PERCUSSIVE NOTES

Vol. 54, No. 5 ▪ November 2016

2016 Hall of Fame

Tzong-Ching Ju

Ed Soph

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SOCIETY UPDATE

As I sit in my office in Indianapolis writing this, we are less than two weeks away from PASIC16. The phones are ringing nonstop with nervous students and percussionists from around the country hoping they have not missed the deadline to attend. (They haven't.) The PAS team is finalizing hundreds of details that go into making PASIC a one-of-a-kind event. Committee members are gearing up for meetings and events, and the city is enthusiastically waiting for 5,000 drummers and percussionists to once again bring an excitement that only we can.

In addition to the hundreds of concerts, clinics, panel discussions, and exhibitors at PASIC, we, as a community, come together each year to recognize those in our field who have been influential in our art form. We recognize them with awards, ovation, and inductions, but what we can give them is only a fraction of what they have given us.

This year, we are thrilled to recognize Karolyn (Kay) Handelman Stonefelt with the Lifetime Achievement in Education Award, Blair Helsing with the PAS Outstanding Service Award, Anna Provo with the PAS Outstanding Supporter Award, Cooperman Company (Jim and Patsy Ellis, and Patrick Cooperman) with the President's Industry Award, and the Mississippi PAS Chapter and chapter president Joshua Armstrong for the great work they do.

Also, each year at PASIC, we take time to honor individuals with induction into the PAS Hall of Fame. This select group of Who's Who in the percussion field is a tribute to those who have made the Percussive Arts what it is today. This year, I am extremely excited to recognize Ed Soph from the University of North Texas and Tzong-Ching Ju, who is helping us put the "I" in PASIC as we host this international convention and recognize those from around the world. I hope you will join me at 8:00 P.M. on Thursday, November 10, prior to the Pedrito Martinez group concert, where we as a family will recognize the outstanding work of these two gentleman.

PASIC is more than the convention; it's a concert, it's a classroom, it's a masterclass, it's a competition, it's dinner with old friends and drinks with new ones. It's a chance to test some of the best gear in the world, to talk to some of the greatest artists, and most importantly, to support this art form we all love.

So I hope to see each of you soon, but if you can't make it to Indianapolis, you can still join the party by streaming many of the concerts from the comfort of your home or on the go. For more information, visit https://pasic.org/live-streaming.

I look forward to meeting as many of you as possible at PASIC. Come up and say hi and introduce yourself, give me a high-five in the Expo Hall, or send me a tweet at @simondsjoshua.

Very Best,
Joshua Simonds
Executive Director
Percussive Arts Society

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

president's circle

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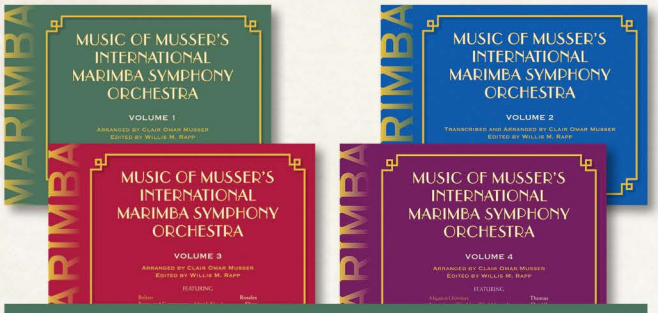

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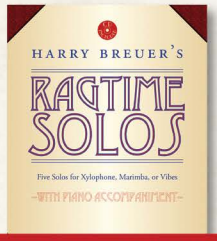

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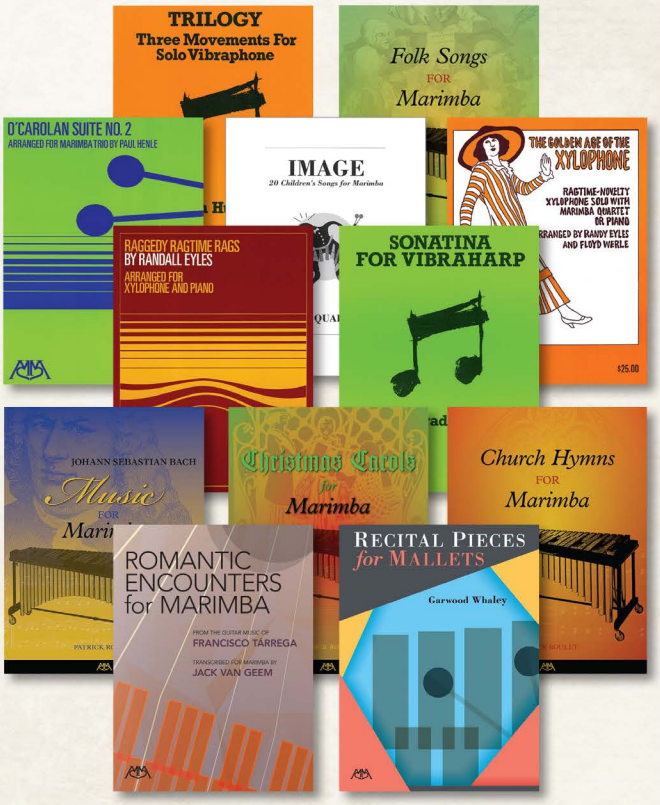

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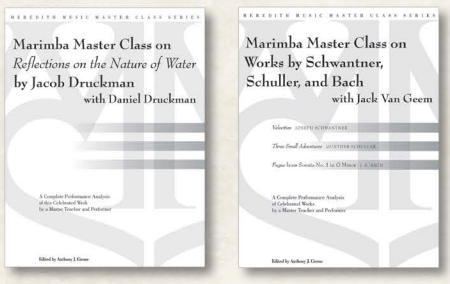

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Tzong-Ching Ju

By Garwood Whaley

In 1996, while I was president of PAS, I was honored to be invited to represent PAS at the Taipei International Percussion Festival by its founder, Tzong-Ching Ju. Since PAS had no budget for such an expensive trip, Mr. Ju graciously volunteered to pay all expenses for my wife and me. Together with Tim Peterman, Dr. Walter Viegl, Kwang Suh Park, Heung-Wing Lung, and members of several performing ensembles, we toured one of Ju's 31 schools and received an introduction and overview of Ju's system of percussion education.

Hall of Fame

It was obvious from my first meeting with Mr. Ju that he was a visionary of percussion education, programming, performance, and administration. His unbounded energy and enthusiasm for the percussive arts was truly amazing, and his philosophy of music education eye-opening. According to Professor Ju, music is an important part of culture, and a rounded musical education contributes to society's cultural progress. Thus, in addition to actively promoting artistic and cultural activities, Professor Ju also places a high priority on enhancing the standard of Taiwan's musical environment. "The fundamental task of creating a good artistic and cultural environment and making music a part of everyday life must begin with educating children," Ju stated. "Through children's musical education, music is naturally brought into every home."

In 1986, Mr. Ju founded the Ju Percussion Group (JPG), the first percussion ensemble in Taiwan, which would bring worldwide recognition to Mr. Ju, the ensemble, and the country of Taiwan. The group performs a wide variety of percussion music including traditional Asian music, Chinese gong-drum music, and Western percussion music, sharing their talents with audiences in Asia, Europe, Australia, and the United States. Their performances have become legendary and include appearances at the PASICs in Dallas, Texas and Louisville, Kentucky, the Budapest Spring Festival with Amadinda Percussion Group of Hungary, the Beijing Music Festival in China, Chekhov International Theatre Festival, and on a cultural-exchange project, *Les Douze Lunes du Serpent*, which premiered in December 2001with Les Percussions de Strasbourg of France. The group's experiments in musical theater have resulted in three multimedia productions: *Fantasia*, *Dream of Chimes*, and *See the Music*. The Ju Percussion Group has also toured nationally and internationally with the Cloud Gate Dance Theater and the Lanling Theater Workshop.

The JPG has released numerous highly acclaimed recordings. Two of them, *Keep the Fire Burning* and *The Mountain's Beat*, have been honored with the Golden Tripod Award. The live recording of the 10th anniversary concert in 1996, a special double-disc set, received the 1997 Golden Melody Award, an equivalent of the Grammy in Taiwan. In the same year, *Beat the Drum* won the award for Best Composition in the classical music category. In 2002, the CD set *Shiny Days* was released in celebration of the group's 15th anniversary.

Since its inception, the Ju Percussion Group has championed original percussion music through ongoing commissions and premiere performances of Taiwanese composers Nan-Chang Chien, Hwang-Long Pan, Shui-Long Ma, Loong-Hsing Wen, Ting-Lien Wu, Gordon S. Chin, Chien-Hui Hung, Wan-Jen Huang, Chung-Kun Hung, and Kuen-Yean Hwang, among others. Arrangements of numerous traditional Chinese/Taiwanese folk tunes and children's songs by the Ju Percussion Group have contributed to the growing popularity of percussion music in Taiwan.

"I was really lucky that I had the chance to work with very important Taiwan musicians in the 1970s and '80s, such as Ma Shui-long, Li Tai-hsiang, Wen Loong-hsing Chien Nan-chang, Pan Hwang-long, Lai Deh-ho, and Hsu Po Yun," Ju said. "They are all ten years or so older than me, full of ideas, and always had new works published. Because they used a lot of percussion in their works, I got a lot of chances to work with them, and consequently their works inspired me. In 1986, I started Ju Percussion

1976–1978, Principal Percussionist, Ministry of National Defense Symphony Orchestra.

1980–82, Mr. Ju continued his percussion studies at Hochschule fur Musik und Darstellende Kunst in Vienna with Walter Veigl and Richard Hochrainer.

Group, and decided to mold the music style and language through commissioned works. JPG is one of the few groups that has a full-time composer-in-residence. We also devote a lot of resources to commissioning new works. Emmanuel Séjourné, Gérard Lecointe, Aurél Holló, Brian S. Mason, Kaoru Wada, and Koji Sakura are some of the great musicians/composers from whom we have commissioned new pieces. By commissioning new works, not only can we encourage Taiwanese musicians to create works full of Taiwan flavors, we also get to work with some of the finest artists and let the world know about us thru them. JPG has at present accumulated 214 commissioned works. This is our best pathway to 'bring the world to Taiwan, and bring Taiwan to the world stage'."

May 1983, first percussion music recital.

1986, Mr. Jur founded the Ju Percussion Group and gave a debut performance, "Connection," at Sun Yat-sen Memorial Hall in Taipei.

The importance and contributions of this organization are monumental and can be best explained from Mr. Ju's biography:

> The Ju Percussion Group was established in January 1986 and is the first professional percussion group from Taiwan. The JPG digests Eastern and Western percussion to create the unique, diverse and rich repertoire style, and the vivid performance style, regardless of the national music hall or outdoor performances… interacting with the public and diverse performances develop the most close-to-heart and unique musical performance type…the JPG has been invited to the important international arts festival regularly; across four continents more than 25 countries with performances numbering over 2,300.

"My initial goal was to set up a first-class percussion group with charisma," Ju explained. "So I drafted a 15-year-plan with four directions: to perform, educate, research, and promote. And there was a goal for every five years, from amateur to semi-professional to professional. We became a professional percussion group in the first five years. What we are after is clear: to build our own unique music voice that blends tradition and modern, local, and international styles so we can take on the world in Taiwan.

"In the early stage of our development, percussion was a strange notion in Taiwan, so we had to try everything to promote it. We played everywhere we could, from concert halls to street blocks. Fortunately, we got more support and greater reaction than we had expected. Nowadays, JPG has become an important music group that exceeds what I had imagined. Not only in Taiwan, but also in China, Europe, and the USA we receive encouragement from arts lovers from all around the world.

"Over the years, I have had three focuses to my work: to cultivate new talents, to enrich content of our program by never-ending commissioning of new music, and to set up worldwide network through which we can promote our distinctive music. It is such hard work, but we gain a lot as well. As long as you do it, you will overcome every difficulty. The bigger challenge, as always, is the cost of operation, and I believe it is the challenge for every performing group in the world. The more you want to do, the more money you need, and sometimes the cost exceeds what we can afford. We heavily depend on box office, government subsidy and sponsors, and sometimes we get loans from banks."

As Founder and Artistic Director of the Ju Percussion Group, Chair Professor of the Taipei National University of the Arts, and Emeritus Professor of National Taiwan University of Arts, Mr. Ju has impacted thousands of students in Taiwan and around the world. According to PAS Past President Rich Holly, "Mr. Ju also founded what might best be described as the Suzuki of the percussion world, in his numerous Ju Percussion Schools throughout Taiwan. Mr. Ju conceived of the idea, wrote all the materials (books, lessons, posters), designed all of the spaces for the schools,

Hall of Fame

and trains all of the teachers. Today there are many thousands of Taiwanese children studying percussion at one of these schools."

In 1992, Mr. Ju founded the Ju Percussion School, whose teachers follow a unique instructional method that incorporates music theory, music-making experience, educational theory, and child psychology while also taking into account the complex interpersonal dynamics of contemporary society. This method provides a fruitful learning environment where children can come into contact with music, feel music, and love music while at the same time experiencing tremendous personal development. The distinctive features of this method are:

Creativity—Children's latent creativity is stimulated by percussion music, with its diversity of instruments and rich range of sonorities. Instructors guide and encourage students to use any objects conveniently at hand to make instruments of their own, create innovative sounds, and give appropriate expression to their emotions.

Sense of Rhythm—Percussion possesses the most abundant sense of rhythm of any branch of music. Therefore, if percussion is made the first step for children learning music, they will be bound to lay a firm and solid musical foundation. The orderly rules inherent in the world of rhythm can help build up a sense of order in a child's life.

Group Coordination—In today's nuclear families, children often have few opportunities to learn how to interact successfully with other children in a group. Percussion music's distinctive ensemble playing can train children's group coordination skills, enhance their willingness to cooperate with others, and reinforce the gregarious aspect of human nature.

High Achievement—For the beginner, percussion offers relatively unchallenging, frustration-free musical instruments to learn, while readily providing a sense of accomplishment. Since percussion instruments are easy to play, they build up the child's confidence and help to nurture self-confidence, independence, and other positive aspects of a healthy character.

Presently, the Ju Percussion Teaching Schools employ 89 instructors—82 in Taiwan and seven abroad, each of whom is a caring and patient music teacher with specialist knowledge, thorough musical training, and a keen love of music education. Instructors are trained to let children happily learn and grow in an atmosphere of encouragement and love. Every instructor in the system is carefully selected from among graduates of university and college music departments. After initial selection, teachers undergo three months (400 hours) of pre-service teacher training, and after appointment, an additional 100 hours of in-service training designed to further enhance their teaching techniques.

"After JPG was founded in 1986," Ju recalls, "I and the group members performed everywhere we could, and the audience kept asking, 'Where can I learn percussion?' All the members were too busy to take on teaching jobs, so I started contemplating the possibility of designing an education system, and I put my idea to the test. The system was founded in 1991. What I thought about the system was simple: Every person has a heartbeat. Percussion is like human instinct, so it is a perfect stepping stone for kids to get in touch with arts. And everything that makes sounds can be used as percussion instruments. Kids can have fun learning music as if they are playing games, and then gradually they can learn to 'feel' music, express feeling, and eventually acquire the taste for arts appreciation. So I gathered a group of people to develop the idea and materials. Targeting at three- to eighteen-year-olds, we designed different content for different age groups, and we train teachers accordingly. The teachers spread the seeds of arts in the community, and the music schools serve the function of arts center."

