Yibin playing the Tou Bo, Zhang Xuejing playing the Xiao Luo, Shan Weiwei playing the Da Luo, and Shengyuan Tong playing the Er Bo

## DA LUI ZI

The first type of music, *Da Liu Zi*, is traditional percussion music popular in the Hunan Province, which is located in the south-central part of the People's Republic of China and is home to the Tu Jia people. This type of percussion music uses four instruments: the *Da Luo*, a 14-inch gong that is struck with a cloth-wrapped mallet; two pairs of small crash cymbals—the *Tou Bo* (first cymbal player) and the *Er Bo* (second cymbal player); and *Xiao Luo*, a 6-inch gong that is struck from the back with the *Luo Ban,* an angled stick.

The selection they performed is called "The Golden Pheasant Flying Out of the Mountain." According to legend, when golden pheasants fly out of the mountains, they fly around, talk, and even get into arguments with each other. The piece was performed from memory, and the performers added dance-like movements to their interpretation. Each player is required to memorize the composite rhythm, which they call the *Luo Gu Jing*, as well as their individual part. Some playing techniques include immediately muffling the *Da Luo* after striking it, and playing the *Tou Bo, Er Bo*, and *Xiao Luo* very short without much ring.

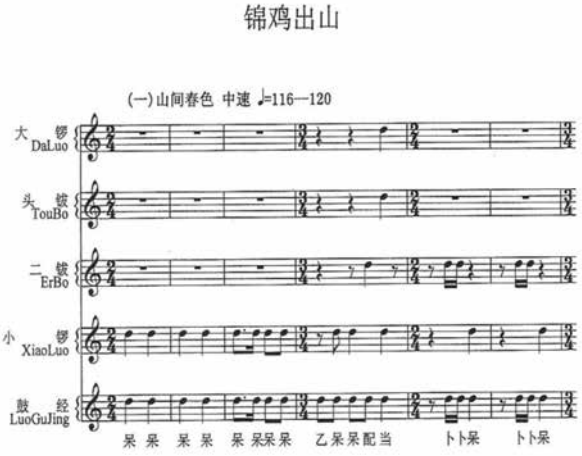
"Golden Pheasant" begins with a typical introductory rhythm (mm. 1–4); the main rhythmic motive begins in m. 5 (see Example 1).

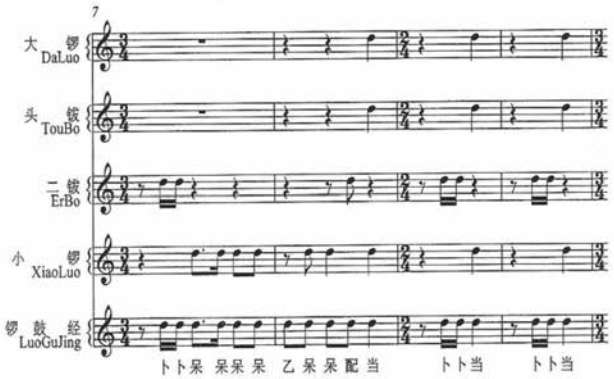
Da Luo and Mallet

Tou Bo and Er Bo

Xiao Luo and Luo Ban

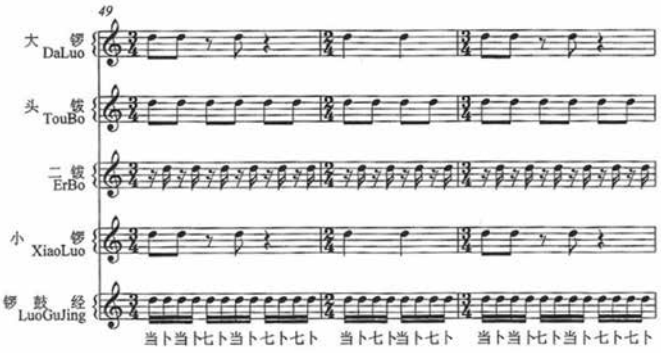
Example 1





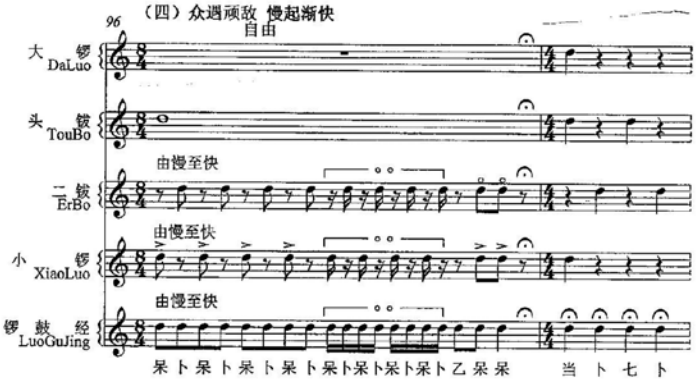

At times the two cymbal players will play divided sixteenth notes (Example 2).

Example 2




The most exciting moments in the performance occur when two players alternate hits from slow to very fast. It is remarkable how precise they can be with the timing of the accelerando. The red scarves intensify the theatrics of the movements, making the performance very exciting. (The symbol with the brackets and circles means to repeat indefinitely until cued; see Example 3).

Example 3




(During the recording session: Shan Weiwei, Shengyuan Tong, Xuan Yibin, Zhang Xuejing)

Watching this performance I was struck by the musicians' visual communication, body language, and intuitiveness. When starting the "slow to fast" sections, the leader of the rhythm would act as if he were challenging the other player, who would respond with equal vigor—scarves flying, bodies bending and gesturing, all adding to the spectacle and energy of the piece.

## BEIJING OPERA PERCUSSION

The second type of music is the percussion used in the Beijing Opera (formerly transliterated as "Peking" Opera). This art form has been in existence since the latter part of the 18th Century, becoming fully developed by the mid-19th Century. Originally only performed for the Royal Court, the Opera reached its greatest popularity during the Qing Dynasty (1644–1912). This unique art form—which combines music, singing, acting, dance, and acrobatics—is one of the cultural treasures of China. Any visitors to Beijing would be remiss if they did not catch an hour or two of this music.

I had a wonderful opportunity to receive a lesson on how to play these opera percussion instruments at the National Academy of Chinese Theater Arts. Mr. Ma Yong teaches his students by using oral tradition and through repetition. By using onomatopoetic words, generation after generation of percussionists has learned how to accompany the Beijing Opera (see Example 4).

Example 4

Example 5 shows the Pin Yin transliteration of the Chinese symbols. Students are required to memorize the vocalizations.

From left: Deng Lifu, Wang Luyu, Zhang Di, Ma Yong and Dr. Sarah Waters

Dr. Sarah Waters, Chen Sheng, Li Shaowei

While the instruments are quite similar to those used in the previous example, this music utilizes a very interesting drum, called the *Ban Gu*. The *Ban Gu* is a very heavy drum, about 12 inches in diameter, made nearly of solid wood with a pigskin stretched tautly over it. The playing area is a small, 2-inch circle in the center of the drum. Struck with thin bamboo sticks, the player must hit the playing spot as flat as possible, actually striking his right leg first, allowing the sticks to "whip" onto the drumhead. The sound is like that of a very high-pitched woodblock.

Ban Gu side view

Ban Gu from the inside

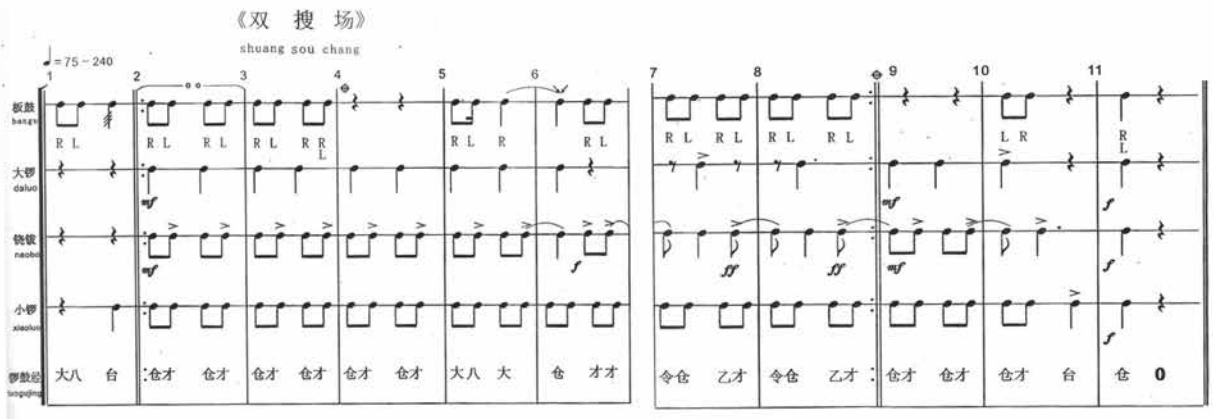
Ban Gu from the top

The *Ban Gu* sits freely on ropes attached to a three-legged stand, most often made of wood. Usually there is a foot rest to raise the right knee into position.

Deng Lifu

Shenngyuan Tong

Example 5



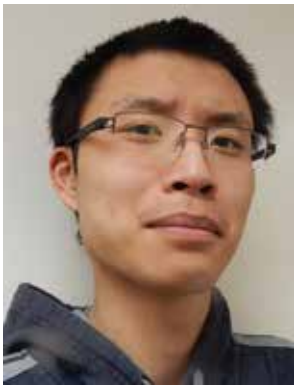
These instruments are called *Xiao Luo* (a 6-inch diameter gong), *Nao Bo* (medium cymbals), *Xiao Cha* (smaller cymbals), and *Da Luo* (large hand-held gong).

Li Shaowei on the Xiao Luo, played with an angled stick; Xiao Yongqiang on the Nao Bo; and Chen Sheng on the Da Luo, played with cloth-wrapped mallet

During the video-recording session, Mr. Tong had his students demonstrate two selections of traditional percussion music used in the opera. The first piece used just the percussion, while the second added the *Suo Na* instruments. The *Suo Na* is a double-reed wooden instrument with a metal bell. The role of each instrument is very specific, as are the percussion patterns. All serve to tell the audience about the character on stage—for example, the character's social standing, gender, or intentions. The *Ban Gu* player follows the movements of the actors on stage and then employs conducting gestures to signal the other players.

Wang De'en and Tian Hongbo. The *suona* use a very small double reed that fits entirely in the player's mouth. The players use a circular breathing technique. The sound is quite similar to an oboe.

Mr. Shengyuan Tong came to Ohio Northern University in February of 2015 and spent a week teaching my students about Beijing Opera percussion and traditional Chinese percussion. We did several outreach programs and hope to do more in the years to come. I will visit Beijing again this summer to learn more about this wonderful percussive art. I would like to express my sincere appreciation to Shengyuan Tong, his students and friends for this incredible opportunity, and Chang Tong for his help and translations.



**Chang Tong** is a student at Ohio Northern University studying percussion performance. He graduated from the Central Conservatory of Music Middle School in Beijing in 2011. He has received several awards, including the ONU International Talent Award, ONU International Scholarship, the Dr. Bruce Burton International Student Involvement Award, and the Agnes Fowler Ohio Collegiate Scholarship for Outstanding Music Performance. Chang Tong has performed on two Ohio Days of Percussion.

**Sarah Waters** teaches applied percussion, steel drum band, percussion ensemble, conducting, African Music, and American Music at Ohio Northern University. Her CD, *Shreds: Music for Trumpet and Percussion*, recorded with colleague David Kosmyna, will be released through Centaur Records in June 2015. Waters recently participated in Panorama as a member of "birdsong." This past summer she taught "African Music Since 1950" at the University of Ghana through the United Studies Abroad Consortium. This trip resulted in obtaining a Fulbright Visiting Scholar grant to bring Professor Ben Ayettey to ONU for 2015–16 to teach African music and dance. She performs with the Lima Symphony Orchestra and will be performing Milhaud's "Concerto for Percussion" this spring with the ONU Symphony Orchestra. PN

# Demystifying Marching Percussion

By Tracy Wiggins

Band directors (and percussionists who do not have a great deal of marching experience) often find that one of the hardest things for them to do is to work with a marching percussion section. It can be intimidating to think of what to say to a section that one does not fully understand. For many percussionists, even if they don't have a significant background in marching percussion, teaching a drumline is often something they will be asked to do. In addition to providing an extra source of income, working with a high school drumline can lead to increased private students or the potential to develop a concert percussion ensemble, and it can be a very rewarding educational experience as well. The purpose of this article is to provide insight for those without significant experience in marching percussion to help run a more efficient rehearsal.

## HAVE A SOLID TECHNICAL FOUNDATION

Technique is the foundation of a successful program. For a marching percussion ensemble this includes hands and feet. In a perfect world, the group will have its own instructor or a strong section leader who can take charge of the percussion section through the warm-up sequence. If this is the case, I recommend at least 20–30 minutes at the start of a rehearsal for the percussion to warm up. Be sure that all drums in the battery are tuned at the start of each rehearsal to get a consistent sound from player to player. If any heads need to be changed, this should be done prior to rehearsal; poor quality heads and inadequate tuning can adversely affect any progress achieved in rehearsal.

There are many different approaches to performing on marching percussion instruments, so this article will not go into specific techniques unique to each subsection. There are many books and online resources available to help define this style for your students.

## STARTING EXERCISES

For the battery this will typically either be a count-off from a section leader played on the drum or a verbal count-off (or the spoken syllable "dut"). Many groups use a combination of the two, with the section leader giving the first four beats and everyone "dutting" the second four for each exercise. The reason is that there will not be a tap-off during the show, so this helps the section agree on a consistent tempo from player to player.

A note about "duts": While they are necessary at times to be sure everyone enters together, they should not be audible to the listeners in performance.

For the front ensemble, there will be a visual count-off. This is usually four "aired" counts from the section leader followed by four "aired" counts from everyone else. This motion is a version of the full stroke that will be used when playing, but it is done without striking the bars. This technique is used because often the front ensemble members must watch each other for timing, with one player specifically designated to listen for the timing from front to back. This can prevent differing interpretations of the pulse from the front ensemble.

## STRETCHING, MOVEMENT AND HEALTH

It is important to stretch the muscles and get the blood flowing in the body before starting to play or march. Be sure to stretch the legs, back, arms, wrists, and shoulders. I recommend having the students mark time as much as possible while playing during the warm-ups. Another option is "tracking" or actually marching through a basics sequence while playing the exercises. Watch the players' feet carefully, as many playing errors are caused by timing issues in the feet. It is also becoming more common for body movement to be involved in marching shows. Many groups include body movements from the show as part of their playing warm-up as well. I recommend the use of stands when possible to help prevent back injury in the members. I also emphasize having the members wear hearing protection while playing; hearing cannot be fixed, and the amount of time for prevention is mere seconds!

## STICK HEIGHTS

Marching percussionists often have an overly analytical side to their playing. However, don't let definitions such as stick heights or stick angles drive everything in the music. They are merely reference points and need to be flexible to adapt to the needs of the music. Below is a basic reference for stick heights as dictated by musical expression. Remember that the basic stroke will not change with these different heights.

