Percussive Notes

The journal of the Percussive Arts Society • Vol. 48, No. 6 • November 2010

2010 Hall of Fame

Jack DeJohnette

Stanley Leonard

Walter Rosenberger

drums & percussion
www.drumsundpercussion.de
CD mit Play-Alongs
The Great
Mitch Mitchell
Extrem gereift
Moritz Müller
Das Ausnahmetalent
Pete Lockett
Klappe, die dritte!
Drum-Day bei beyerdynamic
Preisausschreiben
Reiner H. Nitschke Verlags-GmbH • Eifelring 28 • 53879 Euskirchen • Tel.: 022 51 / 650 46 - 0
www.drumsundpercussion.de • E-Mail: heinzkronberger@aol.com

Percussive Notes

The journal of the Percussive Arts Society • Vol. 48, No. 6 • November 2010

On the Cover: Jack DeJohnette photo by Dion Ogust

Rudimental Classics 'Yankee Doodle,' page 48

Web Extras

College Instructor Interviews

Audio: Composition Contest Winning compositions

Video: Jack DeJohnette
Stanley Leonard

Visit www.pas.org/publications/November2010webextras.aspx

COLUMNS

4 **Editor's Note**
By Rick Mattingly

4 **Rebounds**

60 **New Percussion Literature and Recordings**

72 **From the Rhythm! Discovery Center Collection**
Pro-Mark 50th Anniversary Snare Drum

2010 HALL OF FAME

6 **Jack DeJohnette**
By Rick Mattingly

10 **Stanley Leonard**
By Lauren Vogel Weiss

14 **Walter Rosenberger**
By Gordon Gottlieb

SYMPHONIC

18 **Baroque Timpani** Rediscovering performance practice through images, inquiries and imagination
By William Shaltis

20 **Concerto for Timpani and Orchestra** A conversation with composer Jeff Tyzik and timpanist Charles Ross
By John H. Beck

TECHNOLOGY

24 **ALIVE in Hong Kong and Australia** Teaching "live" online
By Allan Molnar

DRUMSET

26 **Jazz Ride Cymbal Concepts**
By Mat Marucci

CAREER DEVELOPMENT

28 **Getting a College Teaching Job:** The Interview Recital
By J.B. Smith

EDUCATION

30 **Creative Thinking in Studio Class**
By Scott Harris

32 **Improving Your Mental Focus**
By Gene Fambrough

KEYBOARD

34 **Perfect 10s** Observations and Development of Extended Interval Usage in Four-Mallet Keyboard Percussion
By Nicholas Papador

40 **Chord Tone Soloing**
By Ed Saindon

RESEARCH

44 **The Concert Cimbalom:** A New Voice for the Concert Percussionist
By Richard Grimes

MARCHING

48 Rudimental Classics **'Yankee Doodle'**
By Robert J. Damm

HEALTH & WELLNESS

50 **Blisters:** The Inside Story
By Darin "Dutch" Workman

WORLD

54 **Airto Moreira** Rhythm and Color
By Robert Willey

58 **2010 PAS Composition Contest Winners**
By Brett William Dietz

PERCUSSIVE NOTES STAFF

EDITOR Rick Mattingly **MANAGING EDITOR** Hillary Henry

ASSOCIATE EDITORS

Career Development Carol Calato **Drumset** Frank Derrick **Education** Scott Harris **Health and Wellness** Darin Workman
Keyboard Jeff Calissi and Ed Saindon **Marching** Jeff Moore **Research** Lisa Rogers and James Strain
Selected Reviews Julia Gaines **Symphonic** Michael Rosen **Technology** Kurt Gartner **World Percussion** B. Michael Williams

CONTRIBUTING EDITORS

Keiko Abe . John Bergamo . Michael Burritt . Morris "Arnie" Lang . Arthur Lipner . Heinz von Moisy . Richard Weiner

EDITORS EMERITUS

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

PERCUSSIVE ARTS SOCIETY BOARD OF DIRECTORS

EXECUTIVE COMMITTEE

President Steve Houghton **President-elect** Lisa Rogers **Vice President** John R. Beck **Secretary** Julia Gaines
Treasurer Steve Beck **Immediate Past President** Gary Cook **Executive Director** Michael Kenyon

DIRECTORS

Keith Aleo . Michael Balter . George Barrett . Ruth Cahn . Ndugu Chancler . Julie Davila . Vic Firth . Lynn Glassock . Neil Grover
Fernando Hashimoto . Julie Hill . Bret Kuhn . Daniel Moore . Eugene Novotney . Nicholas Ormrod
John W. Parks IV . Emil Richards . David Samuels . Alison Shaw . Mark Sunkett . John Tafoya . John Wittmann . Brian Zator

COUNCIL OF PAST PRESIDENTS

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

PERCUSSIVE ARTS SOCIETY STAFF

Executive Director Michael Kenyon **Director of Event Production & Marketing** Jeff Hartsough
Marketing and Communications Director Jon Feustel **Museum Curator/Librarian** Otice Sircy
Membership Development Manager B. Laurel McKenzie
Web Manager Marianella Moreno
Membership Services Coordinator Lynna Mills
Publications Editor Rick Mattingly **Graphic Designer** Hillary Henry
Support Services Nick Fielder **Intern** Kristen Klehr

PAS MUSEUM

PAS HISTORIANS Lisa Rogers and James Strain

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

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to Percussive Notes. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published January, March, May, July, September and December by the Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488. Periodicals postage paid at 110 W. Washington Street, Suite A, Indianapolis, IN 46204 and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$100, Library—$100, Student/Senior—$60, ePAS™ On-line Student—$35, ePAS™ On-line Professional—$60. • **POSTMASTER: Send address changes to: *Percussive Notes*, 110 W. Washington Street, Suite A, Indianapolis, IN 46204** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488; fax: (317) 974-4499. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • Advertising copy, negatives, insertion orders, etc., should be sent to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 •

© 2010 by the Percussive Arts Society. All rights reserved. *Percussive Notes*, an official publication of the Percussive Arts Society (a not-for-profit educational organization), is protected under the United States of America Copyright Provision, section 107, regarding the "fair use" of a copyrighted work for purposes of criticism, comment, news reporting, teaching, scholarship, or research. Reproduction of any part of this publication without written consent from the Percussive Arts Society is prohibited by law. The Percussive Arts Society reserves the right to reject any editorial or advertising materials. Mention of any product in *Percussive Notes* does not constitute an endorsement by the Society. The Percussive Arts Society is not responsible for statements or claims made by individuals or companies whose advertising appears in *Percussive Notes*.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1. Publication Title: Percussive Notes
2. Publication Number: 0553-6502
3. Filing Date: 10/19/10
4. Issue Frequency: Bi-monthly
5. Number of Issues Published Annually: 6
6. Annual Subscription Price: $100.00
7. Complete Mailing Address of Known Office of Publication:
   Percussive Arts Society, Inc.
   110 E. Washington Street, Suite A
   Indianapolis, IN 46204
8. Complete Mailing Address of Headquarters or General Business
   Office of Publisher:
   Percussive Arts Society, Inc.
   110 E. Washington Street, Suite A
   Indianapolis, IN 46204
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor:
   Rick Mattingly – Editor
   110 E. Washington Street, Suite A
   Indianapolis, IN 46204
   Hillary Henry – Managing Editor
   110 E. Washington Street, Suite A
   Indianapolis, IN 46204
10. Owner: Percussive Arts Society, Inc.
    Address: 110 E. Washington Street, Suite A
    Indianapolis, IN 46204
11. Known Bondholders, Mortgages, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None
12. Tax Status: The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes has not changed during preceding 12 months.
13. Publication Title: Percussive Notes
14. Issue Date for Circulation Data Below: 11/01/2010
15. Extent and Nature of Circulation:
    a. Total Number of Copies (Net press run)
    -Average No. Copies Each Issue During Preceding 12 Months: 3275
    -No. Copies of Single Issue Published Nearest to Filing Date: 2900 (Nov)
    b. Paid Circulation (By Mail and Outside the Mail)
    1. Mailed Outside-Country Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)
    Average No. Copies Each Issue During Preceding 12 Months: 2718
    No. Copies of Single Issue Published Nearest to Filing Date: 2420
    2. Mailed In-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)
    Average No. Copies Each Issue During Preceding 12 Months: 28
    No. Copies of Single Issue Published Nearest to Filing Date: 26
    3. Paid Distribution Outside the Mails including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS®
    Average No. Copies Each Issue During Preceding 12 Months: 0
    No. Copies of Single Issue Published Nearest to Filing Date: 0
    4. Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®)
    Average No. Copies Each Issue During Preceding 12 Months: 391
    No. Copies of Single Issue Published Nearest to Filing Date: 345
    C. Total Paid Distribution (Sum of 15b (1), (2), and (4)
    Average No. Copies Each Issue During Preceding 12 Months: 3137
    No. Copies of Single Issue Published Nearest to Filing Date: 2791
    D. Free or Nominal Rate Distribution (By Mail and Outside the Mail)
    1. Free or Nominal Rate Outside-County Copies included on PS Form 3541
    Average No. Copies Each Issue During Preceding 12 Months: 0
    No. Copies of Single Issue Published Nearest to Filing Date: 0
    2. Free or Nominal Rate In-County as Stated on PS Form 3541
    Average No. Copies Each Issue During Preceding 12 Months: 0
    No. Copies of Single Issue Published Nearest to Filing Date: 0
    3. Free or Nominal Rate Copies Mailed at Other Classes Mailed through the USPS (e.g. First-Class Mail)
    Average No. Copies Each Issue During Preceding 12 Months: 0
    No. Copies of Single Issue Published Nearest to Filing Date: 0
    4. Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)
    Average No. Copies Each Issue During Preceding 12 Months: 123
    b. No. Copies of Single Issue Published Nearest to Filing Date: 94
    E. Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4)
    Average No. Copies Each Issue During Preceding 12 Months: 123
    No. Copies of Single Issue Published Nearest to Filing Date: 94
    F. Total Distribution (Sum of 15c And 15a)
    Average No. Copies Each Issue during Preceding 12 Months: 3260
    No. Copies of Single Issue Published Nearest to Filing Date: 2885
    G. Copies Not Distributed (see instructions to publishers #4)
    Average No. Copies Each Issue During Preceding 12 Months: 15
    No. Copies of Single Issue Published Nearest to Filing Date: 15
    H. Total (Sum of 15f. And 15g.)
    Average No. Copies Each Issue During Preceding 12 Months: 3275
    No. Copies of Single Issue Published Nearest to Filing Date: 2900
    I. Percent Paid (15c. Divided by 15f. Times 100)
    Average No. Copies Each Issue During Preceding 12 Months: 96%
    No. Copies of Single Issue Published Nearest to Filing Date: 97%
16. Publication of Statement of Ownership: Publication required. Will be printed in the November 2010 issue of this publication.
17. Signature and Title of Editor, Publisher, Business Manager, or Owner Michael Kenyon, Executive Director

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

PRESIDENT'S CIRCLE

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

$500,000 or more
McMahon Foundation

$100,000 or more
Fred Gruber . Zildjian Family

$50,000 or more
Gordon B. Peters . Emil Richards
Mickey Toperzer . Wenger Corporation

$25,000 or more
Carroll Bratman . Ralph Pace Jr.
Nancy & Perry D. Preusch . Remo, Inc.
Sabian, Ltd. . Thomas Siwe

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

Welcome Julia Gaines

By Rick Mattingly

I am happy to welcome Dr. Julia Gaines as the newest member of the *Percussive Notes* editorial team. With this issue, Julia assumes the role of editor for the Selected Reviews area. Her duties include assigning the material we receive to the appropriate reviewers, editing those reviews, and coordinating activities between the PAS intern who receives materials from publishers and then sends it out to reviewers, the Editor of *Notes* (me), and Managing Editor/Graphic Designer Hillary Henry.

Julia's background has prepared her well for this position. She is Assistant Professor of Percussion at the University of Missouri School of Music and has been very active in PAS for quite some time, having served as a member of the College Pedagogy Committee, as President of the Missouri PAS chapter, as a member of the PAS Board of Directors, as Secretary of the Executive Committee, and as a reviewer for *Percussive Notes*.

On behalf of PAS, I would like to thank Jim Lambert for his many years of service to PAS, *Percussive Notes*, and especially to the Selected Reviews section. He became reviews editor in 1983, and then served as Executive Editor of PN from 1986 to 1995, during which time (and after) he continued editing reviews. He continues to contribute to that section through his own reviews.

I would also like to thank the many PAS interns who have assisted with reviews over the years. Every six months, a new intern has to learn the job quickly in order to keep things flowing. I especially want to thank our current intern, Kristen Klehr, and our previous intern, Christina "C. J." Jordan, who kept things running smoothly during the transition between Jim and Julia.

I know that Julia shares my belief that the reviews we run of new percussion literature, method books, videos, and recordings are among the most valuable services we offer through *Percussive Notes*, and she brings a renewed commitment to providing our membership with perceptive, honest reviews that will help students, teachers, professional players, and hobbyists find materials that will help them get the most from their chosen art form.

With that in mind, we are looking to expand our staff of reviewers. If you feel that you have a good knowledge of percussion literature and instructional material, whether in one area or several, please contact Julia at publications@pas.org. PN

DISAGREES WITH RATING

In the September 2010 issue of *Percussive Notes*, the reviewer of my snare drum solo, "Control Freak," rated the level of difficulty as III+. Having communicated with James L. Moore, its Permus publisher, and Roy Burns, dedicatee and PAS Hall of Famer, we all agree that the piece should be appropriately graded VI. My purpose in writing the piece was to challenge and provide solo recital repertoire for very advanced players. While I would agree that there might be more difficult level VI snare drum solos to play than "Control Freak," I think that the III+ rating is way under the difficulty level. I base this upon the snare drum ratings in the New York State School Music Association (NYSSMA) solo festival manual where solos such as John Pratt's "Syncopating The Single Drag" and a couple of solos by Tom Brown, to mention just a few, are rated grade VI yet are not as difficult to execute, at the metronome marking given, as "Control Freak." I also feel that rating a solo like "Control Freak," which is just plain hard to play, a III+ somewhat misrepresents the piece and might possibly diminish interest in it by serious, advanced snare drummers looking for a challenging work.

—*Murray Houllif*

THE REVIEWER REPLIES:

My rating was based on the following observations: The challenges of the piece stem out of figuring out how to play the hemiola figures and from learning similar sticking patterns in the context of a variety of rhythmic figures. Once these issues are learned, the performer has to apply the concepts to only a handful of additional rhythmic patterns. While these repeat appearances are "spiced up," they only contain one additional element, such as flams or double strokes. It is a very logical and almost exercise-like approach to learning a complicated rhythmic pattern.

While it is in no way a detriment to the piece, the step-wise progression of rhythmic complexity and accent disbursement is predictable and straightforward. This type of sequential approach is one that drum corps members, for example, have been exposed to and familiar with for several years. Likewise, the method of superimposing the same sticking pattern across a variety of rhythmic groupings is equally familiar to high school and college marching drum line performers.

Here are some thoughts about "Control Freak" as compared to some familiar snare drum literature and their corresponding ratings from previous PN reviews:

"Kim" by Askell Masson is rated V based on the extreme variety of beating spots required, playing on rim, stick clicks, and the use of a drum pad. Additionally, a wide variety of rhythmic groupings are required of the performer. The duration of this piece is around five minutes. "Prím" by Masson is rated VI+ due largely to the extremely intricate rhythms that are contained within, along with the seven-minute performance length.

Advanced Etudes for Snare Drum by Keith Aleo is rated IV+ to V because of performance at all dynamic levels and in very rapid tempi, rhythms with intricate subdivisions (including problematic patterns such as dotted sixteenth/thirty-second-note figures), and the use of a wide variety of meters, including etudes with changing and alternating meters, and multiple beating spots required of the performer.

While "Control Freak" does contain challenges, I do not feel it is more difficult than other familiar solos such as the ones cited. Also, with a performance time of around two minutes, "Control Freak" is not as taxing as solos by Masson, which can last as long as seven minutes.

If I were asked to give the piece a different rating, the highest I would go would be a IV+, but I would still recommend it for the same audience: "high school solo competitions, college juries, or rudimental percussion study."

I agree with Mr. Houllif's views that this piece is "a challenge," bit I would like to add that "very advanced players" are not the only type of player that would be able to handle it. I believe "Control Freak" is a very worthy solo, appropriate for a large audience, contains variety, and is challenging. I hope my feelings are communicated clearly in my review, and are not completely dependent on my rating.

—*Joshua Smith*

BRIAN MASON
JEFF QUEEN
MURRAY GUSSECK
THOM HANNUM
RALPH HARDIMON
BILL BACHMAN
CORPSMASTER® SIGNATURE SNARE STICKS
JEFF LEE
LEE BEDDIS
TOM FLOAT
TOM AUNGST
COLIN MCNUTT
ANDREW MARKWORTH
THEY SAY YOU CAN'T BE EVERYTHING TO EVERYONE.
WE DISAGREE.
Whether it's performance, practice or protection, Vic Firth has the most complete and comprehensive line of sticks and mallets for the marching percussion ensemble—all with the superior design and uncompromising quality you've come to expect from Vic Firth. See the full extent of our products and get whatever you need for marching band, drum corps and indoor at vicfirth.com!
CORPSMASTER® MARCHING BASS
SWIZZLES
ORCHESTRAL
CORPSMASTER® TENOR
PESANTE
SOUNDPOWER®
CORPSMASTER® MULTI-APPLICATION
HEARING PROTECTION
HEAVY HITTER PADS
BAGS
BRUSHES & RUTES
Find what you need at
VICFIRTH.COM
VIC FIRTH
WHEN IT MATTERS, ASK FOR VIC

Jack DeJohnette

By Rick Mattingly

At his PASIC '95 performance, Jack DeJohnette started with the cymbals, rolling on each one in turn and then combining rolls and crashes, building in intensity, swelling and retreating in the manner of ocean waves. Gradually he started incorporating the drums—a tom roll here, a snare crack there. Soon he was bouncing rhythmic figures around the different components of the kit. He might play a rhythm on a cymbal, answer it with the snare drum, embellish it with the toms, counterpoint it on the bass drum. You couldn't classify the solo in terms of a musical genre. It had the finesse of jazz, the power of rock, and rhythms that crossed all musical borders.

It was a perfect example of what DeJohnette calls his "multi-directional music." "As a child I listened to all kinds of music and I never put them into categories," he has said. "I had formal lessons on piano and listened to opera, country and western music, rhythm and blues, jazz, swing, whatever. To me, it was all music and great. I've kept that integrated feeling about music—all types of music—and just carried it with me. I've maintained that belief and feeling in spite of the ongoing trend to try and compartmentalize people and music."

Jack is usually labeled as a "jazz drummer," and gigs with Charles Lloyd, Miles Davis, Keith Jarrett, John Abercrombie, Ornette Coleman, Pat Metheny, and others have put him at the top of the jazz elite. But he has also worked with members of the rock band Living Colour and a variety of world music artists, and much of the music he has released under his own name defies easy categorization, save for the fact that there is always an emphasis on improvisation.

DeJohnette was born in Chicago in 1942. He began studying piano at age four and later took piano lessons at the Chicago Conservatory of Music. He started playing drums with his high school concert band, and soon was leading his own groups and becoming in demand as both a pianist and as a drummer with R&B, hard bop, and avant-garde jazz groups around Chicago.

While in junior college he played with such future AACM (Association for the Advancement of Creative Musicians) members as Muhal Richard Abrams, Roscoe Mitchell, and Joseph Jarman, and also had an opportunity to play alongside Rashied Ali in John Coltrane's group. He moved to New York in 1966, where he played with Big John Patton and Jackie McLean. DeJohnette then gained widespread exposure during his two years in the Charles Lloyd Quartet, which included pianist Keith Jarrett and released such albums as *Dream Weaver* and *Forest Flower*.

"That was an exciting time in my life," DeJohnette says. "We were one of the pioneering groups of the jazz freedom movement, but we weren't just playing randomly. We were trying to create a balance between abandonment and creative discernment. We were playing free, but always acknowledging the form, even when we were going outside.

"In terms of my drumming, I had complete freedom to do whatever I wanted to do. My style at that time was a mixture of Elvin [Jones] and Tony [Williams] and some other things. But I played piano, too, so I was very aware of the harmonic and melodic aspects of the music. That determined what I played on the drums."

In late 1968 he joined the Bill Evans Trio, which included bassist Eddie Gomez and recorded *The Bill Evans Trio Live at the Montreaux Jazz Festival*. He also worked briefly with Stan Getz in 1968, and recorded his first album as a leader, *The DeJohnette Complex*, on which he played melodica with Roy Haynes on drums.

That same year he recorded with Miles Davis, and in 1969 DeJohnette replaced Tony Williams in Davis's group, appearing on the albums *Bitches Brew*, *Live/Evil*, and *Miles Davis at Fillmore*. While with Davis, DeJohnette played alongside, at different times, keyboardists Jarrett, Herbie Hancock, and Chick Corea, guitarist John McLaughlin, saxophonist Wayne Shorter, bassist Dave Holland, and percussionist Airto.

"Miles, at that point, was looking for kind of a Buddy Miles feel but with my technique," DeJohnette recalls. "He wanted grooves laid down, but I was still free to take liberties within those grooves and make embellishments and permutations, which I did. And when I took a solo, I based it on the drum pattern and then extended it, came back to it, and took it out again.

"I was very fortunate to be with Miles through the transition from the swing and *In A Silent Way* period to the funk/acid-jazz period," DeJohnette says. "All these influences were coming in, from the Beatles to Jimi Hendrix to Cream. We played some gigs opposite Sly & the Family Stone, which was a great double bill for Miles because he really wanted to reach that audience. The jazz audience just wanted to hear 'My Funny Valentine' and all the old standards. For me it was *deja vu* in a way because I had done the Fillmore circuit with the Charles Lloyd Quartet three years before, and now I was doing the same thing with Miles. So I was with two bands that were at the crest of a new horizon. It seemed like America was ready to open up to something freer and more creative."

After leaving Davis in 1971, DeJohnette formed the band Compost, with which he primarily played keyboards and Bob Moses played drums. That same year, Jarrett and DeJohnette released the duet recording *Rutya and Daitya* on ECM. DeJohnette then worked with Stan Getz for a year before he formed his own group, Directions, which included guitarist John Abercrombie. DeJohnette and bassist Dave Holland also played with Abercrombie in the trio Gateway.

DeJohnette had played extensively with both Abercrombie and Holland before the three of them came together in Gateway. "Dave and I used to play together every day in London before he joined Miles, and the two of us always had this rhythmic way of playing free with the time," DeJohnette said in a 1995 *Modern Drummer* article. "John had been in my Directions band and we had done some different things together. But the three of us had never worked together. Manfred [Eicher, ECM producer] suggested we be a trio, and the chemistry between us was unique."

Directions was followed by New Directions, which included Abercrombie, Gomez, and trumpeter Lester Bowie. DeJohnette and Bowie also collaborated on a duo album called *Zebra*, a world-beat influenced video soundtrack and CD. DeJohnette's longest-lasting

Visit www.pas.org/publications/November2010webextras.aspx to view video clips of Jack Dejohnette from PASIC 2009 and the 1997 Modern Drummer Festival.

Web Extra

band was Special Edition, which featured a revolving cast of musicians that included at different times Gomez, David Murray, Arthur Blythe, Chico Freeman, John Purcell, John Hicks, Greg Osby, Howard Johnson, Rufus Reid, Mick Goodrick, and Lonnie Plaxico. Directions, New Directions, and Special Edition all recorded extensively for ECM.

Since 1983, DeJohnette has been a member of the Keith Jarrett Trio, along with bassist Gary Peacock. They are often referred to as the "Standards Trio" from the name of the group's debut album and their focus on playing classic jazz standards—but not necessarily in standard ways.

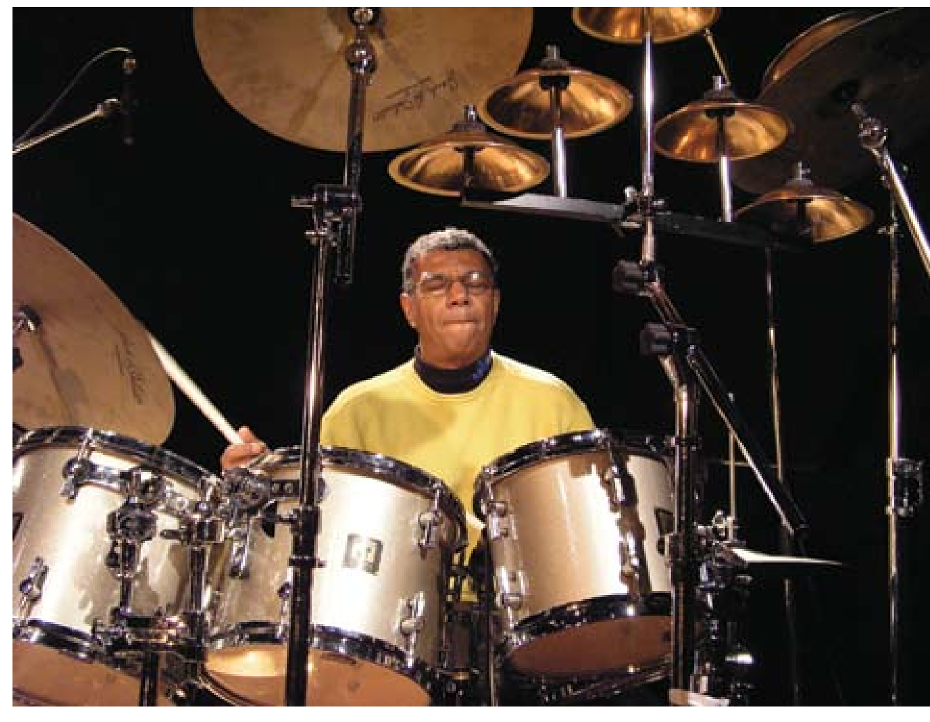
"We'll run down the melody at soundcheck, but we don't know how we're going to approach it that night, so it always stays fresh," DeJohnette explains. "That was the whole idea behind doing standards rather than playing tunes that we composed and having arrangements. We wanted to concentrate on improvising.

"We had all been influenced by the Ahmad Jamal Trio with Vernel Fournier on drums," Jack adds. "In fact, that's what got me into drumming. We had all played in different trios, and I had also played standards as a pianist in trio settings and behind singers. So after Keith and I played on Gary Peacock's album *Tales of Another*, Keith decided he wanted to form another trio. We recorded some studio things, and we recorded a lot of things live because some great things happen with us live. We said we would do it until it didn't feel good, and all these years later it still feels good."

In 1986, DeJohnette participated in an album called *Song-X* with guitarist Pat Metheny and saxophonist Ornette Coleman. "That project was very exciting and experimental," DeJohnette says. "We took it on the road and it was very interesting to see people's response to it. Some people walked out, but most people were really excited. Pat was able to use his popularity to turn people on to someone as great as Ornette, which I thought was fantastic. I had always wanted to play with Ornette; I'd loved and respected his music for a long time.

"A lot of people would call that music 'free jazz,' but a lot of what Pat and Ornette were playing was actually written, and they would keep repeating it in such a way that it created a minimalist, high-energy, repetitive, trance-like thing. The drumming was very intense; in fact, that was physically one of the hardest record dates I've ever done. But it was really exciting playing with Ornette, who is a phenomenal pioneer of music, and I thank Pat for bringing it all together."

In 1990, DeJohnette released the *Parallel Realities* CD, which included Herbie Hancock and Metheny. The three players subsequently toured, joined by Holland. Another major collaboration was a CD called *Music for the Fifth World*, inspired by DeJohnette's studies with a Seneca native elder, Grandmother Twylah Nitsch. This project brought together Living Colour members Vernon Reid and Will Calhoun with guitarist John Scofield, Cain, Plaxico, and traditional Native American singers. In recent years, DeJohnette has also performed and recorded with Bobby McFerrin, Don Byron, Danilo Perez, Gonzalo Rubalcalba, and Meshell Ndegeocello.



DeJohnette has also composed soundtracks for TV and video, including a soundtrack in collaboration with Metheny for a PBS play called *Lemon Sky*; a soundtrack for a documentary called *City Farmers* by Meryl Joseph; and a video production with percussionist Don Alias on Homespun tapes, *Talking Drummers*. Jack appeared as a member of the Alligator Blues Band in the *Blues Brothers 2000* movie.

In addition to his work with Jarrett in the Standards Trio, DeJohnette has recorded spontaneously improvised music with Jarrett on the CDs *Always Let Me Go*, *Inside Out*, and *Changeless*. He has also done projects with John Surman (*Invisible Nature*, *The Amazing Adventures of Simon Simon*, and *Free and Equal*); Michael Cain and Steve Gorn (*Dancing With Nature Spirits*); and Cain, Don Alias, and Jerome Harris (*Oneness*).

In 2005, DeJohnette launched and toured with three new projects: the Latin Project with Don Byron, Giovanni Hidalgo, Jerome Harris, Edsel Gomez, and Luisito Quintero; the Jack DeJohnette Quartet featuring Danilo Perez, John Patitucci, and Harris; and the Beyond Trio, a group celebrating the works of Tony Williams, featuring guitarist John Scofield and organist Larry Goldings. In 2006 the Beyond Trio released the CD *Saudades*, a live recording of the "Lifetime and Beyond: Celebrating Tony Williams" concert at London's Queen Elizabeth Hall. The 2-CD set was nominated for a Grammy for Best Instrumental Jazz Recording.

In April 2005, DeJohnette released two unique projects: a duet with Gambian Kora player Foday Musa Suso called *Music from the Hearts of the Masters*, and a recording for relaxation and meditation entitled *Music in the Key of Om*,

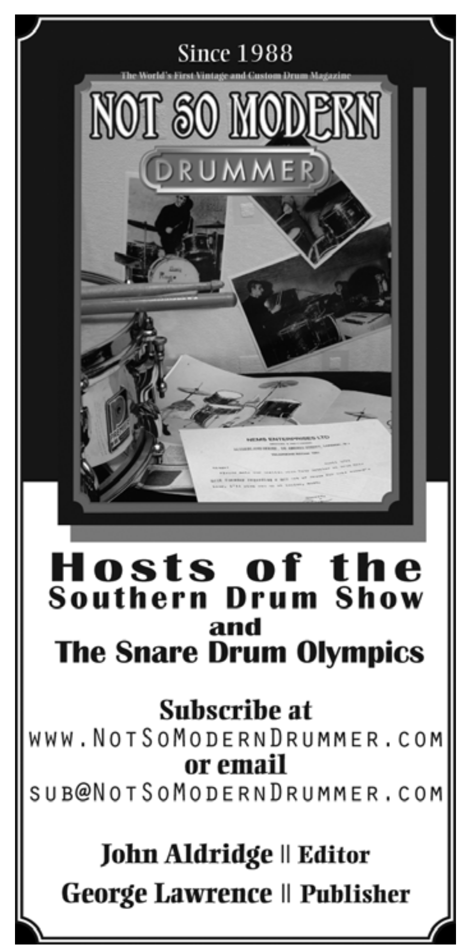
which was nominated for a Grammy in the Best New Age Album category. In October 2005, Jack released *Hybrids*, which blends African jazz, reggae, and dance music. In February 2006, Golden Beams released *The Elephant Sleeps but Still Remembers*, a live recording featuring DeJohnette and guitarist Bill Frisell.

Jack also appeared on Michael Brecker's final album, *Pilgrimage*, and Bruce Hornsby's jazz debut, *Camp Meeting*. DeJohnette's most recent release is *Peace Time*, an hour-long continuous piece of music composed and performed by DeJohnette.

DeJohnette has designed several cymbals for Sabian, signature drumheads for Aquarian, and a drumstick for Vic Firth. In 1981 DeJohnette and Charlie Perry co-authored the instructional book *The Art of Modern Jazz Drumming: Multi-Directional Technique*, published by the Drum Center Publications. He released an instructional video on Homespun Tapes in 1992 called *Musical Expression on the Drum Set*, and in 1997 Hal Leonard Corporation released a book titled *The Jack DeJohnette Collection* featuring fourteen of his compositions. DeJohnette was awarded an Honorary Doctorate of Music from Berkley College of Music in Boston in 1991.

At age 68, DeJohnette can truly be regarded as a drumming elder, except that by the time most people reach that status they have settled into an easily identifiable style filled with signature licks and phrases. As Peter Erskine once remarked, "I can play an Elvin lick, a Philly Joe lick, or a Steve Gadd lick, but I can't play any Jack licks because he doesn't have any. He's always creating something new."

Told of Erskine's comment, Jack laughs. "I've got a couple of things that turn up now and then," he admits, "but that's good if nobody has noticed. It's not organic to play licks. You have to be prepared to play what you don't know. That's one of the things I learned from Miles: It's easy to play licks and things you know, but to play something fresh every time you sit down at the instrument is very challenging and difficult. That's where the work is involved, but that's also where the fun is—discovering new aspects of yourself." **PN**



Stanley Leonard

By Lauren Vogel Weiss

Stanley Leonard is best known as the principal timpanist with the Pittsburgh Symphony, a position he held for almost four decades. But he is also a prolific composer and a dedicated educator. From over 50 PSO recordings to compositions such as "Circus," Leonard has left an indelible musical footprint for musicians, especially percussionists.

MUSICAL INHERITANCE

Stan Leonard was born on September 26, 1931 in Philadelphia, Pennsylvania. His mother was a pianist and his father a singer, so there was always music in the Leonard house.

The family moved from Pennsylvania to Independence, Missouri—a suburb of Kansas City—where Stan started taking snare drum lessons from a tuba player who owned the local music store. "But he did show me how to hold the sticks," Leonard says. "And since I had been playing piano from the age of six, I could read music."

His junior high school band director, a violinist in the Kansas City Philharmonic, suggested that Stan study with the principal percussionist of the orchestra, Vera McNary (now Vera Daehlin). For the next six years, he studied with Vera and would eventually join her in the KCP percussion section.

"I played percussion in the band at William Chrisman High School," Leonard recalls. "And there was an orchestra in Independence called the Little Symphony. My parents were friendly with the conductor, so I auditioned for him." Following a short performance on the snare drum, the conductor took Stan downstairs to a rehearsal hall to see a primitive set of hand-tuned timpani that had come from Belgium at the turn of the previous century.