To bring a worldwide range of musical experiences to his students, Ju established the Taipei International Percussion Summer

1990, the first overseas tour at the invitation of the Percussive Arts Society. Attended PASIC and performed at five universities.

1993, the first Taipei International Percussion Convention TIPC.

Camp (TIPSC), bringing international artists and ensembles to Taiwan. One of those international performer/teachers was PAS Hall of Fame recipient Gordon Stout, who made four visits to Taipei, where he taught at the Taipei International Percussion Summer Camp and performed with the Ju Percussion Group.

In 1994, Ju initiated another project, The Traditional Percussion Center, with the mission of preserving traditional percussion music. In 1998, he launched the *Arts Circle*, a magazine to further promote percussion music and the arts.

"It has always been my goal to blend traditional and modern music," Ju says. "I was trained in Western context, and was familiar with organized classical training methods. However, traditional music materials sometimes were not well organized and systematically archived. So I thought there should be a center or organization that helps organize, archive, and study the traditional music scores, instruments, and researches, and maybe one day could provide the materials to the composers and performers. So I started the first professional 'traditional percussion center,' connecting important percussionists from Taiwan and China, and devoted to the exploring, researching, and promoting of traditional music. Personally, I and the group benefit from the process. Now, the spirit of the center is embedded in JPG's daily practice; our members never stop learning and absorbing from traditional music. It always shows in our new works and every performance."

2001, Mr. Ju was appointed as Artistic Director of the National Theater & Concert Hall.

2011, Ju Percussion Group 25th Anniversary Concert at the National Concert Hall.

The Taipei International Percussion Conference (TIPC), conceived by Mr. Ju, has hosted the leading percussion ensembles from the United States, Japan, Korea, France, Sweden, Hungary, Germany, Canada, Australia, and the Netherlands. These concerts have set the standard for the highest quality percussion performances in the world, providing tremendous motivation for performers of all ages. Former PAS President John R. Beck writes: "Next to PASIC, the Taipei International Percussion Conference is the largest festival of percussion in the world. Founded in 1993, in many respects TIPC is more impressive than three days of PASIC. With concerts in five cities around the 13,974 square miles of the island of Taipei for seven days, it is an organizational miracle. Several PAS past-presidents have attended this convention and can attest to the scope, quality, and amazing organization of the event."

BACKGROUND

In 1976, Mr. Ju graduated from the National Taiwan Academy of the Arts followed by study at the Hochschule für Musik und Darstellende Kunst Wien (Vienna Academy of Music), where he studied with Walter Veigl and Richard Hochrainer, the former principal percussionist with the Vienna Philharmonic. He received a Diploma of Music Performance in Percussion from that institution in 1982. Further studies led to an Executive MBA Program in Senior Public Administration, College of Management at the National Taiwan University in 2005.

Tzong-Ching Ju has held numerous positions including: Chairman, National Chiang Kai-Shek Cultural Center-National Theater Concert Hall; President, Taipei National University of the Arts; National Policy Advisor to the President; Artistic Director, National Chiang Kai-Shek Cultural Center; Director, National Symphony Orchestra; Commissioner, Evaluation Committee, National Chiang Kai-Shek Cultural Center-National Theater Concert Hall; Chief Director, Performing Arts Center, Taipei National University of the Arts; Dean, Office of Research and Development, Taipei National University of the Arts; Chairperson, Department and Graduate Institute of Music, Taipei National University of the Arts; Chairperson, Graduate Institute of Arts Administration and Management, Taipei National University of the Arts; Consultant to PAS President (1999); PAS Board Member; Secretary General,

Hall of Fame

National Committee, Asian Composers' League, R.O.C.; Executive Director, Ju Percussion Group Foundation; Consultant and the Planning Team Leader, National Chiang Kai-Shek Cultural Center-National Theater Concert Hall; Principal Percussionist, Taiwan Symphony Orchestra; Commissioner, Council of Academic Review and Evaluation, Ministry of Education; Commissioner, Committee of Arts Education, Ministry of Education; Advisory Commissioner, the General Association of Chinese Culture; Board Director, Association of National Universities of Taiwan; Advisory Commissioner, National Museum of History; Board member for the Alliance Cultural Foundation, Junyi School for Innovative Learning, Carrefour Cultural and Educational Foundation, Hsin Yi Foundation, Quanta Arts Foundation, Tsang-Houei Hsu Cultural and Arts Foundation, and the National Chiang Kai-Shek Cultural Center-National Theater Concert Hall.

The following honors and awards received by Mr. Ju attest to the many contributions he has made to percussion, education, and enriching the world's culture: Order of Brilliant Star with Violet Grand Cordon from the President of Taiwan, Ma Ying-jeou, 2015; Lifetime Achievement in Education Award, Percussive Arts Society, 2009; Outstanding PAS Supporter Award, 2008, 2002, and 1999; National Award for Arts, National Culture and Arts Foundation, 2000; Golden Melody Awards, Best Performer, Government Information Office, Republic of China (Taiwan), 1997; Fulbright Scholarship, Foundation for Scholarly Exchange, 1996; Golden Tripod Awards for Publication—Best Music Publication, Government Information Office, Republic of China (Taiwan), 1990; Golden Tripod Awards for Publication—Best Performer and Best Producer, Government Information Office, Republic of China (Taiwan), 1988; Ten Outstanding Young Persons, Junior Chamber International, Republic of China (Taiwan), 1988; Outstanding Youth Model, China Youth Corps, Republic of China (Taiwan), 1983.

The Taiwan Minister of Culture, Cheng Li-jun, praised Mr. Ju and what he has achieved for his country: "Through Tzong-Ching Ju and his group's extraordinary accomplishments in the area of percussion music, the world has a chance to see the beauty and vitality of Taiwan's performing arts scene. This once again confirms that the profound strength contained within the culture and the arts will be one of Taiwan's most important sources of soft power in the years to come."

According to Mr. Ju, "Percussion was such a strange notion in Taiwan 30 years ago, and now, it has become the second most sought-after instrument to learn, next to piano and before violin and flute. And a great number of excellent students choose percussion as their major in college. All of the hard work paid off, and the results were seen. So many people love percussion; that is what I am most proud of.

"There are so many good memories over the past 30 years," Ju continues. "Though my dreams did come true and JPG is now one of the top percussion groups, we still, from time to time, perform at schools, temples, and squares. Those unofficial performances keep reminding me of the touching moments we had back then. I started the education system 25 years ago, in the hope that arts can become part of everyone's daily lives. Up to now, more than 130,000 people have joined our school. I am utterly happy to have percussion part of so many people's memories." **PN**

2016, Mr. Ju and all members of the Ju Percussion Group, all teachers of the Ju Percussion Music School, and all administration staff of the Ju Percussion Group Foundation at the Ju Percussion Group Annual Conference.

Hall of Fame

Ed Soph

By Lauren Vogel Weiss

He dreamed of being a timpanist in a major symphony orchestra. He almost changed careers to work with underprivileged children. But fortunately for the world of music, Ed Soph kept returning to the drumset, making the multiple-percussion instrument sing with music.

Fotos by Follett's

Edward "Ed" Soph (which rhymes with "loaf") was born in California on March 21, 1945. Raised in Houston, Texas, his first percussion instrument was a woodblock. "My father was a businessman during the day, but he was ragtime pianist for fun," Soph remembers. "One day when I was about five years old, he brought home a woodblock and a pair of sticks, and I would accompany him while he played Scott Joplin. And, in a paternal way, he would tell me I was too loud or too soft." These early "lessons" in dynamics would stay with him his whole life.

"This was a time before television," he continues. "My dad would play music during dinner, including New Orleans jazz." Soph recalls the day his dad brought home a Charlie Parker record. "I thought it was awful at first, but the more he played it, the more I got it. By the time I graduated high school I had a pretty good history of the music in my head, thanks to my father."

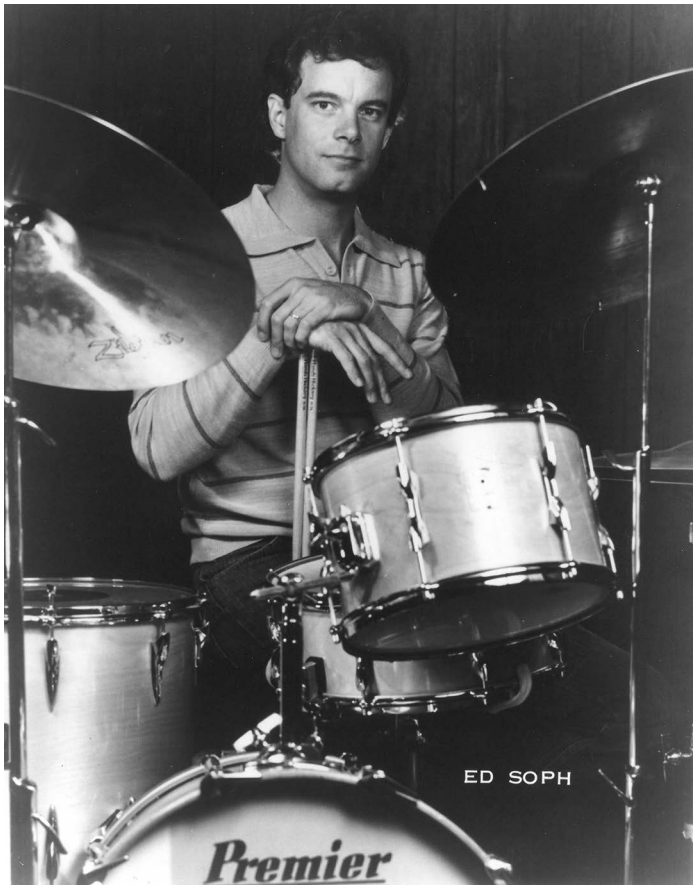
In addition to piano lessons (and woodblock), Soph began taking snare drum lessons from Elder Mori, a drummer originally from Pennsylvania. "He was a great man," Soph says. "He taught me a rudimental, Wilcoxon-based approach to playing snare, along with orchestral techniques from the Sternburg and Goldenberg books. Reading, touch, and time—all that laid a really good musical foundation that I was able to transfer to the kit. Around the same time, I took timpani and mallet lessons with David Wuliger, the Houston Symphony's timpanist.

"But I had no formal instruction on the drumset itself," Soph continues. "I was just playing with some friends as well as listening to and playing along with records. My dad would take me to clubs to hear some really good local drummers. One Sunday afternoon during a jam session at a club in Houston, the drummer, Dave Barry, asked me if I'd like to sit in on the next set, and I just about died right on the spot. My father leaned over to me and said, 'This is it. If you don't take this opportunity, forget about it.' I nervously got up, but as soon as the band started playing, I felt very comfortable because I did so much playing along with records at home.

"Dave came over to me after the set and told me he was moving to Colorado, and the guys in the band wanted me to continue to play with them. So at the ripe old age of 15, I had a regular jazz gig! I wasn't old enough to drive, so my dad had to take me to two or three gigs a week. But that was my learning school—being mentored by all those great, older bebop players."

In addition to his jazz gigs, young Soph was also playing in the Houston Youth Symphony, under the direction of Howard F. Webb, and the Houston All-City Symphony Orchestra, under the direction of Harry Lantz. "Great conductors like Leopold Stokowski, who conducted the Houston Symphony at that time, and Sir Malcolm Sargent, who was a guest conductor, would visit the All-City Symphony rehearsals and conduct us; the orchestra was that good," he explains. "I remember playing Stravinsky's 'Sym-

Ed Soph performing in the early 1970s



Premier publicity photo from the early 1970s

phony of Psalms' with Robert Shaw, the great choral director, conducting us. So I had a very rich musical diet." These extracurricular music experiences were especially important to Soph, since his high school did not have a music program. "Whatever I can do musically on the drumset, I attribute to my orchestral background."

While he was still in high school, Soph met Leon Breeden, director of the One O'Clock Lab Band at North Texas State University (now the University of North Texas) in Denton. "After a local music educators contest, Mr. Breeden came over to me and invited me to come up to North Texas," recalls Soph, "and he was very convincing. At that time, I was planning to go to Rice University and study classical literature, Latin and Greek. He also told me about the One O'Clock Lab Band. I had heard *of* it but never really *heard* it."

During his senior year in high school, Soph earned a spot in the Texas All State Symphony and attended the TMEA (Texas Music Educators Association) convention in Dallas. "That's when I heard the One O'Clock Lab Band for the first time," he says. "And that did it! North Texas is where I wanted to go to school." He graduated from St. Thomas High School in Houston in 1963 and that fall began taking lessons with Tommy Gwin at NTSU.

Ed Soph at the Zildjian factory during a photo shoot in the early 1980s (photo courtesy of Zildjian)

NORTH TEXAS STATE UNIVERSITY

"Tommy Gwin was a genius in so many ways," Soph says about his first mentor. "Fritz Reiner invited him to audition for timpani in Chicago. He was asked to be the first drummer in *The Tonight Show* band. In the 1950s, when Buddy Rich was with [Tommy] Dorsey, if he became indisposed or took another gig, they'd fly Tommy out to sub for Buddy. Unbelievable!" Gwin served as Principal Timpanist with the Dallas Symphony Orchestra from 1949–57 and taught at NTSU from 1955–65.

"Tommy had incredibly high standards," continues Soph. "He would come up to Denton in the evening because he worked all day at his recording studio in Dallas. I still remember my first lesson with him. He asked if I could play an exercise from the Chapin book, and I very cockily told him I could. After I played it, he said to me, 'That really stunk!' Then *he* played it, musically and nuanced, with a great touch.

"He started me out on the first page of the Podemski book playing quarter notes and quarter rests. 'You've got to learn some mechanics that you don't have and you're not going to learn them doing the Chapin book,' he told me. 'We're going back to square one.' He was such a great teacher, and to this day everything he said is still in the back of my head." Soph studied with Gwin for two years until his mentor left his adjunct position at NTSU to continue his career in Dallas.

When Soph came to Denton in 1963, there were only three lab bands in the jazz department: the One O'Clock, the Two O'Clock, and the Three O'Clock (named for the time of day they rehearsed; the Four O'Clock was added soon after as a reading band). Soph remembers his first concert with the Three O'Clock Lab Band, led by Joe Davis, in the fall of 1963. "Our rhythm section just did Basie charts, and the band swung *so hard* that the crowd went bananas. And then the One O'Clock came on, but the crowd didn't react the same way. So Mr. Breeden recruited the entire Three O'Clock rhythm section into the One!"

While still a student at NTSU, Soph did summer tenures with both the Glenn Miller Orchestra and Stan Kenton. "I still remember the concert the One O'Clock Lab Band played with Stan Kenton's Neophonic Orchestra at the Dorothy Chandler Pavilion in Los Angeles in 1965." Soph's voice drops to a whisper. "Shelly Manne on drums and Frankie Carlson on timpani. Looking out into the audience and seeing Henry Mancini. It was unbelievable!"

Peter Erskine first met Ed in 1966 when Soph was the young drummer with the Stan Kenton Orchestra. "He was teaching drums as part of the Kenton-hosted camp at Redlands Universi-

Hall of Fame

ty," Erskine recalls. "With Stan's help, Ed gently but firmly took this 12-year-old drummer apart and put me back together again, making it possible for me to bridge that awkward gap from being a talented kid drummer to a musician who would be ready to grow, learn, and mature. I credit Ed Soph with teaching me how to swing, and will forever be grateful."

Despite an incredible jazz program at North Texas, there was no jazz degree during the 1960s. "Even though my original dream was to be a timpanist in a major orchestra, my musical focus had become drumset," explains Soph. "It was pretty obvious that my life was heading towards a career playing set, so I figured I should get the most I could out of my college education. Since there was no major in drumset, I changed my degree to English."