*pp* – 1 inch
*p* – 3 inches
*mp* – 6 inches
*mf* – 9 inches
*f* – 12 inches
*ff* – 15 inches

## BATTERY EXERCISES

### Legato Strokes

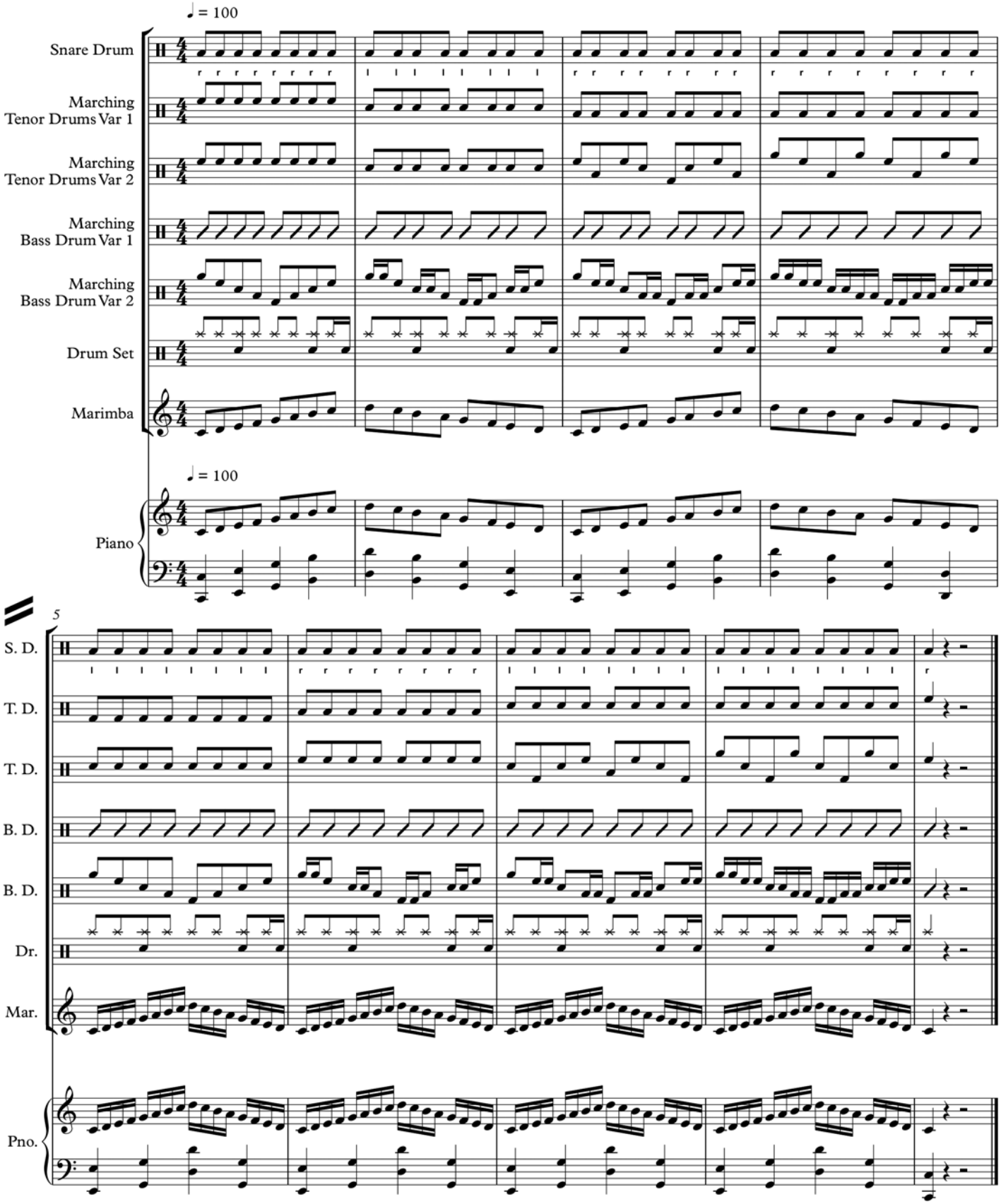
Often this will be some form of an "8 on a hand"-type exercise. Look at the grip and be sure that the hand position is even and consistent between the players. Experiment with different dynamic levels to work on making sure the stroke is consistent at multiple dynamic levels. Listen for a consistent sound from all players. Alternate having individuals and the full line play so that you can hear the sound being produced by each player (this should be done with all of the exercises), and maintain even spacing between all notes in the sequence. Look for a continuous stick motion and that the sticks are moving straight up and down in an even and consistent stroke and not stopping over the drum (other than after the last stroke on each hand). Always watch the hand that is not playing to be sure it stays low and over the head. See Exercise 1.

### Accent/Tap Exercise

These exercises are usually single-hand eighth notes with an accent and tap (non-accent) pattern. The focus is that there must be two different stick heights present. Listen for evenness of sound (between right and left hands) and even spacing of notes at the different heights. The accented note should not be played with any more force than the tap. If the accented note is played with a forced stroke, that will distort both the sound and the rhythm. Look for added tension in the hands on the accents. Make sure there is a clear visual distinction between the accents and taps.

Exercise 1

# 8-8-16



### Double/Triple Beat

This exercise is used to start developing the double-stroke roll technique. The goal is to have both notes of a double stroke the same height and sound. Often you will see a decrescendo from the first note to the second note. The key to playing the doubles evenly is having adequate stick speed (velocity) to create the rebound. One way to demonstrate this is to have the student pull the stick back with one hand while pressing towards the head with the hand gripping the stick. When the student releases the first hand, the stick should move with enough velocity to create two notes. Listen for evenness of the sound between the first and second note. Also be sure that the spacing between the notes is correct and that the second note is not too close to the first. Also, listen to be sure that the hands are balanced from a volume perspective. Look for the height of each stroke not being even and be sure fingers are not releasing from the stick too much, subsequently lessening control.

### Stick Control

This is typically a sixteenth-based exercise taken from the first few pages in George Lawrence Stone's book *Stick Control*. This exercise is designed to start developing evenness of stroke and sound while doing different sticking combinations. The goal is for every note to create the same sound from the drum. Listen for even sounding sixteenth notes all the way through the exercise (no agogic accents). Also be sure that the tempo stays consistent as the students switch from one sticking pattern to the next. Look for a constant flow of the sticks and even heights for every note.

### Paradiddles

This exercise will also be two heights with accents and taps. The goal is to develop the coordination necessary to play these different sticking patterns that are common in contemporary marching music. Most exercises will be some combination of paradiddles, paradiddle-diddles, and sometimes doubles paradiddles. Listen for evenness of sound between the hands and notes at all stick heights. Again, make sure that the accent note is not played with a tighter or more forced stroke. This is a great exercise to isolate one hand on the drum and one on the rim to listen for rhythmic consistency. Look for added tension in the hands on the accents. Make sure there is a clear visual distinction between the accents and taps. When marking time, watch to be sure the feet are staying on the beat and not trying to adjust to fit with the accent patterns. See Exercise 2.

### Rolls

Rolls in marching percussion are most commonly open (double strokes), although there are many instances where an orchestral (buzz) roll will be used as well. Both should be worked on in the roll warmup sequence. Listen for clearly articulated double strokes that should sound like sixteenths, thirty-seconds, or sextuplets. Watch for stick heights lowering towards the drum as the rolls get faster. Slightly more arm motion will come into the stroke as the roll speed increases, and make sure that the hands stay relaxed as well. Orchestral buzz rolls can also be substituted for open rolls in order to work on a full and even sound along with a consistent rhythmic base to the roll. This base is necessary to ensure that the students will attack and release the buzz at the same time in a passage of music. Within the show music, the rhythmic base of all rolls needs to be defined to ensure uniformity of timing.

### Flams

In the immortal words of Dennis Delucia, "Keep your grace notes down!"

Just like accents and taps, flams must have two different stick heights to be executed correctly. Where most students have problems is lifting the grace note while also lifting the main note. Keep the grace note much lower to the head for accurate spacing. The most common rudiments used in marching percussion will be Flam Accents and Flam Taps. Listen for the grace note being slightly before the accent note and much softer than the primary note. Be sure that the grace note does not fall too early, creating a dotted rhythm sound; in marching percussion the grace note is played much closer to the main note than in concert percussion. Also be sure that both notes do not hit at the same time (as a double stop or "flat" flam). Look for two different heights from the sticks. Watch to be sure that the grace note does not lift to a height too close to the main note.

## FULL BAND WARMUP

A warm-up sequence can be constructed if the band director wishes to have the full band together for daily warm-up. In this case, adapt the above exercises to serve as a rhythmic foundation for the various wind exercises to be performed. One thing to keep in mind: Make sure they are written in a tempo and meter that will allow the percussionists to properly warm up. Sometimes, band exercises may be at a tempo that is much slower than what is needed to get the percussionists' hands moving at the correct speed. If that is the case, alter the rhythmic structure of the percussion exercises to fit accordingly. For example, if eighth notes (for 8 on a hand) are too slow, use a triplet or sixteenth-based variation on the exercise.

## FRONT ENSEMBLE EXERCISES

The front ensemble will need a warm-up sequence that gets the hands moving while also dealing with the issues of moving around the keyboard in multiple key signatures. If you use timpani, make sure that all exercises include a specific timpani part. The timpani exercises should including tuning (playing root notes and scalar patterns) and working to create a good quality tone from the drums. Make sure that for keyboards and timpani the stroke starts and stops from the same height (piston stroke).

### Octaves

Many front ensembles start with some form of exercise that works on moving up and down the keyboard in octaves using double stops. Often these are just basic scale patterns and can work well with the first warm-ups in the battery sequence. Listen for note accuracy (not compressing or expanding the interval). Make sure that the sound of each hand occurs at the same time and does not become a flam sound. Look for the mallets always returning to where they start from, and be sure that students are not playing on the nodal points of the bar.

### "Green" Scales

These are patterns taken from George Hamilton Green's *Instruction Course for Xylophone* and are very similar to "Kraus" scales used by many other instruments. Here the student is working on moving up and down the keyboard in alternating-hand scale patterns. Listen for note accuracy, and be sure that the sound of each hand is even and balanced and that there are no accents. Look for even height between both hands. Again, be sure the students are avoiding the nodal points of the bars.

### Spatial Exercises/Arpeggios

The intent of this type of exercise is to work on the hands being able to expand outward in different directions on the keyboard (for example: c-d-b-e-a, etc.). This can also be done chromatically. Many great exercises can be found in Gordon Stout's *Ideo-Kinetics Workbook*. Another way of doing this is expanding from a main note (such as c-d-c-e-c, etc.) and then going down as well. Arpeggios are another example of a "spatial" exercise that should be used. Listen for note accuracy, and be sure the sound of each hand is even and balanced and there are no accents. Look for even height between both hands and, as always, avoid the nodes.

### Four-Mallet Block Chords

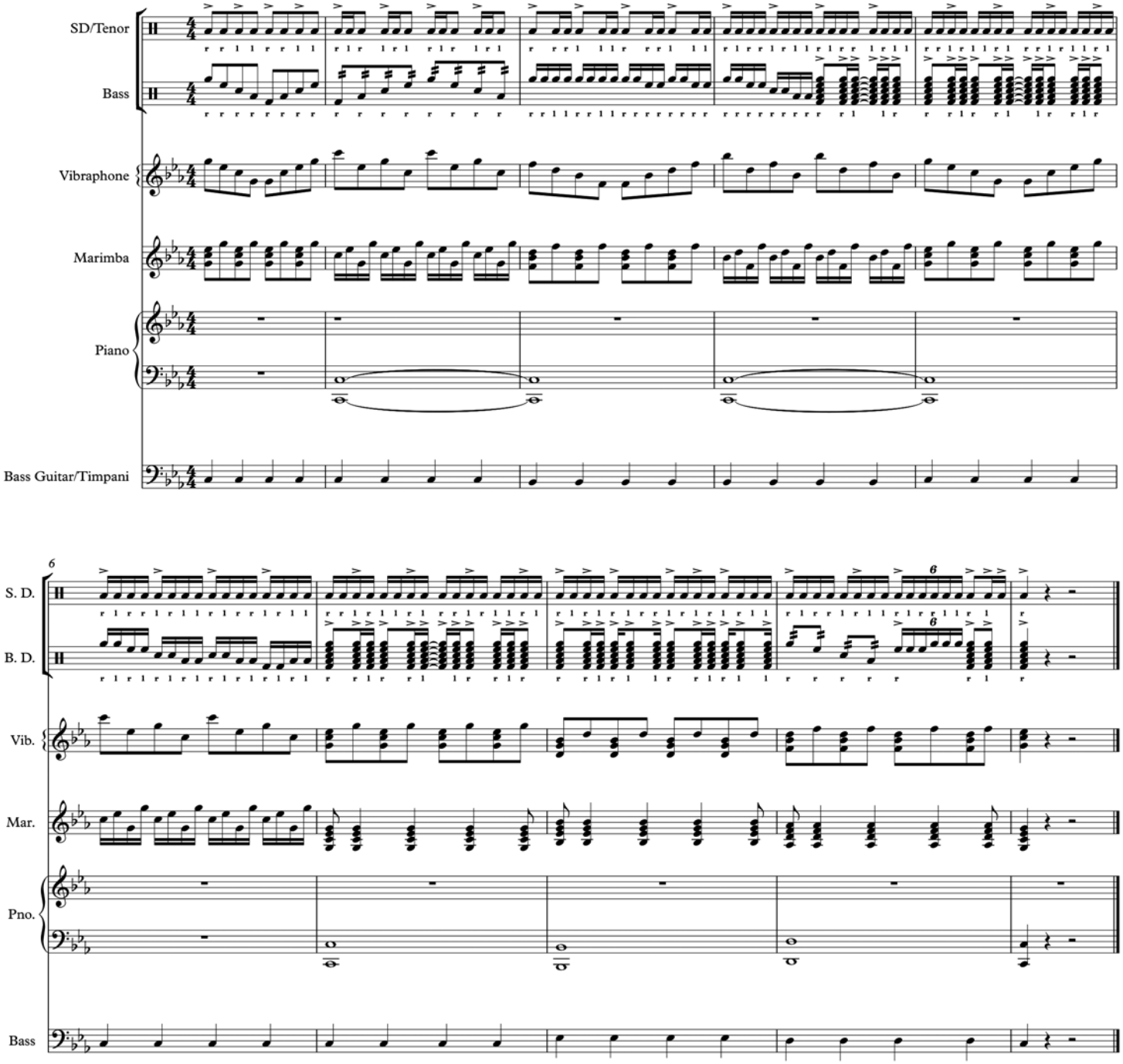
This exercise starts to set the foundation of four-mallet technique. This can be done using intervals of 4ths and 5ths in each hand or using actual chord progressions. Be sure that the students are using a correct piston stroke. Listen for evenness of all four notes, and be sure all mallets are hitting at the same time and there is no flam sound. Looking for even, solid control, make sure all mallets are an equal height and avoid hitting the nodes.

### Four-Mallet Permutations

Common permutations used in marching percussion are 1-2-3-4, 4-3-2-1, 1-2-4-3, 4-3-

Exercise 2

## Glass A Diddles




1-2. The most common form of exercise for this alternates eighth notes and sixteenth notes on each pattern. Listen for evenness of all four notes. Be sure the students are not compressing the rhythmic spacing between the notes of each hand. Look for control over the mallets. Make sure all mallets are an equal height and avoid hitting the nodes. Be sure that there is a good rotation of the forearm with each set of strokes.

## ADDITIONAL TECHNICAL ISSUES

### Snares

Playing in the center of the head is essential. If the music dictates different playing spots (at the edge, over the guts, etc.), be sure all players have the same playing position for the most consistent sound possible.

