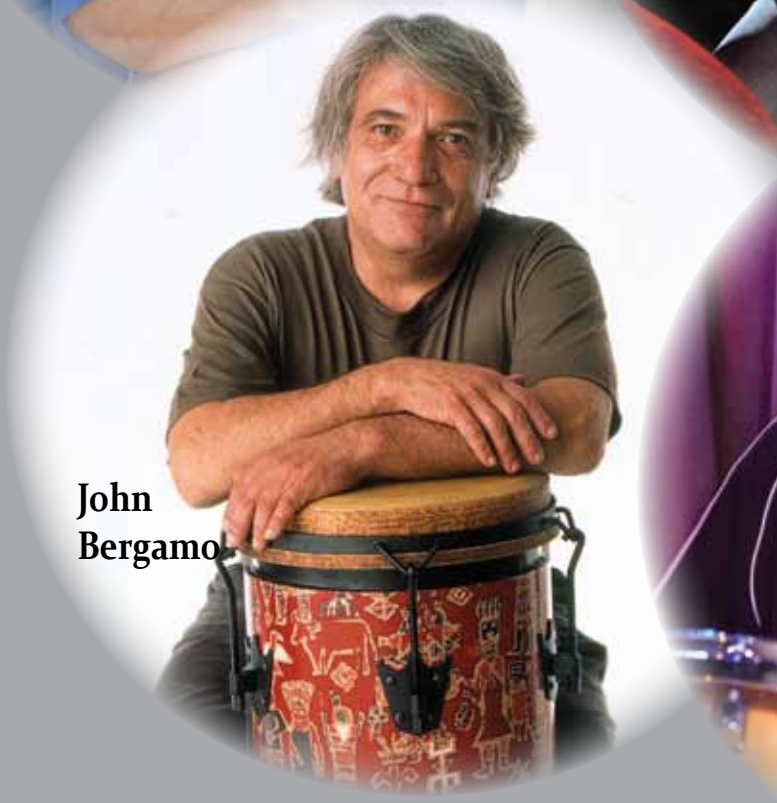
Percussive Notes

The journal of the Percussive Arts Society • Vol. 50, No. 6 • November 2012

2012 HALL OF FAME

Gordon Stout

David Garibaldi



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WGI General Effect Percussion Sheet: A Judge's Perspective, page 48

COLUMNS

2012 HALL OF FAME

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From the President

Timing is Everything

On a recent Sunday visit with my mother, Lou Rogers, I was keenly reminded of time and its presence. It's interesting how time is such an important part of all our lives, especially as percussionists. My mother currently lives in an independent living community in Lubbock, Texas, called Raider Ranch—very fitting for the old frontier of West Texas. I've met the most interesting people on my visits to Raider Ranch, mostly in the range of 70 to 98 years of age. The conversations I've had are so life affirming. The members of the Raider Ranch community are from all walks of life and professions such as doctors, lawyers, farmers, military, teachers, and local/state public servants.

When sharing their life stories, two things always come forward, "Lisa, enjoy your life because it is very brief, and timing is everything." The key to longevity and the enjoyment of one's life according to most of them is hard work, a little luck, and the right timing.

As I finish my two-year term as PAS President, I look back to how quickly the time has passed. In fact when I think of my involvement with PAS, it's hard to believe that 25 years ago I attended my first PASIC as a proud collegiate, Zildjian Scholarship recipient. Then a couple of years later, I attended and competed as a finalist in the PAS-sponsored Solo Vibraphone Competition. Again, hard work, luck, and timing have prevailed in my own life and involvement with PAS. I have served on committees, the Board of Directors, and now the Executive Committee. Through PAS, the friends I have made, the inspirational performances I've seen and heard, and the knowledge and pedagogy I have gained are invaluable and immeasurable. I have benefitted greatly from the Core Values of the Society: *Quality, Community, Opportunity, Discovery, and Service*.

Therefore, I must thank you, the membership of PAS, for nurturing and allowing me time to experience and grow as a percussionist and musician. I thank you for putting your faith and trust in me to lead the Society over the past two years. It has been an honor to serve you all.

As I assume my new role as Immediate Past President very soon, I continue to believe that, indeed, "timing is everything." There is no greater time to be a member of PAS. Our future is bright as we successfully push onward after celebrating our 50th anniversary in 2011. We are still fervently engaged in and boldly loyal to our mission of the promotion of the percussive arts worldwide.

I must first thank the PAS Board of Directors, who have been so supportive of my efforts. It has been my distinct privilege to work alongside such amazing people. I also have to thank the PAS committee chairs and committee members for their invaluable service to PAS. They are indeed the "lifeblood" of the organization. Also to our many PAS chapter leaders, your valiant efforts on behalf of PAS in your own "backyards," states, and/or countries are truly heroic and inspiring. Thank you!

To all of our PAS Sustaining Members, your generous support in so many ways is what makes our Society great, sharing and collaborating together. Without your contributions, there would not be a PAS.

To the PAS staff, you have my most heartfelt thanks for your splendid work. Thank you PAS Director of Event Production and Marketing Jeff Hartsough, Marketing and Communications Director Matthew Altizer, Museum Curator/Librarian Otice Sircy, IT and Interactive Media Director Marianella Moreno, Membership Services Manager Justin Ramirez, Programs and Operations Coordinator Heath Towson, Publications Editor Rick Mattingly, Graphic Designer Hillary Henry, Support Services Christina Jordan, and Intern Connor Pickle. I am forever appreciative of all your efforts during my time on the PAS Executive Committee.

To the PAS Executive Committee, thank you for your dedication, wise counsel, and forward vision on behalf of the Society. You have my unending gratitude and respect PAS President-elect John R. Beck, Immediate Past President Steve Houghton, First Vice-President John Wittmann, Second Vice-President John Parks, and Secretary Julie Hill.

I have no doubt under the new presidential leadership of John R. Beck and his team of President-elect John Parks, First Vice-President Jim Rupp, Second Vice-President Julie Hill, and Secretary Brian Zator, PAS will celebrate many more successes.

Finally, the one person that I must not only say thank you to but also goodbye. As of November 1, 2012, PAS Executive Director Michael Kenyon will leave us to become President and CEO for the Partnership for Philanthropic Planning in Indianapolis, Indiana. In my opinion, there has been no greater advocate of PAS than Michael. I know he will remain so even in his new role as PAS member. It is truly due to his visionary leadership, guidance, and diligence that PAS has continued to thrive. His "footprints" will be felt for years to come.

To new PAS Executive Director Larry Jacobson, I welcome you and can't wait to see what the next chapter—the next 50 years—has in store for our PAS family. With hard work, a little luck, and timing, nothing will stop us!

—Lisa Rogers

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

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The Percussive Arts Society
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In memory of Buddy Rich and Nick Ceroli

This annual scholarship will be in the amount of $2,500 and awarded to a college or university student for drumset performance.

PASIC 1994

Details Coming Soon!

Society Update

Shared Leadership

By Michael Kenyon

Great membership organizations continue to evolve and change to meet the needs of their members. I cannot think of a field that has changed more in the last 50 years than the field of percussion nor an organization that has evolved to meet those changing needs better than the Percussive Arts Society. Visionary from its inception and always focused on its members, PAS is a model organization and much of that is due to shared leadership.

PAS has a rich tradition of passing leadership on to the next wave of young leaders, allowing their vision to impact the society, stay on top of educational and artistic trends, and bring voice and visibility to rising young artists. PAS also has a rich tradition of providing avenues that allow past leaders to continue to participate and share their wisdom. We are fortunate to have the opportunity to still reach out and learn from some of the founders and first-generation members of PAS, and at the same time have young leaders in their 20s participating in leadership.

A likely little-known fact is that over 400 members volunteer to provide leadership to PAS on an ongoing basis. There are Board of Directors members, committee chairs, committee members and chapter officers. That does not even include the many members who host and assist with Days of Percussion events throughout the country and beyond. At PASIC alone, an additional 150 volunteers participate in the production and operation of the world's greatest percussion event each year.

What makes PAS strong and relevant are the investments of time, talent, creativity and dedication that these leaders and members make to the PAS community. As members of this community, we all benefit from their efforts and contributions. And, as members of this community, we must realize our obligation to do the same for ourselves, our colleagues, and the next generation of members. Through our contributions, we maintain the strength of PAS and set the example for others as our leaders have done for us. Being a member of PAS is more than paying dues, more than attending a Day of Percussion, and more than attending PASIC. Your membership means you belong to the global percussion community, and as a member of a community, you have the responsibility to contribute, invest, and nurture your community so that it serves all its members well.

These principles of shared leadership are active in all areas of the society, so after 11 years of serving as Executive Director, I realized that it is important for this position also to exercise shared leadership and renew with a new leader to continue forward the vision of the organization. I cannot possibly put into words what this opportunity has meant to me personally and professionally, and I cannot possibly thank all the individuals who have made this the most rewarding 11 years of my life. The relationships created, the moments shared, and the work accomplished remind me daily of just how fortunate and truly rich my life has become. I thank each of you for allowing me this profound privilege to serve the Society in this capacity.

Now, I look forward to many years as an active member of PAS—paying back and paying forward. I can't wait to see what the future holds for PAS. PN

COMMITTEE CHAIR VACANCY ANNOUNCEMENT

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

Applications are being accepted through November 30 for anyone interested in serving as Chair of the following committees:

- College Pedagogy Committee
- Collegiate Committee
- Symphonic Committee

PAS Committee Chairs serve a term of three years with a maximum length of service as Chair of three terms, or nine years. If you would like to apply for one of these positions, please send a letter of intent, current resume or curriculum vitae, and related experience to the work of the committee to: Larry Jacobson, PAS Executive Director, 110 W. Washington, Suite A, Indianapolis IN, 46204. Applications must be postmarked by November 30.

Rebounds

DISAGREE WITH REVIEW

I hope that the following doesn't come across as sour grapes; my intent is to clear up the misrepresentation by Jeff Moore of my book, *Daily Drum Warm-Ups,* in a review published in the September issue of *Percussive Notes.* Of course, all reviewers are entitled to their opinion, and considering Moore's extensive background, one would expect a fair and thorough review. Unfortunately, in this case, I don't believe this was accomplished.

Daily Drum Warm-Ups has recently received positive reviews in both *Drummer Cafe* (http://www.drummercafe.com/reviews/books/daily-drum-warm-ups-365-exercises-to-develop-your-technique.html) and MikeDolbear.com (http://www.mikedolbear.com/story.asp?StoryID=2600). After taking these differing expert opinions into account, and reading my rebuttal, I hope you will consider Jeff's review an outlier.

Paragraph One: "The exercises are not necessarily presented in a sequenced format (easy to hard for example), but instead jump around from technique and rudiment."

I intentionally used a spiral curricular design, which I admit is different than many drum books out there. In a spiral design, the content is not necessarily presented from easy-to-hard, but organized in clusters, which are revisited and built upon as time goes on. As a former elementary school teacher (4th grade), I used a spiral curriculum called *Everyday Math.* Designed by the University of Chicago, EM is backed by a considerable amount of research, and worked wonders with my students at that time. Drum technique development is very similar to mathematics, which makes the design of *Daily Drum Warm-Ups* a strength, not a weakness.

The book spirals through a number of drumming essentials: rudiments, hybrid rudiments, accent patterns, the Moeller technique, weak hand builders, rhythm builders (reading exercises), rudimental recipes (combinations of rudiments), BZZzz strokes, triple strokes, finger control, famous stickings (one-surface representations of famous drumset patterns), and odd-time warm-ups. (Jeff only mentioned a few these major content descriptors in his review.) This design complements a warm-up book perfectly, because it allows drummers to take multiple passes through the book without having to skip basic exercises at or near the beginning.

Ironically, and contrary to Jeff's repeated assertions, the book does sequence gradually from moderate to more difficult material from the beginning to the end. For instance, rudiments and accent patterns are introduced at the beginning, while combinations of rudiments and accent patterns—some of these in odd-time signatures—are at used at the end.

"This approach may help maintain the interest of the student, but it contributes little to incremental skill development."

Incremental skill development occurs in *Daily Drum Warm-Ups* in spiral clusters. If this approach helps maintain the interest of the student, then both teacher and student will benefit.

Paragraph Two: "It appears that the ability to play the material in the book is assumed by the author."

I'm not sure what Jeff's point is here. All drum book authors target or should target a specific audience. Yes, I am guilty of aiming the material at certain drummers, beginners with some experience through advanced, the same as its Hal Leonard cousin, *Drum Aerobics.* From my experience using *Daily Drum Warm-Ups* as a teacher and a performer, I have hit the mark.

"The exercises are presented as routines with many variations that could help maintain technique while staving off boredom...the 365 contained in this book is the most extensive set I have seen."

Thank you, Jeff, for these kind words. These two sentences do a great job of encapsulating the book but seem to contradict the rest of the review. This is confusing to me.

Paragraph Three: "Since the book is not sequenced, I do not recommend using this book with beginning or intermediate students. Advanced students who are looking to change up their practice routine may find some of the exercises useful, but..."

The book is rated I–III at the top of the review, so I don't understand why Jeff mentions advanced students at all. I've used the book with my own beginning to advanced students with a high degree of success. Other teachers have told me the same. One of my students, a 10-year-old, is currently working on Week 26 and has shown dramatic, incremental improvement in his hand technique.

"...I do not see the practicality in following the suggested exercises over the year, as it fails to address many techniques that require daily repetition (for example, a week without a roll exercise)."

Rolls of all types: single strokes, BZZzz strokes, double strokes and triple strokes are found throughout the book. The year-long scheme provides students with a structured learning tool. Of course, teachers/students could choose a roll exercise from the book to practice every day of the week.

Note: *Daily Drum Warm-Ups* also includes additional warm-up information, photos of hand, foot, and brush technique, and the accompanying CD is enhanced so that you can adjust the tempo or loop each exercise.

Conclusion: I'm very proud of this book and treasure the opportunity given to me by Hal Leonard. In his review, Moore seems to conclude that *Daily Drum Warm-Ups* is not recommended for beginning or intermediate students, and it lacks practicality for advanced students. In my opinion, Jeff's assessment is over-the-top without the facts to back it up. I hope that I have raised enough doubt in this rebuttal that you might be willing to take a look yourself and form your own conclusion.

—Andy Ziker
www.andyziker.com

INDOOR PERCUSSION

In response to the well-stated cogent points in the articles written on "The Indoor Percussion Controversy" in the July 2012 issue, I submit that it *is* the responsibility of the certified high school music educator-band director or collegiate music professor to make the correct decision as to whether or not this kind of percussion activity warrants student participation within the context of a school district's or music department's educational policies, philosophy, and mission. The activity, as such, is just what it is, an activity, and it is not an arts education class of musical instruction, as part of a school/collegiate core-curriculum. Such activity is an independent youth group, much like a club or other community associated youth group. As such, an indoor percussion-oriented activity can be a good to excellent vehicle for the further growth and development of school and collegiate students who like the performing-entertaining aspect of such a percussion-oriented activity.

—Jim Sewrey
Percussion Educator-Performer, Charter Member of ASBDA, Founding Member of PAS, Artistic Director of the PCPE Program, Executive Director of the PC Drum Brigade, a Retired Music Educator-Band Director, and currently the Adjunct Music Professor of Percussion at WLC. PN

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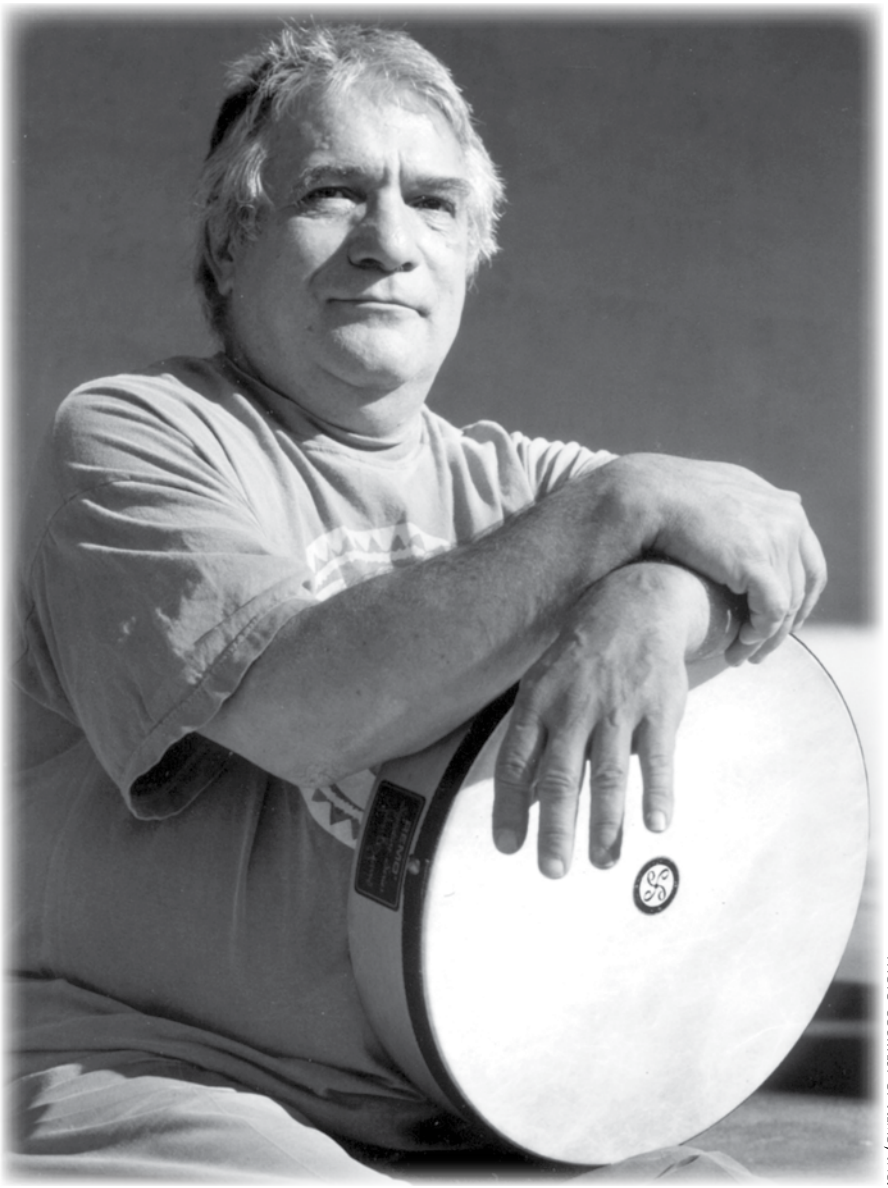
2012 HALL OF FAME

John Bergamo

Percussive Renaissance Man

By B. Michael Williams



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Renaissance man *n: a person who has wide interests and is expert in several areas.*

Nowadays, terms can be so overused as to be rendered totally useless in describing aspects of quality in a person or work. Think of *awesome*. A perfectly good term that once meant "inspiring of fearful reverence," it now means simply, *cool.* The term *renaissance man* today might casually refer to someone who can multitask or drive a stick shift, but among percussionists the world over, John Bergamo is a true renaissance man. He began as a "good snare drummer" (his own description), just good enough to gain acceptance into the Manhattan School of Music. He went on to study and work with some of the most diverse musicians on the planet, including Lukas Foss, Gunther Schuller, John Cage, Ringo Starr, Charles Wourinen, Lou Harrison, Ali Akbar Khan, John McLaughlin, Morton Feldman, Herb Albert, Percy Heath, Robert Shaw, Max Roach, Frank Zappa, and the list just keeps going and going and going.

Bergamo was the driving force behind two highly-acclaimed professional percussion ensembles: Repercussion Unit and Hands On'Semble. He has appeared on the soundtracks of at least 18 Hollywood films, produced three instructional videos, and published over 25 percussion compositions since 1963. His collection of mallet solos, *Style Studies*, published in 1969, has enlightened generations of collegiate percussionists on the stylistic nuances of contemporary keyboard percussion music. Always willing to share his experience with a wider audience, Bergamo's informative and inspiring articles have appeared in *Modern Drummer*, *Percussive Notes*, *Percussionist*, *Drum!*, and *Percussioner International.* From 1979 to 1988, he served on the PAS Board of Directors.

John was one of the first Western percussionists to study East Indian rhythmic systems and percussion instruments such as tabla, ghatam, thavil, and kanjira. In his February, 2001 *Percussive Notes* article, "John Bergamo: Percussion World View" (vol. 39, no. 1), N. Scott Robinson describes him as "part of the first generation of 'new percussionists,' and his approach to playing involves an eclectic blend of classical, jazz drumset, and world drumming traditions."

John Bergamo was born in Englewood, New Jersey, May 28, 1940. Barely 17 years old upon graduation from high school in 1957, he auditioned for admission into the Manhattan School of Music. The judges were impressed with his ability on snare drum, but John had no experience with music theory. "I didn't even know what the treble clef meant," he admits. "They accepted me as a remedial student."

John studied at Manhattan with Fred Albright and the legendary Paul Price. Like many of Price's students who would become famous in their own right, Bergamo was exposed to many of the classic percussion ensemble compositions from the early days of the genre: works by John Cage, Lou Harrison, Henry Cowell, and Edgard Varèse. He would stay at Manhattan until 1962, earning Bachelor and Master of Music degrees in percussion.

In 1959, concurrent with his studies at Manhattan, John enrolled in the Lenox School of Jazz, near Tanglewood in Massachusetts. There he studied drumset with Max Roach, played in a jazz ensemble directed by Percy Heath and Kenny Dorham, and took classes in music history and theory with Gunther Schuller. Among his classmates at Lenox were Ornette Coleman and Don Cherry. "For me, at age 19, to get to study with Max Roach—it was like studying with God," he told N. Scott Robinson in 2001:

> I had listened to his albums and memorized half of his solos. We used to sit and count the drumset solos. Max would play a solo that was 64 bars, or whatever multiple of the tune, and it was exactly that. I knew there was something else going on inside his solos, but I couldn't quite put my finger on it. He taught me what it is. He said, "How do you know where you are when you're playing a solo?" I said, "Well, I *don't* know. I just play, and then I go 'boom-boom-boom' and the band comes back in." So he said, "You've got to sing the tune to yourself while you're playing." ...That opened a huge door for me. The structure is inside my head because of Max.

After graduating from Manhattan in 1962, Bergamo was accepted to the Darmstadt International Summer Course in New Music along with Max Neuhaus, the first American to play Karlheinz Stockhausen's seminal percussion solo, "No. 9 Zyklus." Impressed, Stockhausen arranged several private classes with Bergamo and Neuhaus on the structure and performance practice of the piece. Later in 1962, Bergamo toured Europe and the Soviet Union as percussionist with the Robert Shaw Chorale. Upon his return to New York, he freelanced alongside Paul Price and Michael Colgrass (another of Price's prized former students) and studied composition with Colgrass. From 1963 to 1965, he spent summers with conductor/composer Lukas Foss at the Tanglewood Music Festival on a Fromm Fellowship in contemporary music performance.

Upon his appointment as Music Director of the Buffalo Philharmonic Orchestra in 1963, Lukas Foss was instrumental in forming the Center for the Creative and Performing Arts at the University of Buffalo. In 1964, Foss organized a new music ensemble called Creative Associates and hired Bergamo as percussionist. Bergamo in turn recommended Jan Williams, a fellow student from Manhattan School of Music, as the additional percus-

JOHN BERGAMO DISCOGRAPHY, VIDEOGRAPHY AND BIBLIOGRAPHY

By N. Scott Robinson

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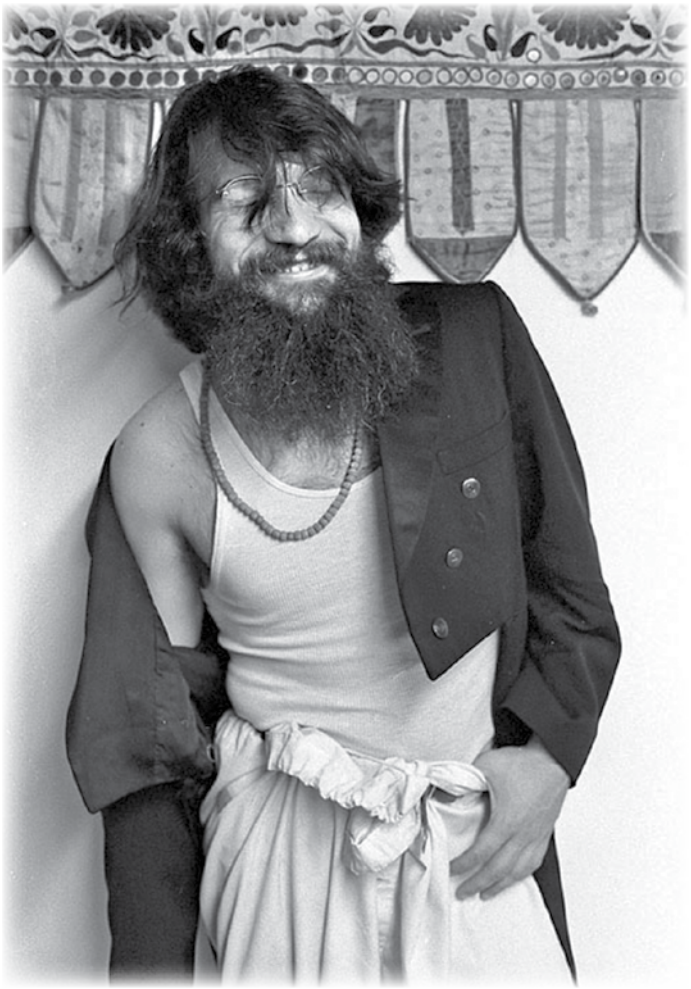

sionist. Other artists involved with the program included Mauricio Kagel, Sylvano Bussotti, George Crumb, Buell Neidlinger (bassist with Cecil Taylor), composer/trombonist Vinko Globokar, and violinist Paul Zukovsky. The ensemble explored the cutting edge of avant-garde music, premiering new works and performing in Buffalo and New York City's Carnegie Recital Hall.

While at Buffalo, Bergamo and Jan Williams organized the first percussion ensemble at the university. In Jonathan Hepfer's February, 2007 *Percussive Notes* article, "Jan Williams: The Evolution of New Music" (Vol. 45, no.1), Williams recounts:

> When John and I got to UB, there was no percussion ensemble. We were just coming from Manhattan, where we were doing all this percussion ensemble stuff with Price.... John and I volunteered to start a percussion ensemble "off the books," in that it was not an official course but just a group of students who wanted to get together and play percussion music. We put up a few signs and put together a group of six or so players at the beginning, and started rehearsing some of the stuff we had been doing in New York. Luckily, Frank Cipolla, the band director, had bought some percussion music before we got there because he wanted the band percussion section to play something in concerts. So we had some pieces on hand that get us started—pieces like Mike Colgrass's "Three Brothers" and the Chavez "Toccata." So some percussion ensemble pieces had been performed at UB by the band before John and I got there. But when John and I came, we formalized the UB Percussion Ensemble as a separate ensemble that students could sign up for and get credit. So that's how the percussion ensemble got started at UB. We could only start such a group because John and I just had all this percussion ensemble experience with Price, and we had all the new instruments because of the Center [for the Creative and Performing Arts].

Bergamo would continue working in Buffalo until 1966, and while Williams would go on to direct the percussion program at the University of Buffalo for the next 30 years, a life-changing event was about to unfold for John Bergamo. He told Scott Robinson:

> During my last year there, in the fall of 1965, they had a Festival of India at SUNY Buffalo. There was live music, food, dance, poetry—everything. So who comes to play? Ali Akbar Khan spent the week! I didn't know who this guy was, but I'd heard tabla on records. A friend of mine played me a recording of Chatur Lal, and he said, "I want you to hear this drummer." I said, "Drummer or *drummers*? There's no way one guy is doing that." I was immediately impressed.

John sat in the front row for the concert, and later went backstage to meet Shankar Ghosh, who played tabla with Ali Akbar Khan. The following year found Bergamo in California, studying tabla at the Ali Akbar College of Music with the master.

Bergamo spent the 1968–69 academic year teaching at the University of Washington, where he met Zimbabwean mbira player Dumisani Maraire, who is largely credited with bringing the instrument to American audiences. Then he got an offer from a new arts school created by Walt Disney called the California Institute of the Arts, or CalArts. The dean of the school, Mel Powell, had worked with John in Buffalo and knew of his experiences there. They were looking for someone with a background in contemporary and world music, and found the perfect combination in John Bergamo.

The atmosphere was special at CalArts, where collaboration and experimentation crossed boundaries and sparked creativity. Faculty and students interacted freely, and John found himself learning as much as any student. He studied South Indian kanjira, ghatam, and solkattu with T. Ranganathan, ghatam with T.H. Subashchandran, African drumming with Alfred and Kobla Ladzekpo, tabla with Swapan Chaudhuri, and Javanese gamelan with K.R.T. Wasitodiningrat. More importantly, John helped foster a culture of mutual trust and respect among his students by learning along with them in real-world performances. His efforts resulted in two professional percussion groups, Repercussion Unit in the 1970s (with Larry Stein, Ed Mann, James Hildebrandt, Greg Johnson, Paul Anceau, and Steven "Lucky" Mosko) and Hands On'Semble in the 1990s (still going strong today with Andrew Grueshchow, Randy Gloss, and Austin Wrinkle). His 35 years at CalArts yielded generations of inspired students who carry on his vision of collaborative learning today. Ed Mann, a member of Repercussion Unit, remembers:

Hands On'Semble

I am always grateful to have been steered toward John by a previous great mentor, Mr. Al Lepak at the Hartt College of Music. My first impromptu lesson with John was on the long roll, a technique that John immediately noticed I needed work on. After that, John asked me what I wanted to study. I was not prepared with an answer, as I thought he would be telling *me* what to study! That was the first step of many under John's guidance, all which served to show us how to think for ourselves and teach ourselves and ultimately compose for ourselves, all with a very discriminating ear and the utmost musicality. How can we ever thank you John? You gave us everything with lots heart and soul.

Randy Gloss of Hands On'Semble considers Bergamo his "musical father," and describes his teacher's contribution as "immeasurably deep." "As far as his contribution to Hands On'Semble, John *is* the root of the band," says Gloss, "I guess you could say it's a recipe/chemistry/group dynamic of John's creation. John is as selfless as they come, and so incredibly and sincerely humble. I wish him my heartfelt congratulations on being inducted into the PAS Hall of Fame."

In reaction to his Hall of Fame honor, John characteristically demonstrated the humility to which Randy Gloss referred, saying, "I'm surprised and honored to be inducted into the PAS Hall of Fame. Wow! Hal Blaine, Gordon Stout, Dave Garibaldi—I'm with *them*? I've just been exploring percussion, and I'm grateful for PAS. It's all we have!"

Contemporary, jazz, and world music performing and recording artist, composer, collaborative and creative facilitator, teacher, mentor, and friend for countless students and colleagues, John Bergamo is indeed a modern-day renaissance man, well-deserving of induction into the Percussive Arts Society Hall of Fame. You've inspired us all, John. We think you are *awesome*!

ONLINE VIDEO

The Hands On'Semble, featuring John Bergamo, Randy Gloss, Andrew Grueschow, and Austin Wrinkle, performing at the PAS Southern California Day of Percussion at CSU, Long Beach on Sept. 30, 2001.
http://www.youtube.com/watch?v=6xeXDJm3-zw

B. Michael Williams teaches percussion at Winthrop University in Rock Hill, South Carolina. He is a three-time Past President of the South Carolina PAS Chapter, serves on the World Percussion Committee, and is an Associate Editor of *Percussive Notes*. **PN**

2012 HALL OF FAME

Hal Blaine

Studio Pioneer

By Rick Mattingly

The average music fan may not know his name, but it's safe to assume that anyone who has listened to popular music over the past 50 years has heard Hal Blaine play drums. Even though the bulk of his studio work was done in the 1960s and '70s, many of those recordings have become timeless classics, starting with the six consecutive Grammy Record of the Year songs he played on: "A Taste of Honey" by Herb Alpert and the Tijuana Brass (1966), "Strangers in the Night" by Frank Sinatra (1967), "Up, Up and Away" by the 5th Dimension (1968), "Mrs. Robinson" by Simon & Garfunkel (1969), "Aquarius/Let the Sunshine In" by the 5th Dimension (1970), and "Bridge Over Troubled Water" by Simon & Garfunkel (1971). In all, he played on 40 number-one singles and 150 records that made the Top Ten. In 2000, he was the first studio musician inducted into the Rock and Roll Hall of Fame.

And now, Blaine is in another Hall of Fame. "I'm very excited and honored to be elected to the Percussive Arts Society Hall of Fame," Blaine says. "To me, this is like an actor receiving the Academy Award; you can't get any higher than this."

"This recognition is long overdue," said PAS Hall of Fame member Steve Gadd. "Congratulations, Hal!"

BACKGROUND

Hal Blaine was born Harold Simon Belsky on February 5, 1929 in Holyoke, Mass., the son of Russian Jewish immigrants. When he was seven, the family moved to Hartford, Conn., and about that same time, Hal started playing along to songs on the radio with dowels that he removed from the back of a chair. When he was eleven, he joined a drum and bugle brigade sponsored by the Catholic parish that was across the street from Hal's Hebrew school. When he turned thirteen, Hal received his first drumset as a gift from his sister, Marcia.

In the meantime, Hal was soaking up all the music he could. His father's workplace was across the street from the State Theater in Hartford, and every Saturday he would take Hal with him to work and then give him a quarter to spend the day at the theater, where he would see a stage show, a movie, cartoons, and serials. Hal was able to see the big bands of Glenn Miller, Tommy and Jimmy Dorsey, Woody Herman, Les Brown, Gene Krupa, Benny Goodman, Lionel Hampton, Artie Shaw, and Harry James.

"I had no idea what an impact they all would have on my later years," Blaine recalled in the book *Hal Blaine and the Wrecking Crew*. "I was a 13- and 14-year-old kid during those years, and they were probably the happiest of my teenage life—sitting transfixed, glued all day long every Saturday, watching my favorite bands and taking special note of the drummers. When we got home, I couldn't wait to get hold of my sticks and run the arrangements I had just heard. I just knew that one day the drummer would get sick or fall off the stage and I'd jump up and save the show."

When Hal was 14, his family relocated to Los Angeles, Calif., but soon after that, Hal went to live with his sister Belle in San Bernadino. He attended high school there and played in the band, but as soon as he turned 16 Hal dropped out of school and joined the Army. After basic training, he was assigned to the band, and a few months later he was sent to Korea, where PFC Belsky became the drummer in an all-officer band.

After his discharge from the service in 1948, Hal played drums with several groups before settling in with the Stan Moore Trio, where he played drums, emceed, and sang, working primarily in Alaska and the Northwest.

After about a year of that, one of Hal's buddies talked him into moving to Chicago, where Blaine enrolled in the Roy C. Knapp School of Percussion, taking advantage of the G.I. Bill. "Classes consisted of every kind of musical training—music appreciation, harmony, arranging, sight-singing and reading, drums, all of the percussion instruments, and lots of homework," he said in *Hal Blaine and the Wrecking Crew*.

After a year at the Knapp school, Blaine started getting calls to do casuals—many of which were at strip clubs. One club soon hired him full time. He was attending the Knapp school from 8:00 A.M. until 4:00 P.M. and working at the club from 8:00 at night until 4:00 in the morning.

When he completed his studies at the Knapp school, Blaine moved back to San Bernadino and took a job as drummer at the Magic Carpet supper club. After one of the singers he backed, Vicki Young, had some success with a recording, Hal went on the road with her. When that gig ended in 1958, Hal went to Lake Tahoe and soon was playing with various groups there until going on the road, eventually ending up in Las Vegas. There, he joined the Carol Simpson Quartet, a jazz band, who soon started working in Hollywood. That led to an offer to join the backup group of singer Tommy Sands, which took Hal across the country. One gig in particular was memorable.

"I'll never forget when we worked at the Waldorf Hotel in New York City with the Count Basie Band," Hal recalled. "Count's drummer, Sonny Payne, had gotten sick and yours truly got to play the gig. I knew most of the charts, and now there I was, kicking my favorite big band. It was every drummer's dream in those days. Count Basie even offered me the job of a lifetime. I was flabbergasted. But I explained that Tommy's job was my job, and I couldn't think of leaving the group."

THE STUDIO

A huge benefit of the Sands gig was that Hal was getting to play on his recordings. "I was getting some great studio experience," Blaine said. "I was meeting all of the producers at Capitol Records, and I was working in Tommy's films doing bit parts. We were working at the Sands Hotel where we recorded *Sands at the Sands*, my first big band show album."

Blaine (center) with Count Basie (left) and singer Joe Williams at the Waldorf-Astoria in New York.

Sands eventually tired of show business and moved to Hawaii. Blaine played with a number of different acts before landing a gig with Patti Page, with whom he worked for several years. But in between engagements with Page, Blaine would return to Hollywood, where he became friendly with an arranger/composer named H.B. Barnum who started using Hal for a variety of gigs, including studio work. Blaine met and became friendly with studio drummer Earl Palmer, who started recommending Hal for sessions. That led to Hal recording "A Taste of Honey" with Herb Alpert's Tijuana Brass, which became the first Record of the Year that Blaine played on. But the distinctive one-bar solo bass drum pulse was not originally part of the arrangement. "After the little intro, the band was not coming in together," Blaine recalls. "So I just did 'boom-boom-boom-boom diddly-diddly-diddly' and everyone came in perfectly. Larry Levine, the engineer and co-producer, just loved it, as did Herb and everybody in the band, so it sort of became the hook of the song."

Blaine was also learning the secrets of success in the music business. "As important as knowing the musicians was getting to know the guys that did the hiring," he explained in *Hal Blaine and the Wrecking Crew*. "They could make you or break you, and often did both. This business is like any other. You must know your trade. You must study all aspects and be ready when your time comes. One of the worst things that can happen in any business is taking a major job when you're not ready for it, especially in the record business where time is money. Anyone can make a mistake, but when you make the same mistake repeatedly, the contractors remember your name and there go your calls. Learn your instrument, study your reading, and listen to everything you can. Learn every conceivable style of music, because you never know what they're going to throw at you. And then make up some of your own—the stuff you really feel."

One day, Blaine was asked to come to a meeting at Paramount, where he was told that they wanted him to be the drummer for a "youth" movie that was going to be made in Hawaii. Then they brought the star in: Elvis Presley. "Working on an Elvis movie like *Blue Hawaii* was a great learning experience for many of us in Hollywood," Blaine said. "Rock and roll had been infiltrating the movie scene slowly but surely. After all, rock and roll was already a dominant part of the American radio scene."

But when Blaine arrived at the studio to begin work on the soundtrack, old-fashioned recording methods were being used, including recording the drums with a single microphone. "We started playing the chart," Hal recalled, "and before long the producer of the film came out, complaining to the engineer that the music didn't sound like what he had been hearing on the radio. My drums sounded like they were a mile away. The producer asked me why they sounded so distant, and I explained how in Hollywood we put a mic in front of the bass drum and one on the snare, one on the hi-hat, and one or two overheads. The engineers told me I was nuts and that they didn't have enough lines or imputs to mike a set of drums that way. Nonetheless, some electrical people were called in, a few jerry-rigged connections were made, and some baffles were put in place. We cut the tracks again, and everyone agreed they were perfect. I became somewhat of a hero there and got called back for many soundtracks."

Hal was also becoming a first-call drummer for many rock sessions—in particular, those produced by Phil Spector. Blaine's "boom, ba-boom BOP' intro to "Be My Baby" by the Ronettes is one of the most recognizable drum beats in popular music history, and Blaine says it was a mistake! "As I recall," he says today, "we rehearsed it with a regular backbeat on 2 and 4. But then when we did the first take, I dropped my stick and missed the 2. So being the faker than I am, I just played the 4, and one of the things you learn is that when you make a mistake, if you do it every four bars it becomes part of the song."

Hal became part of a young group of musicians that he nicknamed "the Wrecking Crew" because some of the older studio musicians, who were raised on jazz and showed up to sessions in jackets and ties, complained that these young rock and roll musicians who showed up for sessions in jeans and T-shirts were wrecking the music business.

But in addition to the rock and roll records, those young players were doing sessions for artists and producers who wanted a modern sound on records that were more mainstream. One notable session was for Nancy Sinatra's hit recording of "These Boots are Made for Walkin'." And although Blaine had refused numerous offers to tour because he didn't want to jeopardize his studio work, he said yes to Nancy Sinatra when she asked him to go to Vegas with her. "She made me an offer I couldn't refuse," Hal said. "She left room for me to commute back to the studios to keep my name in the running for good sessions."

That gig also led Blaine to get a call to record with Nancy's father, Frank Sinatra, on several occasions, including the 1966 Grammy Record of the Year, "Strangers in the Night." "If you listen closely," Blaine says, "I played the same beat on 'Strangers in the Night' that I played on 'Be My Baby,' just slower and softer." Blaine also recorded with Frank Sinatra's good friend Dean Martin, including his biggest hit, "Everybody Loves Somebody Sometime."

But rock and roll was what Blaine was best known for, especially the re-

cordings he made with Brian Wilson and the Beach Boys, including "Little Deuce Coupe," "Surfin' USA," "Fun, Fun, Fun," "I Get Around," "Help Me Rhonda," "Sloop John B," "Wouldn't it be Nice," "Good Vibrations," and many others.

"Brian didn't believe in a lot of takes, but he did believe in a lot of sessions," Blaine said in *Hal Blaine and the Wrecking Crew*. "We often did small segments of a song and that was it after just a few takes. He wanted spontaneity but he wanted a perfect take. We had no idea what the finished product would sound like. Sometimes we heard rough vocals in the studio, but the Beach Boys didn't really want anybody around when they did the finished vocals. Then we started hearing the finished records on the radio and realized what was going on. The combination of Brian's vision and the painstaking work on the songs created something that took pop music to a new level.

"My particular sound for Brian was basically the Phil Spector sound with a few minor changes," Blaine said. "For Spector the snare sound had to be very high and tight to cut through. The toms were left midrange, and I always played the snare and the floor tom in unison to strengthen the backbeat sound. I rarely used cymbals or played hi-hat eighths. For Brian I modified the snare to a lower sound combined with the floor tom, and he loved it. Afterwards, I would overdub percussion effects. I was invited to experiment, and I don't ever remember Brian telling me not to play anything I thought might work. He wanted a good backbeat, and beyond that, whatever I wanted to do was okay.

"Brian loved sounds," Blaine recalled recently. "One time I took three empty, plastic orange juice bottles, and I cut them down to three different sizes so they had three pitches. I taped them together and hit them with a xylophone mallet, and it sounded somewhat like a bongo. I used that sound on 'Caroline, No'."

One element that characterized Blaine's drum sound was the lower tuning he used, which became the standard drum sound on rock recordings. "I came along at a time when drummers tuned their drums real high in pitch—real tight," Blaine said in an April 1981 *Modern Drummer* cover story. "A lot of that was for technique so they could get a lot of 'bounce to the ounce,' so to speak. I tuned drums down to a normal, mid-range. I worked for many singers who liked the sound of my drums. When I started in the studios, some engineers would say, 'You better tighten those drums up," but the producers would say, 'Don't tell him what to do. We're going for a different sound here.'"

Blaine also expanded his kit beyond the standard four- or five-piece drumsets that everyone was using at the time. "My set had 12 drums, which no one had ever heard of," Blaine told *Modern Drummer*. "It really was a major change, which makes me very proud. I wanted a full, bigger spectrum of sound to be able to do more with drums." He worked with Howard Oliver to build a larger set, which was soon marketed by Ludwig as the Octaplus. One of many songs on which that kit was featured was "Cherokee People" by Paul Revere & the Raiders.

Blaine also did quite a bit of recording with Jan and Dean ("Surf City," "Little Old Lady from Pasadena,") and even did a couple of road trips with them. When the duo was signed to do a film, Hal was offered a role as the drummer, "Clobber," whose big scenes involved the manager repeatedly asking him, "Have you got the music?" Hal would reply, "Have I got the music?!" But then he would eventually run off, and when asked where he was going, he would say, "I forgot the music."

For several years, Blaine and the other L.A. studio musicians worked anonymously, often replacing the musicians in popular bands on their records. But then came what a fan magazine of the day called "The Monkee Scandal." Blaine and his colleagues had been cutting all the instrumental tracks for the made-for-TV group The Monkees. But then an article appeared that revealed that studio musicians were cutting the records. Soon after, a few bands cut back on the use of studio players, but more and more, the studio musicians' names started turning up in album credits.

But there was still plenty of work backing solo artists who didn't have regular bands. One of those was a guitarist/singer who had been one of those session players himself: Glen Campbell. Blaine played on Campbell's

hit "By the Time I Get to Phoenix," written by Jimmy Webb, and also played on Webb tunes "Up, Up and Away," recorded by the 5th Dimension, and "MacArthur Park," recorded by Richard Harris. He also played on hit records by the Mamas and the Papas (California Dreamin'," "Monday, Monday"), Sonny & Cher ("I Got You Babe"), Johnny Rivers ("Seventh Son"), the Association ("Along Comes Mary," "Never My Love," "Windy"), the Carpenters ("We've Only Just Begun," "Close to You," Rainy Days and Mondays"), John Denver ("Annie's Song," "Thank God I'm a Country Boy"), Simon and Garfunkel ("I am a Rock," "Homeward Bound"), Neil Diamond ("Cracklin' Rosie," "I Am, I Said," "Song Sung Blue"), Barbra Streisand ("The Way We Were"), the Captain and Tennille ("Love Will Keep Us Together" [1976 Grammy Record of the Year], "Muskrat Love"), and many more.

As the 1980s progressed, Blaine's work on records gradually decreased as electronics came in and some producers started using younger studio drummers to get contemporary sounds and feels, just as producers in the 1960s used Hal and his colleagues for a modern sensibility. But Blaine stayed busy doing commercial jingles for many years, until much of that work started disappearing. Today, Blaine is retired from playing but still does occasional clinics and has made several appearances to support a forthcoming movie about The Wrecking Crew.

"When I started out, I was a jazz drummer," Blaine says. "But I always say that when I came to California, I fell into a vat of chocolate because so many guys refused to play that dirty word: 'rock and roll.' I got to record on so many labels and work with so many wonderful musicians.

"From very early on in my strip-club days, I learned that I was a good accompanist," Blaine says. "When I do clinics for Zildjian or Taye or whoever, I always tell the kids that a song is a story, and if you're just smashing the hell out of the drums, no one can hear the words of that story."

VIDEO CLIPS

Hal Blaine–Tribute to the World's Greatest Drummer. Part 1: www.youtube.com/watch?NR=1&feature=endscreen&v=JNMimNlG9oY; Part 2: www.youtube.com/watch?feature=player_detailpage&v=JuLTTgJDa1g

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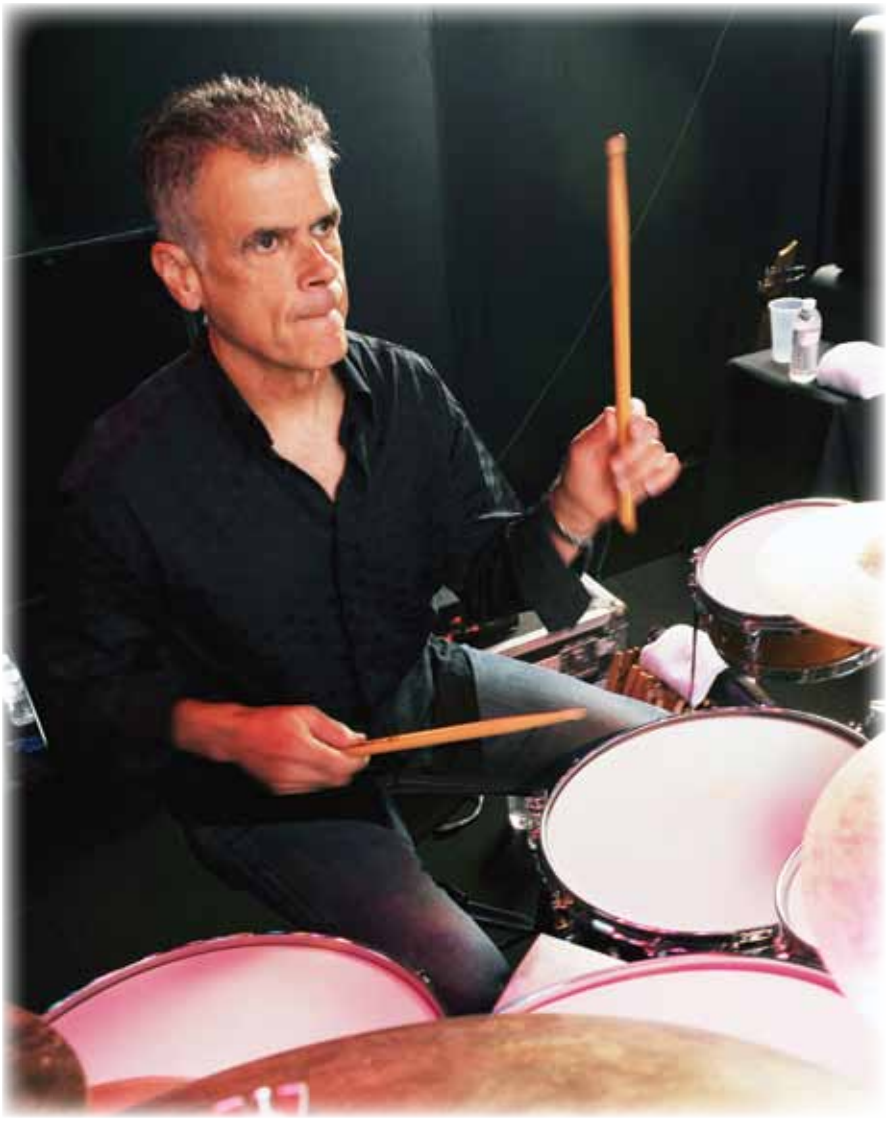
PN

David Garibaldi

Creative Virtuosity

By Mark Griffith



Very few drummers throughout history have a signature timekeeping approach associated with their name. I am not referring to licks or a singular beat they played. I am referring to an instantly identifiable concept to playing a time feel. Elvin Jones's wide and loping swing, Art Blakey's insistent shuffle infused swing, and Bernard Purdie's half-time shuffle are among the very few.