"Even though we didn't have any timpani at the high school, I knew what they were," Leonard says. "The conductor showed me that if you tighten the head, it makes the note go up, and if you loosen the head, the pitch goes down. He gave me a pair of sticks and told me to come to the next rehearsal.

"I vividly remember it. We played Schubert's 'Unfinished Symphony.' I had to ask one of the horn players to play a B-natural for me because I didn't yet own a pitchpipe! Eventually our high school bought a set of Leedy pedal timpani and I was in heaven. It was 1947 and I bought a copy of *The Ludwig Timpani Instructor* book that had been published in 1930. I still have that book. There was a section in there by Joseph Zettleman, who was the timpanist in the Chicago Symphony Orchestra in the early 20th century. He had written exercises for pedal timpani and I practiced all of them."

For links to videos featuring Stanley Leonard as well as a list of Leonard's compositions, visit www.pas.org/publications/November2010webextras.aspx

By the time Stan was in 10th grade, McNary suggested that he take lessons from the orchestra's timpanist, Ben Udell. "He was a former student of Saul Goodman," explains Leonard. "He and Goodman were my idols and I tried to imitate the way they played, so I didn't sit down; I stood up and danced around and tried to be Saul Goodman!

"I would go to the library in downtown Kansas City to research all the scores that had big percussion parts in them. I would write the parts down by hand—I still have the notebook—and that's one of the ways I learned repertoire. I also used to listen to the New York Philharmonic on the radio Sunday afternoons. I would put two pillows on the dresser in my bedroom and play along with Saul Goodman."

NORTHWESTERN, GRACELAND, AND EASTMAN

Leonard started playing percussion with the Kansas City Philharmonic during his senior year in high school. "I played with them for two years, earning enough money to help pay for school," he recalls. Following a semester at Northwestern University in Evanston, Illinois—where he studied with Edward Metzinger, timpanist with the Chicago Symphony—Leonard moved to Lamoni, Iowa to be near his childhood sweetheart, Peggy, to whom he has been married 58 years. While there, he attended Graceland College (now Graceland University) for a semester.

"One of the faculty members at Graceland had his doctorate from Eastman and suggested I go there," Leonard explains. "I was accepted as a sophomore and was at Eastman for three years." While in Rochester, Leonard studied under the legendary William Street. Among his classmates were two other future PAS Hall of Fame members: John Beck and Gordon Peters.

Leonard was a charter member of the first Eastman Wind Ensemble as well as a member of the famous Marimba Masters percussion ensemble. "There were only six percussion majors in the whole school, and there were three orchestras, a wind ensemble, plus two bands," he remembers. "We were just playing like crazy, which is what I wanted."

Leonard graduated from Eastman in 1954 with a Bachelor of Music degree and a Performer's Certificate in Percussion. Following a 21-month stint in the 19th Army Band at Fort Dix, New Jersey, where he served as timpanist,

Percussionists in the Eastman Wind Ensemble (1954)
L–R: James Dotson (deceased), John Beck, Mitch Peters, Stan Leonard (on timpani), and Gordon Peters.

assistant conductor, and chief clerk, he auditioned for the Pittsburgh Symphony and won the job as principal timpanist in 1956.

PITTSBURGH SYMPHONY (1956–1994)

Leonard's audition differed from contemporary ones. "There were three of us," he recalls, "and we played in front of each other on the stage. There were three people on the committee: the conductor [William Steinberg], the assistant conductor, and the personnel manager. They must have listened to me play for two or three hours." And that was the beginning of his 38-year career in the Steel City.

During his long tenure, Leonard played under the batons of PSO music directors Steinberg (1956–76), Andre Previn (1976–84), and Lorin Maazel (1985–96), as well as Sir Thomas Beecham, Edo DeWart, Charles Dutoit, Christoph Eschenbach, Erich Leinsdorf, James Levine, Pierre Monteaux, Charles Munch, Seiji Ozawa, Leonard Slatkin, George Solti, Leopold Stokowski, and Michael Tilson Thomas, among others.

"One of my favorites was Eugene Ormandy," Leonard says. "In the early 1960s, he told me that the Pittsburgh Symphony was the only orchestra his manager would allow him to guest conduct! I enjoyed his conducting and the way he shaped the orchestra's sound."

He also played under the baton of several composer/conductors, including Leonard Bernstein, Pierre Boulez, Carlos Chavez, Aaron Copland, Marvin Hamlisch, Paul Hindemith, Witold Lutislowski, Henry Mancini, Kristof Penderecki, and John Williams. With thousands of concerts under his belt, does Leonard have any favorite composers? "I always loved Beethoven and Brahms symphonies," he says. "Steinberg was a master at that. I didn't know much about Bruckner and Mahler before I took the job, but Mahler One and Five are now two of my favorites."

While he was timpanist, the Pittsburgh Symphony played concerts all over the world, including a two-and-a-half month State Department tour of Europe and the Middle East in 1964. Leonard also made five solo appearances with the symphony, including two American premieres and two pieces commissioned for him. In 1958, he played Darius Milhaud's "Concerto for Percussion and Small Orchestra," and in 1964 he gave the American premiere of Werner Tharichen's "Concerto for Timpani and Orchestra."

"In 1973," Leonard recalls, "a friend of mine in the orchestra, Byron McCulloh, wrote a four-movement piece for me called 'Symphony Concertante for Timpanist and Orchestra.' The instrumentation was for eight tom-toms in one movement and five timpani plus four Roto-toms in another. The introduction to the last movement included a prerecorded timpani recitative that I played with, so I was playing this duet with myself. It was unique."

Leonard also gave the American premiere of "Concertino for Timpani, Percussion, and Strings" by Andrzej Panufnik in 1981, followed three years later by the world premiere of Raymond Premru's "Celebration Overture for Solo Timpani and Orchestra."

Stanley Leonard Pittsburgh Symphony Orchestra 1959

After almost forty seasons in Pittsburgh, Leonard retired in 1994, and subsequently moved to Naples, Florida. "I felt that I was at the top of my game," he says. "I took a three-month sabbatical while Peggy and I traveled all over the country looking for places to retire. And I didn't miss playing at all. It had been a little test. I'm not like some of my colleagues who can't stand not to play. I love playing—and I still play a little bit—but the playing job that I had been doing for 38 years left me fulfilled."

CARNEGIE MELLON AND DUQUESNE

As most symphony players do, Leonard decided to share his musical knowledge through teaching. He began his career in education in 1958 at Carnegie Mellon University in Pittsburgh and stayed there for 20 years. Afterwards, he taught privately in his home studio. In 1988, he decided to go back to the collegiate world, this time at Duquesne University, where he stayed for more than a decade.

Over the years, his students have performed with orchestras, taught at all levels, and been involved in the music industry. One of his former students at Carnegie Mellon, Michael Kumer, became the Dean of the School of Music at Duquesne. Tony Ames joined the National Symphony in 1968 and is the principal percussionist. Tom Wetzel serves as principal percussionist with the Milwaukee Symphony Orchestra. Brian Del Signore is principal percussionist of the Houston Symphony. And Ed Stephan, principal timpanist of the Fort Worth Symphony Orchestra for the past nine years, became the principal timpanist with the Dallas Symphony Orchestra this season.

Another former student is Ruth Cahn, former percussionist with the Rochester Philharmonic Orchestra and now Jack Frank Instructor of Percussion in the Eastman Community Music School and Summer Session Director of the Eastman School of Music. She studied with Leonard when she was a high school student in Pittsburgh. "I well remember my Saturday lessons at their home," she says. "I am eternally grateful to Stan's career guidance that sent me to Eastman to study with his mentor, William Street. Stanley Leonard encouraged me to go further with percussion at a time when very few women were accepted in the percussion performance world."

Leonard has taught clinics and master classes at some of the finest

schools across the country: Curtis Institute, Interlochen, Manhattan School of Music, New England Conservatory, University of North Texas, and his alma mater, Eastman, to name a few. And during some of the PSO's international tours, he taught at the Royal Conservatory of Music in Copenhagen, Denmark, and at the Komaki Academy of Music in Tokyo, Japan.

"I took my education job very seriously," he says. "In my early university days (late 1950s), the students were fairly talented but you were teaching them almost from scratch. Later on the students coming to college were so much better prepared. For example, I recently heard a senior in high school play both movements of my 'Canticle for Timpani,' which would never have happened back in the 1970s when I wrote it."

Leonard has also been a regular performer at PASIC since his retirement from the symphony. At PASIC '96 in Nashville he gave a clinic/performance with Tempus Fugit percussion ensemble; taught a timpani master class at PASIC '98 in Orlando; gave a clinic with Sal Rabbio at PASIC 2001 in Nashville; presented a Timpani FUNdamentals session with Ruth Cahn at PASIC 2002 in Columbus; and led a Symphonic Lab and judged the Mock Timpani Audition at PASIC 2004 in Nashville. He also played as part of the Symphonic Emeritus clinic/performances in 2001, 2002, 2004, 2007, and 2009.

Recording Collage CD with Louisiana State University Percussion Group Hamirouge (Stan Leonard conducting)

COMPOSER

Starting in the late 1950s, Leonard began yet another aspect of his varied career: composing. "There wasn't a whole lot of music for percussion ensembles to play at that time," he says. "So I wrote pieces that fit my students' skills and interest. I also started writing timpani solos as well as gathering material for my book, *Pedal Technique for the Timpani*, which wasn't published until 1988." Over forty of his pieces for percussion and timpani are published by Bachovich Music, Boosey and Hawkes, C. Alan Publications, drop6 Media, Ludwig Masters Music (formerly Ludwig Music Publishing), Marimba Productions, PerMus Publications, and Row-Loff. Another four dozen pieces are listed in his own catalog.

One of his favorite and most popular compositions is one of the first he ever wrote: "Circus." His "Symphony for Percussion" is also very popular and was recently republished by drop6.

Stan Leonard recording timpani solos for *Canticle* CD

RECORDING ARTIST

During his tenure with the Pittsburgh Symphony Orchestra, Leonard played on more than four dozen recordings, including all the symphonies by Beethoven and Brahms. He also has three "solo" CDs to his credit. *Canticle* (Ludwig Masters Music) was recorded in 1996 and features all his own music. "I wanted to be able to demonstrate for future generations how I played my own compositions," he says.

Leonard's second CD, *Collage* (C. Alan Publications), was recorded in 2007 at Louisiana State University. He conducted several ensemble works, as did LSU Professor (and former student) Brett Dietz. This recording also features Leonard playing the solo "Collage" on his personal Hinger timpani.

His third CD, *Acclamation*, was released this fall. Recorded at Vanderbilt Presbyterian Church in Naples, Florida, it features James Cochran on organ, Matt Sonneborn on trumpet, and Leonard on timpani. "It's a departure from my usual percussion music," he states. "It brings the organ and timpani together as musical companions."

THE FUTURE

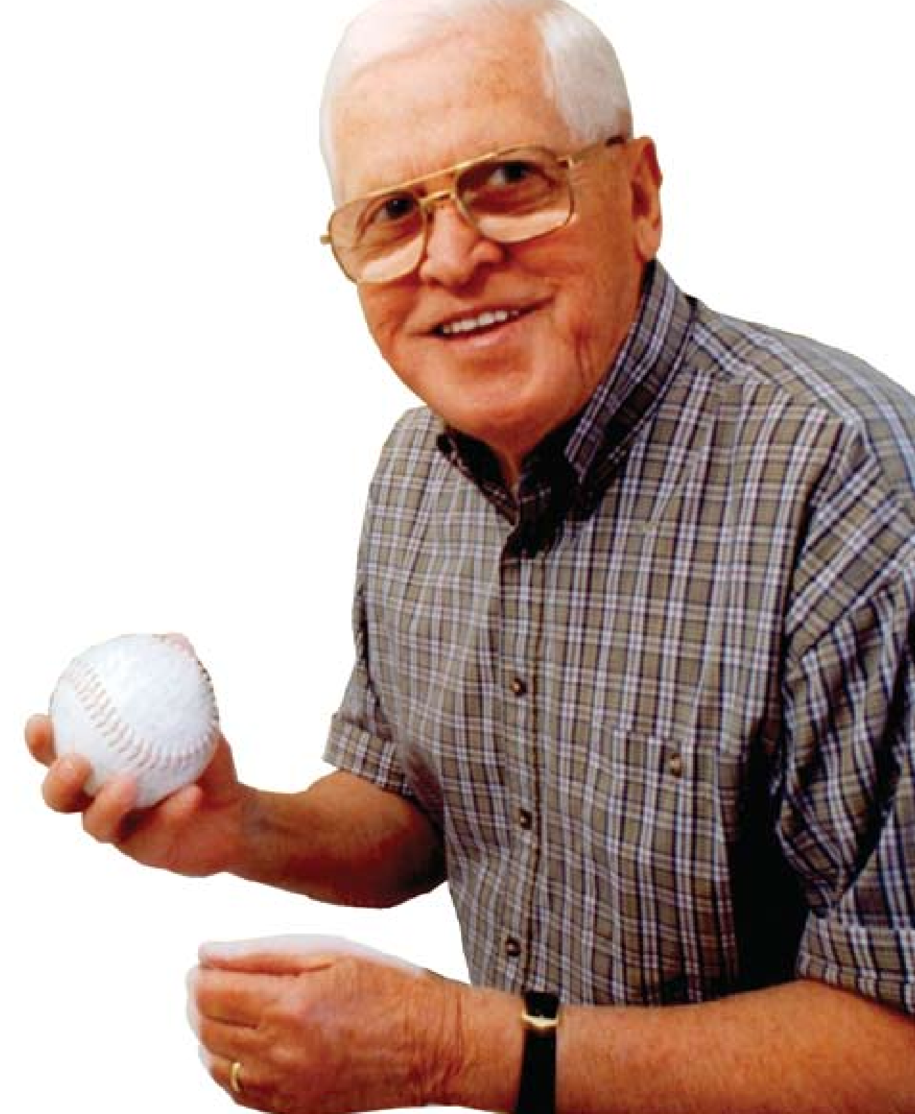
What would Stan Leonard say to young percussionists in today's competitive environment? "There are so many fine players out there that they need to really hone their musical skills and their ability to interpret the music, as well as having excellent technique," he advises. "That's the thing that sets you apart—your 'musical personality,' as Steinberg used to call it. It's the most important thing—the way in which you are able to communicate the music.

"I am very thankful that percussion has gone from the times of Liszt—who was criticized because he used a triangle in one of his piano concertos—to our great world of percussion today. You know," he says with a smile, "they can't live without us anymore!" **PN**

Walter Rosenberger

By Gordon Gottlieb

Anyone in sports (or any other endeavor) who's got someone in their life they refer to as "coach" is a fortunate person. It suggests that someone has had a mentor, a guide, an inspiration, a leader, and at the very least, a coach. Walter Rosenberger has several nicknames (Walt, Rosie), but *Coach* is the one that says it all. The stage crew at the New York Philharmonic referred to him that way, as does his wife, Binny. I'll get to why later.



Walter Emerson Rosenberger was born November 2, 1918 in Rochester, Pennsylvania. At the age of eight he began studying drums and xylophone, and at age eleven became a member of the Rochester High School Band, marching at football games. He became known locally as "the little drummer boy."

At age fifteen, while in ninth grade, he was accepted into the Pennsylvania All-State High School Band under the direction of Edwin Franco Goldman. In his high school years he also played drums with a semi-professional dance band, entertaining for proms, DeMolay dances, and so on.

After high school he attended the Juilliard School on a full scholarship, where he studied with Edward Montray and Saul Goodman, and he studied xylophone privately with George Hamilton Green. (Walter's other teachers include Dave Raegler, Heine Gerlach, Dick Ridgely, and Sonny Galbraith.) During the summer months of his Juilliard years he entertained on marimba at the well-known Valley Ranch near Cody, Wyoming.

After graduating Juilliard, Walter began his professional career playing for two seasons in the Pittsburgh Symphony under music director Fritz Reiner. Before serving in the U.S. Army, he was a free-lance musician in New York City on shows such as Goodyear's *Salute to Youth* (an NBC program with Raymond Paige, conductor), *The Firestone Radio Show* (also NBC), and Morton Downy radio shows with Paige conducting. In 1944 Walter was in the Special Services Division of the U.S. Army, playing drums in a jazz band that toured general hospitals during World War II.

In 1946, after being discharged, he was invited to join the New York Philharmonic, and subsequently served under seven music directors over the course of thirty-nine years. From 1972 until retiring in 1985, he was the principal percussionist of the orchestra. (In 1982 this became the Constance R. Hoguet Friends of the Philharmonic Principal Percussion Chair.)

"Walter had, what was to me, an amazing talent," says current New York Philharmonic principal percussionist Chris Lamb. "If you mentioned a piece to him he could recall measure numbers and who played what at each measure. When I arrived, I began from scratch, looking at parts sometimes for the first time. If I called Walter he would think for a moment and then say something like, 'Oh, at measure 48, Buster moves from triangle back to snare, and Arnie steps from cymbals to bass drum, while I go to the xylophone.' A memory like that I never had nor ever will! I have to keep that kind of information on a little file card, but not Walter. He has it filed away even to this day, I'm sure."

"The audience, conductor, and even most of the orchestra never appreciate the behind-the-scenes work that goes into organizing a percussion section," says Rosenberger's longtime Philharmonic colleague Morris "Arnie" Lang. "Before the first rehearsal, parts have to be assigned, extra players engaged, and stagehands given setup charts. Walter managed that seamlessly and without a hitch. A player's instruments were listed on the top of each part, and in the course of the part there was a map of each move—much better than MapQuest! Walter never made a mistake. You never heard, 'Who's got the triangle at letter A?'

"At one Saturday concert there was an announcement that the next week's conductor had to cancel, and that a German, Alois Zimmerman, would be the replacement. He changed the program to include his piece 'Photoptosis,' but unfortunately, was flying into New York the morning of the first rehearsal with the music. Walter checked his file and found that we had played the piece some seven years before. When Zimmerman walked in with the music, he found the whole percussion section set up—extra players, extra mallet instruments, and even bows for the gongs already on stage."

A personal highlight for Walter was when he and his section colleagues performed the world premiere of Michael Colgrass's "Déjà vu for Percussion Quartet and Orchestra" in 1977. The piece went on to win the Pulitzer Prize. Other highlights include recording from live broadcast "Introductions and Goodbyes" of Lucas Foss, conducted by Leonard Bernstein, with Walter featured on xylophone, along with the legendary Young People's Concerts, Promenades, Rug Concerts, Prospective Encounters, and Horizon Concerts.

"It is evident, by the thousands of concerts, hundreds of recordings and

Major Bowes Amateur Program, July 1944. Walter is second from left.

October 28, 1967. (L–R: Morris “Arnie” Lang, Elden “Buster” Bailey, Walter Rosenberger

1977. Walter with George Crumb discussing the chains used for “Star Child” that the Philharmonic premiered.

April 10, 1992. Shea Stadium Opening Day. New York Philharmonic Brass and Percussion section performing pregame ceremonies. (L–R: Chris Lamb, Walter Rosenberger, Buster Bailey, Dan Druckman)

TV shows, that Walter was the consummate orchestral mallet player,” says Lang. “It is not well known that he sustained serious injury in an auto accident when he was in his early twenties—injuries that continued to affect him his whole life. Some days, at rehearsal, I would watch him from the corner of my eye and wonder how he would be able to play because his hands were shaking so badly. But he almost never hit a wrong note! On those rare occasions the whole section would shuffle its feet, which would just get him angrier at himself.

“Aside from his mallet prowess, he was a great bass drum player. Some years ago I was in a Tower Records store and a CD was playing. I was barely listening until I heard the most beautiful bass drum note: one note. The CD was Mahler ‘Symphony #2.’ I inquired at the desk what orchestra was playing and was told it was the Columbia Symphony with Bruno Walter conducting. I was so sure of that one bass drum note that I inquired at the New York Philharmonic archive. It turned out that Columbia had mislabeled the CD release and it was the New York Philharmonic playing. I knew it was Walter playing that one note!”

During his years in the New York Philharmonic, Walter also played with radio, TV, and recording orchestras. As an original member of the Sauter-Finegan Orchestra (1951–52), he performed the opening drum solo for the orchestra’s first recording, “Doodletown Fifers,” which became its theme song.

As a teacher, beginning in the 1940s Walter was head of the percussion department at the Mannes College of Music. He also taught at the Manhattan School of Music, and after retiring from the Philharmonic, he taught at the Juilliard School for several years.

“Not the least important achievement while a member of the New York Philharmonic,” Walter said, “I was founder, player-manager, and coach of the New York Philharmonic softball team from 1967–1985.” That team, the Philharmonic Penguins, often would play teams on tours all over the world. The bats, balls, and bases were even transported in the percussion trunks.

“When I auditioned and won the position for principal percussion,” says

Lamb, "Walter's first question after the audition was, 'Can you play softball?' He was not only 'Coach' or 'Rosie' but sometimes he was referred to by the stage crew as 'Mother' because of the care he took in organizing all of the percussion logistics for all the additional players sometimes hired for larger works."

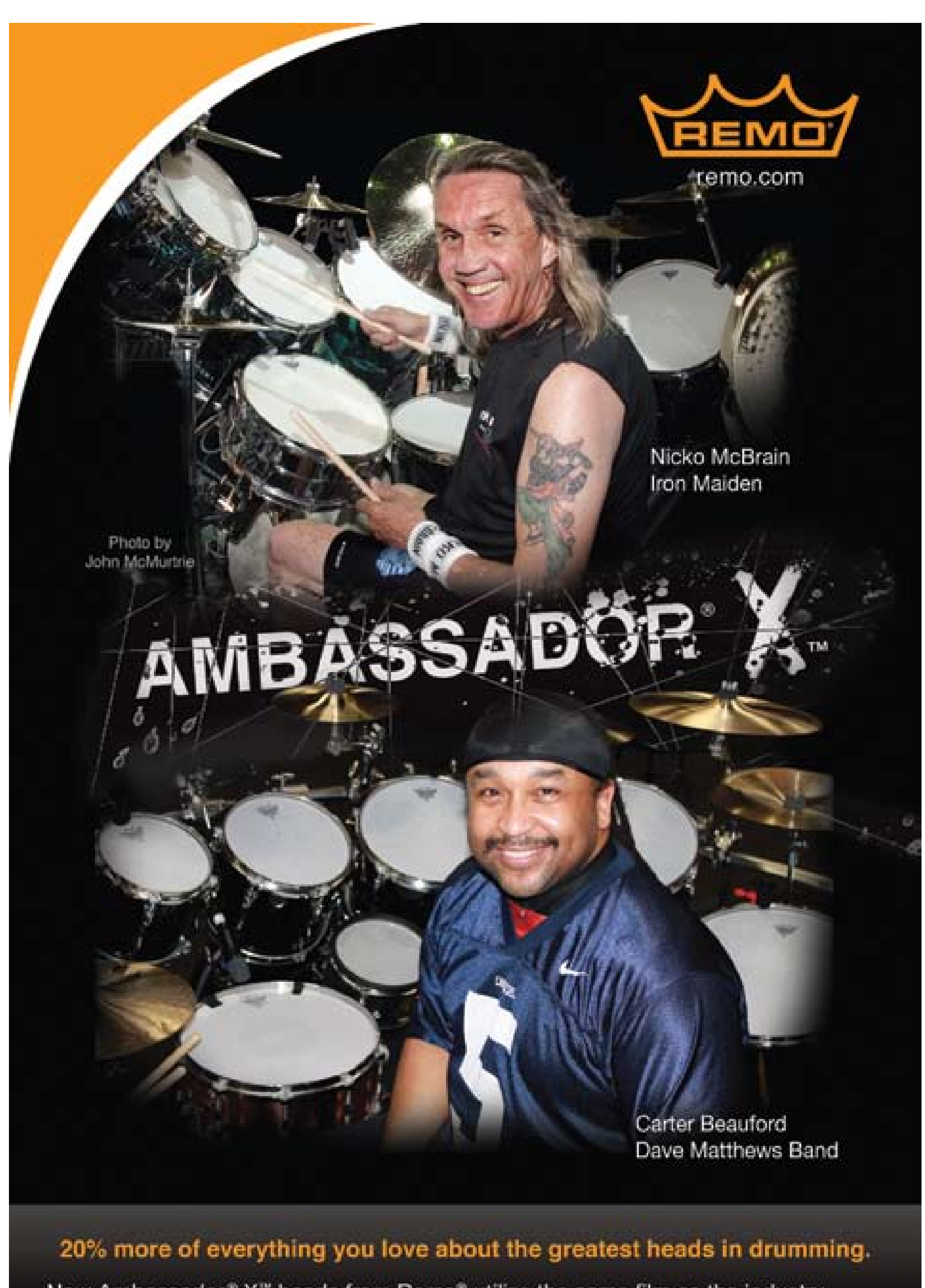
I can personally speak to "Coach's" baseball/softball savvy, having participated in some of these games. He was a fine pitcher and hitter, and could fire up that team like an evangelist minister on his congregation—but always with his trademark sense of humor. That's the key to Walter: his grace. And speaking of trademarks, I loved the way his head and neck would bob and weave while he played the xylophone. Along with his precision (another trademark), he always saw to it that he was having fun as well.

I'm still laughing inside when I think about some of the stories Walter used to tell (particularly the Philharmonic-on-tour stories). He'd crack up as much as any of us who were listening, which was part of his charm and charisma.

Happily, much of Walter's legacy can be found in the boatload of recordings done by the New York Philharmonic, mainly with Leonard Bernstein. There are DVDs of the Young People's Concerts, and CDs of most of the standard repertoire. Any percussionist who wants to learn how to play "Porgy and Bess," Schuman's "Third Symphony," or "Appalachian Spring" need only listen and watch. Let Walter be your coach.

It is moving and fitting that Walter, at age 92, will be joining all of his colleagues—Saul Goodman, Elden "Buster" Bailey, and Morris "Arnie" Lang—into the PAS Hall of Fame. This legendary group of musicians should be, and will be, eternally linked. It was an honor to nominate Walter for inclusion in the Hall, and I'd like to thank my co-nominators: Alan Abel, Vic Firth, Arnie Lang, Tony Cirone, Chris Lamb, Dan Druckman, Jim Ross, and Jim Petercsak.

Gordon Gottlieb has had a varied career that has included performing with the New York Philharmonic, Stevie Wonder, and Miles Davis, recording with Michael Jackson, Steely Dan (*Two Against Nature*, winner of four Grammys in 2001, including album of the year, *Everything Must Go* in 2003, and solo albums with Donald Fagen and Walter Becker), and Sting, playing with an *escola de samba* in the carnaval parade in Rio de Janeiro, recording Stravinsky's "Les Noces," "Histoire du Soldat," and "Renard" with Robert Craft, and teaching at Juilliard and Yale. **PN**



Baroque Timpani

Rediscovering performance practice through images, inquiries and imagination

By William Shaltis

For the past few decades, a serious push has been made to reinterpret the Baroque and Classical music canon through the lens of historically informed performance practice. Conductors such as Christopher Hogwood, Roger Norrington, and Nicholas Harnoncourt have led contemporary and period orchestras in reimaging the works of Handel, Bach, Haydn, Mozart, and Beethoven through a combination of scholarship and musical instinct.

So what does this mean for the timpanist? What must he or she consider when preparing a part from the Baroque or Classical Period using historically informed practice?

SOUND

The timpanist must imagine the sound that a drum built in the 17th or 18th Centuries might have produced. Timpani built during this time were usually made of copper, but there exists timpani that were made of silver, bronze, or even wood! These timpani were much smaller than contemporary drums, both in head diameter and bowl depth. The heads were always an animal skin of some type, typically calf or goat, though much depended on preference and resources.

An Imperial kettledrummer from the Reign of Emperor Charles VI (1711–40) from Musicalisches Theatrum by Johann Christoph Weigel (Nurnberg, ca. 1726/32)

Many drums also include what appears to be a trumpet bell (called a *Schalltrichter*) that protrudes upward inside the timpani bowl, assumed to help with resonance, pitch, and timbral focus.

Mallets were typically made from one solid piece of wood and featured a disc-shaped head. Though it is thought that the majority of mallet heads remained bare, there is evidence that timpanists may have experimented with covering these heads with leather or felt to produce a softer, better blending sound.

EMBELLISHMENTS

The art of adornment was a long-guarded secret of the trumpet and timpani guilds that existed in Western Europe up through the Baroque period. These practices were passed down from master to apprentice, and rarely written down. Only when these guilds started to disband during the 19th Century did musicians trained in the art begin to share their secrets. Trumpeter Johann Ernst Altenberg describes these *Manieren* (manners) in his *Versuch einer Anleitung zur heroisch – musikalischen Trompeter- und Pauker-Kunst* (1795) as "certain additions to prescribed notes, which for the adornment and embellishment of the piece are executed now loudly, now quietly, now slowly, now rapidly, and according to circumstances are either written by the composer himself or applied by the performer of his own invention" (trans. J.M. Cooper).

Therefore, these *Schlagmanieren* (manners of striking) were additions either written by the composer (e.g., "Jauchzet, frohlocket!" from J.S. Bach's "Christmas Oratorio") or imagined by the performer (a great example would be the final flourish often asked of timpanists in the penultimate measure of the "Hallelujah" chorus from G.F. Handel's "Messiah").

Schlagmanieren also include the visual flourishes and choreography that timpanists would have provided to add to the grandeur and spectacle of the music being performed. However, *Schlagmanieren* were carefully considered and only employed where deemed appropriate according to the demands and intentions of the composer.

ERA

As previously mentioned, trumpet and timpani guilds began to diminish around the latter part of

Detail of Angel-Timpanist on Donor's Church Organ by Johann Derjobe (Austrian, 1727). Note the design of the mallets.

the 18th Century and into the 19th Century. At the same time, composers of the Classical period (e.g., Mozart, Haydn) increasingly demanded exact notational interpretations of their works. For the timpanist, this meant few opportunities to utilize *Schlagmanieren* unless these were notated in the score by the composer (e.g., the opening passage of Mozart's "Symphony No. 39"). As a result, rhythms became less intricate and the resulting sound was much leaner.

Informed performance of these timpani parts would not be possible without the diligent and thoughtful research of scholars such as James Blades, Edmund Bowles, Jeremy Montagu, E. Harrison Powley, John Michael Cooper, and Benjamin Harms. For further reading, I suggest the numerous articles written in *Percussive Notes* and other scholarly journals, as well as *Percussion Instruments and Their History* (Blades), *Timpani: a History in Pictures and Documents* (Bowles), and *Timpani and Percussion* (Montagu).

William Shaltis is Principal Percussion of the Evansville Philharmonic Orchestra and the Owensboro Symphony Orchestra, and is Consortium Instructor of Percussion at the University of Evansville. He has performed with Boston Baroque, the Handel and Haydn Society, Boston Lyric Opera, Lansing Symphony Orchestra, and Detroit Symphony Civic Orchestra. Shaltis received a B.M. in Music Education from Michigan State University and an M.M. in Performance from the Boston Conservatory. PN

Traditional Craftsmanship, Meet Modern Innovation

SABIAN introduces AAX Suspended Cymbals to its already sensational line of Band & Orchestral Cymbals. Their bright attack, shimmering sustain and ability to perform with clarity at all volumes are ideal for discerning musicians who appreciate pure Modern Bright sounds at all levels.

Natural and Brilliant Finish, 16" – 20"
Protected by SABIAN Two-Year Warranty

Hear more at sabian.com

VISIT US AT BOOTH #1100.

BECAUSE SOUND MATTERS

Concerto for Timpani and Orchestra

A conversation with composer Jeff Tyzik and timpanist Charles Ross

By John H. Beck

On January 28, 2010, the "Concerto for Timpani and Orchestra" by Jeff Tyzik was given its world premiere by the Rochester Philharmonic Orchestra with Music Director Christopher Seaman conducting, and timpanist Charles Ross. This concerto represents a uniquely different approach to the timpani concerto concept and it deserves to be known by the percussion community. The following interview with Tyzik and Ross will provide some insight into the concerto.

John Beck: *Jeff, what was the motivation for writing a concerto for timpani?*

Jeff Tyzik: Charles Ross had the opportunity as timpanist of the Rochester Philharmonic Orchestra to be a soloist on a subscription concert. I had been writing adventurous timpani parts for my compositions, and occasionally he would tell me what I wrote "isn't possible" or what I wrote "works fine." As I did when you were the timpanist of the RPO, John, I started learning more about the instrument, and I wrote a piece for you—"Meditation and Dance"—and started pushing some of the limits as to what I knew about the instrument. Of course, Charles started to push me even more in some of my pieces, and I think he felt confident that I would be able to turn in something interesting and different for the timpani, so he asked me to write the concerto. Like any composer, I was thrilled at the opportunity.

I also remember something Sam Adler told me when I was studying with him: find an instrument that doesn't have a large repertoire and see if you can create something for it. I jumped at the opportunity. I knew I would get a great education on that instrument. I love timpani because it is melodic, rhythmic, provides energy, yet can be subtle and provide magical moments in orchestras. One hit can change the complexion of the moment. So it was an opportunity to do something that was never done before for a magical instrument.

JB: *Charles, how helpful was the collaboration between you and Jeff in developing a comfort level for you to perform the concerto?*

Charles Ross: Jeff and I have become good friends, and I totally trust his musical and compositional expression. When I arrived in Rochester, I started playing Jeff's pieces and immediately thought, "Man, he writes really well for the instrument. All the wonderful timpanistic ingredients are there. Plus his composing and orchestrations are phenomenal. So I asked Jeff to write a concerto and he said yes. Over the months we went back and forth sharing ideas. We both wanted to express the instrument in its diversity: melodic, harmonic, rhythmic, soloistic, supportive—everything you could possibly imagine. He would write something and send it to me. I'd play it through and give him my feedback, and most of the time it was perfect.

The issue we went back and forth on the most was actual playability. We both wanted as much melodic potential as possible, so we decided on a seven-drum setup. But, of course, the "choreography" has to work, and there were some spots that I felt had a little too much of a "Twister" game element. So I'd let him know, he'd wave his musical "wand," and we always turned out better than we were before.