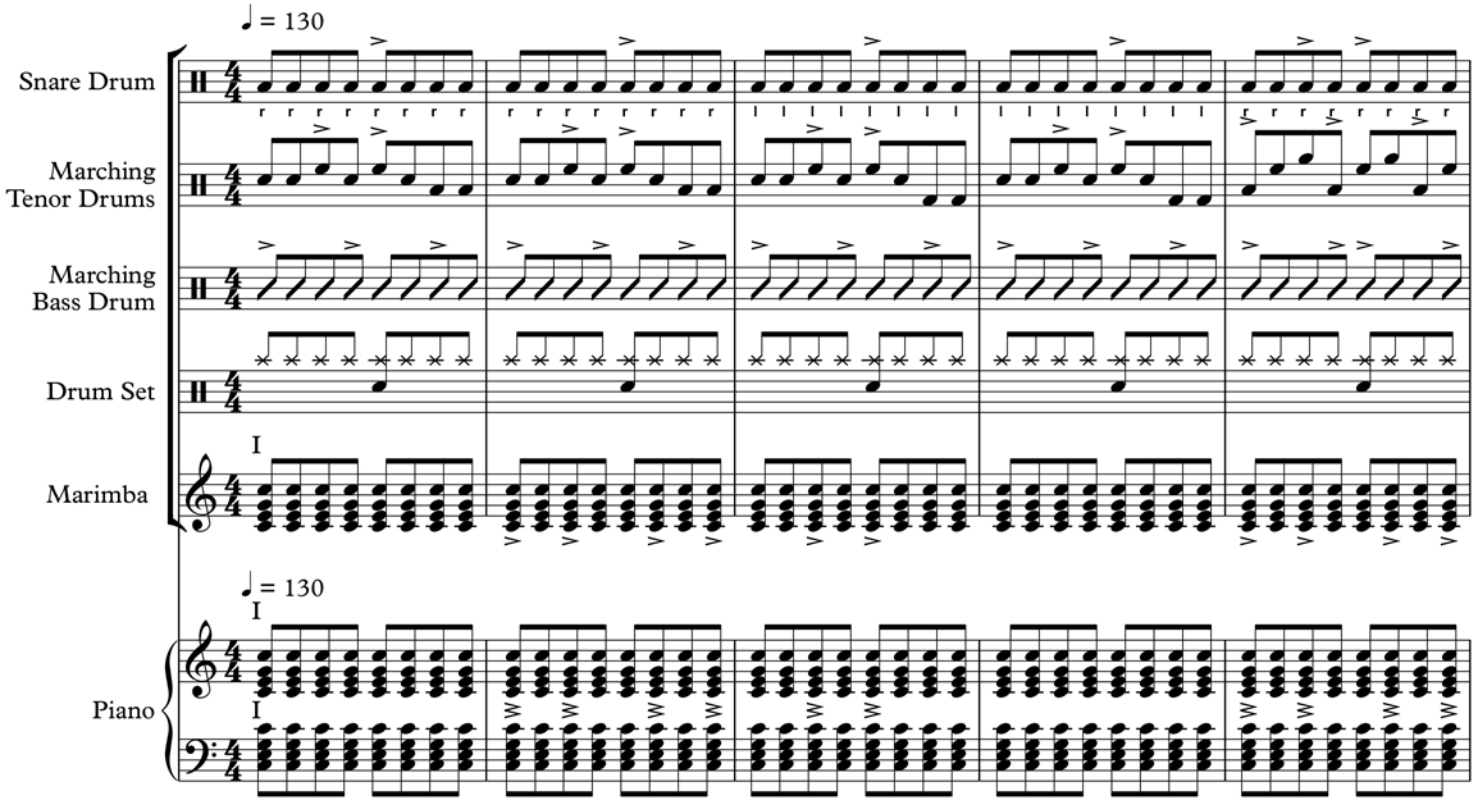
### Tenors

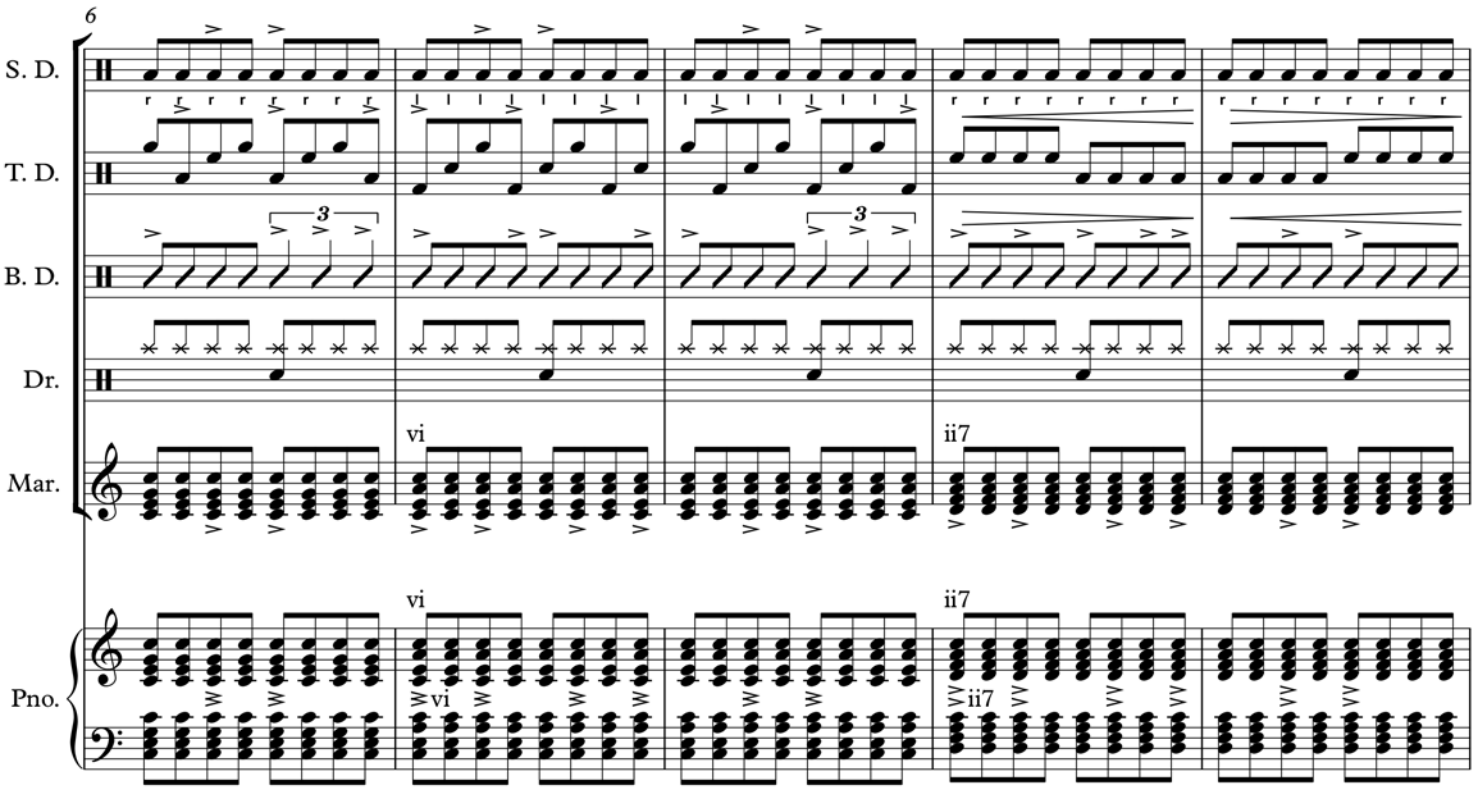
Minimize arm motion as much as possible. Do not play in the center of the heads but closer to the edge of each drum nearest the performer (for the center drums). The basic motion from side to side on the drums should be fairly close to a straight line. Make sure that accents and

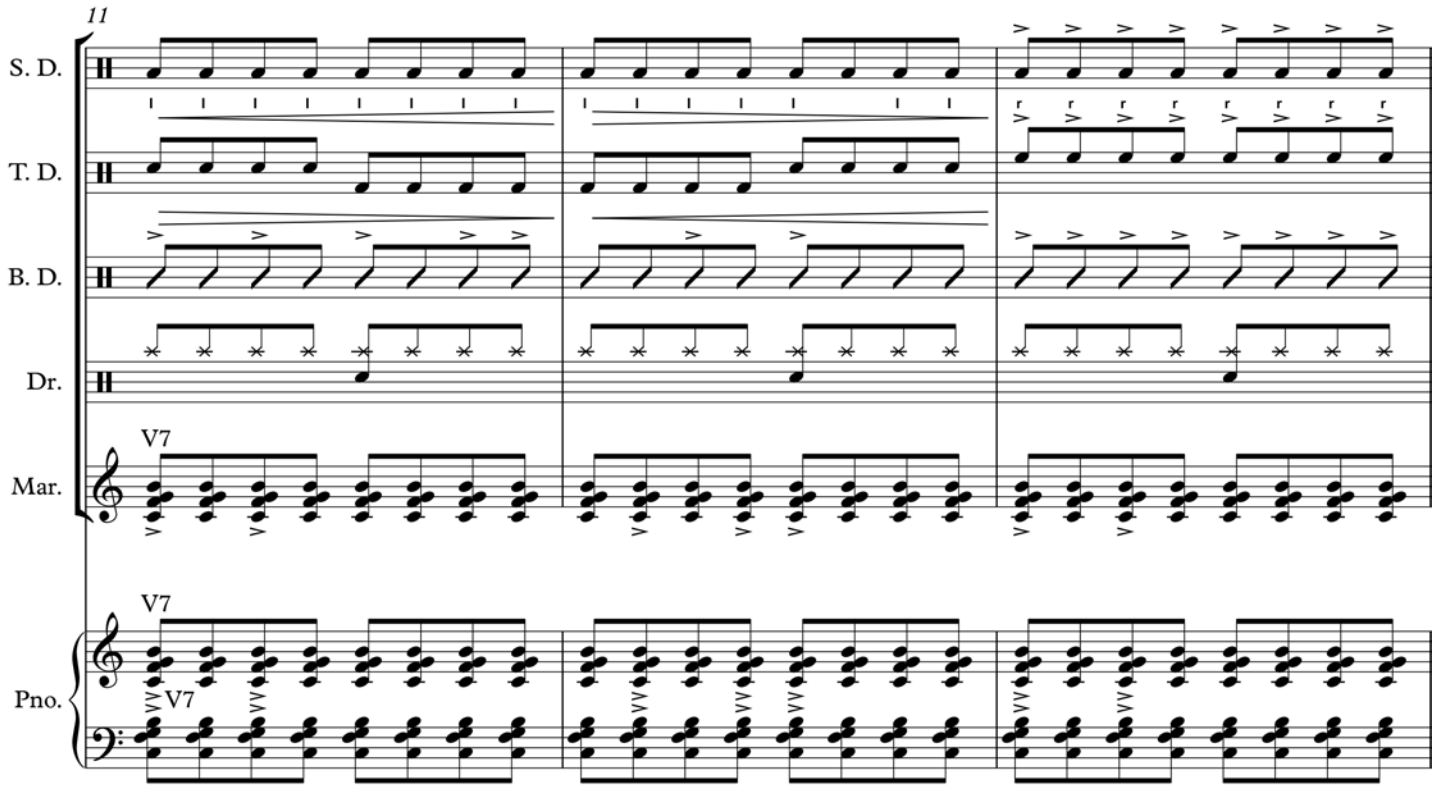
*Text continues on page 67*

# Flowbeat 2.0

TRW

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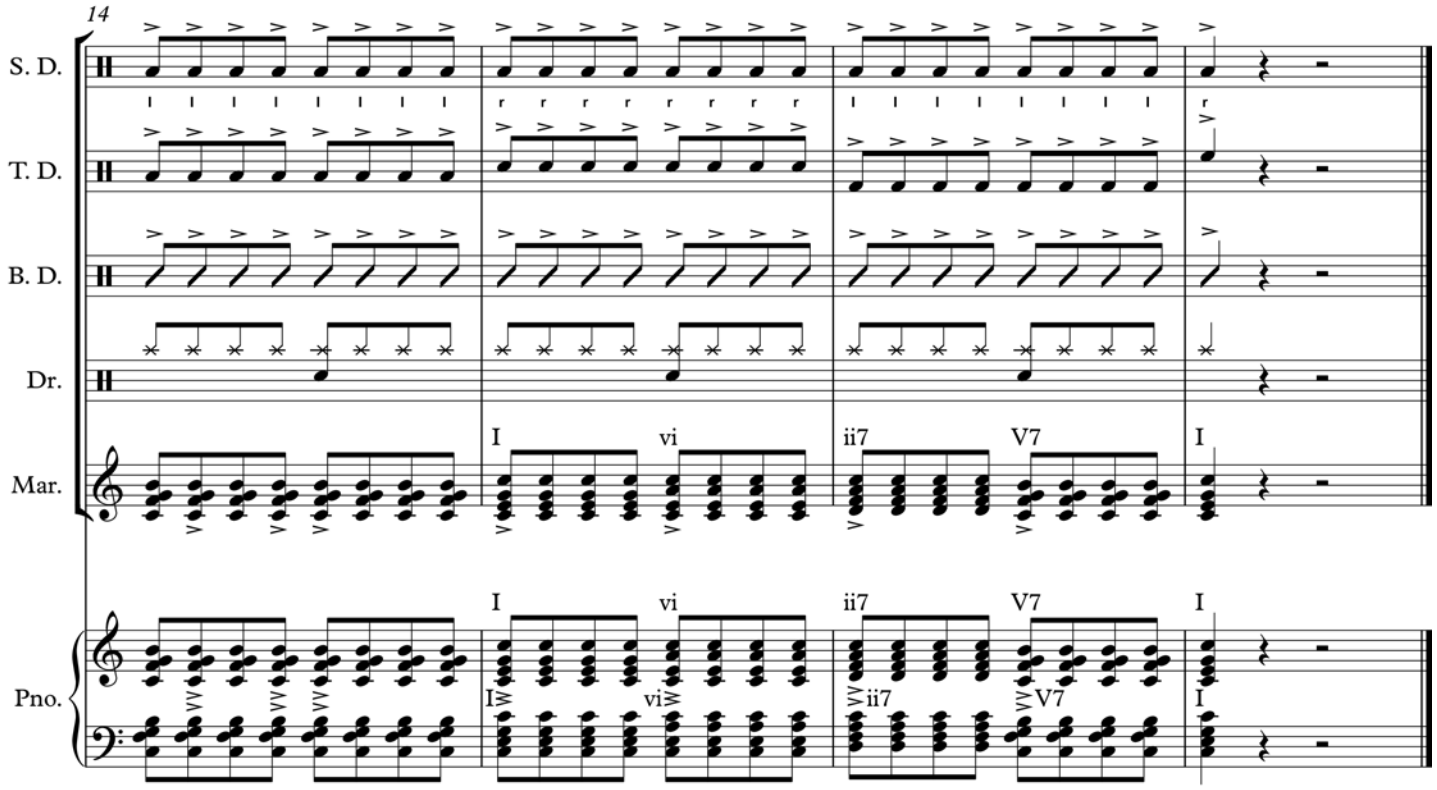
14
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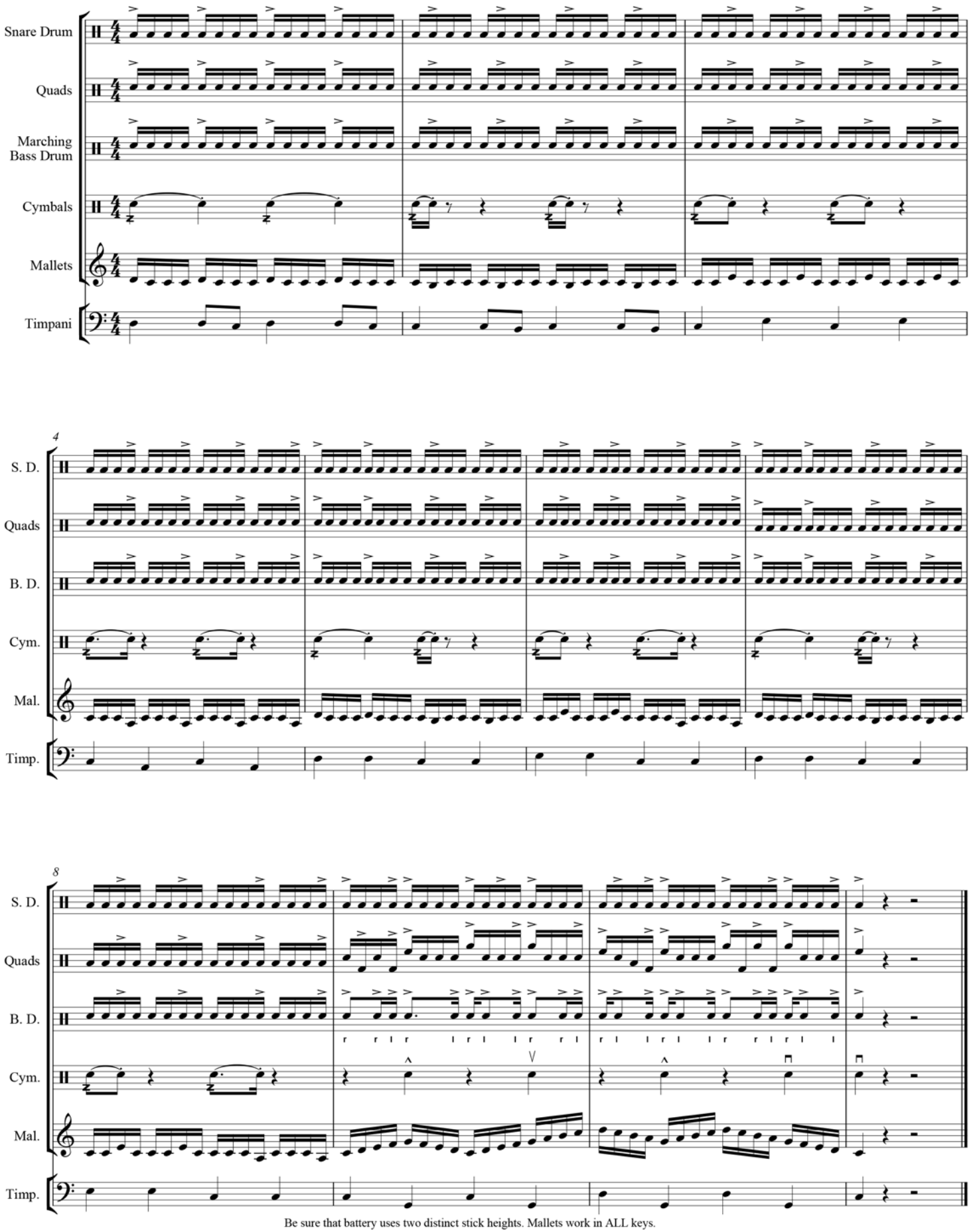
# 16th Grid

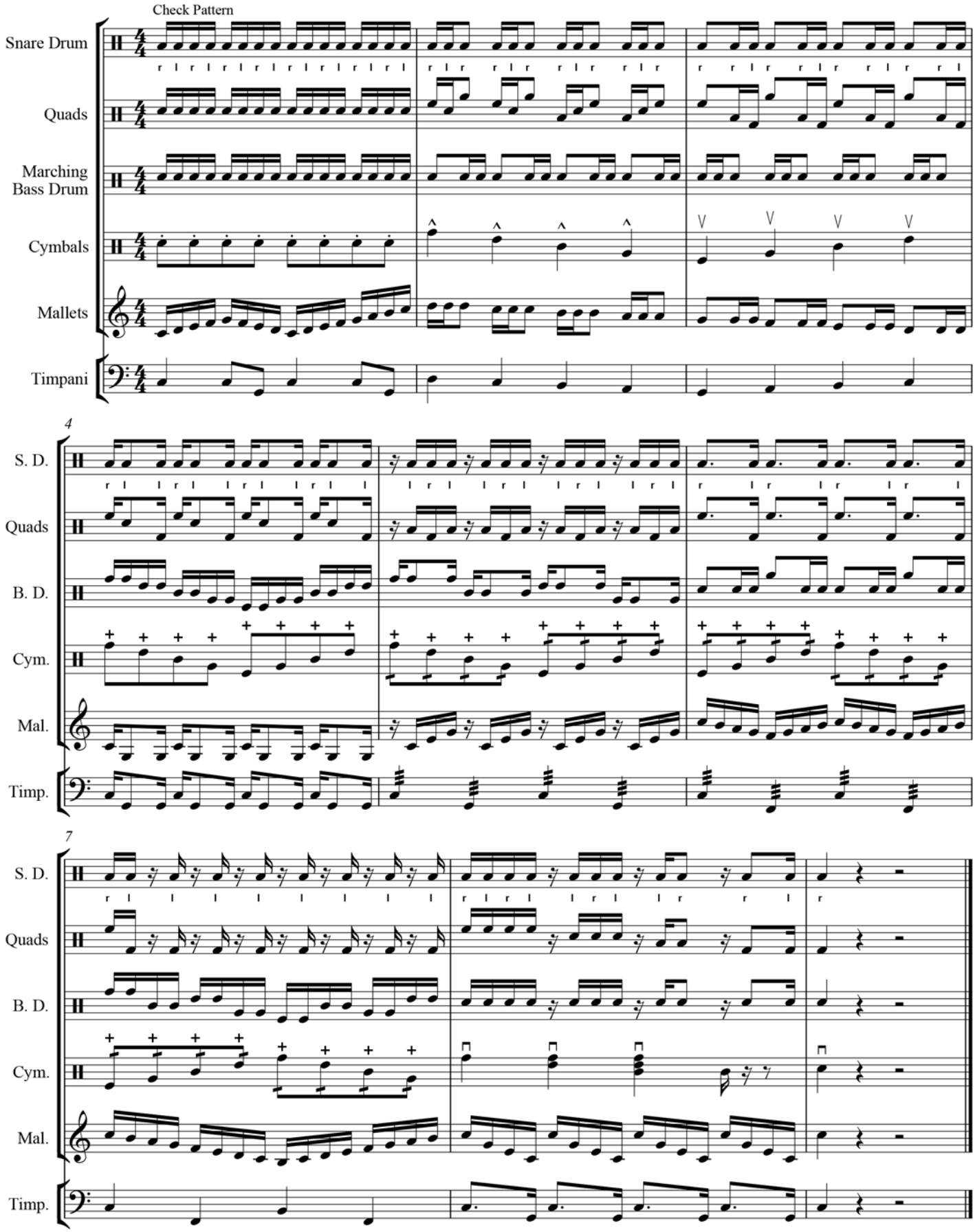
TRW 2007




Be sure that battery uses two distinct stick heights. Mallets work in ALL keys.