But if you have ever been handed a drum chart that contained a funky sixteenth-note based groove that had all (or most) of the notes played separately, and included backbeats that occasionally turned around and gave the illusion that the pulse was in a completely different place than you expected, you know that the chart could just say "Garibaldi Funk" in the top left-hand corner. That would say it all!

But the recipe for what has since been coined "linear drumming" isn't quite that simple. As you will learn, David Garibaldi's sense of groove came from a plethora of varied musical and drumming influences. In a *Percussive Notes* interview, funk legend Mike Clarke (very appropriately) calls Garibaldi the "mad scientist" of drumming. And contemporary jazz master Kenny Washington expressed his "great admiration" for Garibaldi in another PN interview. In the 1970s, it was Garibaldi's early teacher Chuck Brown that had him (and all of his students) practicing on a drum pad "the size of a quarter," which inspired future drumming greats like Steve Smith and Vinnie Colaiuta to cut down their own drum pads to work on their control. Garibaldi adds, "Not only did Chuck insist on the small drum pad, but he asked all of his students to build their pads themselves!" More recently, David's study with the legendary Murray Spivack has further refined his sense of control and touch on the instrument. Simply put, David Garibaldi has shaped the evolution of drumming.

The fact that all of this has happened within the context of one of the most popular bands of its era, Tower of Power, makes it even more special. Not to mention that Tower of Power is still touring constantly, recording prominent music, and working hard to bring the Oakland musical stew to the masses. On their initial offering, *East Bay Grease*, we can hear a less refined Garibaldi finding his way within the music, and over 40 years later we can still hear David inventing, refining, and reinventing his approach to timekeeping and groove on Tower of Power's recent *Soul Vaccination Live*, *The Oakland Zone*, and *The Great American Soulbook*. In the past, Garibaldi has been quick to mention that ToP bandleader Emilio Castillo gave him a free reign to experiment with different timekeeping approaches—and experiment he did. With grooves on Tower songs like "Soul Vaccination," "Oakland Stroke," and "What Is Hip?" Garibaldi set the drumming world on fire! And we have all been the benefactors of his boundless creativity and his resistance to just keep time.

David Garibaldi: I have to say how thrilled that I am to be inducted into the PAS Hall of Fame, especially because I am joining two people that mean so much to me and who have already been inducted: Sandy Feldstein and Murray Spivack. I always have enjoyed really great teachers, and a few of them have had a profound impact on my life. The best teachers I had really cared about me, and I think that's important. When a teacher really takes an interest in a student as a person first, that relationship is worth its weight in gold.

I was 23 years old when I joined Tower of Power, and I decided then that I wanted to create some "scholarship" in playing R&B and funk, and really elevate that aspect of drumming to a level that I felt it deserved. I really wanted to teach about what I played. Eventually, this led me to Sandy Feldstein.

Mark Griffith: *I know you two worked pretty closely on your seminal book* Future Sounds. *You always seemed to balance the performer-educator role very well. Can you tell me about the evolution of that book, and how those two roles have informed each other?*

DG: That book was part of a larger book I put together that contained everything I thought about the drums. It had all sorts of ideas and concepts and was really all over the place. I was looking around to get it published, and I knew of Sandy but had not met him. So I called Alfred Publishing to see if I could arrange a meeting so he could look

PASIC 1988

at my book. To my surprise, he graciously agreed to see me and was very kind and respectful. He always made me feel like he was genuinely interested in me, and my work. On a deeper level, he was a drummer at heart and loved creativity. I presented my book to him, and he, being a former college professor, graded it like it was a college paper, complete with red pencil marks! At our next meeting, he told me that he had laid my manuscript out on his dining room table and really gave it a serious look. He said that while it was very good, it didn't have enough focus to be successful. He then said, "Go home and think about what you really want to say in the book, and come back in two weeks. The rest of the material can be saved for other projects." So I eventually distilled everything in the larger book down to a singular subject. He loved it, and he guided me all along the way, but not once did he interfere with my creative process. He helped me to shape my ideas, which gave me the focus I needed. His entire approach made a huge impression upon me.

Truthfully, that book was never designed for anyone to play those examples verbatim in their band. It was just a presentation of ideas that could be used as an open-ended reference for different ideas, like sticking concepts, so that people could get ideas to build upon in their own playing. I just wanted to help people unlock the possibilities of what existed within sixteen sixteenth notes, for example, and help them explore those possibilities in their quest to expand their drumming vocabulary.

MG: *I want to ask you about your studies with Murray Spivack and Chuck Brown. What did you learn from each of these master teachers?*

DG: When I studied with Chuck, it was really the first serious study I had ever done. Early on I was already making records and touring. A friend of mine named Steve Bowman was studying with Chuck and suggested many times that I should go see him. I was on a little ego trip and didn't think I needed something like that. Over time, Steve was noticeably getting better and better, and I started to feel a bit uncomfortable. Then, one morning I woke up with the thought that I had told everyone that the drums were my life's work, but that I hadn't really demonstrated any commitment. I felt ashamed for a few minutes and then called Steve for Chuck's phone number. It was the best decision I could have made and changed everything for me.

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Chuck was a younger guy with really old-school values, and the main thing he taught me was discipline. He taught me about playing jazz, and how proper technique could really enhance your sound on the instrument. Through Chuck, my playing was transformed. At that point I was playing traditional grip all of the time, but when I began to add more drums to my setup, I made the decision to switch to matched grip. Chuck sort of disagreed with my decision to switch grips, and eventually we respectfully parted ways. I learned an incredible amount of things from Chuck, and I am grateful to this day for that.

Murray was elderly when I studied with him. I was living in L.A., and I was having some technical issues. I was looking for a teacher and had taken a few lessons with Richard Wilson, which was quite good, but I wanted a bit more. Eventually, I moved on to Murray and thoroughly enjoyed it. He could tell by the sound of each stick if you were gripping the stick too tightly, and he always explained things perfectly. We went through all the Wilcoxon books, *Stick Control*, Podemski, Louis Bellson's odd time and 4/4 books, and always had reading assignments. He was a phenomenal teacher, and being a student of his was a wonderful experience—a highlight of my music life. If you were patient and put in the time, you got exactly what he was teaching.

MG: *I know Sonny Payne was an important early musical influence of yours. What was it about Sonny that really hit you?*

DG: When I heard and saw Sonny Payne with the Basie band, I heard a somewhat simple player who played with a lot of emotion and was really aggressive. For me, drums have always been an aggressive thing. I enjoy the feeling of forward motion and propulsion when playing, and I heard a great deal of that coming from Sonny, even though a lot of the Basie music was somewhat laid back. Sonny was a great showman, but he still provided this great sense of drive to the music. I dug how he set up figures, played behind soloists, and his overall vibe within the music.

MG: *I know you were influenced by all of the James Brown drummers, but could you tell me about Meters drummer Zigaboo Modeliste's influence upon your drumming?*

DG: He was a huge influence on me. He was the first drummer I ever heard that was completely breaking up the sixteenth notes between different sounds. He played funk like a jazz player. He was like Philly Joe, but he was using sixteenth notes instead of triplets. Zig and Bernard Purdie were the two guys I was listening to the most and drawing the most inspiration from. I eventually gravitated a little more towards Purdie because his thing seemed a little more accurate, precise, and polished.

MG: *It seems like between the two, you were getting the best of both worlds.*

DG: Yes, from Zig you got the craziness, the wacky beats, independence, and all of his unorthodox approaches to the drums. From Bernard you got the sophistication of his ideas, accuracy, and precision.

MG: *So you might say the early "recipe" for your approach was combining the opposites of Zig and Bernard with the vibe and the emotion of Sonny Payne.*

DG: To me, vibe is the most important thing. That is what personalizes the way that someone plays, and *all* the greats have a very personal vibe to the way they play. But the magic is in how a great musician personalizes his musical vocabulary. When you hear Tony Williams playing "Maiden Voyage," he's painting this impressionistic picture. His performance is pretty simple, but the vibe and the texture that he creates is so beautiful and perfect. That's what I was trying to do in my early development, and still today. I want to bring a personalized approach to music and create my own vibe.

MG: *You came from a fertile scene in the San Francisco Bay area that spawned a lot of very personalized approaches to music. How did that influence your approach to the drums?*

DG: When I got back to the Bay Area in December 1969, I had just gotten out of the military and the scene was like the Wild West. There were so many guys around the Bay Area that were creating their own voices; it was an amazing time! I was hearing drummers like Michael Shrieve, Mike Clarke, Gregg Errico, Harvey Hughes, Sandy McKee, James Levi, Gaylord Birch, Sam Cox, Willie Sparks, and everyone was doing his own thing. Not only was there a great rock scene, but also great Latin music and a killer R&B scene. There has always been a lot of virtuosity in the Bay Area, but what separated us from other places was creative virtuosity.

Gregg Errico, who was the drummer with Sly & the Family Stone, was *the* innovator. He was the first guy I ever heard who was playing all of these unorthodox beats in a rock context, and he was the guy who first took the R&B thing in the Bay to another level. Sly & the Family Stone was a band full of geniuses.

MG: *Was Cold Blood a staple of the scene at this time?*

DG: Absolutely! Tower of Power would do gigs with Cold Blood, and when we did, it was full-on *war*. It was full-contact music. They had some great drummers in that band: Frank Davis, Sandy McKee, Gaylord Birch, Harvey Hughes.

MG: *Could you tell me a little about each of them?*

DG: One day Harvey Hughes was at my house, and we were playing. We would take turns at the drumset, and while one of us was playing, the other would give instructions to move around the set to different sounds. That's where the end groove for the tune "Man From the Past" came from.

Sandy McKee was like a never-ending series of left turns. He was super creative, and always so surprising in what he would play and the way that he would do it. He was very unpredictable. He played traditional grip, and his hi-hats were about four inches below his snare drum. So he would put his left hand above his right hand when he played his hi-hat.

Gaylord Birch, who went on to play with the Pointer Sisters and Graham Central Station, was an excellent straight-ahead jazz player and funk player. He could do it all. Gaylord was a very powerful drummer with a huge sense of groove.

It was during his time with Cold Blood that we had some very intense "battles" between our bands!

MG: *How about James Levi? I have always dug his playing with Herbie Hancock, but I could never find out much about him.*

DG: James Levi was already on the scene when I joined ToP. When I first heard him, he was playing with The Whispers. He is one of my good friends. He is still around and playing great. He splits his time between the U.S. and Tokyo. To me, he's one of the elder statesman of great Bay Area drummers—an awesome person.

MG: *You and Mike Clarke seemed to have a similar concept happening at about the same time. Were you influencing each other?*

DG: When I came back to town after I got out of the Air Force, Mike was already there doing it, and in addition to his funk playing, he had a very strong jazz thing happening. His playing with the Headhunters is timeless and very important touchstone in the drumming tradition.

MG: *When you were first starting to play those weirdly wonderful Tower of Power grooves, were you aware that you were almost "inventing" a new way to play?*

DG: At the beginning of Tower of Power, I was 23 years old, and I was just trying to find my way as a drummer. I knew I wanted to play original music, and I didn't want to copy anyone. I so desperately wanted to have my own thing, like all of my drumming heroes. When I joined this "renegade" band called Tower of Power, suddenly I had an outlet for however I wanted to play, and an advocate bandleader in Emilio Castillo who never tried to "rein me in."

I remember listening to a Ray Barretto record back then, and noticing—it was more like a light bulb being turned on—that there was no drummer or drumset pounding out 2 and 4, and I asked myself, "Why can't I do that with the drumset?" When we were first rehearsing and putting "Soul Vaccination" together, we started to realize that what we were doing was really our own.

But to answer your question, as a 23-year-old I wasn't thinking, "I am going to create some drum stuff that is going to change the world!" At that point in anyone's life you are just following your creative instinct. And if you follow that, it leads you to yourself.

MG: *Have you and your bassist pal Rocco Prestia ever musically gotten in each other's way? You both are "busy" players, but it never seems to ever "jam up."*

DG: We've played well together since the beginning. We don't talk much about what we do, and when we have, it really hasn't worked out well. He's completely unique musically and personally and approaches things on a more intuitive, emotional level than I do. I have a more cerebral approach. We're musical soul mates and complement each other perfectly. I wouldn't be me without him.

MG: *So many of the Tower tunes involve intricate horn hits that coincide with little drum hits within the groove. In those tunes, which came first? The tune and the hits, or the drum grooves?*

DG: We usually create the rhythm section parts first, and the horns are sweetening. Usually, the horn parts are built around the drumbeat. As a rule, I am trying to incorporate aspects of everything I'm hearing into the groove.

MG: *So would I be correct in saying that many of the tunes were created from the rhythm section up, and that you were actually coming up with the beats before the tune?*

DG: Definitely! Some of the tunes that you are asking about were drumbeats first, and we would create songs around the beats. Others were grooves I created as I was hearing the song ideas that Doc, Mimi, Chester or whoever would bring in. I create grooves and develop beats like a composer might write a song. Tower of Power has always come at its music from many different ways. We have always thought that any idea will work as long as it is in the right context.

MG: *And that's why there has never been, and will never be, another band quite like you guys.*

DG: I realized a while back that Tower of Power is my spiritual and musical home. I was never the drummer outside of Tower that I was in Tower, so I figure that it's best for me to stay there because the band, the guys, and the music, are my life and heartbeat. It all really means a lot to me. I really enjoy having a musical identity, and feel like we're still growing.

VIDEO LINKS

There are a number of video clips on YouTube featuring David Garibaldi. Here are several to get you started.

Back To Oakland (entire solo): www.youtube.com/watch?v=Us7yp6RqBaM

"Oakland Stroke": www.youtube.com/watch?feature=player_detailpage&v=LyTV4tzRKpM

Tower of Power, "Soul with a capital S": www.youtube.com/watch?v=lpMW7WrUW4o

Tower of Power, "Squib Cakes": www.youtube.com/watch?v=XDOdyD-cBfY&feature=related

"Pocketful of Soul" (instructional): www.youtube.com/watch?v=Fo5CuBtUer0 **PN**

Gordon Stout

Master Teacher and Marimba Master

By Lauren Vogel Weiss

Last June's Santa Fe Marimba Festival had been planned long before Gordon Stout was selected to be in the PAS Hall of Fame, but it became a celebration of one of the marimba's most well-known and influential artists. Among the performers at the New Mexico event were Kevin Bobo, Valerie Naranjo, and Dane Richeson, as well as host Samuel Lunt, and they all had one trait in common: being a former student of Stout. Others in attendance mentioned his compositions that influenced them. Sitting in the back row during each of the marimba clinics throughout the event, Gordon smiled with pride as each marimbist shared his or her perspectives on his musical accomplishments.

"If you're talking about Gordon, you can't single out *only* his teaching, or *only* his playing, or even just his compositions," explains Leigh Howard Stevens, a 2006 PAS Hall of Fame inductee. "It's not fair to someone who has that kind of breadth of a career."

THE EARLY YEARS

Gordon Stout was born on October 5, 1952 in Wichita, Kansas, to parents who were both professional musicians. His father, a French horn player, and his mother, a flautist, were members of the Kansas City Philharmonic at the time of their middle son's birth. "I remember family road trips across the country, listening to classical music in the car," says Stout. "I learned all the Beethoven symphonies by ear, even before I knew who Beethoven was."

The family moved to Elmhurst, Illinois while his father spent six years in the Chicago Symphony. By then, Gordon was taking piano lessons. In 1960, Louis Stout moved his family to Ann Arbor, Michigan, where he started a 28-year tenure as the Professor of French Horn at the University of Michigan. "As the story goes," Gordon recalls, "my dad took me to the school of music when I was about eight or nine years old. He introduced me to all the professors and I chose the marimba—and Jim Salmon." James Salmon, who was inducted into the PAS Hall of Fame in 1974, taught at the University of Michigan from 1954 until 1972.

"I chose Jim Salmon because he was a very nice man who was easy to be around," Stout says. "And I chose the marimba because the first time I hit a bar, I thought the sound was just incredible." Gordon also began playing timpani during junior high and added snare drum and the rest of the percussion instruments in high school. He marched tenor drum and then snare drum in the Pioneer High School Marching Band in Ann Arbor, and played in the school's concert band and orchestra.

Young Gordon Stout playing on his first marimba

Gordon Stout playing Creston's "Concertino for Marimba" in 1968

Two future PAS Hall of Fame members in 1970: James Salmon (left) and Gordon Stout

Gordon's father bought his son a used Deagan instrument. "It was a three-and-a-half octave marimba," he recalls. "My father had all the metal parts nickel-silver plated and had cases made by a company in Chicago. It was a beautiful instrument, and I've kept it all these years."

When it was time for Gordon to go to college, he chose Eastman at the urging of his mother. "I immediately fell in love with the school and with John Beck [who was head of the department]," Gordon remembers. "I had studied with Jim Salmon for more than ten years, so it was time to move on. John Beck was my only official percussion teacher at Eastman, but I learned from a lot of people in many different ways. For example, I learned a great deal by sneaking into the Eastman Theatre during Rochester Philharmonic rehearsals and sitting in the balcony with my binoculars and watching Bill Cahn play snare drum or cymbals and John play timpani."

Another "unofficial" teacher was Bob Becker, who was a graduate student during Stout's freshman year. "I was playing Ginastera's 'Cantata para Americana' with the upper-class ensemble," explains Stout. "I was on the marimba part and kept missing my entrances because I was watching Bob play xylophone. I had never seen anything like that before. So I certainly learned from Bob just by being around him and watching him play."

Stout was one of the founding members of the Eastman Marimba Band in 1972. "Dave Mancini and I formed that," he recalls. "Jim Salmon mailed me all the originals he owned of the ragtime solos by George Hamilton Green, Harry Breuer, and Red Norvo. We copied them and started doing arrangements." The Eastman Marimba Band's first record, *Nola*, was released on the Mercury Golden Imports label in 1976 and was the first of Stout's now fourteen recordings.

Stout's freshman year at Eastman was also Joseph Schwantner's first year on the faculty there. "I took composition lessons with Joe and also had freshman theory with him," Stout remembers. "Then I studied two years with Sam Adler and finished my last three years at Eastman studying with Warren Benson. Warren and I would frequently talk about percussion-related subjects, and he was certainly one of my major influences."

Benson, who was inducted into the PAS Hall of Fame in 2003, was instrumental in naming one of Stout's best-known pieces. "The 'First Mexican Dance' was originally 'Etude No. 9' in the *Second Book of Etudes*," Stout explains. "Most of those pieces are very complicated rhythmically and atonal in harmony. Warren said, 'This one piece, No. 9, doesn't really fit. Why don't you take it out of that collection, write another piece in a similar style, and call it "Two Mexican Dances"?' So Warren was the one who heard something Mexican sounding, *to him*, in this etude! I followed his advice, took it out of the etude book, wrote another piece—the 'Second Mexican Dance'—and called it 'Two Mexican Dances.' So it's totally Warren Benson's fault," Stout says with a grin.

According to Leigh Stevens, "Everybody knows and plays, rightfully so, the famous 'Mexican Dances.' Those were seminal works that changed the future of the marimba because of their textures and ground-breaking techniques they introduced to four-mallet literature. The left hand in the 'First Mexican Dance'—disjunct, leaping, Alberti-like bass—was unprecedented and a huge musical leap—pun intended!—for the marimba and its compositional possibilities. Likewise, the filigreed four-mallet patterns of the 'Second Mexican Dance,' forming intricate harmonies, had no historical or pedagogical roots in the previous marimba literature. They set the marimba off in a new direction."

Stout's first compositions were actually written before Eastman. "It started when I was a senior in high school," Stout says. "I wrote 'Elegy' and 'Reverie' as study pieces for the 'Suite for Marimba' by Alfred Fissinger, which was one of the first solos I learned. That was how I started writing for marimba. Fast forward a few years to when I was a junior in college and you get the 'Mexican Dances'."

By the time Stout left Eastman in 1976, he had a Bachelor of Music degree in Applied Percussion (the coveted Performer's Certificate) and a master's degree in composition (although he didn't finish his master's thesis until 1980). "Warren Benson helped me decide to do the master's in composition because it would make me more versatile and able to teach theory and composition."

CLINICIAN AND PERFORMER

The first PASIC was held in Rochester in the fall of 1976. One of the featured performers on marimba was Gordon Stout. Following his appearance there, he was quickly recruited by Hal Trommer of the J.C. Deagan Company to endorse their instruments. He also used Mike Balter Mallets, and his music was published at that time by Joel Leach at Studio 4 Music. [Studio 4 was acquired by Keyboard Percussion Publications, which publishes Stout's more recent works, so all of his published pieces are now available from one publisher.]

Stout traveled around the country, giving marimba clinics and master classes at various colleges and universities, sometimes as many as three-dozen a year. In 1977, he recorded his debut album, *Music for Solo Marimba*, which included several of his own etudes as well as "Two Mexican Dances." In 1980, he performed at a second PASIC, this one in San

Gordon Stout recording his first album in 1977 on Clair Musser's personal King George marimba, owned at that time by Vera Daehlin

Gordon Stout's publicity photo from Deagan (1978)

Gordon Stout's publicity photo from Malletech (1990s)

PHOTO BY LAUREN VOGEL WEISS

Gordon Stout and Leigh Howard Stevens performing in Bob Becker's "All Star" Marimba Ensemble at PASIC 2004 in Nashville

PHOTO BY LAUREN VOGEL WEISS

Gordon Stout and Paul Smadbeck performing "Rhythm Song" at PASIC 2011 in Indianapolis

Jose, California. His clinic there covered new performance opportunities through chamber music. By 1982, Stout became a Bergerault artist. The company sponsored his appearances at the next three PASICs (1982, 1983, and 1984). Stout also served as Educational Director for the company.

In 1983, Bergerault sponsored his first European clinic and concert tour. Stout, along with his wife Christy, traveled to Belgium, France, Germany, and Holland. His second solo marimba album (now out of print), *Gordon Stout: 2*, was released around this time and included concertinos by Paul Creston and Niel DePonte.

In 1986, while on a performance tour with trumpeter Robert Levy as part of the Wilder Duo, Stout was in Arkadelphia, Arkansas at Henderson State University. "That's where I met Doug DeMorrow," says Stout. "He set up a five-and-a-third-octave instrument that was not finished yet; the resonators weren't polished and the bars had not been stained." But Stout was so impressed with the instrument that he decided to endorse DeMorrow and played one of their marimbas at his PASIC '86 concert at the Kennedy Center for the Performing Arts, on which Stout premiered "Autumn Island" (from "Islands from Archipelago: II") by Roger Reynolds. Stout also appeared at PASIC '87 in St. Louis and at PASIC '89 in Nashville under the sponsorship of DeMorrow.

"Several years later, I was at Leigh's house in Asbury Park [New Jersey]," Stout explains. "We set up both marimbas side by side, and that's when I decided to play Malletech." By 1991, Stout was endorsing Malletech marimbas and a line of signature mallets, an association he continues to this day.

TEACHER

Following his graduation from Eastman in 1976, Stout taught percussion for three years at St. Mary's College in St. Mary's City, Maryland. During the 1979–80 school year, Stout also served as a marimba instructor-in-residence at Wichita State University in Kansas. He also spent many summers (1979–90) teaching at the Birch Creek Performing Arts Academy in Door County, Wisconsin. In 1980, Stout began teaching percussion at Ithaca College in Ithaca, New York, where Warren Benson taught from 1953–67. In addition to being the Professor of Percussion for the past 32 years, Stout also served for 12 years (1992–2004) as the Chair of the IC Performance Studies Department.

"My fondest memories of Ithaca are of the many students who have been here over the years and then left and done very well for themselves—in spite of working with me!" Stout says with a chuckle. "During my first year at Ithaca, Paul Smadbeck and I shared a house together while he was finishing his master's degree, and Mike Burritt [current Professor of Percussion at Eastman] was a freshman. [Lawrence University's] Dane Richeson's second daughter was born in Ithaca while he was a master's student here, and I am her godfather. Dave Hall, who plays in the Grand Rapids Symphony, made history at Ithaca by winning the concerto competition three years in a row. Tom Burritt did his undergraduate degree with me. Naoko Takada was my first foreign master's student."

Many credit Stout for influencing an entire generation of marimba players. "He really helps his students find their own voice," says Kevin Bobo, Associate Professor of Music (Percussion) at the Indiana University Jacobs School of Music. "Gordon makes sure that the individual player's characteristics come through. That's very evident, especially if you take all of the players who have studied with him over the past 20 or 30 years—they're all very different. Most importantly, he is a genuine human being and a down-to-earth humble guy, and it's refreshing to see that."

Beginning in the 1990s, Stout continued to teach, perform, and now adjudicate, at various venues around the world. He was on the jury of the 1st and 2nd Leigh Howard Stevens International Marimba Competitions (1995 and 1998), the 2nd and 3rd World Marimba Competitions in Okaya, Japan (1999) and Stuttgart, Germany (2002), and the International Marimba Competition in Linz, Austria (2006). In 1998, Stout was the co-concertmaster (with Becker) of the 164-member Marimba Festival Orchestra at the West Point Percussion Festival. That same year he was also a featured performer at the World Marimba Festival in Osaka, Japan.

In 2002, Stout played in Hungary with Amadinda as the marimba soloist in "Route 666," commissioned by Stevens and only the fourth piece Stout was commissioned to write. (The other three were 1998's "Sedimental Structures," commissioned by Robert Van Sice, and "Desperate Attitudes," commissioned by Michael Burritt and Northwestern University, and 1999's "Rivers of Wood" for young marimbist and chamber orchestra, commissioned by the Rivers School of Music in Weston, Massachusetts.) In 2004, Stout released his third solo album, *Astral Projections*, (Resonator Records). On New Year's Day in 2006, Stout conducted a 100-piece marimba orchestra in the National Concert Hall in Taipei, Taiwan as part of the Taiwan International Percussion Convention.

Stout also continued his long association of teaching and performing at PASICs. He gave another concert in Columbus (1993) and premiered some works for marimba and violin (with Ellen Jewett) at PASIC '97 as part of the Meet the Composer/Reader's Digest Commission. Stout wrote and premiered "Duo (Dance-Song)" with Lee Goodhew (bassoon) at PASIC 2000 in Dallas. The following year he taught a master class in Nashville, and then presented a "Marimba Perspectives" clinic with Steve Houghton at PASIC 2002 in Columbus where they premiered Stout's new piece, "Incoming," a duet for drumset and marimba. Back in Nashville in 2004, Stout participated in a Keyboard Committee panel discussion on "Keyboard Percussion Literature for Intermediates" and also performed with the "Malletech All Stars" accompanying Bob Becker during his ragtime xylophone clinic/performance. In 2009 he performed

See Gordon Stout performing his "Second Mexican Dance" and a list of all of his compositions by accessing the digital version of this issue at http://www.pas.org/publications/nov12digitaledition/

Digital Extras

"Mouse Running" by Louis Andriessen as part of a PASIC concert showcasing pieces from the ZMF New Music Commissioning Project. Last year saw him perform on two Focus Day concerts in honor of PAS's 50th anniversary: "Rhythm Song" by Paul Smadbeck (with Smadbeck) and "Nagoya Marimbas" by Steve Reich (with Adam Blackstock). Stout also wrote a special work, "New York Triptych," for a 50-piece professional marimba orchestra, and he conducted the premiere.

Stout was a member of the PAS Board of Directors for three terms (1988–94). He also served as the editor of the marimba column for *Percussive Notes* from 1986–90.

COMPOSER

Gordon Stout has published over five-dozen compositions, and he's still composing. "I've written a fair number of pieces for marimba *with* other instruments," Stout says. "And I think that's really important for the health of the marimba."

Stout has also written several *choros* (guitar music in a Brazilian folk style) for marimba and other instruments. "Pablo Cohen, our guitar teacher at Ithaca College, told me to look at the 'Choros' by Augusto Marcellino and try them on marimba, which I did. I've been playing them ever since and recorded them on *Astral Projections*. I started writing my own *choros* in 2005 and have written seven of them. The first one is for marimba and pandeiro, because of Dane [Richeson]. The next three are for marimba, percussion, and violin, because we didn't have a bandonian player here. 'Number 5' is for two marimbas, and the last two are for marimba, violin, and percussion plus classical guitar, saxophone, and bass."

PHOTO BY LAUREN VOGEL WEISS

Gordon Stout conducting the "professionals" (including David Eyler and Kevin Bobo) in the 50th Anniversary Marimba Orchestra at PASIC 2011 in Indianapolis

PHOTO BY LAUREN VOGEL WEISS

Gordon Stout performing with former students Valerie Naranjo and Dane Richeson at the Santa Fe Marimba Festival (June 8, 2012)

Although Stout cannot choose his favorite piece, many others can. "The most intriguing are his original 'Four Episodes'," says Kevin Bobo. "They seem like a bridge between his older pieces and the music he's writing now."

Leigh Howard Stevens considered several pieces, including "the revolutionary two-mallet textures of 'Wood That Sings'," but chose "Sedimental Structures." "Besides being deeply satisfying to play," he explains, "it is on a short list of the real works of art in our solo marimba literature. It is one of the true masterpieces that Gordon has contributed to our literature."

What advice would Stout give a young marimba player who was beginning to learn "Two Mexican Dances"? "If they're not left-handed, like I am," he says with a grin, "they could go to my *Ideo-Kinetic Exercises for Marimba* book. There are a couple of exercises that should help a great deal with the left-hand part." Listening to the composer play the piece himself is another learning tool, especially since he recorded the piece twice, with several decades in between. "Interpretations of my pieces have changed and progressed over the years," he explains. "As you continue to play pieces over and over, you improve them. You change them in little, subtle ways, and it develops almost organically over time."

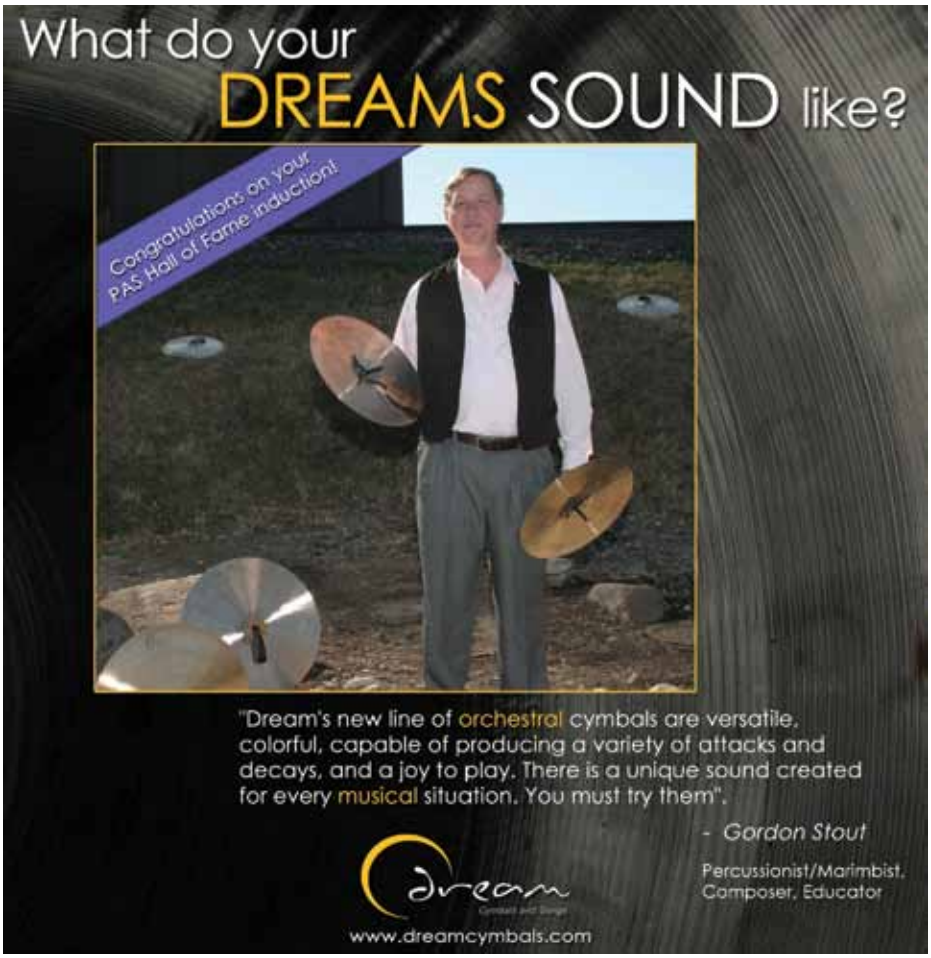
How does Stout think he will be remembered? "That's not up to me," he replies. "I hope that people don't forget that I played marimba, but I think ultimately people will remember me most for my compositions. I say that because my playing is totally eclipsed by so many of the outstanding virtuosi that are on the scene nowadays. But I think my playing represents a certain standard; people of any technique can play my music equally well. You don't have to be a Stevens grip or Burton grip player to play my music." Stout uses what he calls the "Gordy grip." "My approach to playing is based on sound, not technique."

Kevin Bobo knows how his former teacher will be remembered. "Great playing and great writing, plain and simple," he says. "He's influenced countless marimbists and composers. And because guys like him paved the way, the rest of us have it a lot easier." PN

PASIC 2013 Artist Applications Now Available

The Percussive Arts Society is currently accepting online artist applications for PASIC 2013.
The process takes approximately twenty minutes and is a requirement for any group or individual who wishes to be considered.

Applications will be accepted through December 15, 2012.



Focus Day 2013
Above and Beyond: The Expanding Definitions of Percussion

Several centuries ago—around 1706, most likely—someone became the first person ever to be presented a snare drum part. Over time, the snare drum has become one of our most standard instruments, but that first performer had to answer a question that almost every percussionist has faced since: what do I do with this new unusual object?

Percussionists in the Western tradition have a unique role: rather than play one instrument, we are called upon to play the "everything else" that is not specifically associated with winds, strings, brass, or the piano. Each of the instruments that we think of as a standard part of the percussionist's arsenal was once freshly exotic: the almglocken of Mahler's "Sixth Symphony," the tuned gongs of "Turandot," the typewriter of "Parade," the brake drums of "Double Music," the amplified cactus of "Child of Tree."

Our role has always been an expanding one, and the rate of this expansion increased dramatically in the twentieth century. Moreover, the percussionist's tasks are not limited to learning how to hit strange new objects; contemporary literature for percussion also draws on elements of theatre, technology, and world music, and works that incorporate indeterminacy enlist the percussionist in the act of composition as well.
The Committee seeks applications that directly address and celebrate this expanding definition of percussion. Proposals should either (1) highlight significant historical advances in the expansion of the percussionist's role, in terms of new instruments, techniques, compositional inspiration, or interdisciplinary craft, or (2) illustrate the state of the art today, offering new possibilities and directions for the continued expansion of Western percussion performance. Proposals should clearly describe how the work in question relates to the overall Focus Day theme.

As always, the Committee is interested in the participation of both emerging and established artists, and applications from performers, composers, scholars, and ensembles are encouraged. All proposals that meet the criteria and qualify for inclusion on Focus Day performances will be given complete and careful consideration. Please note that all expenses, as well as 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.

Focus Day 2013 Host: Bill Sallak <billsallak@gmail.com>. Applications due December 15, 2012.

Working Toward Excellence

By Paul Buyer

A few years ago, my percussion ensemble rehearsals were not going very well. My students were apathetic, arriving late, not practicing like they were capable of, and showing no sense of urgency. For whatever reason, they were not working toward excellence. I talked to them about it, both individually and collectively as a group, but we could not figure it out. I met with my seniors—my leaders—who understood our standards and knew what our culture was all about, but any progress we made did not seem to stick. I was frustrated and it bothered me, and when something bothers me, I write about it.

We eventually gave our concert. It was pretty good, but it certainly was not *excellent*—not like it had been in the past. I even had one student come up to me right after the concert and confess, "Dr. Buyer, I never want to feel that way again," describing his lack of preparation and confidence.

In the days that followed, I started reflecting. I wanted to find out why this happened. As an educator, I wanted to use this experience as a teachable moment. I also wanted to make sure this never happened again. But most of all, I wanted to find out *what was missing.* What put us in that position in the first place?

I discovered that what was missing were eight values necessary for achieving excellence and uncommon success. These values, which I soon realized were universal and could be applied to any field, industry, or profession are: hunger, effort, process, quality, consistency, leadership, time, and perseverance.

As I began wrestling with the values, I concluded they act both independently and collectively. Each value in and of itself is powerful and capable of having a significant impact on our quest for excellence. Together, the eight values become an indomitable force, leaving no stone unturned, and putting us in the best position to succeed.

Since that turning point with my students, I am proud to say we have had many moments of musical excellence together. That semester of "pretty good" motivated us to lower our tolerance for mediocrity and raise our standards and expectations to always *work toward* excellence, even if we fall short sometimes.

Jazz legend Wynton Marsalis said, "Maybe the preoccupation with technological progress has overshadowed our concern with human progress." This article, at its essence, is about human progress and defining the eight values that lead to excellence—as percussionists and as people.

1: HUNGER

Hunger is about your desire, passion, drive, initiative, and how proactive and self-motivated you are. One characteristic of people who are hungry is they "begin with the end in mind." This means you must be proactive in establishing a game plan and *work backwards,* visualizing the end result and working toward excellence every day. As author John C. Maxwell said, "The secret of your success is determined by your daily agenda."

Several years ago, one of my students asked me a question I will never forget: "How do I become a great player?" What a loaded question! After thinking about it for a few minutes, this is what I came up with: "Well, first of all, you have to have a great semester every semester. To have a great semester, you have to have a great lesson every week. And to have a great lesson every week, you have to have a great practice session every day."

How driven, proactive, and hungry are *you* on a daily basis? If I shadowed you tomorrow, what would I observe?

2: EFFORT

Effort refers to your work ethic, focus, and ability to execute at a high level. Legendary coach John Wooden called hard work *industriousness,* which meant "true work at your highest capacity, fully engaged, totally focused, and completely absorbed." In addition to the physical effort of practicing snare drum, marimba, and timpani for example, *mental* effort is just as critical to your success. Sports psychologist Gary Mack proclaimed, "Once you reach a certain level of competency, the mental skills become as important as the physical skills, if not more so."

When I advise my students on *how* to practice, I emphasize practicing with a high level of concentration, awareness, focus, intensity, intent, and purpose. When they focus, they are at their best. Their minds are engaged, in addition to their ears and hands. When they do not focus, they do not come close to reaching their potential.

Are you taking your practicing as far as you can—both physically and mentally—or are you going through the motions, treading water, and spinning your wheels? What, if anything, is holding you back from giving your best effort?

3: PROCESS

Process is about the journey, not the destination. Our society tends to overvalue results and undervalue process—the very process that leads to the results we are aiming for. According to author Thomas Sterner, "We have a very unhealthy habit of making the product—our intended result—the goal, instead of the process of getting there. We look at the process…as almost a necessary nuisance we have to go through in order to get to our goal."

We expect the concert to go well, despite punctuality, attendance, and focus problems in rehearsal. We expect the drumline to play clean, despite having only one week to prepare. We expect to get an A on the theory test, even though we waited until the night before to study. Who do we think we are? Excellence must be crockpotted, not microwaved. Microwaving is fast, rushed, and does not taste very good. Crockpotting is slow and steady, and as the meal simmers over time, it is much more satisfying.

Do you know someone who is not successful? Look at his process. Do you know someone who produces mediocre work? Examine her process. How much do you value the process compared to the result?

4: QUALITY

Quality is about taking pride in the work you do. It is about your performance level, confidence, and professionalism. Quality is also about taking care of the details, setting standards, and holding others accountable for meeting and exceeding those standards. Willa A. Foster wrote, "Quality is never an accident. It is always the result of high intention, sincere effort, intelligent direction, and skillful execution; it represents the wise choice of many alternatives."

As Director of the Clemson University Steel Band, I have a statement in my syllabus about quality called "Being a Professional."

> When you get paid to play music, you are considered a professional. When people hire us, they expect quality—period. There are no excuses. Not being prepared is simply not an option…One of our goals is to get hired again by the same people, because they know what they are getting with their money. Word of mouth spreads very fast as well. Remember—people don't pay for average. Would you pay for an average meal, an average movie, an average book, an average concert, an average cell phone, or an average computer? People pay for quality and excellence.

Does your name stand for quality? Do you

stamp a superior quality on everything that goes out of your hands?

5: CONSISTENCY

Consistency refers to repeatedly doing the things that will put you in a position to succeed. In fact, it is one of the invisible secrets of success. Consistency is also about making smart choices and decisions that add up over time. It is about slowly chipping away, making steady progress, and constantly getting better when others who are inconsistent are stagnating. Consistency is about having the self-discipline to embrace *repetition,* a key to learning, improvement, and achieving excellence. John Wooden said, "There is a choice you have to make in everything you do, so keep in mind that in the end, the choice you make, makes you."

As percussionists, many of us would agree that developing 4-mallet marimba technique takes time and requires a great deal of consistent practice. When I attended the Leigh Howard Stevens Summer Marimba Seminar many years ago, I remember coming back a completely different player. The daily consistency of Leigh's excellent instruction and feedback, the inspiration we received from guest artists like Bob Becker and Michael Burritt, and the intense practice sessions we engaged in gradually started adding up over time. Not only did my hands develop better technique, my mind was more focused and receptive to learning, and my ears were more aware of the sounds I was producing.

How consistent are *you* on a daily basis? Do you have the self-discipline to repeatedly do the things that will put you in a position to succeed?

6: LEADERSHIP

Leadership is about working toward excellence *with others.* The truth is that excellence is rarely an individual accomplishment, but rather a team accomplishment and joint venture. What few leaders truly understand is that real, authentic leadership is not about you, but the people you are responsible for leading. If you want to improve your leadership skills, simply improve the seven C's of leadership: character, competence, commitment, caring, confidence, communication, and consistency.

There are countless examples in percussion where leadership is necessary to achieve excellence. Think about your studio, percussion ensemble, or drumline and the culture you have created. How do you rehearse? What is your philosophy? What are your standards and expectations? Are those in charge leading by example, putting others first, and walking their talk?

Colin Powell said, "The performance of an organization is the ultimate measure of its leader." So how is *your* organization doing these days? Are you shining the leadership spotlight on yourself or on your people?

7: TIME

Time is about time management and organization—two of the most important keys to success in work and life. One of the great equalizers in this world is that everyone has 24 hours in a day. How we use those hours is what separates excellence from mediocrity. Author Steve Jamison said, "Time, used correctly, is perhaps your most important asset. Treat time carelessly and it will do the same to you and your organization."

Saying no is another important skill of valuing your time. For example, sometimes I have to make a decision to cut a piece of music from our concert program. When this situation occurs, I usually explain to my students that "No one cares what we *don't* play." In other words, in my opinion, it is better *not* to do something at all than it is to do it poorly. More often than not, biting off more than you can chew will lead to mediocrity. Instead, eliminate the stress. Allow more time to focus on other things. The result is doing *less—better.* Less is more. By saying no, you are saying yes to doing less better and greatly improving your chances of achieving excellence.

How well do you value time? Are you comfortable with saying no?

8: PERSEVERANCE

Perseverance is the persistence, resiliency, and inner strength you need to move forward during tough times. If you were to study the careers and experiences of those who have achieved uncommon success in the percussive arts, you would find a time when they arrived at a crossroads and had to decide whether to give up or to persevere. Successful people also learn to *expect* adversity as they work toward excellence. They are not surprised when it comes, and they do not let it deter them from their goals.

Perhaps your dream is to complete your DMA, attain a college teaching position, or become a virtuoso soloist. Or maybe you are preparing for a recital, applying to graduate school, or searching for a job. Whatever your situation, whatever your goals, you will have to develop the value of perseverance if you want to succeed. Authors Dennis Coates and Meredith Bell said of perseverance, "Just decide that after most people have dropped out, you'll be one of those still in the game."

Do you give up easily, or do you have the inner strength to keep going when things get tough? Does adversity deter you, or does it motivate you and make you more determined?

CONCLUSION

Excellence is a quest all of us can and should undertake. It is a never-ending journey that provides meaning in our lives. It is a noble pursuit that just happens to be valued and rewarded. But more than anything, excellence is a mindset that applies to any and every endeavor, regardless of who you are or what you do.

So how do you work toward excellence? By identifying, practicing, and developing the eight values in this article. This is your game plan. After identifying the values, start practicing them. After practicing the values, start developing them. After developing the values, start mastering them. And after mastering the values, start teaching them. Does this guarantee you will achieve excellence? No. Excellence is never guaranteed. But if you always *work toward* it, you will not have any regrets.

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Paul Buyer is Director of Percussion, Director of Music, and Professor of Music at Clemson University. He received his Doctor of Musical Arts and Master of Music degrees from the University of Arizona and his Bachelor of Science degree from Ball State University. Dr. Buyer is the author of *Working Toward Excellence: 8 Values for Achieving Uncommon Success in Work and Life*, published by Morgan James Publishing (2012) and *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*, published by Meredith Music Publications (2009). He is also a contributing author to the second edition of *Teaching Percussion* by Gary Cook, and his articles have appeared in *American Music Teacher*, *Teaching Music*, and *Percussive Notes*. Dr. Buyer a member of the PAS Marching Percussion and College Pedagogy Committees, chair of the PAS Education Committee, and Career Development Editor for *Percussive Notes.* For more information and free resources, visit www.paulbuyer.com. PN

Preparing and Performing Stockhausen's 'Kontakte'

By Lindsay Suta

A year ago, I had never heard any of Karlheinz Stockhausen's music performed live. I honestly was not very familiar with his works in general. When a colleague of mine suggested we play "Kontakte," I jumped at the opportunity to collaborate with someone I regarded as a great musician. Little did I know the extensive research, score study, instrument building, and rehearsal schedule that lay ahead of me. Learning the piece was difficult and at times extremely frustrating. I'm glad that in my ignorance I blindly agreed to perform "Kontakte," and I hope that sharing my personal experiences and research of the piece may help to shed light on a piece seldom performed.

HISTORY AND COMPOSITION

"Kontakte" exists in two versions. The first of these, published in 1958, consists of electronic sounds alone. This was numbered as 12 in Stockhausen's oeuvre. The second version, published and premiered in 1960, used the same electronic sounds from the initial piece, but also included extensive parts for both percussion and piano. This version was consequently numbered 12½.

The title "Kontakte" translates as "contacts" and refers to the myriad contacts that are heard in the piece. In the original electronics-only version, these contacts referred to the spatial connections between the four channels of the tape and the four speakers placed around the room. Sounds ebbed and flowed through the different channels around the listener, seemingly reaching out to each other and merging together at times. Since sounds heard in the electronic part are not easily explained in standard musical terms, words such as *guttural*, *screeching*, *pingy*, and a host of other imaginatively descriptive words must be called upon to convey the musical information. The difficulty in trying to describe these electronic sounds is due in part to the unique way in which Stockhausen initially created them.

To create the electronic part to "Kontakte" Nr. 12½ (henceforth "Kontakte"), Stockhausen manipulated and altered sine waves. A sine wave by definition is a mathematical function describing a smooth, repetitive oscillation. In other words, a single tone or frequency creates its own unique sine wave represented by a smooth S-shaped curve. As the frequency increases (as the pitch rises), the peaks of the wave come closer together, and the wave is compressed. The sine wave for A = 442 is therefore slightly more compressed than that of A = 440. When these waves occur simultaneously (also known as additive synthesis), a completely different wave shape is produced. The shape of this wave can be calculated using Fourier's Theory. Stockhausen used this layering technique to create different sounds, combinations of pitches, harmonics, and timbres. After all of these different sounds and pitches were created, Stockhausen employed tape looping and layering to create the final product.

full percussion setup

Once one has gained a basic understanding of how the tape part was created, it is important to understand the compositional technique governing the whole piece (piano, percussion, and tape). Stockhausen used a technique in this piece that he termed "moment-form." The "moments" are nothing more than durations of time that break up the entire composition into smaller sections. The "moments," which can differ in length, are delineated by Roman numerals in the score. Each one of these is unique, feeling and sounding like a new idea. There is no escalation of repetitive figures, nor is there a repeat of any one "moment."

Stockhausen originally conceived of the piece as consisting of 18 different moments. However, a looming premiere date necessitated the shortening of "Kontakte" to only 14 moments. Prior to the premiere, Stockhausen was able to add two short introductory moments to round out the piece, bringing the total of moments to 16. These 16 different moments are designated by Roman numerals and are further divided into mini-moments using the English alphabet.

The only moments that should feel or sound similar are the beginning and ending moments in which the same gesture (a long sweeping motion) is used on different instruments (tam-tam and snare drum, respectively). There is also a defined middle section where the electronic part has an elongated solo in which a sine wave is lowered in frequency until it ceases to create a pitch and instead creates a rhythm.

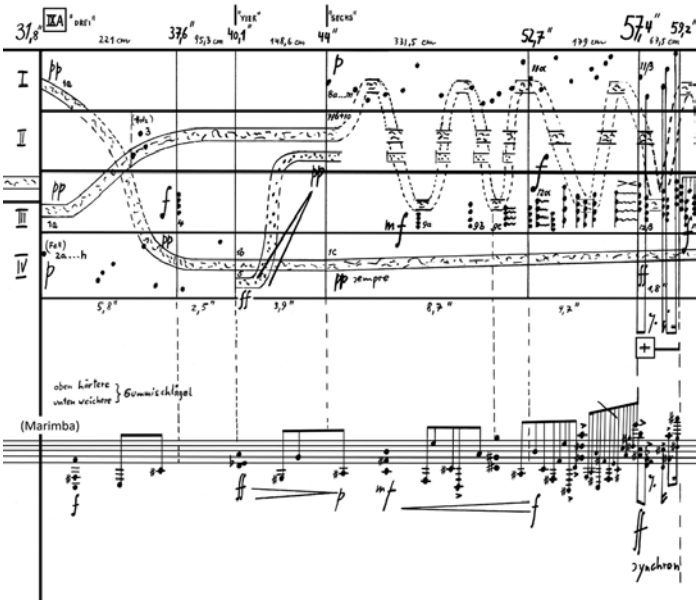
When Stockhausen added the acoustic parts he based them mainly on sounds that were already present in the tape. Early sketches show that Stockhausen was already thinking of some of the acoustic sounds when he initially created the tape part in 1958. Frequently, the acoustic and electronic sounds morph into, or come out of, each other. In section IX A the marimba increasingly emulates the tape until the two sounds become virtually indistinguishable to the listener. Likewise, at the beginning of section X, the tape sounds can be heard emerging from the drum sounds.