Soph graduated with a Bachelor of Arts in 1968. "But I had to miss my graduation," he says. The reason? He began his next gig, as the drummer with the Woody Herman Band.

LIFE "BETWEEN" NORTH TEXAS

"I got the Woody Herman job because of Cannonball Adderley, the great alto [sax] player," Soph explains. "After listening to the Lab Band during a visit to Denton, he went to a jazz festival in Mexico City where he saw Woody, who needed a drummer and tenor player. Cannonball recommended me and [saxophonist] Lou Marini." Soph spent the next two years touring and recording with the popular jazz clarinetist and his band.

"What a charmed existence that was," Ed recalls with a smile, "having the opportunity to perform at a high level like that. People have sent me tapes from some of our old gigs, like a four-hour dance at the Elk's Lodge—we called them society gigs back then—and it makes you realize how high the standard was in the band. Everyone in that band wanted to please Woody; we called him the 'road father.' Even though he was quite elderly and sometimes very frail, he was very inspirational. When he got on the bandstand, it was like a transformation; he turned into a young man in spirit and conveyed that to us.

"That high standard is something I keep most dear to my heart and try to impart to my students," he continues. "You've got to make that the norm for yourself, whether it's drum line, symphonic percussion, or anything. That *has* to be your norm."

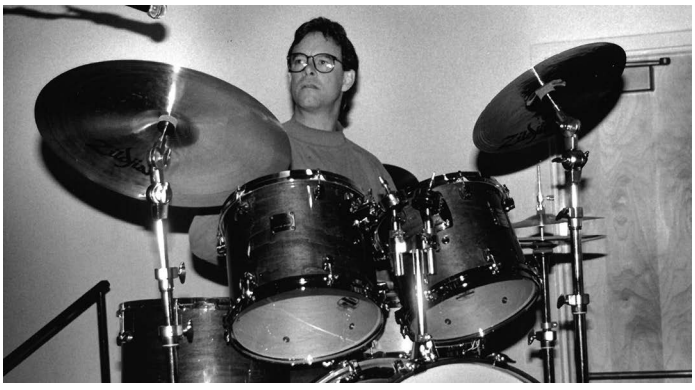
While Soph was playing with Woody Herman, the Vietnam War was raging, and in 1970 Ed was drafted. "I don't believe in that sort of thing," he explains, "so I applied to my draft board for alternative service and received it. For two years, I served at the Wiltwyck School for Boys in Yorktown Heights, New York. I worked with highly emotionally disturbed children from the ghettos of New York City, most of them from single-parent homes. It was a world I never knew existed. I almost said goodbye to the drums and went into social work.

"After my service, I came back to North Texas for a minute and taught as a graduate student," he continues. "I also started working at a club in Dallas, where I met many New York-based musicians." One of those was Clark Terry, the great trumpeter.

"When I went back to New York in 1971, I called Clark, as he had asked me to do. Two weeks later I was a member of his quintet and big band." That was the beginning of an almost eight-year association of recording and touring with "C.T." "It was a great experience because he was another man with extremely high standards."

In addition to his steady gig with Clark Terry, Soph freelanced with many musicians over the years: Bill Watrous, Bill Evans, Marvin Stamm, Randy Brecker, Joe Henderson, Pat LaBarbera, Lee Konitz, Bill Mays, Cedar Walton, Dave Liebman, Chris Potter, Carl Fontana, Slide Hampton, Doc Severinsen, and the list goes

Ed Soph (right) with Adam Nussbaum at the Zildjian factory in the mid-1980s (photo courtesy of Zildjian)



Ed Soph giving a clinic circa 1990 (photo courtesy of Zildjian)

on. "I also did a certain amount of studio work until I realized I wasn't really cut out for that sort of thing," he admits.

After ten years of living in Garrison, New York, Ed and his wife, Carol, who was a French horn player with the New Haven Symphony Orchestra, moved to Connecticut so she could be closer to her job.

"All I really had to do was be near an airport, because most of the work I was doing then was on the road," explains Soph. "The scene in New York was changing drastically. When I got to New York, the least desirable gig was a Broadway show, but now, it's one of the most coveted!"

CLINICIAN AND AUTHOR

During his nearly twenty years on the East Coast, Soph served as an adjunct professor (of drumset) at Yale University, the University of Bridgeport, and the Westchester Conservatory of Music. He taught drumset lessons at Creative Music in Wethersfield, Connecticut and served on the faculty of the Jamey Aebersold Jazz Workshops and National Stage Band Camps. This was also the beginning of his parallel career as an active clinician.

"My first clinic was in 1971 when Woody Herman's band played at Northern Illinois University in DeKalb," Soph recalls. "Another early clinic was at a Day of Percussion at Fairleigh Dickinson University in New Jersey. Shortly after that, Jim Coffin, who was with Premier at the time, signed me as a clinician.

"The folks who make the instruments I play have faithfully supported my educational efforts over the years." For almost half a century, Soph has endorsed Zildjian cymbals and for the past three decades, he has been with Yamaha drums. "I also have endorsements with Innovative Percussion and Evans drumheads," he says. "They have all invested in me, and a lot of other clinicians, by making educational venues possible, not just for drumset but for all percussion."

Ed Soph has performed at thirteen PASICs over the past four decades, the first of which was PASIC '77 in Knoxville, Tennessee. "Do you know how many drumset clinicians there were that year?" he asked. "One! Yours truly!" He did two separate drumset sessions in Knoxville, one on Sunday morning for "College and Professionals" and another that afternoon for "Students thru 12th grade and Music Educators."

Since then he has given more clinics and master classes, sat on panel discussions, performed on concerts, served as the lead-off drummer at late night jam sessions, and accompanied young vibraphone players during a jazz improvisation competition. Does he have any favorite PASIC memories?

"I remember getting on the elevator at that first convention in Knoxville, looking up, and seeing Haskell Harr, Saul Goodman, and Roy Knapp!" Soph says with a smile. "Two other PASIC performances stand out. The first one was in Columbus in 2002 when Jim Rupp put together 'The Drummers of Woody Herman.' That was a blast!" Joining him at that concert were Jeff Hamilton, Jake Hanna, Steve Houghton, Joe LaBarbera, and John Riley.

"Then we did another concert a couple of years ago [in 2011] that Steve Fidyk organized with Keith Carlock, Peter Erskine, Simon Phillips, Emil Richards, and John Riley. That was a high point because three of those guys—Peter, Keith, and Steve—are former students of mine."

"My favorite memory of that night," adds Erskine, "was seeing and hearing a master at work: Ed Soph playing with the [U.S. Army Blues] big band. He's taught so many of us to play—and he still plays!"

For almost half a century, Soph has done literally hundreds of drumset clinics. What does he try to accomplish during a one-hour session? "It depends a lot on the audience," he says. "The key to giving a good clinic in any situation is for the clinician to ask the questions; that's how you get the audience engaged. It has to be a dialogue, and you have to know your audience.

"When I first started playing," he continues, "drumset was really looked upon as the black sheep of the percussion family. At that time, formal drumset education in the university was nonexistent.

Hall of Fame

> The guys who can really play, really listen.

The term 'legitimate percussionist' was used, and I realized that meant the drumset player was an 'illegitimate percussionist'! That has obviously changed, and it continues to change, but I think my calling over the years has been to remove that ridiculous barrier.

"Some of my favorite clinics are those for non-drumset players—percussionists, timpanists, marimbists, etc. People who have the same musical considerations as a drumset player does: good time, good sound, good articulation, vast dynamic range. I draw parallels between what I learned as a timpanist, mallet player, or concert snare drummer long ago and show that what I'm doing is applying all those techniques and musical concepts to the drumset, my multiple-percussion instrument. There are so many great percussionists now who are also really good drumset players."

According to Brian Jones, Principal Timpanist with the Dallas Symphony Orchestra, "Ed's drumset lessons carry over into timpani performance, because he leaves no stone unturned with regard to music making, and that carries across genres. From listening to everything going on around me, putting authenticity into grooves, balance and tone at the kit, setting up in a way that facilitates relaxed performance, codifying strokes, being creative with self-written exercises and etudes, and countless other aspects of music-making, Ed's consummate mastery of musical sophistication lights fires that burn right through boundaries."

In addition to his PASIC performances, Soph became more involved in PAS in 1980 when then-editor F. Michael Combs asked him to become the "Drum Set Forum" editor for *Percussive Notes*. "This was another form of presenting a clinic," Soph explains. "I contributed a lot of articles that I hope gave credibility to the drumset." He also wrote several articles for *Modern Drummer* magazine during the '80s.

Soph also served the organization as a member of the PAS Board of Directors for four separate terms totaling 20 years (from 1979–88, 1992–97, 2002–03, and 2011–12). Soph received the PAS Lifetime Achievement in Education Award in 2008.

In addition to writing numerous articles for PAS, Soph also has three books to his credit: *Essential Techniques for Drum Set: Book 1* (Meredith Music/Hal Leonard, 1986), *Big Band Primer* (Ron Jon Publishers, 1992), and *Musical Time – A Source Book for Jazz Drumming* with audio CD included, plus a separate DVD (Carl Fischer, 2004). He also produced an instructional DVD (with Horacee Arnold), *The Drumset: A Musical Approach* (Alfred Music/Warner Bros.)

"I can say this because I'm an academic and use books," Soph says with a grin, "but books don't teach you how to play what is an aural art form. Unfortunately, a lot of young people think that if they can play the exercises in a drumset book, they can play music on the drumset.

"I think that my most musically relevant book is *Musical Time*." Soph credits PAS Hall-of-Famer and mentor Sandy Feldstein for his guidance on that project. "For years, drumset jazz techniques were taught as 'playing a repetitive ride pattern *against* non-repetitive rhythms on the snare and bass drums.' *Against* is not a good word to use when you're trying to learn something, so I wanted to write a jazz book based upon *dependent* coordination, the way the instrument is played.

"The book was originally written for marimba players who wanted to play drumset. If you play the exercises with the tracks, you'll sound like you really know how to play! And those basic skills provide the confidence to improvise, which is a drumset player's most vital skill. It gives students the technical security to open their ears and start accessing their own musical imaginations. It's a really good stepping stone from the visual world into the aural world. Then the real explorations and real learning starts. As Freddie Gruber said, 'Everything you need to know is in the music.'

"A drummer has to be able to make choices, and you must be able to make them like that!" Soph snaps his fingers. "You have to make choices like 'I'm too loud. I'm too soft. The soloist is playing really busily so I'd better play less'—things like that. You have to devise and apply your musical vocabulary in a way that makes other people feel good and makes the music sound good. A musical technique facilitates those choices."

UNIVERSITY OF NORTH TEXAS

In 1987, Soph decided to move his family back to Texas, even though there was no guarantee of a job at NTSU. "Long story short, I owe my position here to Bob Schietroma," Soph says. [Dr. Robert Schietroma was the Coordinator of Percussion at North Texas from 1977–99.] "Because, as only he could do, he went to bat for me by convincing people to give me a chance. Bob is like Tommy Gwin; he had incredibly high standards, not just for his students but for himself.

"It turned into the first-ever tenured drumset position at a public university, and I had a chance to set up a curriculum that worked," continues Soph. "UNT realized that a person in *jazz* can have credible credentials without a degree, just like a *classical* musician can." [North Texas State University was renamed the University of North Texas in 1988, the year after Soph joined the faculty.] "My core philosophy is to turn out students who do *not* play exactly like I do—and play better than I do!

"Students have to listen to whatever music they want to play well," Soph elaborates. "If they consistently focus on themselves, or the drummer, when they listen to recordings, then they're training themselves to do the same when they play music. Students should listen to a recording that they enjoy and that they're drawn to because of the drums. They must listen to it until their ear gravitates to what the bass player, guitarist, pianist, or horn soloist is playing so they get an idea of how a group functions *together*. It feels good not because of the drummer, but because *everybody* is on the same page. The best musicians are the best listeners.

"You develop the skill that I call 'peripheral hearing.' In other words, you might focus on one thing, but you still hear it in relation to all the other sounds that people are making. The guys who can really play, really listen. Period. That's the most important information I can impart to anyone: you *have* to learn how to listen.

PHOTO BY LAUREN VOGEL WEISS

View from student's drumset in Ed Soph's UNT studio

Whether you're playing in a jazz band, a rock band, a drum line, anything, the only way it works, the only way you stay within the musical parameters of that environment, is if you use your ears."

Brian Jones, who played drumset (and bass trombone) with the Grammy-nominated One O'Clock Lab Band while an undergraduate student at UNT, recalls, "My favorite memory of lessons with Ed was simply improving through every session. Ed is every bit the wonderful communicator as he is the world class-performer, and he has a sixth sense of knowing just how far to push us."

After 30 years as a faculty member in Denton, Soph has decided to retire from teaching full time at the end of the Spring 2017 semester. "I'm going to have more time to play as well as go out and do more clinics," he explains. "I'm the luckiest guy in the world when it comes to my 'day job'! I have the greatest colleagues to work with. It's a musical utopia! But without the daily obligation, I hope to be able to visit more schools. I still have more that I want to say and play."

THE FUTURE

How would Soph like to be remembered by future generations? "That's up to my students," he chuckles. "I hope they can use the things that I have shared with them. I hope that they have learned to solve their own musical problems and challenges, and can think for themselves. I'd be honored to be part of that great teaching tradition established by teachers such as Tommy Gwin, Alan Dawson, Joe Morello, Gary Chester, Buster Bailey, and Freddie Gruber. The bottom line is that if I've done anything to destroy that silly barrier between drumset and the other percussion instruments, I'll be very happy."

Soph pauses to consider his musical career. "I would not be here without some people who have been very important to me, and many others, over the years: Elder Mori, Harry Lantz, Leon Breeden, Tommy Gwin, Jim Coffin, Lloyd McCausland, Lennie DiMuzio, Sandy Feldstein, Stan Kenton, Woody Herman, Clark Terry, Paul Siegel and Rob Wallis, the Zildjians—Avedis, Bob, Armand, and Craigie—and Bob Schietroma."