JB: *Jeff, how important was your jazz background in composing the concerto?*

JT: For many years I was composing classical or contemporary music for orchestras. In that process, I deliberately suppressed the part of my background that had jazz-, rock-, or Latin-influenced thinking; it was not acceptable in classical music. But now that I have developed a technique as a composer, I have started to let all the influences come back in. I will not dismiss them if they seem to fit what I am doing. The jazz and Afro-Cuban influences really made sense and stimulated me to think of the piece differently than I would have had I not allowed those influences to come in. I think it helped make the concerto successful and very unique.

The second movement is a blues for orchestra where the timpani actually takes the place of a jazz bassist. It plays this beautiful bass line throughout. When we come to the "solo" section, I have two stop-time jazz cho-

ruses for the timpani, and I have written out a jazz solo to sound as if a bass player would improvise it. This was Charles' suggestion since he is a closet jazz vibes player and wanted to explore that possibility. There is a big jazz influence in the second movement. The third movement has an Afro-Cuban rhythm in it and another cadenza for timpani that sounds improvised. I talked to Charles about the possibility that in the final revision of the concerto, the timpanist should improvise if the soloist feels inclined to take that chance.

JB: *Charles, do you think a non-jazz player could successfully perform the concerto?*

CR: Definitely! The "jazzier" second movement is in a 12/8 blues feel, and the last movement is a 6/8 Afro-Cuban rhythm. So there's really nothing in a swinging eighth note that some non-jazz players might feel uncomfortable with. As Jeff mentioned, I play jazz vibes as a hobby and feel comfortable swinging on that instrument. But often I feel a little funny when I have to swing on the timpani. It's like a different brain or something.

JB: *Jeff, based on my historical knowledge of timpani concertos, you have set a new concept for the instrument. Was this on your mind when you composed it?*

JT: When we first talked about doing the piece, Charles named a bunch of timpani pieces that I should listen to. I was very polite, but I walked out of the room and thought, "I'm not going to listen to any of these pieces. I'm just going to see what comes into my mind and how I can imagine the instrument working." So maybe I came out with some unique ideas because I wasn't influenced by anything that had already been composed for the instrument. When I was working on the second movement I said to myself, "I know no one in the world has thought of this idea." I realized that this was totally different.

The other thing I thought about was the name of the piece. It is not "Concerto for Timpani" but "Concerto for Timpani and Orchestra." It implies that the orchestra also has a big part of the piece. I think of the composition as more than a showcase for a virtuoso player. There is a higher level of musical interest when the timpanist and the orchestra share in the musical ideas.

I thank Charles for his insisting that the piece open quietly with the timpani playing a beautiful melody. That really makes a statement about the beauty of the instrument. It also has an amazing effect on concertgoers who might be uneducated about timpani. They begin to think of the timpani in a different way right from the first note and are then open to the interesting elements of the rest of the piece.

JB: *Charles, what are some of the technical problems in performing the concerto and developing mallet choices?*

CR: They put me in front of the orchestra, which is obviously a different perspective than a timpanist is used to. So through the rehearsals I did a lot of experimenting. Our particular hall is very large and cavernous, and I didn't want the articulation to be lost—not just on the more rhythmic passages, but on the lyrical sections as well. I was also grateful for having some "ears" in the audience during rehearsals to give me acoustic feedback. That was really a big help in my deciding which mallets to use and when.

The toughest technical challenge in playing a piece like this is mastering the physical element. You've got a big spread of drums, and in order to achieve the proper phrasing, dynamics, tuning changes, etc., it's about mobility. You want your movement to be efficient and controlled so the music comes through appropriately.

JB: *Jeff, talk about your quote from the program notes of the concerto: "Timpani can be powerful and robust, yet sensitive and melodic."*

JT: That is the nature of that beautiful instrument. When the timpani has its quiet moments, I really become aware of the pressure with which you strike the drum and how it changes the tone of the drum. There is a whole world of melody that we don't normally hear from the timpani, and we also rarely hear long passages where the timpani has a beautiful melody. I wrote a melody that is set in a way that allows it to be heard by the listener without a lot of interference from over-orchestrating the composition. This is why the timpani concerto starts off with a very serene introduction where the orchestra plays in-

Concerto for Timpani and Orchestra

Solo Timpani

For Charles Ross

I. Moderato e Rubato, Allegro Energico

Jeff Tyzik

♩= 60 **Moderato e Rubato**

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *cresc. poco a poco*

18 *In tempo* ♩= 60

fp *f* *fp* *f* *ff* *f* *fp* *f* *fp*

©2009 - Jeff Tyzik

Used by permission

teresting sound colors in the strings and the timpani is on top of that playing this beautiful melody. That was an idea that Charles gave me; he wanted to start off the concerto saying "think of this as a melodic instrument." This set the tone for the rest of the piece.

Of course we knew that when the orchestra gets to the grandiose moments, the timpani would come in and make the sound and energy bigger. The timpani adds something that no other instrument has. It adds not only power and energy but a melodic part as well. It is powerful, it is energy, it is sensitive and it is melodic. I considered all of those elements when I composed the concerto.

JB: *Charles, elaborate on Jeff's quote from a performer's perspective.*

CR: Yes, he's right. This instrument has such expansive potential—its wide window of dynamics and colors, loud to soft and lyrical to rhythmic. That's an extremely powerful role to play in the orchestra. Jeff really succeeded in displaying the instrument in all these potentials. From a performer's perspective, that's a dream.

JB: *Jeff, have you given any thought to arranging the concerto for wind ensemble, chamber ensemble, or a piano reduction?*

JT: I am planning to orchestrate it for wind ensemble. I also thought a chamber orchestra version might work for string quintet, four wind instruments, piano, and a little percussion. Some parts of it would be hard to do in a piano reduction because of some of the sustaining chords that a piano would not be able to do.

JB: *Jeff, do you see yourself writing more for the instrument or perhaps percussion in general?*

JT: This fall I was commissioned to write a piece for drumset and wind ensemble for Michael Burritt to play with the Eastman Wind Ensemble. Since I have a jazz background, I felt I knew the drumset pretty well. I started thinking about how I can use the drumset in different ways. As we got into the rehearsals, I changed some things and asked Michael to start with brushes for a whole section and then change to sticks. Then I did a whole section in 1920s Jelly Roll Morton style and had him playing a two-beat ragtime style on the rims of the drums. I also used jazz, Latin, and different swing styles.

I love percussion; I wish I knew all of the possibilities. On my recorded albums I used various percussionists who brought their own concepts to the music. Paulino de Costa showed up with four road cases of percussion equipment. Rubins Bassini showed up with an athletic bag filled with percussion instruments. Each player brought something to the music and it was great. I definitely would like to write more for percussion.

JB: *Charles, what advice do you have for a timpanist considering a performance of "Concerto for Timpani and Orchestra"?*

CR: [Laughs] Make sure your life is balanced. We all are familiar with taking on a big project and going through a kind of "burn out" phase along the way. So there were definitely times when I had to step away for a few days. And then I'd come back with a fresh approach.

The piece is extremely accessible. It will excite joy in the listener. People who heard the performance have told me, "Wow, I really loved taking the ride with you." So whoever takes it on, you've got a real winner here.

John H. Beck received his B.M. and M.M. degrees from the Eastman School of Music, where he is now Professor Emeritus of Percussion. He is also the retired timpanist of the Rochester Philharmonic Orchestra. As a performer he has made many solo appearances with the Rochester Philharmonic Orchestra and Eastman Wind Ensemble, and has soloed with and conducted many percussion ensembles in the U.S. and abroad. Beck is a Past President of PAS, having also served as New York State Chapter President. He is a published composer and has recorded for CRI, Turnabout, Mark Records, and Heritage Records. Beck has written many articles on percussion for leading music journals. He is the editor of *Encyclopedia of Percussion* and has written several instruction books for snare drum, drumset, and timpani. He was inducted into the PAS Hall of Fame in 1999.

Charles Ross has been the Principal Timpanist of the Rochester Philharmonic since 2003. A graduate of the Curtis Institute of Music, he has performed as timpanist with many orchestras in the U.S. and abroad. Charles is on the faculty of the Eastman School of Music and the Brevard Music Center. Charles has performed a number of times as vibe soloist with the Rochester Philharmonic. Charles is also the creator and manufacturer of RossTimp Kettledrum Mallets.

Jeff Tyzik is in his 17th season as Principal Pops Conductor of the Rochester Philharmonic Orchestra, Principal Pops Conductor of the Oregon Symphony, and Principal Pops Conductor of the Vancouver Symphony Orchestra. Tyzik holds Bachelor of Music and Master of Music degrees from the Eastman School of Music. For information about his compositions, visit www.jefftyzik.com PN

Sound of Quality

PROFESSIONAL GEN II TIMPANI

Adams Professional Gen II Timpani Now available in the USA!

For more information and delivery options please contact pearl at shawnlafrenz@pearldrums.com

Adams Musical Instruments
Aziëstraat 17-19
6014 DA Ittervoort, Holland
Phone: +31 475 56 0710
www.adams-music.com

Adams Musical Instruments are proudly distributed by **Pearl Corporation**
Nashville, TN USA
www.pearldrum.com

ALIVE in Hong Kong and Australia Teaching "live" online

By Allan Molnar

Stewart Smith and I began The ALIVE Project (Accessible Live Internet Video Education) in January, 2004. Since then, we have had the privilege of partnering with many talented musicians for a wide variety of videoconference projects. In 2009 The ALIVE Project gave me the opportunity to travel to Hong Kong and Canberra, Australia. This article is an account of that experience.

THE TRAVEL PLAN

Scott Rogal runs an outstanding traditional music program at the Hong Kong International School (HKIS). When he invited me to spend ten days working onsite with his students, I jumped at the opportunity.

While organizing my trip to Hong Kong, I sent an e-mail to my friend and colleague Gary France in Australia to let him know that I was going to be in his "neck of the woods" and was hence available to take him up on his standing offer to bring me to the Australian National University (ANU). All of the logistics fell into place and I suddenly had an exciting adventure in front of me! It was now time to assemble the "virtual" team.

THE LESSON PLAN

I decided to take this opportunity to give a few of my students from Lehman College (Bronx, New York) the experience of "live" online teaching. Two of my electronic music students, Irynn Somera and Izzi Molina, were excellent candidates for this project. Keren Minto, a percussion student of Lehman's Morris "Arnie" Lang, was also a perfect fit for this experience.

The first order of business was to create a lesson plan with each student. Irynn decided to give a presentation on the use of her iPod Touch to access Blackboard during her music classes (Blackboard is a system used by many schools for a variety of applications); Izzi prepared a lesson on the integration of technology into a traditional music lesson; Keren shared an account of her timpani audition for the YouTube Symphony. I assisted the students as they assembled their Keynote presentations. (Keynote is Apple's multimedia presentation software that can be used in conjunction with iChat to give multimedia presentations via videoconference.)

The students were encouraged to create and assemble the resources for their presentations. I gave them feedback on the content and pacing of their lessons and then organized a videoconference rehearsal so the students could practice their lectures by sharing them with each other.

Allan Molnar presents at the Canberra Institute of Technology with Irynn Somera (L), Izzi Molina (C) and Keren Minto (R)

HONG KONG

Scott Rogal picked me up at the Hong Kong international airport, and soon after I was working with his students at HKIS. I booted up my laptop and introduced Irynn, Izzi, and Keren to Scott's middle-school music students. The students from New York immediately engaged the students in Hong Kong and developed a natural rapport as they shared their lessons.

Additional virtual workshops were given at HKIS that week by Alan Hollander (New York City), Andrew Swift (New York City), Jack Mouse (Chicago), Kurt Gartner (Kansas), and Jim Royle (Connecticut).

NEXT STOP: AUSTRALIA

I was greeted at the Sydney airport by the ANU Professor of Percussion, Gary France. Gary was a terrific host and gave me a tour of Sydney before our departure to Canberra. Dr. Adrian Walter, Head of Music at the ANU, set up several workshops for his faculty and students. I gave a number of presentations relating to technology and education, professional development, and the music profession. Gary and I worked together to facilitate the contributions that were made by our many virtual guests. Aldo Mazza (KoSA), Memo Acevedo (New York City), Mario DeCiutiis (Alternate Mode), George Brasovan and Mary

Allan Molnar presents at the Australian National University with Andrew Swift (L), George Brasovan (C) and Kurt Gartner (R)

Jack Mouse visits the Hong Kong International School from his studio in Chicago

Lou Sicoly (Toronto), Stewart Smith and Joan Linklater (University of Manitoba), Fred Burrack and Kurt Gartner (Kansas State University), Andrew Swift (New York City), David Blink (Yakima Valley Community College, Wash.), and Terry Silverlight (New York City) presented a variety of music workshops via videoconference during my residency in Australia.

Irynn, Izzi and Keren also "beamed in" to Australia to participate in the workshop I gave to a group of public school teachers who were assembled for a professional development session at the Canberra Institute of Technology. I wrapped up my trip with a visit from Lehman College's Professor Alan Hollander, who joined the videoconference to discuss the positive impact this whole experience had on our music students. My late-afternoon workshop in Australia meant that Irynn, Izzi, Keren and Alan had to present at about 2:00 A.M. EST. Now *that's* true dedication!

CODA

This ALIVE Project experience would not have been possible without the support of all of the artists mentioned in this article. My friend and ALIVE Project collaborator Stewart Smith has been a vital partner in the success of this project from its inception in 2004 and we are looking forward to our continued adventures!

Allan Molnar resides in New York where he teaches at Lehman College and freelances in the music industry. Previously, Molnar was active as a percussionist and educator in Toronto, Canada and is a recipient of the prestigious Prime Minister's Award for Teaching Excellence. He continues to work as a resource teacher for the Canadian Teachers Federation, is a faculty member of the KoSA International Percussion Workshops, and has served as Chair of the PAS Music Technology Committee. Allan is the co-founder and artistic director of the ALIVE Project (Accessible Live Internet Video Education) and provides arts-oriented distance learning opportunities for students in schools worldwide. Allan's Website is www.percussionstudio.com. PN

CHICAGO'S
DEPAUL UNIVERSITY
SCHOOL OF MUSIC

HAS PRODUCED MORE THAN 3,000 GRADUATES WHO HAVE GONE ON TO SUCCESSFUL CAREERS IN MUSIC.

COME STUDY WITH:

Marc Damoulakis
The Cleveland Orchestra

Michael Green
Lyric Opera Orchestra and Grant Park Orchestra

Michael Kozakis
Top freelance percussionist

Eric Millstein
Lyric Opera Orchestra and Grant Park Orchestra

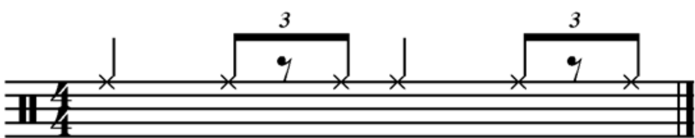
Albert Payson
Chicago Symphony Orchestra (retired)

musicadmissions@depaul.edu
www.facebook.com/depaulschoolofmusic
http://music.depaul.edu

Jazz Ride Cymbal Concepts

By Mat Marucci

The jazz ride cymbal pattern is played:

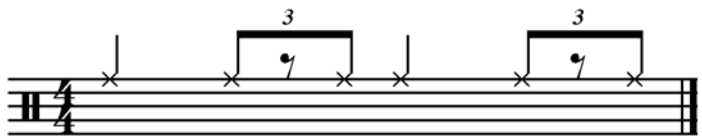


Let me reiterate that no matter how it is written or notated, and despite what anyone might say, the jazz ride cymbal is interpreted as shown above.

Here is a simplified explanation of how that ride cymbal pattern was developed. Jazz has its roots in the blues, and the blues is basically a 12/8 feel. Eighth notes in 12/8 and eighth-note triplets in 4/4 are played and sound the same. As the music evolved, the steady triplet pattern of the blues began to be broken-up. Instead of straight triplets:

rests were substituted for the second note of each three-note group and the pattern played became known as a "shuffle."

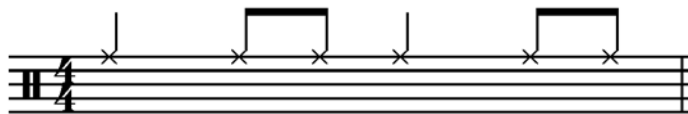
Early jazz was in 2/2 or 4/4 time, and the pulse was four beats to the bar using either the bass drum, snare drum, or a combination of both. As jazz developed, drummers combined the four-to-the-bar pattern with the shuffle pattern, breaking it up even further. When using quarter notes along with the triplets, the jazz ride pattern became:



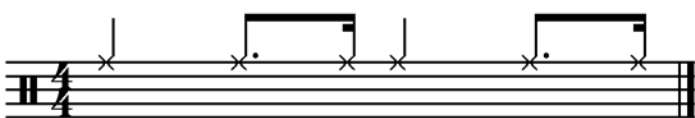
The pattern is counted in different ways. The last triplet note on beats 2 and 4 is generally counted as "a" (or "ah" or "uh"), but it is sometimes referred to as an "and." The ways the pattern is counted are: "one, two-a, three, four-a" and "one, two-and, three, four-and." The one I prefer—and probably the most common—is the first way.

Different jazz drummers throughout the decades have altered that cymbal ride slightly. Some have put accents on different notes; others have moved the last triplet note slightly ahead or behind, but the basis for their ride is the pattern notated above.

Some composers and arrangers have also written the ride in different ways, using eighth notes

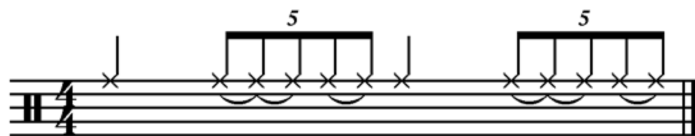


or dotted-eighth and sixteenth notes.



Possibly the most common way the ride is seen written is the dotted-eighth/sixteenth version, but it was always expected that it would sound like the triplet version.

Musicologists and music conservatory students have even gone so far as to analyze the ride-cymbal beats of certain famous jazz drummers from the past, trying to come up with a composite. One version looks like:

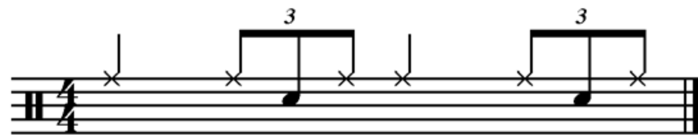


I have heard many drummers change the feel of the ride as the tempo changes. Many will change the space between the notes by moving the time feel to the eighth/sixteenth version of the ride. However, it is important that the cymbal ride stays in a triplet feel, even at slower tempi. That last triplet note is going to be where the bassist puts his notes, so the drummer needs to be sure that the cymbal notes correspond to the same phrasing.

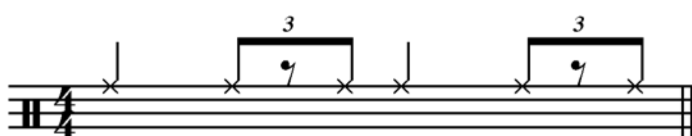
MAKING IT SWING

Understanding the foundation for the jazz cymbal ride is the first step to making the groove feel good to the other musicians. The next step is making it swing. The following exercise is excellent for helping the drummer achieve a real triplet feel on the ride cymbal.

The cymbal notes in the exercise below—indicated by the X noteheads—are played on the ride cymbal with your riding hand while the in-between notes that have the normal noteheads are played with the opposite hand on the snare drum.

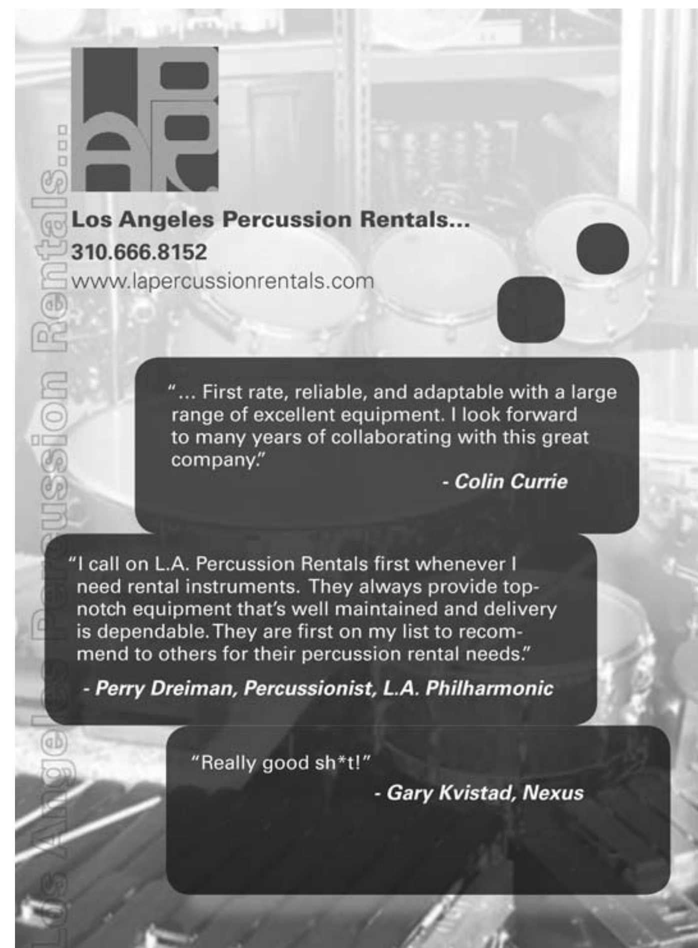


Play this exercise until you are achieving an exact triplet between your hands on beats 2 and 4. Once you have a good triplet feel, drop the snare note. At this point you will simply be playing the cymbal ride with one hand.



After playing the ride alone for a few bars, without stopping put the snare drum note back in with the opposite hand. See if you have retained the triplet feel in the ride. Continue playing the exercise, putting in and taking out the snare note at random. Eventually, you will get the proper feel on the cymbal. This is not only a good exercise for learning to play the jazz ride in triplet form, but also a great test to be sure you play it consistently.

Mat Marucci is an active performer, author, educator, and clinician. His performing credits include jazz greats Jimmy Smith, Kenny Burrell, James Moody, Eddie Harris, Buddy De Franco, Les McCann, Pharoah Sanders, and John Tchicai among others. Mat has numerous critically acclaimed recordings to his credit as a leader and as a sideman, including those with John Tchicai and Jimmy Smith, and he is the author of several books on drumming for Lewis Music and Mel Bay Publications. Mat's latest book is *Jazz Drumming Essentials and More* (Mel Bay). His recordings and books have garnered four and five star reviews in *Jazz Times*, *Jazziz*, *Modern Drummer*, *DownBeat* and *Drum!* magazines and have also received nominations for awards. Additionally, Mat has written numerous articles on drumming for *Modern Drummer* and *DownBeat* magazines and for *Percussive Notes* and *Percussion News*. He has also been an adjunct faculty member for American River College (Sacramento, Calif.) and The Jazzschool (Berkeley, Calif.). PN



wgi SPORT OF THE ARTS Percussion Education Presents:

THE VISUAL "BUZZ"

Indoor Percussion instructor education made easy! This video allows you to join some of the top designers in the indoor competition activity as they discuss their approach to visual design.

Discover design elements and terms which will broaden your vocabulary and widen your range of possibilities.

Now Available!

Taking percussion education to the next level!

Order yours on wgi.org/store today.

Getting a College Teaching Job:
The Interview Recital

By J.B. Smith

To attract the attention of a university search committee, numerous qualities must be displayed in an applicant's dossier and during the interview. Performance experience, pedigree, teaching background, professional vision, publication record, recruiting success, conducting skills, public speaking abilities, and a successful interview are all important factors. Regardless, the performance component of an applied faculty candidate's site visit weighs heavily on the final ranking of the applicants. Not only does the performance have to be compelling and polished, the repertoire must resonate with the search committee members. The job description usually gives clear indications of the instrumental and artistic expectations of the position. An assistant band director position with percussion specialization will require a different audition repertory than a studio instructor position at a conservatory. The literature choice should match the job description.

University music programs are different. Curricular emphasis, size of undergraduate and graduate programs, the number of percussion positions within the faculty, and internal traditions determine the skill sets required for the position. The repertoire is frequently left up to the discretion of the applicants, but specific pieces are sometimes required.

All musicians have stylistic preferences; we cannot deflect our musical personality to adhere to the predilections of a group of musicians who will be charged with recommending a person to fill a faculty vacancy. However, there should be consideration for the wide spectrum of expectations and inclinations that will be encountered.

A university search committee is typically assembled by a school's director, dean, or chair to create a representative collection of faculty who will be impacted directly by the hire. For a percussion position, the search committee will often comprise the athletic band director, orchestra director, wind band director, jazz director, and/or representatives from music education, composition, and ethnomusicology. Depending on the size of the program, the prescribed procedure for selection of search-committee members, and the structure of the unit, there will also be representation from other areas: woodwinds, brass, voice, keyboard, music history, and music theory. Student representation is also common. At smaller schools, non-musicians may be involved. Regardless, a wide range of musical tastes will be represented on the committee. Applicants have to construct a recital program that will demonstrate abilities on the various percussion instruments but also present compositions that "catch the ear" of the committee.

I asked a number of percussion faculty who have been hired over the past several years to share the repertoire list from their audition recitals and offer the reasoning behind their choice of compositions. Were specific pieces prescribed? Did they adjust the program for the particular job? Did they emphasize their instrumental strengths or demonstrate versatility? Answers to these and other questions below may offer aspiring percussion faculty guidelines in preparing their own auditions.

The following responded to my invitation to contribute to the article: Greg Beyer (Northern Illinois University), Kevin Bobo (University of Indiana), Michael Burritt (Eastman School of Music), Thomas Burritt (University of Texas), Brett Dietz (Louisiana State University), Kristopher Keeton (University of North Carolina—Greensboro), Michael G. Kingan (Indiana University of Pennsylvania), Payton MacDonald (William Paterson University), Todd Meehan (Baylor University), Morris Palter (University of Alaska-Fairbanks), John W. Parks IV (Florida State University), and Svetoslav Stoyanov (University of Miami). The sample pool is too small to make broad conclusions, but there are clear indications of artistic mastery and instrumental diversity.

As expected, their auditions demonstrated virtuosic versatility. Audition content varied by individual and institution, but there were similarities: all performed demanding literature for keyboard percussion, Elliott Carter's timpani solos were popular, Jacques Delecluse snare drum etudes appeared on several programs, and excerpts from the orchestral literature were often presented. Programs with more than one percussion faculty allowed applicants to demonstrate specialized skills. Schools requiring jazz, ethnomusicology, and/or marching band responsibilities dictated performance of music from those areas. Composer-performers either highlighted or de-emphasized their original compositions depending on the situation. Most presented multiple-percussion solos.

INTERVIEW RECITAL REPERTOIRE

Keyboard Literature

An obvious trend with university hirings is the success of percussionists with stellar keyboard percussion skills in acquiring jobs. Some of the more prominent positions have recently been filled by percussionists who are distinguished practitioners on the marimba: Kevin Bobo (University of Indiana), Michael Burritt (Eastman School of Music), Thomas Burritt (University of Texas), Mark Ford (University of North Texas), Svetoslav Stoyanov, (University of Miami), and She-e Wu (Northwestern University). It makes sense that the marimba, and pitched percussion in general, can impress a broad audience, including non-percussionists who serve on search committees.

Marimba

"Cello Suite No. 1" (selections)—J. S. Bach
"Chorale"—J. S. Bach, trans Michael Burritt
"The Marriage of the Lamb"—Kevin Bobo
"Prelude 2"—Brett William Dietz
"Reflections on the Nature of Water"—Jacob Druckman
"Dances of Earth and Fire"—Peter Klatzow
"Forsythian Spring"—Christopher S. Norton
"Rhyme or Reason"—Eugene O'Brien
"Electric Counterpoint III"—Steve Reich
"Caméléon"—Eric Sammut
"Rotation No. 2"—Eric Sammut
"Six Elegies Dancing"—Jennifer Stasack
"Rhythmic Caprice"—Leigh Howard Stevens
"Rumble Strips"—Gordon Stout
"Merlin"—Andrew Thomas
"Khan Variations"—Alejandro Viñao

Vibraphone

"Interzones"—Bruce Hamilton

Xylophone

"Girlfriends Medley"—Bob Becker
"Mighty Lak' a Rose"—Ethelbert Nevin, Arr. Bob Becker

Multiple Percussion Solos

Complex multiple percussion solos were included in several of the interview recitals. Given the travel and time restrictions confronted in an interview process, small-setup pieces were preferred.

"Emporia Toast"—Brett William Dietz

For Suggestions for College Instructor Interviews visit www.pas.org/publications/November2010webextras.aspx

"Ti-Re-Ti-Ke Dha"—James Dillon
"Bone Alphabet"—Brian Ferneyhough
"Toucher"—Vinko Globokar
"XY"—Michael Gordon
"Concerto for Percussion" (III)—Joseph Schwantner
"Rogosanti"—James Wood
"Rebonds B"—Iannis Xenakis

The Florida State audition didn't require a multiple percussion solo. Parks described the performance as half recital/half mock audition. Neither was a multi solo included on the audition recital at Indiana University, since the job is primarily a marimba position.

Dietz wrote "Emporia Toast" for the interview at Louisiana State University (his solution to the preference for a small-setup piece) and also presented his "Prelude 2" for marimba. He describes the reasoning: "In terms of the interview process, I informed the committee that I was a composer and that I intended to keep pursuing that aspect of my career. It's worked out fine, and I'm close colleagues with the other composer on campus."

Payton MacDonald, interviewing at William Paterson University, had a different approach. "Although I have a dual career as a composer/performer, I didn't play any of my own music. Sometimes composition faculty are territorial and I didn't want them to think I had designs on teaching composition (I don't anyway)."

Greg Beyer played drumset on an original tune, "Just Do It," with an NIU student combo and presented one movement from his "Bahian Counterpoint for Berimbau." In spite of his copious output as a composer, Michael Burritt did not present any of his original works for the Eastman interview recital.

Timpani Solos

As should be expected, Elliot Carter's solos for timpani were popular choices for interview auditions. Of the twelve faculty polled, seven presented Carter solos.

"Sonata for 3 Unaccompanied Kettledrums"—Daniel Jones
"Canaries, March, Improvisation"—Elliott Carter
"Raga"—William Cahn
"Etude #11" (*from Vingt Etudes*)—Jacques Delecluse

Snare Drum Literature

Concert and rudimental snare drum solos were presented. As seen below, selections from Jacques Delecluse's *Douze Etudes* were frequently programmed. Though not required, Kevin Bobo included a Delecluse etude on his marimba recital to demonstrate versatility.

Concert Snare Drum

Douze Etudes (1, 3, 6, 9, 10)—Jacques Delecluse
Advanced Snare Drum Studies 1 and 5—Mitchell Peters
"Prim"—Askell Masson

Rudimental Snare Drum

"Africa Hot"—John Wooton
"Gingersnap," "Pine Cone Forest"—John S. Pratt
"Heating the Rudiments" (from *Rudimental Swing Solos*)—Charley Wilcoxon
"Downfall Variation"—James Campbell

Drumset Performances

Four from the pool played drumset for their audition. For his University of Texas interview, Tom Burritt played drums with members of the jazz faculty on one tune. "This was totally spontaneous and was decided during an earlier interview when discussing the importance of being well rounded!"

For his performance at Indiana University of Pennsylvania, Michael Kingan presented an arrangement of David Schmalenberger's "I Remember" to which he added some African sounds, drums, and bells to make it a multiple percussion/world music demonstration.

Kris Keeton played various styles for his audition at the University of North Carolina, Greensboro. As mentioned above, Beyer played drumset with a group of students at Northern Illinois.

World Percussion Demonstrations

Several faculty included world percussion performances as part of their audition recital. MacDonald performed a traditional tabla solo. Stoyanov included some world drumming in his University of Miami program. Beyer played two pieces for berimbau and a pandiero solo with a student pan player. Keeton arranged John Bergamo's "Piru Bole" for a world percussion multi setup. Palter presented Javier Alvarez's "Temazcal" for maracas and electronics for his University of Alaska-Fairbanks interview.

Orchestral Excerpts

Standard orchestral repertoire was offered in seven of the audition recitals. Parks performed his entire program from memory with the excerpts played with cued recordings to put them in context.

Xylophone and Bells

"Porgy and Bess"—George Gershwin
"Firebird"—Igor Stravinsky
"Oiseaux Exotiques"—Olivier Messiaen
"The Sorcerer's Apprentice"—Paul Dukas
"An American in Paris"—George Gershwin
"Fiesta del Pacifico"—Roger Nixon

Snare Drum

"Capriccio Espagnol"—Rimsky-Korsakov

Tambourine

"Carnival Overture"—Antonin Dvorak

Timpani

Symphonies No. 5, 7, and 9—Ludwig van Beethoven
"Concerto For Seven Winds, Timpani and Strings"—Frank Martin
"Fiesta del Pacifico"—Roger Nixon

Bass Drum

"Rite of Spring," Movt. 1—Igor Stravinsky

Cymbals

"Romeo and Juliet"—Piotr Ilyich Tchaikovsky

University teaching jobs are highly coveted. The competition is intense and the pool of qualified applicants grows every year. The recommendations above will help potential faculty applicants prepare for and stand out in an interview recital.

Dr. J. B. Smith is Professor of Music and the Coordinator of Percussion Studies in the School of Music at Arizona State University. He is internationally recognized as a performer, composer, educator, and conductor. PN

Creative Thinking in Studio Class

By Scott Harris

Studio Class, for most college music programs, is a weekly hour-long meeting where all percussion majors (and possibly other minor/interested students) come together for clinics, master classes, and collective performance practice. In my experience, the typical studio class includes student performances of solos or etudes currently being worked on. Each performance is usually followed by an open, but critical, class discussion (sometimes teacher led and sometimes not) that addresses technique, musicality, and performance.

Almost all academic environments today are stressing the importance of creative and critical thinking. The goal, of course, is to graduate students who can think on their own and contribute to a working society. Studio class is a unique opportunity to develop discipline related creative and critical thinking using a wide range of performance and learning activities.

STUDIO RECITALS

Relatively speaking, performing in studio class is a fairly low-stress event—certainly valuable, but lacking the emotion and anxiety of performing on the stage for a public audience. For many college students, the senior recital is the first solo stage performance of their career. This can be incredibly daunting to the inexperienced musician; therefore, finding solo performance opportunities earlier in the degree program is incredibly valuable.