INSTRUMENTS

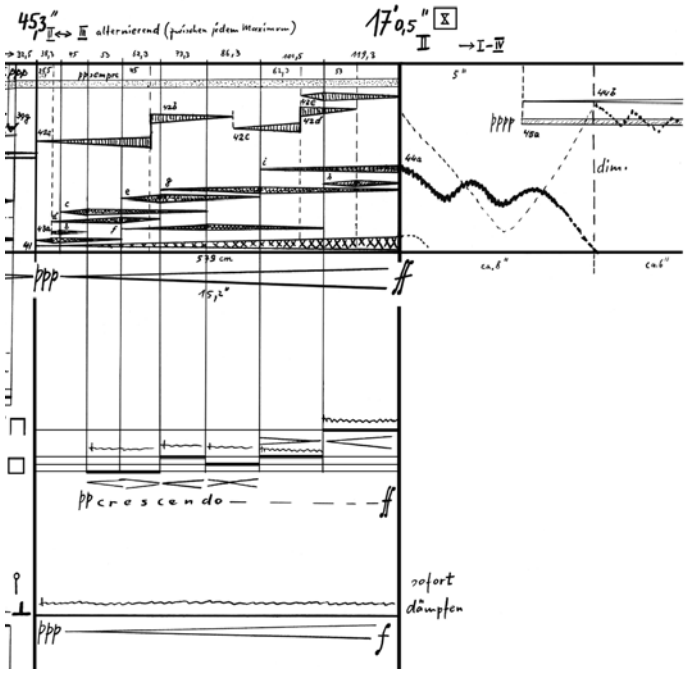
The score to "Kontakte" includes a detailed listing of instruments to be used or created, including descriptions, pictures, and specific measurements. Instructions for instruments to be created were especially helpful when attempting to build the wooden toms that were called for. Stockhausen very explicitly specifies three wooden toms with the approximate diameters of 45 cm (18 inch), 35 cm (14 inch), and 25 cm (10 inch). The instructions further specify that the top head be removed and replaced with plywood, and that the drums should be open at the bottom.

I was able to find a set of three drumset toms (16 inch, 13 inch, and 12 inch) on Craigslist for approximately $15. The toms were not in the

Section IX A



Section X



best condition, missing some tuning rods and having bent rims, but the shells were acceptable. I removed all rims, heads, and anything else that seemed to be rattling. I then bought a small sheet of quarter-inch plywood and cut it to fit the diameter of the drum shells. I affixed the plywood with wood glue and let it set overnight, creating a very sturdy and tight bond. Altogether, building the three wooden toms cost no more than $20.

One issue that cannot go unaddressed is that of the pianist. Stockhausen requires the pianist to play a number of percussion instruments, and he or she *will* need help with this. After years of playing percussion, it is easy to forget the awkwardness of picking up sticks and hitting something for the first time. Conversations about such topics as which mallet can be used to strike the woodblock versus a crotale, and how to set up the hi-hat so that the pedal is easily reachable, can be very helpful to the pianist. In addition, discussions about proper mallet grip and silent exchange techniques are valid.

SCORE STUDY

A very important first step when starting score study on "Kontakte" is sitting down with the score and really listening to the electronic part. Aim to follow along; this may be more difficult than it appears. It will take some time for the ears to adjust to the sounds on the electronic tape, and it is important to know that the score includes only an approximate graphical representation of the electronic sounds.

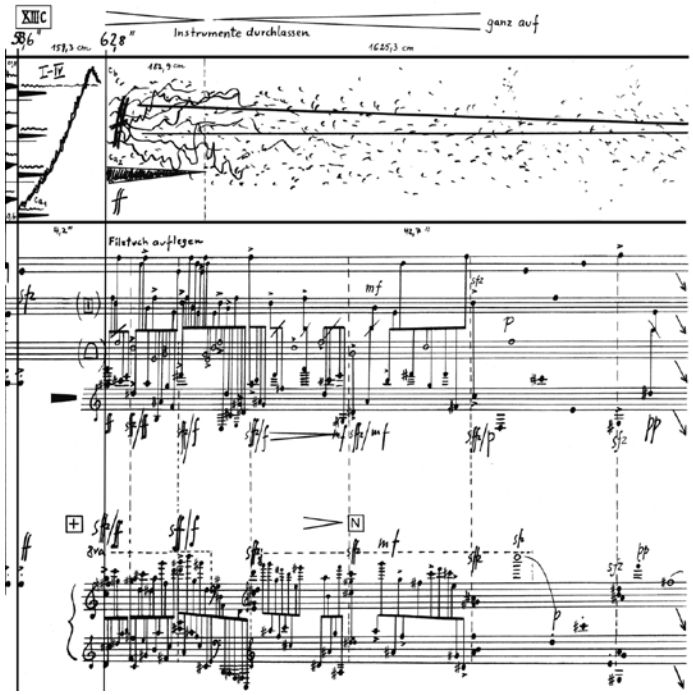
Something that greatly helped when studying the score was writing in the time duration, usually seconds, between major events in the electronic part. A timeline was shown along the top of the score, but it didn't give exact times for all big moments, and it ran through the entire piece. The added times, as written on the score, restarted with each new track of the CD used. This was immensely helpful for practice purposes. It is also important to realize that while the score is spatial, it is not always proportionally so. Some sections that appear to be the same length visually are not actually the same temporally.

One aid that may seem a little silly, but proved to be quite helpful, was to label major sounds with descriptive words that were personally memorable. There are parts in the score that are labeled "Jetson's car" or "arrow twang." This helped turn all of the slashes, dots, and swooping lines into sounds that could quickly and easily be related with the tape.

PRACTICE/REHEARSAL

Once score study is sufficiently underway, it is helpful to start practicing and learning this piece by taking small parts in isolation. Without the tape, work from Roman numeral to Roman numeral, or take the sections that are the hardest or most active for percussion and start learning those first. The two percussion-heavy sections that I practiced every time are those on page 17 (IX A–IX B) and page 30 (XIII C–XIII D). These two sections include a very involved marimba part and a wide range of instruments to be played in rapid succession. A few sections in the score, such as the marimba part at IX A, are very hard to read. It was helpful for practice purposes to legibly transcribe these parts onto staff paper. Once I had learned the notes at a much slower tempo, it was easier to

PAGE 30



read the figures in the score without needing to be able to read each note.

Once these "need work" sections are identified, are either learned or in the process of being learned, and have been practiced without the tape in small sections, it is time to start adding the tape. When adding the tape, I determined small manageable sections, such as one Roman numeral to the next, to work on, and then started streaming them together. The length of the sections to be worked on is primarily determined by the difficulty and activity level of the acoustic parts. The beginning, which doesn't contain very many busy acoustic parts, can be handled in longer working sections; e.g., the beginning to III (about 3.5 minutes) in one piece. By contrast, busier areas, such as XVI A–XVI B (43 seconds), need to be broken down into smaller working sections for practice. An obvious section to isolate is the section following VII F. Because this section has a strict tempo marking, it can be practiced or rehearsed as one would any other piece—starting at a slower tempo to learn rhythms, and focusing on lining up with the pianist. (Note that the rhythms here are in unison between the two players.)

When rehearsing with the pianist, the same basic steps will suffice. First, play through small sections without the tape, making sure you know when the percussion and piano should line up. Once this is secure, add the tape and check that tape, percussion, and piano are synchronized.

If space is an issue, as it may be with the massive setup specified, a lot of work can still be done with a skeletal setup. I used a skeletal setup that included the almglocken, marimba, one set of toms, a cymbal, and a log drum. This compilation of instruments represents every major geographical area of the whole setup and is helpful for learning gross muscle memory and working out choreography.

PERFORMING

Due to the extensive list of instruments and their relative sizes, the setup for this piece is an issue that should be dealt with during the first stages of practice. Stockhausen gives a diagram for both the percussion and the piano/percussion setups. This, however, is one area in which I deviated from what the pictures show. For example, I found it exceedingly helpful to suspend some of the smaller instruments—such as the wind chimes, Indian bells, a small gong, and the almglocken—over the marimba on a large rack instead of setting them off to the sides of the marimba. In addition, a properly sized rack that will fit over the piano allows the pianist to play the almglocken, wind chimes, and Indian bells at a more comfortable level.

A major factor in having a great performance of "Kontakte" is a good working relationship with the pianist. Make sure you work well together, cueing one another at predetermined times. The piece is quite long (34 minutes), and with no repetition of themes, it can be very comforting to know you are indeed locked in with the pianist. This is also very helpful in the event that human error should cause something to go wrong in one of the acoustic parts.

After all of the hours spent practicing and rehearsing this piece, the effort expended learning the notes, and the time invested in listening and learning the electronic tape part, the most important part of performing "Kontakte" is making it sound like more than just notes and squiggles on a page. It is important to remember the title and what it means: contacts. Consider the sounds the acoustic instruments are making, and try to emulate the sounds heard in the tape as much as possible. There are sounds in the tape part that do indeed sound like a marimba, so use mallets and/or some creative way of playing the instrument that recreates a sound similar to that of the "tape marimba." Treat this piece not as a piano percussion duet with tape, but as a trio for piano, percussion, and tape all playing off of and emulating one another.

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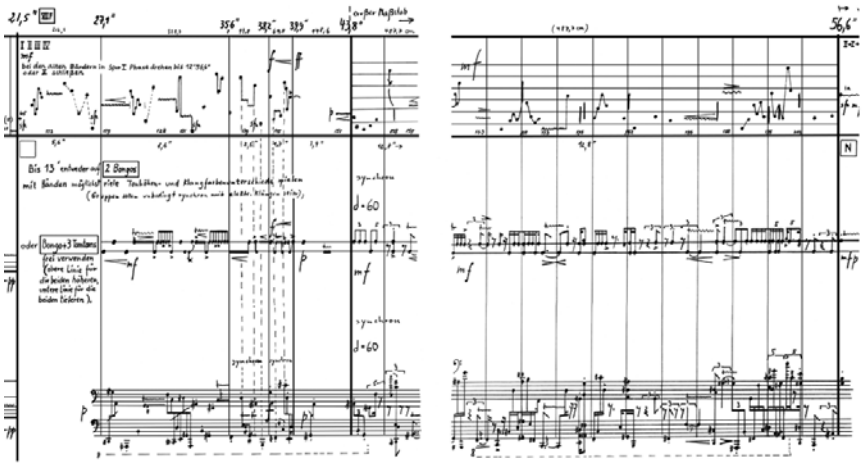
Section VII F



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Fanga: Drum, Dance, Rhythm

By Robert J. Damm

Many drummers, especially jembe players involved in drum circles, have been introduced to a rhythm referred to as *fanga.* An online search for *fanga* generates endless musical arrangements, drum transcriptions, lyrics, translations, recordings, discussions, and speculations. Much of the material on the websites is offered without a citation of sources, which makes it very difficult to judge the validity and accuracy of the information provided. A search of primary sources reveals that *fanga* is a drum, a dance, and a rhythm.

FANGA IS A DRUM

Traditional music in Liberia, West Africa features many percussion instruments, among them the *sasaa* (gourd rattle), *kleng* (slit log drum), *kongoma* (plucked lamellaphone related to the so-called "thumb piano"), *sangba* (djembe-like hand drum not to be confused with the djun djun in Mali, also called sangba), and the *fanga* (talking drum). Dr. Lester Monts, regarded as one of the world's leading scholars on the music of the Vai people of Liberia, shared the following information:

> *Fanga* is the Gio name for the talking drum (Figure 1) in Liberia, West Africa. Fanga refers to the double-headed, hourglass-shaped pressure drum common among the Gio, Loma, and Kissi peoples. Although the name of the instrument may be pronounced differently by various ethnic groups, *fanga* always refers to a drum. The instrument may be played singularly, or in sets of two or three. The *fanga* is particularly used to accompany praise singers. Musicians from these ethnic groups were often hired by Mende and Vai chiefs as court musicians (personal communication, 2010).

Figure 1. *Fanga* collected in Liberia by Dr. Lester Monts. Courtesy of Dr. Lester Monts.

FANGA IS A DANCE

Asadata Dafora Horton (1890–1965) was born in Freetown, Sierra Leone (Figure 2). His great-great-grandfather had returned to Africa after living as a slave in Nova Scotia where he had adopted the surname of his master. Asadata Dafora dropped his surname, moved to New York in 1929, and began teaching traditional West African dances to a group of dancers, drummers, and singers (Perpener, 105–107).

Figure 2. Asadata Dafora. Photograph by Eileen Darby. Courtesy of Eileen Darby Images Incorporated, Burbank, Cal.

In 1934, Dafora staged *Kykunko*, a dance program based on the folklore of the Mende ethnic group of Sierra Leone (Perpener, 108). The show attracted enthusiastic audiences who had never seen authentic African dances (Perpener, 112). The four drummers playing for Dafora at this time were Udo Enoof, Abrodun Salako, and Ezebro Ejioho from Nigeria and Sakor Jar from Liberia (Creque-Harris, 77). Babatunde Olatunji was in Dafora's company for the 1958 revival of *Zunguru*, which included a performance in "Salute to Kwame Nkrumah, Prime Minister of Ghana" (Heard, 238). Dafora laid the foundation for professional African drum and dance troupes in the United States. He is credited with being the first to successfully stage African ritual in a Western style production (Charry in Olatunji, 2005, 9).

In 1938, Asadata Dafora and his Shogola Oloba dance company in New York performed an African dance-drama called *Zunguru*, which featured a dance of welcome called *Fanga* (Creque-Harris, 81–82). Dafora brought the *Fanga* dance with him from West Africa (Heard, 86). Dafora sometimes called this same dance *Fugule* or *The Dance of Welcome* (Heard, 191). In 1943, Dafora and his company were featured at the African Dance Festival at Carnegie Hall. It was in this program that a young guest artist named Pearl Primus performed a dance she called *African Ceremonial* (Perpener, 124), which may have been *Fanga, the Dance of Welcome*, as choreographed and taught by Dafora (Heard, 190).

Pearl Primus (1919–1994), dancer, choreographer, and anthropologist, popularized the *Fanga* dance in the United States. She extracted the essence of the original dance and shaped it into a relatively short solo presentation containing a wealth of hospitable gestures. She first presented her *Fanga* dance at a performance at the Executive Mansion in Monrovia, Liberia in 1949. The dance was set to traditional Gio *fanga* ensemble music performed by indigenous singers and percussionists (McDonagh, 239–240). In other words, Primus adapted a greeting dance in Liberia that was accompanied by *fanga* drums. She subsequently named her dance *Fanga.* Similarly, one of the African festival dances choreographed by Dafora was called *Ashiko*, also the name of an African drum (Heard, 325).

The use of the same word to refer to an instrument, a dance, and a song is a common occurrence in West Africa (L. Monts, personal communication, 2010). Another example is *kpanlongo*—a drum, rhythm, dance, and music form that originated from the Ga people of Ghana.

Primus toured internationally and performed expanded programs of her African works throughout the 1950s. In 1953, she journeyed to Trinidad, the place of her birth, where she met Percival Borde, a lead dancer whom she married in 1954. Primus's dance company, which included sisters Joan and Merle Derby, performed dances that she and Borde choreographed (Creque-Harris, 148–149). In an interview for the *Free to Dance* video (Lacy, Zucker, and Underwood, 2001; unpublished video footage held in American Dance Festival Archives), Merle Derby said:

> *Fanga* was a dance of welcome.... When Pearl introduced the *fanga*, we studied and

listened to the rhythms very closely because the music and the dance were closely integrated; they were one.

In 1961, Primus returned to the United States and continued her choreography of African dances. She and Borde directed a production called *African Carnival*, a pageant featuring African village settings. The storyline involved an African sailor who had marveled at the similarities in dance styles that he witnessed in his travels from the Caribbean to Africa. He invited guests from the Caribbean to tour Africa to see a presentation of the dances from various tribes and villages. The two-hour program consisted of a variety of African dances set to the accompaniment of drums (Creque-Harris, 153). Babatunde Olatunji was a featured soloist in the show. Other drummers included in the program were Chief Bey, Taiwo Duval, and Mongo Santamaria (Primus, Long, and Borde). There must have been a tremendous interaction and synergy among the dancers and drummers in New York who were staging African dance and music. Dafora, Primus, Joan and Merle Derby, Olatunji, Chief Bey, and Duval worked together in various configurations through the years.

FANGA IS A RHYTHM

Babatunde Olatunji (Figure 3) entered the United States in 1950 on a scholarship to Morehouse College in Atlanta. Upon graduation, he moved to New York City where he began to perform with Dafora. He later formed his own company and in 1959 made the classic *Drums of Passion* recording (Heard and Mussa in DeFrantz, 148). It was also in 1959 that Olatunji and his company appeared at the International Folk Song and Dance Festival where they performed several dances, including *Fanga*. Chief Bey and Taiwo Duval drummed with Olatunji for that program (Derby, 10–11). Olatunji's repertoire of songs and dances included *Odunde*, which he borrowed from Dafora by way of Dafora's dancers, and *Fanga*, which was contributed by the Derby sisters who had learned it from Primus (Derby, 10). Olatunji built on the material and expertise that were contributed by these and other dancers who joined his performing troupe after they had previously worked with Dafora or Primus (Charry in Olatunji, 2005, 10).

Figure 3. Babatunde Olatunji

The *fanga* rhythm seems to generally refer to a specific lead drum (e.g., jembe) pattern (Figure 4) as played by Olatunji, Chief Bey, et al. Olatunji used the Gn-Dn, Go-Do, Pa-Ta method of teaching drum tones and patterns through speech, which he explained was derived from the Yoruba language (Olatunji and LeBow, foreword). Olatunji did not always designate right and left hands (e.g., Gn-Dn) in the written notations but it is presented here (Figure 5) to promote a fluid hand-to-hand movement. Olatunji included a conga pattern, the lead drum pattern, and four additional variations in the *Drums of Passion Songbook* as rhythms to be played with the Fanga song (Olatunji and LeBow, 28). The variation included in Figure 5 is often played as a second, or supporting, drum pattern as seen in published transcriptions. Olatunji's percussion ensemble also added a shekere part when they accompanied Merle Derby on the Fanga dance recorded for the Free to Dance video (Lacy, Zucker, and Underwood, 2001; unpublished video footage held in American Dance Festival Archives).

Figure 4. Basic Fanga Rhythm

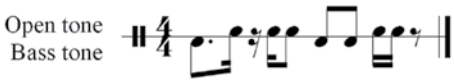

Figure 5. Olatunji's Fanga Rhythms.

Olatunji's Fanga Rhythms	1	E	&	A	2	E	&	A	3	E	&	A	4	E	&	A
Djembe (lead)	Gn	.	.	Go	.	Go	Do	.	Gn	.	Gn	.	Go	Do	.	.
Djembe (variation)	Gn	.	.	Dn	.	Dn	Go	Do	Gn	.	.	.	.	.	Go	Do
Conga	Pa	Ta	.	.	Pa	Ta	.	.	Pa	Ta	.	.	Pa	Ta	.	.
Bell	.	.	X	X	.	.	X	X	.	.	X	X	.	.	X	X
Djun-Djun	Gn	.	.	.	Mf	.	.	.	Gn	.	Gn	.	Mf	.	.	.
Shekere	x	x	> x	> x	x	x	> x	> x	x	x	> x	> x	x	x	> x	> x

Key
Pa = slap with lead hand Ta = slap with other hand
Gn = bass tone with lead hand Dn = bass tone with other hand
Go = open tone with lead hand Do = open tone with other hand
X = bell with stick
Mf = muffled/muted stroke
x = large gourd rattle is shaken back and forth

Olatunji played variations on the standard lead drum rhythm in his *African Drumming* instructional video in the section called "Trio Performance Using the Preceding Patterns." In this case, an accompaniment was provided on the added bell and djun-djun (Olatunji, 1993). Thus, the transcription referred to as Olatunji's Fanga Rhythms (Figure 5) includes patterns for bell, rattle, and drums compiled from three different sources.

Chief James Hawthorn Bey (Figure 6), a specialist in African drumming, worked closely with Pearl Primus. In addition to his work with Primus and Olatunji, he is remembered for his 1960s recordings with Herbie Mann, Art Blakey, Pharoah Sanders, Harry Belafonte, and Miriam Mekeba. Chief Bey demonstrated "the three parts of Fanga" (Figure 7), explaining that "the bottom part is a rumba" (Lacy, Zucker, and Underwood, 2001; unpublished video footage held in American Dance Festival Archives).

Figure 6. Chief Bey. Photograph by Mansa K. Mussa. Courtesy of Mansa K. Mussa.

Figure 7. Chief Bey's *Fanga rhythms*.

Figure 8. Primus performing *Fanga*. Courtesy of the Black Archives of Mid-American in Kansas City, Inc. and the Kansas City Public Library.

Notice that the "*Fanga* rhythm" in these transcriptions is being played on the jembe, conga, and djun-djun, but not on the talking drum (i.e., *fanga*). "The drummer most often associated with Primus was Alphonse Cimber, a Haitian, who worked his superior abilities into Primus's creations from the early 1940s until his death in 1981. His contributions were mostly Caribbean rhythms; African rhythms were usually provided by Norman Coker of Gambia and Moses Mians of Nigeria" (Murray, 256). Cimber and Coker were longstanding members of Dafora's Shogola Oloba before they became drummers for Primus (Heard, 184). Looking at the 1970s photograph of Primus performing *Fanga* (Figure 8), one can observe that she was accompanied on conga (by her son Onwin Borde), on ashiko drum (by an unidentified drummer who appears to be Chief Bey), and with maracas (perhaps played by Helen Tinsley). Apparently, she did not have an ensemble of indigenous Gio *fanga* musicians

Chief Bey's Fanga Rhythms	1	E	&	A	2	E	&	A	3	E	&	A	4	E	&	A
Drum 1st Part	R Boom	.	L (De)	R Ge	.	L Ge	R De	L Ge	R Dn	.	L Gn	.	R Ge	L De	.	L (De)
Drum 2nd Part	R Ge	L De	.	L De	R Ge	L De	.	L De	R Ge	L De	.	L De	R Ge	L De	.	L De
Drum 3rd Part	R Gn	.	R +	L +	R Gn	.	L De >	.	R Gn	.	R +	L +	R Gn	.	L De >	.

Key: As vocalized by Chief Bey. Transcribed for right hand lead
Boom = bass tone down beat Gn = bass tone Dn = bass tone
Ge = open tone De = open tone (De) = open tone played for variation of basic pattern
L = left hand R= right hand
+ = muffled stroke w/ finger tips

available for her presentation, so she substituted New York musicians who played the instruments they were comfortable using.

The genesis of the *Fanga* rhythm seems to be drummers from various heritages in New York synthesizing elements from multiple traditions in order to create an accompaniment for the Primus *Fanga* dance. Doris Green's article "Chronologies of African Dance" included a brief history of African dance in Africa and a brief history of African dance in New York City. She wrote of the vital connection of dance to music in Africa and lamented that this bond had suffered as a result of fluctuating interpretations in the United States. "Drummers were playing anything [as opposed to the specific rhythms that traditionally should be paired with specific dances] particularly where there was no evidence of the original music."

While it is true that there is an African drum called *fanga,* it is not true that the *Fanga* dance and rhythm as popularized in the U.S. originated in Africa. Although a Liberian *Fanga* dance would, by definition, use the talking drum, in the U.S. the *Fanga* rhythm was and is commonly played on congas, jembes, or various other hand drums. The rhythm known as *Fanga* seems to be a hybrid rhythm that originated in New York. Even though there are sources that claim *Fanga* is a traditional rhythm directly from Liberia or that it is an "African" rhythm, these statements are false. When teaching various drum rhythms or providing program information about *Fanga* rhythms, it would be best practice to credit Olatunji or Chief Bey, rather than to identify them as authentic Liberian drum patterns.

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INTERNET VIDEO LINKS

Baba Olatunji plays Fanga: www.youtube.com/watch?v=ZTWySGpPVv0

Babatunde African Drum Performance: www.youtube.com/watch?v=VT2J1Ot9N5c

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How to Hire a Guest Artist

Do's, don'ts and things you need to know!

By Dr. Kenyon Williams

A few weeks ago, I received the following email: "Dr. Williams, my name is _____ and I am a Music Education major studying percussion at _____. Our collegiate percussion organization is trying to find guest artists to come next semester to lead workshops in world percussion. Particularly, we are interested in hands-on workshops in West African drumming, gamelan, Afro-Cuban/Latin music, steel band, South-Indian drumming, and Japanese Taiko…. If you could recommend any names and contact information or a place I could find it, I would greatly appreciate it. Thanks very much."

I had to chuckle at the naiveté of the writer. If only it were that simple! Then I remembered that it wasn't that long ago that I found myself in the same position—my first position of leadership, a defined budget to work with, an open date on the calendar, and more hope than experience. I'll never forget calling my first potential guest artist, asking what sort of honorarium he would expect for his services, and being quoted a figure four times what I had budgeted. Shocked, I didn't even try to negotiate. I just hung up and mourned the loss of an artist I'd been dreaming about for months.

Since then, I've been fortunate to host dozens of amazing guest artists from a variety of percussion genres at a wide range of price levels. Some of the lessons I learned along the way have made the process of hiring and working with a guest artist much simpler. Here are five key areas that you should think about as you begin the process.

START EARLY

…and make sure everyone at your institution is on board. Talk with your principal, dean, head director, department chair, or board president about what you're planning. Include them from the beginning in talks about scheduling, budgeting, and goals for the event. No one likes to feel that decisions that might impact their lives or programs are being made without their input. The more people who buy into the importance of your guest artist's appearance from the very beginning, the more likely you will have the resources and cooperation necessary to craft a truly successful event. Remember, it will take time to file paperwork for institutional support, request artist endorsements, and to craft advertising for your event. To keep the frustration level low for yourself and your colleagues, start planning and having discussions several months prior to your proposed date.

DEFINE YOUR BUDGET

Exactly how much money will you be able to offer the artist? Aside from your own budget to work with, consider pursuing grants from local arts boards or sharing the guest artist with another program that might be able to split the costs. Would the jazz program also like to feature your drumset artist? Would the music education area be interested in helping bring a world percussionist to work with an elementary methods class?

Some artists may lower their fee based upon the event. Do they know you personally? Will the event be a big, state-wide Day of Percussion (and thus help a new artist establish a national reputation) or just a local performance with your percussion studio? All of these can play into how much you should budget for your honorarium offer.

Artist endorsements are a potential source of funding and are the financial backbone of many clinics. It is very important to note that all endorsement programs are predicated on the artist presenting an educational clinic rather than just a performance, so you *must* provide an environment in which the artist will work with as many people as possible in an *educational* setting. Just playing for you and your students probably won't secure much (if any) support. Also realize that funding can be a very hit-or-miss thing, depending on the economy, the renown of the artist, and how active the artist is this year (has he/she already used-up most of his/her support for the year?).

While many successful guest artist appearances are built around artist endorsement expectations, I don't include it in my budget as a fixed item. I prefer to offer a set honorarium and then tell the artists that I'm happy to help them receive additional funds *on top* of that honorarium offer via endorsement funding requests. In this way, I know *exactly* how much the artist will cost my program from day one, and it is up to the artist as to whether or not to pursue more funding (and thus make the event more financially attractive). Since I usually don't have a large budget to work with, those endorsement funds might be the deciding factor for a high-caliber artist, but I'm also not stuck if a hope of corporate support should suddenly fall through.

One very important concern: If you receive endorsement support, *make certain* that you have banners/logos visible for the audience at all times (including on your posters and programs) and that you have representative equipment available for the artist to use. Nothing frustrates an artist (or an event host) like discovering at the last minute that the equipment available is unsuitable or unrepresentative of the artist's corporate endorsements. Be sure to discuss with your artists (well in advance of the event) what gear they will require you to have on hand. Being forced to borrow equipment from another school so that marimba artist X can perform on equipment from company Y can add a lot of hassles to your event, but if that is what it takes, then make sure you're prepared to do it.

Finally, don't forget to include things such as airfare (do a quick online check from your artists' hometown), hotel, and a meal per diem. You can save yourself some funding by locating a hotel for your artist near your program that includes a complimentary airport shuttle and a complimentary breakfast (great for when your artist is on a tight schedule!). Another way to save a lot of money is to *think local*. Is there an artist in town or nearby (e.g., from a larger city in your region) who might be willing to drive to your program? We sometimes forget the wonderful talent that exists next door and assume our students won't be excited by someone who is from our area. I often find myself projecting my own experiences on my students and do them the disservice of forgetting how little of the world my students have actually seen.

IDENTIFY YOUR ARTIST GOALS

Do you want a fantastic performer who can *wow* the crowd and amaze your students? Or are you looking for more of a teacher/clinician, someone who is highly organized and will probably arrive with handouts ready and possibly even a PowerPoint presentation? Are you looking for an artist who can fill a very specific need, such as a composer/performer whom you'd like to feature as a soloist on his or her own compositions with your percussion ensemble or steel band? Which is more important

to you: their ability to relate to the audience in a clinic setting or their ability to perform onstage? In my opinion, the rise of YouTube has made this key skill—the ability to relate with, adjust to, and educate a variety of skill levels from within a clinic setting—more and more valuable. All of our students can go online now and see ridiculously virtuosic performances on their computer, but not everyone experiences true master educators/performers sharing their craft in a give-and-take format.

Ideally, a truly great artist is one who can fill all of these categories. More often than not, however, most artists have a *niche* into which they fit. Talking with people you know who have hosted multiple guest artists is a great way to help you identify both your own needs and the abilities of potential guests. Decide on what your greatest needs are, and then move on to the next step.

FIND AN ARTIST

This can be daunting. Where to begin? Are you looking for an *up-and-comer* with loads of talent who would be honored to appear at your program (and thus likely to cost less), or a *big name* who will help attract a crowd (but also requires a big budget)? A great place to start, of course, is PAS. Browse through *Percussion News* and take a close look at the "People and Places" and "On the Road" sections. Go to your state Day of Percussion events and, especially, PASIC, and attend as many clinics as possible. If you keep noticing the same artist appearing in multiple articles, clinics, and PAS events year after year, there is probably a good reason!

At PASIC, talk to artists in the hallway or on the exhibit-hall floor. Invite them out for a cup of coffee or lunch. You might even set up an appointment with them in advance of the convention. Find a way to spend a few moments with them so that you can *talk shop*. Is he or she excited about the idea of coming to your program, or is the attitude more along the lines of, "Maybe I'll be lucky enough to find a hole in my schedule…." The attitude of the artist can make a *huge* difference in how successful your event is. Will the artist only be willing to emerge from his or her hotel room, do the clinic, and then disappear to the airport, or does the artist show an actual interest in working with your students, actively proposes ideas for concert repertoire/clinic concepts, and even expresses a desire to hang with the students before or after the event?

One trick I learned from James Campbell at the University of Kentucky: schedule time for the artist to be available in your studio in an unstructured "come-and-go" format—for a few hours if possible. This way, students can ask questions they might be afraid to ask in a clinic setting, learn tangential concepts ("I saw you do such-and-such yesterday. How did you do that?"), participate in group lessons, or even just chat with the artist about career advice, gigging, and life! When I've asked my students which artists they've found the most impacting over the years, they usually cite artists who not only wowed them onstage but really opened up with them in the studio and then joined them after the concert for some drinks, stories, and jokes. (One artist even went bowling with my students, and they loved him for it!)

Another great resource to help locate artists is any of the professional services that exist in our industry. Resources like the Percussion Events Registry Company (PERC) are designed to make the process as simple as possible. Another option is to contact the artist representative for any of the major percussion manufacturers. They all have artist representatives who can help you define what you want out of an artist and then help you locate an artist from their roster who fits your needs and budget.

Probably the best resource, however, is simply to ask other people who have experience working with guest artists. Email isn't enough. Call and talk to them or buy them some coffee to discuss their experiences face-to-face. Ask your old teachers, fellow colleagues in the area, or classmates from past years. Don't be ashamed to ask how much you should offer the artist for his or her services (we were all new at this at one point or another). Via word of mouth, I've been pointed to some exciting young talent I never heard of before who have since gone on to great things. Along the same lines, I've been heavily discouraged from using other "big name" artists who are unwilling to get their hands dirty, are chronically disorganized, fail to honor contracts, or simply don't relate well to students. Usually, when I've ignored that advice, I've done so to my regret. Networking is the name of the game not only for artists, but also for those who would seek to hire them!

SEND AN EMAIL

Once you have an artist or two firmly in mind, find their contact information online (or, in some cases, through an endorsing company's artist representative), and give a clear, exacting account of what you'd like to hire the artist to do. Be sure to list exact dates, expected arrival/departure dates (including airports you plan to fly them to/from), expenses you plan to cover (airfare, hotel, and meals), an exact honorarium amount you can offer, how you might handle endorsements, and what you expect the artist to do while he or she is in town (clinic, recital, open lesson/hang time, a select number of tunes with your students on an ensemble concert, etc.). It doesn't need to read like a contract (you should email that separately later; be sure to speak with your school/university about the proper legal forms!), but no one ever complains about having as much information as possible "up front" before tentatively agreeing to an appearance. Be sure to mention expected attendance and the size of the event, since this can be a major factor in determining both endorsement support and the willingness of artists to adjust their fees.

If the artist feels the honorarium is too low, don't be discouraged. Usually, they will counter-offer with what they consider to be a more reasonable amount. Typically, artists *want* to come to your program, but they certainly don't want to lose money by coming! If you can negotiate, do so respectfully and honestly. Consider helping the artist find other venues to clinic/perform at in your region so that the trip to your area is worth his or her time. If you can't negotiate (and we all know that budgets can be tight), let the artist know and thank him or her for taking the time to reply, but give the person a few days to mull it over before immediately calling another artist. Sometimes, if artists feel your event is worthy enough (or they just want to help you out), they will change their mind. If you haven't heard anything back within two to three days, move on to another artist and try again.

CONCLUSION

Bringing in guest artists to work with your students can be one of the most rewarding aspects of your career, but it can also be one of the most time-consuming activities you incorporate into your program. Don't be afraid to ask questions, and don't be afraid to strike out a few times. Treat your artists with the respect they deserve, build honest relationships, and you'll be amazed at the joy they can bring to your students, your audiences, and your own career!

Special thanks to Dr. David Eyler, host of 22 years of Days of Percussion at Concordia College (Minn.), for his wonderful insights, suggestions, and ideas leading to this article.

Dr. Kenyon Williams is a Professor of Music at Minnesota State University Moorhead where he directs the acclaimed Fuego Tropical Percussion and World Music ensemble as well as the MSUM Percussion Ensemble. His interests have taken him abroad for extended studies in Ghana, Cuba, Brazil, Indonesia, and Trinidad, and he also performs as Principal Percussionist with the Fargo-Moorhead Symphony. Williams serves as chair of the PAS World Percussion Committee. PN

The Silence...

An introduction to the inner world of Stuart Saunders Smith

By José "Zeca" Lacerda

There is only inner survival. Outer survival is expressed by ideas.[1]
What are we if we do not cultivate inner life?[2]

The importance of silence to the life and work of the Maine-born composer Stuart Saunders Smith (b. 1948) has always moved me. Both Smith and other experts of Smith's music, including John Welsh, have discussed different matters in his compositions, such as the use of non-periodic rhythms, open forms, and simple forms as well as the freedom in the construction of the melodies (derived from his jazz background). However, few have written about silence, a primal aspect of his music. The only clear, though brief, reports on silence in the music of Stuart Smith come from Ron Hess, in his analysis of the piece "Links No. 6 (Song Interiors)" and from Smith himself, who discusses this subject in his article "Against Definition" and in some of his poetry.[3]

In 2009, I attended the summer course called "Stuart Saunders Smith Coaching Intensive," held by the composer and his wife, Sylvia Smith.[4] It was a life-changing experience. Throughout the seminar, I witnessed the celebration of silence in the lives of the couple. During the long conversations we had, they would feel comfortable to stay in silence for minutes at a time, performing quiet intervals of reflection.

The focus of this article will be on the subject of silence in Stuart Smith's music, poetry, and academic writings. Utilizing these three mediums, I will explore the religious and ideological importance of silence in the life of the composer, silence's influence in his creative process, and the manifestation of it in the final product. This examination, in turn, will hopefully showcase Smith's surrealist constructions and his copious use of rests directly influenced by a concept Smith calls "listening the silence." Finally, a comparison will be made of Smith's and John Cage's concepts of silence, using Cage's "4′33″" and the last movement of Smith's "To Freshen the Moment!"—an epitome of the use of silence even among Smith's works.[5]

The compositional process: Silence as cause and effect of inner listening

In large part, Smith's compositional process, background, and intuition come from his young days as a jazz musician. Similarly, his melodic and rhythmic vocabulary is derived from jazz. However, his music is not tonal. Smith's atonality comes "not via Vienna, but via Harlem," which means that he used no compositional device such as the twelve-tone system to develop his atonal melodic vocabulary.[6] Rather, he derives intuitively his atonality from the extreme chromaticism of some branches of jazz: "Composing with a pre-compositional system creates a note-government. Governments create laws. Composing should be lawless."[7]

In Smith's intuitive compositional process, silence plays a primal role because it allows inner listening.[8] The composer affirms: "First, listen inside. Listen so deeply that the familiar becomes estranged—in other words, listen until you become alienated from yourself."[9] This statement is essential in understanding how Smith develops the surrealist aspect of his melodic vocabulary. While inner listening allows Smith to no longer hear the functions of functional harmony, it also allows him to make the "non-sense become new sense."[10] "Listening inside" is deeply related to silence in Smith's dialectics. Paraphrasing the philosopher Philippe Lacoue-Labarthe, Smith uses, at times, the expression "listening the silence," instead of "listening inside." By doing so, he implies that the surrealist concern of "familiar becoming strange" is made possible by the exercise of silence.[11]

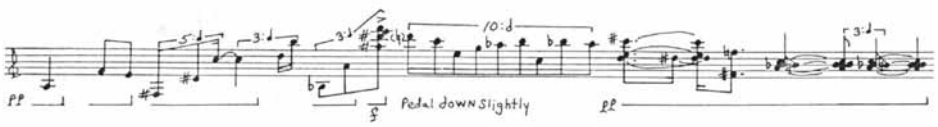
In "Links No. 1" for solo vibraphone, Smith constructs his melodies often in surrealistic aesthetics. He breaks the semantics of the musical sentence by adding an unexpected statement from the last note of the triplet to the end of the bracket of 10 against the half note. The initial idea is only recovered in the D–E–C♯ chord. (See Figure 1.)

"Rhythmic intricacy": non-periodicity, speech, and silence

Smith has frequently affirmed himself as a confessional composer, eager to reveal aspects of his life through his music.[12] Silence is one of these aspects. A case in which silence is reflected directly from his compositional process is the so-called "music of rhythmic intricacy."[13] In this category of pieces, the composer extensively applies non-periodic rhythms.[14] The superposition of these rhythms results in a highly polyphonic counterpoint. This intense polyphony and aperiodicity add to an ambiguity of the pulse for the listener. Smith connects the "non-periodic rhythms" of his pieces of "rhythmic intricacy" at the same time to his jazz background and to human speech:[15] "If you hear jazz without the rhythm section you hear speech."[16]

Speech has, of course, deep relation with silence. Not only sound but also silence forms human speech. Moments of silence during the speech allow human beings to think, to breathe, and to listen. As silence is essential to human speech, it is also necessary in the construction of the speech-based rhythms in the music of Smith. The opening of "Blue Too," a piece for solo drumset, shows the clear connection between speech-based rhythms and silence. Here, asymmetric rhythmic figures act

Figure 1: "Links No. 1" for solo vibraphone, 1st phrase on the 2nd page



meaningfully in conjunction with moments of silence to create an atmosphere similar to a slow-paced beginning of a long speech. (See Figure 2.)

The use of silence in a piece like "Blue Too" also has practical value. It is a medium that the composer uses to give to the listeners "the occasion for a time, to create their own music as to connect sounds anew." Hence, silence for Smith is not only important in the process of composing in surrealistic aesthetics, but also in solving the problem of having content that is "abnormal, even chaotic," by making time for the listener to reflect.[17]

"The rest is silence"

"Breath," a piece for mezzo-soprano and orchestra bells, also employs rhythmic intricacy. It encompasses speech rhythms, silence, and spoken text. The only lyrics that appear are "the rest is silence." The last word of the sentence is spoken, not sung. It is followed by five quarter-note rests in both parts. In terms of structure, "The rest is silence" is a keystone, placed at the pinnacle of the piece, which reflects the centrality of silence in Smith's life. (See Figure 3.)

Smith quotes "the rest is silence" from Shakespeare's *Hamlet*. The mysterious statement carries an array of meanings. It is the last sentence Hamlet utters in agony before his death.[18] He whispers those words to his loyal friend Horatio, relying on him to propagate the truth about the tragedy that struck Denmark's dynasty. Hamlet says, "The rest is silence" because he is dying and is awaiting the quiet "repose of the grave."[19] "The rest is silence" allows Hamlet to now rest, freed from the troubles of his disturbed existence and the struggles of having something to prove.[20]

What else is left to say if "the rest is silence"? Limiting the remainder of the voice part to *vocalize*, Smith, like Hamlet and Shakespeare, does not have the answer. As it does to the reader of *Hamlet*, "the rest is silence" also provides multiple connotations to the listener of "Breath." For instance, the musical pause is silence, all that remains is silence, peace is silence, refreshment is silence, sleeping is silence.[21]

Figure 2: "Blue Too" for solo drumset, 1st page

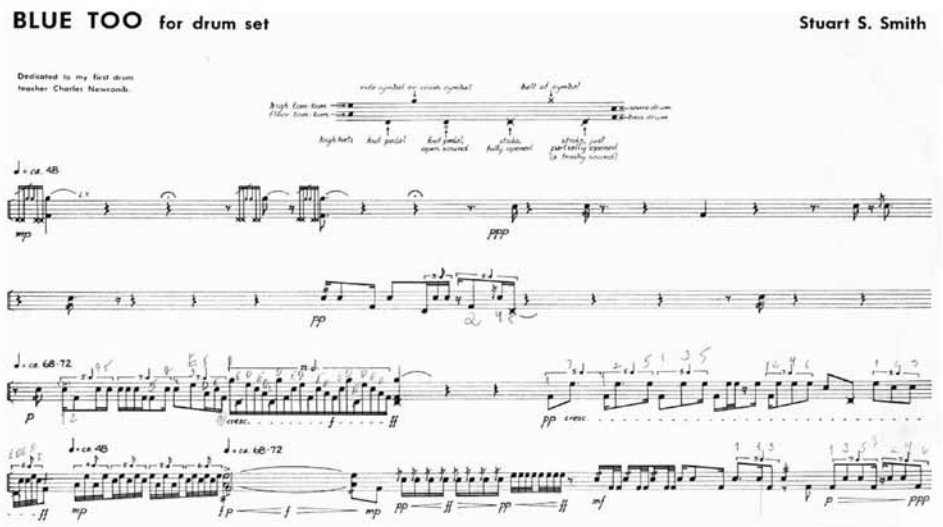


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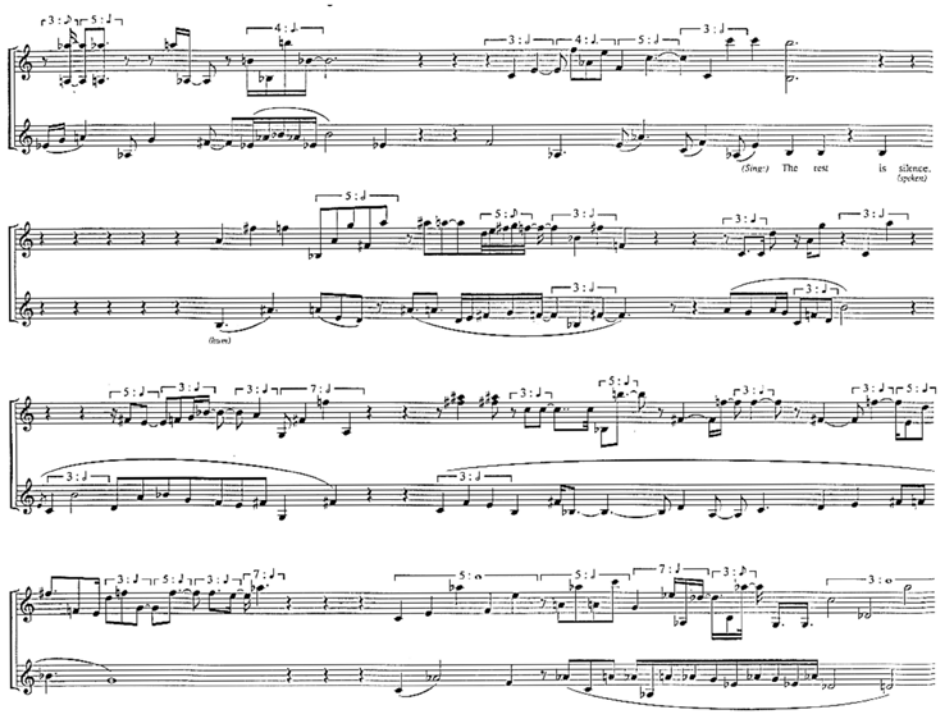
Figure 3: "Breath," second page.



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Writing and silence

As silence is reflected in Smith's music, by means of surrealist constructions and meaningful use of rests, so it is reflected in his poetry and academic writings.[22] Complementing the idea that inner listening allows the familiar to become strange, Smith affirms he can "no longer hear grammar."[23] Actually, not only grammar, but also syntax and semantics no longer have appeal to him. This is a proper condition of surrealistic writing.

Smith has frequently written journal articles divided into small blocks of text (short essays or quotes), which may not relate to each other at a first glance. By doing so, Smith leaves the cognitive interconnection to the reader, as he does in his poetry and as it happens in surrealistic constructions. Smith's article "To Suffer Music" is a special example in which silence comes out in the final creation. Smith places dots, representing one second of silence each, in between the thoughts and short essays. In "Leaving," a short piece for solo marimba, Smith applies rests that have the same function as the silence dots used in "To Suffer Music."

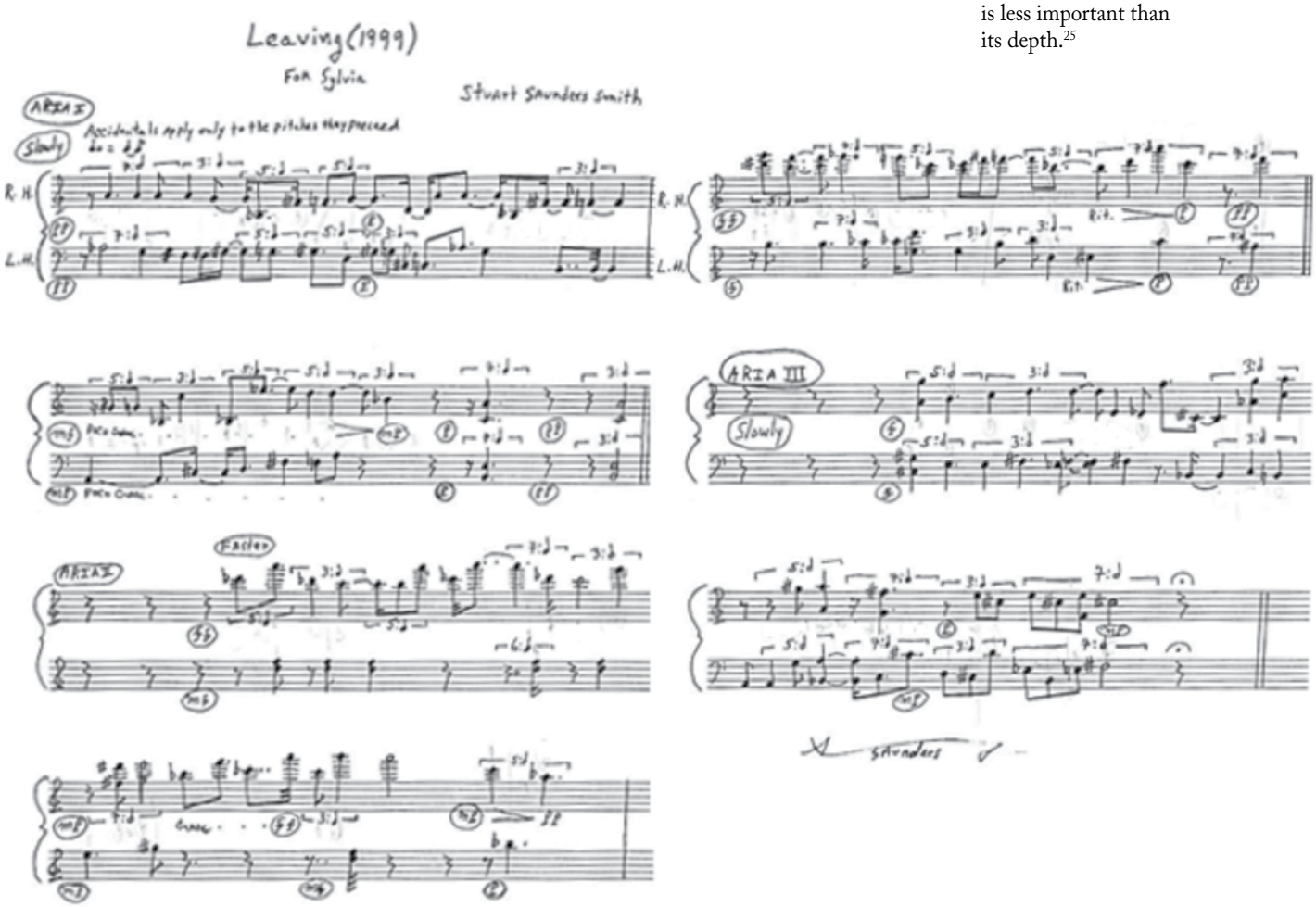
In both "Leaving" and "To Suffer Music," silence plays a structural role, sectioning the different ideas that Smith exposes. One can easily connect the function of the dots of silence that Smith places in between the short essays of "To Suffer Music" with the rests in between the three "arias" of "Leaving." (See Figure 4.)

Smith affirms: "Music is memory. We connect bits of sound (individual pitches for instance) into a phrase, phrases into large units, then composition to composition. This activity is through memory. I write prose the same way."[24] In fact, he uses this method not only to write prose, but also to write music and poetry. The periods of silence found in "To Suffer Music" can be found in most of his poetry. In the preface to his "Links No. 5," Smith uses poetry to provide important information to the performer. The poem titled "Commentary #2" exposes how the performer might approach the rests (silences). By using the dots of silence, Smith is creating time for the reader to reflect.