For the former classical musician who would become a drumset legend, it's always about the music. "Someday," Soph says with a big smile, "I would like to be able to play drums as a combination of Glenn Gould and Vladimir Horowitz!" **PN**

Hall of Fame

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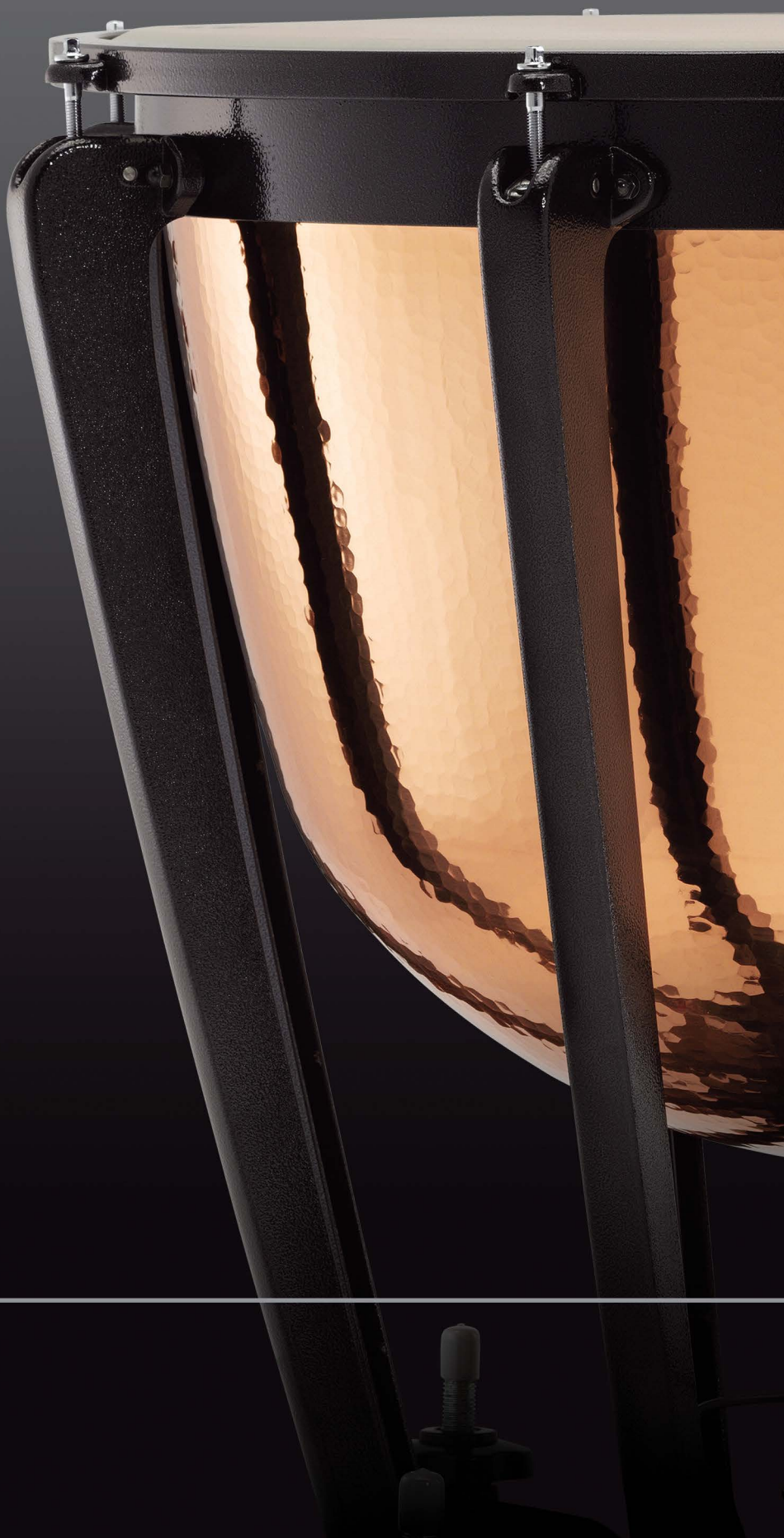

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Being the Sabbatical Replacement: 8 Tips for Success

By Andrew Morales

Collegiate jobs are few and far between for percussionists these days. Many jobs are filled with world-renown performers or people with doctorates and/or who have at least one year of experience teaching in higher education. It is a common concern for people of my status (graduate student working on a doctorate) that many job postings require one or both of these qualifications.

So how do we finally get that first job? There are many ways it can happen. Few postings exist for temporary replacements of a year or less, but they can happen. The other avenue is simply for it to fall into your lap. The latter was my opportunity. I was fortunate to fill in for Dr. Scott Cameron at Missouri State University while he was on sabbatical. MSU is one of my alma maters, so there was absolutely no question about my accepting the job once it was offered. For those of us still making our way in the professional world, it is essential that we always do our best in our current situation, be collegial, and jump at any chance we may have that can help land that first full-time job.

However, the sabbatical replacement can be a tricky position to be in. In many cases, the program you are now responsible for is not one that you have first-hand experience with. You are not familiar with the make-up of the studio, the department, equipment, facilities, and perhaps even the professor you are replacing. These can all be daunting to someone who is temporarily thrown into the mix. I was lucky to come back to my own program. Following are a few tips from my experience that I believe would hold true to any position.

1. READ YOUR CONTRACT THOROUGHLY

This might seem like a no-brainer, but it is pretty easy to get so excited that you don't catch all of the details. Wording can be very important. For example, I was hired as a "visiting artist of percussion." Being that this was my first official job title, I didn't question it.

For most situations that would arise during the hiring process, this would not be a problem. However, although I was told I would be given a free parking pass, transportation services said that my job title in the contract did not cover one. Although I was technically per-course faculty, my contract did not say that, so I became ineligible.

While a parking pass may seem like a minor obstacle, your contract will also contain your agreed payment and eligibility for benefits. For a first-time employee, it is imperative that you read the contract carefully and fully comprehend the situation you are accepting.

> Even though it is not your program, you were hired for your skills and qualifications.

2. KEEP OPEN LINES OF COMMUNICATION WITH THE PERSON YOU ARE REPLACING

It is essential to remember that, as a sabbatical replacement, this is not *your* program. You have been trusted with the welfare and education of another person's students. If you are planning changes or big events (especially involving funding), be sure to clear them with that person. Also, be sure to remind the person you are replacing of concerts and events. Even though that person is on sabbatical at the time, he or she will probably jump at the chance to see what you and the students are doing.

3. BE YOURSELF

Even though it is not your program, the trust goes both ways. You got the gig, which means the regular professor and the department trusts you to do the job well. You were hired for *your* skills and qualifications, as well as your personality. Stay true to your values.

Teach what you feel is important, but remember to accomplish any goals you and the regular professor may set in your open communication.

4. ASK QUESTIONS

I was very lucky to be in a familiar environment, but it was still my first major appointment. In another situation, chances are that you won't always know all of the departmental details (e.g., how to book concerts/recitals, whether or not you are responsible for advising students academically, expectations for collaboration, budgets, etc.).

While some of these things remained the same from my career as an undergrad at MSU, some things changed and, of course, I was now a faculty member. Get to know your department's administrative staff. These people will be essential to helping you take care of many things that you may not be aware you need in order to be a good colleague and advocate for your students.

As Dr. Norman Weinberg once told me, "It's better to ask a question and risk looking stupid for a short amount of time than not to ask and risk being stupid for the long-term." Questions will arise in many contexts. My prime example during this time was related to the budget. The studio had needed a particular piece of equipment when I was in school, but it was never gifted to the studio, perhaps because it did not seem to be an immediate need. I know this was mentioned to the department head before I got the job, but I figured there was no harm in the question being presented from a second source. With two voices now addressing the problem, Dr. Cameron and I were able to acquire a professional-level concert snare drum that belonged specifically to the percussion studio and was not shared with large ensembles.

5. KNOW YOUR STUDENTS' DEMOGRAPHICS

Before you arrive at your school, you should be prepared for the ages and skill levels of the students in your charge. Chances are that you will not be staying in that city permanently, so it helps to know what materials to bring with you from your home city.

Narrow your scope. Are you teaching any graduate students? If not, bringing your marimba consortium library is probably not necessary.

Do you have more freshmen relative to upperclassmen? If so, bring more beginning and intermediate etude/method books.

If you have more students who fall on the intermediate to advanced side, take care in what you assign them. Many professors have different ideas about what is appropriate for advanced-level students. Consult closely with the regular professor about what the shortcomings of these students might be. Try to get an idea of their musical maturity, technical strengths/weaknesses, and what other material they have studied. This will allow you to have a solid base of material that you believe will help these students, while still being considerate of the educational track that has been laid out for them.

6. KNOW YOUR ATTENDANCE ROSTERS FOR COURSES AND ENSEMBLES

Are you teaching percussion ensemble? Steel band? Percussion methods? Find out. And find out how many people will be in those courses.

It's pretty difficult to plan a percussion ensemble concert in advance without knowing how many players you have. Sometimes, rosters are not set until a few weeks into the semester, so I would suggest choosing a skeleton program of pieces that involve no less than three, but no more than eight players. If your ensemble has fewer than three performers, the department head may question the relevance of having the course in the catalog. It would also be unwise to assume you will have the numbers to cover a percussion orchestra piece for ten or more players. There are many excellent keyboard ensembles that call for seven to eight players, or you have the option to double up on parts from a quartet. Steel band will present some of the same problems and solutions.

Knowing your numbers can also be crucial for percussion methods. The regular professor will more than likely have the curriculum set, and you will have a wide age range of undergraduates. However, methods class can be daunting if you do not have experience teaching larger groups in a more academic setting.

If you are teaching ten or more students in the same class, equip yourself to reach them. You will be teaching educators how to prepare coming generations of percussionists. Practice your communication skills and have engaging presentations ready for all of the class meetings. Teaching percussion to non-percussionists involves throwing a *lot* of information at them in a relatively short amount of time. Be clear, concise, and make sure you cover all of the things that middle and high school percussionists will need to know to stay engaged in their public school programs. After you provide the information to the educators, it is then their responsibility to make sure they teach it to the best of their own abilities.

7. GET VIDEO OF YOUR TEACHING AND CONDUCTING

Getting a temporary job is difficult. Getting a full-time job is even harder. For graduate students who do not have any college teaching experience outside of an assistantship or coaching situation, it can be impossible to present video evidence of this for job applications. Some job postings state that graduate assistantships do not qualify as collegiate teaching experience.

If you find yourself in the sabbatical replacement position, it would be in your best interest to record evidence of your high-quality work. Saying on paper that you had the job is one thing, but being able to present video evidence of your time and experience will do wonders for your future job applications.

8. DEVELOP YOUR TEACHING ABILITY

You have a unique opportunity for growth in the sabbatical situation. It may be your first time teaching students who come from different backgrounds, learn in different ways, and have varied life goals. You are being paid for the job, so it is your responsibility to do your best to reach each student and make your time with each one worthwhile.

Developing your communication skills is essential in teaching individual students, as well as groups. Try to develop new ways to explain technique, musicality, and pedagogical ideas in order to best serve a wide range of learners. If you find that a student is having trouble comprehending information, your first step in fixing the problem should be self-evaluation of your teaching.

Being a sabbatical replacement is a unique opportunity in our field. In my own experience, being awarded one of these positions has offered insight into my own strengths and weaknesses in what I hope will be my full-time profession. Each facet of the temporary position offers wonderful experiences for personal development, but you must always be aware that the program is not yours on a permanent basis. If you can focus yourself during this time you will develop a broad arsenal of teaching skills, while working closely with the regular professor will provide you with interpersonal and collegial skills that are essential for success in the university environment.

Andrew Morales is a Graduate Teaching Assistant at the University of Arizona, where he coaches and conducts percussion ensemble, and teaches percussion methods and private lessons. Prior to his residency in Arizona, Morales was the Visiting Artist of Percussion at Missouri State University for the Spring 2015 semester. He has also been on the faculty of Longview Community College, where he taught Music Appreciation. Morales is a member of the PAS University Committee and is the liaison to the PAS New Music/Research Committee. **PN**

How to Cultivate Culture: The Keys to a Successful Percussion Program

By Dan McGuire

One of the most important aspects of any program, be it music, athletics, or academics, is culture. This encompasses every aspect of a program, from the expectation of the work ethic of its members to a mutual understanding of the definition of success. Culture is the most important, and most often overlooked, factor for the success of a program. It is also important to note that, of all the different aspects of a program, it is the most difficult one to change. Almost every director of successful programs across the country is much more than a conductor, that person is a leader. While many aspects exist in the culture of any organization, there are four primary areas that heavily influence musical ensembles and their success: Work Ethic; Student Growth/Character; Ownership; Esprit de Corps.

This article will focus on each of these four areas of organizational culture. I must stress that much more goes into helping to shape a group's culture. The intent behind this article is not to provide the "end-all-be-all" to having a successful program. Instead, it is meant to function as a catalyst for purposeful thought and dialogue between directors, staff, and students on meaningful ways to improve programs that are such an integral part of students' lives.

WORK ETHIC

Work ethic is the aspect of culture that most obviously influences the playing ability of an ensemble. Natural talent and ability, while very important, are meaningless without the consistent practice that hones it into something worthwhile. My caption head for WGI, Tim Bray, often said, "Potential just means that you might be good one day," and that attitude is an important one for young adults to have. As a society, we tend to over-value mediocrity and raw ability and under-value the work that is necessary for anything of true value. So, in a world that constantly desires instant gratification and the easy solution, you must instill a work ethic in your students by giving them a reason to practice. Decide upon your standard of excellence and demand it from your students and yourself. When they achieve, words of praise are important. It is also important, however, that if they do not achieve what they are capable of, that they are not told that they did a good job. Honesty on the part of the teacher, mixed with compassion, is critical. The goal is not to demoralize students, but to help them realize something that society refuses to teach: that they are capable of greatness through consistent hard work and effort.

STUDENT GROWTH/CHARACTER

Many public school educators believe that the most important resource for a good program is its schedule. To an extent they are correct; a good schedule can go a long way towards improving a program. I would assert, however, that the most important resource in any organization is much simpler: people.

You must instill a work ethic in your students by giving them a reason to practice.

As educators, we tend to lose sight of the individual because of the music. As we engage in the process of making music—something in which I hope we all share a common passion—it is very easy to lose track of the fact that the little music-making automatons that populate our classrooms and studio spaces are real human beings with their own thoughts, emotions, and lives. While it is easy to acknowledge that fact, too few teachers really *invest* in their students.

You must be a role model for them in life as you are in music. If you really want them to follow your passion, they must be willing to follow *you*. If you ask people who the most influential people were in their lives, the common thread that will tie those answers together is the respect that was felt for those individuals. Morality, lifestyle, and the choices that declare those things to the world cannot exist in a vacuum. As such, we must look to those things in our students as we teach them not just to make music, but to become the people into whose hands we will one day entrust the future of our activity.

OWNERSHIP

I learned a truism while earning my master's degree in education: People love what they help create. Over the course of the last ten years, my students have become more and more involved with the program and the decisions that are made to guide it. That does not mean that I "handed over the keys to the kingdom," but instead I made a concentrated effort to allow the students to have a sense of ownership in the ensemble.

One of the first means I used towards this idea was to give the ensemble a goal—but it was not just my goal. I sat the students down over a period of time, speaking to them as individuals and as a group, and asked

for their help in defining what success was for our ensemble. I would engage in this process every two or three years, because as the personnel changes, so can the goal. If the students see you listening to them and taking their desires and goals seriously, that opens the possibility that they might do the same for you.

Another example of this happened in 2012. As we reached the point where I felt that the ensemble was ready to audition for a showcase concert at PASIC, I held a meeting with the parents and students. I outlined my desire to send in a tape, as well as everything that it would entail. I then told them that it would be 100 percent voluntary, and that if they decided not to do it, we would not send a tape.

While I did not believe that the ensemble would decide against auditioning, that is a scary position in which to place oneself. Conducting a showcase concert at PASIC had always been something to which I aspired, and knowing that I had to be willing to walk away from that if the students chose that path was frightening. However, as the process unfolded, I found that their having made the decision for themselves made a huge difference in what I could realistically expect from them. It was *their* decision to audition for PASIC, and therefore they had a greater sense of pride and love for what they were doing. They made the decision, and therefore helped create it.

Another example of the results of ownership by the students could be seen when I first handed out the piece "Phylogeny" as we were preparing our tape for PASIC. I noticed that there was a part for five clay pots. I handed the part to the student that would be playing it (Gabe), told him that we would start the piece in three days, and that he needed to have his setup ready. He asked me how to set up five clay pots. My reply was simple (and predictable to anyone that has been in our program): "I have no idea. Figure it out."