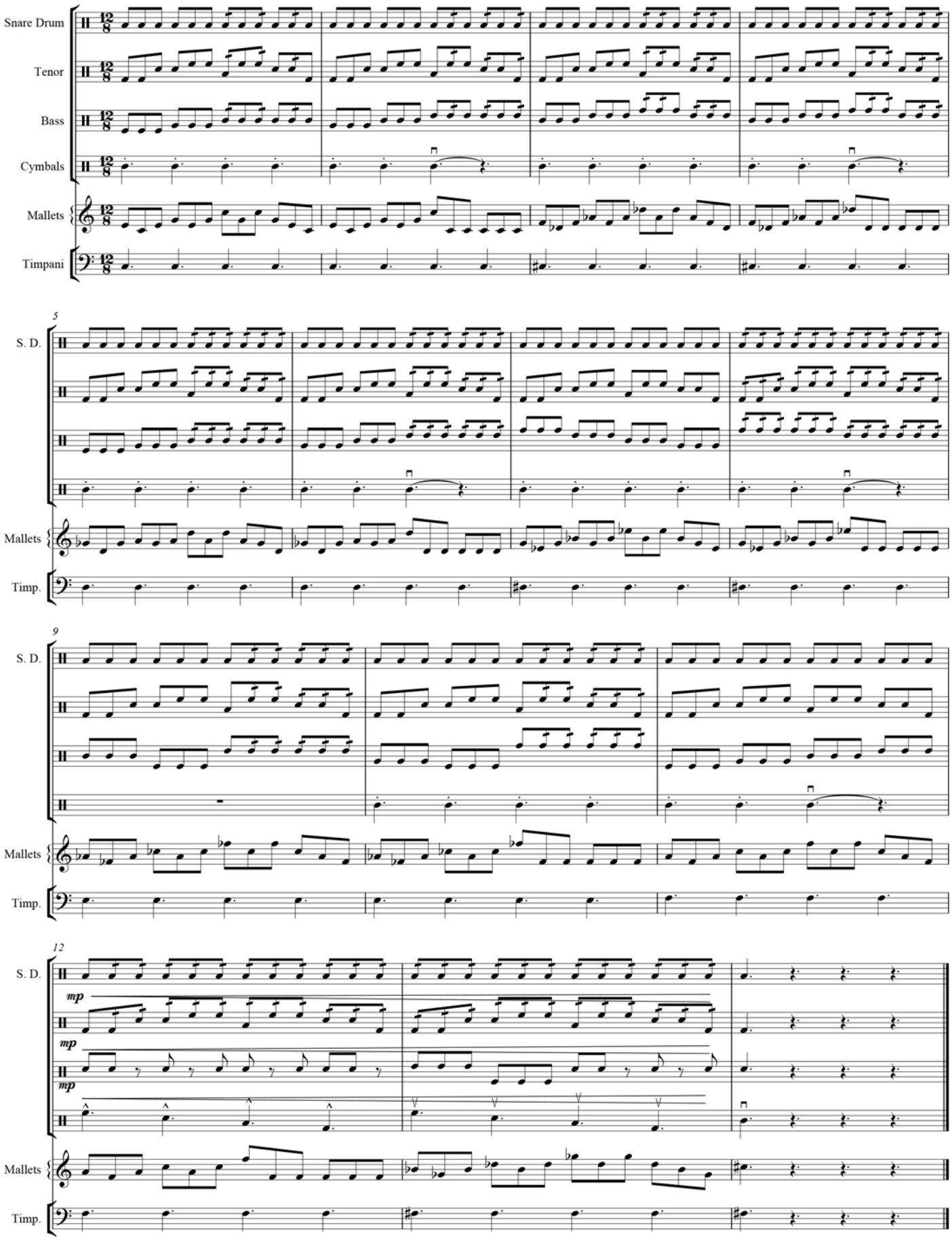
# Tap-Timing

TRW 2007

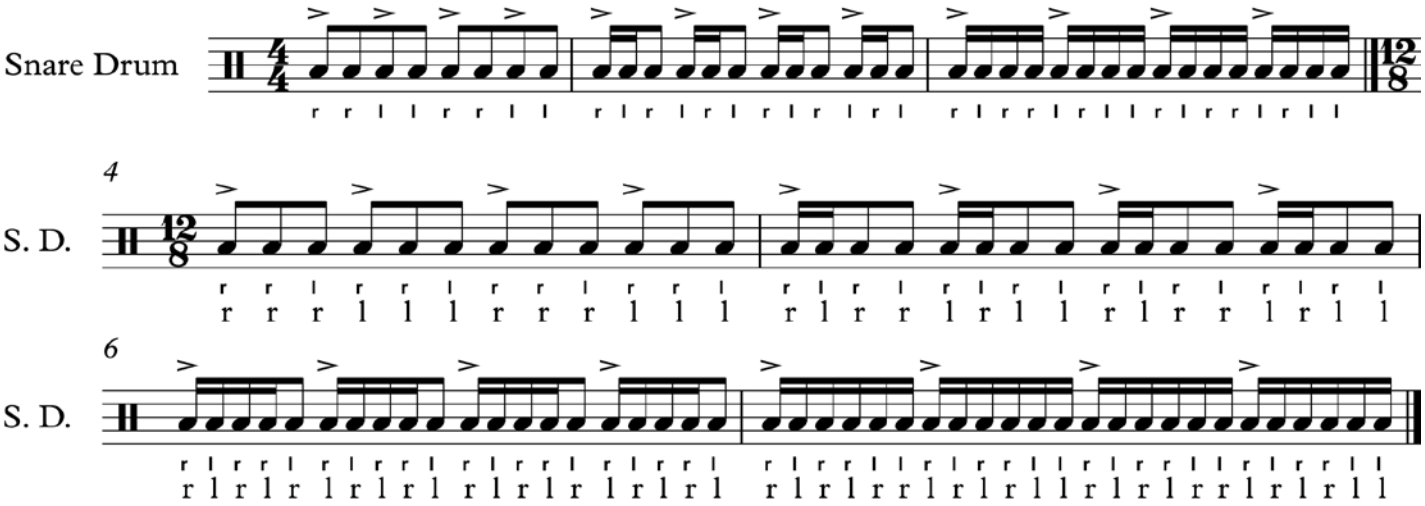


# Fred

Fred Sanford/TRW 2007



# Paradiddle Breakdown




taps are clearly delineated and not just a product of playing on different drums. Exercises should be practiced both on a single drum to work rhythmic and dynamic accuracy and moving around the drums in their written patterns. Utilize patterns that appear in the show music for split parts on exercises.

## Basses

In general, the correct beating spot is the center of the head. If playing halfway or at the edge for musical reasons be sure this location is clearly identifiable by the performers. The mallets should be at an upward angle (around 45 degrees) from the instructor's view, with the head of the mallet in the center of the head. This will mean that the hands are closer to the bottom portion of the drum. Use a good rotation away from the drum to get a full sound. Be sure bass drum exercises include both unison and split parts as they do in performance. It is beneficial to put actual split parts from the show music into the bass exercises to gain additional repetition.

## Front Ensemble

The front ensemble can either warm up separately or with the battery. In many cases, basic front ensemble exercises can be adapted to fit with the battery exercises. One advantage to having the front warm up with the battery is that it can be used to consistently work on their listening back to the battery for timing. In very few instances should the front be watching the drum major for tempo, so every opportunity to get them used to listening to the battery can be beneficial. I highly recommend the book *Up Front* by Jim Ancona and Jim Casella (published by Tapspace) for anyone whose group uses a front ensemble. This book contains a myriad of exercises, technical breakdowns, writing examples, and even care and maintenance tips for the front ensemble.

## STRUCTURE OF A TYPICAL MARCHING PERCUSSION REHEARSAL

*Stretch and Warmup*

1. Legatos
2. Accent Tap
3. Double/Triple Beat
4. Stick Control
5. Paradiddles
6. Rolls
7. Flams
8. Cadences or full ensemble exercises

*Rehearsal of Specific Musical Sections*

1. Have a written plan of what to rehearse. Many groups will focus their warm-up around specific goals of this rehearsal segment as well.
2. Use a metronome.
3. Have the battery members move their feet in the same count structure as the drill to make the music and marching line up together in their minds.
4. Address how specific battery and front ensemble parts might line up (such as, the marimbas are in alignment with the tenors in a specific spot). This helps to clarify for the front ensemble what they are listening for in the music.
5. Listen to individuals to be sure that the rhythmic interpretation as well as the sound produced by the instruments is consistent. Two players can have the same stick heights but sound completely different.
6. If possible, have the battery on the field working the drill with the music. This benefits the front ensemble as they get a better idea of where the battery sound will be coming from on the field. During this time have the metronome on the field behind the battery; do not have the metronome on the front sideline!
7. Don't be afraid to make changes. If something is not working due to drill staging, alignment with the winds, inability of the players to perform it, etc., it is better to change the part than spend all season trying to fix it. In addition, many times what works fine musically in a warm-up arc does not work at all when put into the drill. Be ready to adjust.
8. If possible, use at least one drum major at every percussion rehearsal. This helps the drumline get a visual perspective of where they play in relation to the pulse, and the drum major gets a better understanding of what the drumline is playing. This will greatly help them to keep the full ensemble together much more effectively!

In conclusion, it is important to note that none of these ideas are original. They are the result of working with people like Ralph Hardimon, Glenn Crosby, Shawn Glyde, Wayne Bovenschen, Jon Weber, Bret Kuhn, and others. I hope that this article gives novice marching percussion instructors a starting point for reference as they begin to branch out into the ever increasing world of pageantry arts.

**Tracy Wiggins** is Assistant Director of Bands and coordinator of the percussion program at the University of North Alabama. He has a Doctor of Musical Arts degree from the Hartt School, University of Hartford. Dr. Wiggins holds a Masters Degree in Percussion Performance from the University of New Mexico and a Bachelors Degree in Music Education from Oklahoma State University. Dr. Wiggins performs as an extra percussionist with the Huntsville Symphony. He has served as caption head for the DCA finalists Carolina Gold as well as instructing and judging for marching percussion throughout the United States. As a marching percussionist he performed with the Freelancers and Black Gold Drum and Bugle Corps. PN

# New Percussion Literature and Recordings

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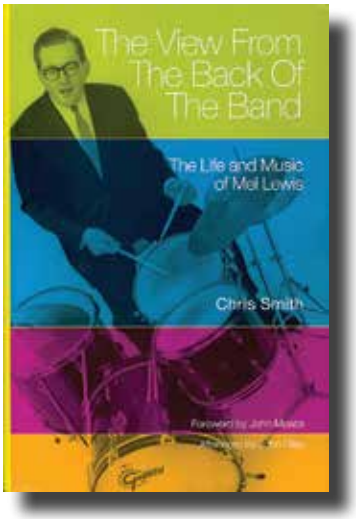
**Difficulty Rating Scale**

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

## GENERAL REFERENCE

**The View from the Back of the Band: The Life and Music of Mel Lewis**
Chris Smith
**University of North Texas Press**
**$24.95**

Chris Smith has given a priceless gift to drummers and to the entire world of jazz with this impeccably detailed and history-filled book on the life and music of Mel Lewis. As Smith points out in his preface, Lewis's extensive recording career (with over 630 recordings to his credit) serves as evidence that he was among the most important and popular jazz drummers in history. The number of recordings he appeared on is one measure of his importance, but that he was respected and loved by his contemporaries in the jazz community (not just by drummers) speaks to his rightful place in the history of jazz: Everyone loved Mel and his music making. As the performers who played with Lewis pass on and there are fewer first-hand accounts of his playing, it is crucial that this history and music be disseminated and preserved. Smith has done this beautifully and eloquently.




Beginning with early biographical information—Lewis was born to Jewish Russian immigrants in Buffalo, New York, and first picked up drumsticks at age 2—through his 50 years of professional work with such luminaries as Stan Kenton and Thad Jones and with his own legendary band at the Village Vanguard, Smith walks the reader through the life and musical times of this incredible musician. Built from Lewis's own passionate and colorful anecdotes, interviews, and stories, and a number of contributions from leading jazz musicians, historians, and critics, Smith builds a complete picture of the man and his music.

This book includes previously unpublished writings, interviews, personal memoirs, photos, and more, but again this is not a mere biographical effort. The book is rich with reflections and analysis of Lewis's musical life. There is a section of transcriptions and listening guides. A selected discography and comprehensive bibliography, in addition to a large index, round out what will for sure become a veritable fountain for jazz research.

John Riley, the heir to Lewis's drum chair in the Village Vanguard band, writes, "Throughout his long career Mel Lewis showed that it's possible to be a musician's musician and a drummer's drummer. It is hoped that Chris Smith's great tribute will inspire more young drummers to follow Mel's example by putting the music first."

—*John Lane*

## KEYBOARD PERCUSSION METHOD

**Becker's Best: Technical Exercises for Xylophone and Marimba** **III–V**
Bob Becker
**$15.00**
**Xylomusic**

The fundamentals of two-mallet keyboard percussion never change. Despite the vast amount of instructional books that have been written over the years, it is refreshing to see one of the world's greatest mallet players, Bob Becker, presenting such material in a manner that drives home the need for the mastery of technique, tone, and accuracy. Students familiar with the method books of George Hamilton Green will notice a similarity to this text, whose influence the author acknowledges in the preface.

Becker begins with a page of practice suggestions regarding hand placement, playing height, stroke technique, playing area, relaxation, and the need to practice each exercise over a long period of time with a high level of accuracy. The rest of the book consists of nine exercises that address chromatic scales, major scales, arpeggios, double stops, octave accuracy, and double strokes. Although not indicated by the author, a creative student or teacher could use these exercises in a four-mallet context in order to develop single-mallet independence. Devoid of pictures, diagrams, and verbose explanations, Becker takes the student straight to the source of keyboard percussion proficiency, using exercises that create undeniable results. Do not be fooled by the simplicity of this book. At only seven pages in length, this miniature text speaks volumes.

—*Jason Baker*

**Two: A Collection of Concert Pieces for Two-Mallet Marimba Solo—with a comprehensive guide to technique and performance practice** **III**
Gene Koshinski
**$45.00**
**Gene Koshinski**

This is not intended as a beginning two-mallet method book, and it does not pretend to be, but offers a great way to expand a student's appreciation for two-mallet playing at an advanced level. The first section, "Foundation," contains a detailed description of two-mallet performance factors such as instrument setup, posture, different playing areas on the bars, and different stroke types. All of the stroke types discussed in this section are used in the solos that follow. It concludes with an excellent discussion on practicing techniques, which is a great review for any musician.


The second section, "Repertoire," contains seven two-mallet solos for the advanced player, one of which is in three movements. The solos vary in style, from lyrical and flowing to fast and hectic, and even aleatoric. Preceding each solo is a description explaining the composer's intent, followed by detailed instructions for practicing more difficult sections, and techniques required of the performer. Each piece covers the full range of the marimba, as the solos require 4.0- to 5.0-octave instruments. An audio CD accompanies the collection and contains recordings of each work performed by the composer. The recordings are of excellent quality and offer great insight into the performance practices of each piece. Recordings can also be found on the composer's website.

These solos would be an excellent supplement for an advanced two-mallet player. The pieces would be appropriate for a senior recital and would challenge graduate students as well. Koshinski states in the introduction that he wants to debunk the myth that four-mallet playing is more "sophisticated," and this collection does precisely that.