"Commentary #2"

A rest
is not a wait
but a summing-up,
an anticipation
in silence.
•
A rest
is not a break either.
•
A rest
is a hole.
•
•
We often talk
about how long the rest
but rarely
its depth.
•
•
The depth of a rest
is determined
by what comes before and after.
•
•
The length
of a rest
is less important than
its depth.[25]

Figure 4: "Leaving" for marimba



"Leaving" by Stuart Saunders Smith

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Another poem present in the same preface, "Commentary #1," corroborates how silence is a central subject to the composer. Here, he writes, "I find no rest in silence," which is a statement that contrasts with "The rest is silence" in "Breath." By comparing both sentences, one can find diverse layers of meaning. One could say that Smith is unveiling a paradox. Rather simplistic, though reasonable, is concurring that one can find no rest in silence, because rest is already silence; hence, there is no rest to be found in silence.

Nevertheless, Smith has other interpretations of both statements. For him, there is no contradiction because he is not necessarily referring to the same meaning of the term "rest" in each case. Furthermore, "I find no rest in silence" refers to inner listening and its relation to "listening the silence." In other words, it refers to the fact that "the more we listen this way, the more there is to listen to," while Hamlet's "the rest is silence" refers to the silent repose of death.[26] Following Shakespeare's idea, Smith also says there is no rest in silence "because we are still alive." While we live, we never find rest, "we are always being batted by the environment," and the only rest we will find is when we die.[27]

"Commentary #1"

What is there
to write in silence.

That is not golden?
(It's white).

That it is not empty?
(It's listening).

I find no rest
in silence.

It is an isn't
being an is.[28]

Coexistence, Religion, and Silence

Fundamental in understanding silence in Smith's work is to understand how religion correlates to his ideas of silence and coexistence, and also how silence and coexistence are related to one another. First, however, it is necessary to understand what "coexistence" represents in his music. Smith started applying the term "coexistence" to his open-form pieces, which he usually calls "musical mobiles."[29] In some of the "musical mobiles," such as "Part," each player executes one's own part without making any effort to interact with the other(s). For those pieces, Smith coined the term "music of coexistence" because the performers should just coexist, respecting the individuality of each other. Regarding "Part" and other coexistence pieces, the composer states:

> Since the early 1990s, I have made mobiles for an opposite purpose than creating a music of conveyance. Maybe because musicians spend a great deal of time alone in a cell struggling with activities just beyond their grasp I became interested in composing an ensemble music which requires each musician to coexist without regard or acknowledgment to the ensemble as a whole, or any member of the ensemble—an ensemble of soloists paying attention to themselves only. I call such ante-chamber music, music of isolation.[30]

Lately, Smith started to apply the concept of coexistence to pieces that did not fit in the open-form category.[31] One of his recent compositions, "To Freshen the Moment!," is an example. It alternates "music of isolation" with few moments where the two instruments line up and interact, working as "cadential points."[32]

Smith links coexistence to silence through his spiritual beliefs. As a Quaker, he thinks both as expressions of the divine. Silence is essential in the Quaker meetings Smith attends. When Quaker believers attend the worship and stay in the "isolation" of their silence, they are simply coexisting, in communion with God, themselves, and each other. Similarly, in "To Freshen the Moment!," when one of the musicians performs rests (silence), the performer is allowing space to the fellow creature (other performer and audience) and to God: "Silence in my music gives the listener an opportunity to both imagine their own music in that space as well as give the divine a space to dwell."[33] As one can see, not only coexistence but especially silence expresses the divine in Smith's music. For him, by listening to the silence, "we inevitably get to the soul—to the fundamental vibration of its structures." Thus, a piece such as "Links No. 6" "embraces silence so that something spiritual can happen."[34]

As in Smith's music, silence in Quaker meetings is a declaration of the respect to the divine: "Quaker meetings are silent worship. We wait for God speak through us."[35] Traditional Quakers consider the so-called "popcorn meetings" as inadequate, because there is excessive talking during the worship.[36] Being quiet has a deep relationship with Quaker's pacifism. Oppositely, excessive talk leads to dispute.

Silence in both Quaker worship and Smith's music is a synthesis of spirituality and pacifism. However, to his pacifist beliefs, Smith also owes the use of the "speech rhythms" mentioned before, because he refuses to write music that would resemble a military march (which uses periodic or duple rhythms). Marches resemble war and bellicosity.[37] Paradoxically, pacifism in Smith's music is translated at the same time in the use of speech (via the asymmetric speech rhythms) and in the use of silence.

The silence in "To Freshen the Moment!"

Anyone viewing the score for "To Freshen the Moment!" witnesses Smith's idea of silence in its preface, when he asks the performers to print the following poetic statement in the program notes:

Why do we forget?
•
•
•
•
•
To Freshen the Moment!

Although Smith's concept of memory and the idea of how it affects his compositional process is a topic beyond the scope of this article, it is worth noting the use of five consecutive dots of silence, and the linkage between memory, silence, and refreshment.

Movement VI, the last of "To Freshen the Moment!," is the only movement with a title. Here, Smith relates silence and rest once again ("sleep," in this case). (See Figure 5.)

(The Silence...)

((Sleep..))

This entire movement consists of 89 seconds of silence. It holds a resemblance with "4´33´´," a well-known work by John Cage. When Smith like Cage in his "4´33´´" is precise in deciding the length of the silence, he is exercising his free will as an artist. It is not simply about the length, but about artistic freedom. Paraphrasing Smith, these 89 seconds of duration should not be as important for the performers as the depth of the silence's meaning.[38] If depth is determined by what comes before and after, the silent movement is preceded by music of coexistence (which, as shown before, relates intimately with silence) and followed by the end, the reflection, the rest.[39]

Cage's "4´33´´" and Smith's "89´´": a comparison

The ideas of silence of Smith and Cage bear no other similarity than their length precision. In fact, both ideas have a philosophical basis, although in contrasting ways. Smith's introspective, reflexive, and abstract approach to silence comes from his Christian pacifist behavior. On the other hand, Cage developed much of his concept of silence from the Zen philosophy, which supports the practical idea of focusing "on the concrete reality, on sensory experience and vivid imagery, rather than abstraction, emotion or cogitation."[40] Most likely because of his Zen background, Cage had regretted his initial idea of titling his silent piece as "Silent Prayer." Indeed, the expression "silent prayer" applies more accurately to Smith.

Smith's silence is interior, while Cage's is exterior. Smith states: "Cage's silence is meant to focus our attention to what is around us. My silences are for us to notice the inside."[41] When

Smith paraphrases Lacoue-Labarthe, affirming that "listening is self" and "silence mirrors the will to listen," he makes a crucial contrast between his and John Cage's ideas of silence.[42] In fact, "silence mirrors the will to listen" because the one who silences invariably listens, interiorly or exteriorly. However, if for Smith "listening is self," silence is self as well, whereas Cage's silence is actually a non-silence.

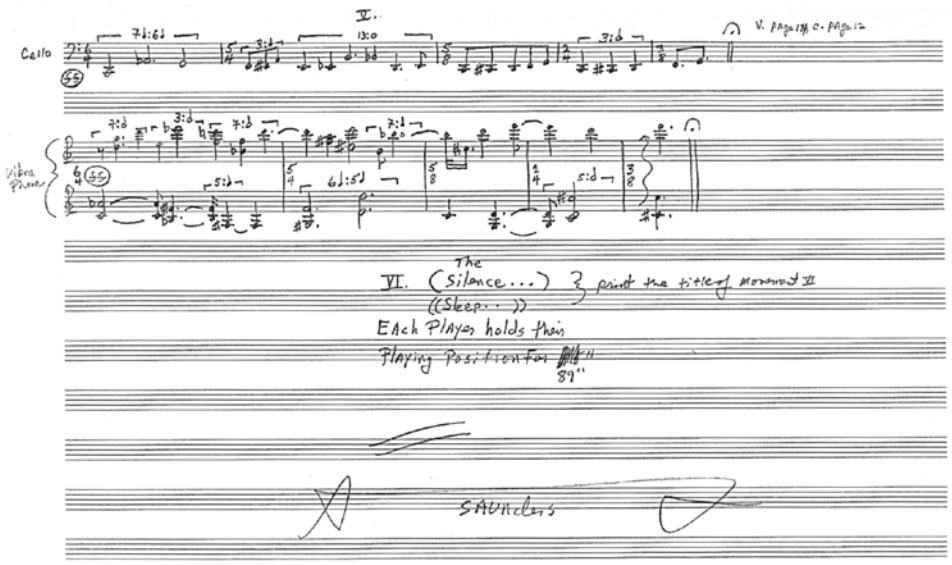
Smith states: "In 'To Freshen the Moment!' the performer makes time for the audience by performing the silence as if an activity could happen at any time," and is true that no physical activity may happen. In contrast, Cage expresses no desire for inactivity in his "4´33´´." Rather, he wants to amplify the sounds of the environment by means of silence.[43] The total lack of activity by the audience and the performer would not produce the desired effect for Cage. In contrast, by asking the players to silently hold their playing position during 89 seconds, Smith understands inactivity as a desirable effect. By consequence, the last movement of "To Freshen the Moment!" embraces a ceremonial finality: "This movement adds mystery to silence, like the mystery of Jesus."[44]

Conclusion

Silence makes music possible.[45]

Looking at the life and work of Stuart Saunders Smith, one can understand the attitude of writing a silent movement at the end of a piece as a statement of inner behavior, thus leading to freedom in art and peaceful behavior, and finally freedom in life. Through the exercise of inner-listening, Smith is able to compose from silence. By doing so, he is able to create music that is "pure," not only free from predetermined systems, but especially free of ego: "so the message is pure and not from me."[46] Smith's creative process is a silent prayer of detachment, which solves his struggle of balancing artistic freedom and musical self-abnegation. Unmistakably, this process reflects itself in the score, via Smith's surrealist constructions and his meaningful employment of moments of silence, so the listener can reflect in order to have a complete experience. Consequently, the silence of the score reflects itself in the stage performance. Whoever performs or "listens to" silence under the concept of Stuart Saunders Smith is not only resting. Rather, the performer or listener is also reflecting, meditating—praying.

Figure 5: "To Freshen the Moment!," last page



"To Freshen the Moment" by Stuart Saunders Smith

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ENDNOTES

1. Stuart Saunders Smith, Unpublished interview by José Augusto D. Lacerda (March 2010).
2. Stuart Saunders Smith, "A Composer's Mosaic," *Perspectives of New Music* 22, no. 1/2 (Autumn 1983–Summer 1984), 276.
3. Ron Hess, "Stuart Saunders Smith's *Links No. 6 (Song Interiors)*: How Can I Tell What I Think Until I See What I Sing?" *Perspectives of New Music* 47, no. 1 (Winter 2009), 212.
4. Sylvia Smith is a gifted percussionist herself and an internationally respected scholar/editor/publisher/enthusiast of contemporary music. Her catalog of composers includes Stuart Smith, John Cage, Ben Johnston, Herbert Brun, Pauline Oliveros, and Milton Babbitt, to mention a few.
5. "To Freshen the Moment!," which Smith so kindly dedicated to me, is scored for cello and vibraphone.
6. Stuart Saunders Smith, "Geography of Time: *The Links Series of Vibraphone Essays* (1974–1994)," *Percussive Notes* 32, no. 1 (April 2005), 58.
7. Stuart Saunders Smith, Unpublished interview by José Augusto D. Lacerda (March 2010).
8. Stuart Saunders Smith, "Against Definition," *Percussive Notes* 32, no. 1 (February 1994), 64.
9. Ibid.
10. Stuart Saunders Smith, "Geography of Time: *The Links Series of Vibraphone Essays* (1974–1994)," *Percussive Notes* 32, no. 1 (April 2005), 58.
11. Stuart Saunders Smith, "Against Definition," *Percussive Notes* 32, no. 1 (February 1994), 64.
12. The clearest representation of Smith's self-affirmation as a confessional composer is his "Family Portraits." He affirms, "Many of my compositions are musical portraits of my family members or geographical places of my childhood" (Smith, 2008). Examples of "Family Portraits" include "Family Portraits: Embden Pond," which is a coexistence piece, and "Family Portraits: Delbert (great-grandfather)," which also fits in the categories "music theater" and "rhythmic intricacy."
13. Examples of pieces of "rhythmic intricacy" include "As if Time Would Heal by its Passing" for solo marimba, "Plenty," a piece in 34 movements for solo vibraphone, and many others in the composer's list of works.
14. Usually, "non-periodic," "aperiodic," or "asymmetric" rhythms stand for the same thing: broken figures of usually odd rhythmic groups.
15. Smith discusses most of the categories of his pieces in Stuart Saunders Smith, "Making Sense of My Music," program notes to the concert *At Sixty* (March, 2008): 6–7.
16. Stuart Saunders Smith, "Geography of Time: *The Links Series of Vibraphone Essays* (1974–1994)," *Percussive Notes* 32, no. 1 (April 2005), 58.
17. Stuart Saunders Smith, Unpublished interview by José Augusto D. Lacerda (March 2010).
18. The title of the piece is surely a reference to the last breath of Hamlet.
19. *Oxford English Dictionary*, "Rest," http://dictionary.oed.com/ (accessed March 2010).
20. Ibid.
21. Ibid.
22. Since his youth years, Smith has devoted himself to poetry, with deep influence of surrealism. His first opus, *Poems I II III*, for narrator and brake drums, was a musical set to some of his poems. Since then, Smith has extensively written pieces in similar language, which he categorizes as "music-theater." Smith makes a thoughtful connection between his theatrical music and his percussion pieces (which could be applied not only to percussion, but to all his "music of rhythmic intricacy"): "My speech songs are very close to my percussion music because in both the emphasis is on the rhythm of the word. My percussion music moves toward my speech rhythm; my speech songs move toward my percussion music." (Welsh, 1995) In some music-theater pieces, such as *In Bingham,* Smith applies only spoken text. Frequently, however, he also applies instruments, working as "the set." In

those cases, commonly the performer plays and declaims at the same time. Solo operas, speech songs, and speech song cycles are few examples of pieces that fit in this category, such as *Tunnels*, *And Points North...* and *Songs I – IX*.

23. Stuart Saunders Smith, Unpublished interview by José Augusto D. Lacerda (March 2010).
24. Stuart Saunders Smith, Unpublished interview by José Augusto D. Lacerda (March 2010).
25. Stuart Saunders Smith "Commentary #2" in *The Links Series of Vibraphone Essays: Links No. 5 (Sitting on the Edge of Nothing)* (Baltimore: Sonic Art Editions, 1990).
26. Stuart Saunders Smith, "Against Definition," *Percussive Notes* 32, no. 1 (February 1994): 64.
27. Telephone conversation with José Augusto D. Lacerda (April 2010).
28. Stuart Saunders Smith, "Commentary #1" in *The Links Series of Vibraphone Essays: Links No. 5 (Sitting on the Edge of Nothing)* (Baltimore: Sonic Art Editions, 1990).
29. Smith achieves intense polyphony not only via his "music of rhythmic intricacy" but also by composing open-form music. He does not specify form in these compositions, which he usually refers to as "musical mobiles." In his open-form music, Smith frequently just writes "collections of melodies," leaving the decision of which melody to play for the performer. Tempos and dynamics are also left to the discretion of the performer. Differently from his "trans-media systems," his "musical mobiles" allow many musical aspects to be decided on stage, similarly to what happens in jazz improvisation. In most of these pieces, such as "Notebook," "Here and There" and "Gifts," the performers seek interaction. Written in non-conventional notation, the "trans-media systems" provide instructions for groups of artists of different areas (musicians, dancers, actors, painters, etc.), so the group composes collectively the final product that it will perform. "Transitions and Leaps," "Return and Recall" and "Initiatives and Reactions" are examples of Smith's "trans-media systems."
30. Stuart Saunders Smith, "To Suffer Music," *Perspectives of New Music* 34, no. 1 (Winter 1996), 112.
31. Other examples of pieces that are not "musical mobiles" but apply coexistence include "Angels," three movements for three players playing three triangles each, and "Family Portraits: Embden Pond," for two vibraphones and flute.
32. It is important to point out that the terms "music of isolation" and "music of coexistence" are not opposites; rather, both stand for the same category of pieces.
33. Stuart Saunders Smith, Unpublished interview by José Augusto D. Lacerda (March 2010).
34. Ron Hess, "Stuart Saunders Smith's *Links No. 6 (Song Interiors)*: How Can I Tell What I Think Until I See What I Sing?" *Perspectives of New Music* 47, no. 1 (Winter 2009), 212.
35. Stuart Saunders Smith, Unpublished interview by José Augusto D. Lacerda (March 2010).
36. *The Quaker Jargon Buster*, http://www.jordans-quakers.org.uk/page13.html (accessed February 2010).
37. Stuart Saunders Smith and Tom Goldstein,"Inner-Views," *Perspectives of New Music* 36, no. 2 (Summer 1998), 188.
38. Stuart Saunders Smith "Commentary #2" Stuart Saunders Smith, "Commentary #1" in *The Links Series of Vibraphone Essays: Links No. 5 (Sitting on the Edge of Nothing)* (Baltimore: Sonic Art Editions, 1990).
39. Ibid.
40. Kyle Gann, "No Such Thing as Silence," New Haven: Yale University Press, (2010) 140.
41. Stuart Saunders Smith, Unpublished interview by José Augusto D. Lacerda (March 2010).
42. Stuart Saunders Smith, "Against Definition," *Percussive Notes* 32, no. 1 (February 1994), 64.
43. Kyle Gann, "No Such Thing as Silence," New Haven: Yale University Press, (2010) 76.
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45. Ibid.
46. Ibid.

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WGI General Effect Percussion Sheet: A Judge's Perspective

By Dave S. Knowlton

It's important for instructors and performers to understand a general effect judge's frame of reference and thinking. Using the Winter Guard International (WGI) General Effect percussion sheet from 2012, this article will guide you through a discussion of General Effect as it relates to marching percussion. While much of the discussion might be useful when a program's design team is planning a program or when instructors are teaching, the main purpose is to illuminate the thought process as one judge interprets General Effect criteria. This article begins with a short explication of General Effect. Then, it will address each side of the WGI percussion sheet that guides the judging of General Effect.

Photo courtesy of WGI

GENERAL EFFECT AND THE ROLE OF THE GENERAL EFFECT JUDGE

General Effect (GE) is the romantic perspective of a performance. GE has to do with artistry, entertainment, and communication. GE includes all the elements—both those that are designed and those that are performed—that communicate with the audience in a meaningful way. To say this differently, GE has both a "what" and a "how" component. The "what" relates to the design: What are the performers being asked to do that communicates with the audience? The "how" relates to the performance: How are the performers bringing the show to life in ways that unite the audience and the percussion ensemble? Dennis DeLucia, one of the leading authorities in marching percussion, describes the role of the GE judge as being that of the "ultimate audience member."

The role of the GE judge, then, is to rank and rate the ensembles based on the effectiveness of the design and the performance. As a GE judge, I am charged with constantly asking myself the following question: To what extent is the design of the program (the "what") and the performance (the "how") communicating with the audience?

Three specific points will bring further insight into a GE judge's thinking. First, a GE judge cannot fall into the trap of thinking of the "what" as a euphemism for "demand," "difficulty," or "content"; parallel to this, the GE judge cannot limit the consideration of the "how" to execution alone. A proper consideration of both the "what" and the "how" must focus on the other language included on the judge's sheet. Second, judges are taught that reaction should precede analysis. Judges are responsible for first reacting to the performance and then offering analysis of why the performance generated that reaction. Third, according to the *WGI Judge's Manual*, GE judges operate on three levels. For less experienced ensembles (including performers, design team, and instructors), judges often serve as teachers who encourage and offer enthusiasm. For more experienced ensembles, judges serve as counselors. This role, perhaps, shifts the judge toward asking questions and raising issues for the designers, instructors, and performers to consider. For the most experienced ensembles, judges serve as critics, simply pointing out what is effective and what isn't effective in relationship to the criteria listed on the judge's sheet.

With this brief introduction in mind, let's turn our attention to the WGI GE judge's sheet. We will begin with "music effect" by discussing the criteria listed on that side of the sheet. Then, this article will address the criteria listed under the "overall effect" side of the sheet. The criteria listed on the sheet are quite robust, and a full treatment of them in the confines of one article is not practical. Still, the following discussion raises important considerations for percussion arrangers, drill designers, instructors, and even performers.

MUSIC EFFECT

Communication

The first criterion listed under music effect on the judge's sheet is "communication." In some ways, musical communication is the culmination of the other criteria that are listed under music effect. That is, if the arrangements and the performance evidence strong musicianship, creativity, balance and blend, excellence, expression, and an appropriate approach to idiom, then the music will communicate. As a judge, when I comment in reference to any criterion listed under music effect, I am likely to connect that criterion back to musical communication.

Musicianship

The second criterion listed under music effect is "musicianship." Musicianship is largely about interpretation. The GE judge must consider what is being heard within the musical arrangements that potentially could lead the audience to hearing the intended interpretation of the music. Interpretation can be inferred through textures, voicings, rhythmic shifts, tempo, and a variety of compositional techniques that help the audience hear what the arranger hears in his or her mind's eye. Musicianship is not just a matter of design ("what"), however; there also is a performance ("how") component. Perhaps considering the "touch" used by performers relative from one technique to another technique

Photo courtesy of WGI

can offer the audience a sense of musicianship. A simple example might be for the GE judge to consider the relative "touch" between accents and inner beats within a snare line. The point for the GE judge is not to credit the use of the technique, but to credit the impact that the technique has upon the listener.

Creativity

The next criterion listed under music effect is "creativity." When considering creativity, the GE judge is charged with crediting both the design and performance of musical passages that are unique and fresh. From a compositional perspective, unique approaches to voice leading might allow the judge to credit creativity. Commonly, arrangers have used snare drum to complement a bell line, as both are soprano voices; tenors to complement xylophone or vibraphone, as both are mid-voices; and bass drums paired to enhance marimba, as both are bass voices. This approach, in some ways, is becoming trite in terms of its impact on an audience. Knowledgeable audiences have come to expect the textures and colors created by these common combinations. So, when an arranger offers creative combinations of instruments within the ensemble (say, timpani and crotales playing the same musical line), a fresh—and thus creative—effect sometimes is achieved.

Perhaps a second example might be useful in explaining the notion of creativity. When I judge, I have come to expect a bass drum feature within each program, and the vocabulary of that feature often consists of splitting sextuplets or rolls among the drums. Such an approach to a bass drum feature has become "functional" in that it allows the basses to be featured, but it doesn't allow the musical voice to be heard as one that is fresh and unique. But what if instead of a bass drum feature that consisted of solid runs, an arranger offered a bass drum feature that was more melodic and constructed using a variety of rhythms that allow for space to be heard between the notes? Such an approach might add freshness that is not commonly heard within dense runs and rolls. Therefore, as a GE judge, I now would have room to credit the "what" of the program for bringing a fresh approach to a bass drum feature.

Blend and Balance

The next criterion under music effect is "blend and balance." This requires a judge to determine the relative importance of the different musical ideas that are occurring in the vertical score—that are occurring at the same time. When blend and balance are not clear, a judge cannot give credit for a strong effect within the musical program because the proportional focus of the various musical lines is not mixed well.

Here is a typical explanation that I might offer on my judge's tapes when blend and balance (in this case between snare drums and the rest of the ensemble) is a concern: "I am not as engaged as you want me to be here because I have questions about the proportional focus among the voices. Is this a snare drum feature with other instruments accompanying, or should the snare drums be performing with more awareness of the other elements in the ensemble?" To be credited strongly, the music must be written in a way that allows the audience and judge to identify the dominant musical line. The performers must demonstrate an understanding of the proportional focus of their musical voice relative to the other voices within the ensemble. When blend and balance is not strong, I don't know what the design team, instructional staff, and performers intend for me to react to.

Excellence as it Relates to Effect

The next criterion is "excellence as it relates to effect." Unfortunately, many GE judges interpret this criterion in terms of clarity of articulation falling within their purview throughout the program. As a result, those GE judges end up making more of an execution tape than a GE tape. For GE judges, excellence is about moments within the program. That is, if the design team creates an effect that directs the audience's attention to a specific element of the ensemble, then the excellence of that segment's performance has a direct impact on effect. For example, if it is clear to a judge through the design of the program that tenor drums are being featured, then it is appropriate for the judge to pay attention to the technical proficiency of the tenor drums. The GE judge considers excellence in the elements of the performance that the design seems to emphasize. A common comment from me about excellence will be to simply state that "a stronger sense of excellence would have elevated the effectiveness of that timpani solo."

Expression

The next item on the sheet is "expression." When a GE judges credit expression, they are crediting the range of dynamics, both within a single voice and across an ensemble. On one level, some of the less experienced ensembles do offer dynamic expression in obvious places, such as making a crescendo in the last eight counts of a phrase. Similarly, such ensembles might have some passages at a *piano* dynamic and other passages at a *forte* level. This does show some range of dynamics. For more advanced ensembles, though, the question of expression involves a stronger consideration of nuance.

A typical comment on my judges tapes to these ensembles might be something like, "This passage has a sense of ebb and flow, which I find to be engaging and intriguing. The ebb and flow is created through the keyboards performing with dynamic nuance within the interior of the phrase." When I offer such a comment, I am recognizing the opportunity to credit subtleties and nuances of expression within musical phrases. Notice that my typical comment does not simply point to dynamics for their own sake. A GE judge should connect expression to the effect that it generates. Therefore, in terms of the "what," I would urge musical arrangers to make sure their arrangements lend themselves to each musical phrase having a specific dynamic direction. In terms of the "how," performers must understand the musical direction of phrases and the dynamic nuances within a phrase.

Idiomatic Interpretation

The last criterion under music effect is "idiomatic interpretation." To consider the interpretation of the idiom is to consider the style and feel in which the ensemble is performing, given the idiom of the music. Sometimes, idiomatic interpretation is a matter of understanding the appropriateness of instruments within different musical cultures. As a judge, I com-

monly hear ensembles playing a samba, which is Brazilian, but that ensemble will use congas and other instruments that are more indigenous to rumba, which is Cuban. Part of the issue with idiom, then, requires musical arrangers to consider carefully the style of the music and to make sure that the instruments being used are culturally appropriate.

Certainly, budgetary restrictions are a factor in maximizing the idiomatic interpretation. Judges recognize and understand that ensembles, particularly scholastic ensembles, cannot afford to own a broad array of instruments that allow for perfect cultural authenticity. One approach to considering idiomatic interpretation, then, might be to at least ensure that the performers understand appropriate techniques. Even if the ensemble does not own surdos, a marching bass drum could be tuned to mimic a typical surdo sound. When the performer plays an indigenous surdo part, idiom would dictate that the performer use muffling techniques to create both an open and a closed sound. By doing so, the performer is demonstrating an understanding of idiom. Similarly, if the ensemble were playing a cha-cha, the ideal situation would be to use bongos for a martillo pattern. If the school does not own bongos, could the tenor players mimic the martillo pattern to communicate the appropriate idiom?

OVERALL EFFECT

The second side of the WGI GE judge's sheet deals with Overall Effect. When considering Overall Effect, GE judges consider the effectiveness of the program more holistically. The entire identity of the ensemble and the ensemble's performance now become a consideration. Through the training I have received as a judge, I have learned to consider overall effect quite cogently with a straight-forward algorithm that I borrow from a training session led by Dennis DeLucia: Do I want to see that performance again? If so, then the overall effect was likely high. If not, then the program likely did not generate a strong overall effect.

Communication

The first criterion under Overall Effect is "communication." As with music effect, the communication criterion becomes, in many ways, the culmination of all the other criteria listed under overall effect. That is, if there is a strong sense of audio/visual coordination, imagination/creativity, pacing/continuity, impact/resolution, range of effects, and entertainment, then the program will likely generate a positive overall effect.

Two words I commonly use as a judge when I'm suggesting that the overall program is not communicating strongly are "pedestrian" and "functioning." For me to note that a certain effect or moment within a show is "pedestrian" or "just functions" is to suggest that I do not feel as if the program is communicating with the audience. When I make such a comment, I will almost always connect the reasons back to other criteria listed under overall effect.

Audio/Visual Coordination

The second criterion is "audio/visual coordination." When GE judges consider this criterion, they are considering the relationship between what they see and what they hear. For example, a bass drum feature will communicate more strongly with the audience if the bass drums are prominently staged. If the program includes a monologue by a character, the visual elements likely should draw the audience's attention to that character.

On another level, visual designs within drill generate feelings and reactions from an audience. In basic terms, the sharp edges of a square communicate a different feeling than that of a soft and slight curve or a circle with textured lines. A full treatment of visual elements is obviously beyond the scope of this article.

In my own thinking about audio/visual coordination, three resources have been useful to me, and I recommend them to visual designers. The first is a DVD published by WGI called *The Visual Buzz*. This video relates directly to the visual design of indoor percussion performances. Two books also have provided me with simple but useful insights into considering the visual aspects of an indoor percussion performance. The first, by Steven Aimone, is called *Design: A lively Guide to Design Basics for Artists & Craftspeople*. The second is Molly Bang's *Picture This: How Pictures Work*. I recommend these resources as a part of the library of any band director, percussion instructor, or drill writer.

Imagination/Creativity

The next criterion on the Overall Effect side of the sheet is "imagination/creativity." Unfortunately, some programs may be strange, different, or weird; yet the designers and instructors of that show argue that the show is imaginative and creative. There is a rich body of literature that defines both creativity and imagination within music and the performing arts. At the risk of oversimplifying, designers should ask themselves the following question: Does the program that we've designed offer ideas that the audience will understand, yet are those ideas offered in unique ways that are effective? Such a question matches nicely with Sternberg's (2004) definition of creativity as having a clear purpose with a unique variation.

This guiding question is a bit abstract and ethereal. Imagination actually raises a unique question about communication with the audience. As a GE judge, I regularly ask myself if the performance inspires in me a generative process of constructing, connecting, comparing, ordering, abstracting, and transforming. Indeed, imagination is generative; if a program is imaginative, then it evokes. As Elliott (1995) notes, imagination allows an audience to abstract (take musical ideas out of context and mentally insert them in other contexts), transform (such as embellishing and musical line), or create a hierarchy (such as establishing importance) of musical and visual ideas. In some ways, imagination and creativity are present when they allow the listener (whether judge or audience) to connect the performance and the ideas being performed back to their own experiences. By making this connection, the performance of the ensemble can change the "world of actuality" for an audience (Broudy, 1994, p. 13).

Pacing/Continuity

"Pacing/continuity" basically asks judges to consider how the program evolves and develops through time and how that evolution and development generates a meaningful experience for the audience. Have you ever seen a movie that went on too long or that contained different scenes that didn't seem to be carefully related to each other? If so, then you have experienced poor pacing and a lack of continuity. In the marching percussion arena, designers must move the program along time (the x axis) such that any given moment in time (the y axis) relates to all other y axis moments.

GE judges are trained to talk about "moments" within a show. Pacing and continuity deal with the time lapse between meaningful moments and how one moment connects (or not) to another in an effective way. One common problem with pacing is related to time between two different movements of a program. In the marching percussion realm, even ten seconds between two movements can seem like an eternity. Designers should consider allowing space for the audience to respond and interact with the ensemble through cheering, applauding, and so forth; yet, designers cannot pace their program so slowly that the interactions wane and the audience gets bored.

Impact/Resolution

The next criterion is "impact/resolution." This deals with the contour of the program or segments of the program in terms of building tension to a climax and then resolving the climax in a way that the audience will be able to understand. As a GE judge, I pay close attention to the ways that the program segues into a climax, sustains that climax through audio and visual means, and moves out of the climax. As a judge, I sometimes find myself making this comment: "The energy level of the music suggests to me that you are trying to offer an impact, but the motion inherent to the drill seems more subdued." With such a comment, I am trying to point out a lack of synthesis between the music and the visual in presenting a solid impact moment.

Range of Effects

The next criterion is "range of effects." One way that GE judges consider range is by asking

themselves the following question: Given any one moment of the program, how is effectiveness maximized in a range of ways—including considerations of staging, form, body, music, and through communication of the ensemble's identity? Another way that GE judges consider range of effects is to consider variety across numerous effects. I urge instructors to use a simple guiding question to determine whether or not the program is communicating with the audience in a broad range of ways: Within any single moment of the show, what behavior do you want to elicit from the audience—clapping along in rhythm, applauding, swaying, looking contemplative? Then, when you compare those audience behaviors across time, is there a range of behaviors that you have tried to elicit from the audience?

Presence

The term "presence" was only added to the WGI GE sheet in 2011. The WGI manual defines presence in terms of the "apparent poise and effectiveness enabling a connection between performer and audience in real time" (p. 20). Because this is a new criterion on the WGI judge's sheet, many judges, instructors, and performers are struggling to understand what it means in a practical sense. I think of the criterion as being manifest when the performance transcends a designed moment and has characteristics of strength and meaningfulness. When performers exhibit a sense of presence, they elevate a performance beyond technical accuracy and allow a strength that exists within the moment to communicate with the audience in substantive ways.

Entertainment

The last criterion of Overall Effect is "entertainment." As a judge, I am grateful that WGI includes entertainment as a consideration. Many GE judge's sheets assume that all other criteria will culminate in an entertaining production, but WGI blatantly and overtly places the judge's emphasis on entertainment. If a program is not entertaining, then likely the program is not going to communicate well with the audience.

CONCLUSION

While not an exhaustive treatment of effect, this article has used the language from the WGI 2012 General Effect sheets as a basis for discussing a variety of principles related to percussion effect. Certainly, some of the concepts that contribute to an effective indoor percussion show are ethereal and difficult to articulate. This ineffable nature of effect makes it even more important to consider articles like this one that try to communicate the notion of "effect." By considering these principles, designers, instructors, and performers will better be able to understand the perspective of the GE percussion judge.

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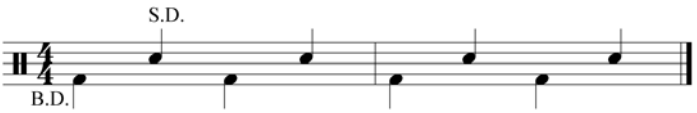
Musical Approaches to the Two-Beat Show on Drumset

By Nathan O. Buonviri

At first glance, the standard two-beat show drumset pattern looks quite simple (see Example 1). However, interpretation of this typically skeletal notation can be musically complex, due to style, phrasing, and tempo considerations within a given tune. Because two-beat patterns are used so frequently across a variety of styles, mastery of the nuance associated with them is an important part of a drummer's toolkit. In formal programs of percussion study, where curricular content is often too vast for the amount of time allotted,[1] the utility and versatility of the two-beat pattern may make it a high-priority item. The examples and illustrations in this article are focused on interpretation of the two-beat pattern in the Broadway musical style, but all sound concepts and approaches presented here are equally applicable to a range of other styles.

Example 1



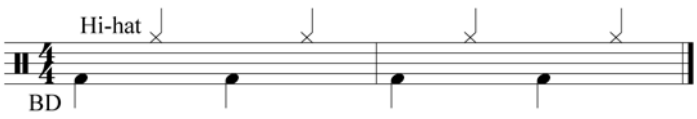
INTERPRETATION OF THE TWO-BEAT SHOW

Hi-Hat

While two-beat patterns are often notated simply, as in Example 1, they are typically interpreted with the addition or substitution of either hi-hat or ride cymbal to broaden the overall sound spectrum and feel of the tune. Examples 2–5 illustrate four basic variations incorporating the hi-hat.

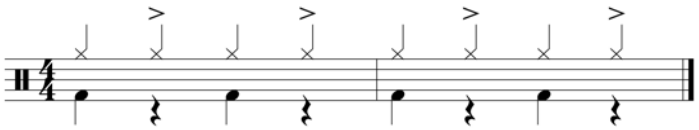
Example 2 shows a simple substitution of hi-hat for snare drum. The hi-hat provides a characteristic sound for offbeats and potential for various degrees of hi-hat opening for phrasing purposes.

Example 2



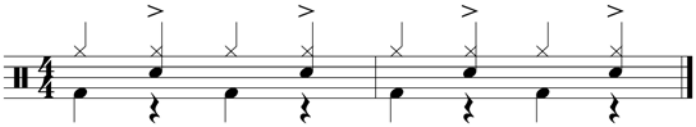
The variation shown in Example 3 includes hi-hat on every beat, providing additional forward momentum and solid pulse. Notice that the offbeats are accented, retaining their original emphasis in relation to the overall pattern.

Example 3



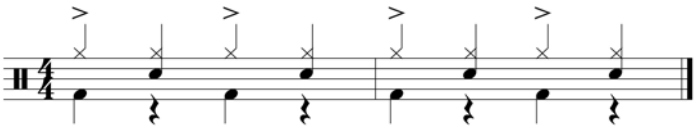
Example 4 shows the addition of the snare drum for increased emphasis of the offbeats. Decisions about relative balance of onbeats and offbeats depend on the character of the tune. Examples 3 and 4 would most likely be used in musical situations where the tempo is slow to medium, and where upbeats are being used for forward motion in the rest of the ensemble. In tunes with faster tempos, emphasis generally shifts to the onbeats, to maintain momentum and provide solid grounding.

Example 4



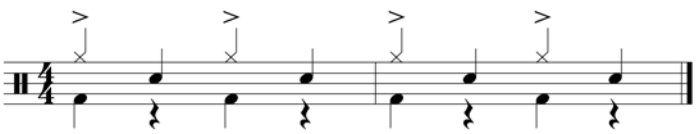
Example 5 demonstrates a way to support this shift. The pattern is the same as in Example 4, except that the dynamics relationship between onbeats and offbeats has been reversed through accent shifting.

Example 5



Accents can be employed and adjusted to accommodate style, phrasing, and tempo. In Example 6, the hi-hat offbeats have been removed, providing a greater imbalance of dynamics in the pattern. Typically, two-beat tunes at fast tempos contain chord changes and melodic accents on the onbeats. The doubled hi-hat/bass drum timbre in Example 6 provides great potential dynamic range to support these onbeats, and the absence of the hi-hat on beats 2 and 4 helps keep the tempo clipping along. The snare drum offbeats, while considerably less emphasized, nevertheless provide fullness to the pattern and reliable rhythmic context for the other players and audience. This context can be especially helpful to those members of the group with the unenviable task of playing only offbeats at a fast tempo.

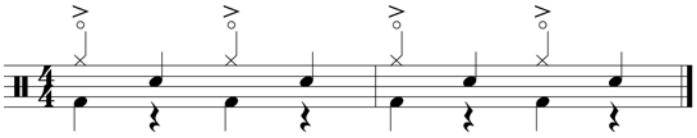
Example 6



Another variation providing unique onbeat emphasis incorporates the open hi-hat (Example 7). Both timbrally and dynamically, the change

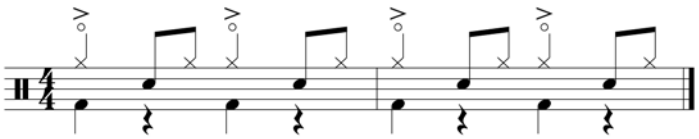
in sound source focuses musical attention on the main pulses of the tune. However, this approach can also provide tremendous impetus to the offbeats, and the pattern as a whole, depending on the exact timing of the closing of the cymbals. If the timing is calibrated such that each snare drum note sounds as if it is cutting off the preceding open hi-hat sound, the offbeats take on a position of increased strength and precision as well. The sustain of the hi-hats thus provides momentum and flow, smoothing the path for application to a variety of tempos.

Example 7



In the middle of a tune composers may indicate, or the sound of the tune may imply, a "jazzy" or "swing" character to the two-beat pattern. When interpreting this cue at the drumset, it is often unnecessary to alter a pattern such as Example 7 at all. Other instruments in the group may assume swing rhythms that make the stylistic shift obvious, and the drummer can simply maintain steady pulse. However, to support the change to a swing style, the drummer may want to make alterations as well. Switching completely to a standard swing pattern may be too abrupt in these situations, but a combination of swing and two-beat pattern characteristics can fit perfectly, as illustrated in Example 8.

Example 8

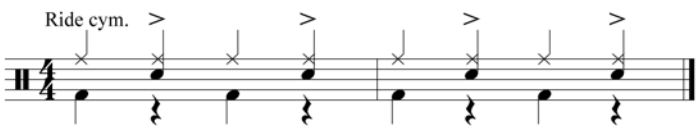


By leaving out the hi-hat note typically found on beats 2 and 4 of the standard swing pattern, the momentum and integrity of the two-beat style is maintained.

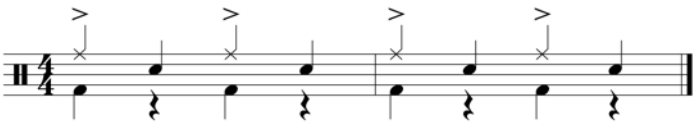
Ride Cymbal

As with many styles, switching from hi-hat to ride cymbal in the middle of a two-beat tune can be a valuable musical option for "playing the form."[2] Examples 9–11 illustrate useful ride cymbal counterparts to the hi-hat patterns displayed above. The most appropriate pattern is typically the one that parallels most closely the hi-hat version employed before the switch, although exceptions do occur, depending on the musical shifts in the rest of the group.

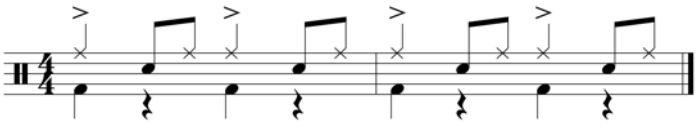
Example 9



Example 10

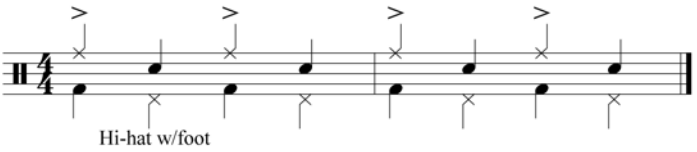


Example 11



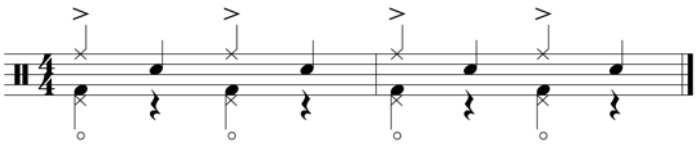
To enhance these ride cymbal patterns, the hi-hat can be added with the foot to fulfill a variety of musical roles. In Example 12, the hi-hat contributes to a fuller overall texture and greater balance both in timbre and dynamics.

Example 12



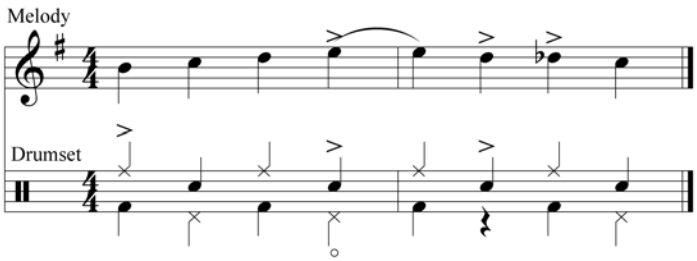
In Example 13, the hi-hat is splashed with the foot to emulate the sound of crash cymbals. This pattern is useful for sections of a tune that shift into a military, march, or otherwise "stately" style. Cues for this shift may come from explicit composer indications or changes in instrumentation or style within the ensemble. Note that to emphasize phrasing in a march style, the bass drum and cymbal parts can also be varied to produce accents on one or the other, or both.

Example 13



The incorporation of all four limbs provides maximum potential for phrasing and shading within a given style. Example 14 shows two measures of melody that might be found in the Broadway show style, and one approach to interacting with the phrasing of that melody at the drumset.

Example 14

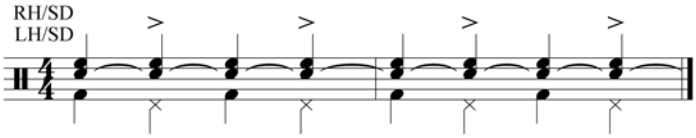


Brushes

All concepts previously discussed can also be applied to brushwork at the drumset. In softer, subtler tunes, brushes can provide appropriate dynamics and stylized timbres. Example 15 illustrates a basic two-beat with brushes. The right hand plays light dead strokes alternating from approximately 3 o'clock to 10 o'clock, crossing the swishing left brush on beats 2 and 4. The crossing of the brushes on these offbeats provides an automatic accent, and the hi-hat serves to reinforce it. The left hand

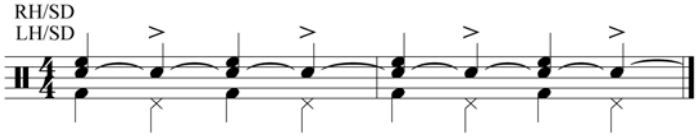
can provide varying degrees of "point" at the beats by pressing the brush slightly downward into the head and increasing the velocity of the swish momentarily.

Example 15



As in Example 6, the right hand can be removed from beats 2 and 4 for faster tempos, as illustrated in Example 16. Note that the hi-hat continues to play accents on these beats to avoid excessive imbalance of dynamics and timbre. The left hand can also make up for the missing right hand notes on beats 2 and 4 by providing extra surface sound in the context of the circular swish.

Example 16



SUMMARY

The two-beat drumset pattern is found across a variety of musical styles and is worthy of careful study by the serious drummer. In notated music, the pattern generally appears quite simple, but requires tasteful musical interpretation. Depending on the style, phrasing, and tempo of a given tune, drummers need to make constant decisions about instrument choices, accents, and special timbral considerations such as open hi-hat notes and use of brushes. All of these factors contribute to many exciting possibilities for carrying a tune in the two-beat show.

ENDNOTES

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2. Levine, David, "The Doubling Drummer," *Percussive Notes* 15:1 (Fall 1976): 40.

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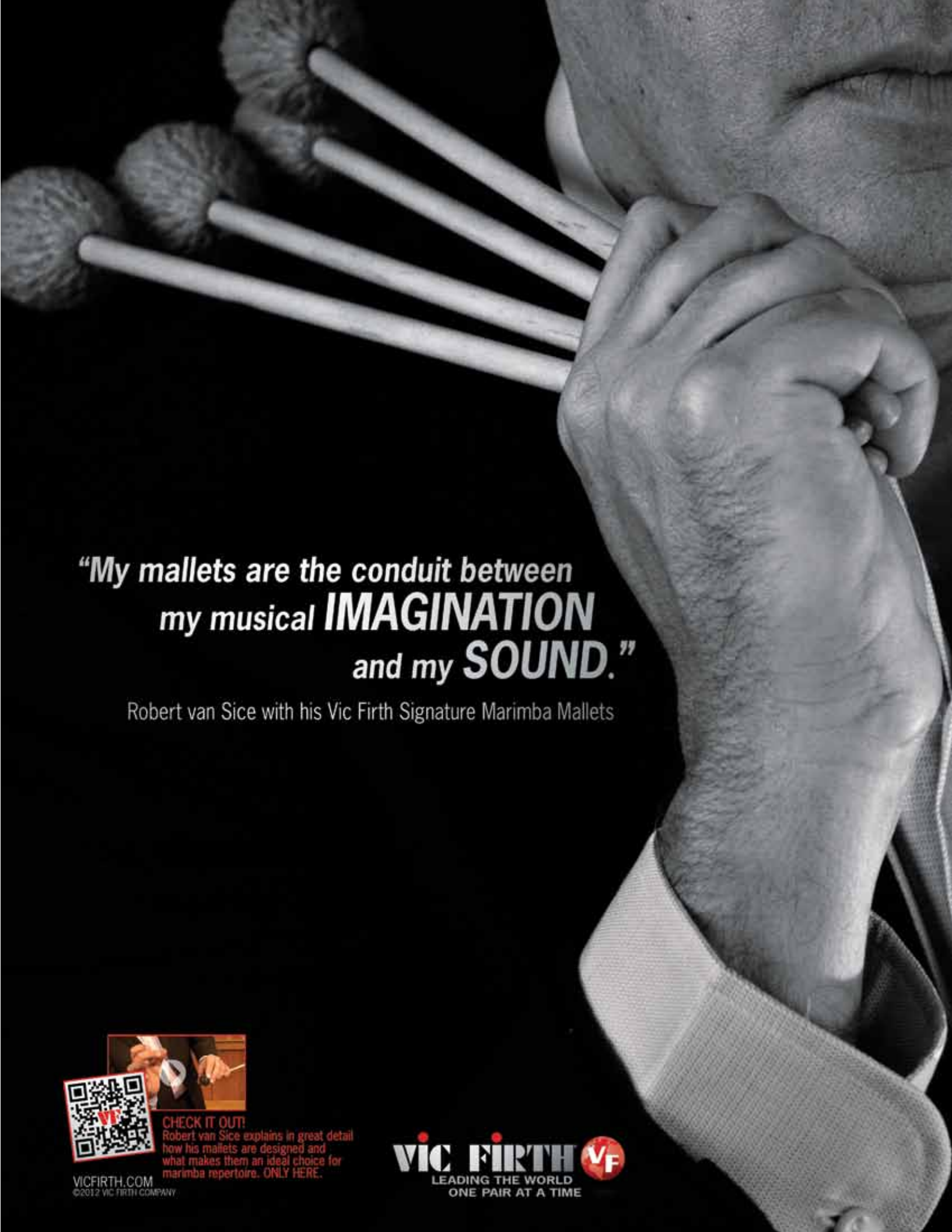
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The Marimba Music of Kevin Puts

By Dr. Matt Jacklin

Hailed by *The New York Times* as "exhilarating and compelling" and *The Los Angeles Times* as "inventive, clever, haunting and poetic," Kevin Puts is one of the premier young American composers of the early 21st century. He is the recipient of the 2012 Pulitzer Prize in Music. Through his collaboration with virtuoso marimbist Makoto Nakura, Puts has contributed an impressive amount of repertoire written for the marimba, in a variety of contexts. As marimbists, we are fortunate that Puts has devoted a portion of his output to the marimba.

Puts has found his own voice amidst the climate of highly cerebral composition in the 21st century. In a recent article Puts states, "I've got to revel in the kinds of musical language that I care most deeply about…. I want to communicate. I want audiences to be held in the moment, and be taken to the next moment. If that's not happening, I feel like I'm falling short" (McCutchan, 2010). For Puts, his personal voice is the utmost truth in his composition, and all of his works are the continuing pursuit of finding and refining that voice.