A yearly studio recital (or even one every semester) is a simple way to introduce younger players to the concert stage. The studio recital is a concert that features solo/chamber music performed solely by students in the percussion studio. The level/difficulty of repertoire should be appropriate to each performer, keeping in mind that giving students valuable stage experience is the primary goal—not necessarily showcasing the most difficult current percussion techniques. Studio recitals can also be themed events, so that each semester is different but still engaging for both the performers and audience. Themes could be instrument specific (marimba, timpani, multiple percussion), style focused (classical transcriptions, jazz/ethnic, original works), coupled with other areas (trumpets, vocalists, or dancers), or anything you can think of.

Another performance opportunity is to incorporate solo and small chamber works (two to three players) onto already scheduled ensemble concerts. Percussion ensemble concerts usually have a large and engaged audience (where a studio recital may not), and since there isn't time for every member of the studio to perform, there is some added prestige to performing as a soloist.

MOCK AUDITIONS

As a student going into the world of music, you have to assume your life will be filled with auditions. The audition process itself is an art form that needs to be studied and practiced just like any other performance skill.

Mock auditions—auditions held for a fabricated organization—are great events for helping your students learn *how* to audition. You can hold a mock audition in almost any genre including orchestral/band, timpani, and drumset or jazz. In addition, you can focus on a single instrument (depending on curriculum/studio needs) and audition cymbals, triangle, or even cowbells. Holding auditions behind a screen is one of the best ways to focus aurally on *quality of sound*. This is important for both the students auditioning but also for the judges and listening members of the studio.

The mock audition includes an added benefit for the non-performing participants: the art of *judging*. How many of us have been to a contest or audition and said, "The judges don't know what they're doing"? Putting students in the judge's seat promotes new listening skills and addresses what it means to be a quality adjudicator. How do you rate one student from the next? What are you listening for? Does the time of day matter? Temperature? Mood? If there isn't a screen, do you start to judge when the student walks in the room? What are they wearing? Is their equipment set up right? The influences on subjective judging in the arts are highly significant, and practicing/addressing these skills is incredibly important for future experts in the field.

COMPETITIONS

Mock auditions are really competitions—may the best player win! In addition to the audition process, you can set up studio competitions in any topic area you can think of: scales, rudiments, all-state etudes, chops/speed/endurance, etc. This is a creative and fun way to engage your studio while continuing to discuss performance and the art of judging. Having prizes available can be a great incentive to do well (besides giving grades): sticks/mallets, textbooks, drumkeys, T-shirts, or old stuff from the teacher's office are all easy to come by and add a little something extra to the event.

STUDENT TEACHING/CLINICS

In addition to performance practice, studio class is also an opportunity for practice teaching. Whether students are in a music education degree or not, their future will most certainly include some type of teaching (private, classroom, or clinics/master classes). The open discussion following a student performance can be taken one step further by asking the listening students to pick one aspect of the performance and work specifically on that skill with the performer (master class-like). Beyond that you can pick three students from class and give each of them five minutes to work with the performer; then the class discussion afterward is not solely about the performer, but also about the quality of teaching from the student teachers.

Students can also be given a specific topic and asked to present a short clinic/lecture on that subject. I commonly do this with the accessory instruments—asking junior-level students to each give a 15-minute clinic on triangle, cymbals, bass drum, and tambourine. As part of the clinic they are required to write and pass out a handout on the subject. They are expected to be experts in the subject matter, as they would be in real life, because the rest of the studio thoroughly enjoys, and annually looks forward to, grilling them with some tough Q and A!

WRITING/COMPOSITION

I know that as musicians we all cringe at the word *writing*; however, it cannot be denied that quality writing skills are essential in any profession. High school and college students in the USA are typically considered to be lacking, in many cases severely, with regard to writing. Writing specifically about your field/instrument is many times completely overlooked in college courses (with the exception of music history/theory), so studio class can be a great opportunity to engage students in writing specifically about percussion.

What can you write about in studio class?

> Many activities can make studio class *fun* and help encourage friendships, membership support, and creative thinking.

Just about anything! For instance: compare and contrast the traditional and matched grip for snare drum (substitute cross vs. Stevens, or French vs. German); write a letter to your high school supervisor requesting and justifying a new ensemble in the curriculum (percussion ensemble or steel band); produce sample resumes and/or cover letters; argue for having or not having enough rudiments on the PAS International 40 list; review music, websites, CDs, or textbooks; the topics are endless. Content is important, but demonstrating traditional writing skills (punctuation, style, sentence structure, spelling/grammar) is the main focus of the exercise.

Studio class can also be a forum for music composition. Ask the entire class to compose a snare etude, an audition piece, something with accompaniment, or a drumline exercise. The point here is two-fold: first is the art of composing and understanding the specific qualities of the instrument(s) involved; second, and maybe more important, is getting students on the appropriate computer software (e.g., Finale or Sibelius) to learn how these programs work. The notation options, playback abilities, print/layout options, and percussion sounds/libraries are massive, but being familiar with and understanding these programs are essential, and at times *required*, skills for many professional musicians today.

RESEARCH

A studio class project that promotes research or data collection can be an interesting and enlightening assignment. With the wealth of information readily available, it's fairly easy to research topics and/or collect information and data; however, be careful—not all online information is credible. It's important for students to understand *where* the information is coming from and *who* is posting it. Requiring the documentation of sources is an important aspect of this type of work.

Topics that I have used in studio and other percussion classes have included website reviews of percussion manufactures, distributors, and publishers; collecting audition information from orchestra auditions; collecting admission/audition requirements for state, national, and international universities; comparing performance competition requirements; researching performance programs and programming frequency for specific pieces of music; artist biographies; and documenting historical information on composers or specific pieces of music.

After all the individual members have completed their work, it can then be compiled and presented to the group as a whole, either as a document or as a lecture/discussion. As appropriate, statistical analysis can also be included. For proactive students these assignments can lead to larger papers, additional research, journal articles, or grant proposals.

SERVICE LEARNING

Service learning (learning professional skills through hands-on community service) is a hot topic on many college campuses today. Some simple ways to provide community service through your percussion studio include performing programs, giving clinics, or providing teaching assistance at local schools; performing at community events/festivals; and organizing events or fundraisers that help support your program or a charity organization. At some universities grant funding may be available that is specifically allocated for service learning projects. This past year, my studio at Stephen F. Austin State University (SFA) was awarded a grant for an on-going service learning project called the SFA Drum Doctors.

The Drum Doctors is a program where percussion students from SFA go into local school band programs, many of which are small and severely underfunded, and repair/maintain their percussion equipment. As you can imagine, much of this equipment is severely outdated and poorly maintained. We contact the local directors, make an appointment to visit the school, do the work required (tuning, simple repairs, replacing heads, etc.), and leave information and resources for future maintenance, repairs, and purchases. The grant money was used to purchase new heads, cymbal felts/washers, cleaning materials, and other repair supplies to support the program. In addition to the obvious equipment benefits, we are building healthy relationships with local band directors, and the SFA music education students are getting a first-hand look inside multiple school band programs—the kind of work they may be doing after graduation.

OTHER FUN STUDIO EVENTS

In addition to the above, there are many activities that can make studio class *fun*. While not always academic in the traditional sense, these activities help encourage friendships, membership support, and creative thinking. Activities could include: bring your favorite CD day (name that drummer; try to stump the class or the teacher); having an exercise, scale, or rudiment of the week (take turns picking them); challenge other studios to softball or bowling (insert game of choice); studio parties, picnics, or other social events; taking a trip to a concert or nearby city; and supporting each other at various performance events.

The possibilities for creative thinking in studio class are endless. The more creative you are as the instructor, the more memorable the event is, and the more influential the experience becomes in the development of your students. Studio class provides a unique opportunity to engage students long-term in instrument specific, innovative, intelligent, and creative activities that will prepare them for a broad and diverse musical future.

Scott Harris is the Assistant Director for Undergraduate Studies and Associate Professor of Percussion at Stephen F. Austin State University in Nacogdoches, Texas. He is the Associate Editor of Education for *Percussive Notes* and serves on the PAS Contest and Audition Procedures Committee. PN

The Symphonic Castanet
by Frank Epstein

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

Frank Epstein c/o
The Boston Symphony Orchestra,
Symphony Hall, Boston MA 02115
www.frankepstein.com

Improving Your Mental Focus

By Gene Fambrough

One of the latest PASIC Panel Discussions dealt with the elusive subject of "Mental Training for Percussionists." There was some wonderful insight provided by the panelists, but students who deal with mental hurdles need a more concrete method of approaching the issue. The "mental game" has always been of interest to me, something I discuss with my students quite often. Fortunately, I developed an early interest in "thinking" about rhythms and experimenting with patterns without the aid of written music. My experience in drum corps (under Mike Back) also dealt with mental training to a large extent. The focus of this article will be to provide ideas for performers and educators to help develop mental focus to improve performance.

FOR THE PERFORMER

One of the biggest areas of interference during a performance is our own thought process. Whether it is thinking about future events ("Here it comes….don't miss it….get ready….") or dwelling on previous mistakes, often our mind is our own worst enemy. What can we do to slow down (or stop) our personal interference? Sometimes not much, but we can learn what to expect and train ourselves to think on our feet a bit quicker. In my view, the more we think about music the better we are when we are forced to think about it. Below are some ideas for individuals to implement into their practice routines.

• Perform for other people as much as possible. Choose people you respect musically and/or personally; this will make you a little more nervous than playing for your friends.

• Change your environment. We would all love to practice as much as possible in the performance hall, but most often this is only possible the day before (or of) a performance. Moving to a different room or even changing the angle of the instrument will change your perception of the instrument and its surroundings. Warm up before the move so that you can do an immediate run-through, making the best use of the change of environment.

• Change the lighting. We all remember the first time we saw the glare of the stage lights bouncing off the marimba bars and reflecting back at us. You can simulate this effect by turning out the room lights and moving the marimba in front of a window (during daytime hours). Although effective, I wouldn't recommend doing this for long periods of time so as not to strain your eyes.

• Change your hands. Personally, my hands are always "jumpy" for the first two or three minutes I am on stage. There is nothing I can do to recreate this situation, but I have found a way to simulate the effect. As I get closer to the performance date (and more comfortable with the program), I will do a quick warm-up so as not to damage any muscles and do a run-through of a piece or two. For me, this makes my hands less comfortable. It also doesn't allow my brain to get fully immersed into the act of playing/performing, thus putting me a little more "on edge" for the run-through. Engaging in this process makes me react to unexpected sensations in my hands as well as forcing me to concentrate harder when my mind may still be occupied with other business of the day.

• Practice without the instrument. This part is essential. All too often, we are consumed with the mechanics of performing a certain piece; the sticking, the notes, the dynamics, the physicality—all of the elements that go into playing an instrument can overwhelm the brain. Spend plenty of time studying the score, analyzing, and listening when possible.

FOR THE TEACHER

Many students often have performance issues on less familiar instruments. From my experience, this happens most often on the keyboard instruments with students who are more comfortable on the battery instruments. I use a few "tricks" to help students discover how their own mental focus should be working while playing or performing.

• Stop/Start. For this exercise, students start their selection from the beginning. The first time I clap, they are to stop playing but keep the piece going in their head. The next time I clap, they are to join in with their mental performance, exactly where they should be. In essence, they should train their mind to play the piece as well as their hands.

• Create distractions. This can be almost anything, bordering on the comical. I will tell the student that his or her goal is to focus through any outside distractions I might cause—making noises, turning on a CD player, playing another instrument at the same time, even playing the same piece, but somehow distorted or in a wrong key or tempo. The idea is that most everyone prefers a quiet environment in which to work or perform, so try to create the extreme opposite of what is preferred. Depending on the student, though, you may have to ease into this at first. These kinds of "games" help students focus their attentiveness on the task at hand.

• The "Stop" command. A variation on the above technique is to tell a student that no matter what happens, do not stop playing. A few measures after they begin, say the word "stop." Nine times out of ten you will catch them off-guard and they will actually stop. You can continue this idea by giving contradictory remarks to specific points of the piece; when there is a *ritard* for example, verbalize "don't slow down" or "speed up" and see how the student reacts. Although somewhat quirky, this can be useful at times.

• Metronome tricks. Another variation is to set a metronome in a way that conflicts with the student selection—either through the use of a completely unrelated tempo, or by using the same tempo but a different subdivision, meter, or both. Using Mitchell Peters' "Yellow After the Rain," for example, set the metronome to 4/4 (with emphasis every four clicks) and set the subdivision to triplets.

• Studio time in the performance hall. One of the most beneficial approaches is to schedule studio time in the hall used for performances. This allows students to experience what it will be like on stage. When we use such time for student performances, it also allows other students a chance to offer feedback in a less stressful environment.

FOR THE GROUP

More often than not, mistakes in an ensemble setting are due to lack of focus, not lack of practice. Getting a performance ensemble or large group to strengthen their mental chops can be achieved with various exercises. Some of these exercises incorporate other aspects as well, but the overall approach still utilizes some type of mental challenge.

• Rhythm workshop. On occasion, our studio class topic will be rhythm. Using sticks, practice pads, and a metronome, we will drum through timing exercises, accent patterns, and diddle patterns. I then explain several variations, and we continue to work through each one by rote. This forces the students to think about large-scale patterns and how they are related to one another, and then apply these relationships as they are playing through the exercise.

• Counting exercises. Using eighth notes, create a sequence from 1 through 8, inserting a single eighth rest in between each group (1, 1–2, 1–2–3, etc.). Variations can be backwards, evens/odds, or odds/evens;

designate groups to play certain variations against each other. You can also create a similar exercise using quarter notes and quarter-note rests.

• Student developed exercises. Have your students make up their own exercises and then teach them to the class. This makes the students directly responsible for their own mental development, and builds on it by having them teach it to others.

• Listening exercises. Create a scale passage (or use 8's for a drumline) and designate one person to be the leader. This person will speed up, slow down, or stay the same for each successive run of the pattern, while the rest of the ensemble follows.

CONCLUSION

It takes some creativity to come up with techniques that will help us overcome our mental deficiencies, both as teachers and performers. For all of us, once we achieve a certain level of technical proficiency, our mind is our biggest obstacle. We can learn to look past the obstruction, though, through the right types of exercises used in a logical approach. As I tell my students, it's about developing the "cabbage" as much as the hands, if not more.

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

6 AUDIO CDs
The Green Brothers'
MASTERS OF THE XYLOPHONE
Collection

$49.95
Plus S & H ($5 USA)
($9 outside USA)

GEORGE HAMILTON GREEN
Virtuoso Classical & Ragtime Xylophone Solos

With Joe Green, The All Star Trio, Green Brothers' Novelty Bands, Radio Show and more...
112 Digitally Transferred Master Performances
Green's Music
PO Box 67, Darien CT 06820
(Check, Money Order or PayPal to Lewhorn@aol.com)
www.GeorgeHamiltonGreen.com

Kettles and Company
New York City's leading percussion, timpani and celesta global rental service

All standard concert percussion instruments, including 5-Octave Schiedmayer Celestas • Estey Harmonium • Jenco Keyboard Glockenspiel • Pedal Glockenspiel • Bass Chimes for Mahler, Shostakovich and Berlioz, lowest chime C to middle C • 4 octaves of tuned Thai Gongs D#2 – C6 • Varese hand-crank sirens • Waterphone • Bows • Sound effects • Double headed tom toms • Piccolo timpani • Milhaud timpani with calf heads • Baroque timpani with calf heads • 74" World's largest timpano • 5 and 4.3 height adjustable marimbas • Height adjustable xylophones • Xylomarimba • Vibraphones • Height adjustable Parsifal bells • Concert chimes C to C • Rare keyboard chimes • World percussion from Chile to Vietnam, from Japan to Timbuktu • All Brazilian and Latin percussion • Drumsets • Stands of all sorts • Road boxes for all instruments including chimes, bass drums, timpani and more

917-572-1461
info@kettlescompany.com
Established in 1976 by Jonathan Haas
www.kettlescompany.com

Perfect 10s

Observations and Development of Extended Interval Usage in Four-Mallet Keyboard Percussion

By Nicholas Papador

There is no such thing as a Perfect 10th interval, and perfecting major and minor 10th intervals, when they occur within one hand in keyboard percussion literature, is also no easy task. This article provides a general overview of the use of compound intervals in four mallet marimba/vibraphone playing and details the following: precedents for the development of extended-interval four-mallet technique; hand positions to achieve comfortable intervals wider than an octave; exercises to develop larger intervals and fluid transitions between large and small mallet reaches; and excerpts of original compositions that utilize 10th intervals.

ACOUSTICAL AND HISTORICAL PRECEDENTS FOR DEVELOPMENT OF TENTH INTERVALS

Composing for the marimba using intervals larger than an octave between the hands is a subject of some debate. For many beginning and intermediate four-mallet players, achieving wide mallet spreads can be difficult. Even those who can comfortably make the reaches have difficulty projecting sound with the same integrity as with comfortable intervals of thirds to sixths. Even some professional players, when commissioning new works for the instrument, may specify that passages of active playing should contain no intervals wider than a sixth unless the texture is sparse enough to allow adequate time to prepare intervals such as sevenths and octaves. It's arguable that many marimbists generally prefer not to see intervals over an octave in their music at all.

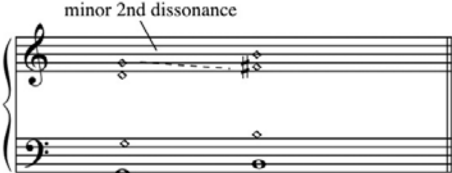
It is questionable, therefore, whether performers should make a concerted effort to make these expansions to their range on the instrument. But as I will expand upon later in this discussion, the usage of 10th intervals is essential in transcriptions as well as in selected keyboard percussion repertoire, and extended interval scoring can contribute to acoustically clearer voicings of four-mallet sonorities.

The development of intervals larger than an octave in four-mallet marimba playing is not an attempt to situate the Musser and Stevens grips as a superior playing technique, yet because this grip has more of the mallet shaft length in front of the gripping point, the technique certainly has advantages in these particular conditions. Much of the ensuing technical discussion is specific to Musser/Stevens technique, but some general cross-grip guidelines are addressed. Traditional and Burton grip players working with wide interval passages should also consider the included exercises and examples for training the hands to handle this type of mallet leverage. Developing 10th intervals is also not a means of mastering a more pianistic technique at the marimba, in spite of the fact that virtuoso Romantic piano works and concerti certainly created barriers to entry for players without large hands or sufficiently developed stretches for wide interval chording.

Compound interval scoring within a single instrument has its fundamental basis in early voice leading and acoustical principles. When part writing chorales or creating counterpoint in traditional music theory, it is commonly noted that if the bass in a four-part structure is written below the bass clef C (C_3), the tenor voice should be no closer than a perfect fifth above the bass. Acoustically speaking, the overtone structures of lower pitches are more audible to the human ear. The lower tones on the marimba in particular, are generally more resonant and have a longer decay profile.

In Figure 1, we see the fundamental pitch and first three harmonic overtones of the pitches G_2 and B_2, a major third occurring below C_3. The third partial of G_2 and the second partial of B_2 form a dissonant minor 2nd interval between the G and F-sharp. By scoring a major 10th using B_3, the relationship between the G and F-sharp overtones is a major 7th, which is less dissonant. Major thirds in higher registers exhibit the same overtone interactions but are generally not noticeable, having much less audible overtones, but at this lower pitch level, the third is perceived as sounding "muddy." When we look at the chorale harmonizations of J.S. Bach, we commonly see 10th intervals (sometimes wider!) between the tenor and bass voices that have been employed in order to keep upper voices within an octave or avoid part writing errors such as parallel perfect consonances, voice crossing, or voice overlap. In addition to the voicing concerns, the bass voice in a four-part setting should have interesting melodic content second only to the soprano, often requiring less conjunct motion than inner voices.

Figure 1: The fundamental and first three harmonic overtones of pitches G_2 and B_2



Finally, on the physical side of things, as the notes get lower on keyboard percussion instruments, they usually get wider. So as musicians our need for wider intervals falls in the left hand, where it is more difficult to achieve them. The following hand-position guidelines are useful for compound intervals and for smaller intervals than can benefit from the physical leverage within the hands in the lowest octave of the marimba.

HAND POSITIONING FOR EXTENDED INTERVALS

Traditional interval shifts by rolling the inside mallets (mallets 2 and 3) across the index finger may not suffice in shaping 10th intervals. Intervals roughly an octave or wider become cumbersome and, at this point, many players remove the thumb from the inside mallet gripping point, which destabilizes both the accuracy and sound production of the stroke. It is necessary then to shift the placement of the inside mallets within the palm to create large intervals that have the proper grip in place to support the mallets. In a comfortable carrying

position in the Musser/Stevens grip, the end of the inside mallet rests near the center of the palm. For extended intervals, the end of the inside mallet will move to the top of the hand at the base of the middle and ring fingers (see Figure 2).

In the extended position, the mallets will rest on the first joint below the middle fingertip, and the end of the mallets will be tucked below the middle-finger base. You should be able to let the mallet hang independently without your thumb and forefinger if the positioning is correct (see Figure 3). Additional information about extended interval positioning can be referenced in Leigh Howard Stevens' text, *Method of Movement*.

Now that the hand positioning has been detailed, we must establish how the performer moves fluently between standard and extended hand positions. Repertoire containing 10th intervals often contains shifts from a standard interval to an extended interval—namely, chorale structures in Bach and Schuman transcriptions. The interval changes must be executed quickly and accurately in order not to affect the sound and phrasing of the music.

The first step in mastering the extended interval shift is to "throw" the inside mallet. To coordinate this motion within the context of playing technique, "throw" the inside mallet, and instead of letting go of the stick, give the mallet head an arch motion as it extends inward. Discard the inner mallet with the thumb, index and middle finger while keeping the outside mallet steady within the ring and little fingers. When the butt of the mallet reaches and rests at the base of your middle finger, the extended position has been achieved. When in this position, the butt of the inner mallets may be touching the lower shaft of the outside mallet.

The motion of the mallet butt moving along the base of the palm is the same as detailed in *Method of Movement*; the concept of using a throwing gesture with the mallet was suggested

Figure 3: View of extended position with the thumb and forefinger removed to show the inside mallet resting at the lower base of the middle finger

Figure 2: View from above and below the hands with mallets in the standard carrying position and in the extended positions

PAS THANKS ITS INDIVIDUAL FRIENDS

Jose Alicea
Ruben P. Alvarez
Anders Astrand
Jim Atwood
John R. Beck
Joel Bluestone
Jerry J. Bolen
John Bosworth
Ruth Cahn
Steven Day Carter
David R. Ciarvella
Terry Clark
Gary Cook
Mark Craig
Jeffrey Davis
Diane Downs
Noel Eccles
Jim Guglielmo
Emily Annette Hill
Rev. Dr. George A. Hill III
George Aldrich Hill IV
Richard Holly
Christopher Karabin
Michael G. Kenyon
Mark Kohler
Steven Machamer
Robert M. Mccormick
Jack H. Mckenzie
William Moersch
Ken Murphy
Valerie Naranjo
Christopher S. Norton
Donald Prorak
Peter Pruitt, CPA
Dave Riecken
Lisa L. Rogers
Jim Royle
Mark W. Schafer
Alison Shaw
Aaron F. Snyder
Karolyn Stonefelt
Doug Tann
Chris W. Treloar
Ruth K. Underwood
Henny Van Den Abbeelen
Lauren Vogel Weiss
Paul Walker
Kelly Wallis
Gregory W. White
Barry A. Zimmerman

to me in my studies with Michael Burritt. The addition of this gestural analogy can make for smooth and direct transitions to wide intervals without unnecessarily gradual or awkward shifting. From here, you can make adjustments for octave and compound intervals you wish to strike. With the support of this extended grip within the hands, be sure to keep your thumb and forefinger properly placed on the mallet. This is essential for accuracy and sound projection and the reason this extended mallet positioning is being utilized.

For cross-grip players, this "throw" to the extended position described here can be substituted with the removal of the ring finger from the back fingers. The back fingers in Burton and traditional grip are largely responsible for the inside mallets in wider intervals. Removing the ring finger and letting the fifth finger support the inside mallet may allow for extended and supported intervallic reaches. More information about interval manipulation specific to traditional grip can be found in Nancy Zeltsman's text, *Four-Mallet Marimba Playing: A Musical Approach for All Levels*.

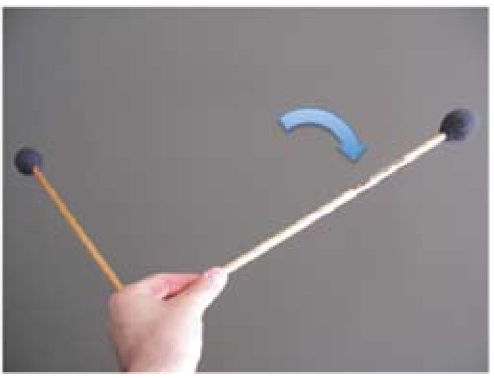
TECHNICAL EXERCISES FOR TENTHS AND INTERVAL SHIFTING

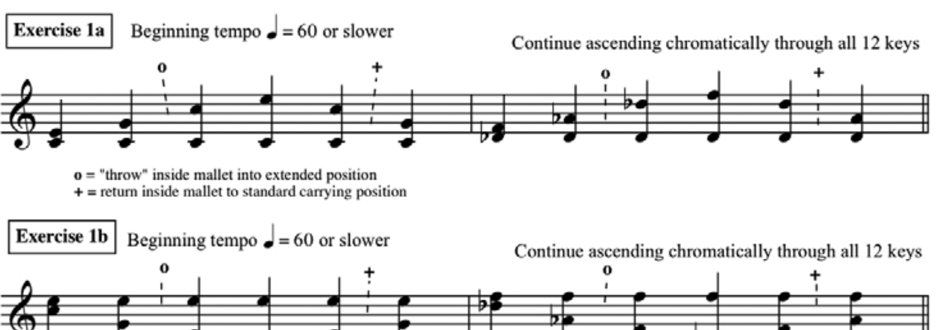
The following exercises are designed to develop interval shifting within the hands and to incorporate the inside mallet throw to extend intervals to the octave and major 10th. One could certainly create additional exercises incorporating 10ths that involve holding the wide intervals while executing single independent strokes or playing double vertical strokes in 10ths using ascending and descending diatonic scales; however, these exercises are restricted to those that promote interval control and getting to and from the extended hand position. These exercises are meant to enrich your current four-mallet technical warm-ups, not to replace them with routines that devote extensive attention to concepts that are not part of the keyboard percussionist's everyday use.

Exercises 1a and 1b are arpeggiations from 3rds to 10ths using double vertical strokes and should be performed with both hands separately. As indicated in the exercise, the thumb, forefinger, and middle finger will throw the inside mallet into the extended position while making the interval change from the fifth to the octave. While the octave can be played from a standard hand position, striking an accurate 10th will be more consistent if the transition is prepared further in advance. Octaves played in the extended position also have a supported sound and it is an efficient way to lock the interval spread for musical passages containing stretches of consecutive octaves.

In Musser/Stevens grip, it is predominantly the inside mallets that move to adjust for interval spreads. In the case of Exercise 1a, when played with the right hand, mallet number 4 is playing the musical moving voice. Physically

Figure 4: Process of "throwing" the inside mallet from the standard to the extended position





speaking, however, the inside mallet and the forearm are making most of the motions. If Exercise 1a is played by the left hand, mallet number 3 is both making the physical motion and is the moving musical voice. For this reason including Exercise 1b ensures that each hand trains both movement scenarios described above.

Exercises 2a and 2b break up the double stops using single alternating strokes. Although the double stops are now separated, the physical demands are equal. It is imperative that the static mallet (example: mallet number 1 in Exercise 2a played with the left hand) remains over the target note even while the other mallet is playing. This will promote better intervallic training and greater general accuracy due to the minimizing of horizontal forearm motion. However, I do suggest the use of the "pull offs" and "push ups" by moving the elbows forward and backward while using broken 10th dyads (or any broken two-note dyad) with both a black and white key. For example, if one is playing the second measure of Exercise 2a in the left hand, the F natural is struck with mallet 2. Then the elbow pushes the arm forward over the accidental bars for mallet 1 to strike the D-flat, rather than shifting the hand position to the left. This is true of both the 10ths and the 3rds in this measure. If playing the arpeggio on D major, mallet 2 strikes the F-sharp and the elbows pulls back over the natural keys before mallet 1 strikes the D. The idea here is to have options available for broken arpeggiations that reduce the amount of choreography needed in hand and body positioning. Additional information on push ups and pull offs may be referred to in my previous article, "Singles, Doubles, Triples: Rudimental Building Blocks as Applied to Four-Mallet Keyboard Technique" (*Percussive Notes* 42:4, August 2004).

These concepts remain the same in Exercises 3a and 3b. The double dotting of the rhythms

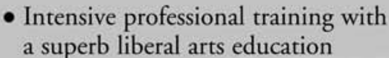
requires the use of double lateral strokes, which require a single downward wrist motion followed by a wrist rotation.

It should be restated that while one can create a number of more elaborate compound interval exercises, the importance of hands-apart practice on the basic tenants of wide interval training cannot be overstated. While these exercises can certainly expand our general facility with the mallets, it is not advisable to over emphasize training with extended-position intervals, which is not seen in the majority of marimba and vibraphone repertoire.

MUSICAL PASSAGES FEATURING EXTENDED INTERVALS

Following are excerpts from recent original compositions that have passages using compound intervals. Extracted from the scores, these passages provide a means of play testing the technical concepts outlined above and also demonstrate the aesthetic voicing possibilities through use of the technique.

"Voduophidian" is a recent piece by Marassa Duo that develops several melodic structures and drumming rhythms found in Haitian Vodou songs dedicated to the lwa (deity) Damballah, who is represented as a snake in iconography. The title is a play on the words *vodou*, *duo*, and *ophidian* (meaning snake-like). The piece uses key signatures as a type of symbolism for spiritual ascension. The original music is in the key of C minor, but when folkloric melodic quotations appear, the keys raise like a spiritual ascension, which culminates in a moment of epiphany featuring scoring for an assortment of exotic bells and a marimba chorale hymn. The music then returns to the home key and builds in speed and overall tessitura,



- Intensive professional training with a superb liberal arts education
- Internationally recognized faculty and low student/teacher ratio
- Advanced technological support for faster skill and musical development
- New, state-of-the-art classrooms, studios, and performance halls—a new dimension in the learning experience

Blair Percussion VORTEX
William G. Wiggins, M.M., Associate Professor of Timpani
Principal Timpanist, Nashville Symphony Orchestra
Michael Holland, Senior Lecturer in Percussion

VANDERBILT UNIVERSITY

AUDITION DATES 2010/11
December 4, 2010 • January 28-29, 2011
February 11-12, 2011 • February 25-26, 2011

For more information:
Dwayne Sagen
Assistant Dean for Admissions
Blair School of Music
Vanderbilt University
Nashville, TN 37212-3499
PHONE: (615) 322-6181
WEB: *www.vanderbilt.edu/Blair*
E-MAIL: *Dwayne.P.Sagen@vanderbilt.edu*

- Degree programs offered in instrumental and vocal performance, composition/theory, and musical arts—and a five-year Bachelor of Music/Master of Education program
- Ranked as one of the nation's top twenty universities

Excerpt from "Voduophidian" (2008) by James Armstrong and Nicholas Papador.
Copyright ©2008 House Panther Press. All Rights Reserved. Used by Permission.

Excerpt from "A Very Welcome" (2010) by Nicholas Papador
Copyright ©2010 Keyboard Percussion Publications by Marimba Productions Inc. Used with Permission.

attempting to achieve this epiphany once again. Unable to do so without the folkloric melodies, the piece works into a yearning fervor that concludes with the marimba crashing into its lowest pitch register.

This excerpt is an interlude that precedes the conclusion of the piece. The right hand is playing a traditional Afro Haitian bell rhythm on a perfect fifth based on E-flat. The left hand is scored in gradually ascending diatonic 10ths in E-flat major key area. Each eight-bar phrase has the left hand gradually increasing in relative speed from two strikes per bell pattern to four. This tendency for the left hand to accelerate and the gradual rising in range using the right hand as the point of resolution give the passage a generally yearning affect, which is quickly frustrated by the cascading disentigration of the pattern into rehearsal letter N. In addition to using compound intervals, the excerpt explores varied rhythmic groupings played against a bell rhythm, so the independence between the hands adds an additional challenge.

"A Very Welcome" is a short "encore" piece that I composed in honor of my wife to celebrate the birth of our son. Stylistically, it is reflective tonal work in the style of Emmanuel Sejourne's "Nancy" or Michael Burritt's "The Offering." The piece began as a technical etude specifically to develop the use of extended 10th intervals. The following passages require wide spreads of the arms as well as within the mallets in each hand, which elicits a sense of virtuosity based on delicacy rather than on power or speed.

The first example comes from a spacious arrival point in the piece featuring an independent roll drone in the left hand while the right hand plays a primarily A-flat Lydian recitative style melody in 10ths. In addition to maintaining wide intervals and a one-handed roll, the distance between the two hands requires strategic posture and body positioning to maintain a consistent musical texture.

The second example is comprised of swells and pulses in a fast 6/8. The example begins on the third of three swells with double stops in the left hand and contrasting permutations in the right hand. At the climax of these three swells, the left hand begins a series of descending patterns in diatonic 10th intervals. I include a breath mark at the end of the first system to allow time for an accurate mallet throw into the extended hand position.

CONCLUSION

The use of one-handed compound intervals in early Common Practice keyboard works was a means to keep voicing acoustically clear and to keep part writing and counterpoint customs intact. It was not necessarily a means to create climactic gestures or to advance the technical aspects of the music. Because reaching compound intervals within one hand on the ma-

Excerpt from "A Very Welcome" (2010) by Nicholas Papador
Copyright ©2010 Keyboard Percussion Publications by Marimba Productions Inc. Used with Permission.