—*Josh Armstrong*

## KEYBOARD PERCUSSION SOLO

**Doctor Gradus ad Parnassum** **V**
Claude Debussy
Arr. Harry Marvin, Jr.
**HaMaR Percussion Publications**
**Instrument:** vibraphone

I've got to be honest: I'm not a huge fan of how this piece lays on the vibraphone, but it works very well on marimba. Due to the range limitations on the vibraphone, it just doesn't fit well, and this arranger has chose to jump around quite a bit just to make it fit. This doesn't really fall under the arrangement category but rather that of a transcription, as none of the notes from the original are changed, just the octaves in which they are scored. The writing only goes out of range once (mm. 49–50), and unless you are blessed to have an extended-

range instrument, you may have to take that up an octave as well. You'll need the low D and E to play what is actually written.

There are a couple of strange notations, too. In measures 3 and 4, the arranger has included a staccato mark over a note in the right hand, but there is a dotted-half note in the left hand with a pedal indication. This happens again when the phrase repeats in measures 47–48, only up an octave. There are numerous pedal indications that might be similar to the piano version. Some of them are a little strange to me.

I was hoping this version might be something that I could play for "lighter" concert programs, but I think the octave jumps are just too jolting to the ear. There's nothing wrong with the music; it is still as beautiful as ever, but I think this is one of those cases where just because you *can* doesn't necessarily mean that you *should*.

*—Julia Gaines*

**Flight – Three Solos for Vibraphone** **V**
Jan Freicher
**$24.95**
**HoneyRock**
**Instrumentation:** vibraphone

This advanced three-movement work for four-mallet vibraphone is well constructed and accessible to a wide variety of audiences. A few passages require striking the edge of the bars with shafts (in one case moving back and forth between manuals with a single hand), and the final chord of the second movement involves striking nodal points of the bars, but the rest of the work stands strongly on the merits of its creative harmonic, melodic, and rhythmic content. The solo is written with two treble-clef staves throughout.

Each movement could potentially be performed individually, with the first movement being the most substantial and varied in content. The suite in its entirety, however, would be particularly effective for an undergraduate or graduate recital.

"Soaring in the sky" opens slowly before moving into an energetic and active section set primarily in 7/8 and 4/4, and features several repeated motivic ideas over a constant pulse. A pseudo Afro-Cuban groove in 2/4 employs one hand playing with shafts against the other playing with malletheads before a reprise of earlier material and a brief coda including the opening slower motive. "Liberatorium" moves at a faster pace, but with much slower note values, and it is written much like a jazz melody with block and broken chord accompaniment. "Alteratorium" is much slower (quarter = 50), but includes much more rhythmic variety, a focus on multiple overlapping melodic lines, and very specific pedaling and mallet dampening notation.

The composer's balanced training and experience in jazz and classical idioms was obviously instrumental in creating this new work that presents the instrument in an audience-friendly manner while also proving itself as engaging and pedagogical for accomplished student vibraphonists.

*—Josh Gottry*

**Sara's Song** **IV**
Michael Burritt
**$8.00**
**Marimba Productions**
**Instrumentation:** 5.0-octave marimba


Composed in 2005 for a wedding, "Sara's Song" is a beautiful piece of music. Scored for a 5.0-octave marimba, this piece would work extremely well as an opener or an encore for an undergraduate or graduate percussion recital, a religious service, or other festive occasion.

Loosely written in an A-B-A structure, Michael Burritt relies heavily on the mallet permutation of 4-1-2-3 and constant sixteenth notes to generate a large percentage of the composition. However, the flowing, linear style with which it is written, coupled with the rubato styling so prevalent in contemporary solo marimba literature, hides the repetitive nature of the music.

All phrase markings are clear and very easy to understand, and suggested stickings are marked clearly. At just under two and a half minutes, this piece will surely bring joy to a multitude of audiences.

*—Marcus D. Reddick*

## KEYBOARD PERCUSSION DUO

**Blue Ridge** **V**
Michael Burritt
**$38.00**
**Marimba Productions**
**Instrumentation:** two 5.0-octave marimbas

Michael Overman and the James Madison University Percussion Studio commissioned this marimba duet. The title refers to the Blue Ridge Mountains in Harrisonburg, Virginia. The piece opens with a driving ostinato by the second marimba while the first player interjects with syncopated chords that have a jazz-like flare, and the piece ends with the players executing f-minor arpeggios that fade away.

This work contains many sections where the two parts are playing off of each other, trading sixteenth-note figures. The performers need to be very aware of the tempo and each other's part to make the figures appear seamless. Most of the other sections have one of the performers playing an ostinato or "groove" pattern while the other performer plays other musical material over it. The piece uses a mixture of styles including jazz, pop, and folk music, which helps evoke the imagery of the mountains.

This eight-and-a-half minute duet requires two mature, advanced players with excellent chamber music skills. The piece would go very well on an advanced undergraduate, graduate, or chamber recital. Michael Burritt does an excellent job of fusing these diverse elements together into one cohesive, exciting work.

*—Josh Armstrong*

## PERCUSSION ENSEMBLE

**Augmented Realities** **II**
James Campbell
**$35.00**
**Row-Loff**
**Instrumentation:** bells, xylophone, 4.0-octave marimba, 4 timpani, snare drum, 2 woodblocks or JamBlocks, hi-hat, bongos, bass drum, 2 cowbells, suspended cymbal, triangle, metal wind chimes, flexatone, sleighbells, police whistle

Get your entry-level percussion ensemble rocking with this fun three-minute work. Scored for eight to twelve players, this piece is built upon augmented chords and augmented rhythms and orchestrated within a groove-oriented framework. While the students will enjoy learning and playing the parts, they will also benefit from performing real-world examples of the advanced compositional tools utilized throughout the piece.

Even for budding percussionists, performing this work will be a breeze once notes have been learned, as all the parts stem from a duple-based foundation and often overlap for rhythmic punctuation. Additionally, different sections of the work feature various instrument groups (dialogues between two-mallet keyboards and drums), all structured within two-bar, four-bar, and eight-bar patterns. Combining extreme performer and audience accessibility and a healthy balance of challenge and fun, I can easily see this work programmed extensively for state ensemble festivals across the country.

*—Joshua D. Smith*

**Boo Da-Be Da-Be** **III**
M. Jordan Williams
**$40.00**
**Row-Loff**
**Instrumentation (11 players):** bells, xylophone, 2 vibraphones, 4.5-octave marimba, timpani, snare drum, bass drum, tambourine, temple blocks, ride cymbal, splash cymbal, triangle

Here's a good way to introduce younger students to an accessible, attainable blues style. While "Boo Da-Be Da-Be" is marked at a quick tempo (170–190 bpm), students will have ample opportunity to learn how to swing eighth notes at slower rehearsal tempos and how the same swung eighth notes start to straighten out as the speed increases. In fact, a number of jazz elements are present, from syncopation to blues scales as well as hemiola patterns. Fortunately, "Boo Da-Be Da-Be" not only contains plenty of teachable moments, but it also features some strong material that will help students learn these concepts while producing a substantial musical product.

The keyboard parts have a fair amount of markings that students will have to interpret. Slurs, staccato markings, accents, and dashed slurs exist in keyboard parts and may serve as an introduction to the players' learning to interpret their performance beyond mere notes and rhythms. In addition, the vibraphone parts dictate some occasional half pedaling—a technique with which students might be unfamiliar.

The interplay between parts creates a good deal of interest, but may be initially more difficult for less experienced groups. That being said, the non-pitched percussion instruments and timpani provide a solid, repetitive groove that will help to establish timekeeping for the ensemble. A brief middle section allows for a few quasi-improvised solos for the snare drum, timpani, and temple blocks. Ending with a shout chorus, "Boo Da-Be Da-Be" could serve not only as a teaching piece but also as a concert closer.

*—Eric Rath*

**Echoes of the Rising Sun** **II**
Brian Bailey
**$35.00**
**Row-Loff**
**Instrumentation (8 players):** bells, chimes, xylophone, vibes, 4.0-octave marimba, timpani, snare drum, bass drum, bongos, gong, claves, maracas, brake drum

Exposure to various musical styles is a great way to encourage a holistic approach to percussion education. This piece explores three distinct stylized ideas in approximately three minutes and 30 seconds. Material inspired by Japanese Taiko drumming opens this composition with a solid percussive drive. Repetitive rhythmic motives, often two measures in length, are layered throughout the first section. Adding simple mallet material, the second section is intended to be an "Egyptian minor section." The last section aims to

depict the sounds of a Tokyo street market. The increasing syncopation helps to create energy as the piece ends with a climactic unison figure in the last measure.

Suitable for a junior high school percussion ensemble, this piece serves as a nice platform for teaching syncopation and dotted rhythms. Included intermittently between the parts, the concept of syncopation is reinforced throughout the work. Most of the thematic elements are very short and fit nicely into eight-measure phrases. The simplicity of the motivic elements will likely make this piece a quick learn for most ensembles. However, the groovy, syncopated nature will create a fun learning, and performing, experience.

*—Darin Olson*

**Elysium** **III–IV**
Edward Freytag and Trey Cokeroft
**$50.00**
**Row-Loff**
**Instrumentation (17–20 players):** 2 vibraphones, 3 marimbas (4.0-octave), chimes, electric piano, synthesizer, piccolo snare drum, field drum, concert snare drum, quint-toms, 5 string electric bass, drumset, 4 timpani, 2 gongs, 2 bass drums, 4 concert toms, wind chimes, 2 triangles, crash cymbals, multiple suspended cymbals

Elysium, in classical mythology, is defined as "the abode of the blessed after death," and this work was composed to represent the journey through life into Elysium. At three-and-a-half minutes, it would seem that the composition was improperly named. Had some of the tonal ideas been developed a bit more and sections expounded upon to make a true "journey," the title would have been more appropriate.

"Elysium" is scored for a large front ensemble of a marching band and calls for 17–20 players, which immediately limits its accessibility simply from a numbers standpoint. In looking at the score, it would be possible to combine a couple of the parts if numbers were the only limiting factor. All stickings, dynamics, and instrument changes are easily identifiable. Ample time is given to performers to make those changes, and all musical directions are clearly stated and simple to understand.

Marimba parts are written in treble clef only, which is unfortunate considering that this piece would best fit a high school ensemble. The excessive ledger lines make the parts and score a bit sloppy and difficult to read. Because of the repetitive nature of many of these parts, this would have been an excellent vehicle with which to introduce the ensemble to bass clef. The size of the score might have had to be smaller to fit all the parts, but it would have made for a cleaner score and parts, which would have been advantageous for the marimba players in learning to perform in multiple clefs. All keyboard percussion players are required to hold four mallets throughout the composition, and several are tasked with playing other instruments such as suspended cymbals and chimes.

The battery parts are extremely well written and require players with a strong contemporary rudimental background. The remaining percussion parts serve as reinforcement for many of the heavy impact points, and a string bass is added to provide some bottom end to the sound.

Overall, this piece would work well where the large setup could accommodate several other pieces, rather than just this work. It would also work as a feature for the front ensemble during either a halftime show or assembly, or possibly as interlude material for an indoor show. As a "stand alone" piece, however, I think there is too little bang for the buck.

*—Marcus D. Reddick*

**Logical Events** **III**
Daniel Fabricius
**$12.50**
**Kendor**
**Instrumentation (4 players):** 4.0 octave marimba, snare drum, 2 suspended cymbals, vibraphone, 2 tom-toms, xylophone, triangle, bells, timpani

It is apparent that this piece was composed with the development of younger percussionists in mind. The "logical events" in this composition provide students with exposure to small multiple-percussion setups. Although there is an abundance of doubled and tripled lines, the material also includes solos and other independent motives to promote chamber music skills. This piece will not leave educators short on topics to address. Outside of chamber music responsibilities, teachers can also include discussion of changing time signatures, such as 3/4, 4/4, and 6/8, timbral quality when playing on the rim, and more.

The standard instrumentation allows for doubling of individual parts, making it very practical for classroom instruction. Two energetic and intense drum-based sections are separated by slower material scored for keyboard instruments. Although the mallet music is written with five flats, the brevity in length and amount of repetition make the parts manageable for a novice mallet player. At only three-and-a-half minutes in length, this piece is a useful addition to any junior high school repertoire.

*—Darin Olson*

**Love Triangles** **V**
Robert S. Cohen
**$29.95**
**HoneyRock**
**Instrumentation (3 players):** 3 triangles, 2 sets of bongos, 2 beer bottles, 2 sets of temple blocks, tambourine, 2 pairs of agogo bells, cowbell, 2 woodblocks, 2 hi-hats, glockenspiel, maracas, 2 suspended cymbals, ride cymbal, crash cymbal, China cymbal, flexatone, melodica, snare drum, slide whistle, kazoo, pair of crash cymbals, mark tree, 2 kick bass drums, Vibraslap, 3 concert toms, 2 water buckets

This new work for three multiple percussionists is set in three programmatic movements depicting a regretful evening. Entitled "Down at Nookies Bar," "Next Morning," and "What Were We Thinking," both the musical content and the implied storyline are clearly intended for college or professional performers. The triangle is a featured instrument, obviously, and opens the piece in all three parts. The list of additional equipment is fairly extensive, but consists almost entirely of small instruments, so none of the performers are faced with a particularly large setup.

The first movement opens with rhythmically repetitive figures in 9/8 that gradually give way to duple-based interruptions, moving the piece to a more aggressive sixteenth-note based rhythmic structure. At the rhythmic climax all three parts suddenly stop and, after a grand pause and a few isolated notes, return to material reminiscent of the beginning of the movement. The second movement is much slower and makes use of glockenspiel, with extensive chromaticism, and various sound effects such as scraped cymbals and triangles dipped in water. The final movement is set almost entirely in 2/4, at an allegro tempo throughout, and consistently features various sixteenth-note rhythmic figures. The modified drumset groove underlying the kazoo solo near the end of the movement will certainly be entertaining for performers and audiences alike.

Although the performance element (including optional costumes) is front and center in this trio, the writing is creative, effective, and idiomatic enough to make this a worthy piece for programming, even independent of the theatrics.

*—Josh Gottry*

**Minor Infraction** **IV**
Rick Dior
**$45.00**
**Tapspace**
**Instrumentation (9–13 players):** two 4.3-octave marimbas, 5.0-octave marimba, xylophone, glockenspiel, 2 vibraphones, chimes, snare drum, 3 triangles, Zil-Bel, bongos, congas, tambourine, shaker, suspended cymbal, small gong, bass drum, thin crash cymbal, 4 timpani

The simplicity with which this ensemble piece opens, gradually layering unison, and eventually harmonized, mallet voices over a motive based on an arpeggiated minor ninth chord, is particularly mesmerizing. The groove that emerges after the opening phrase seems trite and lacks some of the rhythmic creativity of the initial material, but makes particularly effective use of selected orchestration, including numerous keyboard percussion instruments and tasteful metal percussion color sounds. Following this brief interlude and another fermata, the tempo increases and the rhythmic energy and creativity return in sections of ostinati and melodic phrases with differing metric lengths, passages of driving accent patterns over rapidly changing time signatures, and a final section of multiple layered melodic lines. Non-pitched percussion colors include snare drum with brushes, congas, tambourine, shaker, and bongos. The full ensemble eventually returns to a brief reiteration of the opening, slower motive, and a final closing ensemble chord.

Each keyboard part requires only two mallets, and the writing is repetitive and either stepwise or chordal in nature, so it would be particularly accessible to high school percussionists. Given the rhythmic creatively and layered effects, however, each player in the ensemble will need to demonstrate a confident approach to often very independent lines. The performance notes suggest that the piece could be played as a keyboard ensemble plus timpani (nine players rather than the 13 required for the full ensemble), but it seems like some of the creativity in orchestration may be lost in that reduction. Regardless, Rick Dior has created an excellent new work for medium to large percussion ensemble that will definitely be programmed with one of my ensembles in the near future.

*—Josh Gottry*

**Partials** **III**
Alan Keown
**$36.00**
**Tapspace**
**Instrumentation (4 players):** 1 bass drum and 1 set of bongos for each player

Written in the style of Russell Peck's "Lift-Off!" and Rick Kvistad's "Rip-Off," Alan Keown's "Partials" is an energetic work that would be perfect for a high school or small college percussion ensemble due to its minimal equipment needs and approachable musical material.

Most of the work has performers playing unison rhythms (typically eighth notes) while accents with surrounding crescendos and diminuendos are passed around the group. Beginning spaciously, these gestures become more and more condensed until finally sixteenth notes are added to the mix. A middle section places Players 1 and 2 in the lead role until a metric modulation moves the piece to a slower tempo where Players 3 and 4 take the lead. The piece then accelerates to a third section reminiscent of the first, and finally a unison coda ends the work.

The technical and musical demands placed on the performers are nothing beyond what an advanced high school or young college percussionist could handle. The piece is almost entirely in 4/4, and the tempo changes and single metric modulation are easily handled. "Partials" would work well for teaching chamber music techniques to younger players and providing a high-energy work for an ensemble concert.