The results were astounding. Gabe asked another percussionist (Kip), who had a construction background, to help him. Gabe and Kip then spent two afternoons constructing a setup using the marching band rack, two tops from marching bass drum stands, a pole from an old vibe frame, and the oddest assortment of bungee cords and washers I have ever seen. I would never, in my wildest dreams, have come up with this system, yet it proved highly effective and allowed us to cut our setup times for "Phylogeny" considerably.

ESPRIT DE CORPS

Esprit de Corps is defined by Merriam-Webster as "feelings of loyalty, enthusiasm, and devotion to a group among people who are members of the group." This one phrase, initially made famous in the armed forces, is a simple yet critical idea that should become central to the thought process of anyone in the business of leading people. The students in your ensemble will do whatever needs to be done if they feel that one emotion that too few students feel in our society: pride. If you can teach them what quality truly is, and then teach them to take pride in their quality efforts, then you have won the proverbial battle because they will almost always come back wanting more. At their core, even though they won't usually admit it, students like it when people set demanding standards upon them and then hold them accountable to those standards. Additionally, when they feel that pride, they will often rise to meet your expectations, even when those expectations are very high.

I cannot begin to count the number of times I have encountered a past student and been told, "Your class prepared me more for life than all the AP classes I took combined." The reason for this is that if you can teach them to take pride in their band, then you are really teaching them to take pride in themselves, and that will affect every aspect of their lives. As a parent, I fervently hope that my daughters will find someone in their lives that will demand the best from them and refuse to accept anything else, a person that will teach them to take pride in their work when it is appropriate to do so and therefore to take pride in themselves. As leaders of young, developing people, it is our duty to give them that which the world will not: the knowledge that they are capable of greatness, if they will only put in the work that many in our society will never do.

Students like it when people set demanding standards upon them and then hold them accountable to those standards.

SOME PERSONAL NOTES

Have a sense of humor: Everyone is different, and as many stars as exist in the sky there exists a similar number of leadership styles. That being said, I have found that many people (especially high school students) tend to gravitate to leaders with a sense of humor. Don't be afraid of the funny moments in rehearsal, or in your individual interactions with students, so long as they do not derail what you are trying to do.

Have a hobby: This is really important. I remember sitting in a conference room as I was beginning my teaching career and being told that a ridiculously large percentage of educators burn out in the first five years. I also remember thinking that they were probably exaggerating those numbers to scare us. Having taught now for ten years, I can tell you that they were not. I almost burned out within the first four years, and actually was accepted to a graduate program in counseling before I decided to stick with my passion in music. My program began to experience much more success when I started taking care of myself outside of the classroom. It doesn't matter if its rock climbing, gardening, or playing *World of Warcraft*, you need to find a way to "unplug" from the classroom at some point so that you can return refreshed and ready to offer your best to your students.

Don't be afraid to ask others for help and look stupid in the process: At some point you will run across something that you do not know how to do. No college or university can possibly prepare you for everything, let alone the majority of things that you will run across in your career. I am lucky enough to teach in a state where there are several superb collegiate educators who are very open to helping when asked. When you aren't sure how to tune that chord, ask someone who does. If you don't know which mallets to use for that one passage that you can't make sound good, shoot someone an email. Personally I really enjoy helping people whenever I can, and in my experiences most educators feel the same way. Your preparation for the real world is not in the answers you've learned, but in the questions you've learned to ask. Don't stop learning, and don't be afraid to ask for help along the way.

Be a human: Too often students don't really think of their teachers as people. I often will see students and parents in the community, and invariably the younger students are surprised to see me exist outside of the Fine Arts wing. Because of this, I make every effort to speak to the students about things other than band on a regular basis. Some of my students are avid basketball fans. When I know one of their teams is playing, I make it a point to talk to them about the game the next day. Frederick Fennell was a world-renowned conductor in the mid to late 20th century until his death in 2004. In addition to being known as such a wonderful maestro, he was also beloved by his musicians, something which is very difficult to do in the professional music world. I have been told that he made it a point to learn at least one interesting thing about every member of his ensemble, and to then ask them about it on a regular basis. Getting to know your students, and letting them get to know you, is one of the joys that regular classroom teachers never get to experience. The fact that

it can help you push your ensemble harder should just be the proverbial "icing on the cake."

Improve your craft: I remember walking in to my first day of student teaching. There was an old (and rather crotchety) band director in front of the eighth-grade band. After seeing me and learning that I was the student teacher, he looked at me (having been a student teacher less than ten minutes) and said, "Dan, conduct the march!" My mentor teacher told me to sink or swim, so I got on the podium and started to rehearse the band.

I honestly don't know that the band got much better during the 20 minutes that I was on the podium for the first time, but I can tell you that I managed the rehearsal well. I was able to do this because I had already been teaching for several years. In my experience, the students who tend to make the most successful transitions from college to their career make a point to go out and teach before they graduate. Volunteer your time at a local high school and make them sound better than they did before you got there. Listen to recordings of professional ensembles. Attend concerts, master classes, and clinics and take good notes. Go see a local marching band competition and see what works and what doesn't. If you can arm yourself with experiences now when they are easy and cheap to learn, you will be much better prepared for the first time you walk into a classroom and the decisions (and consequences) will rest upon you.

Dan McGuire is Director of Percussion and Assistant Director of Bands at Science Hill High School in Johnson City, Tenn. His responsibilities include the coordination of the Hilltopper Marching Band, Marching Drumline, and Percussion Ensembles grades 6–12. The Percussion Ensemble won the PAS Percussion Ensemble Competition twice, performed at PASIC 2013, and will perform at PASIC16. McGuire holds a bachelor's degree in music education and a master's degree in education from East Tennessee State University. PN


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In Time, In Tune, In Touch

Musicianship and Drumkit Tuning

By Stephen Bott

Drumkit tuning can be taught better than it often is. It should be a time to introduce aspects of total musicianship. Many teachers prescribe a static checklist (to be followed with little regard for sound quality or unique characteristics of different drums), and many more ignore the topic completely during the early years of a drummer's development. Either way, a fruitful opportunity is missed.

There are countless schools of thought for every aspect of tuning drums: batter/resonant head relationships, relationships between drums, muffling and resonance, style of head, snare wire tensioning, etc. More important is that your students attend to their sound carefully and understand processes for altering it to suit their preferences and the musical situation. The vital components of this side of drumset education are: 1. Listening skills; 2. Fundamental mechanics of drum tuning; 3. Practice tuning drums—there is no substitute for experience! 4. Commitment to sound quality; 5. Critical thinking; 6. Formulation of personal taste (a lifelong endeavor).

EAR TRAINING FOR DRUMMERS

Students benefit from having you stretch their ears. Involve your student in the tuning process from the very first time you demonstrate; as you tap your way around the drum, ask them to tell you when they hear a lug that is way out, and then ask them to determine if it is higher or lower than its neighbors. These games can soon lead to more sophisticated questions that involve auditory memory, critical thinking, and aesthetic judgements.

Many musicians are guilty of listening primarily with their hands; a beginning trumpet player, after all, can "push the right keys" while playing the wrong note entirely! On drumset, this phenomena shows itself as, "I swung hard on beat 4 with my left hand, so I made a good snare sound." Admittedly, listening critically to your sounds while you play is tricky, especially for drummers who are still concentrating on basic technique and coordinating their limbs in time. A video camera solves some problems, but students will naturally tend to gravitate towards their timing and technique during playback rather than raw sound quality. Listening while tuning detaches the twin pressures of playing well and listening well, and provides immediate feedback to any changes.

TINKER TOYS

We are lucky to study an instrument that rewards us for getting our hands dirty; not many young pianists are also competent piano tuners! Teach your students your preferred method for listening to one lug at a time and how to move around the drum in a star pattern (to avoid uneven tension). That's enough procedure to get started. Turn them loose with a drum key. It's much more productive to refine and direct a student's momentum and enthusiasm in an ongoing activity than to start from a place of confusion and doubt (the same reason I avoid filling a new student's head with directions, and start instead from "hit the drum"). This early immersion makes your students aware of their responsibilities in keeping their equipment tuned up, develops the musicianship skills listed above, and circumvents the ears-closed, "recipe following" approach common to many inexperienced drum tuners.

FIRST EXERCISES

Before getting into full-blown tuning assignments, run some troubleshooting with your student. The first issues I address are the first a student is likely to encounter, particularly on entry-level kits—e.g., a snare drum that rings too long. Many beginner drums (fewer tuning lugs, inconsistent workmanship) require extra finessing—irritating for gigging drummers, but excellent tuning experience for new students! As they work, demonstrate other related acoustic issues—for example, that the sound of a drum changes drastically as you move from playing position (ears a couple feet above the batter head) to an audience member's perspective. Explain that much of the unwanted ring we experience while playing will be swallowed up by stacks of guitar amps.

You can demonstrate the value of well-placed muffling, again having the students move around the room while you play, to show what their drum in different configurations might sound like to other musicians. This brand of guidance does not step on their toes (we want *them* to take ownership of their sound), but shows them angles they may not yet know to consider.

Ask your students to emulate the drum sound of their favorite band. (Depending on the genre, you may need to include a caveat about studio magic. We don't need students in tears because they can't figure out how to make their floor tom sound ten feet tall!) Guide their ears first: "Describe this band's drum sound. What do you like about it?" As they tune up, they engage their listening skills and knowledge of drum mechanics. Whatever the outcome of these initial attempts, they are headed rapidly towards independent critical thinking of cause and effect.

Music students love nothing more than making music, and they will be thrilled at how quickly their abstract exercises in sound formation lead them towards the "real world" of their favorite bands! This is the beginning of truly honing their taste. Though the end result is a tangible product—a drum kit tuned to their satisfaction—the process of refining a sound brings them deeper into the music they love and the process that is so important in their growth as a musician.

ATTITUDE

"Caring for what you are doing is considered either unimportant or taken for granted."—Robert Pirsig, *Zen and the Art of Motorcycle Maintenance*

An attitude correction for drummers in general is long overdue. I like to think that even some caveman-percussionists were selective about *which* rocks they banged together, not just *when* and *how hard*. There is no such thing as neutrally "just keeping time." Whenever we play, we contribute sounds to the group. For me and my students, I want those sounds to be interesting, high quality, and colorful, chosen from a vast palette of possibilities. All art is intent.

A beginner hits the drum, and not knowing any better, enthusiastically accepts whatever he or she produces as "drum-like sounds." Intermediate musicians are aware that they sound different than the pros, and their inability to immediately bridge that gap can be a source of great frustration. Without guidance through this stage of music making, many people give

Great musicians quickly note any discrepancy between the sound they're creating and the ideal sound in their mind's ear.

up. Great musicians quickly note any discrepancy between the sound they're creating at the time and the ideal sound in their mind's ear, identify the root of that discrepancy, and make the necessary adjustments. At the highest level, these adjustments happen so quickly and smoothly that no one notices; orchestral string players are constantly fixing intonation at the microscopic level, and a jazz vibraphonist who strikes an unintentional note finds a way to resolve that note into the next before we hear it as out of place. We should foster a relentless commitment to quality in our students. That begins by exposing them to quality music and musicians, and asking questions to guide their listening. When the students fully adopt this mindset, the hardest part of their personal development is over.

As of 2016, just about every discipline has experienced a renewed interest in artisanal craftsmanship (think of handmade food, clothing, and drums!). This is good news for our students. My formative years sounded like second-hand mp3s played through tinny earbuds. We seem to have come full circle, back to a mindset of honoring the painstaking lengths artists go to in order to create their sound through vinyl and quality headphones. This attitude can and should be infectious to all areas of musicianship; our duty as music educators is to model it for our students.

CRITICAL THINKING

Masters of any skill take the time to reflect on past causes and effects, and they have created for themselves the ability to explore future possibilities. A large wealth of experience makes these mental acrobatics feel instinctual, but acquiring that experience takes time and attention. (How many soufflés does a new chef overcook?) For our purposes, teaching drum tuning incorporates more and more abstract critical thinking as a student grows. Here are some ideas to kick start their aural imaginations, from simple to complex:

- What do you think will happen if we crank the resonant head another full turn on every lug?
- Compare the sounds of the drum before and after we changed the snare wires.
- What would you change about this tom sound to play a funk show?

The first question outlines cause and effect, and it only requires some background knowledge of drum sounds. The second requires a detailed analysis and comparison of two sounds, one of which must be pulled from memory. The third requires your students to hear an ideal funk tom sound in their mind's ear, compare it to the physical drum in front of them, and formulate a road map from one to the other. This level of critical thinking translates well to any other aspect of musicianship. The sample questions above could just as easily encompass technique, tempo, feel, or dynamics.

OWNING YOUR SOUND

Most of us have a fighting chance at NPR's weekly drum fill quiz. Even without knowing the song, some drummers reveal themselves to us immediately through their signature sound (Bonham's kick drum couldn't escape unnoticed). These artists deliberately craft the sound they love, and it becomes part of their identity. Forming taste means clarifying the sounds that resonate with you for your mind's ear. With enough experience in place, a little mental intention goes a long way towards achieving satisfying physical results. Before hitting anything, have students imagine as vividly as they can how they want to sound.

Your students should explore the outer limits of what they consider an acceptable, musical sound. How tight or loose can a head be before it stops sounding like a drum? Tweak the finer points within those parameters. How do the highest and lowest toms sound when played together? If they clash, which one would you rather adjust? Your student is the decision maker now, no longer the apprentice troubleshooter. With the fundamentals of drum tuning in place, the element of personal preference takes center stage.

Bandmates often need to hear something specific from us. When a bassist requests an articulate kick sound, we want our students to be able to deliver. Adaptability is in high demand, but playing tastefully also means setting limits. I tell a short, simple story to ensure my students understand that balancing act: A teacher of mine once told a conductor, "I won't play that drum any harder; please find someone else." Everyone's tolerance for going against their better musical judgement varies with the paycheck and other people involved, but aesthetic virtue is a quality to keep in mind.

BUT MY KIT IS ELECTRONIC!

Electronic kits are an alluring option to parents of young students. Unfortunately, these students miss out on a significant portion of their education: mostly dynamic touch, but also the experience of chasing an excellent sound. Still, there are ways to adapt this line of drum tuning education to electronic drums. Most models of electronic drums have coding in place for editing individual sounds and options for configuring them in different combinations to build a custom soundscape. Though it may seem unnecessary legwork on a rig that comes with hundreds of preloaded kits, I believe the process is worthwhile for the experience of applying your tasteful intent and your critical ear.

IN TIME, IN TUNE, IN TOUCH

When I tune up before a gig, another musician often jokes, "Good, it still works!" or "Sounds like a drum to me!" It was funny the first twenty times, but the underlying message —that any percussive sound is equally suitable, anytime—is destructive to the music. It is not an acceptable attitude to model for our students. Rather, bringing excellent sounds into existence is a deeply gratifying process. To that end, I foster my students' listening skills, drum tuning chops, attitude towards sound quality, and ability to think critically and form their own unique style.

My goals are to have my students: 1. Armed with practical knowledge and experience for whatever comes their way; 2. Actively developing their musicianship; 3. Filling local venues and airwaves with great sounding drums!