Dr. Nicholas Papador is Assistant Professor of Percussion at the University of Windsor. An active performer specializing in contemporary music, he is a founding member of Marassa Duo and Noiseborder Ensemble, and was recently featured as on-screen performer in Matthew Barney's *KHU*, act 2 of his seven-part film/opera *Ancient Evenings*. He has received grants and awards from the Ontario Arts Council, Canada Council for the Arts, and Canada Foundation for Innovation. He can be heard on CBC Radio, Ludwig/Elf, and RIAX labels, and his second recording with Marassa Duo is forthcoming. His compositions appear with Keyboard Percussion Publications, Alfred Publications, Studio 4 Music, House Panther Press, and Bachovich Music. Papador has presented at two PASICs and is president of the PAS Ontario Chapter. PN

rimba or vibraphone is at the periphery of our technique, use of these intervals, in the chorales of Bach or Stevens' transcription of Schuman's "#30 (Untitled)" from *Album for the Young*, are often interpreted as climactic or as a place where uncharacteristic rubato is employed. In these instances, the extended intervals are often on weak beats and are transitional in nature rather than cadential. For this reason, the included exercises and concepts are offered here to enhance our range and make these passages fluid and accurate to the intentions of the musical line.

Contemporary pieces written for our instruments such as David Maslanka's "My Lady White," Dave Hollinden's "Of Wind and Water," and Linda Catlin Smith's "Invisible Cities," among others, have actively incorporated compound intervallic usage or embraced occasional wide voicings to elicit certain timbral qualities. Examples of my own writing included here seek to foreground the sublime possibilities of 10th intervals in active and idiomatic textures. In the case of accurately executing transcriptions or meeting the challenges of certain contemporary scores, the above discussion and exercises should provide a solid starting point in creating the Perfect 10th.

BIBLIOGRAPHY

Forte, Alan. *Tonal Harmony in Concept & Practice (3rd Edition)*. Fort Worth, TX: Holt, Rinehart and Winston, Inc., 1978.

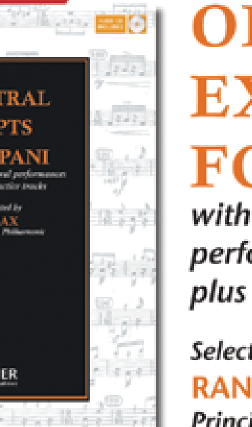
Papador, Nicholas. "Singles, Doubles, Triples: Rudimental Building Blocks as Applied to Four-Mallet Keyboard Technique." *Percussive Notes*: 42:4 (August 2004), 48– 56.

Stevens, Leigh Howard. *Method of Movement for Marimba (5th Edition)*. Asbury Park, NJ: Keyboard Percussion Publications, 2000.

Turek, Ralph. *Theory for Today's Musician*. New York: McGraw Hill, 2007.

Zeltsman, Nancy. *Four-Mallet Marimba Playing: A Musical Approach for All Levels*. Milwaukee, WI: Hal Leonard Corporation, 2003.

Meet Randy Max at PASIC
November 10-13, 2010
Indianapolis, IN



ORCHESTRAL EXCERPTS FOR TIMPANI
with an audio CD of orchestral performances of each excerpt, plus practice tracks

Selected and Annotated by
RANDY MAX
Principal Timpani
Rotterdam Philharmonic
Catalog #414-41194

"Randy Max's *Orchestral Excerpts for Timpani* examines the repertoire from every angle... contains many invaluable ideas on practicing excerpts, audition preparation, and ear training. An **essential resource** for any student or professional." -- Matt Perry, Royal Philharmonic Orchestra, Royal College of Music, Trinity College of Music

Theodore Presser Company • www.presser.com

Chord Tone Soloing

By Ed Saindon

Using only chord tones as a basis for creating lines is a fundamental approach to improvisation. The challenge lies in the fact that chord tones are stable notes. Hence, there is no tension and color in the line from the use of passing tones, approach notes, or tensions. With that in mind, there are certain aspects to focus on when soloing with only chord tones.

CONNECTING THE CHORDS

Connecting the lines from chord to chord via stepwise motion can help the lines flow through the changes. The use of guide tone motion on II–7 V7 progressions is an effective way to connect the changes. The 7th degree of the II–7 chord resolves down a half step to the 3rd of the V7 chord. Notice how the chords are connected by half steps in Example 1.

Example 1

EDITING

Editing involves the use of space via the omission of unnecessary and repetitive notes in a melodic line. The use of editing can make a melodic phrase more concise and coherent as well as allow for more space and the ability to play with more syncopated rhythms. Example 2 shows the use of chord tones played in consecutive eighth notes.

Example 2

Example 3 illustrates the use of editing as applied to Example 2. With editing, we get more interesting lines as a result of the space, rhythmic syncopation, and clear sense of phrasing.

Example 3

PHRASING

Here are some suggestions with regard to phrasing: try to avoid creating phrases that sound like separate and unrelated ideas from chord to chord. Try to play a phrase that continues over several measures. Begin and end phrases in unpredictable places in the measure as well as in the overall form of the composition. Try to phrase over the barline.

Experiment with various phrase lengths. Maybe play a short phrase, leave space, and play a longer phrase. Try to avoid consistently playing in two-bar and four-bar phrases. For example, play a melodic phrase over three bars instead of two bars. Play two measures and rest for one, and repeat that format throughout the composition. This three-bar routine will force you to play and rest where you're not used to playing and resting.

Example 4 illustrates the use of phrases that occur over more than one measure and flow from one measure to the next. The progression is the first eight bars of a well-known standard.

Example 4

ADDITIONAL SUGGESTIONS

The improviser should be able to play chord tones in any inversion. Most importantly, avoid consistently starting every phrase with the root of the chord. Any chord tone can be used to begin a phrase. Avoid playing up and down arpeggios since this will make the solo sound like an exercise. Remember, it's not necessary to play every chord tone of each chord. Try to include unexpected leaps and changes in direction of the line as well as a variety of intervals in the improvised line.

In terms of rhythm, avoid the consistent sounding of beat 1 from measure to measure. This consistent emphasis of beat 1 tends to stop the rhythmic flow of the line. Rather, try to anticipate beat 1 with the sounding of the "and" of 4, which then carries over the barline. Simple, syncopated rhythmic figures like that create a sense of "forward momentum" in the line. Strive for a balance of non-syncopated and syncopated figures as well as using a variety of rhythms, which may include eighth notes, triplets, and sixteenth notes. Also, try to balance the line with use of long notes and short notes.

The use of motives is an important element in improvisation. A motive can be as simple as a two- or three-note melodic idea that can be transposed, rhythmically displaced, slightly altered, and/or developed. Lines that contain motives have a greater sense of logic and direction.

With the incorporation of the aforementioned musical elements and techniques, chord tone soloing can be a very effective technique in improvisation. The goal should be to make the improvisation sound musical as opposed to an academic exercise.

SUGGESTED EXERCISES

Here are some exercises to help the improviser with the technique of chord tone soloing:

Chord Tone Connection

This technique involves starting with the lowest note on your instrument and going up and down the instrument using only chord tones. When proceeding from one measure to the next, play the closest note in the new chord. You can begin by using quarter notes and then proceed with eighth notes, triplets, and sixteenth notes. Example 5 uses a three-octave range beginning from F below middle C. The progression is the first eight bars of a well-known standard.

Example 5

Playing Within an Octave

This technique involves staying within an octave while only using chord tones. This method forces the improviser to see the chords in various inversions. Example 6 illustrates the use of playing chord tones within an octave from middle C and up an octave. Notice the use of motives, space, syncopation, and how the chords are connected via stepwise motion.

Example 6

Chord Tone Solo

The following solo, “Second’s Notice, is based on a John Coltrane standard and illustrates the musical elements and concepts that have been discussed. Notice the use of motives within the solo while only using chord tones. Also, the use of space and syncopation helps prevent making the solo sound stiff and academic.

Second's Notice

E-7 A7 F-7 Bb7 EbMAJ7 Ab-7 Db7

D-7 G7 Eb-7 Ab7 DbMAJ7 D-7(b5) G7

C-7 B7 Bb-7 Eb7 AbMAJ7 Ab-7 Db7

G-7 C7 Ab-7 Db7 GbMAJ7 F-7 Bb7

E-7 A7 F-7 Bb7 EbMAJ7 Ab-7 Db7

Improvising with chord tones is a fundamental technique of improvisation and is an important approach in establishing a good foundation in the ability to improvise. Once improvisers have a handle on chord tone improvisation, they can begin to introduce the techniques of tension resolution via passing tones, approach notes, and tensions along with chord tones. We will address this topic in a future issue of PN.

Ed Saindon has been a professor at Berklee College of Music in Boston, Mass. since 1976 and instructs in the areas of vibraphone, marimba, drumset, piano, improvisation, and ensemble performance. He has developed The Fulcrum Grip, a four-mallet grip for vibists and marimbists that utilizes fingers in the movement of the mallets. Ed's website recently introduced ShopTalk, an interactive feature that allows mallet players to comment and ask questions on a variety of topics including The Fulcrum Grip. Visit his site at www.edsaindon.com PN

The Concert Cimbalom: A New Voice for the Concert Percussionist

By Richard Grimes

When asked to identify the primary pitched instruments in the Western percussionist's arsenal, several familiar candidates immediately come to most people's mind: marimba, vibraphone, xylophone, and glockenspiel. However, an instrument well known to iconic composers of the 20th and 21st centuries remains relatively obscure to the general public: the concert cimbalom (pronounced sim-bah-lohm). Igor Stravinsky, Béla Bartók, Pierre Boulez, Zoltán Kodály, Frank Zappa, György Kurtág, and Louis Andriessen are among the composers who have incorporated this instrument in their scores. Yet there remains a dearth of musicians in the United States who are aware of the potential of the concert cimbalom as an orchestral, chamber, and solo instrument.

The concert cimbalom belongs to the family of zither instruments, defined by parallel strings of varying lengths and tensions stretched horizontally above a resonating chamber. Striking or plucking the strings produces the instrument's tone. The kiscimbalom, a 13th century Roma instrument, is the predecessor to the modern Hungarian concert cimbalom.[1] From the 13th century to present day, typical Roma (also commonly referred to as "Gypsy") bands have consisted of a cimbalom, a fiddle, and a double bass. In these bands, cimbaloms were used in conjunction with the fiddles to fill out the group's melodic passages.

Throughout the 18th and 19th centuries, cimbalom players in Roma groups made their instruments by hand. This tradition led to great variation in design, functionality, pitch collection, and timbral quality of each instrument. By the 18th century, the cimbalom's niche was elevated from traveling Roma bands to Hungarian aristocratic orchestras playing folk music indigenous to the region. Unlike the Roma cimbalom players, the cimbalom players in these folk ensembles usually did not make their instruments; instead, they acquired them from professional Hungarian instrument builders, which led to reduced variance in terms of pitch content and layout from one village to another.

Roma bands and Hungarian folk ensembles are often viewed as interchangeable by those unfamiliar with the instrument or the culture it arose from. Similarities between the traditions certainly existed, such as ensemble instrumentation, the oral acquisition of repertoire from master to apprentice, and the fact that neither Roma nor folk musicians were formally trained; furthermore, the general instrumentation and acquisition of repertoire from a master to an apprentice were the standard. Neither the Roma nor the folk musicians were formally trained in reading music or in performance technique like that of the concert pianists or violinists of the day. However, the two traditions differ on several important points. Hungarian folk ensembles were frequently rooted to a specific geographic region while Roma bands, especially rural ones, traveled widely. The musical styles of each group reflected those tendencies. Hungarian folk ensembles adhered to music that reflected the locality. Roma bands played a wider variety of music that reflected their mobility, including arrangements of popular Western classical pieces and renditions of the more popular Hungarian folk tunes. In addition, Hungarian folk ensembles throughout the 19th and 20th centuries were known for maintaining tradition and formality in their performances; whereas, Roma bands earned a unique reputation by offering fiery, flamboyant performances.

The visibility that the 19th century Roma bands achieved by performing in the cafés and on the street corners of Budapest increased the popularity of Hungarian culture among international visitors. However, from an international perspective, the attention that the Roma culture attracted began to overshadow the efforts and accomplishments of the Hungarian folk ensembles that had been developing during the same period. Consequently, tension began to grow into the 20th century between the folk (and eventually classical) culture of Hungary and the prominent Roma culture, creating a divide that would resonate for generations to follow.

In 1874 Vencel József Schunda (1845–1923) designed the first concert cimbalom. His efforts to contribute something of Hungarian national interest to the classical music idiom were inspired by the surge of nationalism that swept through the country during the late 19th century. With an expanded range and the addition of a pedal dampener, this instrument became the prototype for all concert cimbaloms that followed (see Figure 1).

At Schunda's behest, Géza Allaga (1841-1913), a prominent Hungarian composer and scholar, wrote the first method book on concert cimbalom technique and, within a decade, produced three additional volumes. The four-volume collection covers many diverse aspects of concert cimbalom performance.[2]

The first volume contains the general instruction on note values, dynamics, rhythms,

Figure 1

and musical terminology. In addition to scalar etudes and pedal technique, the book also provides information detailing proper concert cimbalom maintenance, areas to strike cimbalom wire, and techniques to tune the instrument. Allaga dedicated this initial volume to fellow Hungarian Franz Liszt, who shared enthusiasm for the new instrument's potential.[3] Within the first year of the publication, Schunda's instrument and Allaga's methods attracted international attention, promoting Schunda to translate Allaga's cimbalom method books into English and French.[4]

Although Allaga's technique has evolved to suit the performance demands of repertoire generated since its inception, the central principle of using smaller muscles to perform smaller motions and larger muscles to perform larger motions remains the same. Each hammer has a groove cut into the handle for the proper placement of the thumb and index finger. The remaining fingers then provide motion to the stick as it strikes the strings (see Figures 2 and 3).

Figure 2

Figure 3

When Allaga retired from his teaching post at the Academy of Music in 1897, his technical doctrine continued through his prodigy, Laszlo Kun, until 1921. Eventually Ida Tárjani Tóth taught at the Academy from 1967 until 1978. To further promote performance methodology, Tárjani Tóth wrote *Method for Cimbalom* in 1958.[5] This collection of etudes and exercises became the most substantial text of cimbalom performance technique to be published since the passing of Allaga. In accordance with Allaga's methodology, Tárjani Tóth's approach employs the Kodály method of learning, encouraging students to learn performance technique through the use of familiar Hungarian folk songs.

Many Hungarian cimbalom players credit Schunda with sowing the seed of the concert cimbalom while Allaga enabled it to blossom. In keeping with this analogy, recorded history would suggest that it was Aladár Rácz (1886–1958) who pulled the concert cimbalom from its roots and presented it to a global market. As one of the most celebrated Hungarian musicians of the first quarter of the 20th century, Rácz brought the concert cimbalom to the world stage more than any other performer. He became a master cimbalom player using the "Gypsy" technique he had learned from his father in rural Hungary and rose to prominence without influence from the classical school of performance that Allaga had established in Hungary. The achievements and contributions that Rácz made to the concert cimbalom include collaborations with the foremost composers of his day including Stravinsky, Kodály, and Bartók, as well as widespread exposure of the concert cimbalom to the world outside of Hungary.

In 1914, with World War I on the horizon, Rácz decided to pursue his performance career in Geneva, Switzerland. One evening in 1915, Stravinsky happened upon Rácz performing on the cimbalom at a popular nightclub in town. The composer was so moved that he purchased a cimbalom and became a student of Rácz. The collaboration ultimately resulted in the inclusion of concert cimbalom in several Stravinsky scores including "Polka for Cimbalom" (1915),[6] the first and second editions of "Les Noces" (1917 and 1919, respectively), "Valse pour les Enfants" (1917), "Ragtime" (1918), and "Renard" (1922). Following Stravinsky's lead, Hungarian composer Zoltán Kodály became an admirer of Rácz's talents and incorporated the instrument into his "Háry János Suite" (1926). Since its inception, "Háry János" has gone on to become the most performed orchestral concert cimbalom part in the world.[7]

In 1934, Rácz made the acquaintance of Béla Bartók, and their friendship would last until Bartók's passing in 1945. Like several other prominent composers of the period, Bartók was impressed with Rácz's abilities. Unlike his

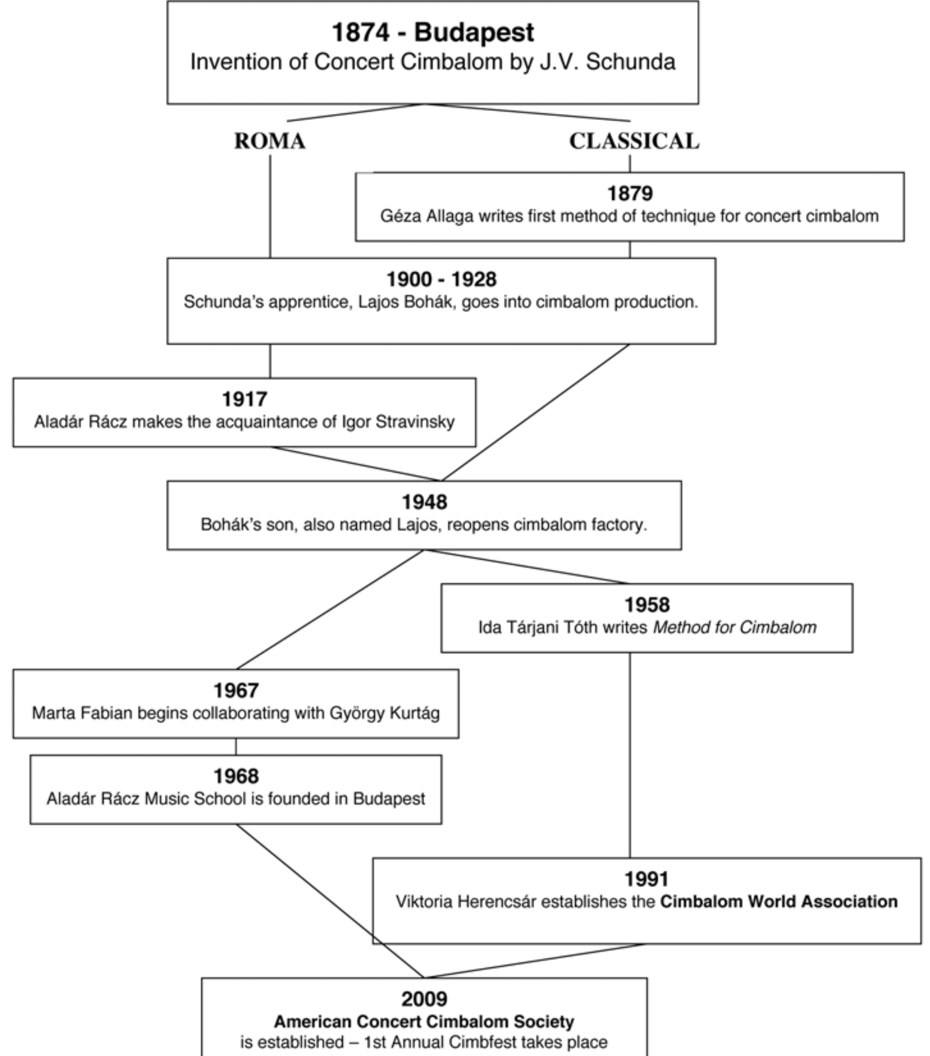
contemporaries, Bartók had already scored for the concert cimbalom prior to his acquaintance with Rácz. Bartók had employed the concert cimbalom in "Duke Bluebeard's Castle" (1918) and in the orchestrated version of his "First Rhapsody for Violin and Orchestra" (1928). Upon meeting Rácz and being so taken with his artistry, Bartók gave Rácz absolute freedom to interpret the tempo and phrasing of "First Rhapsody" when Rácz conducted it in 1934.[8]

Rácz's initial teaching pursuits in Hungary were not met with the same enthusiasm as his international performances. Students and professional concert cimbalom players of the day questioned his unrefined hammer technique with debilitating physical ailments in his hands only amplifying the situation. To make matters worse, the Baroque period music that Rácz championed in his performances was not enthusiastically embraced in 1935 Hungarian academic circles. Despite the situation, Rácz introduced his repertoire and performance technique to students and colleagues, establishing a second lineage of performance practice for the instrument. Prominent performers in the Rácz lineage include his protégé, Ferenc Gerencsér, and Gerencsér's student, Marta Fabian, who remains one of the most acclaimed living practitioners of the concert cimbalom.

One of Fabian's most notable contributions to the concert cimbalom was her work with György Kurtág, who featured the concert cimbalom for its unique timbral qualities rather than its association with Hungarian culture. Kurtág was enchanted by the "direct contact between performer and musical instrument, as well as the tonal character of the cimbalom and a certain lack of restraint associated with it."[9] Kurtág's catalogue of cimbalom repertoire includes: "Eight Duos for Violin and Cimbalom" (1961), "In Memory of a Winter Evening" (1969), "Splinters" (1973), "Seven Songs for Soprano and Cimbalom" (1981), "Scenes from a Novel" (1981–82), "Thirteen Pieces for Two Cimbaloms" (1982), "Un Brin de Bruyère a Witold" (1994),[10] "Stele" (1994), and "Messages" (1991–96).

Géza Allaga and Aladár Rácz laid the foundation upon which the concert cimbalom was built throughout the 20th century and, although the two never met, both were aware of the other's efforts to promote the instrument. Despite their very divergent technical approaches to performance, there is no evidence to suggest tension between the two luminaries. Rácz was involved in international performance while Allaga taught within Hungary. However, in the generations to follow, a chasm between the classical school of Allaga and the Roma or "Gypsy" methods initiated by Rácz arose. This rift was promoted by the classical school's concern for technique and quality of tone and possibly by jealousy of the celebrity that Roma players were able to achieve. The chart found in Figure 4 details the two divergent schools of concert cimbalom performance that permeated Hungary in the 20th century.

Figure 4



Through the efforts of many over the course of the 20th century, the concert cimbalom underwent the transformation from a rural Hungarian folk instrument to a concert instrument with a diverse scope of possibilities. For the percussionist or composer interested in learning more about the concert cimbalom, two outlets can easily be accessed: the American Concert Cimbalom Society (www.americancimbalom.org) and the Cimbalom World Association (www.cimbalom.org). Both organizations promote the performance, education, and composition of the instrument. Each can also provide direction on acquiring scores, instruments, and hammers, as well as instrument maintenance information.

Viktória Herencsár, a student of Ida Tárjani Tóth and a disciple of the Allaga lineage, founded the Cimbalom World Association (CWA) in 1991 in Budapest, Hungary with twelve members from three countries. Today, the organization enjoys a membership of over 400 performing artists, teachers, cimbalom manufacturers, music publishers, and hobbyists from thirty countries.[11] The CWA publishes a quarterly newsletter, the CWA *News*, in both Hungarian and English. The CWA is also active in commissioning composers to write for the concert cimbalom, with the Hungarian Music Foundation financially supporting CWA commissions. Chosen compositions are published through the organization's CWA Press. The largest project the CWA undertakes is the organization's biannual Congress.

Another resource for the aspiring cimbalomist is The American Concert Cimbalom Festival or "Cimbfest," which occurs each June in Boston, Massachusetts. The festival provides the cimbalomist with an annual five-day intensive seminar encompassing various performance aspects of the instrument including the instrument's history, maintenance, tuning, repertoire classes, and private study. By day, the festival offers a series of private concert cimbalom lessons, master classes, and seminars. By night, the festival celebrates the concert cimbalom through a series of performances featuring the world's foremost artists on the instrument.

Whether the contemporary percussionist

decides to study the cimbalom with intent to perform or simply to gain a general familiarity, it's never too soon to initiate the acquaintance. The concert cimbalom has a significant body of notable repertoire for orchestral, chamber, and solo performance, and continues a pattern of prolific growth into the 21st century. From a technical perspective, incorporating the concert cimbalom into the percussionist's arsenal of instruments is a natural transition, as the instrument's technique employs the same general motion of the wrist and use of the fingers, arms, and shoulders as those required to play instruments such as timpani or marimba. With a strong repertoire, available instruments, and plentiful resources to learn, the age of the concert cimbalom for Western percussionists is upon us.

ENDNOTES

1. József V. Schunda. "The Construction of a Concert Cimbalom," (Budapest: Buschmann Publications; 1907, trans. V. Herencsár), p. 3.
2. Allaga, biographical notes.
3. Herencsár, 1 August 2000.
4. Ibid.
5. Tóth was assisted in writing her *Method for Cimbalom* by Jozsef Falka.
6. Written in 1915, "Polka for Cimbalom" was never published.
7. Karsai, Irene. Interview by Richard Grimes. E-mail correspondence. Boston, Massachusetts, 14 September 2005.
8. Ibid.
9. Pilinszky, János, "Hungarian Music and the Cimbalom," retrieved from http://bmcrecords.hu/pages/tartalom/right_content_en.php?kod=046, translated by Emery George, 2001.
10. "Un Brin de Bruyère a Witold" was originally written for solo piano, but has since been transcribed for solo cimbalom.
11. Viktoria Herencsár, interview by Richard Grimes, minidisk recording, Philadelphia, Pennsylvania, 19 November 2003.

Richard Grimes specializes in contemporary orchestral and chamber repertoire for the cimbalom. Since 1999, Grimes has performed extensively throughout North America with symphony orchestras and with Cordis, a critically acclaimed contemporary chamber ensemble in which he plays both traditional and electric concert cimbalom. He presented a cimbalom concert and workshop at PASIC 2003 in Louisville, Kentucky. Grimes is a prolific composer for the cimbalom, having written solo cimbalom literature and a method book, *Down to the Wire, A Contemporary Approach to the Concert Cimbalom* (Bachovich Music Publications). He has also authored the book *Gypsy Son, The Evolution of the Concert Cimbalom in Western Music*, which chronicles the divergent paths of the classical and Gypsy concert cimbalom performance practices throughout the 20th century. Grimes is Artistic Director of the American Concert Cimbalom Society (www.americancimbalom.org). PN

The Oberlin Conservatory of Music
A tradition of excellence

Meet Michael Rosen at the PASIC 2010 panel "Orchestral Percussion in the College Curriculum" on Thursday at 10 a.m. in room 201. Also be sure to visit Oberlin's booth for more information about the conservatory and to meet current students.

Intense and stimulating, the percussion program at Oberlin stresses the development of technique and musicianship through the study of solo literature and orchestral repertoire—from Bach and Beethoven to Cage and Crumb. Professor and Program Director Michael Rosen, a full-time resident teacher and performer, is dedicated to careful and rigorous instruction in an undergraduate studio small enough to ensure that each student receives individual attention and frequent opportunities to perform. Please visit www.oberlin.edu/percussn for more information.

OBERLIN
COLLEGE & CONSERVATORY

Michael Manderen
Director of Admissions

The Oberlin Conservatory of Music
Office of Admissions
39 West College Street
Oberlin, OH 44074
[P] 440-775-8413
[W] www.oberlin.edu/con

David H. Stull
Dean of the Conservatory

Rudimental Classics 'Yankee Doodle'

By Robert J. Damm

Although the tune for "Yankee Doodle" has perhaps become the most recognizable "American" song in the world, the drum part traditionally used to accompany it is, ironically, a generic march pattern called "The Army Two-Four." This is a standard drum beat historically applied to any 2/4 march tune for which a drum part was needed. This tradition is documented in *The Complete Music for Fife and Drum*, where the snare drum part suggested for "Yankee Doodle" is "The Army Two-Four," a general-purpose drumbeat, or "The General" (Sweet, p.4–5). "The Army Two-Four" found in *The Drummers' and Fifers' Guide* is in a section called "Standard Beats" where it is called quick-step "Biddy Oats" and is recommended as the drum beat for 13 other tunes "as now used in the Regular Army of the United States" (Bruce and Emmett, p. 56). "Biddy Oats: The Army 2/4" is also found in the *Collection of Drum Solos* (Ludwig, p. 16). Although a bass drum part is included in both the Sweet and the Fennell collections, the bass drum did not become part of American field music until the early 19th century (Camus in Groves, p. 229). There is no bass drum part included in *The Drummers' and Fifers' Guide* (Bruce and Emmett).

The connection of "Biddy Oats: The Army 2/4" to "Yankee Doodle" clearly illustrates the importance of knowing the relationship of the rudimental drum part to its associated fife tune. In this case, a generic march beat, because of its connection to a patriotic song, becomes one of the most important drum beats in the history of the United States. Playing "Biddy Oats: The Army 2/4" as a snare drum solo, without knowing its function and its connection to specific tunes, will not provide the rich musical experience of playing it as the drum beat in a fife-and-drum performance of "Yankee Doodle."

As a song, "Yankee Doodle" had a long history in oral tradition before it evolved into its present form. "The implication is plain that we are here dealing with a genuine folk melody, the origins of which are lost in antiquity," reported Lowens (p. 92–93). The earliest written record of "Yankee Doodle" (also called "The Lexington March") was in the form of sheet music printed by Thomas Skillern in London between 1775–1777 (Damon, p. 1).

"The legacy of 'Yankee Doodle' is as rich as the heritage of America…it evolved during the American Revolution to become our most stirring anthem of liberty" (Murray, cover jacket). In addition to its use for marching and dancing, the "Yankee Doodle" tune was used for creating "new songs" about current events. In the early American colonies of the 1600s, there was hostility between the Dutch in New Netherland and the English in New England. The Dutch called the English "Jankes" (meaning "Johnnies" but pronounced "Yahn-kes") and made up verses about the English Johnnies as they sang their "Janke doedel" harvest song (Murray, 3–17). The song was taken up much later by the British during the American Revolutionary War in derision of the New Englanders:

Yankee doodle came to town
Riding on a pony,
Stuck a feather in his hat
And called it macaroni

The meaning of this verse is understood through etymology. In the 1770s, *Yankee* referred to America's English colonists. *Doodle* meant a "fool" or "simpleton." A *macaroni* (also known as a fop or a dandy) described a man who was preoccupied with or vain about his clothes and manners. The term also referred to a young man who had traveled in Europe and extravagantly imitated such Continental fashions as long curls and glasses. The macaroni wig was an extreme fashion of the time. The verse, therefore, meant that the colonists were so unsophisticated that they thought that by simply sticking a feather in a cap they could achieve the height of fashion (Oxford English Dictionary Online).

The American war camp provided a new subject to be set to the tune. In 1775, when Washington took command in Cambridge, a British military surgeon by the name of Edward Bangs made up humorous verses about "Yankee Doodle" to make fun of the New England militia. Using an earlier version, Bangs wrote "The Yankee's Return from Camp," which was widely printed as a broadside and became the official text. The version depicted a naive boy's view of army camp and provided the new chorus:

Yankee doodle, keep it up,

"Biddy Oats" as printed in *The Drummer's and Fifer's Guide* by George Bruce and Daniel Emmett

Yankee doodle dandy,
Mind the music and the step
And with the girls be handy (Damon, p. 11).

"The song 'Yankee Doodle' was at first despised by New Englanders, but in the 1775 battles of Lexington and Concord the victorious rebels hurled it back at the retreating redcoats. By the British surrender at Yorktown in 1781, the colonists had made 'Yankee Doodle' their 'National Air' and inverted its meaning to a patriotic song of defiance and triumph" (Murray, cover jacket).

The enduring popularity of "Yankee Doodle" is evidenced by its printing in dozens of American newspapers during the 1780s and 1790s bearing the title "Air – Yankee Doodle" (Lowens, p. 92). It was also printed in America for Benjamin Carr's "Federal Overture," a medley of patriotic songs published in 1795 (Sonneck, p. 121).

The famous patriotic painting by Archibald Willard called "Yankee Doodle" (later known as "The Spirit of '76" after it was exhibited in the Philadelphia Centennial Exposition in 1876) depicts two drummers and a fifer marching across a battlefield during the American Revolution. This painting epitomizes the historical connection between the song and the fife-and-drum tradition. In fact, "Yankee Doodle" "remains the signature tune of all traditional fife-and-drum corps" to this day (Cifaldi in Sweet, p. 98).

REFERENCES

Bruce, George and Emmett, Daniel (1865). *The Drummer's and Fifer's Guide*. New York: Wm A. Pond.

Camus, Raoul (1986). "Military music." In H. Wiley Hitchcock and Stanley Sadie (Eds.), *The New Grove Dictionary of American Music* (Vol. 3, pp. 228-230). NY: Macmillan Press Limited.

Damon, S. Foster (1959). *Yankee Doodle*. Providence, RI: Brown University.

Lowens, Irving (1964). *Music and musicians in early America*. New York: W. W. Norton.

Ludwig, William (1966). *Collection of drum solos*. Chicago, IL: Ludwig Drum Co.

Murray, Stuart (1999). *America's Song: The story of "Yankee Doodle."* Bennington, VT: Images from the Past, Inc.

Sonneck, Oscar (1909/1972). *Report on the Star-Spangled Banner, Hail Columbia, America, Yankee Doodle*. New York: Dover.

Sweet, Walter (1996). Complete music for fife and drum. Pacific, MO: Mel Bay.

Robert J. Damm is Professor of Music & Director of Music Education Partnerships at Mississippi State University. He has studied music and dance in Cuba and Ghana. His original compositions are published by HoneyRock and HaMar. He has served as President of the Mississippi PAS chapter. PN

Orchestral snare drums for
WORLD CLASS
performers
Picture yourself with a Black Swamp Snare Drum
Countless players, students, educators and organizations worldwide choose Black Swamp Percussion snare drums to meet their performance needs…join the club!
Visit our Sound Lab at www.blackswamp.com to explore BSP snare drum audio samples with full strainer, shell and size comparisons.
Black Swamp Percussion
Pictured L to R: Barry Dove, Scott Deal, & Chris Scarberry

Blisters: The Inside Story

By Darin "Dutch" Workman

Each of us has had one. We know exactly how we got it, and it probably caused us pain during and after. In our typical day-to-day living, we are able to do numerous movements for hours at a time without developing blisters. Why is that? Blisters come from wear and tear on the skin from activities that we are not used to doing. Once our body adapts to the activity, it should stop causing blisters.

When we begin new repetitive movements, our body will often have resistance to them, and that resistance causes irritation to the skin in the form of blisters. The quicker we learn to do that movement without resistance, the less damage we will incur. Typically, a blister is telling you that your body cannot handle the activity you are doing the way you are doing it. You can either stop the activity altogether, or you can alter the way you do it so that it is not as abrasive to the body.

So, what is in a blister? Blisters are an area between skin layers that contains clear fluid, or blood (depending on how it occurred). From a different perspective, what is *in* a blister is a *warning* that your body is not operating in the most efficient way. If your body is forming blisters as a result of playing drums or percussion, you need to reevaluate your playing technique and make some changes. Having a great teacher is a key element in overcoming this problem.