*—Brian Nozny*

**Symphony No. 5: Scherzo** **IV**
Sergei Prokofiev
Arr. Matt Moore
**$48.00**
**Tapspace**
**Instruments (12 players):** glockenspiel, xylophone, 2 vibraphones, 2 4.0-octave marimbas, 4.3-octave marimba, 5.0-octave marimba, 4 timpani, chimes, suspended cymbal, tambourine, snare drum, triangle, bass drum

Due to the percussive nature of the original orchestral work, Prokofiev's "Scherzo" from "Symphony No. 5" works well for a 12-member percussion ensemble. Matt Moore has wisely chosen to leave out a significant portion of the middle of the work, which is not as idiomatic for percussion.

As for playability, this piece will be accessible for most college players. There are significant sections that contain repetitive material in the keyboard parts, which will make the difficult sections easier to handle. The non-pitched percussion parts are essentially like the original orchestral parts and are quite easy.

The arrangement comes with a disc that includes the printable parts and a recording of the piece. This transcription is effective and will be challenging and rewarding for most college or advanced high school percussion ensembles to learn and perform. It's a shame that Prokofiev didn't live long enough to write for the modern percussion orchestra, as he would have surely turned out some real masterworks.

—*Tom Morgan*

**Scuttlebutt** **III**
Jim Casella
**$40.00**
**Tapspace**
**Instrumentation (8 performers):** bells, tam tam, xylophone, suspended cymbal, triangle, tambourine, splash cymbal, 3 cowbells, Vibraslap, hi-hat, cabasa, temple blocks, snare drum, 4 tom-toms, concert bass drum, 3 timpani.

"Scuttlebutt" is a funky, half-time groove with a brief "disco"-style section to contrast both the opening and closing sections (ABA′ structurally). Targeted for younger percussion ensembles who enjoy the impact of this sort of repetitive, high-energy ensemble rhythm, the piece opens with a two-measure ostinato on cabasa, followed by similarly-layered rhythms on the rims of the tom-toms and snare drum—with rhythmic underpinning from the timpani bass line and the ever-present concert bass drum entry (all imitating a massive drumset groove).

The xylophone and bell parts are the only keyboard percussion parts and are quite accessible to a second- or third-year percussion student. After an opening melodic statement, there are several solos from the tom-tom, the snare, and the timpani. The upbeat "disco" section follows (which is in the same meter as the opening half-time funk groove, but with a distinct double time feel). The keyboard percussionists are featured in this contrasting section. The work returns to its opening half-time groove and concludes with a unified ensemble rhythm.

This piece would certainly be appealing to the younger high school or mature junior high percussion ensemble. Only two-mallet keyboard technique is required, and all of the percussion instruments should be readily accessible to most public school percussion sections.

—*Jim Lambert*

**The Stars and Stripes Forever** **IV**
John Philip Sousa
Arr. Daniel Fabricius
**$25.50**
**Kendor**
**Instrumentation (10 players):** vibraphone, xylophone, 4 marimba players sharing a 4.3-octave and 5.0-octave instrument, snare drum, 4 tom-toms, bass drum, cymbals.

Nothing can replace the original Sousa concert band version of "Stars and Stripes Forever." However, this Daniel Fabricius percussion ensemble arrangement of the familiar Sousa march could potentially introduce the pre-college percussion ensemble to the style, structure, and content of Sousa's original version.

Although scored for two distinct contrasting percussive timbres (six keyboard percussion parts and four concert percussion battery parts), the publisher suggests that the keyboard percussion parts could stand alone without the drum/cymbal parts. Also the publisher suggests that only two marimbas are absolutely needed—one a 4.3-octave instrument on which players 3 and 4 could share, and the second a 5.0-octave marimba on which players 5 and 6 could perform (only two-mallet technique is required by the keyboard percussionists).

The snare drum and particularly the tom-tom parts are rescored to imitate a drum corps sound in the accompanying parts. Of particular interest is the Sousa piccolo solo in the final strain, which has been transcribed for the xylophone. This arrangement will not appeal to everyone, but it could be a nice diversion for the mature high school percussion ensemble to rehearse and perform.

—*Jim Lambert*

**Triptych Boom: For Solo Snare Drum and Percussion Trio** **IV–V**
Chad Floyd
**$40.00**
**Tapspace**
**Instrumentation (4 players):** concert snare drum, xylophone, vibraphone, 4.3-octave marimba, djembe, piccolo snare drum, log drum, cabasa, wind gong, China cymbal, low JamBlock, sizzle cymbal, hi-hat

This exciting piece features the snare drummer, while also providing an interesting and energetic foundation from the percussion trio. The triptych is comprised of two sections in 4/4 and one section in 3/4. The tempo (ranging from quarter note equaling 110–132) allows the piece to feel either relaxed or intense depending upon the dynamics and note density.

Throughout the piece, the snare drum soloist is to make use of the rim and all areas of the drumhead. Nylon brushes, sticks, and bundled sticks are utilized throughout. The solo part often features the use of muted strokes with one hand as if the performer were playing a conga drum. During these times, the other hand still performs with the implement, producing many interesting tonal possibilities. Rhythmically, implied three-note groupings are a central fixture within the solo.

The marimba player's duties are split between marimba, wind gong, and djembe. The performer must be comfortable with basic four-mallet technique. The xylophone player uses everything from double strokes on chord tones to bowed vibraphone and China cymbal. At times, this part also includes four-mallet technique on vibraphone. At other times, the performer plays the left hand on the vibraphone and right hand on the xylophone. The percussion player's part features both pitched and non-pitched percussion. This player must feel comfortable with four-mallet technique, as it is used both on the vibraphone and non-pitched instruments.

The first section has a repetitive and sometimes sparse nature, both relaxing the listeners and drawing their attention to the snare drum part. The second section features a backbeat and underlying implied figures in the trio, allowing the snare to play various rhythms. Some of these are reminiscent of rhythms played earlier in the piece while others resemble timbale patterns. The final section is in 3/4. Instead of having a waltz-style feel, it relies heavily on dotted-quarter-note-based phrases.

The piece runs approximately five minutes. There is a spiral-bound paper score with a data CD that includes individual parts and mp3 recordings. It also includes a "solo only" version with a MIDI-style backing track. Therefore, this piece could be programmed either on an ensemble concert or an individual recital.

—*Jeff W. Johnson*

**Wigged Out** **V**
Randy Waldman
Arr. Murray Gusseck
**$48.00**
**Tapspace**
**Instrumentation (10 players):** glockenspiel, chimes, xylophone, 2 vibraphones, 2 4.3-octave marimbas, piano, upright bass (or electric), drumset (3-piece), splash cymbal, dark crash cymbal, China cymbal, sizzle cymbal, wind chimes, congas, timbales (including cha and mambo bells, crash cymbal, and ride cymbal). Optional wind parts: flute, 2 trumpets, French horn, trombone, tuba

*Wigged Out* is the name of a jazz record released in 1998 by Los Angeles-based pianist and composer Randy Waldman. The album, which featured Waldman's trio consisting of bassist John Patitucci and drummer Vinnie Colaiuta, contains unique jazz arrangements of classical greats such as Prokofiev's "Peter and the Wolf," Tchaikovsky's "Waltz of the Flowers," and Rimsky-Korsakov's "Flight of the Bumblee." Gusseck's adaptation for percussion ensemble, rhythm section, and optional winds is faithful to the original album and retains Waldman's flair for unusual and sometimes zany treatments of some of the most revered and well-known repertoire in all of classical music.

"Dance of the Sugar Plum Fairies" begins ordinarily enough, but switches quickly into a hard swing feel, replete with the drumset part suggesting a "loose, open style (*a la* Elvin Jones)." Given that the original album was centered around the piano, virtually nothing has been held back, requiring the pianist to have a great deal of skill as well as prior jazz experience. Gusseck manages to create a vast palette of color with the keyboard percussion parts and optional flute that adds to the sonority of the original, while not needlessly doubling existing lines.

The next two movements, Wagner's "Ride of the Valkyries" and Beethoven's "Symphony No. 5," share some similarities in style and approach. They are both highly syncopated and utilize Latin grooves. Both also require a skillful navigation of multiple time signatures, which help to give the arrangements an intentionally unsteady and offbeat feel. The addition of optional brass players on these two movements helps to create a quasi big band sound. This could make for an interesting collaboration within a school or university program that possesses strengths in both percussion and jazz studies.

J.S. Bach's "Jesu, Joy of Man's Desiring" rounds out the collection. Its treatment is perhaps the least adventurous, but still requires a great deal of capable playing and is no less unique than the other movements. The original 9/8 meter is expanded to 12/8, and the iconic melody has been compressed into a duple feel. This gives the chart a long and sustained freeness and a quick, almost nervous quality. The drumset part is heavily improvised and doesn't feature any sort of backbeat. In that way, the arrangement lives between several styles, including fusion and jazz waltz, but purposely commits to neither. Again, the keyboard and piano parts effortlessly marry together in one blended and seamless voice.

"Wigged Out" is a breath of fresh air in two ways: Waldman's original arrangements of each piece are brilliant in themselves while Gusseck's adaption for percussion is clearly thoughtful and significant. This is sure to challenge students

in ways beyond mere idiomatic considerations and will certainly delight audiences from all walks of life.

*—Eric Rath*

## TIMPANI METHOD

**Jazz Virtuostics for Timpani** **V–VI**
Jonathan Haas and Ian Finkel
**$30.00**
**Bachovich**

There are very few documented recordings of timpani being used by jazz drummers, dating back to the 1920s. A few of the more noted drummers who did, on occasions, add timpani included Vic Berton, Louis Jordan, Art Blakey, Max Roach, and Duke Ellington's drummer Sonny Greer.

This publication will open up an interest in using timpani to augment the sound palette in jazz and other styles. The opening section of the collection is similar to traditional timpani method books, describing drum sizes, setups, pedal movements, and ranges. The authors relate the use of pedal movements and ear development to challenges that string players experience.

The following units of the text include several etudes and exercises to help develop the techniques needed to perform scales and arpeggios. Several of them are excellent, in that they have both melodic and rhythmic challenges. Of particular interest is a series of lead sheets, which are written as chord symbols and can be performed while singing some well-known jazz standards. Even if one has little opportunity to perform in ensembles that improvise, the materials presented in this text, and the skills it develops, will be fun and should be on your bucket list of timpani skills.

*—George Frock*

## TIMPANI SOLO

**Dialectique Volatile** **V–VI**
Jean-Luc Rimey-Meille
**€11.90**
**Edition Francois Dhalmann**

If you are looking for an innovative work for a timpani recital, this solo is unique and worthy of consideration. It is scored for five timpani, with an option for a sixth drum if desired. The piece takes around seven minutes to perform, and includes vocal sounds to augment the timpani textures. The use of vocal colors creates an interesting dialog with the timpani materials.

The solo is presented in four contrasting sections, with the first being 28 measures of the opening theme, which is presented as long, sustained notes above a constant pedal E. This stately section features a variety of words, all starting with syllables using "Cu" and "Cui" sounds. These include: Cuistre, Cuisant, Cupide, and even Ku-Klux-Klan. The next section is an energetic flurry of rapid patterns, written in several complex meters such as 6/16 + 3/8 and 5/16 + 5/16 + 2/8. The technical demands in this section feature many accents as well as double-stops. This section concludes with accented sixteenth notes on an open 5th of A and E.

Next, there is a pause, which is interrupted by the word "Cubisme." This is followed by a slower, soft interlude of double notes, which sets up a return to a slow section, similar to the opening theme, but this time the low pedal tones alternate between a low E and F. The use of words returns, but this time most of the sounds are "Cu" or "Ku" syllables. Examples include Kubrick, Kurosawa, Kundera, Cupule, and Cuba Libre. The solo concludes with forceful ostinato patterns, which will sound like a duet or battle between the right and left hand.

The print and editing is excellent, and I like the fact that in the cross-rhythmic materials, the notation is written on a grand staff, thus making the triplet figures over binary patterns very obvious. Don' t let the complex closing section scare you off. This should be an exciting number on advanced recital programs.

*—George Frock*

## TIMPANI DUET

**Fugue and Variations** **IV–V**
John H. Beck
**$8.95**
**Kendor**
**Instrumentation:** 2 sets of 4 timpani

Traditional musical forms prove to still be an excellent way to present new percussion compositions, and this work for a pair of timpanists is a prime example. The title describes the form, and although each section is brief, the musical content is well organized.

Each timpanist needs the traditional set of four drums, and each set is tuned to G, C, D, and G. The work is written in 4/4 with a tempo marked Andante, with a quarter note equaling 88. The composition opens with the player of the top staff playing the primary fugue motive. This is followed with the lower staff playing the initial theme, and the top staff plays a quarter-note bass line. As expected, the parts grow in complexity as the fugue develops. At measure 41, the variations begin with one player executing a quarter-note bass line while the other person improvises. At measure 57 the composition returns to written patterns, and again the players alternate between and share the thematic material. The piece closes with a four-measure unison passage that grows from soft to a loud climax.

This piece is well written, with excellent phrasing as well as a nice range of dynamics. It takes just a little over three minutes to perform, which means it may work well for a studio recital or an encore on a longer program. The value of developing the precision to perform in an ensemble setting makes this ideal for your library.

*—George Frock*

## MULTIPLE PERCUSSION SOLO

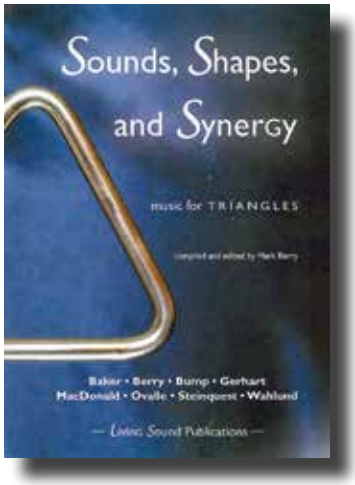
**Sounds, Shapes, and Synergy – Music for Triangles** **IV–VI**
Various Composers
Compiled and edited by Mark Berry
**$53.99**
**Living Sound Publications**
**Instrumentation:** triangles with assorted additional percussion instruments

It comes as little surprise that a triangle manufacturer would seek out significant composers to create a collection of solo works for triangles. Each of these eight works showcases the triangle in a featured role often denied to this ancient instrument. In addition to the triangles required (anywhere from one to six, depending on the solo), additional instruments include found metal objects, large drum, plastic tubes, two crotales, mark tree, and shell chimes. One solo features optional audio playback with an enclosed CD, another requires a water bucket for dipping the triangle, and a wide range of implements are requested ranging from brushes and brass or yarn mallets to radiator hose clamps and modified Blasticks (a product manufactured by Regal Tip).

Most of the solos included are clearly intended for college-level recital performances, although two, by David Steinquist and Jason Baker, might find their way into the hands of ambitious high school students. Unfortunately, finding six or three triangles respectively might be the biggest challenge for those performers in a pre-college setting. The vast majority of the eight solos utilize standard rhythmic notation, but a few passages feature aleatoric notation such as stemless noteheads or simple choreography instructions.

The biggest disappointment in this collection is the absence of notational consistency. Taking the extra step to utilize a uniform clef, note shape, and staff or notehead size would have made this compilation much more intuitive for performers and useful to other composers interested in creating new literature for this instrument. Obviously, the wide range of creative approaches to writing for triangle in a multiple-percussion setting makes complete uniformity virtually impossible, but the inconsistencies that could have been minimized by an editor are surprising when considering how beautifully this collection is presented otherwise.

*—Josh Gottry*




## MIXED INSTRUMENTATION

**Ventures** **V**
Howard J. Buss
**$30.00**
**Brixton Publications**
**Instrumentation (2 or 3 players):** euphonium (also plays Vibraslap, triangle, and maracas), 1 or 2 percussionists (bass drum w/pedal, tom-tom, bongos, tam tam, suspended cymbals, temple blocks, vibraphone, various small accessory instruments)

Howard J. Buss has composed an approachable chamber piece in "Ventures" for euphonium soloist and percussion that can provide a number of useful programing possibilities for performers. The piece alternates between vibraphone and multi-percussion setup. While this is to accommodate one performer, the composer says that it is acceptable to have two performers: one for vibraphone and one for the multi-percussion setup. None of the percussion parts are exceedingly difficult, though trying to perform both parts with one player would make for more of a challenge. An advanced undergraduate student could easily perform each part.

All of the parts are idiomatic for the instruments. While the notation is clean, the multi-percussion parts are a little cluttered at times. This is due to the use of symbols as well as text to notate instrument changes, as well as the use of only traditional noteheads for most of the instruments except the temple blocks and sleighbells. This creates some slight difficulty on occasion in reading the multi-percussion part. It should also be noted that the euphonium soloist is expected to play a different small accessory percussion instrument in each movement. These parts are simple and easily accessible for a non-percussionist.

The piece is divided into three movements. The first, "Boldly," moves at a steady Allegro throughout. The euphonium stands out as the main focus of the movement, while the vibraphone assumes an accompaniment role. The multi-percussion parts act as interjections between gestures from the euphonium, with the exception of a 14-measure solo where the euphonium plays Vibraslap to accompany the percussion.

The second movement begins as more contemplative Adagio, with the euphonium having longer lines accompanied by chords from the vibraphone and ethereal gestures in the multi-percussion. The tempo then increases, where the euphonium begins performing more energetic gestures against

the more spacious vibraphone. Soon after, the multi-percussion becomes the exclusive percussive voice for the remainder of the movement, setting up a groove on the tom-tom that is then interrupted at times by gestures from the other instruments.