Several factors contribute to Puts' compositional style. In his earlier works, there is a strong influence from the minimalist movement. During Puts' time as a student, the minimalist movement—particularly the works of Philip Glass, Steve Reich, John Adams, and Michael Torke—was very popular among young composers. "I was tremendously excited about these works at the time…. I simply loved this music and wanted mine to be part of it. I eventually found I could be more expressive if I allowed for more variety in my work, but at the time minimalism was where it was 'at'" (Puts, Sept. 2010).

Eventually, Puts moved away from this compositional influence. "Ultimately, I found the style limiting; I felt I could write more powerfully if I expanded my expressive scope to other aesthetic realms" (Puts, Sept. 2010).

In his later works, a constant theme of human emotion and its many facets permeate his opus, especially his larger works. Puts writes of his "Symphony No. 1" (1999), "Musically, the symphony marks the beginning of my interest in 'panoramic' one-movement forms, conceived in the romantic tradition in the sense that they are reactions to certain things I am thinking about or experiencing in my life" (Puts, 1999). In these one-movement works, we see Puts' exploration of the spectrum of human emotion in vaguely programmatic, but more accurately vivid representative, portraits of the human spirit.

Puts also draws influence from several of the great composers from the history of western music. One primary influence is that of Mozart. Puts says, "I go through times when I ask myself, 'How can I make my music more clear and fresh, like Mozart's?'" Here we also see Puts' aim to have an ever-present clarity to his works. Other composers and their influences include the orchestrations of Copland, Stravinsky, John Adams, and others (McCutchan, 2010). Puts also exhibits a Beethoven influence in his large-scale use of heroic forms, even in single-movement works.

Something that is also important to Puts is practical idiomatic writing for the instruments for which he is composing. As Jane Vial Jaffe writes in the program notes for Puts' "Violin Concerto," "The composer says…he revels in finding idiomatic solutions for sounds he wants" (Vial Jaffe, 2006). And in a personal interview, Puts discusses his thoughts on writing for the marimba and simultaneously reveals his pursuit of practical idiomatic writing: "I used a trick Jacob Druckman taught me, about… using your pointer and pinky fingers extended on the piano to determine whether or not something can be played, rather than just play something on the piano and then transcribe for marimba. It was very useful.... I think with any work that truly 'works' on the instrument, you find yourself excited by the possibility of adapting what works to your own aesthetic" (Nov. 2010).

All of these influences are prevalent in his works for marimba. This article will discuss Puts' solo marimba work "Canyon" (1996), his "Marimba Concerto" (1997), his sonata for marimba and piano, "Ritual Protocol" (1998), and his chamber work for clarinet, violin, and marimba, "And Legions Will Rise" (2001).

"CANYON"

"Canyon" is a 15-minute work for solo marimba composed in 1996 for Japanese marimbist Makoto Nakura. The work was commissioned by the Young Concert Artists in New York, of which Puts and Nakura were both on the artist roster. Written in a highly virtuosic style, Puts wrote the piece to showcase Nakura's amazing technical facility.

The work is constructed symmetrically. The outer two movements are both toccatas. The toccata movements possess a quasi-improvised compositional style similar to 18th-century compositions from the same genre, but they are written in a modern compositional style borrowing more from the aesthetics of minimalism than the baroque. In the program notes to this work, Puts describes some of the compositional choices that led to a minimalist aesthetic. Puts states that, "In order to create slow harmonic movement (a favorite musical device of mine), it was necessary to write intricate patterns for the marimbist to play on this virtually non-sustaining instrument" (1996). Through the use of a slow harmonic movement, juxtaposed with a very high rate of speed in rhythm, a minimalist sound is definitely apparent.

At only one and a half minutes, the first movement, "Toccata," is likely the most exciting portion of Puts' marimba output. Loud, extroverted, and virtuosic, it creates its style from continuous sixteenth notes marked at 136 bpm for the quarter note (see Figure 1). The most important aspect to the style of this movement is the composition of rhythmic cells that are seemingly random and move unpredictably.

The second movement is serene and beautiful, utilizing a static rhythm at a very rapid rate to create choral sonorities with the resonance of the marimba. Utilizing the low register of the marimba, it is meant to starkly contrast the first movement with its richness and sense of calm.

The third movement, "Canyon," is a tour-de-force of virtuosity that features three minutes of repeated eighth notes with four mallets. This fast and powerful movement is even more exemplary of Puts' minimalist aesthetic.

The fourth movement, "Cadence," is marked with the performance direction "fleeting." With a series of gestures growing in length and complexity, it has a distant character as the marimbist nimbly darts around the passages with long pauses in between.

The fifth movement is a wild *moto perpetuo* marked "joyously driving." It exhibits the most energy of any movement in the work and is extremely difficult. It consists of one primary pattern of pitch permutation that

Hear audio files of "Canyon" and "And Legions Will Rise" by accessing the digital version of this issue at http://www.pas.org/publications/nov12digitaledition/

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cycles through several modalities. The result is a highly complex rhythmic structure of pulse contrasted by the highly simple rhythm of continuous eighth notes. This dichotomy, as in the first movement, has compelling effect on the style of the movement.

"MARIMBA CONCERTO"

Written in 1997 for the Vermont Symphony and the Kobe Ensemble of Japan, Puts' "Marimba Concerto" is a welcome addition to an ever-growing repertoire for the instrument. His contribution is fresh in that it is immediately accessible and moving to most audiences upon first listening. The titles of the three movements of this work are "…terrific sun on the brink," "…into the quick of losses," and "…logarithms, exponents, the damnedest of metaphors," all taken from poet Fleda Brown, who is Kevin Puts' aunt.

For this concerto, Puts chose the piano concerti of Mozart as his inspiration. In the program notes, Puts discusses the similarities, stating, "'Marimba Concerto' reflects my love of Mozart's piano concertos, works with instrumentation similar to that of this concerto, i.e., a keyboard instrument with chamber orchestra…. The influence of Mozart lies mainly in the relationship between the soloist and orchestra, one of near equality in which the marimba continually interacts with the instruments of the orchestra" (1997).

One can also find this in Puts' utilization of a pseudo Alberti bass pattern prominent in the bass and cello accompaniment, and the simple, elegant melodies constructed in a Mozartian style. This melodic voice has remained with him in his post minimalist works, prompting percussionist Evelyn Glennie to comment, "He's not frightened of writing a melody—and to write a melody is one of the hardest things to do. He taps into a beauty that seems to resonate with the audience" (McCutchan, 2010).

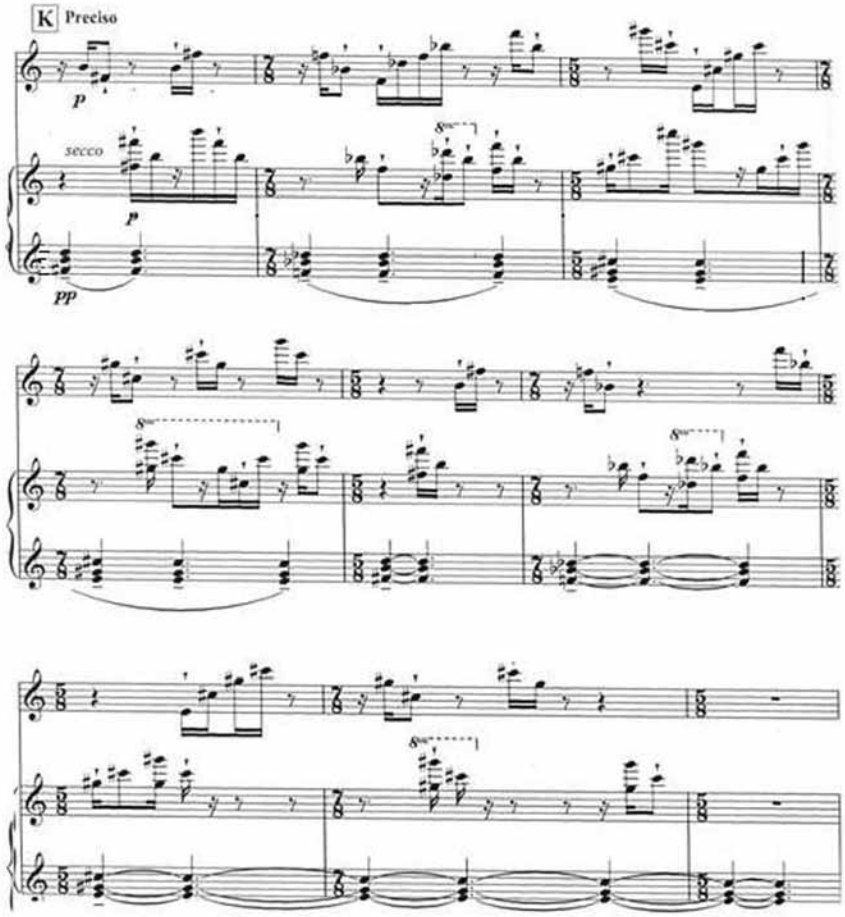
"RITUAL PROTOCOL"

"Ritual Protocol" for marimba and piano was also written for Makoto Nakura while Puts was a student at the Eastman School of Music. While there, Puts took a course titled "Music and Ritual," which focused on rituals from different countries. In the program notes, Puts says of the imagery of the piece, "In spite of the dramatic moments within, each movement begins and ends quietly. This suggests the gradual *crescendo* into ritual frenzy and the subsequent relaxing of tension and energy" (1998).

Puts also has an interesting motivation for

Figure 1: 1st Movement, "Toccata." With the rapid sixteenth-note cells, a clear minimalist aesthetic is created.

Figure 2: We can see here that the right hand of the piano and the marimba are conceived as one singular instrumental line with a blended timbral approach.



the instrumentation of the work (see Figure 2). He states, "The marimba and piano are often combined to create the illusion of a single, large keyboard instrument with the timbral possibilities of both instruments" (1998).

The first movement of "Ritual Protocol" features an unsettled rhythmic feel, exhibiting a mysterious tension that is periodically interrupted by frantic outbursts of energy. The outbursts reduce the thick tonal language into passages that utilize only three pitches dispersed into the entire range of the marimba and piano texture.

The second movement is solemn and haunting. It is divided into three sections. The first section features a slowly winding theme with many twists and turns first heard in the right hand of the piano. The next section features a series of intricate and isolated gestures, bearing resemblance to the "Crystalline" movement from the solo marimba work "Reflections on the Nature of Water" by Jacob Druckman, one of Puts' primary teachers. The movement closes with a very passionate theme in the piano and thin marimba accompaniment that dissolves into the end of the movement.

The third movement is characterized by a relentless forward momentum of repeated eighth notes underneath a moving theme. These rolls are passed back and forth between the piano and marimba throughout the movement.

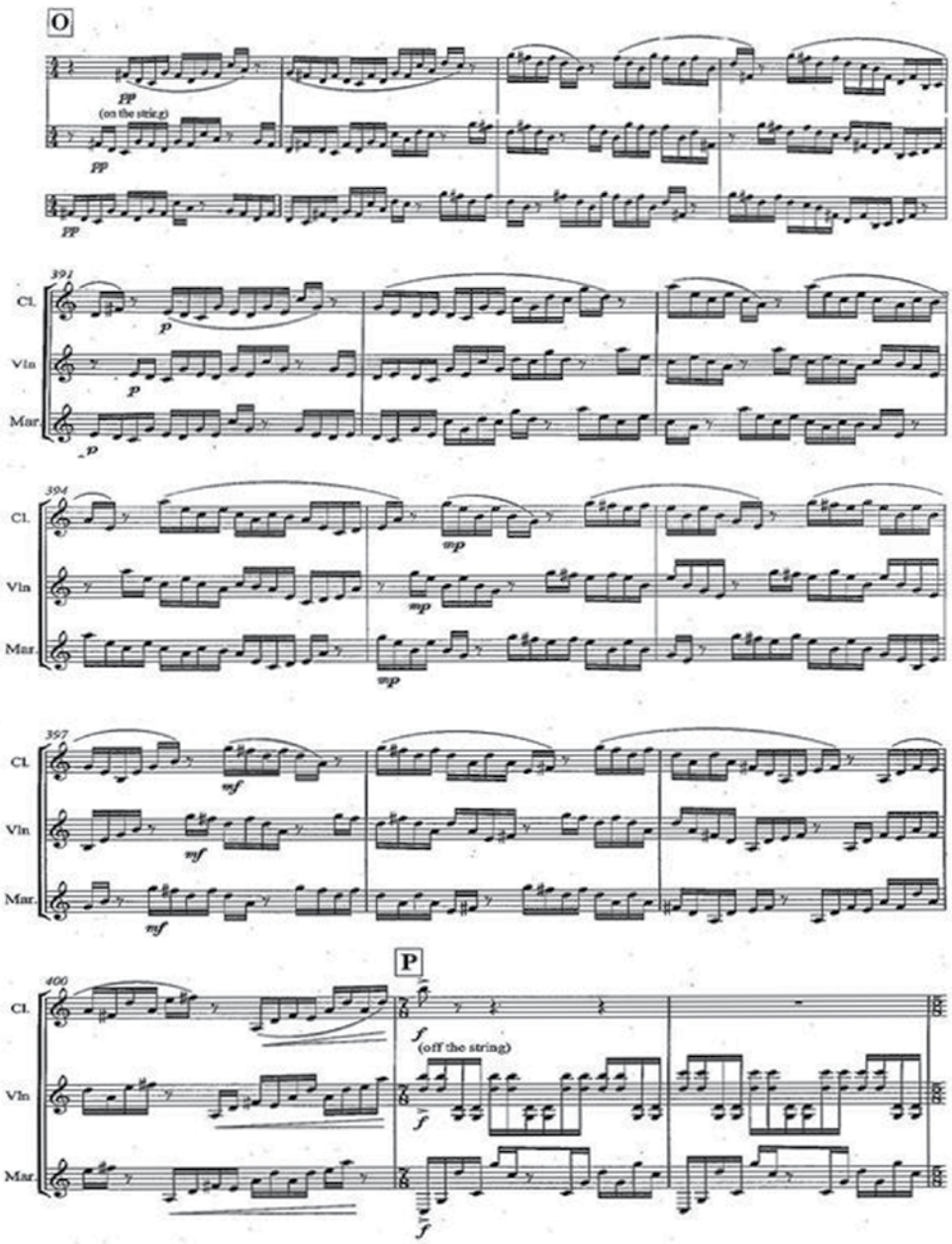
"AND LEGIONS WILL RISE"

First composed in 2001, Puts revised "And Legions Will Rise" in 2006 and again in March of 2009, finally publishing it in 2010. It is a dramatic 16-minute work for marimba, clarinet, and violin inspired by, as Puts says in his program notes, "the indomitable power of the human spirit to transcend in time of crisis" (2001).

The work divides into three primary sections that flow together seamlessly without break. This work is representative of Puts' exploration into human emotion as it depicts the experiences that we have as we struggle through trials. Musically this is represented in several thematic transformations that occur over the course of the three sections of the work. The most important of these is a simple three-note motive heard in the first entrance of the clarinet. Throughout the piece the motive takes on a character of hope in the first section, despair in the second section, and triumph in the third.

The first section utilizes broad sweeping themes reminiscent of the music of Aaron Copland. We also see the first usage of an echo effect, which is an overarching compositional device that Puts uses in this work (see Figure 3). This effect is created by ensemble members playing the same passage but starting at different times, undoubtedly an influence from the music of Steve Reich. The tension grows in this section until the beginning of the second section, "Lento Assai," which features expressive solo playing in the violin and clarinet to move the music forward. Puts also use an echo approach in this section in long passages

Figure 3: The final entrance of the echo in "And Legions Will Rise" involves the entire ensemble in its densest orchestration.



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of falling gestures that overlap each other throughout the trio.

The third section is faster and features the most elaborate echo passage in the piece toward the end of this section (Figure 3). In this final section, themes transform from a brooding character into a triumphant one, including the three-note motive that permeates the work.

CONCLUSION

The music of Kevin Puts is an exciting addition to the repertoire for percussion and marimba. The marimba has indeed played a role in Puts finding his own compositional voice. As his success as a composer grows, hopefully he will continue to contribute more compositions featuring marimba and percussion in a prominent role. Nevertheless, the percussive community is fortunate for the marimba and percussion works of Kevin Puts.

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VIDEO

"And Legions will Rise" performed by Matt Slack, Kerstin Tenney, and Justin Laukat: www.youtube.com/watch?v=b_bHwylKVnM

Dr. Matt Jacklin is the Director of Percussion Studies at Olivet Nazarene University in Bourbonnais, Illinois, where he teaches applied percussion, percussion ensemble, the drumline and front ensemble for the marching band, and several other courses. Jacklin has also directed the Jazz Band and the Concert Band at ONU. Jacklin performs regularly with several orchestras throughout central Illinois and the Chicago area. He also frequently presents recitals throughout the United States and has been a concerto soloist with several orchestras. In November he will travel to El Salvador to present a series of master classes and recitals. Jacklin earned a DMA from the University of Illinois, an MM from the University of Akron, and a BM from the University of Arizona. PN

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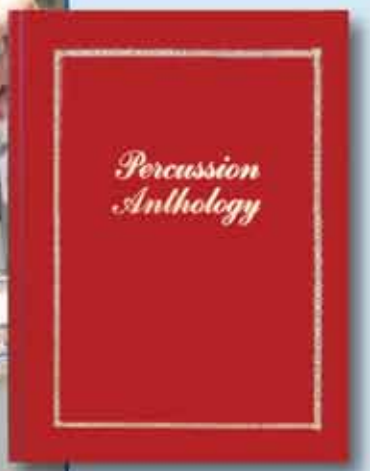

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An Interview with Composer Peter Klatzow

By Tracy Wiggins

Peter Klatzow has long been one of the most influential composers and scholars in South Africa. He has taught at the University of Capetown as a professor of composition and was awarded the rank of Fellow of the University of Capetown for his "distinguished and original academic work." He holds a DMUS for published works in composition. One of the few South African composers to achieve international recognition, Klatzow has won prizes in Spain, the United Kingdom, and Toronto, and his works have been performed in various European centers and in the United States. In South Africa he was awarded the prestigious Helgard Steyn prize for his piano suite "From the Poets." A major marimba festival of his works was held in Tokyo in September.

Tracy Wiggins: *We are nearing the 25th anniversary of your solo marimba piece "Dances of Earth and Fire." As you look back, what is most striking to you about the piece now?*

Peter Klatzow: "Dances of Earth and Fire" (DEF) has a distinct quality to it, which makes it a very performance-oriented piece. I don't simply mean this in terms of flashy stick work—although that is there, too—but it also requires the performer to be able to sustain the tension during silences and create an ambience of expectation through the first movement. That is the one and most important element that I would keep if I were to re-write the piece. Some of the rhythmic constructions are a little abstruse, and I would probably not use them now. Twenty-five years is a long time in music! Since the time I wrote the piece I have become more confident about using a wider harmonic spectrum.

TW: *Since you believe that some of the rhythmic constructions in DEF are abstruse, how would you change them if you wrote the piece today?*

PK: The off-beat tuplets coming after silence are a pretension. Sometimes they work, mostly not.

TW: *"Dances of Earth and Fire" was written for Robert van Sice. Can you give some background on where the partnership originated and how it led to the piece?*

PK: Robert van Sice arrived in Cape Town to take up a position as principal timpanist with the Cape Town Symphony Orchestra. However, his main instrument was marimba, and he solicited various composers to write for him. My first piece for him was "Figures in a Landscape," and since I was not confident enough to write for solo marimba at that stage I added a flute. However, my love affair with the marimba had started long before that. I had previously heard a live performance of "Psalm 124" by Peter Maxwell Davies, which used the marimba in a very beautiful way, and the sound was unforgettable. As a result there were big marimba parts in my "Concerto for Horn and Orchestra" (1978) and "Chamber Concerto for 7." And I have used it on every possible opportunity since then. For Robert I also wrote a "Concerto for Marimba and Strings" (1985) and subsequently a "Double Concerto for flute, marimba and strings."

By the time I wrote DEF, Robert had left Cape Town to take up better opportunities overseas and I sent him the score. He didn't answer for six months! Then he responded that I had written the "most difficult piece ever" for marimba, but that in ten years "everyone would be playing it." Well, not *everyone* is playing it; it doesn't get heard much in Europe. But the piece seems to have taken on a life of its own.

TW: *There have been* many *performances of DEF over the years. What qualities are common between the best performances you have heard?*

PK: The best performances all exude an excitement resulting from the performer's mental approach to the piece. Accuracy concerning notes and rhythms is important, but equally important is creating the performance vibe. I also imagined the "choreography" that the player would have to use simply to negotiate both ends of marimba so rapidly; it requires immense energy to do this and it is also about dancing, and the player has to leap around like a ballet dancer. I have only once seen a live performance, by Robert van Sice, and by the end I was also exhausted for the performer.

TW: *You have written quite a large amount of marimba repertoire ("Inyanga," "Song for Stephanie," "Marimba Concerto," "Figures in A Landscape"), and all of these pieces have a very different sound to them.*

PK: You can also include "Six Etudes for Marimba," "Sunlight Surrounds Her," "When the Moon Comes Out," and "Towards the Light." I am more and more fascinated about what the marimba can offer to a chamber ensemble, and at the same time exploring new textures for the instrument itself.

TW: *In terms of chamber ensemble, you have already written "Ambient Resonances" and "Figures in a Landscape." What other instrument groupings are you exploring with the marimba?*

PK: "Sunlight Surrounds Her" is for marimba with flute, bassoon, violin, and cello. "When the Moon Comes Out" is for the same combination. I like the embryonic ensemble of two winds and two strings with marimba.

TW: *Did learning more about the marimba affect your writing as you went or was your writing more affected by where you were as a composer at the time (style, harmonies, etc.)?*

PK: These two things inevitably interacted. Since my own harmonic idiom has expanded considerably since the 1970s I have obviously applied those changes to all my music. I continue to be fascinated by the marimba's ability to sing a long cantabile line like a voice, and with all the vocal expressiveness one might expect from a great singer, and

also by its ability to sustain harmonic progressions like a string ensemble.

TW: *Do you think that living in South Africa where the marimba really began had an influence on your composition for the instrument?*

PK: Yes, but probably in ways that would not be apparent from my concert works. The African marimba has its own style of playing and its own intonation. I have included marimba parts in both my masses, but particularly in the "Mass for Africa"—which was originally written with four marimbists required—the style is more hammered, less cantabile. There is no doubt that African drumming techniques have found their way into my music. For many years I worked and taught immediately above the Kirby African Instrument collection at the College of Music, so I learned about African drumming techniques, so to speak, "through my feet." My close friendship with Dizu Plaatjies, founder and member of the African Music ensemble "Amapondo," has also led to the assimilation of some signatures in African music. However, the standard Western concert marimba has remained my primary interest.

TW: *I know that "Dances" was influenced somewhat by Paul Klee's paintings. Are there other such connections to your pieces? How do these things influence your compositional choices?*

PK: Klee continues to haunt me. His gift for line and colour are also primary concerns of mine. I have no difficulty in "hearing" his paintings. He is a very rich artist in spite of the simplicity of his images. However, that was somewhat peripheral in DEF. What I was really concerned about there was opening up the marimba in a new way—well, new to me.

TW: *All of your percussion writing to this point has been for mallet instruments. Are you interested in composing for other percussion or do you prefer writing for mallets?*

PK: Being a pianist, keyboards inevitably fascinate me most. When writing for the marimba I always imagine the stick positions, the difficulties involved, etc., and I have a very clear idea of just how the player will "stick" a certain passage. Occasionally I make mistakes, and I get the chance to rectify the problem. I am always grateful to whoever points these things out. I am very conscious of stick positions, but I try not to let that inhibit my ideas for the music.

TW: *Have you found particular harmonies that you think best exhibit the marimba's tonal qualities?*

PK: My own harmonic ideas derive from the overtone series, which is a vertical graduation from consonance to dissonance. I don't think that the marimba has its own particular tonal or harmonic ambience. The strength of the lower notes, like the piano or any other string instrument, has a radical effect on the notes above it. The lower notes of the marimba are particularly strong in their overtone resonance—but not as strong as string instruments, including the piano—which makes it harmonically more versatile. The extension of the marimba range down to the low C has greatly changed its possibilities.

Composers often seem to regard the marimba as a xylophone with a bass extension.

What irritates me most in contemporary writing for marimba is that composers often seem to regard the instrument as a xylophone with a bass extension. This is a gross misconception. My second irritation is transcriptions for marimba. It is true that there is a limited "classical" repertoire for the instrument, but performers should really encourage composers to fill the gaps in the repertoire. Robert van Sice hated transcriptions and refused to play them—something with which I entirely agree. If all marimba players would seek out and work with composers of various stylistic trends and persuasions, there could be a huge development of the repertoire.

TW: *Instead of performing transcriptions, do you think percussionists need to work with composers who might be in the baroque or classical style in order to better gain a sense of those periods, or focus more on what's happening now with our instrument?*

PK: Of course it is a great pity that the marimba only emerged as a concert instrument long after the great composers, and this means that there is no first-rate classical or romantic repertoire created specifically for it. I am thinking of writing some sonatas in the style and structure of the Scarlatti sonatas. I love Scarlatti and I love the marimba. It's very tempting to marry them.

TW: *Do you ever go to a marimba to see how some of your ideas might sound on the wooden bars vs. a piano?*

PK: I would do this if I had a friendly marimbist in South Africa, but alas, not! But I have a fairly acute imagination when it comes to imagining the final sounds.

TW: *I know that you watch and comment on performances of your pieces on YouTube. What do you most often see interpreted differently than you had intended?*

PK: All performances of my music interest me, especially as I note the differences in style. It seems that nearly all the performances result from a single teaching source—Bob van Sice and his students—and he is very precise about how the piece is played, so there is not much variation.

TW: *I know that you have several new pieces—especially a book of etudes—coming out soon. What can you tell us about those pieces? Do the etudes focus on specific techniques in each work?*

PK: Primarily the etudes are "concert" etudes, which means that although each one has a different "problem," the literary or programmatic nature of each piece is also important. However, in most cases I wrote the piece first and then attached a title.

TW: *Who are some composers who have influenced your compositional approach to the marimba?*

PK: Actually, until very recently I avoided all contact with marimba composers, but about a year ago I became curious to see what other well-known pieces were like. I ordered inter alia the following: Hosokawa's "Reminiscence," Sejourne's "5 pieces for marimba solo," and Schwantner's "Velocities." Of these, I probably liked the Hosokawa the most, but since by then I had already developed my own marimba style, they did not contribute to what I was doing. The composers who have probably contributed *most* to my personal style are Chopin, Ligeti, Stravinsky, and Szymanowski.

TW: *What did you find interesting about the Hosokawa?*

PK: It seemed to find the voice of the marimba. It was not necessarily the best composition, but it was, in my opinion, the best piece for the instrument. The others were pseudo-xylophonic.

TW: *You mentioned Chopin as an influence. Is that fact that many of his works were etudes that have now become standard concert works influence you in writing your etudes?*

PK: Chopin has a very wide variety of textures, from simple harmonic and melodic to very complex interrelationships of counterpoint. It is the breadth of Chopin's compositional technique that fascinates me, quite apart from the superior quality of the material. There is something of both his etudes in my pieces in that there is a focus on a single technical problem, and Liszt's

concert etudes in that there is a programmatic aspect to them, primary to guide the listener and give a hint to the player about the character of the piece. I think it would be possible to play the last etude, "Water, Cypresses," in a very straightforward way, a la Czerny, but for the nudge towards the Villa d'Este.

TW: *You said that one of the keys to DEF is the ability of the performer to sustain the silences. Are you influenced at all by the works of Cage and Feldman in that regard?*

PK: Both composers have from time to time been close to me. I knew Feldman well and admire his music. Silence is very important as a structural feature in non-tonal music, just as the tritone often acts as punctuation in Ligeti's music. I am generally attracted to Cage's personality and attitude to music, but his music, apart from "Sonatas and Interludes," works much better in live performance than it does on recordings.

TW: *Have you ever considered writing a work for full percussion ensemble?*

PK: I have just done it! "Ostinato, Lament and Moto Perpetuo" for nine percussionists, commissioned by Brett Dietz at LSU.

TW: *What did you find interesting about writing for a full percussion ensemble?*

PK: Quite challenging, actually. It took me a few false starts to get into the piece. I am used to more varied ensembles, and without Brett's prompting I would probably not have written this piece; I am getting lazy! The instrumentation is for glockenspiel, crotales, chimes, xylophone, two vibraphones, two marimbas, two percussionists, and timpani.

Once into it I started to enjoy the opportunities it offered, although I am sure I have missed many. My main inclination is towards tuned percussion, so I was probably not generous enough with the relative pitch instruments. I could have probably written a better timpani part, but I am going to wait for comments on that.

TW: *In "Ostinato" you include temple blocks in the percussion part, and they seem to be used in a melodic manner. Were you looking to use the percussion instruments in the piece more melodically than rhythmically or for impact? Did the typical pentatonic tuning of the temple blocks have any influence on your melodic choices?*

PK: The temple blocks were, for me, a medium point between melodic instruments and non-pitched instruments. It sits there in the middle, so it was useful as an instrument that bridged the gap.

TW: *There are a couple of different editions of some of your works—the manuscripts and the PM Europe editions. Which of these would you consider most accurate?*

PK: There are three editions of DEF. The earliest is the reproduction of my manuscript, the second is the version made by PME, and there is a final version that corrected a few mistakes and also improved the notational layout. The latter is the one I prefer.

TW: *Do you see potential growth for percussion composition and performance?*

PK: Absolutely. When composers discover the true voice of the marimba and its potential to sustain a wide variety of musical textures, I think it will develop a more extensive repertoire. Too many composers treat it as a super xylophone—*big* mistake.

TW: *Where do you think that compositional approach of treating a marimba as a large xylophone derives from? What would you like to see composers explore more from the instrument?*

PK: The marimba's ability to create long, truly legato lines, rather like a human voice, is rather unique in a percussion instrument—partially shared by the vibraphone, but not in the same way, of course. I think a lot of composers tend to confuse the xylophonic image with the sound the instrument creates, and when percussionists write for the marimba, it seems to me that they emphasize the virtuoso aspects of the instrument rather than the harmonic/melodic ones. I find the sound of a single low note on the marimba, perfectly sustained with an even tremolo, absolutely exquisite—one of my favorite sounds in music, in fact.

TW: *Who do you think are some of the most interesting newer compositional voices on the scene?*

PK: Murail, but with reservations. Beauty of sound—and it *is*—and variety of texture don't make up the whole compositional technique. There is almost no simplicity in his music.

TW: *What role do you think complexity should play in the development of a composition?*

PK: Complexity is very important as a means of extending the structural facets of any piece of music, but so is simplicity. For this reason I utterly reject pieces that are simply fantastically difficult, like Ferneyhough and Finnissy, and look for greater structural variety. This applies to all the constructional elements of music: melody and harmony, rhythm, timbre, and dynamics.

TW: *Do you think that many of today's composers are too focused on complexity?*

PK: Very definitely. It seems to be bolstered by the results that emanate from various composition competitions, where the judges seem to reward an excessive number of notes. For me, a good piece will have moments where there is very *little* to listen to, and other moments that are demanding on the ear. I find such types of moments in Ligeti, Stravinsky, and Beethoven, but not as extensively in contemporary music, which is either simplistic or somewhat overwritten.

TW: *With there always being talk of the pending "death" of classical music, what do you believe the musician's role is now to bring audiences into our performances?*

PK: Classical music cannot die; there is always a place for the masterpieces of Western culture in our lives. But composers need to step off the pedestal a little and not always try to be Schoenberg. I truly believe that performers need to engage with composers to get new works written. What would the guitar be without Segovia and Julian Bream? Well, at least it has the lute repertoire to fall back on. Without the initiative and a big nudge from Dan Heagney I would not have gone back to the etude proposal. I have always encouraged my composition students to work *with* intelligent performers, to understand the *performer's* requirements from a new piece. It is the tradition of our art, and somehow we have lost it.

TW: *How do you balance the performer's needs with your needs as a composer? Does the question of how an audience will perceive the piece enter into the equation?*

PK: Given that a performer has to engage with a piece over a fairly long period of time, and by the very act of doing that gets to become involved with the language and construction of the piece, I rate the performer's reaction as much more important than the audience's reaction. Audiences are generally slow to catch on and cannot enter into the music in the way that a performer can—unless they are also composers with an acute sense of hearing!

TW: *What advice would you give to percussionists looking to work with composers on new works?*

PK: Never be afraid to suggest improvements. The composer wants the piece to sound good, and so does the performer. Discussing the end result is of obvious interest to both. I would give this advice to any instrumentalist. But this action needs to be approached with caution. Ravel did *not* appreciate the "improvements" Wittgenstein made to his left-hand piano concerto.

TW: *What information from a performer do you find most useful when starting a new piece?*

PK: I like to know everything: who will be playing, where, the level of sophistication of the audience, the duration required, etc. Also the level of expertise I can expect. Writing, as I am at the moment, a very difficult piece for a major piano competition, I

know that a *petite valse* would not be appropriate. But I also want the player to make colors and textures not just finger patterns. I am also told it should be three minutes long. When a performer asks me to write a piece, I go to great lengths to find out his or her major attributes as a performer. Then I use them. Marta Klimasara is a superb colourist.

TW: *Was there anything from your studies with Boulanger that you have found particularly useful when writing for percussion?*

PK: Nothing. With me, Boulanger did not teach by demonstration, but simply by commenting on what I presented. She would question me about certain things in the compositions, I would respond, and she would usually make no further comment. The questions were quite penetrating, and indicated her familiarity with a then quite avant-garde use of instruments. She never indicated "like" or "not like," and I only found out from the other students that she really did like my work and held me up as an example of industriousness and production!

TW: *What developments would you like to see composers make in regards to composing for percussion?*

PK: The first thing a composer would need to do is find a friendly percussionist, listen to as many performances as possible, and work closely with the real instruments. In this way a composer could start to understand all the finer techniques of the instrumentation—other than just the base ones, which one could pick up in any good orchestration class.

TW: *As a composer, is there any element of percussion performance in which you would like to see more development?*

PK: In general, I find percussionists more rhythmically developed than other instrumentalists—not surprising, as most of their repertoire is 20th century. There is quite a large gap in the percussion repertoire, in that there are no substantial tonal/romantic/classical works written—no concertos by Beethoven or Brahms. I think it is a pity that no one persuaded Samuel Barber to write a concerto; his percussion writing, as far as one can tell from the orchestral work, is very informed. If there is interest, it will happen, but percussionists need to be proactive about commissioning and generating more new repertoire. If Daniel Heagney, Svetoslav Stoyanov, and Marta Klimasara had not woken me up, I would still be writing choral pieces—which I love, too!

VIDEO LINKS

"Dances of Earth and Fire," 1st movement, performed by Tomasz Kowalczyk: www.youtube.com/watch?v=HAZJS3bE1qQ

"Dances of Earth and Fire," 2nd movement, performed by Tomasz Kowalczyk: http://www.youtube.com/watch?v=xaDU94KDZPk&feature=relmfu

Tracy Wiggins is coordinator of the percussion program at the University of North Carolina at Pembroke. He holds a Doctor of Musical Arts degree from the Hartt School, University of Hartford, a master's degree in percussion performance from the University of New Mexico, and a bachelor's degree in music education from Oklahoma State University. He has done post-masters work at The Ohio State University. Dr. Wiggins's varied musical interests are reflected in his performance credits, ranging from The Santa Fe, New Mexico, and Alabama Symphony orchestras, steel drum, and ethnic drumming ensembles, to chamber and solo performances throughout the United States. His teachers have included Wayne Bovenschen, Michael Bump, Joe Galeota, Alexander Lepak, Christopher Shultis, Ben Toth, Glen Velez, and Nancy Zeltsman. Dr. Wiggins has premiered works by composers David Macbride, Thomas DeLio, Daniel Davis, Ching-Chang Chen, and others. PN

Techniques for Solo Vibraphone

By Ted Wolff

The vibraphone seems to be gaining in popularity and is being used today in many different kinds of musical groups. As a solo instrument, however, the vibraphone is seen much less often. Fortunately, with more and more players adopting the four-mallet style of playing, I think we will see more solo vibe concerts in the future.

Vibes players who are interested in learning to play solo might begin by working up several pieces from Bach's "Sonatas and Partitas for Solo Violin." This is an excellent way to improve your four-mallet technique, develop independence between your hands, and discover how to use chords and counterlines to accompany a melody line. Even though this music was written for violin, all the pieces sound great on vibes and can be played without making any adjustments or alterations.

Working on violin sonatas will help strengthen your four-mallet chops but will not help you to arrange a jazz tune or a standard in a solo style. This article will introduce some techniques that vibes players can use when playing modern jazz and popular music as a soloist. Many of these techniques are borrowed from jazz piano and jazz guitar methods. With a little tweaking these methods can be adapted to your vibes playing and will give you a basic foundation for developing your own solo style.

Let's start by examining one of the most common (and obvious) methods used to accompany a melody, which is to play chords in the left hand and a melody line in the right. Pianists use this approach all the time and it can easily be done on vibes too. See Example 1.

An important thing to remember is that it usually takes at least three notes to define a chord properly. Pianists have no problem playing three- or four-note chords in their left hand, but vibes players can only play two notes with one hand. That is why, in Example 1, the right-hand melody is often located fairly close to the left hand. Its notes combine with the left-hand part to fill out and clarify the chord.

Your challenge is to satisfy two somewhat conflicting goals. First, you want some rhythmic independence between your hands; second, you want the right hand to contribute harmonically to the left so that the chords sound unambiguous and complete. Playing thirds and sevenths in the left hand and a root, fifth, or available tension in the right is a good way to accomplish this, but try other combinations, too. The main thing is to have a nice, flowing melody line in your right hand and good-sounding three- or four-note chords to support and punctuate that line.

A nice variation on this is to play octaves in the right hand. See Example 2.

Octaves sound great on vibes, and with four mallets you can play simple octave melodies with your right hand and add chordal accompaniment with your left, just as any pianist does. Notice in Example 2 how much of the range is being used. The bottom, middle, and top octaves are all being played together. This gives you a big sound and is an excellent way to feature special passages in the music.

If you analyze the chords you'll see that the left hand plays a lot of thirds and sevenths and the right adds a colorful tension. As mentioned above, this is a good way to get good-sounding chords with just three notes.

To play faster, more complex melodies with octaves try the variation shown in Example 3.

Example 3 starts off with a simple melody in the right and chordal accompaniment in the left. In bar 5 the right hand starts playing octaves, but the line is too fast to play with just one hand so the left hand comes up to help out. The right hand plays octaves for about half of the notes and the left plays the other half. Having both hands dedicated to the melody allows you to play octave-like lines that would be very difficult to play with just the right. Use this approach for passages that are faster and more complex.

The left hand can also play counterlines and pseudo bass lines to accompany the melody. See Example 4.

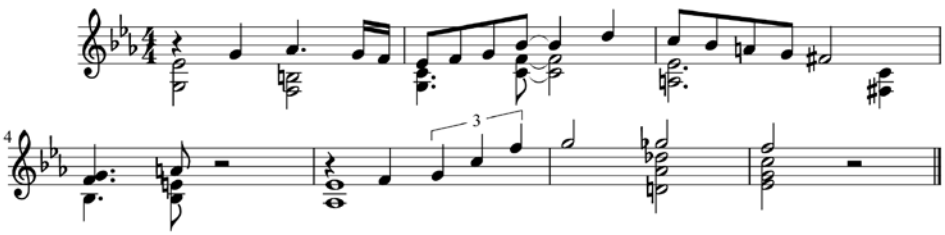
In Example 4 there are no chords, just two independent lines. The right hand does not have to provide any harmonic assistance to the left (as it did in earlier examples) and is free to roam about anywhere on the instrument. Sometimes the lines are close together, sometimes they are far apart. Also, notice how the left hand is playing in a half time or two-feel for the first eight bars and then switches to a straight ahead four-feel for the second eight. Creating simple shifts in the time feel adds variety and interest to your performance.

All the previous examples are of a pianistic approach where the right and left hands function in an independent manner. Now let's look at a more guitar-like solo style where the hands play mostly together. If you listen to jazz guitarists you'll notice that they often alternate between chords and melody rather than playing chords and melody at the same time. This is because a guitarist has to use both hands to play a note or chord—left hand to press the string(s) and the right hand to pluck or strum. You could think of this as "hands together" playing. A pianist's hands play more independently or "hands apart."

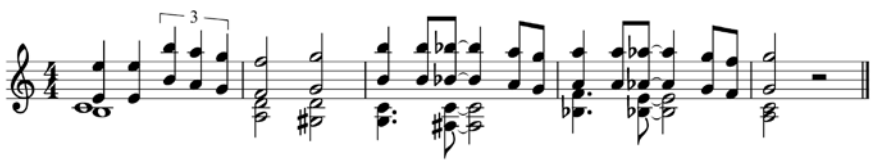
On vibes, a "hands together" approach has some advantages. First, it means your chords can be fuller and bigger because you'll be able to dedicate all four mallets. Second, it means you can play any melody, simple or complex, because you'll have both hands available to play the notes. See Example 5.

In this guitar-like solo excerpt, you play a chord, then some lines, then another chord or two, then more melody, etc. You utilize both hands for each chord and both hands for each

Example 1



Example 2



Hear audio files of Ted Wolff playing the examples in the article by accessing the digital version of this issue at http://www.pas.org/publications/nov12digitaledition/

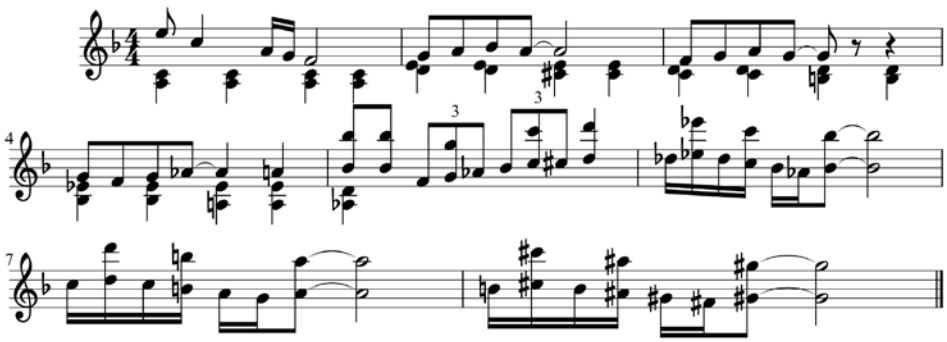
Audio

line. This "two-fisted" technique is very strong and stable. Some vibraphone players use more of the "hands apart" (piano) style, while others opt for the "hands together" (guitar) approach. Both are valid and can be used inclusively or exclusively in your arrangements.

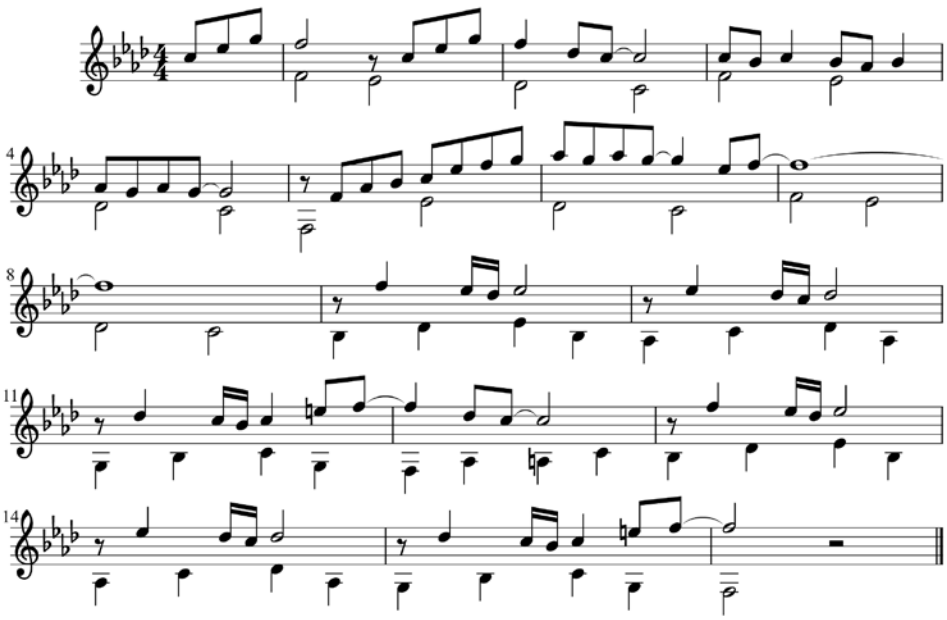
Because the range of the vibraphone is much more limited than either piano or guitar you will find it hard sometimes to position the melody and accompaniment correctly. Sometimes, parts of the melody will sit too low on the vibe and get in the way of your left hand. At other times parts of the melody will go too high and your accompaniment will sound thin and incomplete. One way to solve this is to transpose sections of the melody that are too low or too high to another octave. You may think shifting pieces of the melody up or down an octave will make the melody sound confusing or even unrecognizable, but in my experience this doesn't happen. Even if you are playing a very familiar song, like "Somewhere Over the Rainbow," shifting things up or down an octave does no harm as long as the adjustments are intelligently made.

As a general rule of thumb, try to keep most of the melody located in the middle octave. Then you'll have plenty of room for your left-hand part while keeping the melody close enough to the accompaniment to get a good,

Example 3



Example 4



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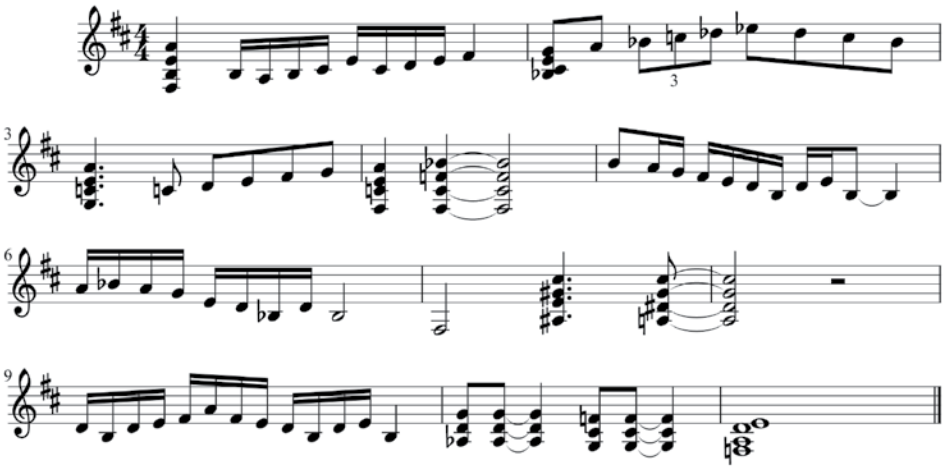
Jim Royle . Lane J. Ruise
Alison Shaw . Rob Sinzieri
Aaron F. Snyder . Karolyn Stonefelt
Chris W. Treloar . Ruth K. Underwood
Henny Van Den Abbeelen
Lauren Vogel Weiss
Paul R. Walker . Kelly Wallis
Gregory W White . William R. Wilder
Brian Zator . Glenn Zeinemann

Example 5



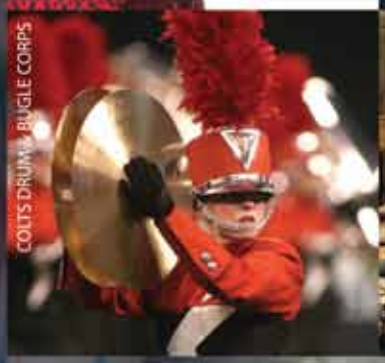
full sound. If the melody falls into the first octave for more than just a couple of notes, it's probably going to get in the way of your left hand. By taking it up an octave you'll put the melody in a much better place to provide room for your accompaniment.

Another solution to this problem is to move the entire tune to another key. Sometimes just taking it up a step or so will fix everything for you.

A few final thoughts: Remember that playing solo doesn't mean you have to fill everything up all the time and try to replicate the sound of a band. Sometimes you only want to play a single line. Create contrast by playing very full and then playing very sparse. You know what they say: "Variety is the spice of life!"

Playing any instrument solo is challenging, exhilarating, and satisfying. Today we've examined a few techniques used by jazz pianists and guitarists and tried to adapt them to the vibes. I hope the material presented here will improve your technique and help you find your own voice as a solo vibraphone player.

Ted Wolff began his music studies at age 16, and within six months was studying jazz with noted vibist John Rae. Ted attended the Berklee College of Music in Boston, where he studied and performed with Gary Burton, Dave Samuels, Bill Frisell, Joe Hunt, Mike Stern, and Tiger Okoshi. Ted subsequently taught at Berklee for eight years. In 1985 Ted returned to Northern California. In 2000 he released a solo CD entitled *Felicity*, which features jazz and classical music performed on vibes and marimba. In 2009 Ted and pianist Laura Klein produced a critically acclaimed recording titled *Cerulean Blue*, a collection of piano/vibes duets. Ted frequently performs in small groups and as a soloist. PN



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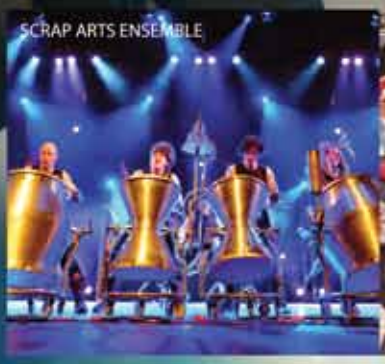

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Exploring Maracas A practical guide for the beginning maraca player

By Brad Meyer

Most percussionists have been faced with playing a pair of maracas, whether it was for solo music such as Javier Alvarez's "Temazcal" or David Hollinden's "Slender Beams of Solid Rhythm," in the band or orchestra, or at a jam session with friends. This article is geared towards turning the awkward feeling of shaking a maraca like a tube shaker into the joy of expressing simple to intermediate maraca patterns with the use of nontraditional terminology as a way to covey the optimal mental picture of how to perform the different patterns. So, no more delegating the "easy" maraca part to the lowest chair player in your section; let's grab the maracas and give the audience something special to remember!