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Stephen Bott is a versatile music performer and educator based in Boulder, Colorado. He received his Master of Music degree from the University of Colorado and a Bachelor of Music Education degree from Central Michigan University. PN

Indian Hand Drumming on the Global Stage: An Interview with Dr. Rohan Krishnamurthy

By Craig Woodson

Dr. Rohan Krishnamurthy is a master of the mridangam, a double-headed, pitched hand drum that dates back over 2,000 years in the Carnatic tradition of South India. Described as a "musical ambassador" and "pride of India" by *The Times of India*, and "international mridangam player" by *USA Today*, Rohan has performed hundreds of concerts internationally since the age of nine and has become distinguished as a soloist, composer, and collaborator in a multitude of music and dance ensembles. Rohan recently shared stages with legendary Indian musicians such as M. Balamuralikrishna and L. Subramaniam, and collaborated with such award-winning artists as Glen Velez, Jamey Haddad, and Anoushka Shankar. He also had the "Rohan" concerto written for him by eminent percussionist and composer Dr. Payton MacDonald. Scored for mridangam and Western percussion ensemble, the piece was recently premiered on both coasts at Juilliard and the San Francisco Conservatory of Music.

I met Rohan at my Roots of Rhythm world drumming workshop in Cleveland in 2006. Since I had briefly studied the mridangam and was aware of its complexity, and knew the value of the instrument's music for classroom teachers, I invited him to visit as guest artist at one of my teacher workshops. Based in San Francisco, Rohan focuses on preserving the Indian rhythmic tradition and adapting it to contemporary global contexts. I had the pleasure to talk to him about his unique story and ideas on performance, education, and entrepreneurship.

CW: *When I met you in 2006, you were pursuing a double major at Kalamazoo College in music and chemistry. How did you come to have this dual interest?*

RK: I've had a passion for the arts and sciences since elementary school, and I pursued several science research projects in high school. I started learning Indian classical music when I was eight and started performing at nine, so music was always a big part of my life, too. A double major was an excellent way to continue both of my passions, and Kalamazoo College, in my hometown of Kalamazoo, was a perfect place to pursue them. Thanks to the support of my professors, I was able to pursue an interdisciplinary thesis that explored the acoustics of my drum tuning system.

CW: *You are an expert at playing the mridangam. First, tell us about that instrument. What does it look like, what are the basic techniques, and what is its history?*

RK: The mridangam is one of the oldest, most complex, and versatile drums in the world. It is a double-sided, barrel-shaped hand drum that is played with the fingers and palms. The drumheads are entirely natural and consist of multiple layers of cow, goat, and buffalo leathers.

The *valanthalai* or tonal side of the instrument consists of three layers of leather with a circular loading in the middle. This loading, or *karani*, is made of 20 to 30 layers of an iron oxide and starch mixture. It's this ingenious construction that allows us to create resonant pitches on the mridangam.

The *thoppi* or bass head of the mridangam is wetted in performance and uses a dough or, more recently, synthetic loading to achieve a low bass tone. Using the tonal and bass ends of the drum separately or together, there are over a dozen unique pitched, semi-pitched, and unpitched sounds available on the mridangam. It's like a hand-drumset with such a rich sound palette.

The predecessor to the tabla, it has a history of over 2,000 years and is one of the most popular and sacred drums of India. It employs the advanced split-finger technique, which utilizes every finger like an independent drumstick. Coupled with the mathematically intricate and lightning-fast compositions and improvisations of Indian classical music, the mridangam truly represents one of the great rhythmic

PHOTO BY JULIE MICHELLE SPARENBERG

PHOTO BY EMILY SEVIN

West Coast premiere of the "Rohan Concerto" at the San Francisco Conservatory of Music. Bay Area visual artist Rasika Apte (far right) creates a real-time painting of the piece in the background.

traditions, and a limitless source of rhythmic and compositional ideas for all styles of music.

CW: *How did you become interested in this instrument? Who influenced you to begin this study?*

RK: Having grown up in Kalamazoo, it's very unlikely for someone to become a professional musician specializing in Indian classical music, but that's exactly what happened! My whole family is musical, although no one had the opportunity to pursue music as a profession. I benefited from my parents' huge Indian music collection, and we used to frequently attend concerts in Detroit and Chicago. My mom is a trained Indian classical singer, and my dad had a lifelong passion for the mridangam but never had the chance to study it when he grew up in India. We were extremely lucky to have Damodaran Srinivasan, a graduate student from India, in Kalamazoo in the early '90s. He received training in the mridangam when he grew up in India. My dad bought a custom-made mridangam from India and started learning from Damodaran. Although he stopped lessons after a few months, the circumstances were perfect for me to begin learning. One day when I was eight, I asked my parents if I could start learning the mridangam, and the rest is history! I'm forever thankful for my family's love and support, without which my life story could have ended up very different.

CW: *You had an interesting experience learning how to play the mridangam when your first teacher moved away. How did your studies continue with him?*

RK: I learned from Damodaran for a few months until he had to move to Massachusetts after graduating. In the absence of a mridangam teacher within hundreds of miles of Kalamazoo, my Indian musical studies could have easily come to an end. Damodaran, however, suggested that we continue lessons over the speakerphone! This was before Skype and Google Hangout, so lessons were entirely audio-based with no video! Luckily, by that time, I had already learned the basic techniques on the mridangam and the *konnakol* vocal percussion that goes along with it. Damodaran would recite the lessons and I would recite them back and play them on my mridangam. This was an early example of long-distance music education, and it worked remarkably well thanks to the dedication of my *guru* and unwavering support of my family. I learned over the speakerphone from Damodaran for over a year.

In 1996, I had the chance to meet the mridangam legend Guruvayur Dorai when he came for a concert in Michigan. I met him backstage before the show and things just clicked. He asked me if I wanted to sit with him on stage for the concert, and I said sure, not really knowing what to expect. The concert lasted nearly five hours, and I think he was impressed that I could sit and observe him and the ensemble for that long. He said he'd be happy to teach me the next time I came to India. It was an opportunity of a lifetime, so my family and I made it to Chennai, India, where he's based, the next summer. I continued learning from him during annual visits to India, as well as whenever he visited the U.S. My two *gurus* are exemplary performers, teachers, and human beings, and I am forever grateful to them for their support and guidance.

CW: *Your very successful college work at Kalamazoo College gave you a choice of going into chemistry or music for your graduate work. Why did you choose music?*

RK: As I was completing college, it became apparent that it would be very hard to pursue both music and chemistry at a professional level. By that point, my musical career was going very well and in many exciting new directions. I realized early on that I would be embarking on an international and inter-cultural artistic journey given my background and trajectory, and, I wanted to learn as much as I could about the music of diverse world cultures—performance, history, theory, and cultural contexts. In an effort to diversify my knowledge, I ended up at Eastman for my doctoral studies in musicology and ethnomusicology. I was lucky to have studied so many musical traditions while I was there, including many styles of Western art music, pop, jazz, Indonesian gamelan, and Zimbabwean mbira, all the while improving and expanding my skills in Carnatic music.

CW: *You have sought to preserve the tradition of mridangam performance as it exists in India, and you have also branched out to perform in other musical ensembles. You have also composed music. What are some of your motivations in seeking new musical expressions within this ancient tradition?*

RK: As a second-generation Indian-American, I have always had to balance expressions and expectations of both cultures, in music and otherwise. Cross-musical and cross-genre performance and composition are a powerful way to bridge cultures and people through music, and to appreciate the similarities and differences of the world's great musical traditions. I've had the honor to work on new collaborations with orchestras, jazz ensembles, and amazing musicians from around the World. Recently, I received a grant from the San Francisco Arts Commission to compose a new, three-movement work for solo mridangam that is inspired by the changing rhythmscapes of San Francisco. I'll be premiering the work next April at the San Francisco Community Music Center, and also starting a new Hand Drumming and Indian Rhythm Institute there with support from the grant. The Bay Area was the original home of Indian art in America, so many influential movements sprung from the creative community here. It continues to have such an amazing diversity of artistic communities, and an especially multifaceted South Asian arts scene. It's inspiring to see how the next generation of artists is working together to carry forward tradition and creatively innovate with so many changes at every level. I'm also interested in adaptations of the split-finger

technique and Indian rhythmic ideas to other drums—doumbec, djembe, bongos, cajon, drumset, etc.—to organically blend the Indian sound world with other styles and ensembles. A hand or hybrid drumset, for example, can be a versatile way to perform in contemporary jazz and world music bands while drawing from the core content of the tradition. It's encouraging to see artists around the world learning multiple musical languages and having fresh, deep conversations like never before. It really is a process of musical ambassadorship when you are translating between different musical languages and cultural contexts. In our ever-shrinking global village, I believe this intercultural dialogue and understanding will be increasingly important in music and every other field.

CW: *You have designed and patented a new tuning system for the mridangam's complex drumhead. Why was this a needed change, and what are your plans to bring this to other performers?*

RK: The mridangam is a notoriously difficult instrument to tune and maintain. With its complex iron oxide and starch loading on the tonal head, drumhead replacement is usually the restricted work of skilled artisans who live in just a few cities in India. My new design was the result of many years of independent research that started with my dad. User-friendly and durable, my new design combines the traditional strapping with a nut-and-bolt system of tuning. Now, the heads are independently tuneable and can be replaced in a matter of minutes by the practitioner; it's no longer artisan-dependent. The pitch range is also much wider, whereas the traditional instrument has a range of barely a whole step. This design can be applied to any drum that needs to be fine-tuned, including tabla, dholak, bongos, djembe, and timpani. I'm happy to partner with the instrument retailer Mid-East in manufacturing and distributing this new line of drums.

PHOTO BY JULIE MICHELLE SPARENBERG

Rohan's patented tension system for the Mridangam

PHOTO BY RAMA KRISHNAMURTHY

Teaching Indian hand drumming at Dr. Woodson's Roots of Rhythm Workshop in Cleveland in 2006.

CW: *You have started the RohanRhythm Percussion Studio for teaching Indian music and cross-cultural musicianship, which has attracted dozens of students internationally, both in-person and online. And you are in the process of making the mridangam available to a much wider market. How do you see these two avenues, education and industry, evolving in your work over the next five or ten years?*

RK: It's amazing how Indian rhythm has globalized and is being incorporated in so many facets of performance, research, and education. Musicians seem to be more interested than ever in seriously learning the tradition and moving beyond superficial fusion. The Internet has made many kinds of information much more accessible. My Ph.D. thesis explores the social, cultural, and musical impact of real-time online music education, especially in the context of Carnatic percussion.

The students in our studio have been inspirational in so many ways. Musicians and non-musicians of all ages and backgrounds have joined to enrich their lives. With the online platform, students across four continents have been able to learn and contribute to our community. While I emphasize traditional methodology, I also introduce notation, audio/video recordings, and online media to complement the learning process. Since students are joining based on their interest, they've been so sincere and dedicated. It's wonderful to see how students apply the creative and critical thinking skills to many other genres and art forms, interdisciplinary projects, community outreach, and other pursuits that they're passionate about.

I've always viewed performing, teaching, composing, research, and entrepreneurship as different facets of the same musical essence. In spite of the labels that might make them seem distinct or even mutually exclusive, I think they're inextricably intertwined and mutually beneficial. In most generations, being a successful musician meant doing all of these things and living musically. I aspire to live musically now and in the future. How exactly all of my pursuits will unfold is the great unknown that keeps a musical and entrepreneurial career so exciting!

For more information on Dr. Rohan Krishnamurthy visit www.rohanrhythm.com.

Craig Woodson earned his doctorate in music from the University of California at Los Angeles, with specializations in music education, ethnomusicology, and ethnic musical instrument technology. He has been a percussion teacher, a performing and recording musician, college lecturer, a teaching artist in schools, and a music consultant for over 45 years. He has written articles and performed in videos on musical instruments, drumming, and the making of simple musical instruments from around the world.

He has performed children's concerts at Carnegie Hall, Lincoln Center, the Los Angeles Music Center, and the Kennedy Center. Woodson has worked for organizations including Walt Disney Enterprises and the Rock and Roll Hall of Fame and Museum. He owns 12 patents on instrument technology through his company Ethnomusic, Inc., which he started in 1976. His mridangam studies were with Tanjore Ranganathan at UCLA. He is author of *Roots of Rhythm*, a free online world drumming teacher's guide for K–12 classrooms, sponsored by the Percussion Marketing Council and the NAMM Foundation. For more information, visit www.ethnomusicinc.com.

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On Losing

By Jeremy Barnett

It's natural to have ambitions and to strive for things we want. Whether these ambitions are materialistic ("I want that car"), vain ("I want to be famous"), selfless ("I want to look after my family"), or somewhere in between, they are a pretty normal part of being human. For artists, we might also add ambitions such as "I want to create" or "I want to communicate"—noble sentiments that show a desire to reach out and give something new to the world while asking for nothing in return.

Artists are human beings, and so no matter how pure these artistic ambitions are, they will only be part of the picture. Artists, like most others, want and need to earn a living. We might want to just "create" and "give," but we also want to eat and have a roof over our heads. Much has been written about the relationship between artists and money, so I am going to address how we can manage our artistic ambitions in the real world and, more specifically, how we might deal with situations when we don't achieve what we want.

Anyone trying to make a career as an artist understands the innate energy within that pushes us forward and that tells us that there is nothing else we should be doing with our lives. We also understand that we push forward alongside others who are chasing the same dream, and that we do this in a world that seems to provide an ever shrinking space for us to practice our art. Something that all artists have in common (except the lucky few—and I intentionally use the word "lucky" and not "talented") is that we will all, at one time or another in our professional lives, be rejected. We will lose, not make the cut, not get the job, or miss out on the funding. Auditions, job interviews, scholarship applications, competitions—our lives are bound by processes that require us to give our all to scenarios in which we very often have only a slim chance of finding success.

Even if we never want to think of our artistic life as anything other than pure and selfless, if it is our profession and our livelihood, we are forced by the mechanics of society to use it to compete against others. We will need our artistic capabilities (our ability and knowledge of what we are most passionate about) to help us be better than others. There are many resources on how to prepare for auditions and interviews, how to put together a resume and write applications, and they will all fill you with advice and confidence (as they should). However, they seldom offer any insight into what to do when you don't succeed, other than to simply try harder next time. Its assumed that we can just brush ourselves off, push our emotional well-being to one side, and jump straight back on the horse.

There is an extra sting when we miss out on an artistic ambition. Different than missing out on a material gain, when we lose in a chase for an artistic ambition it cuts to our very core. It suggests that we are not good enough at the very thing that gives our lives meaning. What happens to our selfless, life affirming artistic ambition when it seems impossible to realize? How do we cope when we lose?

In 2014, I moved to a different country and was faced with having to make a living in one of the largest and busiest musical scenes in the world. Over the next two years I applied for over 55 jobs ranging from percussionist, percussion teacher, high school music teacher, music publishing assistant, audio technician, university lecturer, music examiner, children's music teacher, orchestra manager, stage manager, and music librarian, through to barista, barman, usher, receptionist, and shop assistant. Some of these I have a lot of experience in and others I have none. From these applications I was invited to 13 interviews which resulted in five job offers, all part-time. The combined income generated by these jobs is still nowhere near enough to make me feel secure.

A situation like this is obviously not limited to those in the arts, and I am sure that stories like mine are common across the career spectrum. However, this situation was new to me, as prior to my shift in countries, I had led a successful freelance percussion career—the kind of career where gigs and teaching opportunities came easily—and the idea that one might struggle to find work was completely foreign. I am highly trained, I am a very versatile and experienced musician with a long CV of professional performing credits, and I have taught at schools and universities for over 15 years. And then all of a sudden I was in a new country and almost no one would give me a job, not even a job that I am trained for and have a lot of experience in already.

Being on the "losing" end so many times has made me reconsider my relationship with rejection. I have been totally crushed by some of the jobs I almost got—dream jobs that would change not only my life and satisfy me creatively and career-wise, but allow me to provide more for my family and prepare for the future. And yet life goes on, and it's how we deal with it that matters.