Movement three opens with a beautiful 6/8 duet between the euphonium and vibraphone. The piece then moves to a faster tempo where the multi-percussion takes the spotlight with accompaniment from the euphonium performer, now playing maracas. Outside of a short homage to the beginning of the movement, the piece remains driving and focused on the interaction of the euphonium and multi-percussion until the end.

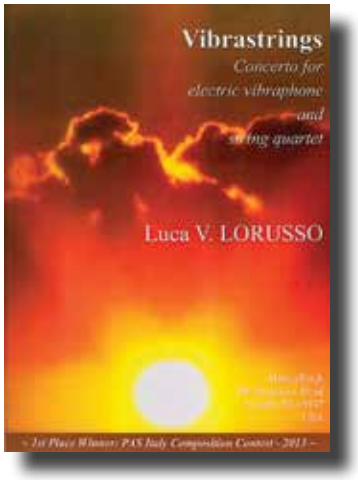
"Ventures" would work well for an undergraduate recital. Its musical, technical, and equipment demands are not extreme, and its overall aesthetic would work well for a performance of that type.

*—Brian Nozny*

**Vibrastrings** **V**
Luca Vincenzo Lorusso
**$59.95**
**HoneyRock**
**Instrumentation:** vibraphone with audio or audio/MIDI pickup system, multi-effects processor with ring modulator, delays, chorus, two sustain pedals, guitar amp; standard string quartet (two violins, viola, cello)

Marketed as a "Concerto for electric vibraharp and string quartet," this 20-minute work was the first-place winner of the 2013 PAS Italy Composition Contest. Divided into three movements (I. Genesis of life: awareness; II. Consciousness vs. unconsciousness: the choice; III. The only way to truly live: dreaming), this "Hymn to Life" presents a musical language that is akin to movie background music: not distracting, not completely memorable, yet complementary to the total project.

The first movement is comprised primarily of ethereal sounds through the multi-effects processor, vibraphone bowings, and scattered rhythmic elements from the string section. There is an increase in rhythmic activity as the movement progresses, but not an increase in harmonic momentum, which complements the narrative trajectory. The second movement musically portrays the title by contrasting unison rhythmic flourishes with moments of respite—half-note melodic lines in conjunction with eighth-note pizzicato notes. For the vibraphonist, difficult "licks" are repeated or are transposed, which aids in ease of learning and performing. Even through multiple key changes, time changes, and harmonic foci in this movement, it sounds cohesive and logical, connected and patient. While most of the interest in the final movement relies on the delay effects and their integration into the rhythmic excitement, it is possible that a successful performance could still be accomplished without the electronic rig.




This music is extremely palatable and will appeal to a wide range of audience members. However, care should be taken to choose accomplished string players with a good handle on rhythmic cohesiveness. While this piece requires processors, delay pedals, mics, and amps, the work contains merit without these accessories and could be performed as a stand-alone work for vibraphone and strings. Of course, this would admittedly fall short of the complete artistic intent of the work, but would still give performers the opportunity to collaborate with string players on a worthy project.

*—Joshua D. Smith*

## WORLD PERCUSSION

**Blue Heron and Yedi**
Kevin Sport and Mark Katsaounis (Limbs Percussion Duo)
**$13.99 and $14.99**
**Limbs Percussion Publications**
**Instrumentation:** darbuka and frame drums

Limbs Percussion features New York based artists Kevin Sport and Mark Katsaounis, who compose and perform contemporary world percussion music featuring the Turkish darbuka and frame drums. Their compositions are engaging, creative, and provide an original voice among the many offerings available for recitals. These works are available as downloads from the Kevin Sport web-shop where mp3 files and videos of the pieces being performed are also available.

"Blue Heron" (formerly titled "Move to Keep Things Whole") is a duet in seven beats for lap style frame drums for which performers will need mastery of the basic lap style frame drum strokes, use of a brush in one hand, single snapping, and basic mridangam split-hand technique. The piece also uses vocalizations of the timbral syllables quite effectively. "Yedi" is a duet with shifting meters for Turkish darbuka and Moroccan bendir (played in hand-held and lap styles) with a loop pedal. The darbuka part utilizes basic strokes with some Turkish split-hand technique while the bendir part employs basic frame drum strokes and some mridangam split-hand technique. The loop pedal merely starts and stops an accompanying backing track of engaging synthesizer parts.

Both pieces have an immediate sensual appeal on the listener and performer, and work very successfully as good music. In fact, Limbs Percussion should be commended on these additions to the frame drum repertoire that are both very suitable and accessible for student and professional recitals. The techniques and rhythms required are challenging enough to learn but neither is too advanced. Compositionally, both work very well as the pieces are engaging in the rhythmic and timbral material, particularly the interlocking frame drum melodies and brush parts in "Blue Heron."

The biggest challenge of these pieces is the tablature system used for the notation. On one hand, it is a very clear method to communicate physical and timbral aspects of the compositions on the instruments. The use of surrogate notation is quite typical among frame drummers as it allows for communication of all of the essential information in terms of rhythm, fingering, which hand does what, the timbres, and sometimes even the particular technique required. But for those used to only standard music notation, these alternative methods of presentation can be a stumbling block, as there are several different systems used by frame drummers, and they are not always intuitive without some familiarity as to how to "read" them.

Nevertheless, the quality of the music and its inherent acoustic beauty, along with the opportunity for personal growth in learning these compositions, is worth the small effort that may be needed by some to learn the notation system. Both pieces come with ample directions explaining the structure of the composition and the notation system. These are both highly recommended.

*—N. Scott Robinson*

**À la Turk** **IV**
Kevin Sport
Arr. Kevin Sport and Mark Katsaounis (Limbs Percussion Duo)
**Limbs Percussion Publications**
**$13.99**
**Instrumentation:** dumbek and frame drum

It's wonderful that more percussionists are composing for hand drums, enriching our repertoire with more cross-cultural offerings. Unfortunately, "À la Turk" falls short. Based on the composers' performance of the piece in a YouTube video (www.youtube.com/watch?v=mcTnegP7hTs), which lasts a little over three-and-a-half-minutes, a little over two minutes of the performance is made up of improvised solos, with traditional Maksum accompaniment. The composed material, lasting no more than one-and-a-half-minutes, and which includes numerous repeats, is primarily made up of embellishments of the traditional Beledi rhythm in addition to three breaks.

While there are some interesting rhythmic conversations in the composed material, there is unfortunately not enough to justify purchasing the piece. The piece is relatively straightforward in structure, but because of the finger techniques used, it is not accessible to beginners, whereas an intermediate player would likely find the piece to be too simplistic.

The notation used is a variation on the proportional notation seen in much other dumbek repertoire, with each pulse underlined and with the number of strokes within each pulse determining the rhythmic subdivision. In this piece, each pulse is the duration of an eighth note, which may perhaps prove less intuitive for some, although it simplifies the reading of more densely composed rhythms.

A wide variety of strokes are used and described in the included notation key (which also describes some that are not included in the piece). There are a large number of strokes and fingerings described here, which will take any reader quite some time to decipher. Reading the score and interpreting the correct stroke/fingering is far more difficult than performing the music itself. This relatively straightforward score is not sight-readable due to this.

One also wonders why this notation system was chosen. The assumption would be to use this system of proportional notation as a way of making the piece accessible to all musicians, including those without a Western music background; however, in the notes explaining the rhythmic notation, Sport makes reference to Western ways of counting rhythm, and so this "advantage" is nullified. Or perhaps the assumption is that non-Western musicians would already know this proportional notation, and so this explanation is for Western musicians only. In any case, if this piece were to be transcribed into Western notation, with suggested fingerings indicated under each note, it would be far easier to read. With three pages of notes needed to explain three pages of score, it is clear that something is amiss.

The quality of the publication unfortunately leaves much to be desired. The score and parts are not clearly identified and are unbound; they are essentially photocopies on premium paper. On opening the envelope that the score was sent in, I ripped right through the bottom portion of the score and parts. Had they been bound with a cover, this would not have happened.

Unfortunately, it's hard to justify spending $13.99 for "À la Turk."

*—Shawn Mativetsky*

## DRUMSET

**Drummer Wanted: A Reference Guide to Prepare Drummers for Real-World Gigs** **III–V**
Daniel Mullowney
**$19.99**
**Alfred**

School band directors and professional bandleaders alike often comment that today's drummers lack a fundamental knowledge of musical styles. Many contemporary drum books focus on rock, jazz, or Latin patterns. This book and CD package not only include those genres, but many other necessary styles. The tarantella, "stripper" beat, train beat, freylekhs, Cumbia, Charleston, paso-doble, polka, rumba, beguine, and meringue are just a few of the styles addressed in this book.

The book is divided into four chapters. The first chapter includes what the author terms "home-base beats." These are the beats that Daniel Mullowney feels are essential for show band, dance band, and club-date gigs. Each beat is first notated as a single pattern and then used in a chart. The patterns are demonstrated on the CD with drums only. The charts are presented as play-along tracks without drums. The second chapter features "beats, grooves, and rhythms." This is basically an extension of the first chapter but without charts. While this chapter mainly focuses on grooves, important drum intros such as Motown-style intro fills and roll-offs are also included. The third chapter focuses solely on jazz patterns, including brushes. The fourth chapter addresses big band and show drumming through the use of play-along charts and exercises that focus on changing time signatures. Snare drum solos are also included in the section to further challenge the reader.

This is an excellent overview of musical styles for drumset. Every groove features a short description and advice on performing the patterns. The author also references songs that include these rhythms. The audio files are of excellent quality. It should be noted that the CD also features software that allows the user to slow down or loop the audio files. Those who enjoy Tommy Igoe's *Groove Essentials* and Steve Houghton's *Essential Styles* books will find this book to be a valuable addition to their library.

*—Jeff W. Johnson*


**Jazz Drumset Etudes Vol. 1** **II–IV**
Jake Reed
**$12.99**
**Alfred**

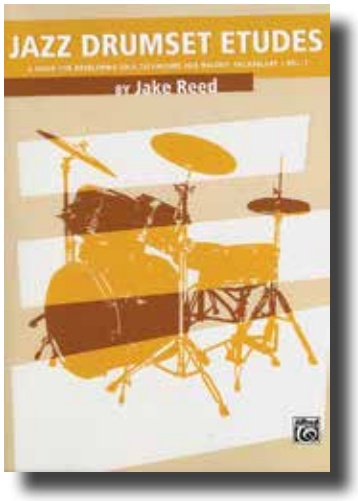
This unique book is all about developing melodic solo concepts for the drumset. As the title suggests, it is made up of a series of written etudes that guide the student through progressive solo studies. Each etude is completely written out with fairly standard drumset nomenclature and no improvisation.

The book is divided into three main sections. Section one is a collection of 20 etudes for snare drum alone in 4/4, with only hi-hat accompaniment on 2 and 4. Etudes 1–8 are about one-half page in length. The remaining etudes are longer, some as long as two pages. Each etude is made up of clear musical phrases, gradually becoming more complex as the sequence progresses. The student is encouraged to develop the ability to play musically on one drum, using accents and dynamics to enhance the musical phrases. As the author states, "When sitting behind the drumset it is very easy to feel the urge, or the obligation, to hit every drum and cymbal at least once just because it is there." This part of the book will help cure the student of this tendency. Students are also encouraged to try adding the bass drum to the etudes in section one. This could involve playing on all four beats, playing the samba bass pattern, or simply making one up.

Section two repeats the same 20 etudes, but this time they are orchestrated for snare and bass drum. The etudes are composed "with a dialog in mind—a conversation between the two drums." The hi-hat is still played on 2 and 4.

Section three re-orchestrates the same 20 etudes, this time for a standard four-piece drumset with a ride cymbal and a left-side cymbal. Many of the solos now begin to reflect the styles of important jazz drummers including "Papa" Jo Jones, Shelly Manne, "Philly" Joe Jones, Max Roach, Mel Lewis, Roy Haynes, Elvin Jones, and Tony Williams. Students are encouraged to listen to these drummers "for hours and hours."

These etudes are very musical and have clear melodic phrases that are typical within the jazz style. Students who combine the practice of this material with concentrated listening to the drummers mentioned above will gain much understanding and skill in the art of solo drumming. The only thing this book is missing is a play-along component. Being able to hear the etudes performed on a CD, or being able to trade 4's or 8's with a recorded drummer, would add another dimension to the book. Perhaps this could be included in later volumes.




*—Tom Morgan*

## RECORDINGS

**Douze Etudes for Snare Drum (CD and DVD)**
Rob Knopper
**Self-released**

For years there was a lack of recorded material that percussionists could use for reference. Now that we have websites such as YouTube, there is plenty of material available. Of course, not all material is of the same quality. Finding legitimate recordings of percussion pieces online can be difficult. Luckily, offerings from percussionists such as Rob Knopper are helping to fill that void.

When I first opened the wrapper, I expected to find one CD. I guess I didn't read the small print, because inside I found both a CD and DVD! Both are of excellent quality. The DVD captures the performances from various camera angles, allowing the viewer to watch Knopper's remarkable technique.

Anyone who has attempted these classic solos from Delecluse knows just how challenging they can be. Knopper makes them seem effortless. The DVD shows us just how relaxed Knopper is when he plays. The complex rhythms are perfectly in time, yet not mechanical sounding at all. Many people allow the grace notes to clutter up the piece. Knopper's grace notes do exactly what they are supposed to do, musically embellish the rhythms. His rolls are extremely smooth regardless of the dynamic level. It is clear that Knopper has spent years developing his precision, accuracy, and musicality.

Although these recordings can be used for reference purposes, the performances are so musical that one can just sit back, listen, and appreciate both the genius of Jacques Delecluse and the talent of Robb Knopper.

*—Jeff W. Johnson*

**Five Conversations About Two Things**
Inoo-Kalay Duo
**Populist Records**

This duo is comprised of exceptional musicians: percussionist Yuri Inoo and pianist Aron Kallay. They both are active chamber musicians and enjoy new and experimental music. I have no reason to think the pieces are not played excellently. I was unfamiliar with all of the works on the CD since most of them were written in the last decade.

My favorite is the first track, "Like Still Water." This piece really sounds like the title and was written for keyboard percussion, some prepared piano, and other sound-effect instruments (wine glasses). It really brings out the visual image of a lake during the early morning, and each time I listened to it, it confirmed my first impression: What a beautiful work!

The rest of the works on the disc were not quite as memorable. "The Question Mark's Black Ink" involves electronic sounds. I get the impression this piece will never be played the same way twice, as the meter of each player is really determined by when the track begins. It's fairly long at over 15 minutes and includes some interesting moments. The last track, "Wagon Wheeling," left a positive impression (perhaps to the drummer in me) as the rhythms were mesmerizing at times—much like the image of a wagon wheel spinning at different speeds—and caught my attention more than some of the other tracks.

This disc is great for the new-music listener, with some very interesting sounds played extremely well with great post-production work. If you are looking for pieces to play on a recital, this may not be the disc for you. But for those into experimental music and new-music compositions, you will hear some neat sounds.

*—Julia Gaines*

**Golfi d'ombra**
Simone Beneventi
**Stradivarius**

This CD represents percussion post-modernism in all its glory—music dripping with pluralism and eclecticism, music that is random and improvisatory. The recordings for this collection stemmed from a commissioning project in the 1990s for a select set of instruments: a cage-like structure containing over 50 different sounds, mostly metal and resonant. The performer states that the instrument choices were motivated by "a poetic intuition to experience unstable acoustic forms and dynamic profiles in constant evolution" and to explore "the threshold between sound and noise."

It is clear from these recordings that Simone Beneventi has a gift for sculpting and choosing mature percussive sounds. While I applaud this recording project, as it represents an artist staying honest to his craft/medium of choice, one of the

drawbacks of this collection is that all five tracks, averaging about 12 minutes each, have the same artistic focus: improvisatory postmodernism. It is commendable to be the first to record works for a genre, but when all the pieces stylistically resemble each other so closely, the resultant project stands stronger as a reference recording.

*—Joshua D. Smith*

**Helixical**
Adam Weisman
**Ein klang records**

The latest recording from Adam Weisman features a sampling of his solo marimba compositions. According to the composer, the title denotes "the helix, a type of spiral, repeats its form, its curve, while at the same time moving forward." A coil spring representation adorns the CD packaging and the CD label itself. Unfortunately, the recording falls short of matching the intensity and allure of its packaging.

All six compositions feature some interesting musical ideas, but the compositional strings that were supposed to connect them were often too obtuse and disparate to grasp even with multiple listenings. I found myself at many points checking the track listing to see if I was still listening to the same piece. The playing itself was adequate, but the ideas were too fragmented. Further, Weisman moves from one piece to another, seemingly never changing mallets or mood.

The entire recording sounded like the dress rehearsal for the actual recording session, rather than the final product. The quality of the sound on the CD is not what you would expect of a CD recorded in 2011. It was recorded on a lo-fi system in Berlin, and there are no cuts and no overdubs. Unfortunately, Weisman didn't do his music any favors issuing the CD in this condition.