BODY POSITION AND GRIP

The first thing to do when starting to play the maracas is learning the correct grip. There has been no universal standardization of how to do this, so there are numerous techniques in regards to holding maracas.

I approach the maracas like I approach any other implement or held instrument; I believe the grip should be a direct reflection of the relaxed hand position. With this in mind, relax the hand down to your side, and then raise it up till a flat surface is made between the thumb and the first finger. Here is where the bottom of the maraca's head will rest. You will notice in the pictures below that the handle of the maraca falls between the inner side of my thumb and the flat area just after the first knuckle of my first finger. The handle of the maraca should be pointing down in a perpendicular angle with the floor; this will be called "vertical position." Vertical position is shown in Figure 1 and Figure 2.

With that in mind, the rest of the hand should just curl loosely in a relaxed position around the handle of the maracas. The handle will be in a slight diagonal across the fingers starting just in front of the knuckle of your first finger and will go down to the pinky finger's last pad. This position can be thought of as home base and will be the position of rest when holding the maracas. The "horizontal position" will refer to holding the maraca in the standard "matched-grip" position, which is the same technique that is used when holding sticks or mallets.

Figure 1

Figure 2

Make sure that your arms stay relaxed and your elbows are ever so slightly behind your body, as seen in Figure 3. Be careful to not let your shoulders rise up in an awkward, tense manner. You should feel almost as if you are rubbing your stomach with the heads of the maracas when you play in the vertical position. This economic and relaxed stance will help prevent muscle fatigue in the arms and shoulders.

Figure 3

FUNDAMENTALS

The most important concept to understand about maracas and how to play them deals with the reality that they can have two sounds per stroke—one when they move up and one when they move down. This is due to the materials inside the maraca (beans, rice, etc.) hitting the top of the maraca before it hits the bottom. A performer cannot play a maraca in the same fashion as playing a drum with a stick because this type of playing ignores the sound that occurs on the upstroke when playing maracas.

The Single-Shot

There is a technique, which I call the "single-shot," where one can quickly jerk a maraca down less than one inch to get a single sound. This can be done in either the vertical or horizontal playing position. The single-shot is how we will start some of our patterns; this way we do not get the extra "chick" sound that comes from raising the maraca up and having the material inside hit the top of the maraca before coming down for the first main note of a pattern.

You will notice that though the sound happens quickly after you perform the single-shot gesture, it is not an immediate response like you get after hitting a stick on a drum. The delayed response is something you will want to consider when playing with other performers so that you can be accurate as the timekeeper in your group. The single-shot can also be an effective way of playing slower rhythms that only require one note at a time, such as orchestral and band music.

The Shuffle

The "shuffle" is a simple up-and-down motion with the maraca in the vertical position. It is easiest to describe by taking a maraca and playing quarter notes in the vertical position at 130 bpm as if you were hitting the bottom of the handle on an imaginary drum every beat. You will notice that the maraca has the upbeat sound before the main downbeat when the material hits the top of the maraca. This should create a triplet rhythm where the downward sound is the downbeat and the upward sound is the third partial of a triplet. Drumset players will recognize this rhythm as sounding similar to the standard shuffle beat, thus I call this pattern the "shuffle" pattern.

To practice creating your maraca sounds, practice with just one hand at a time, therefore giving all your attention to creating the correct rhythm as well as an articulate sound for both the upbeat and downbeat. The shuffle pattern is one of the most fundamental parts of playing more intricate maraca patterns.

It should be noted that these patterns do not work well at slow tempi, but for the sake of practicing, do practice the rhythms and patterns in this article at moderately slow tempi (around 80 bpm) as well as fast tempi (190 bpm and faster). When you play slowly, use larger motions to aid the maracas in making a sharp "chick" sound, and then when you increase the tempo, use smaller, economic motions to prevent muscle fatigue and increase endurance.

The Ball-Toss Stroke

Now that you know the motion to perform the shuffle rhythm, let's work on playing with that same motion as the shuffle, but instead of playing in the vertical position, raise the maraca

close to eye level with the handle facing away from you in the "starting lateral position" (shown in Figure 4). Toss the maraca with a forward motion, parallel to the floor (Figure 5), at a distance of about 12 inches in front of your ear and then return to the starting lateral position. This front and back motion will be referred to as the "ball-toss" stroke due to its similarity of tossing a baseball.

Figure 4

Figure 5

With this stroke, make sure that the sound of the maraca is even. Most likely, the maracas will have a louder sound on the forward stroke that is away from the ear than the backwards stroke that is next to the ear (even though the maraca will sound louder to the player on the back stroke due to the maraca being directly next to the ear) because we are used to playing instruments below our wrist and not above. To counteract this, try acting as if you were slinging the material inside the maraca back over your shoulder (only *pretend* to throw the maraca over your shoulder; do not actually let go of the maraca!).

This technique will be used to play patterns requiring duple meter rhythms. It should be noted that the reason the maracas get a triple sound while going vertically versus getting a duple sound going laterally is because of gravity and how it has the most amount of impact on the beads in the vertical plane, yet almost no effect on the beads in the horizontal plane.

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Patterns In Triple Time

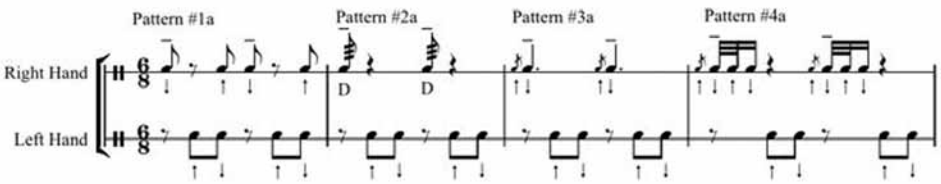
Maraca players often perform a basic groove, labeled *pattern #1a* in the example, which is similar to playing backbeats on drumset. This pattern is used to keep time and would usually accompany a traditional, small *Joropo* trio consisting of harp, guitar, and maracas. The pattern can be thought of as eighth notes in 6/8 or triplets in 2/4, but either way there should be a total of three sounds per main beat.

The first stroke to initiate the pattern will be the single-shot mentioned earlier, which is performed by making a short, quick downstroke. Then the left hand will go up, making the material inside the maraca hit the top of the maraca. The final stroke will be a switch of hands where the left hand goes down while the right hand goes up. Even though your hands are going in opposite directions, this should create the sound of a double-stop, which is important to remember because if you do not get a unison double-stop, then you are not performing the rhythm correctly.

Finally, you will continue the rhythm by raising the right hand and then coming back down, with the down being the next main beat in the measure. The resulting sound should be as close as possible to a straight triplet with the right hand going down as the downbeat. A good way to practice is to vocalize while playing with the three words "right-left-switch," where the "right" is when the right hand goes down, the "left" goes up, and "switch" is when the right hand goes up at the same time the left hand goes down.

If you are having trouble performing *pattern #1a*, sit down in a chair with the maracas in vertical position and play on your legs with the bottom of the maraca handles. Try playing the first and third part of a triplet on your legs with the right maraca hitting your leg on the first beat of the triplet and then your left maraca hitting your leg on the third partial of the triplet. This should be done around 140 bpm. Remember to focus on playing the first and third partial of a triplet on your leg, and the try to listen for the entire *pattern #1a* sounding from the maracas.

I always think of these patterns as having a certain feel or pulse to them, so I use a tenuto-mark to show the main grouping of the each pattern. The tenuto mark reminds me to give that note a small amount of weight, as opposed to a concert snare double-stroke style where the



point is to make each stroke as even as possible. This light accentuation gives each pattern a feeling of time, instead of each pattern becoming just an incessant barrage of maraca sound.

The Wrist Swirl

Seeing as how the triple feel is one of the most common groupings for maracas, it is vital to develop different timbres with the main triplet pattern. I use the three slashes or roll slashes to indicate a large "swoosh" sound, which is created by what I call the "wrist swirl" stroke. This stroke is used in *pattern #2a*.

The "swoosh" sound is created when slinging the beads from the back of the maracas to the front of the maracas in the shape of a capital letter "D." This motion will throw the maraca head to the outside of the wrist by rolling the hand in much the same way as if you were skipping a rock across water. Figures 6, 7, and 8 demonstrate how the maraca should move when creating the wrist swirl stroke. You will notice that the wrist swirl stroke only produces one sound, which is different than the shuffle rhythm because there is no other pulse or sound that comes after this motion; this does not affect the rhythm due to the left hand performing both the second and third partial of the triplet with the regular shuffle rhythm. With the wrist swirl in *pattern #2a* there is a much more emphasized downbeat than *pattern #1a* due to the nature of the wrist swirl's sound.

The Flam Stroke

In *pattern #3a,* another triple pattern is given where the first beat has a grace note. Making a fast downstroke motion, similar to playing a dead stroke on a drum, creates the flam. The motion of the flam will be will appear to be the same as the single-shot, except the maraca will move further so that the material in the inside of the maraca hits the top of the maraca before quickly hitting the bottom.

The flam stroke can be performed in both the vertical and horizontal position. Also, the flam stroke will naturally emphasize the downbeat because the beads will bounce off the top of the maraca and accelerate due to gravity pulling the material inside the maraca down.

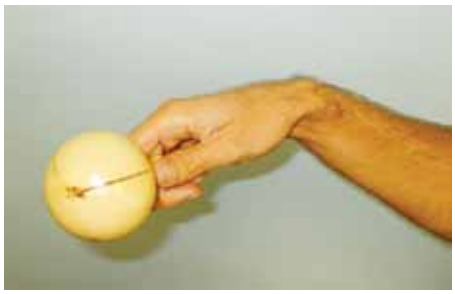
The Fast Flam-Three Stroke

The last pattern to work on is called the "fast three-flam" stroke, which is a group of three notes with a grace note in front. This stroke is used in *pattern #4a*, and while this may seem like a lot of notes for one hand to cover, it is easily accomplished by acting as if you were playing a double-stroke in one hand. Simply turn the maraca so that the hand is in the matched-grip playing position (which I previously referred to as the horizontal position) and act as if you are playing a quick, stroked-out double-stroke in one hand. The act of lifting before the double-stroke will cause a small flam, and the stroking out of the double-stroke will cause the beads to

Figure 6

Figure 7

Figure 8



hit the three times: once on the bottom, then on the top, and finally on the bottom. The fingers will stay on the maraca handles while the wrist does all of the work. Doing this with both hands in an alternating fashion will produce an intense flurry of maraca sound.

Patterns in Duple Time

Finally, try all of the different sounds using duple-based patterns (where the left hand in the lateral position) and adjust your right hand to achieve the correct sound or rhythm; the patterns have been rewritten as *patterns #1b, 2b, 3b,* and *4b*. The arrows pointing left indicate the maraca moving away from the face and the arrows pointing right indicate the maraca moving towards your ear.

While playing these rhythms and combining them without any hesitation or mistakes is a hard task, it is achievable with focused practice. Use practice methods that you should be accustomed with such as using a metronome, watching yourself in a mirror, peer review of your sounds and rhythms, and any other techniques that you use in your practice routine. Practicing without thinking will result in a lack of detail and quality in your sound, and as a percussionist, your sound is your livelihood.

OTHER ASPECTS

Developing your vocabulary is of the utmost importance when performing a solo on maracas due to the monotonous nature of the instrument. You should expand upon the patterns in this article by watching videos of maraca players, finding performers who play maracas well, creating your own sounds, and (for the real go-getter) travel abroad to learn from as many maraca players in as many countries as possible (especially in such places as Venezuela and Cuba).

Shakers made out of gourds with either material put inside or wrapped over the gourd itself have been around for ages and have developed in every country in the world in some shape or form. This is why it is so beneficial to travel with the intent of educating yourself in your study of maracas.

Also, it is important to fill up a stage as a maraca player. To stand on stage and perform your rhythms accurately is a great challenge in and of itself, but to explore the space around your body and, if possible, the space of the stage will create an engaging and interactive performance. This will not only help keep interest, but it will also create new sounds from your maracas. Try this by taking *pattern #1a* and moving your right arm around; you will notice that any movement laterally or vertically will cause a timbre shift. That timbre shift can be utilized to create new and infinitely more interesting sounds from your maracas.

It should be mentioned that obtaining a quality set of maracas (such as the ones shown in Figure 9) is important for any performer. High quality maracas should create a crisp, articulate sound. Generally, the larger and heavier the maracas, the harder the maracas will be to play.

A great style of maracas for the intermediate to advanced maraca player is *Joropo* style maracas that are light and have an extremely crisp "chick" sound instead of an inarticulate "shoosh" sound. Many fine maracas are manufactured with synthetic materials, but for a genuine maraca sound, one should purchase hand-made maracas that are not the "tourist maracas" you can pick up at your local mall. It may be difficult to find places that sell *Joropo*-style maracas, so your best bet of finding a set would either be through a colleague

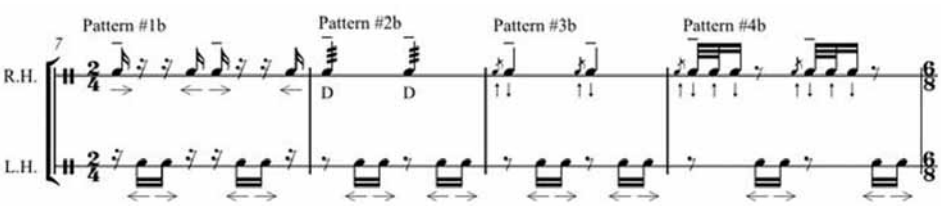


Figure 9

who has been to Venezuela or to go to a website that sells them online.

If *Joropo* maracas are out of your price range or are too fragile (since they are made out of thin, natural gourds), then you may want to purchase something less expensive and more durable. Maracas that fit into this category can be found through companies such as Tycoon Percussion. I have found the Tycoon Percussion Medium Rawhide Maracas work very well for Joropo-style playing.

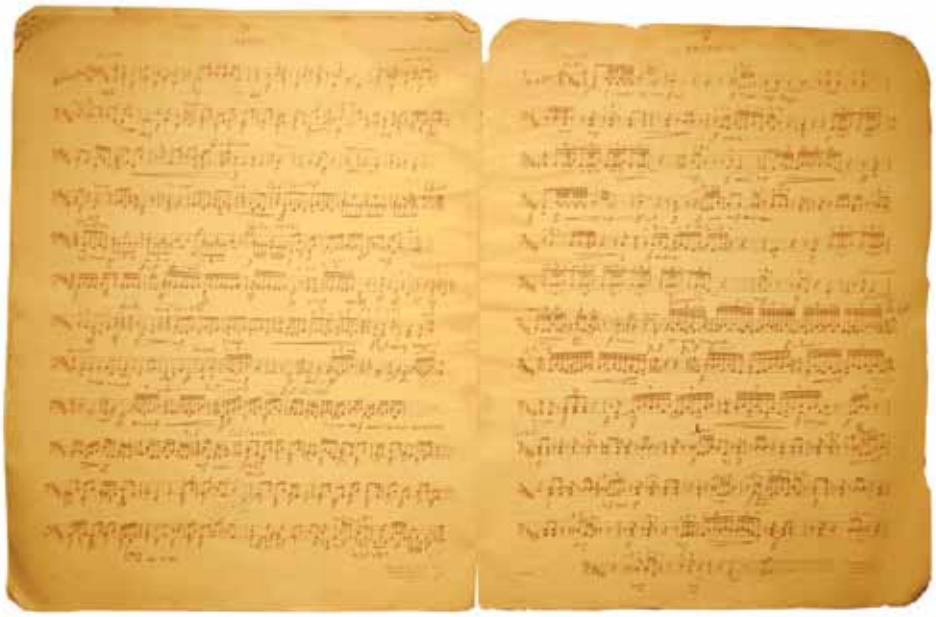
CONCLUSION

Playing percussion accessories should be a point of pride, and although you may not get many maraca gigs, you probably will be asked to play shakers, rattles, etc. countless times throughout your career. Becoming fluid and versatile on your shakers while being able to create interesting patterns will make you a more versatile and sought-after musician. Now, with the prospects of increasing your marketability as a percussionist, go grab a pair of maracas and start expanding your maraca vocabulary!

Dr. Brad Meyer (www.Brad-Meyer.com) is a percussion artist and composer with an extensive and diverse teaching background. He is the Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, Texas) where he directs the percussion ensemble and steel band (Jacks of Steel). He also teaches the private percussion lessons and percussion methods course at SFA. Dr. Meyer was recently the Visiting Instructor of Music in Percussion/Percussion Ensemble Director at Centre College (Danville, Ky.) and the Adjunct Professor of Percussion at Tennessee Technological University (Cookeville, Tenn.) during the fall of 2011. Meyer frequently tours to universities and high schools throughout Southern and Midwestern states presenting recitals, workshops, and clinics on topics such as electro-acoustic percussion, contemporary marimba, concert snare drum, marching percussion, and world music. Brad serves as the Vice President of the Kentucky PAS Chapter and is a member of the PAS Technology Committee. Brad completed his Doctorate of Music in Percussion Performance and Pedagogy of Music Theory Certificate in the Spring of 2011 under James Campbell at the University of Kentucky, where he also graduated Summa Cum Laude with a Bachelor's Degree in Music Performance in 2006. Brad was the Wildcat Marching Band's percussion director, UK Steel Band/Blue Steel coordinator, and percussion studio lesson instructor. He received his Master of Music Performance Degree under the direction of Dr. Scott Herring at the University of South Carolina, where debuted his first percussion ensemble composition, "Your Three Favorite Colors." He was the pit manager for the Blue Stars Drum and Bugle Corps in 2010 and was the front ensemble caption head of the Madison Scouts Drum and Bugle Corps in 2009. His extensive training in world music, particularly on the Caribbean steel pan, Korean P'ungmul, mbira (Zimbabwe finger piano), Joropo maracas, and Javanese and Balinese gamelan has provided a global perspective for his performances and research areas. From 2002–05, Meyer was a part of the Cadets Drum and Bugle Corps' front ensemble, where he accumulated one world championship, three "high-drum" trophies, and three "outstanding service" awards. PN

Elliott Carter's 'Eight Pieces for Four Timpani' A comparison of the original manuscript and the published version

By Morris "Arnie" Lang



It was a Friday morning in 1951, when I was a student at Juilliard, and was taking the "breakfast" lesson with Saul Goodman, timpanist of the New York Philharmonic. I was playing through a Beethoven symphony with a recording, while Saul was having his coffee and opening a few pieces of mail. (None of this deterred him from correcting rhythm, intonation, and commenting on interpretation.) He opened a large manila envelope, pulled out a manuscript, and with two fingers "played" the piece. When I finished the movement, he said something like, "These guys don't know how to write for timpani. You want it?" Being a needy student, anything for free was welcome. When I left the studio I looked at the manuscript. It was called "Six Pieces for Kettledrums" by Elliott Carter, and although I had some experience with contemporary music, this looked like a hieroglyphic.

The original version did not have any pedal changes within the movements or any effects indicated, just rhythms on four different pitches. It did not have any explanations about mallets, beating spot, harmonics, muffling, or even exact note values of ringing notes. The concept of "metric modulation" was new and radical, but fully developed, as Carter had already written the "Cello Sonata" and "First String Quartet," both pieces frequently utilizing metric modulation. Since the concept was new, Carter added a footnote explaining, "In all changes of unit, the first note value refers to the previous speed, the second to the new speed. A double barline only serves to indicate a change of unit."

Over the following years, adventurous players performed some of the pieces. In 1960 the "Recitative" and "Improvisation" for four kettledrums were published separately. That year I performed those two pieces in a concert of New York Philharmonic chamber players. It was not until 1966 that Carter met with a number of different players to ask advice on special effects and tuning possibilities. The "Canto" and "Adagio" movements were added. The result was the now famous "Eight Pieces for Four Timpani" published by Associated Music Publishers. In 1974 I played four of the pieces at Tully Hall in Lincoln Center and was asked to record all eight pieces by Columbia Records for their Odyssey label.

The following text is from the title page on the original hand-written copy. (Thanks to Jan Williams for supplying a clear copy of the title page.)

Six Pieces for Kettledrums (4) Elliott Carter (1950)	Approximate timing
1–Improvisation	3′
2–Moto Perpetuo	2′
3–Saeta	3′ 30′′
4–March	2′ 10′′
5–Recitative	3′ 20′′
6–Canary	3′
	17′ total

In performance: this set of pieces is either to be given as a set or in parts. If a selection is made, some pieces may need to be transposed. It is important that not more than one tone is carried over to the piece that follows. The metronome marking at the beginning of each piece is approximate. From there on, however, the same relationship of speed, as those given, should be carefully observed.

The performer should choose appropriate drum sticks.

1968 Version

Carter states that "not more than four pieces are ever to be played as a suite in public" and suggests alternate sets of four.

This article will compare the original manuscript with the fully developed 1968 edition. Page numbers refer to the 1968 edition.

CHANGES OF 'KEY'

Original

All of the pieces have the same pitch relationships as the later edition, but the "Improvisation" and "March" are a half step lower. The tuning of the "Improvisation" is E, G, D♯, F♯. The March is F♯, A♯, B, D♯.

1968 Version

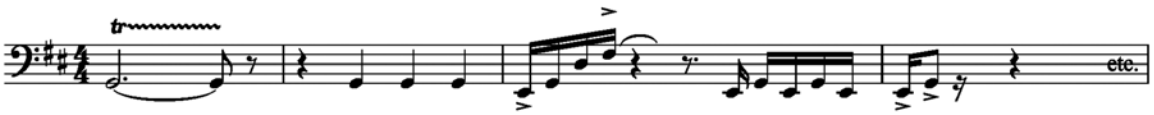
Both the "Improvisation" and "March" are transposed up a half step. I can only surmise that when Carter heard the originals in performance, the lower drums were too muddy. I like this later revision as there is more clarity in the low notes and the high notes pop, giving additional contrast to the sound.

DAMPENING AND MUFFLING

Original

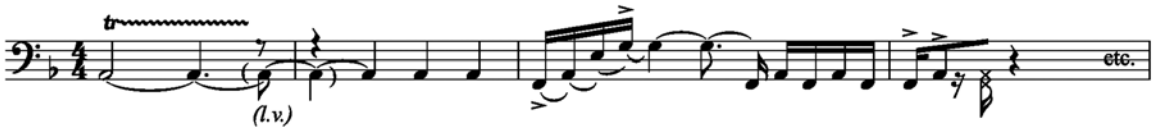
Very rarely are exact note values or muffling indicated. For long notes Carter only indicates *l.v.* (let vibrate).

The opening measures of the "Improvisation" in its original key.



1968 Version

This is much more aware of the ringing quality of the drums and exact note values.



CHANGES OF NOTES

The intervallic relationships, rhythms, and form are similar in both editions. More remarkable in that Carter later said, "The 1949 pieces were simply experiments in metric modulation, and I didn't think they were interesting to perform…."

Where notes were changed, I feel the changes were made to make the sticking easier and help the phrasing flow.

STRUCTURAL CHANGES

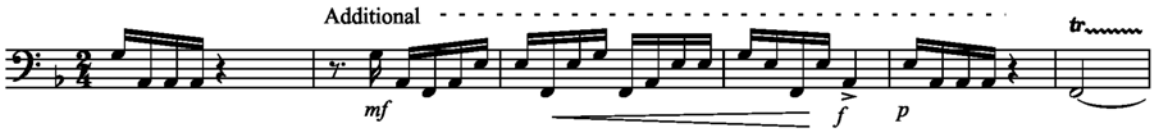
Most of the pieces are the same except for a few measures that were either added or deleted.

I. Improvisation

The *Original* examples are transposed to the *1968* key.

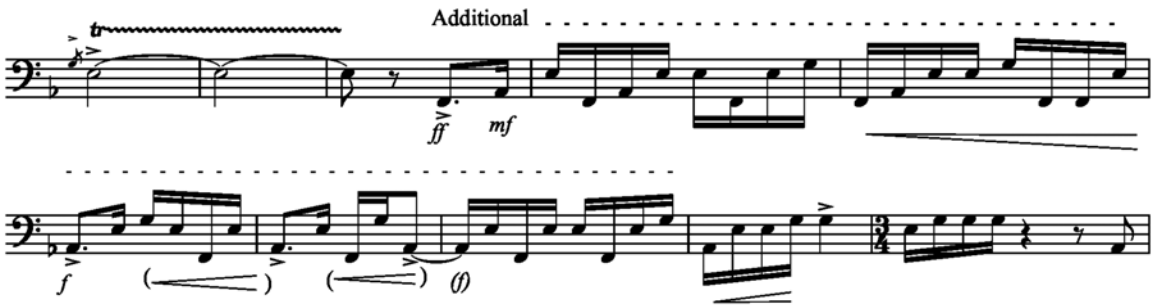
Page14, line 6, measure 2: There are four additional measures.

Original



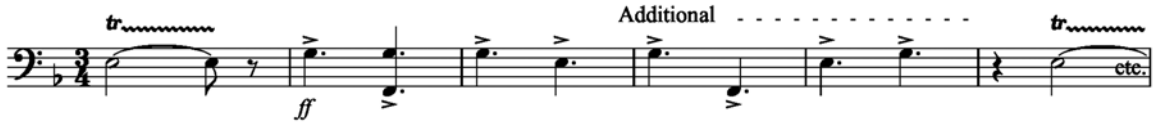
Page 14, line 8: The phrase has been rewritten.

Original



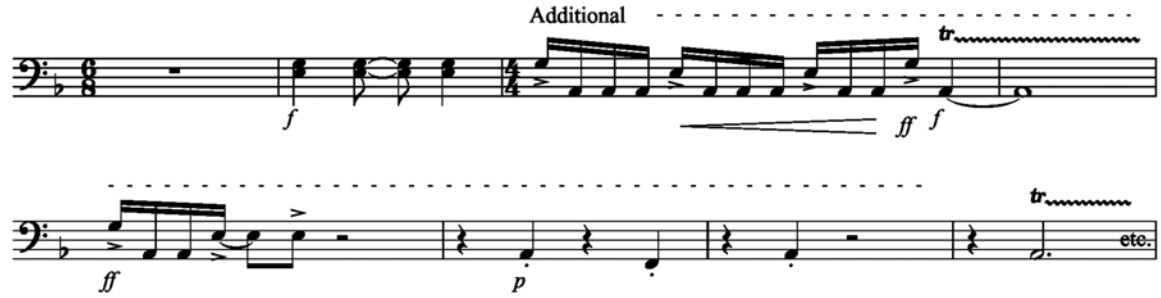
Page 15, line 2, measure 4: There are two additional measures.

Original



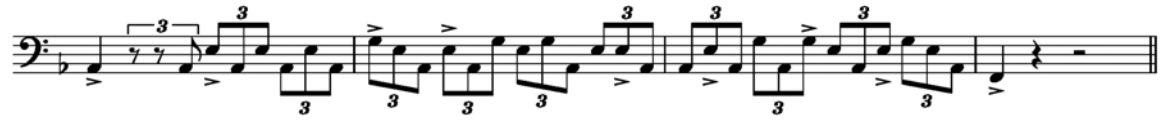
Page 15, line 5: The phrase has been rewritten.

Original

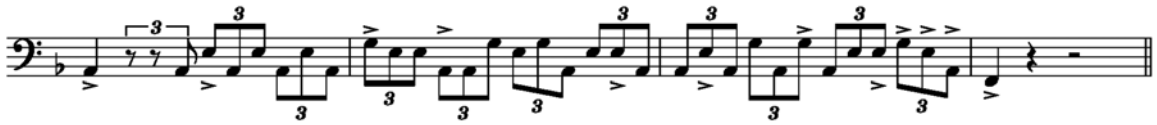


Page 15, last four measures.

Original



1968 Version



II. Moto Perpetuo

The notes of the *Original* are the same, including the instructions regarding accentuation except that the "U" sign in the *Original* "cancels all of the above (no accent)." In the *1968 Version* the "U" sign "weakens the above indications."

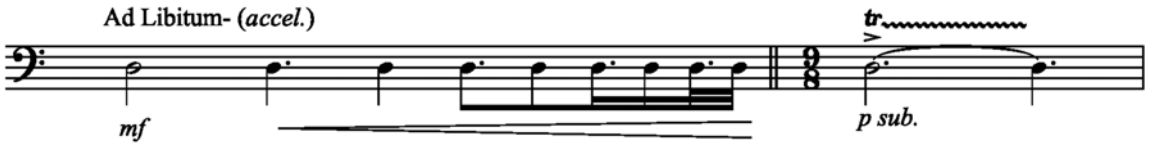
There are a few dynamic changes in the *1968 Version* and, of course, the addition of the "C, N, R" sounds and special mallet.

III. Saeta

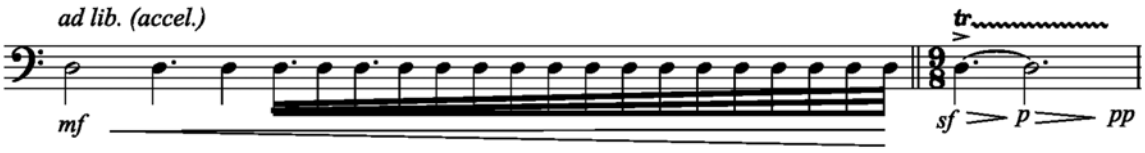
Carter had second thoughts about the length of the first and second measures and the seventh and eight measures.

Opening

Original

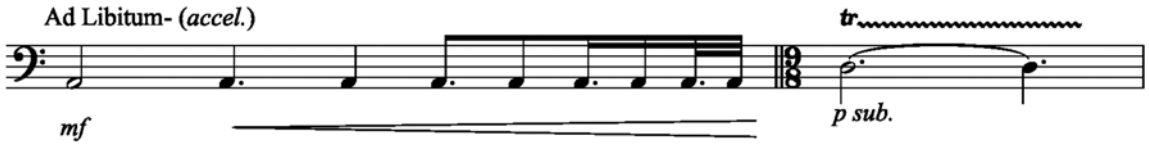


1968 Version



Measures seven and eight.

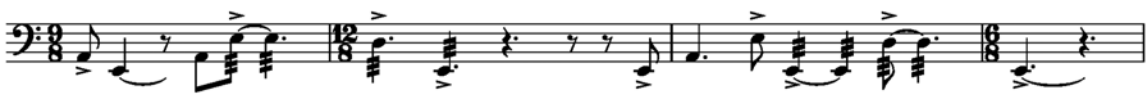
Original



1968 Version

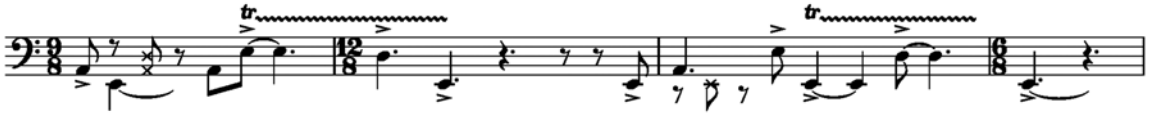
Page 4, line 2, the rhythm is clearer.

Original

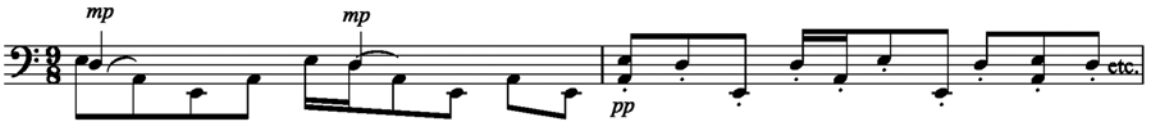


1968 Version

I don't understand why the trill marking continues over all the notes.

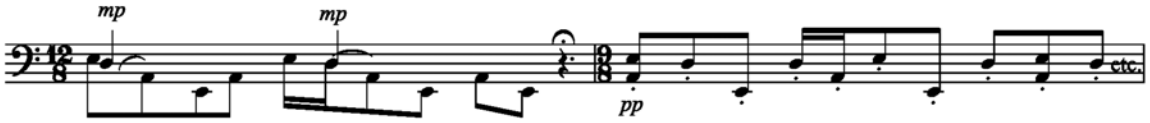


Page 4, last line, last measure: Since there was no stick change indicated, the phrase continues without a rest.
Original



1968 Version

Carter changed the time signature to fit in a rest, to give the player time to switch to butt ends. In fact, during the recording that I made, he added a short hold on the rest.

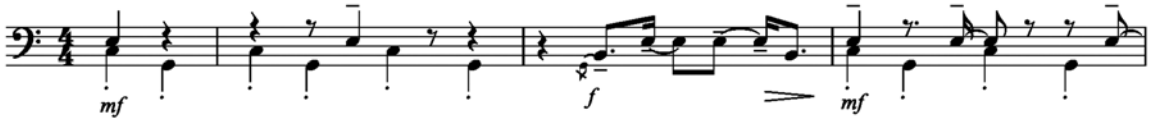


IV. March

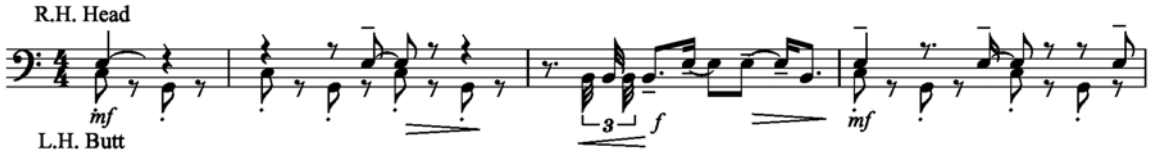
The opening is a good illustration of the development and enrichment of the later version. The use of two different mallet sounds and the thirty-second-note triplet flourish, in the second full measure, are very effective.

All of the "*Original*" examples are transposed.

Original

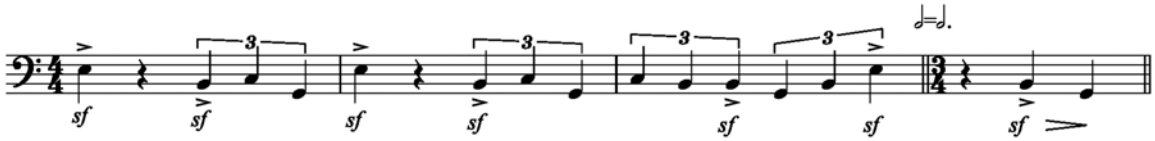


1968 Version

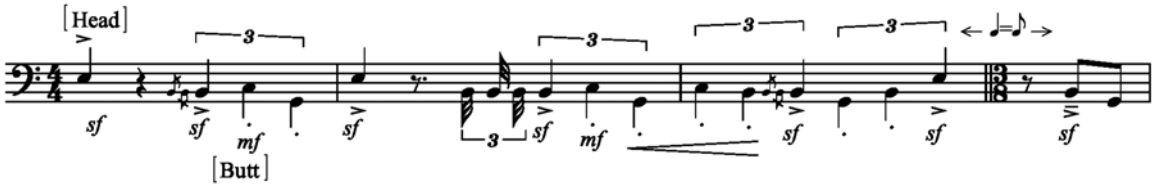


Page 22, line 4: Notice how much richer the 1966 version is: mallet indications, embellishments and dynamics. By the way, the metronome indication in the later edition is incorrect. It should read a quarter note within the *triplet* equals the eighth note.

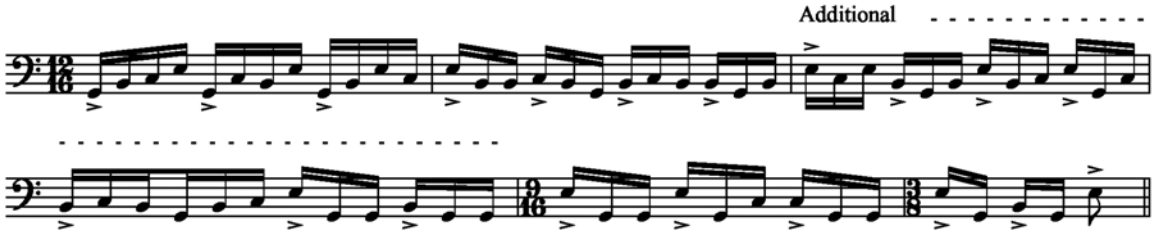
Original



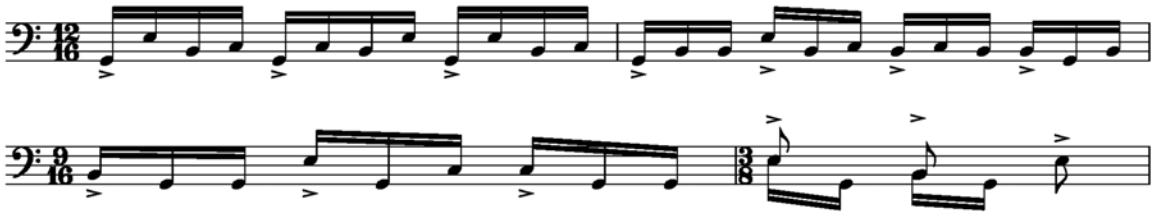
1968 Version



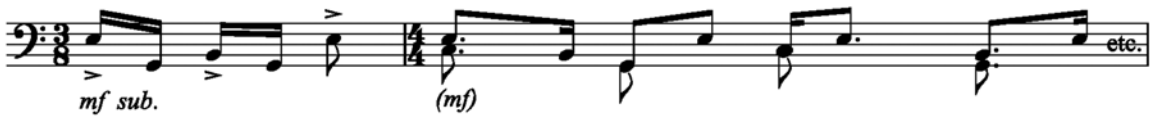
Page 23, line 2: A real tongue twister.
Original



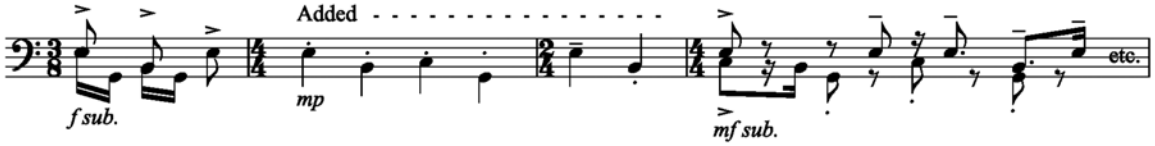
1968 Version



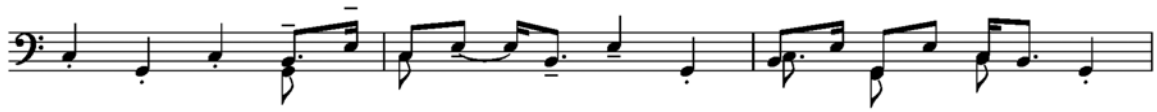
Page 23, line 3: Two measures of the "vamp" were added in the published edition.
Original



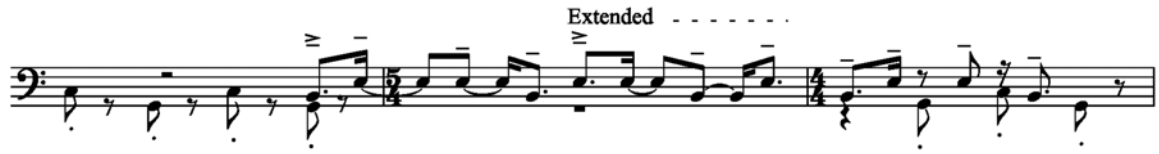
1968 Version



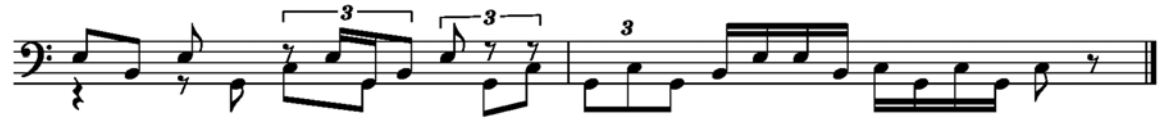
Page 23, line 5
Original



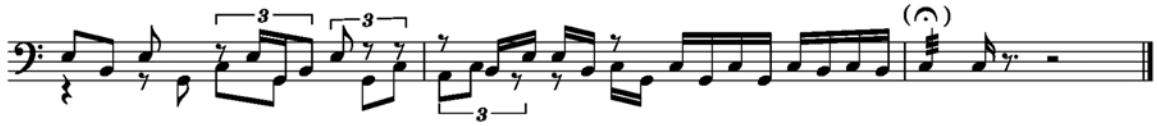
1968 Version



Page 23, last two measures.
Original



1968 Version



V. Recitative

In some editions of the *1968 Version* there are a number of typographical errors:

Page 10, line 1: There should not be a barline, as the measure continues onto the next line.

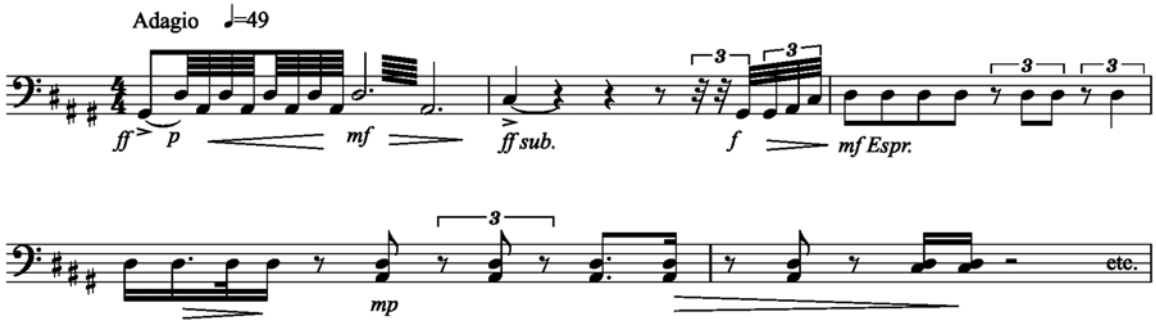
Line 3, second measure: The "D" on the last sixteenth of the first count should be tied to the first "D" of the second count. The rhythm is clear in the *Original*. See example below.

Line 6, second measure : On the second count, all of the triplets should be thirty-second-note triplets.

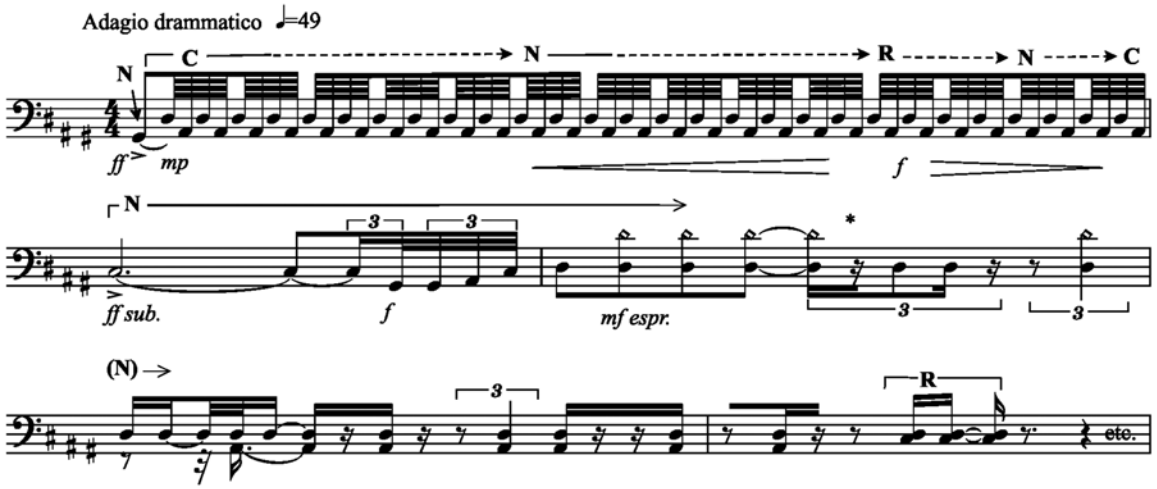
Line 7: Again, there should not be a barline at the end of that line.

This example, from the opening of the movement, shows how much Carter developed his understanding of the potential of the instrument.

Original



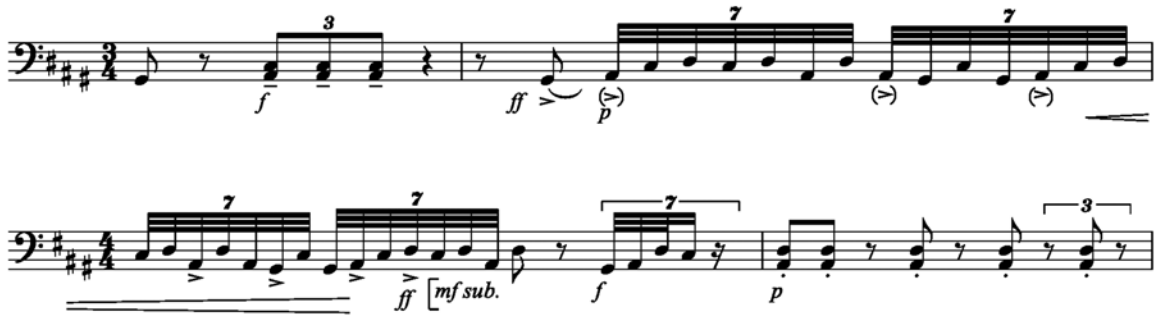
1968 Version



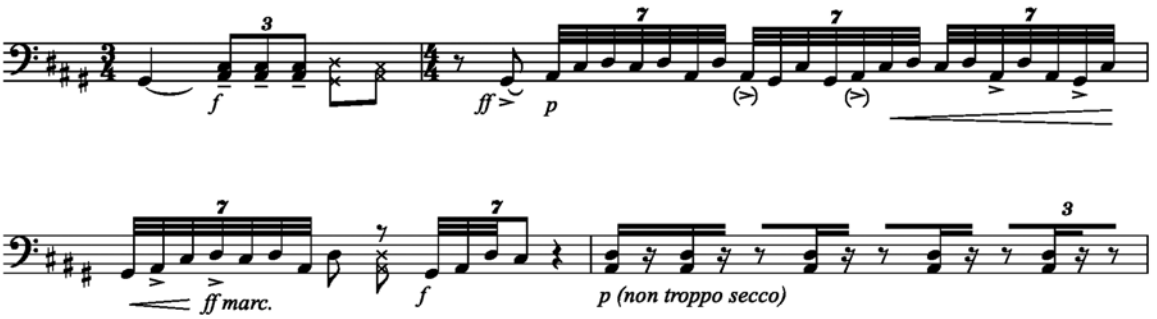
*All rests in IV and V indicate hand damping.

Page 11, last measure, continuing to page 12: Notice the change of time signatures and the added rest.

Original



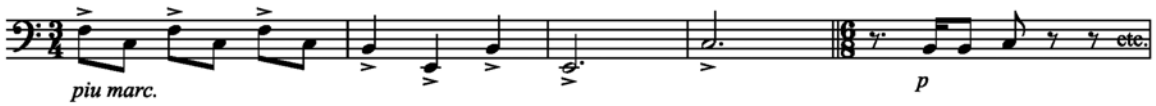
1968 Version



VI. Canaries

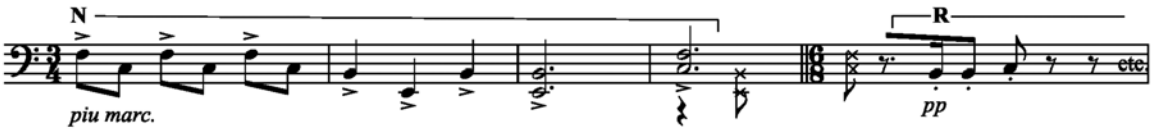
The *Original* and the *1968 Version* are very similar, except for beating spots, muffling, and some changed dynamics, with a few exceptions.

Page 18, line 5
Original

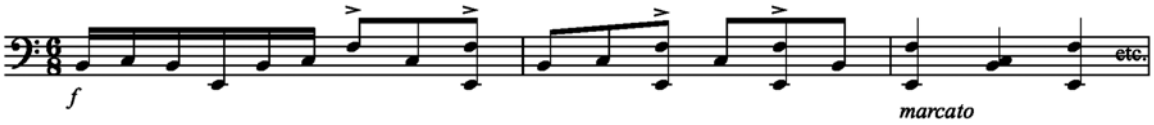


1968 Version

Double stops were added in the third and fourth measures.

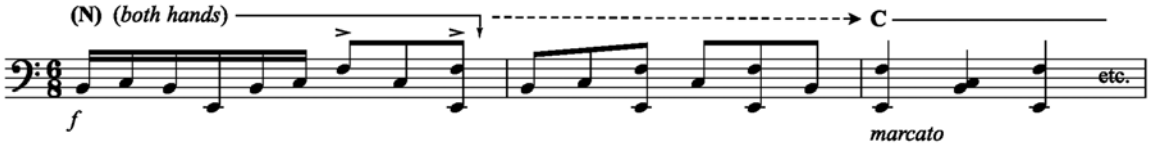


Page 20, line 8
Original



1968 Version

Some accents were eliminated but beating spot indications added.



EIGHT PIECES FOR FOUR TIMPANI
Music by Elliott Carter

Morris Lang attended the Juilliard School. Shortly after graduation he was appointed Associate Principal Timpanist and percussionist with the New York Philharmonic in 1955. He has performed with music directors including Leonard Bernstein, Pierre Boulez, Zubin Mehta, and Kurt Masur on hundreds of recordings and on television including the famous *Leonard Bernstein's Young People's Concerts* and *Live from Lincoln Center*. Tours included all of Western Europe, Japan, Thailand, Singapore, Korea, India, South America, the former Soviet Union, Poland, Romania, and Hungary. Among his solo recordings is "Histoire du Soldat" and he is the first person to have recorded all "Eight Pieces for Four Timpani" by Elliott Carter. His publications include *The Beginning Snare Drummer*, *The New Conception* (drumset), *Dictionary of Percussion Terms*, *15 Bach Inventions,* and *4 Percussion Quartets for Young Performers.* He has completed a "Masterclass" analysis of the complete "Eight Pieces for Four Timpani," soon to be published by Meredith Music Publishers. Lang is Professor of Percussion at Lehman College and in charge of the Doctoral Percussion Program at CUNY. At PASIC 2000 he was inducted into the PAS Hall of Fame, and later he was given a Lifetime Achievement award by the Sabian company. He runs Lang Percussion Inc., which manufactures classic percussion instruments. PN

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Gavin Harrison was born in Harrow, North London, in 1963. His flawless chops and progressive approach to poly-rhythms came to the world's attention when he joined Porcupine Tree in 2002. Gavin has also been a member of King Crimson and was voted Best Prog Drummer by DRUM!'s readers in 2011. He is also a composer and one half of the duo 05Ric.