BE SMART ABOUT IT

It is crucial to try and learn from any experience where you lose. This is obviously the first step towards doing better next time, and is the standard and very sensible advice for this situation. We know innately when we could have done better, so it is vital to identify what was less than ideal about the experience (lack of preparation, unexpected interview questions, difficult sight-reading, etc.), and add it to our list for preparation for the next time. Document the entire experience in detail, write down everything that happened, all the questions that were asked, all the things you found easy and difficult. This will come in very handy the next time you go through this process.

BE PHILOSOPHICAL ABOUT IT

Sometimes you just know that you prepared as much as you could. You gave it as much time as you had, did as many mock auditions/interviews as you could, researched every angle you could find, considered a huge variety of interview scenarios, talked it through with as many colleagues as possible. And when the time came you were calm, relaxed, and confident, but not cocky. You were attentive, present, on-the-ball, eloquent, and thoughtful. And yet you still lost. Why? Simply put, it was because someone else was better suited to the position. That person had more of what the committee was looking for, his or her musicianship was a closer match, that candidate's experience was more aligned with the job and that person's vision was more creative.

This is a tough pill to swallow, and it might feel like there is no consolation. The thought that after all that preparation and an excellent attempt, there may not have been any way to avoid losing is a harsh life lesson. But it is how you deal with this situation that will quite possibly make or break your career.

Carol Dweck suggests in her book *Mindsets* that there are two ways we might deal with such a scenario. The first way is to let ourselves be defined by the rejection: Take on a "fixed" mindset that says if the outside world has decreed that we will never be successful, then that is our official lot in life. We are losers who will never do any better. While it might seem reasonable to suspect that people with this mindset would use the label of "loser" as inspiration

to work harder and try to do better, Dweck notes that this is not usually the case. Many experiments have shown that once people are in a fixed mindset, they tend to accept their fate and give up trying. Those with fixed mindsets are result driven, and if they can sense that the result will not be good, then what is the point in trying? Homer and Bart Simpson sum up this mindset nicely:

Homer: "No matter how good you are at something there's always about a million people better than you."

Bart: "Gotcha. Can't win, don't try."

Fortunately, there is another way. Instead of being fixed in our view of ourselves, we can adopt what Dweck calls a "growth" mindset—a mindset in which we acknowledge that we are continually in development, a work-in-progress. Those with a growth mindset accept challenges because they offer a chance to learn, regardless of the outcome. The reward is in the effort put in, not in the result. The key is to believe that we are capable of growth and change, and that no one thing defines who we are. Thinking like this will not automatically save you from losing, but it will help you deal with it. Dweck writes, "Even in the growth mindset, failure can be a painful experience. But it doesn't define you. It's a problem to be faced, dealt with, and learned from."

A growth mindset might not be able to guarantee success, but it can guarantee that we live positively, accept challenges as opportunities for growth, and help us move on when things don't go our way. And as Dweck shows through countless case studies, living with a growth mindset does give you the best chance at a happy and successful life.

When we lose after feeling like we have done all we could do, there is no way to avoid feeling disappointed. It is devastating to try so hard at something we love and be rejected. But, believe me, in time this will pass and life will conveniently distract us with the next challenge to jump enthusiastically into. And regardless of the outcome, the preparation you put in for the interview/audition has made you better. Skills and knowledge that I have learned in preparation for job interviews in which I was unsuccessful include

- Music education for the disabled
- Theories on current music performance assessment practice
- How to use Cubase digital audio music software
- University research funding in the U.K.
- "Shred" guitar techniques
- The plot of *Wicked – the Musical*
- Far too many children's songs

BE PROUD ABOUT IT

If losing wasn't bad enough, we then have to turn around and tell everyone who knows what we were doing how it went. This is never any fun. Preparing for a big interview/audition should come with a certain amount of excitement, and it is natural to share this with our family and friends. This excitement rubs off on them as they realize what this opportunity could mean for us. Its natural for them to show their love by supporting us, believing in us, and giving us confidence and courage to try and do well.

When we lose, it can then be quite a horrifying task to tell all these people who love and support us that we didn't make it, didn't live up to the talk, weren't as good as everyone thought. Worse still, it can feel like we let everybody down. Not only are we ourselves upset and frustrated, we have to live through it again and again with everyone who asks how it went. "What happened?" "They picked the wrong person!" "What are you going to do now?"

Our family and friends are invested in what we do because they love us. They see the hard work and dedication that we put in to our craft, and they want that to be recognized because they want the best for us. It is a fairly natural idea that hard work should be rewarded, and while we know that an artistic life isn't designed to work that way, we do have to get along with these sentiments from others. Those close to us are not let down when we lose and do not see us as failures. Instead, they see someone who is constantly climbing uphill in pursuit of the life he or she wants. Even if they do not understand why we do it, they can only be impressed.

Another comforting thought is to consider how often we hear of other people's successes versus their failures. If your Facebook feed is anything like mine it is probably full of your friends' good news, their new jobs/relationships/houses/children/cars. People like to put the best of themselves forward and keep the negatives and failures more private. Even if you have shared your failure with your close family and friends (those that already knew what you were striving for), you probably don't then send the news much further. However, if we all keep our failures private, that can lead us to feel that we are the only ones that this is happening to.

To dispel this idea, a number of prominent academics began circulating their own personal "CV of failures," making very public all areas of their professional lives where they had failed. Unsuccessful job applications, research funding, awards and scholarships—the point was to show that failure is a normal part of life, especially when aiming for higher ground. At the top of his two page "CV of Failures," Princeton professor Johannes Haushofer writes, "Most of what I try fails, but these failures are often invisible, while the successes are visible. I have noticed that this sometimes gives others the impression that most things work out for me. As a result, they are more likely to attribute their own failures to themselves, rather than the fact that the world is stochastic, applications are crapshoots, and selection committees and referees have bad days."

Although Haushofer doesn't include the possibility of being beaten by a better candidate, his point is that even when we are fully prepared, there are always going to be factors beyond our control that determine who is successful. And because of that, we need not be embarrassed by our list of failures. We should be proud of them as they show the full content of an ambitious life.

BE PASSIONATE ABOUT IT

Perhaps the biggest lesson I have learned is that there is no magic formula for a career in the arts, no one thing that, once learned, will open all the doors and make my path clear. And most everyone is in the same boat, living with the same dreams and struggles. This life *is* the norm. When we miss a shot at achieving a big ambition, we haven't failed in our lives. We are part of that rare breed that bravely shoot for the moon, trying to take ourselves above and beyond the bounds of the life that we know. And if and when we miss, we will be devastated. We will question who we are and why we do what we do. Then we will try again, because that is what we do. There is no shame in losing, only honor and respect for having decided that we have to fly.

Jeremy Barnett holds a DMA in Contemporary Improvisation from the New England Conservatory of Music and a Masters in Marimba Performance from the Boston Conservatory. Currently based in London (U.K.), Jeremy's musical world crosses all genres from classical to pop, contemporary music to cabaret and musical theatre, electro-acoustic solo projects to dance, and everything in between. Originally from Australia, he performed with the Sydney Symphony, Australian Opera and Ballet Orchestra, and Synergy Percussion. A mallet keyboard specialist, he has appeared at PASIC, the Zeltsman Marimba Festival, and has presented marimba and electro-acoustic percussion recitals in the U.K., USA, and Australia. More information at www.jeremybarnett.net. **PN**

I Stream, Ustream: Tips and Best Practices for Video Conferences and Webcasts

By Kurt Gartner

At a PASIC some years ago, I met Allan Molnar, a percussionist, educator, and early evangelist of consumer-grade video conferencing. In addition to sharing his experiences with the Music Technology Committee, he also carried his portable DVD player around the convention—not unlike the late Jim Chapin with a practice pad and sticks—constantly ready to spread the word about the possibilities of a platform like iChat. He and others were truly onto something! At that time, the iChat software, an iSight camera (external in many cases), and a stable Internet connection on both ends of transmission were the primary ingredients for success. As awareness of iChat and other video-enabled messaging applications grew, so did the stability and feature sets of these platforms.

In the course of fifteen years, technologies have improved to the point that video streaming is comparatively effortless for the end user. Today's most basic streaming rig can be your phone or tablet, and there are many options from that point to truly professional gear. For those of the do-it-yourself mentality who wish to produce their own video conferences or webcasts, there are some simple steps to achieve the highest quality and production value from any session or event. Because the technology is changing so quickly, this article includes relatively little discussion of specific equipment and software, and is focused more on the general principles of production.

DETERMINING YOUR PRIORITIES

Whether you've been doing live stream work for some time or are just getting started, it's important to assess your priorities and let those guide your decisions as to the equipment and applications that you will use. Some of these priorities may include:

• Your purpose and audience: Is this event a webcast or a video conference? In video terms, a webcast is a one-way street, with your content being received by many viewers. Your audience may be able to communicate with you via messaging, but your primary interest is in streaming the highest quality video and audio possible.

On the other hand, you conduct a video conference in order to facilitate real-time video/audio interaction between a presenter, performer, or ensemble and an audience or another artist. In some cases, the applications that handle this type of communication are excellent at handling multiple video streams, including automatic switching between the various local cameras.

Anecdotally, it seems that the audio quality of some newer video conference applications has actually declined since even the early days of iChat. As the business of video conferences generally hinges upon the clarity of the spoken word, platforms are designed to limit resonance. As a result, musical instruments played in a hall of any size can suffer a severe dynamic gate effect for the participant at the other end of your conference. Workarounds may be possible, but require experimentation.

• Creative control: Do you wish to retain control of distribution rights, the presence of advertising, or third-party comments that may appear alongside your content? In a way, these compromises represent the cost of "free" streaming services.

• Business considerations: If you are interested in monetizing your content and/or analyzing the data regarding your audience, then you need to verify the functionality and cost of these services. Also, you may want the stream to be embedded within your own website's content. In this case, you need to determine whether this is possible, or if viewers must use the platform's site or application in order to join your audience. Finally, determine the anticipated size of your audience and determine whether the platforms you're considering have precluding limitations on audience size.

• Mobility and simplicity: If your events emanate from a single location, you can work with a fixed installation with lots of gear, including multiple cameras, an audio mixing board, and a video switcher. If security is a big concern, you're doing more location work, or you just want to maintain a more point-and-shoot level of simplicity, you can still achieve good results with a lighter, simpler setup.

• Recording capability: If you plan to use the same equipment to stream and to record your events, then you may prefer to use gear and/or applications with the capacity to record locally at the highest level of quality. Also, you could use additional cameras recording independently, for the purpose of subsequent integration in video editing software. This may raise additional questions of synchronization such as slating or time code. If the recording process of your platform cannot be local, then the quality of your archival recording will only be as good as the Internet transmission (upload) of your stream.

• Connectivity: If you know that your venues include stable and fast wireless connectivity, then there are additional options in terms of the cameras and applications you use. Generally, wired connections are superior in speed and stability, but they may require additional equipment and setup time.

• Quality of production: You can increase the quality and intricacy of your production by introducing multiple cameras, screen sharing, titles, other on-screen text or images, and various transitions between images. You may create most of these effects on either the hardware or software side of the equation.

• Budget: A factor in your decisions regarding simplicity and mobility may be the sheer cost of the endeavor. If this is a factor for you, take heart; there are many ways to start out simply and grow your setup without starting over later.

CAMERAS AND MICS

Must-have components of any streaming setup begin with a camera (typically mounted to a

The camera and mic on your phone or tablet can provide the basic means of streaming.

tripod), microphone(s), and lighting (generally built into performance venues). Additional requirements include a video capture device and converter to get audio and video data into your computer and ready for streaming format. Finally, you need an Internet connection and the application that will bring all of these components together and transmit the data to the outside world. Of course, it's also advantageous to have a favorable acoustical environment free of any distractions or extraneous noise for your performance or presentation space. The fundamental questions regarding cameras and microphones include number and types of cameras and microphones, the corresponding hardware and software requirements, and an assessment of the venue's infrastructure—especially the speed and stability of the Internet connection (wired or wireless).

As previously mentioned, the camera and mic on your phone or tablet can provide the basic means of streaming, but these devices are even more powerful as control devices, as will be described below. At the most inexpensive level, there are static-view USB webcams. Although these may be acceptable for some video conference applications, they lack features needed in performance situations, such as higher frame rate, zoom, and adjustable white balance in unusual or extreme lighting conditions. Some of these cameras, as well as many wireless cameras, include integrated microphones. Like cameras, the microphone is not an area in which to compromise your setup. The portability of cameras with integrated microphones may come at the cost of audio quality. To achieve higher quality results, it is recommended to have separate audio and video sources.

Wireless cameras are made to connect and broadcast directly through platforms such as Ustream and Livestream, using a local Wi-Fi connection. With most Wi-Fi camcorders, an application for a computer, tablet, or phone is not necessary. Some dedicated wireless streaming cameras such as the Mevo (associated with Livestream) have additional functions, which are accessed and controlled by an app (in this case, iOS). This particular camera may be programmed to follow the action, switching between multiple programmed close-up shots or following the movement of subjects across the field of vision. Combining these functions with a variety of transitions between shots can create the illusion that more than one camera is being used. In the absence of Wi-Fi, the Mevo can generate its own Wi-Fi signal and transmit through your phone's 4G connection. Also, the Mevo Boost is an accessory that extends battery life and adds Ethernet connectivity.

Again, advantages of wireless camcorders include portability, as there's no need for separate computer and video capture/encoder components in order to transmit the stream. However, this type of camera may preclude choices in microphones or multiple-camera setups. Also, it's important to determine whether a wireless camera (be it a dedicated streaming camera, camcorder, or other device) is limited in its compatibility with streaming platforms. In any case, upload speed is a major factor in the quality of the video stream, and wireless connections may be slower or less stable than wired connections. The data transfer (upload or download) speed is measured in megabits per second (Mbps). Based on Ustream's recommendations, a low-quality stream requires an upload speed of 600–800kbps, a medium-quality stream requires 1.5Mbps, and higher quality and HD streams require 4Mbps or greater. It is recommended that you stay within 50 percent of your available bandwidth. Using a web-based tool such as speedtest.net, you can test your upload speed. Unless you know and trust the Wi-Fi connection in your venue, the stability of a wired Ethernet connection is almost always preferable.

Another option is the vast array of PTZ (pan, tilt, zoom) cameras, both wired and wireless. These cameras may be placed unobtrusively virtually anywhere without creating a visual obstruction or distraction. This is due to a variety of available mounts, relatively low profile, and capacity for remote operation. The pan, tilt, and zoom functions may be controlled via hardware (i.e., joystick keyboard controller) or software, such as apps for phones and tablets. In these cases, you can physically manipulate the mobile device to wirelessly superimpose the PTZ functions onto a camera while monitoring the image on the screen of the same mobile device.

Although camcorders commonly have USB connectivity, they are not often designed for the purpose of live streaming. Among consumer-grade camcorders, the most common wired output for streaming is HDMI. The HDMI cable carries both audio and video signals from the camera to a computer via a capture device, such as those manufactured by Blackmagic or Decklink. The camera's HDMI output goes to the capture device's input, which in turn is output via USB (3.0 preferred) or Thunderbolt cable to the computer. Multiple cameras may be connected to the computer in this way, and may be managed and encoded for streaming via software (such as the platform's application) or hardware. Primary HDMI caveats include cable distance limitations, data transfer speed, and security of physical connections. Cable runs exceeding thirty feet require amplification, complicating your setup. The speed of the HDMI connection is reduced somewhat by its HDCP (high-bandwidth digital content protection) security protocol. And like USB cables, HDMI cables do not terminate in locking connectors, so they are prone to disconnection. Better cameras will have professional SDI (serial digital interface) connectivity. Typically, SDI is carried from camera to converter via coaxial cable and locking BNC connectors. This type of cable is less expensive but faster than HDMI, is capable of much longer cable runs (up to 300 feet), and also carries time code. Essentially, HDMI was developed for consumers watching DVDs and Blu-ray discs, while SDI was developed for broadcasters.