Before we get too deep into this subject, let's discuss what a blister really is and how we take care of it.

The skin has two parts to it: the dermis (inner layer) and the epidermis (outer layer). The epidermis is made of up to seven layers of skin that gets harder as it makes its way to the outer layers of the body as each successive layer wears off. This allows us to rub the outer layers of skin off when we use our hands for rough activities, and the body rejuvenates itself. On occasion, if the outer skin is holding something, or moving excessively, the layers can loosen and rub on each other, causing friction, irritation, and swelling that forms a pocket of clear fluid or blood (see Figure 1).

If it goes deep enough, it can break very small blood vessels in the skin and cause blood to collect in a pocket between the skin layers (see Figure 2). The fluid will gradually dissipate or move its way to the surface and eventually burst.

If the blister is popped prematurely, it may cause an infection in the deeper layers of skin. Signs of infection include swelling, redness, extreme tenderness to the touch, and possible oozing of pus or fluid from the sore. This is much more painful and takes longer to heal. Blisters heal well on their own if the source of irritation is stopped and the sore is left alone. They usually heal in about a week, but it can take longer if the blister is larger.

Now that we know what a blister is, let's look at the more important subject of what is "in" a blister. In other words, what does it mean when we get a blister? Are they good or bad? Are we doing something wrong if we get them repeatedly? Is there a way to avoid them?

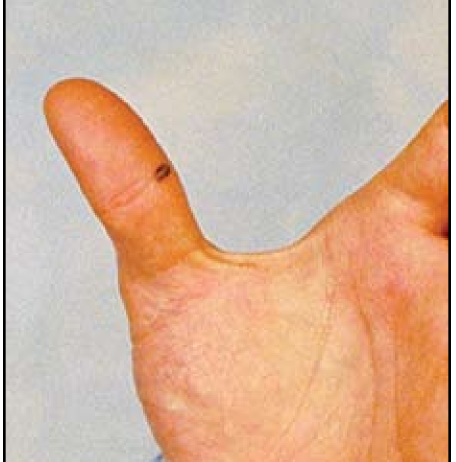


Figure 2: The typical appearance of a healing blood blister on the thumb.

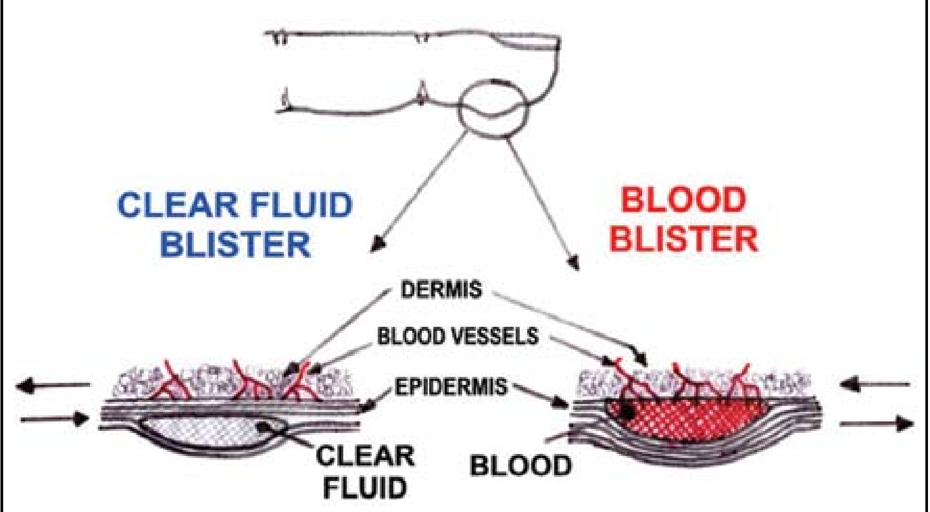


Figure 1: Rubbing of skin layers, producing irritation and fluid build-up between them, causes a blister. Deeper blisters may rupture small vessels and fill with blood, causing a blood blister. Blisters are a sign that the body is being used in ways that it shouldn't be. Corrections should be made.

The body is made to operate in various ways without trouble. Using the hands and feet to do things that wear the skin off is expected, and the body has defenses for it.

A blister occurs when the body does something that it is not used to, or is done in a way that circumvents its natural defenses. For example, if you dig with a shovel for the first time, you will most likely get blisters, but as you continue to work with the shovel, the skin toughens until it is able to do the work without injury. In addition, the brain learns how to use the tool in a more efficient way in order to reduce the wear on the body. These are a couple of the body's natural defenses.

Another important factor affecting blisters is the amount of time you spend doing the activity. If you are used to doing a movement, and one day you decide to do it two hours longer, the increase in time alone will irritate the skin. It is not only important to give your body time to acclimate to new movements, but it is also important to give it time to acclimate to the amount of time spent doing them. Gradually increase the amount over a period of days, weeks, or months. If your body is feeling irritated, go a little less the next time you play so that there is no irritation.

This means that you may have a blister at first, but as the body acclimates, your blisters will go away without returning. However, if you have recurring blisters or excessive calluses, you are definitely doing something wrong. In this

case, your body is trying to tell you something. You must change the way you are doing the movements (your technique). Is *your* body trying to tell *you* something?

This whole blister concept revolves around friction. This occurs when one object is moving in a different direction compared to another object and they come into contact. It also occurs when the objects move the same direction, but at different speeds. A good example is when you bring a drumstick off of the drum and then reverse the direction to swing it to the drum again. With proper technique, that type of acceleration move can be done so smoothly that it will not adversely affect the hand (or the rest of the body).

The only way to reduce friction is to have objects moving in the same direction at the same speed: synchronicity. When objects are synchronized, there is little friction.

When we are playing, this is exactly what we should be trying to do: reduce friction. When we do this, there is less restriction to our playing, less irritation to our bodies, and we come into greater harmony with our instruments. The more restrictions we remove, the greater our musical expression.

Blisters are one of the signs showing us that there are restrictions to our playing. It means that the stick is moving differently, to some extent, than your hand. It means that your foot is moving across the pedal rather than with it. It means that you are trying to control the mallets with just your fingers rather than incorporating it within your whole body movement. It means that your limbs fight the instrument rather than move with it.

> If you have recurring blisters or excessive calluses, your body is trying to tell you something.

I could go on and on with examples of how the body fights the instrument, and so could you if you pay attention to your body movement as you are playing. That is exactly what this article is about: getting you to recognize the signs your body is giving you and respond appropriately. You will also produce a better sound when your movement is in sync with the instrument. And did I mention that you will enjoy the music much more?

There are many ways to read your movements to see if you are causing your body problems. The most effective way to solve this problem is to have a reputable teacher observe your playing and allow him or her to change your technique. This can be difficult, since most of us have invested a great amount of time learning to play, and if we have developed faulty techniques, we are proud of them and have a hard time abandoning them.

The second way is to videotape your playing. This way, you can be your own worst critic in private. We take criticism from ourselves much easier than we do from others.

If you don't have a video camera, put up some mirrors so that you can see as many angles as possible. This is not as effective as a video, because you cannot slow or freeze-frame repeatedly to study your technique and make changes, as you can with a video. The optimal situation is to have a great teacher who will be familiar with problems he or she observes and will have already developed quick and effective ways of correcting them.

As a last thought, keep this in mind: If *you* were able to spot the problem, you most likely would have done so by now. Chances are, you do not have a wide enough scope to find an easy and effective resolution on your own.

If improving your playing is important enough to you, you will take every opportunity to recognize what your body is trying to say. Then you will make the effort to correct it.

Parts of this article are exerpts from Dr. Darin Workman's book, The Percussionists' Guide to Injury Treament and Prevention *(Taylor and Francis) and are used by permission.*

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

ABOUT BLISTERS

Clear or bloody looking fluid-filled bump under a thin layer of the skin.

NAME OF INJURY
Blisters (clear or blood)

DESCRIPTION
A small vesicle (fluid-filled sac), especially a bulla (larger vesicle). May have clear watery (serous) contents or bloody contents

CAUSE
May be caused by a pinch or bruise, but most often due to persistent friction to an area of skin.

TREATMENT
It is best to leave a blister alone until it pops (especially if it's under 1cm in diameter). However, you may pop it with a sterile needle just enough to allow the fluid to escape, keeping the skin intact. This protects the skin underneath from exposure or infection.

Immediate relief: Lancing: First, clean the skin with alcohol, poke one or two holes in the upper skin, drain the fluid, and leave the skin on. After it pops, or is lanced, it is best to apply antibiotic ointment and cover it with a bandage until it becomes less tender in a day or two (big or deep blisters take longer). If you are going to continue activity that rubs the blister (especially on the feet), put petroleum jelly over the bandage, and cover it with a second bandage so they will slide on each other rather than rubbing.

PREVENTION
Blisters are usually a result of improper or inefficient movement. When the body operates inefficiently, friction can occur, causing rubbing of the skin layers on each other. This results in blisters and/or calluses. A change in your technique will help. Contact a teacher familiar with ergonomics (one without blistered hands). Most likely, you are gripping the sticks or mallets too tightly.

IF NO RELIEF
If the fluid coming from the blister isn't clear like water, and/or smells bad, seek advice from your physician. Also see your doctor if it gets infected (swollen, red, hot, increased pain over a short period of time).

PROGNOSIS
Excellent healing occurs if the procedures above are followed and the source of the irritation is removed. (Try to develop a blister-free hand technique.)

OTHER POSSIBILITIES
Boil: Deeper into the skin, more painful, and is an infection.
Callus: Solid knot of skin; not fluid filled.

Roll Productions

PERCUSSION for one

by professor Donato Goyeneche
You may listen to all these pieces
if you visit
http://www.rollproductions.com

New works:
REENCUENTRO EN SWING: vibes medium-difficult
SAMBASON: marimba difficult
LUCUBRATIONS OF A PERCUSSIONIST: multiperc. medium- difficult
ON LINE with New york, Tokio and Rio: 4 timpani medium- difficult
If you want you can download the scores online, that is, immediately.

over 40 pieces are at your disposal

HOW TO SUBMIT MANUSCRIPTS TO THE PAS ON-LINE RESEARCH JOURNAL

1. Submit three hard copies of the full text, including bibliographic entries, musical examples, photographs, illustrations, etc., to: PAS On-Line Research Journal, 110 W. Washington Street, Suite A, Indianapolis, IN 46204.

2. Include a cover letter stating the author's name, position, year of manuscript completion, year of latest revision (if any), phone number, and a brief "author's credits" bio. A photo is optional.

3. If copyrighted musical examples, illustrations, or photographs are included as part of the manuscript, it is the author's responsibility to secure permission for the use of such copyrighted material. A letter documenting permission for use and on-line publication of these materials must be included.

4. Articles will be reviewed quarterly by the PAS Scholarly Research Committee. It will take approximately six weeks to review an article. You will then be notified of the status.

If your manuscript is accepted for the Journal, you will be asked to send an electronic copy of the manuscript, a brief summary of the article for the Journal Table of Contents and a signed release form to the PAS office.

Music Dealers Depend on Yamaha.

With a newly designed 12" snare drum that reduces the carrying weight for students; lightweight aluminum bells that start on F instead of G to reduce confusion for beginners; and a modular component system that allows dealers, educators and students to create the kit they need with 'Go as they Grow' expandability, the new Yamaha student percussion kits provide ample reason for everyone to Depend on Yamaha. Learn about these features and more at **www.yamaha.com/pas**

- SK-275 Mini Snare Kit with backpack
- SK-275R Mini Snare Kit with backpack and roller
- SPK-275 Bell Kit with backpack
- SPK-275R Bell Kit with backpack and roller
- SCK-275R Mini Combo Kit with backpack and roller
- SC-275 Rolling Cart for Student Kits

QUALITY • SUPPORT • PROFESSIONALISM • VALUE

©2010 Yamaha Corporation of America. All rights reserved

Airto Moreira Rhythm and Color

By Robert Willey

Airto Moreira was born in 1941 in Itaiópolis, Brazil, and was recognized for his musical talent as a young child. He worked as a professional musician for over ten years in Brazil before moving to the United States in the 1960s, and brought a large collection of Afro-Brazilian percussion instruments, which he introduced into leading jazz groups—most notably Miles Davis's group and Chick Corea's original version of Return to Forever. *DownBeat* magazine created the category of Percussionist for its Readers and Critics polls in 1973 to recognize his contributions, which he has since won over twenty times.

Airto is responsible for a number of innovations, including the practice of playing drumset and percussion instruments simultaneously, and using avant-garde free techniques instead of simply reinforcing a groove. His approach to coloration, where the sound of an instrument becomes as important as the rhythm one plays, has become a standard practice in jazz groups. He helped broaden interest in percussion and world music in the 1990s working with Mickey Hart and Dizzy Gillespie.

Robert Willey: *Brazil is a world power in soccer and music, among other things. We understand that you have a large population, and that kids grow up playing soccer, but it's not as obvious where the music scene begins. Why is popular music so strong there?*

Airto Moreira: I think it has to do with the people who colonized the country, the natives that were there, and the slaves. Brazil was the only country in South America that allowed the black people to bring their instruments off the ships, which helped maintain their culture. I haven't studied it that much, but I read that they had a time once a week that they could play and dance, and do a few rituals that were important to them. The traders used to go to Africa and pick up anybody and everybody. Sometimes they would pick up royalty, the king of a huge tribe, and when they got to Brazil they were recognized and treated very specially by their own people, and the Portuguese kind of respected that. They were not as bad as some other countries. That's why we have the popular music; the peoples' music is so strong in Brazil. There are many rhythms that come from all over Africa and parts of Asia. The rhythm got mixed with European classical and folk music and formed Brazilian music, making it different from other countries in Latin America.

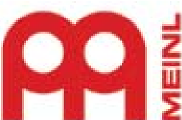
Hearing Brazilian music for the first time hits people a certain way. People feel part of it. There are artists that make me feel that way, like Salif Keita from Africa. When you hear that man singing and playing with his band it hits you like you belong to it. Brazilian music, being simple and having beautiful melodies, together with *futebol* [soccer] and the way of dancing and everything, it's a whole culture that is very easy for people to like. That's why it influences

so much. There are *Escolas de Samba* [samba schools] all over the States, Europe, and Asia. It's so funny. I was playing in Malaysia not too long ago and three or four guys invited me to go to a party to hear their samba school with its 14 members. They picked me up at the hotel and took me there, and it was pretty good. Everybody was having fun, and they were cooking Brazilian food. I couldn't believe it.

RW: *You were one of the first to play drumset and percussion together. Did that start when you were playing with Hermeto Pascoal?*

AM: I first started playing percussion when I was four or five years old. I had a *tamborim*, some bells, and shakers. I started playing drums when I was 14. I went to a Carnaval ball with my parents, but when we got to the door they said that because I was young I could only go in if I stayed with the musicians onstage, which is what I wanted to do anyway. The drummer was late, and one of the musicians, an old man named Pedro, asked me, "Do you know how to play drums? I know you play drums because on Sunday afternoons you come here and play percussion." I told him, "Well, I never really played drums, but maybe I can." He said to sit down and try. I played the two main rhythms that they played at that time for Carnaval—*marcha* and *samba alegria*. They said I could play until the drummer came. He never showed up, so I played from 9:30 at night until 4:30 the next morning with a couple of breaks to eat a sandwich or something. They paid me very good money for that time, and asked my father to let me play with them. Mr. Pedro was a very nice man, and so were my parents. They let me keep playing with them.

I started combining drumset with percussion later when I was playing drums with Quarteto Novo with Heraldo do Monte, Théo de Barros, Hermeto, and an incredible singer and composer, Geraldo Vandré. He wanted a special sound, and talked to us all the time during the first month we rehearsed. Hermeto could play anything, and always wanted to complicate things in order to make things better for the musicians. Geraldo was always getting on our case, saying, "Play Brazil. We are here to play Brazilian music." I would pick up shakers, triangle, and sometimes *agogô* while playing the kick drum and hi-hat.



INTRODUCING THE NEW SYMPHONIC SERIES

Cast and hammered into shape.
Available in three weights.
Professional leather handles.
Made in Turkey.
www.meinlcymbals.com

RW: *Those instruments gave it a Brazilian sound?*
AM: Yeah, very much so.

RW: *When you moved to the United States, you became known as a percussionist more than a drummer. Did you switch back to percussion because it was easier to get gigs?*
AM: There were a lot of percussionists here, but they were mainly from Cuba and Puerto Rico. There were very few Africans. They didn't have the same instruments I had. I had an arsenal already, 60 or 70 instruments. Brazil has more percussion instruments than other Latin American countries for the reasons I explained before. I went to California in 1967 to bring Flora [Purim] back to Brazil, where we had met. She had come to the United States a month before to give it a try, with the idea of staying for maybe three months. I was only going to stay for two weeks. My plan didn't work. I stayed in America practically the rest of my life.

RW: *Why did you stay?*
AM: First of all, Flora didn't want to go back. Also, I started meeting American musicians. Even though I didn't speak English, I was able to communicate with them through gestures. They would invite me to sit in on their gigs. I would take a few of my percussion instruments and play with them—musicians like Lee Morgan, J.J. Johnson, Kay Winding, and many others. I liked it! I could play whatever I wanted to. I couldn't understand what they were saying, but I knew that they were happy and accepting what I was doing. I kept sitting in and playing with those guys, and then started playing gigs. I played in many combos with Cannonball Adderley, Cedar Walton, Reggie Workman, and others, and was invited one day to go on the road with Paul Winter for two months. When we got back to New York I got a call from Miles Davis' manager, and then recorded *Bitches Brew* with him. The rest is history. I didn't know it was going to be like that.

RW: *You were one of the first to play avant-garde free style percussion. Did that start when you were with Miles? I assume he didn't want you to play samba patterns all the time.*
AM: I rarely played samba patterns with him. I played what I heard. Music is totally about communication. I listened and then I played. If you hear something, you play that. Percussion is perfect for that. You get all the colors—highs and lows. You can play little flutes or things, or you can play rhythm, or hard rhythm. Miles left me pretty free. I think he liked what I played because he didn't complain. The only thing he told me one time was, "Don't bang, just play." So then I thought I was playing too loud, so I started playing very soft. We were playing every night at the Village Gate. The next night he said, "Why aren't you playing?" and I said I *was* playing. Then he said, "You listen, and you play, okay?" I didn't speak English well yet, so I called Jack DeJohnette and told him what Miles had said. Jack said, "Well, you listen and you play, man. You play whatever you wanna play, but when you don't feel like playing, don't play. That's what Miles means when he says, 'Don't bang.'" That's what completed my concept.

RW: *For me there seem to be three types of American musicians involved with Brazilian music—those that just wanted to cash in on bossa nova's popularity, those that enjoyed the music as vehicles to improvise over (e.g., Sonny Rollins, Herbie Hancock), and then those who spent more time with the music and Brazilians (e.g., Clare Fischer). Which Americans do you think have gone deepest into it?*
AM: Paul Winter was one of them. I don't know if he's still playing that kind of music.

RW: *Pat Metheny?*
AM: In some ways. He likes Milton Nascimento and tries to get that feeling, even though he's a jazz player. He went to Brazil a lot. Ron Carter is one of the best Brazilian players in the world. He got it right away; he understood and loved it. Cannonball went a little deeper. He was always talking to us; he wanted to know the roots. Dizzy Gillespie, even though he played a lot of bebop and Cuban jazz, had me and Giovanni Hidalgo playing with the big band. He wrote two or three really nice Brazilian songs—fast sambas.

RW: *Do percussionists from Brazil and other Latin American countries combine well, or is it better to have one or the other?*
AM: It depends on how good the players are. I can play with Giovanni Hidalgo because he will play Brazilian and also Puerto Rican and Cuban at the same time. He comes up with rhythms that allow everybody to play. It becomes almost the same thing. Giovanni is a very good example of that. There are some drummers that play well, like Mark Walker, an American who lives in New York. He is a beautiful player and plays Brazilian music—not just samba but all kinds of stuff. He plays Cuban music also. He is very smart and sensitive.

RW: *How does Brazilian music contribute to an emerging world music, an intersection of music from different traditions, as heard from such artists as Antônio Carlos Jobim, Paul Winter, Paul Simon, Mickey Hart, Oregon, Ivan Lins, Pat Metheny, Astor Piazzolla, Bobby McFerrin, and others?*
AM: Brazilian rhythms and music are very open. It's almost like jazz, because it has beautiful chords that are simple enough to improvise off of very comfortably. The rhythms are not too complicated, and you can improvise almost like jazz on top of rhythms like samba or *baião*. That's why jazz musicians always liked Brazilian music when they heard it for the first time—for instance, the great saxophone player Stan Getz. He played beautiful stuff. I worked with him for a while. His repertoire was half Brazilian and half jazz. He loved jazz ballads, and for faster tunes he liked Brazilian songs.

RW: *Portuguese and the cultural associations in the lyrics interfere with American audience's understanding and enjoyment of Brazilian music. On the other hand, the exotic sound of the language is attractive, even when its only traces left on an English translation, as demonstrated by Astrud Gilberto's success singing "The Girl From Ipanema." I would think that Flora Purim [Airto's wife] wouldn't have wanted to completely erase the accent from her singing. It's something distinctive, adding another dimension to the sound, like Miles' Harmon mute.*
AM: Flora was Gil Evans' first singer. He liked the way she sounded singing Brazilian jazz in Portuguese. He asked her if he wrote an arrangement of a Brazilian song that he liked if she would sing with his band and she said, "Yes, of course!" He wrote a wonderful arrangement of "Nanã," a composition by maestro Moacir Santos. It was a big thing; it was beautiful.

RW: *Gil Evans was a master of texture and color. Do you think Flora's accent was one of the things that attracted him to her singing, in addition to her being one of the few Brazilian singers that can really swing?*
AM: We were friends. We used to hang out with him. He loved Flora. Gil wanted his band to sound really open, without strict arrangements. He wanted to be more open to improvisation. I played with his band for a while, too. The original Return to Forever with Chick Corea opened a lot of doors for her, too.

RW: *I find Brazilians to be very creative. Do you think that it's a national trait?*
AM: Yeah. I think it is the Brazilian way of life. It's not like Europe and the States where you have a *job*, and then you go work at that job every day, and then you go back and on the weekends have a barbeque with your kids and then you go to your job again. Brazilians are always doing something else. It's not just about music, there's *futebol* [soccer], and dancing, and little games and things that they play. It's very creative living. Also, it's harder to be creative when whatever you want is there.

If you don't have that much, you have to compensate, and so you pick up different things, and that's the way you become more creative.

RW: *So that's why you don't take every drum you own on every gig; you take just a few instruments and find ways to get the most sound out of them?*
AM: Yeah, and also I don't want to have too much over-weight on airplanes [laughs].

RW: *Synthesizer keyboards now come with built-in samples of Brazilian instruments. What do you think about the recording of* agogô, cabasa, guiro, cuíca, surdo, *and other instruments, and then having someone make a rhythm track from fixed sounds?*
AM: Music is pure energy. Since I was a kid I heard my elders talk about "universal energy," which is the energy that keeps all planets in balance. We look up in the sky and see all the stars, and then there are all the galaxies. It is beyond our imagination how big it all is, but the energy is one. Positive energy is the universal energy and it is one, in everything. We are inside this energy; we exist inside it. That is where music comes from. We borrow from that as musicians in order to play. When you play live music with real instruments you get the first impact of the sound.

RW: *When it is first created.*
AM: Yeah. That's number one. That's the purest sound, and the most effective. That's the one that has that energy with it. It comes with that energy. When people hear live bands, they say, "Wow, that's so great!" They like it so much. It's a first generation sound. If you record that sound and it goes through some machines and then comes out, that's a second generation sound. Even at a live show, people are listening to second generation sounds. If there's no electronics involved, then that's first generation sound. What they do with the machines is make a copy of the sound, but it's not real. It sounds very good—very clean and precise. You can create whatever you want on top of the samples, but it will never sound so warm and natural as when someone is playing.

RW: *It's always the same little scrape. You can't have a short scrape or long scrape, it's always the same, the copy.*
AM: Sometimes it's like a twentieth generation sound. This electronic music is maybe what's going to be happening in the future. For me, this kind of music is not happening yet. I see and hear a lot of it, but I have never used it myself. In a recording I might enhance a sound with a little reverb or something, but when I play live I never use a machine to process it. If I want a sound with echo or some effect, I'll *play* that sound. That's a huge difference. I feel bad for the musicians who do that kind of music, because they will never find out how beautiful it is to play an instrument together with other people and play as part of an ensemble. That is so beautiful. It is a shame that they will never feel that.

Robert Willey teaches music media at the University of Louisiana Lafayette. A Fulbright Scholarship in computer music composition and performance in Brazil led to a visiting professorship at the Carlos Gomes Conservatory and Federal University of Pará in Belém. He has performed statistical analysis of the harmony of Antônio Carlos (Tom) Jobim, and co-written a book for Hal Leonard on Brazilian-style piano playing. PN

Scholarships and assistantships available for Fall 2011 admission

Above, from left to right: Lee Hinkle, Testudo, Tony Ames, and Jauvon Gilliam. Photo by Jaclyn Borowski. Inset: Chuck Redd

"A new energy fills the percussion wing! Scholarships and assistantships are available for you to be a part of this exciting time and join the University of Maryland percussion family."

JAUVON GILLIAM
Director of Percussion Studies;
Principal Timpani, National Symphony Orchestra

FACULTY:

TONY AMES
Principal Percussion,
National Symphony Orchestra

JAUVON GILLIAM
Director of Percussion Studies;
Principal Timpani,
National Symphony Orchestra

LEE HINKLE
Director of
Percussion Ensemble

CHUCK REDD
Jazz Drummer and Vibraphonist

SCHOOL OF MUSIC

www.music.umd.edu

FOR APPLICATION INFORMATION, VISIT **music.umd.edu/apply**
TO LEARN MORE: **www.music.umd.edu/percussion**
QUESTIONS: **gilliamj@umd.edu**

2010 PAS Composition Contest Winners

By Brett William Dietz

CATEGORY ONE: MARIMBA/CELLO DUO

1st Place: "Sea Monkey" by Sarah Gibson

Dubbed "a serious talent to watch" by the *Atlanta Journal Constitution*, pianist-composer Sarah Gibson debuted with the Atlanta Symphony Orchestra in 2005. Receiving a Bachelor of Music degree with High Honors in piano and composition at Indiana University, she went on to receive her masters in composition at the University of Southern California. Her principal teachers have included composition with Donald Crockett, Stephen Hartke, and Don Freund, and piano with Kevin Fitz-Gerald, Evelyne Brancart, and Jean-Louis Haguenauer.

As indicated by the title, the composition deals with those little creatures you would convince your mother to buy for you at the store. You would go home and watch in amazement as they grew from that powder in the bag. In the program notes, Gibson says, "Sea Monkeys are a variant of brine shrimp, a species which enters cryptobiosis, a natural state of suspended animation in which its metabolic activity is reduced to an undetectable level. This state enables the Sea Monkeys to be sold as a dry powder, which when poured into water, produces live shrimp within hours."

The composition is in two movements. The first movement, "Crytobiosis," is slow and deals primarily with two-note motives in both the cello and marimba. Gibson expands the ideas into very fluid and emotional music. The second movement, "Instant-Life," is faster and more rhythmic. Evidence of the two-note motives can be found throughout its almost funk-like feel. Rhythmic coordination between the two players gets more intense as the piece progresses. Gibson finally offers a strong unison passage to signify the end of the composition.

"Sea Monkey" is a challenging piece for marimba and cello. The composer is well aware of the idiomatic abilities of both instruments, and the composition flows together nicely.

2nd Place: "Numerical Difficulties" by Min-ching Chiu

Min-ching Chiu is a DMA student in composition at the University of Illinois. His music has been played in the United States as well as Taiwan, Indonesia, and Japan. Chiu's composition output includes pieces for solo instruments, chamber music with various combinations, orchestra, wind band, and marching band. He is also a computer programmer and uses computers in his composition process.

Chiu says, "The title of this piece is from a problem in the computer science field with the same name. In computer science, numerical difficulty means the hardware limit of a computer representing floating-point values. Since the data stored in memory is discrete, there is no way a current computer can hold the exact value of floating-point numbers since they are continuous. I tried to capture the inconsistency and errors between the true value and their discrete version held by the computer."

The piece begins with the cello performing short two thirty-second-note patterns as the marimba takes the lead as the solo voice. The tempo is marked *Intense* and the quarter note equals 88 bpm. Eventually, the cello takes control as soloist while the marimba begins to echo the thirty-second-notes patterns from before. After a brief cello cadenza, the tempo is marked *Presto* and a more rhythmic atmosphere proceeds. Both of the instruments become entwined in fast-moving sixteenth notes. Soon the two-note motive returns as sixteenth notes. This fast section is highly developed and continues for a good six minutes. The speed increases for the coda and the rhythmic interplay between the instruments ends with a long note on octave F's.

"Numerical Difficulties" is a highly developed composition with great musical ideas and concepts. Chiu handles both instruments with great care and sensibility.

3rd Place: "in nebulous suspension held" by Kenneth Kosterman

Kenneth "Rod" Kosterman is pursuing a Masters degree in Percussion Performance from Indiana University in Bloomington. He has performed in internationally renowned drum lines, percussion ensembles, and wind ensembles, taught award-winning high school drum lines and private students, and has experience as a soloist, recording artist, composer, arranger, and engraver. In 2009, Rod was a featured soloist with the UNT Symphony Orchestra as a winner of the UNT Symphony Orchestra Concerto Competition.

In the program notes, Kosterman says that his piece "is a character piece for marimba and cello. Its title is from the following passage found in the novel *Absalom, Absalom!* by William Faulkner. It was originally conceived and should be performed as a duet whenever possible, but there is also a solo version for competitions, recitals, or other situations for which a cellist is not available."

The composition begins in 12/8 and the dotted quarter note equals 92 bpm. Eighth-note figures in the marimba followed with unison double stops in the cello create the first motives of the piece. The tempo increases with a more melodic section played by the cello. Fast and exciting sixteenth notes in the marimba follow as the cello repeats strong dotted-quarter notes. The composition develops at rehearsal letter F as the composer uses the shafts of the mallets, answered by cello in pizzicato. The coda provides great *bravissimo* playing, the marimba and cello ending in a decisive downbeat to conclude.

"in nebulous suspension held" is an enjoyable piece for the marimba and cello. It contains numerous colors from both instruments and would make a great recital piece for young players.

CATEGORY 2: SOLO TIMPANI

1st Place: Improvvisato Contrasto by Alex Orfaly

Alex Orfaly is solo timpanist of the Orquestra Palau de Les Arts in Valencia, Spain under the direction of Lorin Maazel. Past positions as timpanist have included the New World Symphony and the Tucson Symphony Orchestra. He has also performed with the Cleveland Orchestra, the Orchestre Philharmonique de Radio France, and the Naples Philharmonic. Orfaly's compositions "Divertissement" and "Rhapsody No. 2" have won previous PAS Composition Contests. His "Concerto for Brass and Percussion" was premiered by the New World Symphony in 2001.

Orfaly says, "This piece, 'Improvvisato Contrasto,' is very much like my 'Rhapsody No. 2' in that it is intended to be as though it's being improvised as it's being performed.

To hear audio files of the winners of this year's PAS Composition Contest, visit www.pas.org/publications/November2010webextras.aspx

I grew up improvising on percussion and it's very much a part of my composition style. Where as 'Rhapsody No. 2' formed an arc, I see this piece as being very through-composed. For me, the ear tires quickly of solo timpani, and it's important to 'mix things up' as much as possible when contemplating a solo for the instrument. This, including using many different sticks and many different flexible tempos, makes for maximum expression."

The composer uses several different types of sticks including soft, general, hard, rake (a heavy metallic brush), nylon brush, and a double-ended bundle stick (a wood-handled bundle stick with a large and soft covered felt core attached on the back). Orfaly makes great use of all of these implements in the piece. It begins with a slow tempo as the composer uses a low pedal E as a point of development. Eventually, he expands his rhythmic motive into a thunderous *pesante* tempo. The piece then grows into several variations on this idea. A faster section called *Aggressively* uses fast sixteenth notes that can show the performer's bravado. The composition concludes on a low C-sharp with a wire brush resting on the head of the drum.

Orfaly's use of color is tremendous throughout the entire piece. His use of many different sticks and tempi bring great life to the composition.

2nd Place: "Orochi" by Takumi Motokawa

Takumi Motokowa is a percussionist based in Wellington, New Zealand. He is one of the core members of Strike Percussion—a high-energy group made up of New Zealand's most outstanding players. This ensemble specializes in movement-based, choreographed percussion music.

Orochi is an ancient Japanese word for snake. It is also the name of the legendary eight-headed Japanese dragon that was slain by the storm god Susanoo. Of the piece, Motokawa says, "'Orochi' was composed at a time when I did not have access to timpani and is in effect an improvisation on manuscript paper. Timpani is not usually an instrument that is played in an improvised manner, but I wanted to bring something visceral to the composition. I started planning this piece from the technical side first: melodic pedaling, multi-stops, melodic flams, and so on. I wanted the timpani itself to speak rather than being accompaniment or there simply to punctuate and form narrative structure. So I chose to through-compose the piece, based on a rough A-B-A′ form journey."

This composition is indeed high-energy from start to finish. Motokawa begins with a fast tempo that contains several polyrhythms and diverse time signatures. Following the well-developed A section, the composer slows the tempo and begins to explore the melodic side of the instrument. This B section is followed with a return of a varied form of the original A music. Here, Motokawa uses accented grace notes that give the music an unsettling but interesting flavor. Finally, he peaks the composition with a loud tremolo that makes way for the original motives from the beginning. Motokawa ends the piece with a major seventh figure that could represent the slaying of the dragon.

Orochi is a wonderful piece for solo timpani. It employs numerous pitch changes, so it must be managed by a player who is comfortable with melodic pedaling.

3rd Place: "Variation and Themes" by Peter Courtsouridis

Peter Coutsouridis is Assistant Professor of Percussion and Music Theory at Westfield State University in Massachusetts, where he also performs with the Faculty Jazz Quartet. He is principal timpanist with the Waterbury Symphony Orchestra in Waterbury, Conn. and is a drummer with the worship team ministry at Westfield Evangelical Free Church. He holds degrees from the Hartt School of Music and Central Washington University, and received a Doctor of Musical Arts degree from the Eastman School of Music.