George Kollias

Born in Korinthos, Greece in 1977, George Kollias started playing drums at age 12. Known for his extreme metal chops, in 2004 he joined forces with the US band Nile. He now lives on both continents, playing with Nile and teaching at the Modern Music School in Athens, Greece where he schools students in (natch!) extreme drumming.

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ADVF12

2012 PAS Composition Contest Winners

By David Long

This year marks the 39th Percussive Arts Society Composition Contest. It is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion in various settings, including works for solo and ensemble. This competition continues to be one of the most prestigious in the field of percussion music, and attracted submissions across the globe. Cash awards totaling $4,500 are distributed each year.

This year's contest drew 45 entries in the Unaccompanied Solo Marimba category and 10 entries in the Drumset Soloist with Medium Percussion Ensemble category. The judges of the marimba category were Brett Dietz, Naoko Takada, Alejandro Viña, She-e Wu, and Nancy Zeltsman. The judges of the drumset category were James Babor, Morris Palter, Nick Petrella, Rande Sanderbeck, and Stuart Saunders Smith.

Categories for the 2013 contest are: Category I: Concert-Style Snare Drum Solo with CD; Category II: Steel Pan Ensemble (concert style; no transcriptions or arrangements).

Following are reviews of this year's winners.

UNACCOMPANIED SOLO MARIMBA

First Place

"the dethronement of the earth from its geometrical pre-eminence"
By Samual Peruzzolo-Vieira

According to the composer, this work can be described as variations on its initial chord. The initial four-pitch chord [0156] represents Mercury, Venus, Earth, and Mars, and later inversions represent Jupiter, Saturn, Uranus, and Neptune. Reflecting the heliocentric model of Copernican theory, the sun occupies the center of a large arch form. Various permutations of original material offer sections relating to various constellations.

This ambitious undertaking is unmetered, relying upon proportional notation. The piece offers a large variety of values within this non-metric environment incorporating traditional tuplet notation and ratio notation. Although the piece begins at eighth = c. 138, all other tempo designations are subjective (slow, a tempo, as fast as possible, slower, poco accel., and freely). These designations, along with the non-metered environment, offer substantial freedom for the performer.

Occupying a full 5-octave marmba range, the work ebbs and flows through repeated and varied gestures. Often, these gestures are interestingly presented in complementary fashion, and instances of divergence rapidly across the keyboard produce a very nice effect. The occasional application of a pseudo chorale produces a lovely ethereal and eerie result. Although the dynamic range encompasses *ppp* to *fff*, the majority of the piece uses softer dynamics. As a result, the piece should be performed in an intimate environment for best effect.

Any performer will feel appropriately challenged with this piece, and the performer can expect to feel having "come full circle" at the end. This piece is approximately 12½ minutes long.

Second Place

"The Absurd World"
By Tomasz Golinski

This piece opens boldly with a declamatory statement. The opening section, with multiple meters and tempo changes, sometimes feels like a busy recitative. An accelerando leads to a rigorous section with constant sixteenth-note activity (at quarter = 120). This section culminates in a quiet closing of conflicting 3-against-2 (eighth triplets and eighth pairs) slowing and diminishing to *ppp*.

The middle area (Molto tranquillo e cantabile) is quite slow (quarter = 54) and sustained, incorporating values longer than the quarter. It seems like a lamentation and resembles a chorale. The fourth section (Animato) is again very exuberant and busy (quarter = 120). It is similar to the second section but metrically much more complicated, incorporating 25/16, 13/8 (26/16), 23/16, 19/16, 9/8, 6/8, 11/16, 6/4, 7/8, 3/8, 4/4, 5/8, and 7/16. This section begins in the low range, gradually moving into the upper range. Coupled with dynamic accents, this section becomes increasingly frantic, leading ultimately to a return of opening material. On the large scale, then, the form is a large arch: ABCB´A.

Dynamics range from *ppp* to *fff*, the extremes occurring only once each. Though the entire range is covered, the top octave is generally avoided. Performers will feel challenged and will have the opportunity to display full dynamic range and control in this exciting piece. The composition lasts approximately 7 minutes.

Third Place

"Pushing Nancarrow's Wheelbarrow"
By John Parker

This piece is a wonderful adventure showcasing polymeter and polyrhythms. Most of the time, the listening impression is that of perpetual motion with constant variation. The syncopations create a delightful lilting and bubbling texture throughout. There is always more than meets the eye. What appears to be syncopation in a given meter is actually the establishment of opposing meters, creating many intriguing instances of polymeter. What you "see" is not what you get, concerning perception of meter. In other words, a listener, away from the score will not probably not "hear" the notation. For example, the opening meter is 5/4 with the following rhythm:

Without any predetermined aural reference, the listener essentially hears two statements of four equal articulations (beats) followed by a much longer one of uncertain metrical identity, and then two statements of four equal articulations followed by two slightly longer ones. Consequently, the meter is not at all readily apparent. This kind of metrical intrigue beautifully permeates the piece with wonderful results.

Overall, the form is in three parts with the middle offering a quasi jazz feel and improvisation opportunities. The upper range is rarely used; rather, the piece focuses primarily on the mid to lower range of the instrument. Dynamics are moderate, creating a somewhat uniform environment.

Regarding the polymeter and polyrhythm approaches, the composer provides explanations of his intentions. For example, while written in 3/4, the performer is told RH – 5 [3,2], LH – 3 [3 – grouped in 4].

The first numbers refer to sixteenths. Thus, the right hand is in 5/16 as 3+2 and the left hand is effectively in 12/16 as 3 + 3 + 3 + 3. Similarly, another area is explained as RH – 5 [1, 2, 2], LF 3. These notations certainly provide an aid to the performer concerning the composer's intentions.

This is a very challenging piece and one that is well worth the effort. Performers should enjoy both the challenge and the result. The piece lasts approximately 8 minutes.

DRUMSET SOLOIST WITH MEDIUM PERCUSSION ENSEMBLE

First Place

"Concerto for Drumset and Percussion Ensemble"
By Jamie Whitmarsh

This composition requires a drumset soloist and eight additional players. The entire drumkit is carefully and clearly notated. This clarity includes additional notations for cross-stick and rimshot for the snare drum, rim on rack toms and floor toms, closed/open/pedal (LF) for hi-hat, and normal/bell for the ride cymbal. The percussion ensemble instrumentation includes glockenspiel, two vibraphones (one bowed), three marimbas (one 5-octave), xylophone, timpani, and a variety of drums and small percussion.

According to the composer, "Concerto for Drumset and Percussion Ensemble" is written in three sections. The first (approximately 3½ minutes) essentially treats the drumset as a multiple percussion instrument. The second (approximately 4 minutes) strives to use the set to generate and develop melodic material with the snare drum (snares off) as the central instrument. Other drums and cymbals suggest melodic contour. The final section (approximately 4 minutes) features soloistic fills and grooves, exhibiting the traditional drumset role. The section includes a short cadenza that may be played as written or improvised.

Throughout the piece, the composer creates an appropriate dialog between the soloist and the ensemble, each sharing roles of presenter and accompanist. Densities vary nicely, and dynamic shadings provide nice contrasts. Section 1 introduces an active and insistent three-note motive (initially ABC ascending stepwise) that permeates the piece. Contrasting accompaniment patterns feature wide arpeggios. Melodic interest shifts between and among the players, providing pleasing timbral contrasts.

Section 1 is quite fast (quarter = 186) and is multimetric with a constant quarter. The end provides a *rallentando* and thinning texture into Section 2. This is slower, dreamy, and contemplative with pleasant ebbs and flows, also multimetric. The transition to the final section has the soloist getting busier, working toward Section 3, which begins in 4/4, quarter = 96. The introduction to the section reintroduces the three-pitch motive and wide arpeggio accompaniment figures and falls into a comfortable groove. The groove is occasionally interrupted with interesting side trip diversions into 5/8, 3/8, 9/4, 3/4, 13/8, 11/8, 4/8, 12/8, 11/8, and 6/8. After the cadenza, the piece builds to an exciting ending incorporating the rapid three-note motive.

This piece is quite difficult but very well constructed. The hard work needed to put it together will certainly be rewarded. The piece lasts approximately 12 minutes.

Second Place

"From the Ground Up"
By Anthony DiBartolo

This composition requires a drumset soloist and seven additional players. Instrumentation includes two 5-octave marimbas, two vibraphones, crotales, glockenspiel, graduated metal pipes, and a variety of drums and small percussion instruments.

This piece begins with layered scoring as the two marimbas with constant sixteenth patterns, creating a perpetual-motion environment. Metal instruments come into the mix gently, with sustained sounds. Increased activity in the two percussion parts prepare for the drumset entrance. The entire section is in 3/4. Although the tempo doesn't change, activity increases with the use of shorter note values (*a la* music of the Renaissance) featuring much thirty-second activity in the marimbas and vibraphones. This, along with syncopation, polyrhythms, and polymeter, generates more excitement. The soloist works sometimes in tandem with the ensemble, sometimes against, sometimes establishing a groove, sometimes being treated as multiple percussion. The set, percussion 1, and percussion 2 bring the section to a close with softening dynamics and slight *rallentando*. This section is approximately 4 minutes.

Section II moves to 4/4, quarter = 92. Strictly speaking, the tempo is faster than before, but all players provide long note values (halves and longer). Thus, a pulse is not really present. Against this, the soloist provides virtuosic displays of activity including very short note values (thirty-seconds and sixteenth quintuplets and sextuplets). Without a clearly perceived meter, this area is somewhat recitative-like. More activity occurs toward the end of the section involving polyrhythms and polymeter. The soloist closes the section alone. This section is approximately 3 minutes.

The first half of section III primarily alternates between 5/16 and 4/16 with occasional insertions of 7/16 and 6/16. The tempo is eighth = 162. It is mostly scored thickly, but moves to a small area where the soloist trades threes, twos and ones with the ensemble. Rhythms are mostly sixteenths and thirty-seconds, thus staying rather active. The second half features the ensemble, mostly in 5/16 and a less active rhythmic texture. The drumset joins in leading to the last portion in 6/16. Following a brief lull, the piece uses ostinato patterns in a crescendo to the final cadence. This section lasts approximately 3½ minutes.

This is a difficult piece for all performers and will require careful preparation. It lasts approximately 10½ minutes.

Third Place

"Mile 37"
By Stephen Chiro

This composition requires a drumset soloist and five additional players. Instrumentation includes low-A marimba, xylophone, vibraphone, glockenspiel, chimes, two woodblocks, large tam tam, cowbell, and tambourine.

This composition is essentially an arch rondo of ABCBA, although elements of each area are briefly inserted into each of the other areas. Starting in 4/4, quarter = 108, other meters occasionally make appearances (7/8, to feel slightly off-balance, and 3/4). The primary characteristic of the A section is ascending sixteenth-note runs in the marimba (in 7/8), starting on B-flat 46 (MIDI) arriving on B-flat 82 three octaves above. This is coupled with sustained sounds in the vibraphone. The drumset is treated primarily as a multiple percussion instrument.

The B section is characterized by rather constant repeated eighth patterns in the marimba and xylophone and sustained sounds in the vibraphone and glockenspiel. The soloist continues to be primarily a multiple-percussionist.

The C section is a pleasant 12/8 groove with occasional insertions of

4/4 (eighth = eighth). The middle of the section has an insertion of B material. The ensemble offers gentle support for the soloist to provide timekeeping functions and soloistic gestures.

The return of B ends with increased activity for the soloist, leading to an *fff* peak. The concluding A section pulls back to the somewhat mystical feel. The piece ends with a crescendo into the soloist's final bravura display.

This composition is quite accessible and could probably be performed by a solid high school ensemble as well as most colleges and universities. This piece is approximately 7 minutes long. PN

New Percussion Literature and Recordings

SELECTED REVIEWS

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.

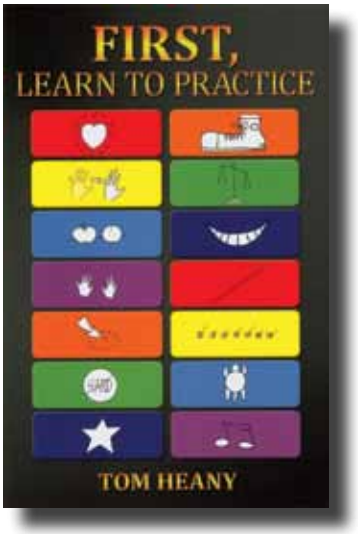
Prior to submitting material for review, please read the submission guidelines at www.pas.org under Publications. Follow the appropriate procedures to ensure your material will be considered for review.

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

GENERAL RESOURCE

First, Learn to Practice
Tom Heany
$10.95
Dog Ear Publishing

Every teacher has had more than a few students who needed guidance in developing better practice habits. This small text, which is directed toward any instrument, not just percussion, will provide insight on how to improve musical performance, be productive, and even make practice time fun.



The suggestions are presented as "Big Ideas" and the main focus is, "If your practice is not enjoyable, change how you do it until it is." The "ideas" include paying attention to movement, being comfortable and relaxed, and being very honest. This means playing slow enough that you can play each note accurately. The author points out that if you make mistakes in practice, you will also make mistakes when performing. One terrific analogy he discussed compared breaking down the music to knowing engine parts. You need to know what each unit is and how it relates to those around it. An auto mechanic has to know how each item in the engine works in order to properly tune the engine.

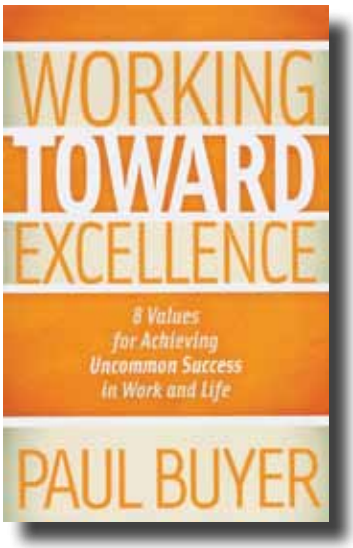
I was enthralled while reading and studying this text. This should become required material for students if they are to become band directors or teachers.

—*George Frock*

Working Toward Excellence
Paul Buyer
$14.95
Morgan James Publishing

College percussion professor turned motivational writer Paul Buyer has taken his wisdom from many years of teaching and written an inspirational book about the pursuit of excellence. He has combined his years of high school teaching with his years of directing a university percussion program at Clemson University and offered advice on how to get students, or for that matter anyone, thinking less about mediocrity and more about excellence.

Subtitled *8 Values for Achieving Uncommon Success in Work and Life*, he dedicates a chapter to each of these values: hunger, effort, process, quality, consistency, leadership, time, and perseverance. He includes a lot of personal stories but also talks about popular attractions and people such as the Augusta National Golf Club and Wynton Marsalis. Many chapters end with "The Next Step," which includes questions to ask yourself that will help shape your current state of excellence and how it could improve.



Buyer did a great job of making this topic relevant and readable. Most people will find it a quick read with the thought-provoking questions at the end of each chapter being the only thing that slows you down. I particularly love his definition of excellence and how he separates it from perfection. He includes an evaluation at the end of the book that would be great for a group of musicians or business employees to work through as they strive to make their orchestra, sales team, or school project excellent.

With many endorsements from significant business and athletic leaders such as the Orlando Magic senior vice president, this book has already affected and helped many organizations. For those who have read *The Saavy Musician, Seven Habits of Highly Effective People, The Inner Game of Tennis,* or any other self-improvement book, I'd put this one next on your list. For those who have not read the above, start with Buyer's book. It will start you on the right track to self-improvement in your musical life and hopefully beyond as well.

—*Julia Gaines*

KEYBOARD PERCUSSION SOLO

Dance of the Wooden Rose **III**
Mark G. McCafferty
$5.00
Self-published
Instrumentation: 4.3-octave marimba

Too often, young students are overwhelmed with their latest lesson assignment. Short and sweet, this three-minute work for four-mallet marimba offers beginning to intermediate players an outlet for performance that is accessible, while providing some challenges.

Harmonically, the work is centered on C minor, with a brief shift to A minor and D minor, before returning to the original theme. The performer is required to execute single independent (inside), double vertical, double lateral (outside), and single alternating strokes. All of the double vertical strokes utilize fifths, sixths, and octaves. The exclusion of triple lateral strokes and double lateral (inside) make this especially applicable to the younger player. The student is also required to play double vertical rolls and single-stroke rolls with the inside mallets.

The inclusion of the aforementioned strokes, as well as the rolls, makes this a great addition to the beginning/intermediate repertoire. It provides younger students with a worthy challenge as they progress in their performance studies.

—*T. Adam Blackstock*

El Relicario **IV**
Jose Padilla
Arr. Oliver Zinsmeister
$10.00
Per-Mus
Instrumentation: xylophone or marimba with piano

This fun and exciting showpiece is appropriate for students and professional performers. Scored for two mallets throughout, this arrangement captures the essence of the original Spanish composition and will engage all types of audiences. The performer must be comfortable with scalar and chromatic passages, double-stops (often harmonized in sixths), and achieving a legato tremolo effect during the slower middle section. While

a fast tempo facilitates a technical showcase for the advanced performer, a moderate tempo will allow younger performers (advanced high school/early college) to perform the work while still maintaining the spirit of the music.

This work was arranged by famed percussionist and mallet soloist Oliver Zinsmeister, who was the first-ever percussion student at the Eastman School of Music and soloist with the "President's Own" U.S. Marine Corps Band. Zinsmeister originally arranged this piece for performance with the Naples (Florida) Concert Band.

—Jason Baker

Impromptu **V**
Rich O'Meara
$15.00
Keyboard Percussion Publications
Instrumentation: 5.0-octave marimba

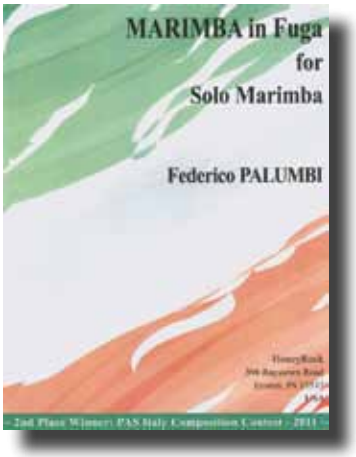
Commissioned by Chin Cheng Lin and Artesis Hogeschool Antwerpen Royal Conservatoire, Rich O'Meara's new piece for marimba consists almost exclusively of double lateral and single alternating strokes, has many tempo fluctuations, and is improvisatory in nature. However, it looks a little more difficult and is a little longer than the typical O'Meara solo marimba pieces you may be used to (e.g., "Restless," "Tunes for Mary O").

With lots of repetition and variation, the piece is more thematic than motivic. A phrase is created with a permutation of notes and stickings that repeats itself or is transposed to another set of intervals. Technically, this would be a great piece to strengthen your wide interval double lateral and single alternating strokes. There are sevenths and octaves all over with very few double vertical strokes. Tonally, it is on the dark side with sevenths and tri-tones prevailing. The piece is also quite long. At 352 measures and 16 pages, I estimate it to run about ten minutes. However, there is a lot of repetition, so the difficulty for the soloist is stamina, not learning a lot of notes.

There are no surprises with this work, and if you are already an O'Meara fan, you'll enjoy it. However, the idiomatic qualities of a piece that some people love turn others away. He's done a good job of creating a beefy piece for marimba that looks to be worth the time it will take to learn it.

—Julia Gaines

Marimba in Fuga **V**
Federico Palumbi
$15.95
HoneyRock
Instrumentation: 5.0-octave marimba



Awarded second prize in the 2011 PAS Italy composition contest, this work was inspired by the masterful creations of J.S. Bach. The opening contrapuntal section is largely metered in 7/8. With an extensive amount of chromaticism, the tonality combined with the metric structure give this piece a modern flavor. Consisting largely of scalar and arpeggiated passages, the material can be navigated with single independent, double vertical, and single alternating strokes. With no stickings indicated, the performer has the liberty to select combinations that suits his or her playing style. However, there are several moments where the performer must execute an alternating stroke at intervals as large as a ninth. An expressive choral, written in 4/4 and 3/4, provides a nice contrast to the articulate nature of the contrapuntal lines. The clear phrase markings during this section will help facilitate interpretive decisions.

Approximately three minutes and 50 seconds, this short work would complement a number of selections on a senior or graduate recital. As with any fugue, the inherent nature will challenge those who attempt this work. Although it does not replace the high quality transcriptions and adaptations already available, this work written specifically for marimba provides a nice alternative.

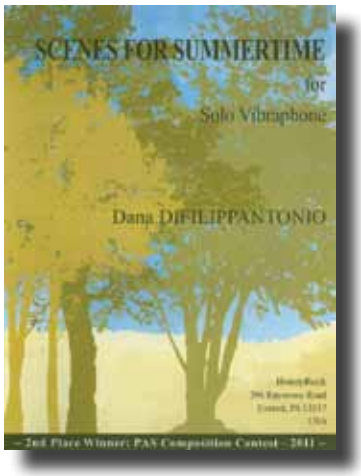
—Darin Olson

Scenes for Summertime **V**
Dana Difilippantonio
$18.00
HoneyRock
Instrumentation: 3.0-octave vibraphone

We all have fond memories of summertime, filled with special adventures, time with loved ones, and exciting destinations. Memories like these serve as the creative catalyst behind this 12-minute, four-mallet vibraphone solo that won second place in the 2011 PAS Composition Contest.

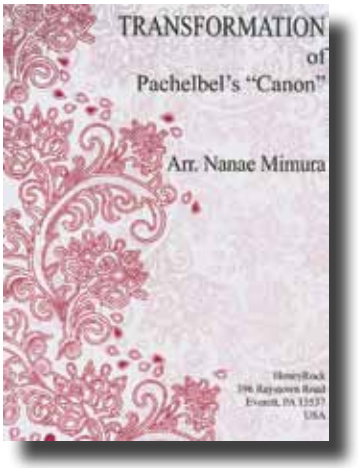
Written in five movements, this piece tells a musical story about two people meeting, interacting, and remembering. Movement I, "enchantment," and Movement V, "reminiscence," (basically identical in composition) contain limited harmonic vocabulary with creative permutations outlining only four chords. The compositional devices used in these two movements wear thin as the end result proves repetitive and predictable. While these movements do serve as narrative "bookends" to the entire work, the remaining three movements contain the real charm. Movement III, "repose," extends thematic ideas introduced in the first movement, while Movement IV, "idyll," relies heavily on multiple harmonic events where chord tones bleed together, creating the bulk of the music.

Movement II, "the boy; the girl," is by far the most creative, making great use of rhythmic non-pedaled figures. Where most composers utilize the unique sonic properties of vibraphone pedaling (and rightfully so), I appreciate the boldness of Difilippantonio dedicating the bulk of an entire movement to rhythmic, non-pedaled chords and punctuations. This second movement effectively stands in creative contrast to the surrounding movements, which consist largely of pedaled, arpeggiated seventh chords. All in all, the piece in its entirety will prove a challenge to college and professional vibraphonists and will be equally rewarding to performers wishing to include their favorite movements on a recital.



—Joshua D. Smith

Transformation of Pachelbel's Canon **V**
Arr. Nanae Mimura
$15.95
HoneyRock
Instrumentation: 5.0-octave marimba



This 2012 revised edition contains what those familiar with the original will remember: seven minutes of variations upon what is arguably one of the world's most recognized melodies. If the majority of your gigs are weddings, perhaps this would be a fantastic repertoire choice; if not, it may cause a Pachelbel overdose!

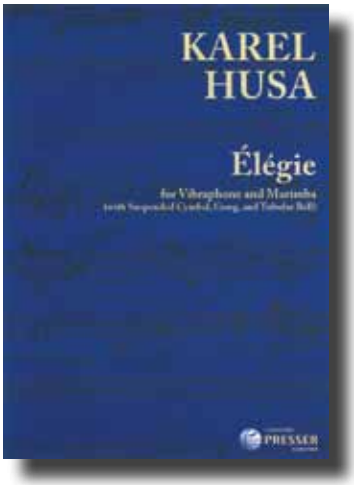
The work uses the full range of a 5.0-octave marimba, with the exception of the highest octave. It begins with the main theme and is then carried through a myriad of variations; the work concludes with a chorale. Single independent (inside and outside), double vertical, double lateral (inside and outside), and triple lateral (inside and outside) strokes are utilized. The primary technical difficulty, especially for younger/smaller performers, is relative to the "wingspan" that is necessary for some of the variations. There are many occurrences of melodic content in the fourth octave of the instrument, while the left hand supports in the lowest octave.

One can peruse YouTube and find a plethora of interpretations of this work, from the novice to the arranger herself. While this melody can be appealing, the arrangement is somewhat lengthy. However, it has undeniably become a very popular addition to the repertoire.

—T. Adam Blackstock

KEYBOARD PERCUSSION DUO

Élégie **V+**
Karel Husa
$8.00
Theodore Presser Company
Instrumentation: 4.5-octave marimba, vibraphone, suspended cymbal, gong, one A-natural chime



Since 2007, the OK Percussion Duo (hailing from the Czech Republic) has been an advocate in the pursuit and performance of percussion music from Czech composers. Through their efforts, they have secured this fantastic arrangement (dedicated to the duo) from a true musical heavyweight, Pulitzer Prize winner Karel Husa.

Arranged from his 1957 solo for piano by the same name, Husa has scored "Élégie" for two percussionists and added three augmenting instruments (cymbal, gong, and chime) played by the vibraphonist.

Still actively composing in his 90s, Husa's dramatic and inventive ear adds exciting dimensions to the sonorous world of percussion duo repertoire through this arrangement. The original piano solo has been delegated equally to the marimbist and vibraphonist through careful selection of the acoustic properties of the instruments. Both parts require four-mallet performance and mature musical patience in terms of phrasing (quarter note = 56) and delivery.

Lasting 4½ minutes, this work is a worthy inclusion on any senior recital, graduate recital, or percussion ensemble concert. I applaud the efforts of the OK Percussion Duo for this Husa commission, which is sure to become a staple in percussion repertoire.

—Joshua D. Smith

Joplin Fantasy **III**
Scott Joplin
Arr. Logan O. Moore
$12.00
Per-Mus
Instrumentation: 4.5-octave marimba, 3.0-octave marimba

The history of ragtime is not complete without the music of Scott Joplin. This arrangement by Logan O. Moore features six of Joplin's familiar tunes scored for marimba duet. The orchestration looks very similar to what you might expect in a piano score with the upper marimba performing the melodic content and the second marimba providing accompaniment.

"Joplin Fantasy" opens with the well-known "Maple Leaf Rag" set in common time and in G Major. Marimba 1 plays primarily single-lines with occasional thirds or octave double-stops. Marimba 2 is notated in bass clef for three or four mallets, and requires basic facility with single independent and double vertical strokes. This lower part often plays block chords, a simple bass line, or the traditional ragtime stride, combining bass notes on beats 1 and 3 with middle range double-stops on beats 2 and 4.

The key signature changes with the introduction of almost each new tune, but the piece stays in very familiar keys for most high school students (up to one sharp or three flats). The time signature remains constant throughout and, other than an indication to play slower at the beginning of "Sun Flower Slow Drag" and one to play faster at the beginning of "Peacherine Rag," there are no tempos specified, leaving that up to the performer. With a few minor adjustments, the piece could be performed on one 4.5-octave marimba and the arranger does give the option to play some of the bass notes *8va* to accommodate a smaller instrument if necessary.

For those who enjoy ragtime or want to explore some of the roots of early jazz, "Joplin Fantasy" is a nice package of some of Scott Joplin's most popular titles. The piece is accessible for average high school mallet players and would be an appropriate selection for a recital or solo and ensemble festival.

—Josh Gottry

The Carnival of Venice **III**
Arr. Logan O. Moore
$5.00
Per-Mus
Instrumentation: any keyboard percussion instruments

"The Carnival of Venice" is based on a familiar folk tune that dances its way from a simple, tuneful melody

into an increasingly decorative and exciting flourish of an ending. This 90-second arrangement is playable by two or three performers on keyboard percussion instruments of their choice. The top part would work nicely on xylophone, marimba, or possibly vibraphone, while the bottom part would fit comfortably on the bottom of a 4.0-octave marimba. A piano score is provided along with a player 1 part, a player 2 part, and an alternate treble-clef player 2 part that is to be played one octave lower than written. The piece is set in 6/8 and F major throughout.

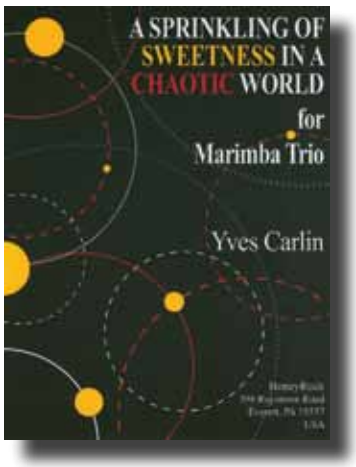
Player 1 carries the majority of the melodic material in this arrangement and, depending on the tempo, will require above average facility with rapidly moving scale and arpeggio figures. Player 2 begins the work with a simple tonic/dominant bass line on the strong beats along with double-stop chordal pitches on the "waltz feel" weak beats. The composer suggests that students uncomfortable with basic four-mallet technique can split this part between two players. Player 2 takes over the melody for two phrases in the middle of the work before returning to this accompaniment figure for the remainder of the piece.

Logan O. Moore's arrangement of this traditional tune is short and sweet, and it would be a fun showpiece for high school percussionists for solo and ensemble or recital performance.

—Josh Gottry

KEYBOARD PERCUSSION ENSEMBLE

A Sprinkling of Sweetness in a Chaotic World **IV**
Yves Carlin
$22.95
HoneyRock
Instrumentation (3 players): two 4.0-octave marimbas, 5.0-octave marimba



This marimba trio is an elegant neo-Romantic waltz by Yves Carlin scored for three mature marimbists. Player one has the lead melodic material, player two has the harmonic accompaniment, and player three has the bass. Tonally centered in E minor, this almost three-minute, single-movement composition is in 3/8 with a graceful feel of one beat per measure (tempo of 40 bpm). Four-mallet technique is required of player two (with rapidly-changing harmonies). Two-mallet technique is required of players one and three. This marimba trio is appropriate for intermediate-level performers.

—Jim Lambert

A Toast to the New Year **IV**
Gioacchino Rossini
Trans. Jeffrey T. Parthun Sr.
$18.00
Per-Mus
Instrumentation (4–5 players): four marimbas (instruments may be shared between players 1 and 3, and players 2 and 4—must be 4.3-octave), optional xylophone

This delightful transcription of Rossini's original SATB, a cappella French composition "Toast pour le vourel an" is from Rossini's volume two of his 14-volume collection *Sins of Old Age* (or *Péchés de vieillesse*). These compositions were written toward the end of Rossini's life (1792–1868) and after his many operas. This two-minute keyboard percussion ensemble is an excellent rendering of Rossini's creative opus and would be a charming musical contrast to a contemporary percussion ensemble program.

The individual mallet parts are not overly demanding; only two-mallet technique is required by each performer. However, the stylistic interpretation of Rossini's rondo structure is quite challenging. Familiarity with Rossini's mature classic/romantic nuances is necessary for an effective musical performance. Careful attention to dynamic control, accents, shifts in tonality, and steadiness in the indicated 120 bpm tempo are absolute prerequisites. Additionally, as with all keyboard percussion ensembles, appropriate mallet selection will enhance this tuneful G major Rossini transcription.

—Jim Lambert

Classic Mallet Trios, Volume 2 **II+**
G.F. Handel, J. Mouret, and A. Vivaldi
Arr. Brian Slawson
$17.99
Alfred
Instrumentation (3 players): bells, vibraphone, marimba (low-A)

As he did with Volume 1 of his *Classic Mallet Trios*, Brian Slawson has again orchestrated four familiar works from the Baroque era simply and effectively for keyboard percussion trio. In contrast to his first collection, however, these arrangements are notably easier and could be performed by younger high school students or musically mature middle school percussionists.

Each of the selections from Volume 2 could be performed independently, but Slawson has carefully assembled these titles in a four-movement format, opening with Mouret's popular fanfare "Rondeau," followed by the somber and rich "Sarabande" by Handel. The third piece is a fairly literal transcription from the opening of the *Allegro* movement of Vivaldi's "Autumn" from "The Four Seasons," and the final "movement" of this collection is the familiar "Hornpipe" from the second "Water Music" suite by Handel.

Only the "Rondeau" is more than 90 seconds in length, and it is also the only selection featuring tempo changes. The rhythmic content of the first three works is limited to half, quarter, and eighth notes, while a few basic eighth- and sixteenth-note figures are included in the upper two voices of the "Hornpipe." Each part is playable with two mallets. The vibraphone and bell parts are notated in treble clef, and the marimba part is in bass clef for all four selections. For ensembles with access to a 5.0-octave marimba, there are optional pitches notated in the "Rondeau," but all movements are playable using a low-A marimba.

This is an excellent collection of accessible pieces that would be perfect for early intermediate keyboard percussionists. Slawson has created quality arrangements of historical works with outstanding musical character and provided a brief performance note for each piece that will aid students in handling the music with a correct style and mindset. This collection is a great resource for any secondary school percussion educator.

—Josh Gottry

Haydn Behind Bars **I**
Arr. Jeffrey T. Parthun Sr.
$10.00
Per-Mus
Instrumentation (3 players): three mallet instruments, optional accessories: suspended cymbal, vibraslap, triangle, tambourine, and snare drum

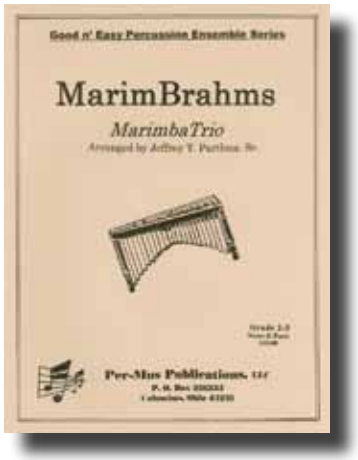
Using material from Haydn's "Surprise Symphony," this is a nice arrangement for a young percussion ensemble. Requiring a minimum of three performers, this mallet trio has optional parts consisting of suspended cymbal, vibraslap, triangle, tambourine, and snare drum. The composer adds his unique surprises to the arrangement with a *fortissimo* glissando and a comical whispering "shh…."

Junior high school band directors will be happy with the amount of educational material that can be covered in this 34-measure piece. Written at a moderate tempo, the quickest note duration is an eighth note. Ensemble balance can be addressed easily as all performers serve melodic and accompaniment roles at some point. The historical significance of Haydn as well as early theoretical concepts can also be discussed. The short duration and recognizable tune will make this a good choice for featuring the percussion section on a band concert.

—Darin Olson

MarimBrahms **II**
Jeffrey T. Parthun, Sr.
$10.00
Per-Mus
Instrumentation (3 players): one 4.0-octave marimba

Taken from the publisher's "Good n' Easy" Percussion Ensemble series, this two-minute arrangement of some popular melodies from Johannes Brahms will expose young mallet players to the fun of playing "classical music" in an ensemble situation. While the three parts could be played (or doubled) on separate instruments, this trio arrangement is intended to have all three players sharing the same marimba.



In terms of catering to younger players, Parthun offers extensive program notes that address issues of mallet choice and sustained rolls. Additionally, the parts have been arranged so that performers don't cross over each other while sharing an instrument. This piece is ideal for beginning mallet players, sight-reading, or as a performance assignment for a college percussion methods class.

—Joshua D. Smith

New York Tryptich **V**
Gordon Stout
$80.00
Keyboard Percussion Publications
Instrumentation (8+ players): three 3.5-octave marimbas, three 4.3-octave marimbas, 4.5- octave marimba, 5.0-octave marimba

I had the privilege of writing about the quartet version of this composition in the September 2012 issue of *Percussive Notes*. Now available for marimba orchestra, a large amount of this work is still scored in four parts. However, at times two of the voices are split into three separate lines. Moments in the quartet version that were blocked or rolled chords are now executed with each performer playing one or two notes.

One distinct difference between the two orchestrations is the inclusion of stickings. Necessary for the marimba orchestra due to the amount of performers on each part, these indications could also benefit those learning the quartet version. Conductors will appreciate the clarity of the large, spiral-bound score. Requiring a minimum of eight marimbas, this work would be a great selection for any collegiate ensemble that has enough instruments!

—Darin Olson

PERCUSSION ENSEMBLE

A Cap Gun Western **II**
Murray Houllif
$13.50
Kendor
Instrumentation (6 players): bells (or xylophone), 2 timpani, snare drum, bass drum, small tom, woodblock, triangle, bubble wrap

A programmatic work depicting life in the Old West, including galloping horses, a saloon, and the inevitable gunfight, this 2½-minute work by Murray Houllif is a fun, tounge-in-cheek sextet for percussion ensemble.

Houllif's western opens with the familiar eighth/two sixteenth-note galloping rhythmic figure on woodblock as the rest of the ensemble adds quarter- or eighth-note hits. Building gradually into the first melodic statement in the keyboard part and timpani, Houllif carefully weaves melodic and rhythmic motives between all voices to create a very balanced ensemble.

The keyboard part is completely diatonic in G major and features several repeating melodic phrases. The timpani part includes a few rolls but no tuning changes. The non-pitched percussion parts are mostly eighth- and sixteenth-note based rhythms, and while the parts contain a handful of flams, drags, rolls, and accents, nothing is beyond the technical abilities of an average middle-school percussionist.

After a brief "Bar Room Waltz," the ensemble moves outside for a gunfight featuring some aggressive rhythmic figures, ensemble accents, and a little bit of popping bubble wrap. The piece returns to the opening gallop and cowboy melody before a brief coda to conclude the work.

Houllif's writing gives every member of the section something interesting to contribute and the playful humor is likely to be appreciated by both performers and audience members alike.

—Josh Gottry

Crawl, Walk and Run **V**
Eric Sammut
$58.00
Keyboard Percussion Publications
Instrumentation (6 players): 2 vibraphones, chimes, 4.3-octave marimba, 5.0-octave marimba, drumset, 2 triangles, 2 cowbells, 2 woodblocks, timpani, tam tam, cabasa

Written for the Lien Percussion Group, Eric Sammut offers a unique twist to his compositional approach. Compared to his other chamber works published by Keyboard Percussion Publications, this sextet uses a rather large instrumentation by Sammut's standards. Utilizing techniques that we associate with his style, such as virtuosity and groove, this piece is a sure bet to delight audiences and performers alike.

Opening with a constant alternation of 7/8 and 4/4, a hi-hat ostinato maintains the pulse while syncopated motives are added to the texture. The resulting composite groove serves as an accompaniment to the melody presented by the marimba and vibraphone. Also syncopated in its own right, the melody occurs within a small range and is sometimes doubled at the octave. This first section requires three performers using four-mallet technique. While most of it could be played with two mallets, there is not enough time to pick

up mallets in order to execute future block chords. As a result, some rapid runs need to be played with single independent strokes.

The sixteenth-note groove eventually gives way to a triplet-based section in 4/4. The arpeggios in the low register of the marimba create a "walking" feel, while the longer notes in the chimes and vibraphone help create a leisurely landscape. An improvisatory vibraphone melody uses single independent strokes and eventually incorporates double vertical strokes at the interval of an octave. A dense overlapping of "running" sixteenth notes builds into a variation on the original theme.

Although there is motivic repetition throughout, the amount of material in this 286-measure composition will continually challenge the performers. Strong subdivision skills are essential to achieve the intended feel of each section. Sammut's blend of style, clear melodic ideas and improvisational elements will appeal to the differing musical tastes of most audience members. As with Sammut's other works, it is only a matter of time before this becomes a favorite on college campuses.

—Darin Olson

Do You Hear the Bells Sing? **V**
Fung Dic-lun
$25.95
HoneyRock
Instrumentation (4 players): antique cymbals (played with a bow and normal beaters), medium Chinese operatic cymbals, Tibetan domial cymbals, Tibetan finger cymbals, demounted antique cymbal (played with a tub of water and regular beater), medium Chinese operatic cymbals, large Chinese cymbals (mounted on a timpani), Tibetan finger cymbals, Tibetan singing bowls, medium Chinese operatic cymbals (shared with percussion I and II), large suspended cymbal, large Chinese cymbals, Tibetan conical cymbals

Combining Tibetan, Chinese, and Western influences, this 12-minute, five-movement work requires a high level of finesse and coordination from four mature performers. The composer is diverse and specific with his choice of instrumentation as can be seen in the instrument list above.

The first two movements are extremely slow and rely more on a series of coordinated "moments" between the players rather than definite rhythm. The third and fourth movements are slightly faster, more rhythmic, and feature several passages and difficult hocket patterns between the players. The final movement returns to the slow, meditative quality of the opening of the piece. While exact rhythms are notated, it can be assumed they are to be performed with great freedom and flexibility.

Due to the extreme coordination that must occur between the performers in all of the movements, it would be essential for all performers to use the full score in performance if a conductor is not used. This, however, would not be a problem, as each movement is contained on a single score page.

—Jason Baker

Memoires de Peaux **VI+**
Bruno Giner
€58,50
Editions Francois Dahlmann
Instrumentation (6 players): multiple sets of bongos, tom-toms, snare drums, and bass drums

For ten minutes of the highest difficulty in a multiple percussion sextet, Bruno Giner's "Memoires de Peaux" captures the unofficial honor. Composed and premiered by the virtuosic Ensemble Sixtrum in Montreal (2011), the piece does not specify in the printed score (or individual parts) which instruments are required for each performer. From a careful study of the score, the individual staves for each performer are identically notated. However, the actual instrumentation for each player is unknown. Only on the publisher's website is there any information: "bongos, tom-toms, snare drums, bass drums."

Compositionally, there are initial constant meter shifts from 12/8 to 3/8 to 5/16 to 9/8 at an opening tempo of eighth note equals 184. After this opening whirlwind section of 67 measures, a transition to a much slower and pensive second section marked at quarter note equals 76 and a notated meter of 2/4 + 3/16 permits a significant contrast of dynamics and softer, slower rhythms. At measure 149, the opening brisk tempo resumes until measure 246, which halts with a notated fermata heralding a closing rhythmic double fugue among the six performers. It closes with a dramatic *fortissimo* punctuated ending at measure 272.

This composition is among the most difficult percussion sextets I've ever seen and would be appropriate only for the most mature professional/graduate level percussionists. Control of multiple mallet/stick shifts and careful score study are absolute prerequisites for a successful performance. The most significant issue with this work is the lack of information regarding the instrumentation.

—Jim Lambert

New Friends March **I**
Jeffrey T. Parthun, Sr.
$10.00
Per-Mus
Instrumentation (6 players): two keyboard percussion instruments, snare drum, bass drum, suspended cymbal, tambourine

This elementary-level percussion sextet is tonally in B-flat major, is in 4/4, and has no rhythms more difficult than eighth notes. The entire composition is 34 measures at only a minute and ten seconds, and would be a good ensemble for first-year students. Both mallet parts could be doubled, allowing for more performers. Effectively placed dynamics and the use of the timbres of the tambourine and suspended cymbal add a small amount of sophistication to this beginning piece.

—Jim Lambert

Percussion Quartet #2 **IV**
Christopher Swist
$40.00
Keyboard Percussion Publications
Instrumentation (4 players): vibraphone, 5.0-octave marimba, 4 tom-toms, 3 bass drums

This quartet will meet the abilities and demands of an advanced undergraduate and graduate level percussion ensemble. The scoring is divided between two keyboard percussion players and two multiple percussionists. The vibraphonist doubles on snare drum in several sections.

The most characteristic element of this piece is the use of constantly alternating meters, creating additive rhythmic phrases throughout. The piece never veers away from the initial tempo marking of 168 bpm, which only intensifies the growing energy the music exudes. While the melodic language is largely chromatic, the creative use of meter and rhythm aid in making the piece accessible to a wide variety of listeners.

Both keyboard percussion parts include four-mallet writing, which is idiomatically conceived and fits naturally on the instruments, especially in regard to rhythmic ostinati. Aside from the 5.0-octave marimba, this piece uses instruments that would be found in most music departments, making it ideal for a smaller studio of advanced percussion students or a newly-formed professional chamber ensemble.

—Jason Baker

Rela Hook **III**
Ripples **III**
Tim Mocny and Mike List
$5.00 each
Things to Hit Publications
Instrumentation (2 players): marimba and tabla

There certainly aren't a lot of Western-tradition compositions involving tabla, and even fewer for marimba and tabla duet (see Payton MacDonald's "Jugalbandi"). But more classically trained percussionists are adding tabla to their arsenal of instruments, resulting in an increased demand for non-traditional tabla repertoire. Here, Tim Mocny and Mike List have composed a couple of very short pieces for their To Hit percussion duo, and have made these scores available to the public.

As the title might imply, "Ripples" features a rippling, very idiomatic marimba part, making use of mostly double lateral and single independent strokes, through a combination of 7/8 and 8/8 time signatures. The tabla joins in for about half the piece, grooving along with the marimba and accentuating the cadences.

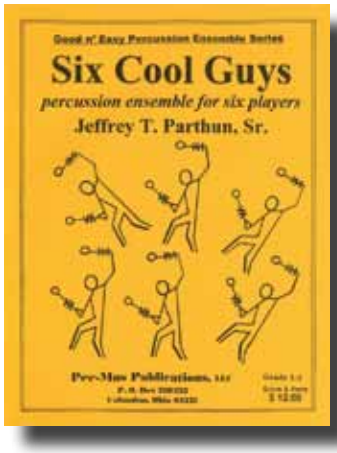
"Rela Hook" is inspired by a combination of a traditional tabla compositional type called *rela*, and the feel of techno music—although what List refers to as a *rela* may not be accepted as such in some tabla traditions. Aside from "his teacher in India," no specific clue is given regarding the original source of the materials.

In terms of the tabla notation, I find it curious that, while there isn't a huge amount of Western repertoire in existence, the composers chose to implement their own notation system, rather than using previously established systems by Bob Becker or Payton MacDonald. It certainly helps that the tabla *bols* are often additionally indicated as text, though the two types of "Tin" used require special attention. Any intermediate tabla player should have no problem in interpreting the parts, though less experienced players might be challenged by some of the *bols* used, such as "Nu" (also known as "Ne" or "Na"), or "Dhiri" (also known as "Dhere"), which normally involve both hands, but here appears to only use the right, since there is only one notehead assigned to it.

The repetitive, pattern-based marimba parts of both pieces are very accessible to anyone who has been playing four mallets for a couple of years, while the tabla part may require slightly more experience, especially for "Rela Hook." These are both light pieces that could add a fun addition to an undergraduate recital.

—Shawn Mativetsky

Six Cool Guys **II–III**
Jeffrey T. Parthun, Sr.
$12.00
Per-Mus
Instrumentation (6 players): bongos, congas, bass drum, timpani



Training level compositions are seldom a work of art. This publication is for six players, and most of the tone colors are drum oriented, except for the snare drum, which is mixed with hi-hat. The ensemble is in 4/4 and is to be performed around 120 bpm. After the opening section of short motives and spaces, the piece moves to a syncopated groove pattern as the motives are tossed between the players. The ensemble members should have fun with this piece.

—George Frock

Taiko Drums **I+**
Kevin Mixon
$9.95
Kendor
Instrumentation (3 players): high concert tom, middle concert tom, bass drum

Exposing your beginning percussionists to the sounds and moods of a Japanese taiko drum ensemble (kumidaiko) has never been easier. This two-minute trio is craftily written so that young players will experience a sampling of taiko techniques (playing on the head and the rim/shell) and the excitement of unison drumming with spirited vocal calls ("kakegoe") using the syllables "sei" and "ha."

Using only quarter and eighth notes throughout, Kevin Mixon presents the music in a way that creates an effective dialogue between the players by allowing each part to stand out within the phrases. Typically, two performers will play rhythms based on quarter notes and rests while the third performer utilizes eighth notes with simple accent patterns.

Mixon scored most of the musical sections at soft dynamic levels that crescendo to exciting climaxes towards the end of each phrase. This will aid young performers as they explore some of the more mature musical concepts of this genre rather than just playing loud and shouting at the end of each phrase. Kudos to Mixon for this fine piece of beginning literature that will excite not only the performers, but audience members as well.

—Joshua D. Smith

Warrior from the Deep **IV**
Jonathan Kolm
$40.00
Keyboard Percussion Publications
Instrumentation (3 players): 1 vibraphone

One vibraphone, three players, six movements, 15 minutes…. I must admit this didn't seem enticing at first; however, Jonathan Kolm creates some very nice moments by utilizing various performance techniques.

The composer gives the option to perform with three players on different instruments, which I highly suggest. This makes it much more idiomatic for the performers (especially regarding space), and it gives them all access to a pedal; this will lead to a much more successful performance. All parts may be played with two mallets, but by using three instruments, the performers have the option to use four mallets.

The various techniques involved include striking the resonators and bars with the shaft of the mallet, scraping the bars with triangle beaters, pitch bending, increasing/decreasing motor speed, and glissandi. These greatly add to the overall appeal of the work when Kolm creates very nice contrasts in color.

Programmatically, Kolm borrows imagery from two sources: Samuel Taylor Coleridge's seven-part poem *The Rime of the Ancient Mariner* and Disney's film *Pirates of the Caribbean*. The related "storyline" is a bit over the top, but I imagine it works well for younger audiences.

While I do not expect this work to gain mass popularity, I can respect the composer's willingness to think "outside of the box." The selected techniques create wonderful changes in timbre and definitely provide a much needed contrast for the ear of the listener.

—T. Adam Blackstock

SNARE DRUM METHOD

Alfred's Drum Method—Complete I–III

Sandy Feldstein and Dave Black
$20.00
Alfred

While the two volumes in this series, *Alfred's Drum Method* Volumes 1 and 2, are well known, it is easy for them to get lost amongst the plethora of other snare drum methods. These two books are now combined into one volume. While addressing a multitude of concepts, the content is still refreshingly clear as it serves as a one-stop answer for the beginning snare drummer.

The book begins with the absolute basics (drum setup, grip, maintenance) and methodically teaches beginning reading skills before addressing the various rudiments in great detail. Material consists of short exercises, solos, duets, band excerpts, and small multiple percussion pieces. Along the way, common orchestral accessories such as cymbals, bass drum, and tambourine are introduced and included in the various studies.

While many authors might shy away from this approach fearing such a book would lose clarity by trying to be too many things at once, Feldstein and Black achieve success with a volume that is clear, focused, and sequential.