For marimba enthusiasts, this CD will provide an interesting placeholder in their collection. I do hope that Weisman will consider re-mastering the CD to help clarify some of those musical elements that were lost in the translation of the recording.

*—Marcus D. Reddick*

**La marimba de los Compositors Colombuanos y de America Latina vol. 2**
Various
**Alejandro Ruiz**

This CD is a wonderful compilation of pieces written specifically for the marimba by composers from the South American country of Colombia. The CD has something for everyone, ranging from "Concierto para marimba y orquesta de cuerdas" (Concerto for marimba and string orchestra) by Miguel Rodrick Escobar, to the very popular "Khan Variations" by Alejandro Vinao, to what I assume is an homage to the great jazz vibraphonist Gary Burton in "A Tango for Gary." The influences of Joseph Schwantner, Keiko Abe, Nebojsa Zivkovic, Burton, and others can be heard throughout the recording.

Alejandro Ruiz Zuluaga does an excellent job in tackling both physical and musical demands of performing this diverse music. The editing and mastering of this recording were also done very well. The concerto has a very nice balance, and, for the most part, the solo performances are blended and mixed nicely. There is an occasional spike in the upper volume levels, which detracts only marginally from the overall recording.

I would definitely recommend this recording to any non-percussionist looking for an "off the beaten path" CD to enjoy, or any percussionists looking to increase their own vocabulary with the ever-growing library of marimba literature.

*—Marcus D. Reddick*

**Like Style, Dig? The Music of John Bergamo**
Tim Patterson
**Innova**

John Bergamo's contributions to the world of percussion are innumerable. Most associate him with Hands On'Semble, a contemporary world-drumming group, fusing numerous traditions. However, he also composed a number of works for Western percussion. This is the repertoire featured on this CD by Tim Patterson and friends. Patterson does an excellent job in paying tribute to this facet of Bergamo's creative output, simultaneously creating a valuable resource for percussionists looking to perform or research this repertoire.

The album includes Bergamo's "Interactions" (1963) for solo vibraphone and percussion sextet, "Three Pieces for the Winter Solstice" (1968) for solo vibraphone, "Five Miniatures" (1966) for percussion quartet, "Duets and Solos" (1968) for marimba and vibraphone, a collection of five mallet duets and two vibraphone solos, "Blanchard Canyon" (1985), a quintet for five amplified cymbals, and "Five Short Pieces for Marimba" (2000) for solo marimba. Patterson plays the solo marimba and vibraphone, and is joined by numerous collaborators for the ensemble pieces.

The performances are confident and have been captured with much precision. The recording is clean and crisp, providing a very honest impression of the sound space. Especially audible in "Interactions," the instruments each occupy their own distinct position in the stereo field, providing a wonderful depth to the recording. One can hear every detail, from the softest tam tam scrapes to the loudest *fortissimos*. The


recording of "Blanchard Canyon" is fascinating; the wide array of squeaks, squawks, hums, and overtones that emanate from the amplified cymbals is truly beautiful.

The included program notes are quite detailed, but it is the addition of Patterson's online guidebook that truly makes this recording such a valuable resource. In it, he discusses Bergamo's use of extended techniques, clarifying them with descriptive performance instructions. The guidebook also includes errata, a lengthy biography, bibliography, list of works, discography, and videography—a true treasure trove of Bergamo-related information!

This recording and guidebook are the result of years of research, including numerous interviews with Bergamo. Kudos to Patterson for having successfully executed such an ambitious project. This CD is an admirable tribute to Bergamo's work, brilliantly showcasing a number of his pieces for Western percussion, while also providing future generations of percussionists with an extremely valuable resource.

*—Shawn Mativetsky*

**Snakeheads & Ladybugs**
Jack Mouse and Scott Robinson
**Tall Grass Records**


Mix good ingredients together and simmer for a while and you get a soup of deep complexity. Mix together two longtime jazz improvisers, who have been practicing their craft and performing for decades, and you get a tasty meal for your ears! Drummer Jack Mouse and saxophonist Scott Robinson team up on this album of freely improvised duets.

Mouse's melodic approach to drumming is well suited to Robinson's unpredictable, sometimes soaring, and sometimes fierce, approach to improvisation. One of the most unique improvisations, which demonstrate the energy and creativity of this duo, is "Orcan," in which Mouse transforms his drums into muted tabla-esque thumping while Robinson creates an eerily beautiful moaning reminiscent of whale song. "Scorch" is a fiery and virtuosic display, while tunes like "Bolero Incognito" and "Fandango" are terrific examples of free jazz with undulating and unpredictable melodic and rhythmic flow, reminiscent of Ornette Coleman's music.

While this album is not necessarily a toe-tapping experience and probably won't be for everyone, free improvisers and jazz purists alike will revel in the experimental energy and improvisational skill displayed by these two seasoned pros. It is also a great opportunity for drummers to hear a stripped down instrumentation in order to study the subtleties of touch and color of Mouse's drumming. There is plenty to discover and explore, so get some headphones and dig in for a unique experience.

*—John Lane*

**Souls of Percussion: Works of Nebojša Jovan Živković**
Shiniti Uéno & Percussion Group
**Musica Vivante**

Shiniti Uéno is an accomplished multipercussionist with a substantial recording and performing career. Currently living in Tokyo, Uéno is the founder of the Phonix Réflexion percussion group, which consists of nationally and internationally active solo artists with a wide variety of percussion ensemble repertoire. Previous activities of this group consist of several collections of concerts dedicated to the music of Nebojša Jovan Živković. This CD contains expert recordings of "Trio per Uno," "Magma," "Castle of the Mad King," "Lamento e Danze Barbara," and "Tak-Nara."

Through this recording collection, Uéno and his percussion group are incredibly effective in communicating their individualism and musical ferocity. The way in which these performers attack the instruments rivals recordings by the composer himself. For the pieces that are sedate in nature, the performers bring intimacy. For bombastic works, these performers bring a "bigness" that is aggressive and palatable. These musicians have succeeded in embossing Živković's music with their own stamp, a stamp that is both artistic and mature.

*—Joshua D. Smith*

**Spanish Memoirs**
Howard Buss
**IBS Classical**

This album is a collection of works by Howard Buss, an internationally known composer whose works have been performed in more than 50 countries. *Spanish Memoirs* features Yu-Jung Chung on percussion and Diego Arias on trumpet, as well as Manuel Quesada Benitez on trombone and a trio of other percussionists on one piece.

Outside of the opening marimba solo, "Rite of Passage," each piece features a brass instrument along with percussion. "Rite of Passage" features Chung in this technically demanding work. Her performance is passionate and well executed, and would be a good reference recording for anyone interested in the piece.

Diego Arias does a beautiful job on the featured trumpet pieces "Incantation," "Spanish Memoirs," and "Atmosphere." His musicality and technique are well polished, and his sound on a variety of horns is always top-notch. Also of note is Manuel

Quesada Benitez's trombone performance on "Night Tide" for trombone and marimba. The piece is a true duet with moments for both the trombonist and marimbist to shine. Both Benitez's and Chung's performances are wonderful.

*Spanish Memoirs* is a great CD for fans of Buss's music, and for anyone looking for percussion repertoire that incorporates brass players. Any of these pieces would be at home on a collegiate recital, faculty recital, or in the case of "Spanish Memoirs," for solo trumpet and percussion quartet, on a collegiate percussion ensemble concert.

—*Brian Nozny*

**Theatrical Music for Solo Percussion**
Lee Hinkle
**Albany Records**

A singing percussionist is fairly common in world or popular music styles, but is a rare combination in contemporary concert music. Combine these two skills with acting and other manners of theatrical performance and you get Lee Hinkle. Beginning with Georges Aperghis's "Le Corps a Corps," and featuring new music by Daniel Adams, Stuart Saunders Smith, and Hinkle's own composition, "Vibratissimo," this recording explores a variety of performance elements from percussion to singing, speaking, and acting.

There are some lovely moments. A highlight for me was the Stuart Saunders Smith so-called "marimba opera," "The Authors," which consists of 11 movements with spoken/sung texts of excerpted materials from famous authors (Whitman, Kerouac, Dickinson, Salinger, and more). The poignant and whimsical text selections are spoken and sometimes sung, with whistling and acting, along with Smith's signature unpredictable, freely floating marimba music.

Hinkle's unique talents are best showcased with Daniel Adams' work "Of a Just Content." Commissioned by Hinkle in 2009, the piece is scored for percussionist who plays a variety of ringing metal sounds and cymbals centered around the vibraphone while singing and speaking text (a poem of the memory of Thoreau by Louisa May Alcott). It is a sophisticated work with sublimely beautiful and haunting moments evoked with Hinkle's resonant baritone voice.

My only complaint is that, at times, the spoken vocals are hard to hear. Recorded in a concert hall, the recording sounds essentially like a concert performance. The instruments sometimes cover the vocals, but not always.

Performers or ensembles are defined by their repertoire. With this latest recording, Hinkle continues to develop a personal repertoire based on his unique abilities.

—*John Lane*

**Time Crystals**
Clocked Out
**Innova**

Clocked Out is a duo consisting of Erik Griswold on prepared piano and Vanessa Tomlinson on percussion. Their latest release is an album composed entirely by Griswold. It takes inspiration from an article by Nobel Prize-winning physicist Frank Wilczek. The album notes state that time crystals are "perpetually moving structures that repeat periodically in the fourth dimension." They go on to state their goal with this album was to "explore perpetual motion, pattern, crystalline structures, and quantum resonances in musical form." Their goal was definitely obtained as that describes many of the tracks.

Much of the album is very minimalistic. Some tracks, such as "Time Crystals," set up an opening theme that stays constant as more and more layers are slowly added on top of the initial theme. Others, such as "Ambient Pressure," consist of a melodic line with sparse accompaniment on the prepared piano while the percussion provides added color with a number of suspended cymbals and tom-toms. I could easily see "Strange Sapphire" for prepared piano and vibraphone being performed on undergraduate percussion recitals.

Harmonically, the album is very often tonal, which is good in my mind as the focus is much more on the textures presented from the various percussion and prepared piano. A more involved harmonic language might have taken away from the interesting colors being showcased. A good example of this is the track "Quantum Harmonics," which starts with some simple piano ideas, but then lets these ideas take a back seat to the much more interesting colors of a variety of bowed cymbals.

*Time Crystals* is an interesting listen and study in texture and color. The production values are top notch, which is so important to an album like this where the true beauty is in the details of the interesting colors Griswold and Tomlinson are able to get out of their respective instruments.

—*Brian Nozny*

**Tribute: An Homage to Master Drummers and Teachers from Salvador, Bahia, Brazil**
Kirk Brundage
**Self-released**

For over 10 years, Kirk Brundage has immersed himself in the study of Brazilian music and culture. His research and experiences have culminated in the publication of a series of books documenting the instruments and rhythms of Salvador, Bahia, Brazil. This CD is dedicated to his teachers in Bahia, whom undoubtedly have had a major influence on his life and career.

This 12-track disc presents a diverse collection of concise recordings, none of which are longer than two minutes and 30 seconds. The short duration of each example is likely the result of the spontaneous nature in which the recording was made. Do not be confused, however, as the performances are very high in quality and demonstrate an eclectic portrait of the music of Bahia. Brundage demonstrates his talents on a variety of Brazilian instruments throughout the recording. This sampling would be a great listening supplement for a high school or collegiate world music curriculum.

—*Darin Olson*

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## African Slit Drum

*Donated by Michael Kenyon,* 2014-08-01

Carved from a single log, African slit drums function not only as musical instruments but also as cultural works of art, often representing significant elements of a tribe's religious beliefs or daily life. This drum, said to be an Ekwe drum from Mali, takes the form of an African cow with the main body serving as the drum and the head and tail extending beyond the resonating body of the drum. The drum is carved from a single piece of wood and includes the legs, which serve as the base. The hand-carved head and tail appear to be added to the main body of the log.

"Ekwe," the word for "slit" in the Igbo language, places the drum's origin to somewhere along the Niger River, between the current country of Nigeria, northwest through Mali, and perhaps continuing on to the Pacific Ocean, covering the lands of the ancient Kingdom of Mali. This region of Africa is the home to many nomadic tribes, such as the Fulani, whose large cattle herds serve as the focus of their daily lives and figure prominently in their religion. In religious iconography, the cow can sometimes be found in creation myths, usually representing a maternal or nourishing role with its milk, and in many cultures, a man's wealth is determined by the number of cattle he owns. Cows have historically been used as a monetary system unit for such things as barter and trade, and as payment to a family when purchasing a bride.

Drums of this size are often used as a practical means of calling a tribe to assemble, communicating over long distances, or in religious or cultural ceremonies. Typical of these ceremonies would be birth, rites of passage to adulthood, marriage, death, or a call to war.

Measuring 68 inches in length, 14 inches in height, and 15 inches in width, this drum appears to be quite old and shows signs of extensive use. The type of wood from which the drum is carved has not been determined. The intricately-carved head and tail both appear to have been repaired at the point of attachment to the main body of the drum. The body of the cow is decorated with carvings that appear to be a single blanket with a fringed or folded ornate border, a symbol for a sacred cow. Each side of the drum has an oval-shaped indentation in the center of the blanket with carved artwork.

When struck, each side of the drum produces a distinct pitch, close to the pitches E-flat and D-flat in Western tuning. Traditionally, a drum of this size would be played with two large sticks, and it would require two people to move the drum from one location to another. This drum was purchased by Michael Kenyon from Dror Sinai of Rhythm Fusion, Santa Cruz, Cal. in December of 2009.

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

Detail of the head. Notice repairs at the neck and center of curved horn.

Detail showing the size and depth of the slit and the carved oval.

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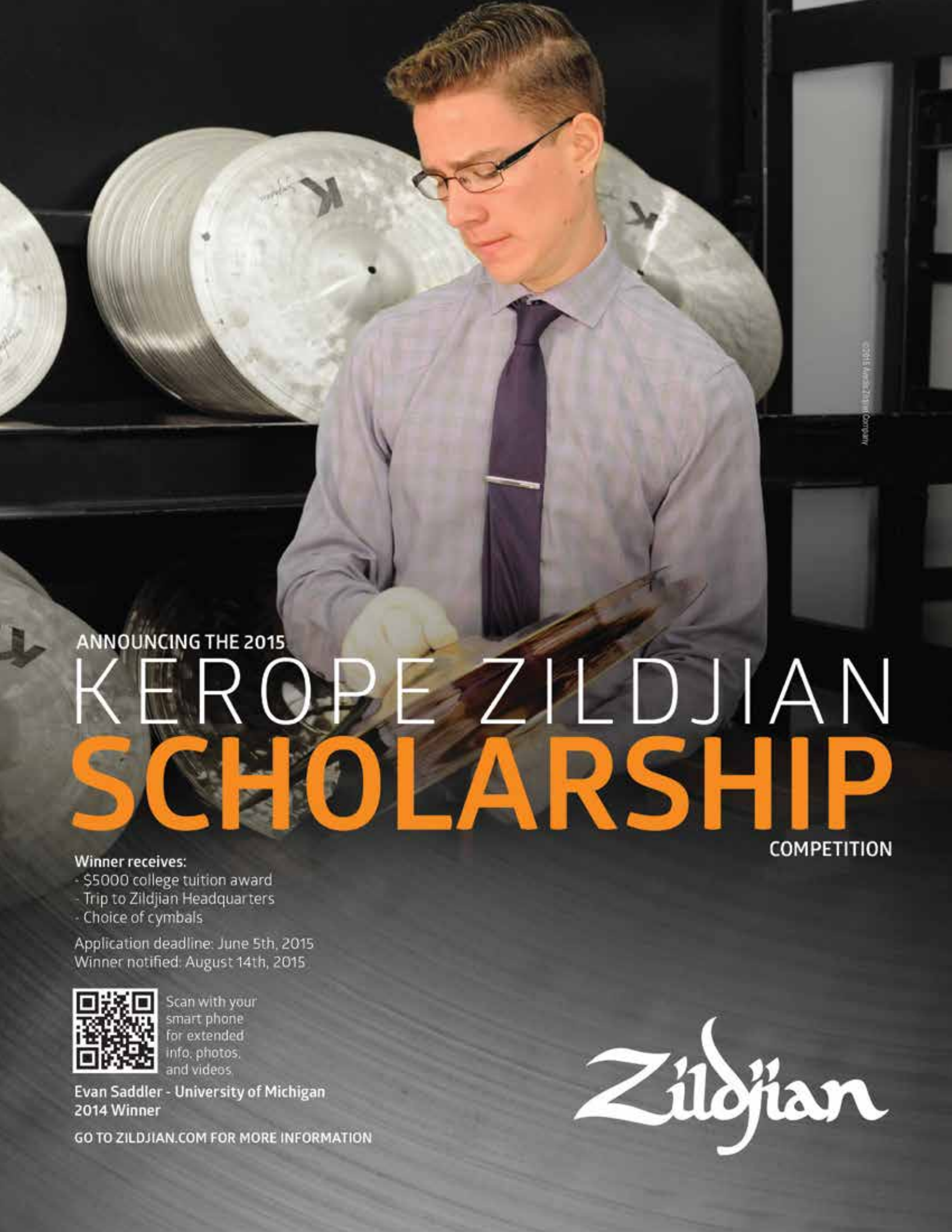

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