Coutsouridis says of his piece, "The five movements of this piece are arranged in an arch form. Movements 1 and 5 are related both thematically and in their meter of 7/4. Movements 2 and 4 surround the central third movement and are both in a slower tempo and in 4/4. I think of this piece as variations on four short motives and one longer melody that are all presented in the first movement."

The composer uses several sticks in order to create varying color: medium, hard, the reverse ends of the stick with moleskin, and wire brushes. The first movement, "Themes," creates the main motives for the work. Movement two, "Variations," begins at a slow tempo and contains several polyrhythms. The tempo accelerates to a moderate pace as more development occurs. The third movement, "Interlude," is an almost dance-like minuet. It helps to break up the seriousness of the first two movements. Movement four, "Themes," uses tremolo mostly throughout. It restates the melodic theme found in movement one. The last movement, "Variations," is very similar to the first movement but contains thematic development of the four prior movements.

"Variations and Themes" is a fascinating piece for solo timpani. Coutsourdinis has created a colorful melodic landscape for the instrument.

Brett William Dietz is Associate Professor of Percussion at the Louisiana State University School of Music. He is the music director of Hamiruge (the LSU Percussion Group). He earned Bachelor of Music in Percussion and Master of Music in Composition/Theory degrees from the Mary Pappert School of Music at Duquesne University. In 2004, Dietz earned his Doctorate of Music from Northwestern University. PN

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society.

Send two copies of each submission to:
Julia Gaines
Percussive Arts Society
110 W. Washington Street, Suite A
Indianapolis, IN 46204 USA.
Note: Please provide current address or e-mail, contact information and price with each item to be reviewed. Whenever possible, please include a performance or rehearsal tape of ensemble music. Also, if possible, include a translation if text and CD liner notes are not in English.

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

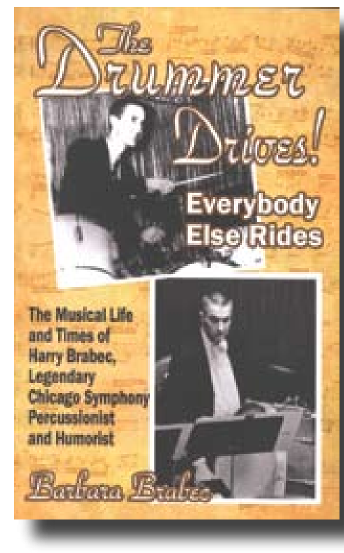
GENERAL REFERENCE

The Drummer Drives! Everybody Else Rides
Barbara Brabec
$14.95
Barbara Brabec Productions

Here is a delightful biography of Harry Brabec, the legendary Chicago Symphony percussionist whose long career is a picture of the music scene in Chicago in the 1950s and '60s. Written by his widow, Barbara, who was also a performing marimbist, this deeply personal book recounts in great detail the life of a freelance drummer/percussionist.

Harry Brabec was a self-made man who knew how to promote himself and scuffle for work in a very competitive profession. After being let go from the Chicago Symphony in 1956, he found work playing Broadway shows, dance gigs, circus bands, and orchestra jobs. The support and love he received from his wife made it possible for him to survive and even thrive in this difficult world.

This book is a story of perseverance, creativity, fortitude in the face of great challenges, and a love commitment between a



husband and wife that weathered storms and celebrated victories. It is full of humor and wit from Harry Brabec himself in the form of letters, comments, and jokes he made over the years. It also chronicles what the music business is like and what it takes to "make it."

This is a must-read for students who are planning to follow a similar road in life, as they will learn about perseverance, organization, integrity, and the basic skills needed to be successful as a performing musician. They will also see how a strong marriage bond makes all the difference when life in the music world gets difficult.

—*Tom Morgan*

Pedagogical Perspectives in Percussion
Randy A. Hogancamp
$25.00
Really Good Music

This is an extensive study of percussion pedagogy at all levels. Written in essay format, the focus and philosophy behind the text is generally on developing the "total" percussionist, meaning a percussionist who does not specialize in one specific area. The book is intended for educators at all levels, though it appears most useful for those involved at a university, especially where responsibilities for a percussion methods course exist.

At 559 pages, it covers a wide range of topics: basic instruction/pedagogy on snare, mallets, timpani, drumset, accessories, and a number of world percussion instruments, instrument classifications and ranges, articulation, college percussion methods, and more. The book also includes seven appendices of literature (methods and solos), world music, and other miscellaneous topics. Specific highlights in the world music sections are notated Ewe and Taiko compositions.

University professors may be interested to see the seventh appendix, "Additional Forms," which contains sample percussion methods exams, syllabi, and other university teaching-related paperwork. Hogancamp draws on many years of collegiate teaching and, while at times writes in a conversational tone, provides a unique resource for university-level educators and music-education students.

—*John Lane*

KEYBOARD PERCUSSION SOLO

4-Mallet Progressive Literature III
James Moyer
$25.00
Marimba Productions

This book of transcriptions is meant to be a companion to Moyer's previously published *Four-Mallet Method for Marimba*. Each of the 45 pieces is categorized by the predominant stroke type found in the work. They are presented in progressive order, and the author specifically asks the student not to "skip around." The selections were chosen from major composers of guitar and keyboard literature from the 16th through the 19th centuries.

All the selections will fit on a 4.3-octave marimba and range in duration from one to two minutes. Strokes covered are double vertical, single alternating, and single independent with some pieces specifically focused on rolls. Moyer suggests the rolls could be performed as double vertical strokes or as sequential rolls; however, there is no instruction offered regarding the technical aspects of the sequential roll.

This collection does offer more quantity to the transcription literature for the marimba, but there are texts available that contain similar material (by Linda Pimentel and Rebecca Kite). When used with Moyer's first text, these pieces will help students in their progressive technical development. It will also make a great sight-reading text for a variety of players—e.g., two students on one instrument, each reading a clef, or an advanced four-mallet student needing a challenge.

—*Julia Gaines*

8 Carols for Christmas IV
Arr. by Keith Terrett
$12.50
HaMaR Percussion Publications

Scored for two-mallet vibraphone with piano accompaniment, this contemporary setting of eight traditional Christmas carols provides a fresh sound to traditional expectations of this seasonal music. Included in the carols are the following titles: "Ding Dong Merrily On High," "Silent Night," "We Three Kings," "Away in a Manger," "Joy to the World," "God Rest You Merry Gentlemen," "Deck the Halls," and "Good King Wenceslas."

The most refreshing trait in each of these arrangements is the harmonic substitutions used in place of the expected chords. The difficulty of the piano accompaniment is significantly greater than the vibraphone part; hence, a skilled pianist is necessary for a successful performance. Any number of these "8 Carols" could function independently for liturgical or secular Christmas environments.

—*Jim Lambert*

Nessun Popolo Oppresso 9 IV
Luigi Morleo
€10.00
Morleo Editore

"Nessun Popolo Oppresso 9" is a minimalistic new work for solo vibraphone. Composed mostly in 7/8, repetitive eighth-note based rhythmic groupings occur throughout. The three large sections begin with a quiet ostinato in the left hand, which supports a melody that is introduced and repeated shortly thereafter. The second section begins with the left hand alone playing the downbeats of a 2+2+3 eighth-note rhythm. Slowly, various subdivisions are added over the course of the section, eventually filling the space of every eighth note in the meter. The third section features dense chordal structures, spanning the entire range of the instrument and alternating 7/8 and 5/8. The piece concludes with a brief restatement of material from the first section.

Pedaling is clearly marked throughout and the writing is idiomatic for the instrument. This piece is appropriate for an intermediate to advanced undergraduate percussionist.

—*Jason Baker*

Various Sinful Dances: Eight Pieces for Marimba IV
Bruce McConnell
$20.00
Marimba Productions

This collection of eight, short intermediate works captures a variety of styles and moods. The pieces are idiomatically conceived with indicated stickings. All but one require a 4.3-octave marimba.

"Funky Weather Reported" employs sections that alternate between permutated and interlocking rhythms. "The Bad Shoe Blues" uses independent rolls and polyphonic

where excellence comes to

innovate.

PERCUSSION at MICHIGAN

World Class Artist Faculty

Joseph Gramley
Ian Ding
Michael Gould
Brian Jones
Cary Kocher

www.music.umich.edu/percussion

Nationally ranked large ensembles

Instruction in an extraordinary range of specializations

Access to an unmatched collection of instruments from around the world

Opportunities in recording, commissioning, outreach, and research

Graduate fellowships and assistantships available on a competitive basis.

Application deadline is December 1.

Superior conservatory training at a world-class research university. Prestigious, resident faculty and exceptional student talent.
It's all here: www.music.umich.edu

textures between bass and treble clef. "The Three-Three-Two-Two-Two Step" features constantly shifting meters containing mostly eighth-note based rhythmic groupings. "Hilljack Homily" consists of an ostinato that is subjected to constantly increasing and decreasing chordal density. "A Toddler's Tango" uses repetitive bass rhythms, a syncopated melody, and shifting meters to capture a light, dance-like style. "Low End Largo" (which calls for a 5.0-octave instrument) makes use of a slow tempo and highly chromatic melody. "Slightly Soulful Slightly Samba" consists entirely of permutated sticking patterns and a moderate tempo. The final piece, "A Caliginous Calypso," uses interlocking rhythms between the treble and bass voices.

Most of the selections are less than four pages in length and can be performed as stand-alone pieces or as a suite. This collection is appropriate for an intermediate undergraduate percussion student.

—*Jason Baker*

Five Marimba Miniatures V
Daniel Adams
$8.50
Self-published

This collection features several short pieces for a 4.3-octave marimba. All of the movements are less than a minute and a half in length and extensively atonal. Each is dedicated to one of three percussionists: Brett Dietz, Stuart Gerber, or Robert McCormick.

"Rosewood Aphorism" employs quick bursts of asymmetrical rhythmic groupings, using both double vertical and permutated stickings. "Diabolical" is constructed entirely of tritone intervals ("diabolus in musica"—hence the title of the work) and constantly shifting meters. "Waltz Denied" uses a simple waltz theme that is repeatedly interrupted by other musical material. "Centripetal Murmur" makes extensive use of rolling technique with rubber mallets, and is scored entirely in treble clef. "Seventh Son" uses the Latin son clave rhythm, harmonized in minor sevenths and performed with hard rubber mallets.

Each movement possesses its own unique charm, which is highlighted by its brevity and pervasive rhythmic energy. While challenging in spots, Adams's writing is idiomatic and would be suitable for a wide variety of performers, from intermediate college students to professionals.

—*Jason Baker*

Jerry-Rigged: The Grateful Marimbist (or Dead-Head) V
Murray Houllif
$8.00
Marimba Productions

This four-mallet solo is written for a 4.3-octave marimba and has all the elements of becoming a popular piece for advanced recital programs. With a length of just five minutes, this composition contains many features common in advanced marimba performance such as challenging rhythmic figures, quick changes in register, and single-independent rolls. The composer offers a suggested rhythmic pattern in place of the independent roll if necessary.

The work is written in a rhythmic style similar to a Bo Diddley rock'n'roll beat. Not only do the rhythms have a typical rock feel, the harmonic material is common for this style as well. The piece begins with a four-measure vamp on D major and leads to a 12-bar theme that is repeated. Two bars of dead strokes introduce the second section, which changes meter between 7/8 and 4/4.

"Boppy" follows as the title of the next section and is slower with a swing feel. Later in this section, the key changes to B-flat major and remains there for the rest of the work. The piece closes with a brief recap of the theme and has a surprise, bluesy ending, landing on an F7 chord. This work is flashy as well as fun for both the performer and the audience.

—*George Frock*

KEYBOARD PERCUSSION ENSEMBLE

Music of Musser's International Marimba Symphony Orchestra, Vol. 2 IV–V
Transcribed and Arranged by Clair Omar Musser
Edited by Willis M. Rapp
$34.99
Meredith Music

This edition includes the score and parts for two pieces performed by Clair Omar Musser's famous International Marimba Symphony Orchestra: Rachmaninoff's "Prelude in C minor, Op. 3, No. 2" and Franck's "Symphony in D minor." Each is scored for five 4.0-octave marimbas (C to C), but optional lower notes are indicated.

Willis Rapp gives two alternatives if five marimbas are not available. The first option uses three marimbas and the second uses two marimbas, a xylophone, and a vibraphone. All of the scoring is for two mallets, with combinations of single-line writing, double stops, and rolls. The upper three parts are often rhythmic and melodic, while the lower two parts are more spacious and supportive, offering a performing opportunity for players of varying ability levels.

Rapp has included extensive historical information on International Marimba Symphony Orchestra's performances and subsequent reunion and tribute concerts. This collection is appropriate for an intermediate to advanced undergraduate percussion ensemble looking to experience the music of a landmark event in percussion history.

—*Jason Baker*

PERCUSSION ENSEMBLE

A Child's Dance III
J.J. Wren
$45.00
Row-Loff

The title of this percussion ensemble for 11 percussionists speaks for itself. The piece is groove-oriented and based around a simple, original theme. "A Child's Dance" is well written for an intermediate group with colorful orchestration and seamless melodic exchanges.

The tune begins with the melody in the vibes and is followed with the bells doubling the theme while the second vibe part adds harmony. The drumset comes in lightly as the xylophone adds a counter melody, while the vibes and bells continue to play the original theme.

Structurally, the A section is followed by a lighter B section at the same upbeat tempo. The peak of the B section uses a half-time rock groove that leads into a repeat of the A section, followed by an exciting ending. Wren does a great job of creating interest by maneuvering the theme through diminution, augmentation, and variation. The tune, albeit simple, contains a sense of artful fulfillment through numerous compositional layers.

—*Brian Zator*

Casper's Lullaby III
James Horner
Arr. Allison Campbell
$45.00
Row-Loff

James Horner is known for many great soundtrack scores including *Titantic*, *Avatar*, *Braveheart* and *Legends of the Fall*. His music is recognizable through its lush chords, underlying rhythmic motion, and graceful, soaring melodies. One of his lesser-known soundtracks, *Casper* from 1995, incorporates all of these traits in the ballad titled "Casper's Lullaby."

For this arrangement of the orchestral version, Allison Campbell has chosen a large ensemble consisting of bells, two vibes, two 4.3-octave marimbas shared by four players, optional bass marimba, double bass or fretless bass, piano, percussion (one timpano, suspended cymbal, triangle, concert bass drum, and wind chimes) and a group of eight or more soprano singers.

The voices introduce the primary melody, which is then restated by the keyboard ensemble. The string parts are transcribed in the marimbas while the oboe solo is played by the vibes and soprano voices together. Horner's original piece is pretty, graceful, and has continuous motion from beginning to end. Campbell's transcription captures this spirit and style, creating a quality addition to the medium-level percussion ensemble repertoire.

—*Brian Zator*

Feline Funkysum III
Chris Brooks
$30.00
Row-Loff

Scored for eight or nine players, this pop-style piece has a subtle hip-hop groove. Written in 3/4, the instrumentation includes bells, vibes, two marimbas, keyboard synthesizer, bass guitar, drumset, and auxiliary percussion. The second marimba part should be played an octave lower than written if a 4.5 marimba is available, and bells could be substituted for another set of vibes. Each of the keyboard percussion parts is written for two mallets.

As expected in this style, there are numerous two- and four-bar repeated phrases. The first marimba and vibe parts are often in unison, with opportunities for the drumset player to improvise or play fills. Other than those measures, the rhythm and drum parts are clearly notated.

Students will identify with the melodic motives, as it is similar to the styles that many listen to on the radio. This repetitious style of music develops good rhythmic training among young students, and should be fun.

—*George Frock*

Guiro Hero III
John R. Hearnes
$35.00
Row-Loff

This elementary-level percussion ensemble is scored for 11 performers with the following instrumentation: bells, xylophone, vibraphone, 4.0-octave marimba, bass guitar, congas, timbales (with mounted cowbell), suspended cymbal, shaker, claves, shekere, and large Cuban-style guiro. As implied by the title, the guiro player is featured in this four-minute piece.

The composition consists of a mildly syncopated c minor melody presented and harmonized by keyboard percussion (two-mallet technique on bells, xylophone, vibes, and marimba) and includes a written-out, extended solo section of 30 measures that will challenge the guiro soloist with both sixteenth-note figures and rapid "down-up" strokes. Unique to this composition's metric structure is the eight-bar ending that transitions suddenly to a 12/8 groove.

This percussion ensemble is appropriate for less-experienced high school or middle school percussionists. "Guiro Hero" would definitely be a "change-of-pace" novelty selection, and not appropriate as contest or festival material.

—*Jim Lambert*

Hand Writing III
Murray Houllif
$14.95
Kendor Music

Scored for six performers and an assortment of African instruments, "Hand Writing" is an excellent source for introducing traditional African percussion instruments and their respective techniques. The piece calls for two djembes, gaukogui, shakere, two djabarra, and a gourd. If your percussion ensemble does not have these instruments, Houllif has provided alternative instrument suggestions.

The piece consists of repetitive, "hypnotic" rhythms based on clave patterns in two contrasting sections. The first section is in 6/8 with a 3–2 clave, and the second is in cut time based on a 2–3 clave. While the majority of the music is repetitive and pattern oriented, several sections require significant rhythmic skill to properly execute the syncopated, dancing rhythms.

A technical description is provided for each instrument with varying tones incorporated to create a more traditional sound. For those teachers without any background on

traditional/folkloric rhythms, "Hand Writing" will serve as an alternative introduction to these instruments and their respective techniques.

—*Eric Willie*

Latin Cuisine **III**
Lalo Davila
$35.00
Row-Loff

This is a collection of four easy ensembles written for seven players. Each two-minute piece has a catchy melody in a contrasting Latin dance style. The instrumentation is slightly different for each piece and includes bells or flute, xylophone, marimba, small bass drum, tom-toms, bongos, timbales, shaker, claves, cowbells, shekere, and maracas.

The rhythmic patterns are numerous and are often repeated in two- and four-bar phrases. The titles are "A La Escuela," "Just Bring The Soca," "Baila Conmigo," and "Por La Ruth." Two of the pieces are in G major and two are in B-flat major.

Davila has the ability to make music-making fun, and this collection is no different. This is an excellent publication for getting young students to enjoy playing in a percussion ensemble.

—*George Frock*

Rung Again! **III**
Chris Crockarell
$25.00
Row-Loff

Is it an ensemble for pickle buckets? No! A trash-can ensemble? No! An ensemble for brooms? "Rung Again!" Now we have an ensemble for ladder quartet from the witty guys at Row-Loff. This will be a great novelty addition for any percussion ensemble concert.

The ensemble requires four, six-foot A-frame step ladders (five rungs plus top), as well as a pair of drumsticks and wooden paint stirrers for every player. Each person will need to play sixteenth-note syncopated rhythms, understand rhythms in 12/8, and be able to move fluidly between the varying playing surfaces.

Chris Crockarell's use of split parts moving up and down the ladders will generate a flurry of visual imagery, the playing on each other's ladders will create quite the visual and musical demand, and his notation of vocal cues (such as "Whew!" and "Yeah!") add to the lighthearted flavor of the composition. Now that summer is over and the gutters are clean, bring the ladders inside and play "Rung Again!"

—*Eric Willie*

Vertigo Schmertigo **III**
Chris Brooks
$20.00
Row-Loff

This rudimental quartet for marching percussion uses snare drum with ride cymbal, tenors (quints) with crash cymbal, and two marching bass drums with China cymbal. While there are no specific indications for the snare drum, it seems a marching drum would blend best with the other instruments.

A modern rudimental drumming style is clearly the focus of the work. The snare drummer needs to execute simple flam passages along with diddles, double-stroke rolls, and a ride cymbal pattern. The tenor part does not contain cross-stickings or sweeps, making it accessible for an inexperienced student.

With repetitive sixteenth-note rhythmic figures and a two-minute duration, this piece is an appropriate introduction to marching percussion instruments for a young (perhaps, middle school) percussion ensemble.

—*John Lane*

Starship Groove **III+**
Wayne Lytle
Arr. David Steinquest
$40.00
Row-Loff

This percussion sextet is an effective transcription of a tune from Animusic, the collection of 3D computer animated music videos created by Wayne Lytle. Instrumentation includes a vibraphone, two marimbas (4.3 and 4.6), bass guitar, drumset, and multi-percussion (two hi-hats, floor tom, crash cymbal, tambourine, cowbell, metal pipe, and jam block). With a majority of the musical character stemming from blues riffs, interlocking sixteenth-note patterns, and a funk-style bass line, audiences will find it hard not to tap feet and bob heads during a performance of this piece. Diversity in this transcription comes from intelligent changes of timbres and ensemble texture. Additionally, it is written in 7/4 and contains enough variety to keep it unpredictable.

All keyboard parts require three mallets (two in the right hand) to execute the continuous interlocking patterns. One of the strong points of this transcription is how effectively the acrobatic melodic parts translate to the mallet instruments. Most of the initially difficult melodic or rhythmic patterns return at various times throughout the piece. Since all parts consist of almost constant sixteenth-note patterns, quality of execution could make or break a performance.

This piece is a great opener or closer for advanced high school or college groups.

—*Joshua D. Smith*

Blue Rondo A La Turk **IV**
Dave Brubeck
Arr. Chris Crockarell
$45.00
Row-Loff

This classic Dave Brubeck chart has been faithfully arranged for a medium-sized percussion ensemble, and although the solos have been shortened, Crockarell adheres to the original form exactly. Portions of Paul Desmond's saxophone solos have also been transcribed and notated in the vibraphone part. The ensemble consists of xylophone, two vibraphones, two marimbas, bass guitar, drumset, and a percussionist playing tambourine, woodblock, splash cymbal, suspended cymbal, and congas.

The melody is primarily distributed between the vibe one, marimba one, and xylophone parts, with the other instruments covering harmony and bass lines. The drumset part is completely notated making it easier for younger students to see the different groupings in the 9/8 time signature. Although this transcription has only one solo section, chord changes are included in the vibe part, allowing for additional solos.

Anyone choosing to play this piece should refer to Brubeck's album *Time Out* as the definitive reference recording.

—*Brian Zator*

Echoes of Babylon **IV**
Chris Brooks
$35.00
Row-Loff

Commissioned by the Spokane, Wash. Ferris High School Percussion Ensemble, this five-minute composition is scored for 15 performers. Included in the instrumentation are bells, xylophone, two 4.3-octave marimbas, two vibraphones, chimes, five timpani, snare drum, bass drum, crash cymbals, three concert tom-toms, djembe, suspended cymbal, mark tree, China cymbal, tam tam, brake drum, and large shaker.

After an opening slow and majestic 16-measure introduction in common time (marked 60 bpm), the composition transitions to a tempo of 180 bpm with a meter of 6/4, which has a definitive compound-meter groove underpinned by the lower marimba parts and the timpani. The bells, xylophone, and vibe parts share the bulk of the melodic material with four-mallet technique required of the two vibraphonists. Two extended solo sections featuring the battery percussion contrast the driving modal melody presented by the keyboard percussion. The composition ends just the same as it began with a very slow repetition of the opening fanfare-like melodic figures.

This ensemble will be challenging for any high school ensemble and appropriate for a mature college undergraduate percussion ensemble.

—*Jim Lambert*

Linus and Lucy **IV**
Vince Guaraldi
Arr. Chris Crockarell
$35.00
Row-Loff

This arrangement of the popular music from numerous *Charlie Brown* television programs is scored for bells, xylophone, marimba (treble clef only), two vibraphones, percussion (one player: large shaker, bongos, congas, and bell tree), drumset, and bass guitar.

The piece begins and ends with a driving, straight eighth-note feel, while the middle section shifts to a swing style identical to the Vince Guaraldi original. The keyboard writing is highly idiomatic and requires two mallets throughout with the exception of the vibraphone parts. The vibe four-mallet writing is used to comp chords in the swing section and execute the famous eighth-note ostinato at the beginning and end.

Chord changes, as well as written-out lines, are notated in the bass guitar part in the swing section. Although not indicated in the score, this section could be repeated for additional solos. The percussion part is less advanced and can be performed with multiple players, if necessary.

Overall, this arrangement is suitable for an advanced high school to intermediate college percussion ensemble, or an advanced ensemble giving a "pops" concert.

—*Jason Baker*

Sunlight **IV**
Pat Metheny
Arr. Stephen Primatic
$45.00
Row-Loff

This three-minute transcription is a light selection from Pat Metheny's 1992 Grammy-award winning album *Secret Story* and is scored for bells, xylophone, vibraphone, two marimbas (4.3 and 4.6), bass guitar, drumset, and one or two percussionists. In the hands of Primatic, Metheny's jazz guitar character translates well to keyboard percussion, and the musical style is fleshed out effectively with bass guitar and appropriate percussion.

While all mallet parts have their fair share of notes, the vibraphonist shoulders a great deal of the melodic responsibility and has a 12-bar solo to finish the tune. While there is a written out part for this solo, chord symbols allow for possible improvisation.

This music provides a nice challenge for inexperienced mallet players as the parts contain sequenced musical ideas, multiple accidentals, key changes, sections of music written in F-sharp major, and jazz ideas one can expect from this early-1990s Metheny tune. In spite of being written for eight to nine players, Primatic's intelligent orchestration of multiple voices evokes the feeling of a small combo setting.

—*Joshua D. Smith*

MIXED INSTRUMENTATION

City Lights **III**
Patrick Glen Harper
$25.00
HaMar Percussion Publications

If you are searching for a large, pop percussion ensemble piece for mixed ability levels, then here it is. This is a large ensemble composition, requiring 17 performers, including piano, bass, and soprano saxophone. There are no substitutions provided for these three non-percussion instruments.

There are eight accessory percussion parts that are repetitive in nature, essentially playing one pattern per phrase. Each mallet part, with the exception of four-mallet chords in the vibes, can be performed with two mallets. The mallet players will need adequate two-mallet facility to precisely execute the prevalent sixteenth-note figures.

Balancing the percussion ensemble with the soprano saxophone may be problematic. There are moments of tutti *forte* sections where the saxophonist will be competing against 16 other performers. Volume adjustments will be necessary in some phrases

where the percussion parts do not have notated dynamic changes.

"City Lights" serves its purpose as an ensemble composition for mixed ability levels. The repetitive nature of the percussion parts detract from the piece, as they are not through-composed and function primarily as a time-keeping facet, instead of a part of the collective thought process of the entire percussion ensemble voicing.

—*Eric Willie*

Camouflage **IV+**
Daniel Adams
$25.00
Self-published

This ten-minute piece for contrabass solo and percussion trio requires the performers to convey multiple moods (mostly ethereal in character) and depict various scenes of musical camouflage. Daniel Adams achieves this through the pervasive use of tritones, a lack of key signatures, and by layering cyclical rhythmic and pitch patterns.

While there are times when the melodic, harmonic, and rhythmic elements move in unison, the voices typically work independently, supporting the contrabass voice. The strength of this piece lies in the musical landscapes created through textures, layers, 12-tone rows, and dissonances. While some intervallic material is memorable upon return, Adams generally avoids an obvious tonal center. These compositional devices are suggestive of the writings in George Crumb's "Madrigals."

All the performers must be able to perform with sensitivity to ensemble communication and have a firm grasp on the nuances of performing disjunct rhythms and ideas across barlines and within multiple meter changes.

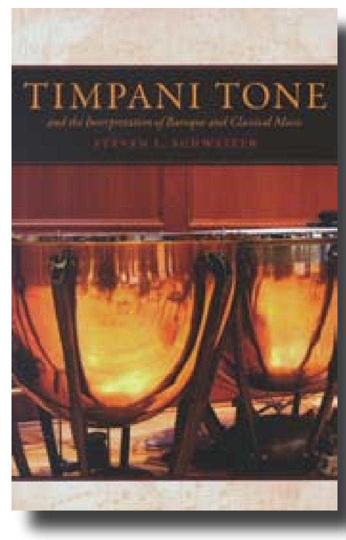
Instrumentation for each percussionist includes a melodic percussion instrument (either vibraphone, chimes, or bells) along with drums or toms, temple blocks, cymbals, and various accessory instruments.

—*Joshua D. Smith*

TIMPANI

Timpani Tone and the Interpretation of Baroque and Classical Music
Steven L. Schweizer
$19.95
Oxford University Press

As stated in the preface, "The purpose of this book is to provide timpanists with a text exploring the theory and practice of tone production and the interpretation of timpani parts in the symphonic repertoire." This book is not a timpani method, rather it is a tome of scholarly and hands-on research. Schweizer proposes that his book fills a certain niche contribution to timpani performance and scholarship by providing an in-depth look at the production of tone and interpretation, rather than on fundamentals of performance. The language is scholarly and may be tedious reading for some, especially the discussion of the acoustics of timpani tone (complete with spectrographs of the tones produced by various mallets) in the first chapter. Subsequent chapters focus on the heart of the research: historical interpretation, with the last two chapters devoted exclusively to the interpretation of Baroque and Classical music.



In addition to the insightful text, there is an extensive bibliography and selected discography, which will be an aid to anyone doing scholarly research in the area of timpani performance. Students and/or professionals will undoubtedly make use of the accompanying online website containing thirty PDFs of timpani parts—with fully marked annotations by the author as well as audio examples of various musical passages in the text. This book is an invaluable contribution to the field of timpani performance and scholarship.

—*John Lane*

MULTIPLE-PERCUSSION SOLO

Cage for One **V–VI**
Dwayne Corbin
$25.00
Editions Peters

This three-movement work is inspired by the music and lectures of composer John Cage. Winner of the 2009 PAS Composition Contest, it combines multiple-percussion with a prerecorded soundscape on an accompanying compact disc.

The first movement is scored for three Chinese tom-toms and an excerpt from Cage's "Lecture on Nothing." Various rhythmic groupings (duple, triple, quintuple, septuple) are used. Inspired by Cage's "Radio Music" and "Amores," the second movement features five woodblocks played with four different toned mallets (the lowest two woodblocks are played with the same mallet) and radio sounds. The rhythmic language is somewhat more regular in this movement, with recurring eighth-note, sixteenth-note, and sextuplet motives.

The final movement is the most sonically diverse, scored for Chinese tom-toms, five tin cans, maraca, log drum, cowbell, and ankle bells. The structure and instrumentation are drawn from Cage's "Third Construction," with various rhythmic groupings occurring between the performer's hands and feet. This solo is appropriate for an advanced undergraduate or graduate student recital.

—*Jason Baker*

SNARE DRUM

Marches et Dances Pour Caisse Claire Solo
Bernard Zielinkski, Serge Luc
$19.15
Èditions Musicales Alphonse Leduc

Inspired by great dance shows such as *River Dance* and *Lord of the Rings*, Bernard Zielinkski and Serge Luc created these pieces to display the musical sonorities of the snare drum. Scored in five contrasting movements, they will serve as a great addition to our rudimental snare drumming repertoire.

The technical facility and reading ability of anyone choosing to perform this work will be tested. Each movement alternates the sticking notation. Movements I and III notate the left hand on the second space and the right hand on the third space of the staff. Movements II and IV notate left and right by placing open and closed circles above each note. The final two movements also incorporate a kick bass to supplement the snare drum part.

The movements progress through a variety of techniques such as flam and drag figures, ghosted notes, and hand and foot interplay. In the final movement, the performer must execute flams holding two sticks in one hand.

These movements are a good learning resource for American snare drummers wanting to learn about European-influenced sticking patterns. The movements have a natural flow and are a lot of fun to play, especially with the addition of the kick bass.

—*Eric Willie*

Rhythm Reading for Drums Vol. 1 and Vol. 2 **I–II+**
Garwood Whaley
$9.95 each
Meredith Music Publications

Advertised as "a highly organized, systematic approach to reading and understanding rhythm," these texts serve as supplements to guide beginning percussionists through the arena of rhythmic performance. Whaley accomplishes this by introducing rhythmic concepts one element at a time, and by offering additional aids such as foot-tapping guides, rhythm-syllable association, and sticking models such as right-hand lead. Both books present a short solo at the end of each page (around 40 for each book), serving as effective motivational tools for students. Additionally, each volume concludes with a "graduation solo" that challenges students with most of the concepts covered in prior pages.

Book 1 limits focus to quarter notes, sixteenth notes, and rolls, avoiding flams, ruffs, or sixteenth-note-rest oriented rudiments. Book 2 begins where Book 1 left off and includes dotted figures, syncopation, triplets, flams, ruffs, and time signatures like 2/2 and 6/8. Whaley does not include dynamic or tempo indications, making it easier for instructors to embellish musical studies according to student needs.

This is an ideal resource for class instruction, band book supplementation (even for non-percussionists), or for private students at beginning or intermediate levels.

—*Joshua D. Smith*

DRUMSET

On the Beaten Path: Beginning Drumset Course, Level 1 **I–III**
Rich Lackowski
$9.99
Alfred Music

Here we go again: another beginning drumset book. This one, however, targets students wanting to play in the rock and heavy metal style. Rich Lackowski has created a streamlined method based on the styles of some of the "greats" of rock and metal, including Steven Adler, John Bonham, Steve Gorman, Meg White, Alex Van Halen, Ian Paice, Joey Kramer, Dave Grohl, Phil Jones, and several others.

The book begins with a clear introduction to the parts of the drumset, correct setup, and an excellent discussion of hand and foot technique, complete with helpful pictures. This is followed by a basic look at music reading and notation. The book also concludes with narrative regarding the parts of the drum, drumhead and drumstick selection, and tuning.

The body of the book is a presentation of beats, each one linked to one of the "legends" of rock drumming. They are in progressive order from easiest to the most difficult with short fill ideas notated. The accompanying CD demonstrates everything in the book.

While this book does not revolutionize drumset pedagogy, it is a well-sequenced set of exercises that will draw the student to the music of these drummers. A discography would have been helpful in this regard, but most students interested in a book like this will already be familiar with the music.

—*Tom Morgan*

The Total Blues Drummer **I–III**
Scot Little Bihlman
$19.99
Alfred Music

Targeting the drummer who wishes to acquire some basic reading and technical skill as it applies to blues drumming, *The Total Blues Drummer* devotes its first five chapters to basic subdivisions and counting before moving on to any blues applications. Beginning in chapter six, Bihlman introduces basic 12/8 shuffle grooves, the train beat, funky blues, slow 6/8 feels, ghost notes, rimshots, fills, tuning and muffling techniques, advanced blues shuffle variations, double bass ideas, and the "Bo Diddley" beat (which is based on Afro-Cuban clave). Rudimental fills, odd meters (5, 7, 9, 11), blues song forms and conventions (intros, 12-bar forms, count-offs), a brief blues

discography, and professional advice (e.g., equipment, planning, etc.) conclude the text. An audio CD of the exercises is included.