—Jason Baker

The Level System I–III

Jeffrey Johnson
$10.99
Alfred

This book endeavors to clearly convey the level system concept as taught by George Lawrence Stone and Joe Morello. It includes exercises, pictures, and diagrams to define the stroke types: full, tap, down, and up. Although the author is explaining concepts already found in other books, there is some new material such as applying the concepts to the PAS 40 International Drum Rudiments. There is also a brief drumset application section at the end of the book.

Some of this material may not be found in books by Stone or Morello, but most of the material is similar to the content in Gary Chaffee's *Patterns* series. The book is well done and does a good job of conveying the concepts through the exercises presented.

—Jeff Moore

SNARE DRUM SOLO

El Capitan & Beyond III

James L. Moore
$4.00
Per-Mus

Based on the form, meter, and rhythmic structure of John Philip Sousa's "El Capitan March," this can be a stand-alone solo for snare drum, a feature solo with concert band, or a piece for study of traditional march form and rudimental snare drum performance. The solo is more technically advanced than Sousa's snare drum writing, but it does include some elements of the original part and is below the technical demands of most intermediate to advanced rudimental literature currently being performed at the high school level.

As with the original score, the piece opens in 6/8 and shifts to 2/4 approximately halfway through with a consistent pulse near 120 bpm. Moore elects to use diddle notation for all but three rolls in the solo, offering a clear indication of the pulse of the rolls. Sticking is provided in selected portions of the piece, with the rest of the sticking easily derived from those indications or natural sticking principles.

The solo includes flams, rolls, individual diddles, accents, and the wide range of dynamics common in Sousa's marches. There are no drags or atypical sticking combinations and no unusual rhythmic groupings or tuplets.

This solo lacks the excitement, technical challenges, hybrid rudiments, and visual components included in contemporary snare drum collections. It does, however, do a nice job of enhancing a historical work with slightly more advanced elements, draws attention to early literature for rudimental snare drum, and allows for a convenient play-along option with a concert band or mp3 recording of Sousa's original work.

—Josh Gottry

TIMPANI SOLO

Dynamic Solos for Timpani I–III

Brian Slawson
$8.99
Alfred

Solo collections of educational materials for any instrument are usually presented as a group of exercises that address techniques, but often lack musical expression and styles. This publication is one teachers will want their students to experience, because the solos present a variety of styles, rhythmic challenges, and musical phrasing. Each solo is in a different key, so ear training and tuning will receive attention—an area that beginning texts usually omit. There are 18 solos ranging from one to four drums. Very few sticking patterns are presented, leaving the choices to the performer or teacher's suggestions. I was impressed that each solo is preceded with a brief description, including suggestions and goals for preparation.

Some of the titles are cute, and some describe the style. Examples are, "Space is the Place," "Beat Four Hits the Floor," and "Piper's Tale," which is in a Scottish bagpipe style. It is impressive that, even though this is an elementary level collection, the author is not hesitant to present changing meters, tuning, and ample dynamics.

—George Frock

No Evil IV

Robert Zolnowski
$9.00
Keyboard Percussion Publications
Instrumentation: 4 timpani

According to Robert Zolnowski in the preface to this score, this three-movement work for timpani is based on the Chinese proverb "See no evil, hear no evil, speak no evil." Each movement is based on one of those phrases. The first movement, "See," requires the use of covers on the drums symbolizing hands covering the eyes. Movement two, "Hear," is based on a well-known death-march motive. The final movement, "Speak," includes text spoken in Latin and other vocal effects. Evil is portrayed throughout the piece with the use of tritones and other dissonant intervals.

Intermediate to advanced technique is required for a successful performance of this theatrical timpani solo. Each movement is about two minutes in length, making the entire three-movement suite appropriate for the undergraduate timpanist.

The first movement is notated with a tempo of quarter note equals 66 and starts with covers on all the timpani. The performer is directed in appropriate areas of rests to lift the covers and drop them (the performer is given the instruction to have thin "fiberboard/cardboard" covers for the timpani as well as to play in the center of the drumhead when playing on the covers). By the time the first movement is completed, all covers are removed.

The second movement is faster (145–160 bpm), changes pitches from the first movement, and the performer strikes the bowls of the timpani in intermittent passages. Dramatic shifts in the printed dynamics and notated accents for this movement will challenge the performer's skills to present lyrical musical phrases at the indicated tempo. This second movement ends with a *rallentando* and soft cadential roll on the lowest kettle.

The third movement, also notated quite fast (quarter note equals 150), is the most whimsical of this suite because the performer has "notated" spoken words in coordination with playing the timpani (the most frequent words, "*Ego Subsisto Sermo*," translate to "I need to stop talking"). The consequence is that the timpanist is directed to be a spoken accompanist to the sounds of the timpani with specific rhythms (or *sprechstimme*) to the spoken words.

Although printed in three separate movements, this composition should be performed as an entire unit and would be an excellent selection for a junior or senior percussion undergraduate recital.

—Jim Lambert

TIMPANI SOLO (WITH PERCUSSION ENSEMBLE)

Trek to Gongga Shan V

Moses Mark Howden
$35.00
Keyboard Percussion Publications
Instrumentation (7 players): 5 timpani (solo), two 4.3-octave marimbas, 2 vibraphones, crotales, glockenspiel, chimes, tam tam

Should you want to feature your timpanist with your percussion ensemble, this piece offers an exciting and musical experience. The work is composed for seven players including the soloist. The marimba parts are for 4.3-octave instruments, and the technical challenges include the common strokes found in most marimba literature. The keyboard parts appear to be more difficult than they are, but much of the material is repeated ostinato patterns and will be learned quickly. Many of the motives are presented with open fourths, fifths, and octaves, and the chords are presented as arpeggios with sticking patterns such as 4321, 1234, and variations.

The timpani part is very tonal, with the drums tuned to E, A, B, D, and E. The soloist is challenged with material that requires quick movements and rhythmic clarity moving across the five drums. In one large section, the soloist plays a steady pulse on one drum with melodic motives on another. There are a few pitch changes clearly marked with ample time to tune. There is also a brief section performed with rattan sticks rather than normal timpani mallets.

This will be an excellent piece for ensemble concerts and recitals.

—George Frock

MULTIPLE PERCUSSION SOLO

A Different Drummer **V**
Dave Hollinden
$30.00
Self-published
Instrumentation: 2 tom-toms and cymbal

Are you ready for 28 minutes of multi-percussion solo—and you only get to use three instruments? This may be a bit more than most can handle—particularly when thinking of an audience.

The program notes are very specific. The performer must use two, double-headed toms and a large cymbal. Dave Hollinden also provides details relating to tuning, setup, notation, stroke locations, gestures, and repetition. Although the piece may not be for everyone, I applaud Hollinden for his efforts in explaining exactly what he wants; in this score, this is paramount.

After an introduction, the work shifts to ten pages of repeated cells in which the performer is required to use implicitly detailed gestures. The amount of repetitions is not specified, as the composer leaves that to the discretion of the performer. Though I have only heard a recording of the work, I believe that the live, visual aspect would be much more pleasing; the soloist must be as theatrical as he or she is musical while performing the aforementioned, graphically-notated gestures.

Again, 28 minutes of toms and cymbal is not for the faint of heart; for those who are timid, Hollinden does a wonderful job of aiding in the understanding of his work, and definitely helps in explaining the "method to his madness." An open mind will be necessary when listening to or performing this work.

—T. Adam Blackstock

Remembrance **VI**
Michael Udow
$35.00
Equilibrium
Instrumentation: solo percussion (musical saw, Japanese Rin, Kin, Dobaci, colorful ringing metallic timbres, vibraphone, five Korean gongs, and 13 graduated drums) and wind ensemble

Michael Udow has created a work that is ethereal, energetic, and unique. Originally composed in 1980, this single-movement piece was revised for publication in 2012. The wind ensemble instrumentation is standard and all parts appear to be playable by an advanced college or professional ensemble.

Like many of Udow's compositions, the solo percussion scoring consists of unique instrumentation and creative notation. While recommendations are given regarding the choice of drums and metallic timbres, selection is ultimately left to the performer.

Solo and ensemble writing employ both standard and graphic notation, which the composer uses to create a variety of colorful atmospheres. A piano reduction is included, allowing for rehearsals and recital performance. Dedicated to his father, Jack Udow, Michael Udow's recently revised work will provide advanced percussionists an opportunity to interact with a unique palette of sounds.

—Jason Baker

Rudimentalisis **II–III**
Greg A. Steinke
$4.95
HaMar
Instrumentation: piccolo/medium snare drum, medium woodblock, medium triangle, hi-hat, 16–18-inch thin suspended cymbal

Although this piece has a copyright date of 2012, the composer states in the program note that the piece was written for Mark Jacobson especially for a concert in March 1980. The setup is minimal and the score clearly indicates open/closed markings for the hi-hat. In addition to sticks (nylon tip preferred), the composer also asks for wire brushes with a sliding cover, so that the tension of the brushes is adjustable (brush tension changes are indicated). In spite of the title, there are no specific rudiments asked for, as there are practically no stickings indicated. Several phrases are marked "fill" or "fill ad lib, emphasize syncopated rhythms." I suppose rudimental passages could be employed in these sections, but the composer has only indicated a bar of sixteenth notes or slash marks for these sections.

The form of the piece appears fragmented and lacks a clear sense of development. The piece opens with "free" musical gestures (utilizing brushes) leading to the first section marked "Allegro." After adding stepped hi-hat quarter-note triplets while simultaneously playing sixteenth notes with brushes on the hi-hat, a transition to sticks on cymbal occurs with a mixture of 4/4 and 3/8 bars that eventually leads to the snare. The snare section has many "fill" phrases with rimshots occasionally indicated from edge to center. The "Quasi-Cadenza" asks for a "prepared" hi-hat, which is achieved by placing a piece of cardboard between the two cymbals and playing on the cardboard and bell of the hi-hat cymbal. The final section contains the same phrases from the first "Allegro," but in a different order. This composition relies heavily on the performer to create much of the content, and the material that is provided is not remarkable or rudimental.

—Jeff Moore

Toccata and Grooves **IV**
Robert Zolnowski
$8.00
Keyboard Percussion Publications
Instrumentation: 3 toms, piccolo snare drum, bongos, woodblock, cowbell, hi-hat, trash cymbal (12-inch splash nested inside 10-inch China splash), crash cymbal, splash cymbal

This 6½-minute work is intended to sound like the performer stumbles into a practice room, discovers someone's setup, and proceeds to jam on the instruments in various styles while becoming acclimated to the instruments. Although stickings are left to the discretion of the performer, the use of paradiddles is suggested and a rudimental style of performance is requested.

After a short, free introduction, the piece falls into a fast groove utilizing the famous "Wipe Out" sixteenth-note accent pattern. Melodic toms and triplet fills create interesting phrasing and contour throughout this section. The second major section of the piece is in 12/8 with constant eighth notes on the snare drum and double-stops around the drums, again creating melodic interest and repeated grooves on the low tom. An optional cadenza is offered in this section as well. The third section goes into a duple-based Latin clave with hints of a guaguanco melody in the toms. The final section returns to the "Wipe Out" theme and ends with a flourish of rudimental drumming at a rapid tempo.

"Toccata and Grooves" is enjoyable for listener and performer alike. The work is not nearly as difficult as many new multiple percussion solos and not particularly time and space consuming as some, which can be a good thing. Not every piece on a recital needs to have a rating of "VI" to have musical value!

—Susan Martin Tariq

MIXED INSTRUMENTATION

Crossroads **IV**
Howard Buss
$68.50
Brixton Publications
Instrumentation (4-part trombone choir and 8 percussion): orchestra bells, xylophone, vibraphone, 4.0-octave marimba, 4 timpani, concert bass drum, 2 large tam tams, 5 concert toms, pedal bass drum, 2 conga drums, crash cymbals, 3 suspended cymbals, metal wind chimes, 2 vibraslaps, 3 tambourines, claves, agogo bells, guiro, triangle, maracas

For the university sporting vibrant percussion and trombone ensembles, this 15½-minute work is a welcome addition to the literature and a suitable feature on either group's concert. Although "Crossroads" may be performed with a trombone quartet in its entirety on stage, ideally the trombone parts should have multiple players. The piece begins and ends with off-stage antiphonal trombones, bass drum, suspended cymbal, and tam tam.

A slow, haunting introduction by the off-stage players builds to an introduction of a solo trombonist on stage that is accompanied by the off-stage trombonists. Near the end of the fanfare-like trombone solo/choir, the percussionists silently move to their places on stage and then provide a rhythmic, driving introduction for the trombone choir to take the stage. Somewhat contemporary sounding in places, with jazz and Latin influences, one's interest is held for the entirety.

The two instrument families are well integrated throughout. Some sections are extremely lyrical in the percussion ensemble and rhythmic in the trombones, vice versa in others. This compositional technique allows for great clarity throughout the work. Howard Buss has paid close attention to detail with staging directions and musical nuance alike, providing an enjoyable work for the performers and audience and an opportunity to diversify the otherwise homogeneous percussion or trombone ensemble concert.

—Susan Martin Tariq

Dark Wing **V**
David Johnson
$20.00
Keyboard Percussion Publications
Instrumentation: 4.6-octave marimba and cello

From the same composer that brought "Quartz City" to the repertoire, this seven-minute duet for low-E marimba and cello is a blend of jazz and Persian influences. The title is

also the name of the composer's trio, in which he plays marimba and vibraphone with a bassist and percussionist.

After a slow and brief introduction, the performers are engulfed in a brisk onslaught of odd meters. The majority of the measures are in triple meter, providing a dancelike and driving quality. The marimba part requires advanced four-mallet technique; single independent (inside and outside), double vertical, double lateral (inside and outside), and single alternating strokes are utilized. The performer must also be comfortable with independent rolls in the right hand.

I really enjoy the combination of marimba and cello and feel it is worthy of more exploration. Geared for an advanced undergraduate student, "Dark Wing" provides an opportunity for collaboration that is not often encountered.

—T. Adam Blackstock

Sea Monkey **V**
Sarah Gibson
$13.00
Keyboard Percussion Publications
Instrumentation: 5.0-octave marimba, cello

Written for composer/percussionist Ben Phelps and cellist Peter Myers, "Sea Monkey" was the 2010 PAS Composition Contest Winner in the marimba/cello duo category. Its programmatic title references a 1957 aquarium product that was originally called "Instant Life" because it was a species of brine shrimp that, when released into water, emerged from their cryptobiotic state and became "alive." The first movement of this work is titled "Cryptobiosis" and the second "Instant Life."

The first movement is meant to represent a dry, sparse atmosphere like the state of the shrimp in their powder form. Primarily focusing on a two-note motive, the seconds are prominent in the tonality. The performing duo has a little freedom with the tempo because it is on the slow side at 60 bpm. The cello part includes arco and pizzicato notation and is easy to read. The marimba part has no stickings indicated and will require two-mallet single-stroke rolls, lateral strokes at the octave, and some independence between the hands.

The second movement represents the life that occurs when the shrimp enter the water and are finally "awakened" from their powder form. The tempo is marked 100 bpm, but don't let that fool you. Whereas the cello part doesn't look that difficult, the marimba part is. It consists primarily of double vertical strokes that jump around the instrument. The good news is it looks less difficult to put together with the cello, as there are lots of unison or responsive rhythmic motives.

It looks like a fun piece to play and the title and subsequent programmatic ideas add to its appeal. I'm thankful PAS offered the category of a marimba/cello duo in its composition contest so pieces like this are added to our repertoire. I look forward to working on this piece with my faculty colleague!

—Julia Gaines

The Dixieland Swing **III**
Malinda Zenor
$18.00
Per-Mus
Instrumentation (4 players): xylophone, piano, bass, and drumset

Intended to capture the essence of the 1920s, this quartet is also available in a full concert band arrangement. Limited to a two-octave range, arpeggios and scalar passages comprise a majority of the repetitive xylophone melody. Using the key signatures of C and F major, this "Lively Swing" would be an audience friendly solo with which to feature a high school student.

The remaining three parts significantly vary in difficulty. Composed in a stride style, a skilled pianist is needed. To achieve the intended feel, the pianist needs an advanced level of coordination. In contrast, the bass and drumset parts are simple**.** Including a few notated ensemble rhythms, a majority of the drumset part indicates "time." An optional drumset solo (not notated) will add difficulty to the part, while keeping a high school student engaged. As suggested by the composer, "period staging" could be used to provide a unique atmosphere to a percussion ensemble concert.

—Darin Olson

STEEL PAN

Loco Man **II**
Harry Shearer
Arr. Jeff Moore
$17.99
Alfred
Instrumentation: steel pans, bass guitar (optional), drumset

"Loco Man," the brainchild of comedian Harry Shearer, was performed by The Folksmen in the movie *A Mighty Wind* (great viewing for any professional musician, as is the other famous send-up featuring Shearer and many of the same actors, *This is Spinal Tap*). Jeff Moore's arrangement is scored for the standard five-voice steel band orchestration and is written for young or entry-level ensembles, who will have no trouble putting this chart together.

The tune, outlining an AABA form, is charming in its simplicity. A broken-strum figuration in the double second pan adds interest without being too difficult for a novice. The drumset part provides written out drum fills that call for three toms. The part might be easier to read if generic fill indications were provided rather than written out fills, leaving the drummer (or the director who may be coaching an inexperienced kit player) some flexibility in handling these important spots.

Alfred's habit in many of their steel band charts is to include a separate electric bass part aside from the bass pan part. In such cases, the following performance note is included: "The bass pans and bass guitar parts are identical, so the arrangement can be performed with either one omitted. Players may wish to use a bass guitar, along with the bass pan part, to help fill out the low-end frequencies and balance with the drumset."

The problem with "Loco Man" is that the bass pan and bass guitar parts are *not* identical. In fact, the bass pan part incorporates octaves and other double-stop intervals, such as perfect fourths and fifths, making it much more difficult to read than the single-line figuration of the bass guitar part (not to mention that double-stopped intervals other than octaves in bass pan parts tend to make the instrument sound unfocused). Furthermore, the bass pan part calls for pitches outside of the typical range of the instrument. Six-bass steel pan instruments found throughout the United States commonly have a range that tops out at either E-flat or F on the bass clef staff, yet "Loco Man" calls for G and even A to be played.

Unfortunately, these factors render the bass pan part ineffective. If I were directing an ensemble playing this chart, I would simply hand the bass pan player the bass guitar part and instruct him or her to read it down an octave.

—Chris Tanner

Papaya Treat **IV**
Thom Hasenpflug
$18.99
Alfred
Instrumentation: steel drums, drumset, auxiliary percussion and optional bass guitar

This original steelband composition is written in a quasi-calypso style for pans, optional bass guitar, and light engine room. The piece features playful upper pan parts that are either harmonized with the melody or used as independent question-and-answer phrases. Although written in 4/4, every once in a while there is a meter change to 2/4 that shifts the groove momentarily. Additionally, there is a detailed drumset part complete with ensemble kicks, fills, beat changes, and other timbre changes that are very useful.

Written in A major, there are times where a key signature change would have been easier to read than the courtesy accidentals that are confusingly written above the note. They look like a trill indication and clutter the score. There are places where the texture of the solo lines or solo rhythmic punches are contrapuntally thin and will require some balance issues on stage. Also the bass pan part is out of range in bars 5, 42, and 52, where the player will have to take the notes down an octave. An electric bass part also exists that can be substituted or played along with the bass pans.

Of particular interest is the unpredictable use of harmony that gives the piece somewhat of a "tropical" feeling, especially in the solo section where the changes make for an interesting progression. Although this is not in an authentic Trinidadian style, the composition will work as a contrasting piece for a steelband concert for intermediate high school or college players.

—Jeannine Remy

Smooth **IV**
Arr. Jeff Moore
$18.99
Alfred
Instrumentation: steel drums, drumset, auxiliary percussion and optional bass guitar

Would you like a little Santana on pan? This delightful four-minute Latin-rock arrangement is something audiences will instantly recognize and would be good for the gig book or a steelband concert. It is appropriate for a medium-level group due to the fact that it contains a few rhythmic challenges and an improvised or written out solo.

As a whole, the piece works well on the steel drums and utilizes proper ranges and chord voicing written for double tenors that go down to low F. The Latin rhythmic pattern from the original is traded around the mid-range double pan instruments. The lead part stays on the melody while the bass plays the fundamental and the cello/guitar harmonizes. There is an optional electric bass part that is slightly busier than the bass pans, but they could play together to enhance the low range. The drumset part is easy to read and supports the ensemble figures as needed. Overall, this

pop chart would work well as gigging material for any intermediate high school or college level steelband.

—*Jeannine Remy*

The Flamingo **III**
Thom Hasenpflug
$17.99
Alfred
Instrumentation: steel pans, bass guitar (optional), drumset

Thom Hasenpflug has created an interesting, medium-difficult steel band chart in "The Flamingo." The piece is based in the key of B-flat major, and each instrument part in the standard five-voice steel band orchestration has meat on its bones, providing a challenge to every band member. Hasenpflug strays at times from four-measure phrasing; sometimes it works, in other cases it seems as if the piece is meandering. Overall, the piece is effective. The title page provides suggested groove patterns for commonplace engine room instruments such as congas and shaker, which will certainly prove helpful to directors.

"The Flamingo" is labeled by the publisher as Grade 4 (medium difficult); however, I think Grade 3 is more appropriate. The outlier here is the drumset part, which contains too much information. For instance, the part calls for four distinct groove patterns over the course of a three-minute tune. What's more, certain terminology (e.g., an indication for a "Kang" ride at one point; the written direction "Quasi-Fill") is either confusing or unnecessary. While I appreciate the care that Hasenpflug has taken in making his detailed compositional intentions clear, a didactic drumset part leaves little to the drummer's imagination. A better and more common approach is that of the typical jazz band chart, where the drumset part provides only bare bones stylistic grooves along with important hits or punches.

—*Chris Tanner*

WORLD PERCUSSION

Getting Started on Cajón **I**
Michael Wimberly
$19.99
Hudson Music

It is no surprise that an instructional DVD with the words "getting started" would focus on the basics. The good news is that once the basic strokes and mechanics are out of the way, the book covers some traditional and contemporary grooves, which allows the student to start playing music with the instrument. Styles covered include the guaguanco, samba, merengue, ganza, joropo, batucada, rock, hip-hop, funk, and jazz with brushes. The book that accompanies the DVD has large printed musical examples and clear black-and-white photos of playing/hand positions.

While Michael Wimberly's demonstrations are well done, the sound quality of the DVD is not nearly as clear as most Hudson products. I found the brief history of the cajón—adapted from Wikipedia!—to be rather suspect. I have to take issue with the advertisement from Hudson Music, producers of typically excellent instructional materials, who suggest this DVD is "perfect for percussion beginners and established drummers and percussionists looking to expand their sound palette." Wimberly's instruction is *squarely* aimed at the entry-level market. Even a beginning student who has just picked up the cajón should move quickly through this material.

A quick survey of instructional material for cajón yielded several DVDs that were packed with much more information, such as the *Complete Cajon* series by David Kuckhermann. *Getting Started on Cajón* allows one to do just that, but not much more.

—*John Lane*

DRUMSET VIDEO

Live! One Great Night
Steve Smith and Vital Information
$11.99
BFM Jazz

This is not one of his instructional DVDs, but Steve Smith will still school you! All the musicians in Vital Information have effortless mastery of their instruments: Vinny Valentino (guitar, konnakol and voice), Baron Browne (bass), Smith (drums and konnakol), and Tom Coster (keyboards). Originally recorded to be a webcast concert in 2007 (a rather forward-thinking idea at that time), this CD/DVD combo captures a no-holds-barred live concert performance of the jazz/fusion super group for an enthusiastic crowd at The Mobius club in Ashland, Oregon.

Many of the tunes were previously recorded and released on *Come On In* and *Vitalization*. However, the live format allows for some risk-taking, stretching, and raw energy that a studio recording can't capture.

There is no shortage of blistering Smith solos (conjuring Tony Williams) on tunes such as "Seven and a Half" and "Khanda West." "Interwoven Rhythms-Synchronous" and "Interwoven Rhythms-Dialogue" feature Smith and Valentino performing a percussive vocalization known as *konnakol* in South Indian Carnatic music. Many jazz/fusion musicians and groups have been influenced by this rhythmically complex music, most notably John McLaughlin and the band Shakti. These tracks are among the most interesting and spontaneous on the album.

Overall, the energy emanating from the stage is palpable, perhaps not with their signature studio polish, but honest and alive. Pardon the pun, but one can consider these *vital* performances.

—*John Lane*

The Brush Secret **II–VI**
Florian Alexandru-Zorn
$40.00
Alfred

German drummer Florian Alexandru-Zorn, also author of *The Complete Guide to Playing Brushes,* has developed clear and concise brush technique concepts that allow him to play virtually anything that he can play with sticks with brushes. He reveals these concepts in this double DVD set, fully titled *The Brush Secret: How to Apply Your Own Voice to the Brushes.* The presentation is insightful and inspirational. The audio and video (including-cinematic style background and transition music) are of the highest quality and quite creative. But the real creativity starts when Alexandru-Zorn picks up the brushes! Particularly amazing is his precision in executing sweeping strokes at any tempo, and in playing any rhythmic subdivision without lifting the brushes off the head. Of course, that is only one stroke type among many. Careful study and methodical practice of the concepts and techniques presented will expand any player's brush performance vocabulary.

The DVD package includes a poster with diagrams of brush patterns for jazz styles labeled ballads, slow, medium and up-tempo; Latin styles of bossa nova and samba, "modern" shuffle, sixteenth-note groove and sojo-groove and rudiments, including the double-stroke roll, single paradiddle, and drag patterns. The DVD offers the choice of the English or German languages and contains several mp3 bass loops for practice/play-along.

The first segment of DVD 1 is titled "Sweeping Concepts and Sounds" with thorough discussion and demonstration of brush grip, full circular, half circular, combined and linear motions, and vertical sounds. Section two, "Developing Your Own Voice to the Brushes," features Alexandru-Zorn in discussion, solo demonstration and performance with bass for each of 16 styles. Wonderfully presented, the only bothersome issue is that the bass and drum tracks are slightly offset in a few of the tracks. The third section, "Percussion Adaptations," features the artist in performance on congas, bongos, pandiero, and tambourine with each being followed by an adaptation to drumset with brushes.

In the beginning of DVD 2, Alexadru-Zorn interviews Mike Johnston, Stanton Moore, Jost Nickel, and Benny Greb, asking such questions as: "When and why did you start playing drums?" and "Can you express yourself the same on brushes as when playing with sticks?" While answers vary, it is evident that the musicians have mutual admiration and respect for one another and share the passion of seeking knowledge and life-long learning. Other topics addressed include "Sweeping the Rudiments," "Recording with Brushes," and "Using the Right Equipment." Additional performances include a brush solo on three frame drums with an additional small "kick" frame drum, a bass and drums duo, and a bass, guitar, and drums trio.

If you are truly interested in expanding your brush playing vocabulary and applying your own voice to the brushes, *Brush Secret* is a must buy!

—*Susan Martin Tariq*

DRUMSET

Essential Drum Lessons with the Greats **II–VI**
Dave Weckl, Neil Peart, Peter Erskine, Tim Alexander, Steve Smith, Gregg Bissonette, Kenny Aronoff, Mike Portnoy
Produced and co-written by John Xepoleas
$26.99
Alfred

This book and two CDs brings together lessons from the earlier two-book series titled *Drum Lessons with the Greats.* Each artist takes his own approach to a topic or two that is important or prevalent in his performances and recordings. It offers an introduction to the artist and will perhaps lead to the pursuit of more in-depth materials by one, some, or all of these great performers/teachers.

Who hasn't listened to a Dave Weckl recording and thought, "I wish I could do that" and/or "I wish I could figure out what he is doing." Weckl's lesson provides insightful discussion and practice tips as well as visual and audio representation of hand and foot combinations he commonly plays. Steve Smith's lesson offers a methodical approach to the development of linear fills. Kenny Aronoff offers a multitude of hand and foot exercises for the development of four-way coordination using double-stroke hand and foot patterns with various single-, double-, and triple-note cymbal ostinatos. Gregg Bissonette offers up great exercises and examples of some of his incredible sounding fills in rock and reggae styles.

The ever philosophical Peter Erskine provides discussion (both audio and written) of such topics as sound, touch, making the music "dance," thematic improvisation, and awareness of subdivision complete with beautiful improvisational demonstrations. Neil Peart provides clear and concise exercises, written comments, and musical audio examples of his own complete drum parts/recordings. Tim Alexander's topics include "hi-hat stuff," "a different approach to playing double bass," and "tom grooves." The final lesson from Mike Portnoy is about playing odd time signatures with great exercises and actual grooves played in his various recordings. Each lesson contains the artist's biography, photo, and notation key.

—Susan Martin Tariq

Métronomia & Twist Eugène **II–III**
Hervé Druelle
$20.00
Alphonse Leduc
Instrumentation: drumset, piano

Written to develop the listening skills of a beginning drumset player, this two-movement work serves as a wonderful entry-level solo that will expose drummers to the experience of performing with a pianist. For both movements, Druelle offers two versions of drumset music; one rhythmically simple (quarter- and eighth-note based for snare and bass) and one slightly more advanced, utilizing sparse sixteenth-note based rhythms.

The first movement is written in a funk style and requires the drummer to play continuous sixteenth notes on the hi-hat against a hip piano line. Snare and bass patterns for this movement are simple enough to be sight-read by even beginning drumset players, allowing more energy to be focused on listening to the piano part. The second movement incorporates eighth notes on the ride cymbal and simple snare/bass patterns against eighth-note based melodic patterns on the piano. Lasting 3½ minutes, this work would be a great "musical goal" in a semester of private drumset lessons or could be used to feature a rising drumset player on your next middle school concert.

—Joshua D. Smith

Modern Independence: Drumming Systems Designed for Today's Music **II–IV**
Brian Cramer
$15.00
Self-published

While self-publishing can be an honorable and fulfilling endeavor, resources and technology are available to everyone to produce a slick, professional-looking document. Not so with *Modern Independence*! This is a feeble attempt at presenting exercises to develop concepts put forth in 1986 by Ed Soph in *Essential Techniques for Drum Set: Book 1.* Cramer's intent is to "help balance the playing between your right and left side…(and) move across the set with total body control and fluidity." One may indeed improve those skills, but there are so many "issues" with this book that I cannot recommend its use.

First, I opened the book and found the Table of Contents, turned the page and found Acknowledgements, followed by The Set Up, turned the page and found the Table of Contents, turned the page and found Acknowledgements, followed by The Set Up all over again! Closer perusal of the "setup" page found photos of a player with chewed up sticks that must have been from the *Saturday Night Live* "more cowbell" episode! Then on to the musical notation: archaic at best. The instructions: redundant at best. I could go on, but what is the point? I haven't even discussed the typos and have already used more exclamation points than in any other review. Perhaps there is an explanation but there's no way I can recommend this poor example of a method book.

—Susan Martin Tariq

The Hi-Hat Foot **I–III**
Garey Williams
$16.00
Alfred

As stated on the back cover, "This book is designed to discuss and develop a musical approach to four limb coordination." Timekeeping on the hi-hat is demonstrated in five ways: on beats 1 and 3, beats 2 and 4, quarter notes, eighth notes, and offbeats. There is information on how to practice, including a practice chart, the importance of listening, pedal techniques, posture, instrument position, and ensemble playing. The book focuses on rock, funk, and R&B grooves.

This text is a typical "beat book," with pages of bass drum and snare drum duple variations with eighth notes on the ride cymbal or hi-hat. Additionally, the author adds the left foot playing one of the five aforementioned hi-hat patterns. This is very familiar material that has appeared in countless other books (e.g., Dinkins's *It's About Time* and books published by Joel Rothman). This book includes an mp3 CD containing demonstrations of most of the exercises and play-along tracks for the three original charts included at the end of the book. This package is professionally done, but I do not find anything new in the content or approach.

—Jeff Moore

RECORDINGS

Brasilian Vibes
Arthur Lipner and Nanny Assis
MalletWorks Media

Brazilian vocalist/percussionist Nanny Assis teams up with vibist Arthur Lipner on 11 MPB (musica popular brasileira) tracks that feature Portuguese and English lyrics, great soloing, and lotsa groove. From the first note, it's easy to hear that the tracks were recorded by Brazilian musicians *in* Brazil; the feel and sound is instantly recognizable.

The grooves vary from an easy samba ("Back to Bahia"), to funk ("Bagaceira," "Peach Juice and a Niteroi Sunrise"), to ballads ("Eu e a Brisa," "Tarde em itapua")—all with that distinctive Brazilian quality. In addition to the traditional MPB genres, "Mallet Evolution, Monobloco Revolution" demonstrates the great tradition of the (samba) *bateria* while "Morning Song" breaks the mold by being in 3/4 (and it has a great *pandeiro* part). The uptempo samba version of "Four Brothers" by Jimmy Guiffre features some great scat singing, *pandeiro* playing, and soloing by trombonist Wycliffe Gordon. Lipner solos on almost every track and sounds great—right at home on Brazilian turf. He gives an improvisation lesson with each tune.

Although one doesn't normally associate vibraphone with Brazilian music, check out *Brasilian Vibes* to see how well they fit together.

—Terry O'Mahoney

Forms of Things Unknown
Youngstown Percussion Collective
Being Time Records

Question: What happens when a composer/jazz musician meets a percussion ensemble? Answer: *Forms of Things Unknown*. An interesting concept, this latest release by the Youngstown Percussion Collective—a collaborative ensemble of percussion studio members and faculty of Youngstown State University—is an album-length composition by composer Dave Morgan. The Collective was founded in the 1990s and has steadily pursued collaborative work with composers and other interdisciplinary areas.

The music here is a wandering menagerie of styles and sounds, thoughtfully and sensitively performed by the Collective. Alternately conservative and experimental, the work is more often centered by tonal mallet percussion (mostly marimba and vibes) playing toe-tapping ostinati or lilting melodies. There are unexpected moments, too, such as the movement for guiros, "Kundalini," the shimmering resonance of metallic percussion in "Amulent," and—perhaps the most unexpected—the title movement, "Unknown Unknowns," which begins with spoken word and continues to a very hip groove (think Mike Mainieri meets *Stomp!*). The work ends with a rousing samba/hip-hop groove, played on traditional Brazilian percussion instruments and plastic buckets/junk instruments. I have to say that, taken in context, this movement works and lends cred to the work's title.

Composer Dave Morgan is an interesting hybrid of an academically trained composer with degrees in composition and theory, but who

has strongly focused those skills in the jazz idiom. His compositions, however, are decidedly not "jazz." This work (and recording) aims at being audience friendly and will likely have wide appeal. Bravo to the Youngstown Percussion Collective for pursuing and putting their stamp on an altogether unique project.

—John Lane

Hitz and Pizz: A Rhythm Extravaganza
Eugene Marlow
ME II Enterprises

Have you ever eaten the icing instead of the cake? That's kind of like listening to an entire recording consisting of an extracted rhythm section: form without content or one-sided communication. Producer Eugene Marlow asks this question in the liner notes: "Ever wish you could just hear the rhythm section…without any acoustic interference from the other instruments?" To me, it is not simply a question of "acoustic interference," rather there is a crucial part missing: understanding *why* the drummer played what he or she played.

Marlow has extracted the rhythm sections (Bobby Sanabria, drums/percussion; Phoenix Rivera, drums; Cristian Rivera, percussion; Roland Guerrero, percussion; along with Frank Wagner and Ruben Rodriguez on bass; Rory Stuart, guitar) from several tracks of previously released albums: *Wonderful Discovery* (MEII Enterprises 2007), *Celebrations* (MEII Enterprises 2010), and *A Fresh Take* (MEII Enterprises 2011).

I do not want to take away from the stellar performances on this CD. However, I think the best way to experience these rhythm sections would be to listen in tandem with the previously released albums. I consider hearing the other instruments—the rest of the music—to be of paramount importance. One could then hear what the drummers were responding to and understand why they played what they played. I do not believe you can isolate them and fully understand the musical whole. It's just like eating the icing without cake: sweet, but after a while, it's too much of a good thing.

—John Lane

Mani Voltani
Luigi Morleo/Kroupalon Trio
Morleo Editore

The Kroupalon Trio possesses an impressive and unique sound that is characterized by a combination of concert, world, and pop styles. This is showcased here with works by Italian composer/percussionist Luigi Morleo and American composer/percussionist John H. Beck. Such an eclectic selection of music will endear this CD to a wide variety of listeners, both academic and otherwise.

This first selection, Morleo's "Trio fur Kinder der Welt," is a three-movement work for marimba, vibraphone, and timpani. Despite the "concert" nature of these instruments, the composer uses a variety of ostinati to create a trance-like texture. The middle movement is more relaxed, with bowing on the vibraphone, while the outer two movements are more energetic. Beck's piece, "Mani Volanti," involves a broad palette of sounds. This includes vibraphone, marimba, timpani, various multiple percussion instruments, darbuka, and djembe. The piece contains a strong Middle Eastern influence that centers on repeated rhythmic patterns that recur throughout the piece. The final work, Morleo's "Suite Lounge," is based on three dance styles: bossa nova, minuetto, and jungle. In addition to presenting a diverse set of genres, the piece serves as a showcase for the solo vibraphone, which is played by the composer.

—Jason Baker

Memories from Brazil
K. David Johnson
KDJ Music

At age 22, K. David Johnson won the solo timpani position with the Orquestra Sinfonica Brasileira in Rio de Janeiro and performed in and around Brazil for the following six years. This CD, comprised of eight of Ney Rosauro's compositions featuring vibraphone, is a reflection of the love and admiration Johnson has for the people, music, and culture of Brazil.

Along with the solo vibraphone selections that are of no surprise ("Prelude" and "Brazilian Landscape"), Johnson includes three works that pair vibraphone with voice. The most refreshing of these parings are "Memories I" and "Memories II," showcasing lyrics written by Johnson's daughter with Rosauro providing the music. The mood of these two works is playful and heartfelt, akin to that of musicians JJ Heller or Natalie Merchant. These two vibe/vocal selections, along with the third ("Canção Da Despedida"), don't necessarily showcase flashy vibraphone performance, but do provide a nice contrast to the range of tracks offered on the CD.

The entire CD represents, for lack of a better description, most of Rosauro's "happy" music—compositions based on folk-like melodies, conventional major and minor chord progressions, and the like. Standing out from the pack is the inclusion of Rosauro's "Rhapsody for Solo Percussion and Orchestra" in piano reduction format, which explores a wide range of moods, emotions, and styles, all expertly performed by Johnson. Throughout the disc, what is most evident in Johnson's performance is his dedication and passion for Rosauro's vibraphone music, which serves as a strong foundation of the entire CD.

—Joshua D. Smith

Michael Colgrass Percussion Music: 1951–1957
Patrick Roulet and the Towson Percussion Ensemble
Equilibrium

From Pulitzer Prize winning composer Michael Colgrass's first composition, "Three Brothers" (1951) to his "Variations for Four Drums and Viola" (1957), the music from this six-year period demonstrates his evolution as he broadened the musical and expressive possibilities of the drum as a melodic instrument. As noted in the CD liner notes, "While this project has historical importance, it is also much more than a collection of venerated relics…This recording is a contemporary interpretation shaped by the composer's collaboration with the performers. This is particularly evident in the 'Variations for Four Drums and Viola,' which includes corrections and cuts to the published score as well as a new drum part to Variation III taken from Colgrass's personal score."

The performances on this CD are outstanding, and the fact that it is a "composer authenticated recording" makes it a must-have for ensemble directors and performers. The attention to detail, including the effective substitution of Roto-toms for toy drums, along with the outstanding drumhead and implement choices, help make this recording an inspiration and a model for warm, tonal drum sounds. The melodic compositional approach to the drums is apparent in these performances, making the interpretations refreshing and interesting. In addition to the fine performances, the CD includes "Conversations with Michael Colgrass" that offer background and insights into the pieces direct from the composer. I highly recommend this CD, not only for its historical importance, but also for the brilliant performances and overall sound concept. Bravo!

—Jeff Moore

Reflections and Dreams
Ney Rosauro
Propercussao

The title of this CD clearly defines the mood of the selections. A compilation of movements from some of Ney Rosauro's most popular works, the gentle landscape makes for a soothing 60 minutes of music. Included are selections from "Rhapsody for Solo Percussion and Orchestra," "Concerto for Vibraphone and Orchestra," "Seven Brazilian Children Songs," "Prelude and Blues," "Concerto for Marimba and Orchestra," and more. Appearing with Rosauro on this recording are many fine musicians: Orquestra Unisinos, Orquestra do Theatro Sao Pedro, University of Miami Symphony Orchestra, University of Calgary Wind Ensemble, Duo Arparimba, Douglas Lora, Katz Percussion Quartet, Shannon Wood, Simon Gomez, Dani Markham, and Lizzie Galvan.

Although there is a similar character between tracks, the varied instrumentation provides a unique color for each selection. The differing combinations from marimba and orchestra to guitar and vibraphone offer a pleasing timbral synthesis. The high-quality recording mixed with Rosauro's compositional and performing gifts make for a top tier production. I encourage you to grab a drink, take a seat, and kick your feet up as Rosauro provides "percussion music for relaxing."

—Darin Olson

Rupa-Khandha
Los Angeles Percussion Quartet
Sono Luminus

One voice among many: The Los Angeles Percussion Quartet (Justin DeHart, Matthew Cook, Nick Terry, and Eric Guinivan) champions the spirit of experimental West Coast traditions on their new album with vibrant and charismatic performances of new music by emerging composers. Three new works are presented—"Rupa-khanda" by Sean Heim, "Repoussè" by Joseph Pereira, and "Occasus" by Jeffrey Holmes—and one previously recorded composition ("Ritual Dances" by Eric Guinivan; see my review of the CD *Ritual Dances* in the November 2011 issue). Exquisitely recorded at Skywalker Sound, the CD is packaged with a blu-ray (audio only) version. For the tech-savvy percussionist, it will be a thrill to listen with various degrees of high-quality digital audio. The recording sessions are nicely documented with photos and detailed liner notes,

which contain information on the composers, members of LAPQ, and an instrument list.

The album is a percussionist's proverbial candy store, with an array of percussive landscapes. One of the highlights is Joseph Pereira's shimmering composition "Repoussè." LAPQ flexes their chamber music chops on this tour-de-force, which the composer Pereira calls a "culmination" of his experience as a percussionist. He remarked that the piece came at a time when he was "assessing [his] role as an artist…a percussionist or a composer? Is it possible to be both?" In this composition, I would say he achieved a perfect marriage.

I give the highest praise to LAPQ for seeking out and championing composers of thought provoking and uncompromisingly intelligent music. LAPQ has established a distinct identity, stemming from their resonance with their geographical location (California), its history, and an experimental spirit.

—John Lane

Drums of Trinidad
Smithsonian Folkways

This Smithsonian collection of African drumming rhythms was first recorded on a vinyl record by Cook Laboratories in 1956 and captures drumming from Trinidad on side A (now the first three tracks) and Carriacou on side B (the last six tracks). To my surprise, upon reading the liner notes, I recognized two names of the six-man team instantly: Andrew Beddoe [sic] and Bruce Procope from two different walks of life. Andrew Bideau was an Orisha/Shango drummer who was born in an area known as the Sea Lots, which is considered to be a slum area in Port of Spain, Trinidad. He was considered Trinidad's best master drummer and is credited for transferring West African rhythms to the tamboo bamboo band and later to metal beating bands that served as a precursor to the definite pitched steelpans of today. More astonishing was seeing Bruce Procope's name listed as one of the six drummers. Queen's Council (QC), Bruce Procope, was a prominent attorney who defended (pro bono) members of the Invaders steelband when they would get themselves in a bit of legal trouble.

The Trinidad portion of the recording was done in the Little Carib Theatre, which is still active in the heart of Woodbrook. Beryl McBurnie, who was a dance instructor and highly respected lady that supported artistic folk culture, once owned the theatre. The fact that she allowed Cook Laboratories to use her venue in 1956 to archive the drumming comes as no surprise as she was (1) the first person to incorporate a live steelband (Invaders around the corner) as musical accompaniment for her dancers, and (2) master drummer Andrew Biddeau and his drummers accompanied her dancers as a means of employment.

Three contrasting improvisatory pieces represent the African culture of Trinidad in sheer rhythmic excitement and timbres. The rhythms performed are that of the Saraka ceremonies that are part of the nation "big drum" dance. The first piece, "Calypso in Drums," uses metallic cutting instruments such as metal, bottle and spoon, and brake drums. There are vocalizations, drumming, and rhythmic pattern changes cued by the master drummer. "Drumology" uses a combination of stick and hand drumming while the drums layer in and improvise rhythmic patterns. "Primitif" begins with a shak shak (maraca shaker) and layers in the drums. As the improvisations get more exciting, the tempo speeds up into a rhythmic frenzy. There are vocalizations, and hints of a calypso bass pattern found in steelband music today.

The last six tracks represent Carriacou, lying north of Grenada and south of St. Vincent and the Grenadines. The tracks represent layered polyphonic patterns that shift rhythmically between compound and simple time. The uses of rhythmic ostinati are prominent in the lower sounding drums as the mid-range and cutting drums improvise patterns on top. Triplet patterns add to the complex layering and polyphony. Customary to Afro-Caribbean drumming styles, the song titles used are often named by the dance style or area they represent. Hence, the last two tracks, "Congo" and "Calinda," represent rhythmic patterns that can be found in their popular music today.

This collection of recordings represents the power and spirit of Afro-Caribbean drumming. The language and message of the drum have a powerful spiritual emotion that mesmerizes the listener through rhythmic climaxes. This collection would be excellent for any percussionist interested in world music or researchers trying to trace the roots of modern Caribbean popular music.

—Jeannine Remy

Station of Small Sounds
Don Nichols
Self-Produced

Auteur: The French word for author or originator, used typically in film criticism to refer to a director whose work reflects a personal creative vision. Composition, however, is a solitary activity in which the composer's personal vision is revealed with each new work. Combine a creative mind with the touch of a gifted percussionist and improviser and you get Don Nichols.

This debut album by Nichols is stunning as unabashed experimentation: a series of improvisations and compositions utilizing percussion and electronics. In the spirit of John Cage and musicians like Fritz Hauser, Nichols creates sound explorations, whether a single percussion instrument (snare drum played with a large array of implements on the title track, "Station of Small Sounds"), found sounds ("Chains Nuts Bowls Cans"), drumset/multiple percussion ("Discrete and Discreet"), or a completely imaginary landscape á la John Cage (radios and tuning forks in "Pitchforks on Dirt Roads"). One of the most interesting tracks is "Cloudy But Sunny," which "translates" a television newscast (complete with weather and commercials) into a ten-minute sound piece. A drum is used to replicate the speech patterns, with each segment of the broadcast represented by a different instrumentation.

Obviously, this music is abstract/experimental and will not be for everyone. It is serious music, but doesn't take itself too seriously. Nichols's suggestion for listening to this album sums things up nicely: "You arrive at a new station—Television/Train—an environment where you enter in the midst of activity; you acclimate, you inhabit; you leave it behind for the next station."

—John Lane

The Suite Sounds of the Marimba
Aaron Safer
Classic Concert Music Group

Aimed at demonstrating the expressive possibilities of the marimba, this disc contains arrangements of two works: "Le carnival des animaux" ("The Carnival of the Animals") by Camille Saint-Saëns and selections from Igor Stravinsky's "Firebird Suite." Performed and arranged by Aaron Safer, he is highly effective in his cause. Instrument range is used to distinguish between the different voices of the orchestra. Glissandi that appear in the piano part are easily adapted to the marimba; however, Safer uses other techniques, such as dead strokes, to achieve variance in articulation. Additionally, the lush, resonant bottom range of the marimba creates a beautiful sustain to emulate the low strings.

There is a nice clarity throughout the entire range of the instrument on this recording. Using cymbals and bass drum during climatic sections of the Stravinsky, careful consideration must have been taken to not overbalance the marimba. Created through overdubbing, each selection was recorded using four tracks and layered together. This is a wonderful achievement by Safer and the members of Skylab Studios with what was likely a long process.

—Darin Olson

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PAUL GUERRERO'S SONOR "NEW YORK" DRUMKIT

Donated by Celeste Guerrero, 1993-08-01

Paul Guerrero (November 5, 1931–March 3, 1989) had an extensive career as not only a professional drummer and musician, but also as a teacher. Born in New Braunfels, Texas, to Mexican-American parents, Guerrero served as a drummer for Woody Herman's band, Stan Kenton's band, the North Texas One O'clock Lab Band, and the 4th Army Band. He also performed with major artists such as Henry Mancini, the 5th Dimension, Dean Martin, Sonny and Cher, Chet Baker, and Charlie Barnet. Guerrero earned a doctorate from North Texas State University, eventually spending much of his teaching and performing career in the Dallas area, where he taught at North Texas State, Southern Methodist University, and Richland College. Not only was Guerrero a drummer for the Dallas Symphony Orchestra, but he also served as a member of the Board of Directors for that organization.

Closeup of mounted toms showing the vertical grain, staggered lugs, and rifled wing nuts on the hardware.

Throughout his extensive career of both live and recorded performances, Guerrero endorsed Sonor drums and Evans drumheads. This set, a 6-piece "New York" model Sonor kit, dates from about 1970 and consists of an 8 x 12 tom, 9 x 13 tom, 16 x 16 floor tom, 16 x 18 floor tom, 14 x 22 bass drum, and a 5 x 14 snare drum (model D-426). The toms and bass drum are constructed with 6-ply beech shells and covered with rosewood in a vertical rather than horizontal direction. The drums are equipped with Evans UNO 58 heads. This kit also features "slotted" tension rods and a "rifled" surface on thumbscrews for the hardware, as well as Sonor's characteristic staggered, "teardrop" lugs for the toms.

The kit's hardware is comprised of two cymbal stands, a hi-hat stand, a double tom mount, snare stand, and bass drum pedal. In addition, Celeste Guerrero donated three pairs of sticks and brushes, an additional 12-inch mounted tom, and the throne used by her late husband, which are not shown. Two Zildjian ride cymbals (both 20 inch) and a pair of 15-inch thin Zildjian hi-hat cymbals are each autographed by Guerrero.

[Note: A feature article on Guerrero by Victor Rendón appeared in the December 2011 issue of *Modern Drummer* magazine.]

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


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