One disappointing facet of the text is the lack of play-along tracks, as these would help the student apply the patterns and concepts in context. Most of this information duplicates other texts, but if a beginner wanted to advance from basic reading straight into blues playing, this would be a suitable text.

—*Terry O'Mahoney*

Le dos d'Anne et Rokambole **II–III**
Hervé Druelle
$19.15
Editions Musicales Alphonse Leduc

Hervé Druelle composed this duet for drumset (batterie) and piano in hopes of improving the listening skills of the percussionist. As the title suggests, there are two movements. Both are in binary form with the second verse more difficult for the percussionist. The phrasing is banal, primarily occurring in repetitive eight-measure phrases. The drumset part is based on either quarter note or eighth note "rock" patterns, meaning there is a pervasive backbeat occurring on beats 2 and 4 or on beat 3 (half-time feel) of every measure.

Excluding the final section, the piece should be fairly easy to perform for both the percussionist and pianist. The final section requires the percussionist to play linear drumming patterns.

As per the wish of the composer, the piece fills the void of drumset in a traditional chamber music setting. It also serves a dual, didactic purpose by focusing on improving the percussionist's listening skills. That said, I would be hesitant to place this piece on a recital in place of a more traditional multi-percussion composition.

—*Eric Willie*

Led Zeppelin: In Through the Out Door **II–IV**
Led Zeppelin: Presence **II–IV**
Trans. by Marc Atkinson
$19.99 each
Alfred Music

John Bonham's drum parts from two of Led Zeppelin's bestselling albums have been transcribed note-for-note in these two books, which are part of *The Platinum Album Editions* by Alfred. Most of the grooves use eighth, sixteenth, or triplet ride patterns in 4/4 time, but a number of the songs also have the occasional 7/8 bar thrown in for good measure. The true challenge with these books will not be simply reading the notes but achieving the distinctive feel that Bonham originally created. Books containing the corresponding bass, guitar, piano, and vocal parts are also available, providing a good resource for a cover band.

—*Terry O'Mahoney*

Mel Bay's Modern Drum Method, Grade 2 **III–IV**
Steve Fidyk
$14.99
Mel Bay

Finding a "new niche" for an intermediate drum method is a difficult task today, as so many method books have already been published in this area, but author Steve Fidyk has put together a nice mixture of snare drum exercises and drumset patterns that will challenge readers as well as broaden their musical palettes.

The 86-page text contains snare drum reading exercises in a variety of meters (3/4, 4/4, 6/8) using common eighth, sixteenth, and triplet subdivisions; various permutations of the basic rock beat with either eighth-note or sixteenth-note ride patterns (e.g., double backbeats, backbeat on beat 3, snare on all four beats); swing beats with cross-stick permutations (e.g., on beats 2 and 4, on beat 3, cross-stick on beat 2 and double tom backbeat on 4), and eighth, sixteenth, and triplet fill exercises in four-measure phrases. A section on the evolution of the drumset and tuning are also included.

An accompanying CD provides audio examples in mp3 format. All of Fidyk's exercises are practical and completely applicable to common performance situations—something that some books often seem to forget.

—*Terry O'Mahoney*

Drumming in the Style of Modern Jazz Masters **III–V**
Michael Green, Danny Gottlieb
$17.99
Mel Bay

Considering the relatively short history of the drumset, there have been a large number of texts and methods written in an attempt to codify a pedagogical approach. Recent authors have moved beyond the simplistic "beat books" that tediously reproduce every mathematical possibility for each limb in favor of a more musical approach. This text is part of that movement, basing exercises on the musical phrases of three jazz drumset masters: Tony Williams, Elvin Jones, and Jack DeJohnette.

The book is divided into two parts: Time Studies and Phrases. The Time Studies section is a musical approach to developing independence, using system sets for the ride cymbal and hi-hat, similar to Gary Chester's systems, but fewer in number. One-measure music phrases in the styles of the three

drummers above are presented. These are to be played with each of the systems. Students are encouraged to play the exercises at a wide variety of tempos and dynamics, comparing their time feel to those of "the greats."

The second section deals with soloistic phrases inspired by the three drumming masters. Each musical idea is presented in developmental stages, giving the student a process for practice.

An accompanying CD includes the book material along with solos from Gottlieb and Green. What's missing is a discography for the three drummers that form the basis of the book. This would be a helpful addition for more inexperienced students who may not have heard these artists. However, this book is a valuable addition to drumset pedagogical literature and provides a new slant on the process of stylistic development.

—*Tom Morgan*

How to Play Drums in a Big Band **IV–VI**
Rich Thompson
$25.00
Kendor Music

Here is an outstanding book on big band drumming by one of the masters, Rich Thompson. Everything about this book is high quality, including the great tunes that are presented on the accompanying CD. Featuring a number of arrangers and composers—the likes of Jim Snidero, Bill Dobbins, Clare Fischer, Ramon Ricker, and others—the tunes represent a variety of styles and tempos.

The book begins with a wealth of introductory information based on Thompson's vast experience as a big band drummer. Some of the topics are conceptual ("Reading and Interpreting Big Band Drum Charts") while some are more technical ("Equipment Concerns," "Tuning," "How to Set Up Your Drumset"). Each chart then is presented with extensive commentary from Thompson on how to approach the music. Step-by-step instructions are given about each section of the chart with fills or time feels notated as played by Thompson on the CD. The form of each tune is diagramed followed by a short discography and listening suggestions of similar styles. The book concludes with a more extensive discography of big bands and their respective drummers.

The CD, recorded at the Eastman School of Music, is excellent and includes two versions of each tune. One version is mixed for listening and the other is designed as a play-along.

This is a much-needed resource that provides just about everything a student would need to learn about the art of big band drumming. Now, there is no excuse for not swinging and catching all the figures in any big band chart.

—*Tom Morgan*

STEEL DRUMS

The Complete Method for Steelband, Vol. 1 **I –III+**
Ross McGinnis
$41.99–$45.99 ea.
Panstar Publishing

These method books (one each for tenor, double seconds, cello, and bass pans) include basic to intermediate exercises in all 12 major and minor keys, including chromatic runs, interval training, arpeggiated chords, and rolls. Additionally, each book contains exercises that target musical ideas familiar to each voice, such as doubled notes in thirds, octave leaps, and common strumming patterns. The practice exercises are unison based, allowing an entire ensemble to perform simultaneously in a rehearsal setting. Each book contains exercises written in the proper range for each instrument with alternate variations for extended ranges.

Also included in this resource are diagrams of multiple pan configurations, over 20 ensemble setup diagrams for various venues, an accompaniment CD containing engine-room loops, photographs of steel pan construction, a glossary covering traditional nomenclature, and microphone types and placements. McGinnis even includes arrangements of "Jamaican Farewell" and "Toca Bonito."

While the majority of each book focuses on exercises, McGinnis is wise to address and target issues of motor skills, grip, and spatial understanding of pitch as they relate to each instrument. Each new key of exercises starts with a picture of the pan, notes of the scale clustered according to pan configurations, and various visual aids to assist a performer's familiarity with note arrangements.

This is a resource of mammoth proportions as page ranges for each book vary from 483 to 631 pages. While these books are intended for steel band ensemble members or gigging solo performers, this collection is also ideal for steel band directors, university libraries, and high school or college music educators who want to increase their knowledge base of steel drum band music and methods.

—*Joshua D. Smith*

INSTRUCTIONAL VIDEO

Afro-Cuban Big Band Play-Along Series IV–VI
Joe McCarthy
$19.99
Alfred Music

This is an outstanding, highly detailed video exploring the Afro-Cuban drumming style and how it applies to big band drumming. The tunes on the video are taken from the 2008 Latin Grammy-winning *Afro-Bop Alliance* recording. These tunes are complex and on the cutting edge of what is going on today in big band writing. Also included are special features such as an e-Book of complete charts and transcriptions of the examples highlighted on video, play-along tracks without drums, and additional tunes from *Afro-Bop Alliance* as bonus tracks.

Joe McCarthy's drumming is a wonder to behold. He is the Peyton Manning of the drumset—relaxed, flawless, and in perfect control at all times. His playing could almost be called robotic if it wasn't as musically beautiful as it is technically perfect. As he articulately describes the three styles—Mambo, Cha Cha Cha, and 6/8 Afro-Cuban—it is evident that he has a deep understanding of both the techniques and the history and origins of the music.

This video is not for the beginner. It is not slick, or full of entertaining special effects. It is an incredible resource of knowledge and wisdom from one of the best proponents of Afro-Cuban drumming and an excellent pedagogue. This is among the best of the instructional drumset videos that have been produced, and it should be in the library of every serious drummer.

—*Tom Morgan*

RECORDINGS

A-mé
Hiroe Sekine
Sekai Music

Pianist Hiroe Sekine presents six jazz standards and four original compositions arranged for traditional jazz sextet on this CD. Using a variety of orchestration choices, she makes her small ensemble sound full and vibrant.

Employing an all-star line-up of sidemen, including Peter Eskine or Chris Wabich on drums, Sekine uses reharmonization, mixed meters, and changes of feel (Latin vs. swing) to breathe new life into jazz standards "If I Were A Bell," "All The Things You Are," and "There is No Greater Love." In contrast, her original tune "Euclidian Moon" uses a more modern, straight-eighth note, spacey feel. Milton Nascimento's classic tune "Vera Cruz" features a great double-time samba, while Sekine's modal samba tune "Little Monster" is delivered at a slower pace. There is even some solo space for Erskine and Wabich on several tunes. Sekine's arrangements are fairly traditional without venturing too far into the avant-garde, and her soloing is sometimes dwarfed by her sidemen. All in all, A-mé (Japanese for "rain") is a pleasant, straight-ahead jazz recording with a variety of great grooves.

—*Terry O'Mahoney*

Junkestra
Nathaniel Stookey
Innova Recordings

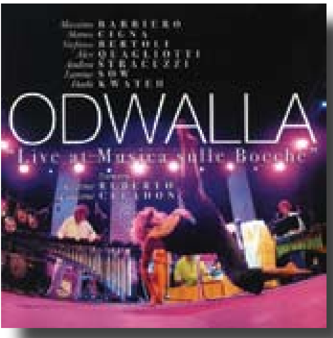
This release contains a quality recording of the three-movement work "Junkestra," as well as a "Junkestra Dance Mix." The most interesting fact about this CD is that all the instruments were created from materials scavenged at the San Francisco Dump. On its website, the record label states, "It's probably safe to say that 'Junkestra' is the first composition created and premiered at a city dump to be subsequently programmed by a major American orchestra."

Most of the sounds created from these found instruments mirror those of *Stomp* and *Blue Man Group*; however, the composition contains more depth in terms of formal structure and a fuller spectrum of sounds and timbres, which translates well in the recording.

One treat of the recording can be heard in the third movement, "Where does the Lone Ranger take his garbage?," as it uses the familiar three-note rhythmic motive from "William Tell Overture" as compositional glue. This CD is an enjoyable, but very short (15 total minutes), offering from an accomplished orchestral composer.

—*Joshua D. Smith*

Kratos e Bia
Medussa
Live at Musica sulle Bocche
Odwalla
Spalsc(H) Records



Odwalla is a contemporary percussion jazz ensemble that defies categorization. The group is fronted by marimbist Massimo Barbiero and combines elements of rhythmic and melodic improvisation and world music. Other members featured between these recordings are Matteo Cigna, Andrea Stracuzzi, Alex Quagliotti, Peppe Consolmagno, Doussou Tourré, Stefano Bertoli, Doudú Kwateh, Lamine Sow and Rosella Cangini. Legendary drummer Billy Cobham also performs with the group on "La bella e la bestia" from *Medusa*.

Medusa is a collection of intensely rhythmic groove-oriented pieces that highlight the group's eclectic world music influences and is the strongest of the three recordings reviewed here. There is clarity of sound and compositional focus here that is perhaps lacking on some of the live recordings. This studio recording offers a rich sonic experience of a group that tends to release live recordings. Many of the sounds and contributions that are perhaps inaudible (or too "small") on the live recordings are easily rendered here.

The tracks on *Kratos e Bia* feature Odwalla's signature riff-based improvisations, often in odd meters, free improvisation, and sound exploration. A particularly stunning example of those two features is the track, "Mostar," in which the percussion functions as a sustained sound palette for a virtuosic vocal performance by Rosella Cangini. The final track of the CD features Barbiero performing his solo percussion composition and improvisation "Marmaduke." Odwalla's music is especially effective in live performance. It is no surprise that several of the tracks on *Kratos e Bia* were recorded live at the 22nd Euro Jazz Festival in Ivrea in 2002.

The CD/DVD combo *Live at Musica sulle Bocche* is a live concert recording that took place in Santa Teresa di Gallura, Sardinia, Italy. One highlight of the DVD is the djembe performances by Lamine Sow, whose sound, touch, and speed on the instrument is impressive. The video is a full concert performance, which is a far superior way of experiencing the music. Filmed in a wonderfully lit outdoor stage in front of 5,000 people, it's clear the performers enraptured the audience. In addition, the musical performance is enhanced by beautiful and, at times, sensuous dancing by Cristina Ruberto and Cristiana Celadon. The CD alone obviously does not capture these features.

Anyone who has an interest in improvised music and the application of world music in a variety of genres will be well served by listening to any of these Odwalla recordings.

—*John Lane*

Mikarimba
Mika Yoshida
Self-published

Classical music artists have often "stepped across the line" to collaborate with jazz artists, and such is the case with marimbist Mika Yoshida. Drummer Steve Gadd, pianist Anders Wihk, and bassist Eddie Gomez provide the underpinning for Yoshida's takes on jazz classics, pop tunes, Latin tunes, and even some light classical works.

Gadd is credited as a producer and co-arranger with Wihk, but his real influence is felt in his usual role as übersideman.

The recording is a snapshot of many of the grooves he's known for, including a funk groove for "Pathetique" and "Take the 'A' Train," a mean Afro-Cuban 6/8 feel on "Caravan," brush time on "Deborah's Theme" and "The Duke," a shuffle feel on "Glasgow Boogie," a samba feel for "Voulez Vous," and his offbeat cymbal bell/tom groove on "Tico Tico."

Yoshida delivers flawless performances of the melody and ensemble parts, but her solos lack the harmonic adventurousness and rhythmic edge that typify spontaneously improvised solos by such noted jazz keyboard artists as Dave Samuels or Joe Locke.

Mikarimba might possibly be subtitled "the marimbist meets the rhythm section," as it highlights the meeting of the two musical worlds of studio jazz and classical marimba.

—*Terry O'Mahoney*

Not Here, But There
University of Houston Percussion Ensemble
Albany Records

The University of Houston Percussion Ensemble, directed by Blake Wilkins, has released an excellent CD that features a variety of quality music. Several of the works were commissioned by the UH Percussion program, including the title track by composer David Heuser, "Sprint" by Rob Smith, and "Pantheon" by Marcus Karl Maroney.

Heuser's "Not Here, But There" is a mysterious large ensemble work that combines color and rhythmic drive to create a flowing percussive journey. While the ever-popular "Sprint" is a mallet keyboard race to the finish performed in style by the UH Percussion Ensemble. "Pantheon" closes out the disc with a composition built on a three-note ascending motive dramatically developed over four sections.

The remaining selections include Pierre Jalbert's "Wood/Metal Music," a large ensemble work that effectively explores wooden and metallic timbres; David Maslanka's beautiful homage to percussionist Bob Hohner, "Hohner"; Lane Harder's dark and intense "Circus Plenus Clamor Ingens Ianuae Tensae" for mallet ensemble; Echard Kopetzki's rhythmic drumming "Exploration of Time"; and Christopher Deane's marvelous mallet quartet "Vespertine Formations."

The University of Houston Percussion Ensemble performs this impressive collection of music accurately and expressively. Congratulations to director Blake Wilkins and the UH Percussion Studio on an exceptional recording!

—*Mark Ford*

Steppe Forward
Ted Piltzecker
Corner Mushroom Music

From the beginning to the end of this album, your head will bob to the tunes on Ted Piltzecker's latest recording. Of the seven tunes on the album, all are composed by Piltzecker except "Nica's Dream."

Piltzecker is accompanied by several great players: Sam Dillon on saxophone, Nick Lierandi on guitar, Jerad Lippi on drums,

ROLANDO
morales-matos

Feel.
LIKE NO OTHER

The Adams Vibraphone family offers feel like no other instrument. Our advanced damper mechanism allows easy access to spring tension control for feather-like pedal feel and finesse. This feature is standard thoughout our line from the student level Soloist Series to our professional Artist Series.

The choice of international recording artist Rolando Morales Matos whether playing in the orchestra pit in the Broadway production of The Lion King or the intimate setting of a jazz quartet at Birdland.

See them all at pearldrum.com

The nucleus of feel. Our feather touch damping mechanism.

Adams instruments are proudly distributed in the U.S. by Pearl

and Mike Kujawsi on bass. One of the main ingredients of Piltzecker's success on this album is the additional percussion sounds supplied by Rogerio Boccato. Whether it's his berimbau playing on the closing of the opening title track or sensitive triangle and caixixi playing on "Why so Long?," Boccato's percussion sounds add an inviting, earthy color to the sound palette of the traditional small combo.

One of my favorite tunes on the album is the adaptation of "Nica's Dream." This tune allows not only Piltzecker and Dillon to shine, but Lippi as well. Lippi's ride cymbal phrasing has a nice lilt, and his pervasive groove (a bossa/shuffle hybrid) really makes this performance sultry.

"Kalunga" is the only track that does not seem to match the vibrant flavor of the rest of the album. While Dillon and Lierandi provide great solos over Piltzecker's colorful comping, the tune seems to wander. This is not helped by a loping low/high woodblock pattern for much of the tune.

This is a strong group of players and so is Piltzecker's music. The technical displays, as well as the lyricism, demonstrated by all of the players really bring out the flavor of Piltzecker's compositions.

—*Eric Willie*

Xmas Vibe
Charles Xavier
Happy Note Records

This seasonal recording features the vibraphone performance of Charles Xavier accompanied by mixed instrumentation including Tina Marie Murray, vocals; Russell Golub, guitar; and Terry Rodriguez, acoustic piano. Xavier also performs on a MalletKAT Express and percussion. Included on the 12 tracks are "Christmas Day is Almost Here," "The Little Drummer Boy," "Happy Xmas," "Christmas Time is Here," "Toyland," "God Rest Ye Merry Gentlemen," "O Holy Night," "Silent Night," "A Holly Jolly Christmas," "Silver Bells," "Blue Christmas," and "O Christmas Tree."

The general effect of this recording is less sophisticated than most would accept for a commercial Christmas CD. The overall blend and mixing does not feature the vibraphone as a solo instrument, but rather one of a myriad of timbres—many which are somewhat unusual to a setting of Christmas carols. There are continuous special effects throughout the CD, which tend to overpower the familiar melody, and the lack of an accompanimental rhythmic groove promotes an ethereal, floating effect.

A track that does set itself apart is Xavier's arrangement of Lennon and Ono's "Happy Xmas." In this particular arrangement, Xavier's professional, technical vibraphone skills are readily apparent. Another bright spot is the excellent melodic stylizing of vocalist Tina Marie Murray, who is featured on the opening track and "Christmas Time is Here."

—*Jim Lambert*

Contact information for publishers whose products are reviewed in this issue.

PUBLISHERS

Albany Records
915 Broadway
Albany, NY 12207
Tel: (518) 436-8814

Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
Van Nuys, CA 91410
Tel: (818) 982-2452
E-mail: sales@alfred.com
Web: www.alfred.com

Barbara Brabec
Tel: (630) 717-4188
E-mail: Barbara@BarbaraBrabec.com
Web: www.barbarabrabec.com

Corner Mushroom Music
8 Laurel Rd.
Demarest, NJ 07627
E-mail: ted@tedvibes.com
Web: http://tedvibes.com/custom.html

Daniel Adams
3248 Las Palmas
Houston, TX 77027
E-mail: dcadams@airmail.net
Web: http://web2.airmail.net/dcadams/compositions.html

Edition Peters
70-30 80th St
Glendale, NY 11385
E-mail: sale@cfpeters-ny.com
Web: www.cfpeters-ny.com

Editions Musicales Alphonse Leduc
175 Rue Saint-Honore
75040 Paris Cedex 01
France
Tel: 33 (0)1 42 96 89 11
E-mail: alphonseleduc@wanadoo.fr
Web: www.alphonseleduc.com/english

HaMaR Percussion Pub., Inc.
333 Spring Road
Huntington, NY 11743
Tel: (631) 427-7194
E-mail: hmarvinjr@hamarpercussion.com
Web: www.hamarpercussion.com

Happy Note Recordings
c/o Whaling City Music Publishing
581 Elm Ave.
San Bruno, CA 94066
E-mail: info@happynoterecords.com
Web: www.happynoterecords.com

Innova Recordings, ACF
332 Minnesota Street #E-145
St. Paul, MN 55101
Tel: (651) 251-2823
Fax: (651) 291-7978
E-mail: innova@composersforum.org
Web: www.innova.mu

Kendor Music Inc.
21 Grove Street
P.O. Box 278
Delevan, NY 14042
Tel: (716) 492-1254
E-mail: info@kendormusic.com
Web: www.kendormusic.com

Marimba Productions, Inc.
P.O. Box 467
Asbury Park, NJ 07712
Tel: (732) 774-0011
Fax: (732) 774-0033
E-mail: mpi@mostlymarimba.com
Web: www.mostlymarimba.com

Mel Bay
#4 Industrial Drive
Pacific, MO 63069
Tel: (636) 257-3970
Web: www.melbay.com

Meredith Music Publications
P.O. Box 344
Galesville, MD 20765
Tel: (301) 261-5015
E-mail: garwoodw@comcast.net
Web: www.meredithmusic.com

Mika Yoshida
E-mail: mikarimba@msn.com
Web: www.mikarimba.com

Morleo Editore
Corso Sidney Sonnino 129
70121 Bari, Italty
Tel: 0039 080 5542226
Fax: 0039 080 9643710
E-mail: email@morleoeditore.com
Web: www.morleoeditore.com

Oxford University Press, Inc.
2001 Evans Road
Cary, NC 27513
Tel: (800) 445-9714
E-mail: custserv.us@oup.com
Web: www.oup.com/us

Panstar Publishing and Media
Tel: (209) 872-1010
E-mail: panstarmedia@aol.com
Web: www.panstarpublishing.com

Really Good Music, LLC
1705 Wilson Street
Eau Claire, WI 54701
Tel: (715) 834-7530
E-mail: contact@reallygoodmusic.com
Web: www.reallygoodmusic.com

Row-Loff Productions
PO Box 292671
Nashville, TN 37229
Tel: (800) 624-8001
Fax: (615) 885-0370
E-mail: rlpmail@rowloff.com

Sekai Music
E-mail: sekaimusic@gmail.com
Web: www.sekaimusic.com

Splasc(H) Records
E-mail: splasch.records@virgilio.it
Web: www.splaschrecrods.com

PN

100% RECYCLED PIXELS.
www.drummagazine.com

Sustaining Members

BENEFACTORS

Avedis Zildjian Company
Evans Manufacturing
Ludwig/Musser
Remo, Inc.
Yamaha Corporation of America

PATRONS

Alfred Publishing Company, Inc.
Cadeson Musical Co., Ltd.
Roland Corporation US
Sabian, Ltd.

SPONSORS

Bachovich Music Publications LLC
Craviotto Drum Company
DREAM Cymbals and Gongs
Encore Mallets
Gator Cases
Grover Pro Percussion, Inc.
Innovative Percussion
Interlochen Center for the Arts
KMC Music Corporation
Latin Percussion
Marimba One
Matt Nolan Custum
MB Mallets, Inc.
Media Press, Inc.
Mike Balter Mallets
Musical Adventures L.L.P.
Musictime, Inc.
Pablo Chou International Company LTD
Peabody Conservatory of Music
Power Wrist Builders
Regal Tip/Calato
Roll Productions
Row-Loff Productions
Sam Ash Music Stores
Sticks N Skins
Superdrum
Supernatural Cymbals
Tama Drums/Hoshino USA, Inc.
Tapspace Publications
Toca Percussion
University of Maryland
Vater Percussion, Inc.
Vic Firth, Inc.
Virginia Arts Festival
Wernick Musical Instruments
Zeltsman Marimba Festival, Inc.

CORPORATE FRIENDS

Alesis LLC
Alfonce Production
Alternate Mode, Inc.
Amedia Cymbals USA
Beatnik Rhythmic Analyzer (On Board Research Corporation)
Beiner Bags
Bergerault–USA Division Peripole-Bergerault Inc.
Berklee College of Music
Best Soles
Beurskens Music Editions
C. Alan Publications
Cappello Music Co. Inc.
CF Peters Publishing Co.
Chops Percussion
Colla Voce Music
Columbus Percussion
Columbus Pro Percussion
Cooperman
DownBeat Magazine
Drop6 Media, Inc.
Drum Corps International
Drum Craft
Drum Workshop
Drummer From Another Mother
Drummers Collective, Inc.
Drumsense
Drumtone.com
Dunnett Classic Drums
Dynasty (DEG Music Products, Inc.)
EMD Music, Inc.
Explorers Percussion
Fall Creek Marimbas
Fork's Drum Closet
General Washington Drum Shop
Guitar Center
Hal Leonard Corporation
Hudson Music
Humes & Berg Mfg. Company, Inc.
Istanbul Mehmet Cymbals
Janson Percussion
Japan Percussion Center (Komaki Music Inc.)
JC's Drummin Music Center
Johnny Rabb Drumsticks
Kendor Music, Inc.
Korg USA
La Baguetterie
Legacy Percussion Gear
Lone Star Percussion
Ludwig Masters Publications
Majestic Concert Percussion
Malletech/Marimba Productions
Mapex USA
MEINL Cymbals & Percussion/Meinl USA LC
Meredith Music Publications
Modern Drummer Publications
MountainSong Music
Music For All
New York University
Omega Music Technology
Paiste America, Inc.
Pan USA
Panadigm Innovations, LTD
Pearl Corporation
Per-Mus Publications LLC
Percussion Source
Peterson Electro-Musical Products Inc.
Pro-Mark Corporation
Ron Vaughn, Inc.
Saied Music Company–Digimet
Salazar Fine Tuning
Samson Technologies
SKB Corporation
Slapstik
Smartmusic & Finale
Stanley Leonard Percussion Music
Stern Tanning Co., Inc.
Swan Percussion
The Mallet Shop
Trick Percussion Products
Tycoon Percussion
U.S. Army Old Guard Fife and Drum Corps
University of Oregon
WGI Sport of the Arts
Woodwind and Brasswind
Youth Education in the Arts

Advertisers Index

Adams Musical Instruments 23

Avedis Zildjian Company ....Cover IV

Beall Percussion 3

Black Swamp Percussion 49

Cadeson Musical Co., Ltd. 51

DePaul University School of Music 25

Drum! Magazine 69

Drums & Percussion Magazine .... Cover II

Fall Creek Marimbas 59

Frank Epstein 31

Green's Music 33

Kettles & Company 33

LA Percussion Rentals 27

Latin Percussion 45

Meinl 54–55

Not So Modern Drummer 9

Oberlin College & Conservatory 47

Pearl Corporation and Adams
Musical Instruments 67

Remo, Inc. 17

Roll Productions 52

Sabian, Ltd. 19

Salazar Fine Tuning 43

Theodore Presser Company 39

Universal Marimba Competition & Festival 2011 .. 22

University of Maryland School of Music 57

University of Michigan School of Music, Theatre &
Dance 61

Vanderbilt University–Blair School of Music 37

VanderPlas Baileo Percussion Instruments 9

Vic Firth, Inc. 5

Wenger Corporation .... Cover III

WGI Sport of the Arts 27

Yamaha Corporation of America 53

PASIC 2011 Focus Day Proposal

"Five Decades of New Music for Percussion: 1961–2011"

The New Music/Research Committee of the Percussive Arts Society is pleased to announce a call for proposals for presentation/performance at the 2011 PASIC Focus Day, November 9, in Indianapolis, Indiana. PASIC 2011 marks the 50th Anniversary of the Percussive Arts Society, and to celebrate the occasion, the theme for Focus Day 2011 will be "Five Decades of New Music for Percussion: 1961–2011." Soloists, ensembles, composers, and scholars are invited to send in proposals for performances and presentations.

The committee calls for a wide and representative variety of percussion music to be presented, with specific focus on percussion solo and ensemble literature composed between 1961–2011, representing the birth of PAS through the first 50 years of its existence and development. It is the intention of the committee that the major masterworks and the significant composers of our field from this time period will be well represented in the proposals submitted from the membership at large. It is also the intention of the New Music/Research Committee that music for all percussion solo instrumentation be represented, as well as music drawing from the full spectrum of the solo and percussion ensemble repertoire of the past 50 years, including new and previously unknown works.

The only stipulations in preparing an application are that the music must have been composed between the years of 1961–2011, and that the piece be for percussion instruments only. It is not the desire of the committee to receive proposals that include the use of electronics and/or the inclusion of any non-percussionists or non-percussion instruments (with the exception of the piano). Suggested topics for presentation include: masterworks for solo instruments, masterworks for percussion ensemble, experiments with tradition, experiments with organized sound, experiments with non-western influences, experiments with the interpretation of graphic notation, experiments with timbre & texture fields, experiments with minimalism, experiments with complexity, experiments with extended techniques, etc. With the intent of including as many and as wide a variety of performers and performances as possible, the committee requests that applicants submit proposals for the performance and/or presentation of a specific piece of literature rather than for a collection of pieces or an entire session. The day will be organized around five mixed concerts from the five decades of PAS, with a culminating evening showcase performances representative of the entire 50-year time period.

As always, the committee is interested in the participation of both emerging and established artists. Applications from performers, composers, scholars, and ensembles featured in past New Music Research and/or Focus Days are expected and are encouraged. All proposals that meet the criteria and qualify for inclusion on the 2011 PASIC Focus Day will be given complete and careful consideration. Please note: expenses and the securing of instruments and funding sources will be the sole responsibility of the artist(s) themselves. This includes all logistical and financial considerations associated with the performance. Please prepare and submit your proposal with this consideration in mind.

For additional information, please contact: Dr. Eugene D. Novotney, New Music/Research Committee, E-mail: novotney@humboldt.edu

Pro-Mark 50th Anniversary Snare Drum

Donated by Pro-Mark Corporation
2009-12-01

Founded by Herb Brockstein in 1957, the Pro-Mark Corporation marked its 50th anniversary in 2007. As a unique way of celebrating the occasion, the company partnered with the Stanbridge Drum Company to produce a limited-edition snare drum manufactured with the same types of woods as are utilized in their trademark drumsticks. The production was limited to 100 14-inch diameter, 8-lug drums, 50 of which were 5 1/2 inches in depth and 50 of which were 6 1/2 inches in depth. The drum in the PAS collection is number 42 of the 5 1/2-inch drums.

Each drum shell, manufactured using a "stave" method, was constructed of solid blocks of Japanese "Shira Kashi" White Oak, American Hickory, and Rock Maple. The shell was then inlaid with walnut in the company's two trademark stripes, and the wooden hoops were capped with Pau Ferro wood for durability and color contrast. All hardware was plated in 24 carat gold, and each Remo head was custom imprinted.

Designed by Ronn Dunnett, the snare throw-off mechanism is etched with the Pro-Mark stripes, and both ends of the snares were designed with a quick-release slide mechanism that maintains the snare tension while the bottom head is changed. Each drum was sold in a brown hard-shell case with several accessories, including a wooden box containing a gold-plated drumkey and spare parts. Each numbered drum is accompanied by a Certificate of Authenticity signed by Herb Brockstein and Maury Brockstein.

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

50th Anniversary Badge

Snare throw-off mechanism, designed by Ronn Dunnett.

5 1/2 x 14 Pro-Mark Corporation
50th Anniversary Snare Drum, #42 of 50

YOUR INPUT INSPIRES OUR INNOVATION.

Introducing the newest products from Wenger...

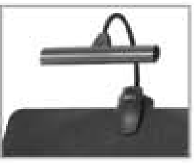
NEW

Legacy® Acoustical Shells

Three new designs – Basic, Classic, and Select. Now you can choose the great acoustic design that best fits your needs and budget. All three fold down for transport and storage like the original Legacy Shell.

Flex™ Conductor's System

This system combines the simplicity of a large, adjustable conductor's stand with a versatile TechBridge that holds the high-tech tools you use every day. Accessory mounts let you secure laptops, MIDI keyboards, speakers, MP3 players and much more to the system.



The **LED Orchestra Light** is the brightest, most efficient, most versatile music stand light on the market. • The **GearBoss® II High-Density Storage System** organizes your equipment at a budget-friendly price. Cast iron wheels and track allow you to condense storage or create an aisle when you need to get to your equipment. • Move and store your guitars with the **Mobile Guitar Storage Rack**. Holds acoustic or electric, cased or uncased, three-quarter and full size, even guitarrons with our new storage rack. Made from renewable forest resources.

NEW DESIGN

SoundLok™ Sound-Isolation Rooms

How could we make these any better? It's all the little things that add up: new lighting, seams, color choices, doors, etc. Plus great new options like a wall-mounted digital metronome or a lockable, fold-down wall desktop.

Signature® Risers

Our next generation Signature Risers offer a modified design that is more rigid yet it folds and stores just as easily as before. The new design was also engineered to ship more affordably – saving you money.

Our **Stringed Instrument Racks** are made with new materials for added strength and durability. Made from renewable forest resources. • **Folio Cabinets** - All models of our folio cabinets now offer more options to choose from to meet your needs including adjustable shelf spacing. • Our immensely popular **Bravo® Music Stand** has a long-lasting polycarbonate desk and incorporates lighter, yet stronger materials. Now, it not only looks great but it's also lightweight. There's an improved hinge and desk attachment too!

Become a fan of Wenger on Facebook

800-4WENGER (493-6437) • www.wengercorp.com

Before you see
your students'
potential,
you have to hear it.

zildjian.com

Zildjian
GENUINE YOU.

©2010 Avedis Zildjian Company.