Camcorders are made for mobility, and the quality of their microphones varies widely. If the audio quality of your camcorder's mic is insufficient or if you want to close-mic your subjects, it is possible to integrate a separate audio signal into your feed. A fairly mobile solution to this situation involves the use of a USB audio-capture device, which takes the analog signal of microphones and/or line-level signal and passes the audio to your computer digitally. If your setup involves multiple mics, you will want to use an audio mixer to balance all channels sent from mixer to computer as a stereo pair. Your audio capture device or digital mixing board should be recognized and selectable within the platform's software.

If your live performance venue requires sound reinforcement, then you need to consider creating separate audio mixes for the local audience and for your streaming output. Otherwise, the loudest instruments on stage—those that require the least amplification—may be inaudible to viewers of the stream. In fact, you may require *three* distinct mixes, if you also include a monitor mix for the performers on stage. At that level of work and complexity, it may be time to call in the professional production crew! In any case, sound-isolating headphones at the mixer will help you to identify, EQ, and balance all of your audio inputs effectively.


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PRODUCTION AND EFFECTS

A hardware solution to integration of multiple video and audio sources may be found in a digital video mixer or switching device, such as Roland's V-4EX. Such a device serves as a capture device for multiple cameras, with features such as elegant camera switching/transition effects, video fade to white or black, audio mixing of camera mics and/or another source, latency correction to synchronize audio and video, MIDI connectivity, luminance key (adding titles, graphics, etc. with various levels of transparency), and even chroma key (green screen). While this type of hardware solution comes at a higher cost than software-based switchers such as Ustream's Producer, the flexibility of video inputs and outputs, attractive mixing features, and compatibility with many streaming platforms make the hardware solution one worth considering.

When you watch and listen to professional video productions, take note of the transitions between cameras. Even with two cameras, you can achieve fairly sophisticated production effects, if you have camera operators and a producer who know the music and anticipate the on-stage actions of the performers. For example, you may maintain a long shot comprising most or all of the stage, alternating with close-up shots of performers. While your long shot is output for streaming, that's the time to move your close-up camera to another subject. This is particularly effective if you've planned close-up shots for performers with critical parts at key moments in a piece—anything from an extended solo passage to a single cymbal crash.

THE LAW

Neither this author nor PAS offer formal legal advice or accept legal responsibility for the actions of the reader. Does this sound familiar? When you sign up to use a streaming platform, you will not be able to stream your first event until you've agreed to the terms and conditions of the service. These agreements, which are often scrolled through only long enough to find the "I Agree" checkbox, were carefully designed and approved by attorneys, and probably absolve the platform from responsibility pertaining to your live performance and streaming of copyrighted material. For your own legal protection, as well as the ethical consideration of those artists who created works in the first place, you must understand and comply with copyright law and get licensing rights as necessary, even if it means hiring an attorney. Check the terms that you agreed to with the streaming platform. They probably have your word that you've already gotten the licensing rights to perform that material which you are about to stream. In this age of file sharing, it's important to remember that not everything is open source! You can do some initial research through the Harry Fox Agency (harryfox.com), which issues licenses on behalf of musical copyright holders. Also, you may contact publishers directly.

Perhaps you've heard the maxim that anything worth doing is worth doing well. With technology becoming higher in quality, more affordable, and easier to use than ever, it makes sense to put some effort into the live stream that shares great performances with appreciative audiences. And for the faint of heart or technophobe, remember that there's probably a fearless student nearby who is more than willing to help!

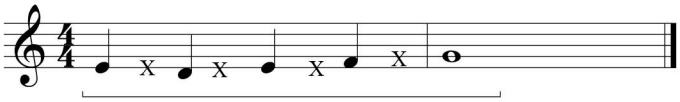
Kurt Gartner is Professor of Percussion and Associate Director of the School of Music, Theatre, and Dance at Kansas State University, and Technology Editor for *Percussive Notes.* PN

Mallet Dampening on Vibes

By Giovanni Perin

Mallet dampening is a technique on the vibraphone that uses the pedal in an innovative manner, compared to that of the piano[1]. "Mallet dampening is accomplished by striking a note, and dampening it with the same mallet (pressing the head of the mallet on the bar so as to stop the vibrations) while another mallet strikes the next note, and so on. The pedal is sustained (depressed) throughout the process. Mallet dampening is indicated by an *X* placed after the note to be dampened."[2]

Example 1

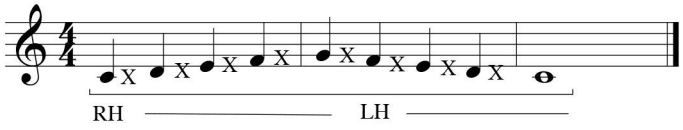


This technique allows us to realize a much more legato phrasing compared to that achieved by the use of the pedal alone. It is important to dampen the previous note and play the next simultaneously, in order to avoid the overlapping of sounds.

The general definition given by Friedman in his book assumes the use of both hands in dampening. In fact, several techniques have been developed over the years for dampening with one hand.

Dampening with two hands is used for ascending and descending scale fragments (scale dampening): going up, for example, the right hand (RH in examples) will play the notes of the scale while the left hand (LH) will dampen. Conversely, going down, the roles of the hands will be reversed: the left hand plays the scale while the right hand dampens the sounds.

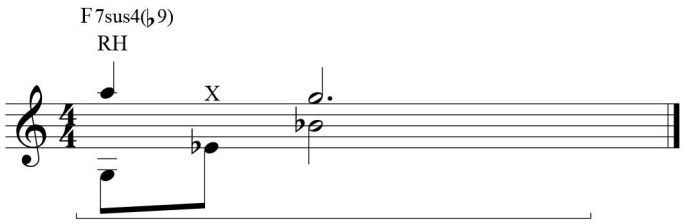
Example 2



Then there is the traditional technique, already described: The same mallet that plays the note will also dampen the sound of the bar, while a mallet in the other hand plays the next note.

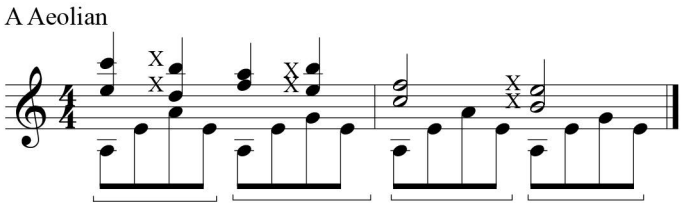
Dampening with one hand is needed in passages where one of the two hands is busy playing something else. Among the one-handed techniques, there is slide dampening: The same mallet that strikes the note will dampen it by sliding a moment after striking a different bar. The technique is applicable if the interval between the two notes played is not greater than a major second.

Example 3



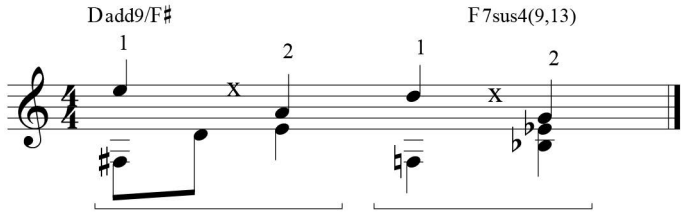
Slide dampening is also used to connect bi-chords played by one hand (for example, parallel thirds and sixths, or bi-chords that move in contrary motion).

Example 4



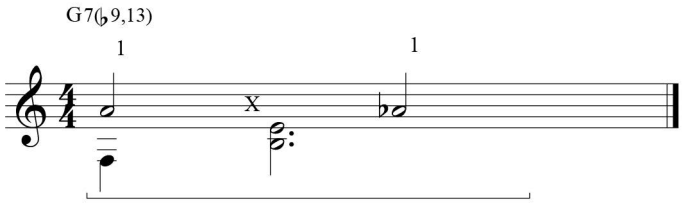
The other one-handed technique is called mallet-to-mallet dampening: It operates like the normal two-handed dampening, but in this case the notes are played by two mallets in the same hand. The numbering of the mallets increases from right to left, from one to four.

Example 5



If the second note is one of the "black keys" and is half a tone from the previous note, we could use the so-called finger dampening, achieved by pressing the knuckles or the end of the ring finger and the little finger on the "white key" while the mallet in the same hand plays the "black key."

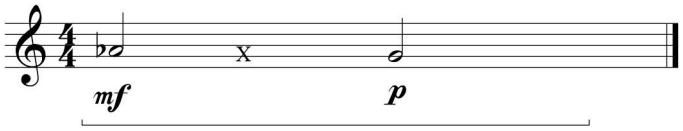
Example 6



With a little practice we can get a beautiful legato between two notes.

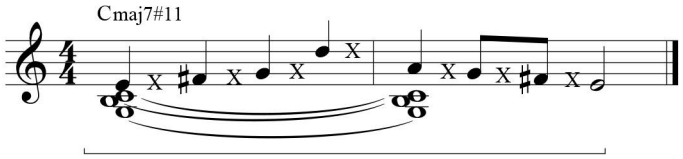
An interesting effect is the glide (glissando or slur dampening) between two notes. To get it, play the second note softer than the previous one so as not to hear the striking of the mallet on the bar and make the glide fluid.

Example 7



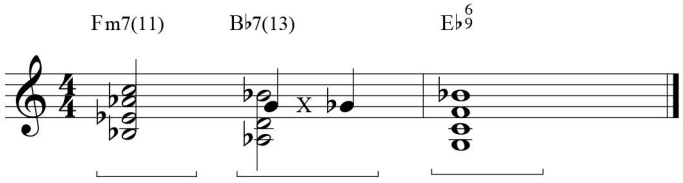
We can also use dampening to play a melody line over a sustained chord. Without dampening, it would create confusion, because the notes of the melody would overlap. Unlike on a piano, on a vibraphone you cannot obtain a sustained sound without using the pedal.[3]

Example 8



Through dampening we can change one or more notes of a chord, altering its quality. In the next example, we lowered the 13th of B-flat 7 by half step.

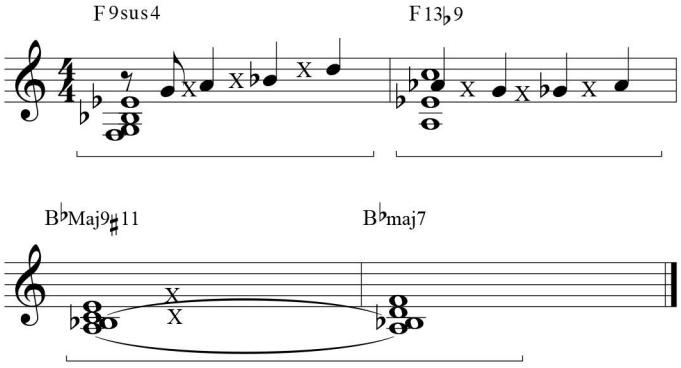
Example 9



Also applying a slur dampening between two notes makes the chromatic transition much smoother.

The following example shows a simple V7sus4 – V7 – IMaj7 in B-flat major, where dampening is applied. In the first bar, a pentatonic melody line is played over a sustained chord (F9sus4); in the second bar the 9th of the chord moves (sharp 9, 9, flat 9, sharp 9), while the other notes are sustained and, in the chord of resolution, the 3rd and 5th are delayed.

Example 10



ENDNOTES

1. You can also dampen by hand. This technique is very old and was probably borrowed from Gamelan musicians, who use it to stop the sound of the notes produced by the various metallophones without damper pedals.
2. David Friedman, *Vibraphone Technique, Dampening and Pedaling*. 1973, Milwaukee, Berklee Press Publications, distributed by Hal Leonard Corporation, p. 1.
3. Another way to extend the duration of a note is the roll. In a *piano* dynamic, even without the use of the pedal, using very soft mallets, we can play a legato melody line, but in a *forte* dynamic, the mallet ruins the legato effect. Obviously the sound blends better if we add a "half-pedal" to the roll.

Giovanni Perin graduated with honors from DAMS (Drama, Arts and Music Studies at the University of Padua) and received bachelor's and master's degrees from the Adria Conservatory of Classical Music. In 2014 he graduated with honors from the Jazz Institute of Berlin (bachelor's in vibraphone and marimba), where he studied with David Friedman, and he completed his Jazz Master's at the Conservatory of Music in Rovigo (Italy). As a vibes player he has won many prestigious national and international jazz competitions, and he has played extensively in Europe, India, the U.S., and Australia with many important international musicians, including Dave Samuels, Gert Mortensen, Fabrizio Bosso, Federico Malaman and others. Since 2012 he has been collaborating as a teacher with the website www.vibesworkshop.com. For more information, visit www.giovanniperin.com. **PN**

One to One

A Conversation with Steven Snowden

By Mike Truesdell

Welcome to a new column for *Percussive Notes*, "One to One" where composers, performers, and lovers of keyboard percussion express their thoughts about keyboard percussion and its role in our musical lives.

For our inaugural interview, I asked composer Steven Snowden to answer a few questions for us. Snowden's music has been described as "Beguiling…combining force with clarity" (*San Francisco Classical Voice*), "Wonderfully dynamic" (*Interlude Hong Kong*), "Rustic, red-blooded" (*New Music Box*), and "*Marvelously evocative*" (Cleveland Plain Dealer). He has written music for dance, theater, multi-media installations, and the concert stage, is equally at home writing acoustic and electro-acoustic music, and has taken a keen interest in interdisciplinary collaboration and live electronic audio manipulation as a tool for improvisation.

Snowden's work often deals with concepts of memory, nostalgia, and the cyclic nature of historical events as they pertain to modern society. While his musical influences are deeply rooted in bluegrass, folk, and rock, he utilizes non-traditional techniques and processes to compose works that don't squarely align with any single genre or style.

A native of the Ozarks countryside, he began composition studies in 2002 at Missouri State University and subsequently earned his master's degree at the University of Colorado and doctorate at the University of Texas. In 2012–13 he was a Fulbright Scholar in Portugal, researching and implementing motion-tracking technology as a means to facilitate collaboration between music and dance. In 2013–14, he was a visiting professor and composer in residence at the Hong Kong University of Science and Technology. He is the co-founder/director of the Fast Forward Austin Music Festival and currently resides in Austin, Texas, where he works as a freelance composer.

I met Steven at the nief-norf Summer Festival, where he was the Call-for-Scores winner with a work titled "A Man with a Gun Lives Here." His creative approach to percussion and passion for expression inspired a co-commission between myself and fellow percussionist Tim Briones, of "Long Distance" for marimba, vibraphone, and tape. Steven's unique view on composition, collaboration and percussion is why I've chosen him as our inaugural guest.

MT: *What compelled you to compose using keyboard percussion (marimba, vibraphone, glockenspiel, others)?*

SS: It may sound a little hokey, but I initially felt compelled to write for keyboard percussion simply because I love working with the people who play those instruments. I have found percussionists to be inquisitive, ingenuitive, and musically courageous. I feel very lucky to have had the opportunity to write so much percussion music over the past few years. I initially saw keyboard as simply part of the percussionist's tool kit and wanted to learn how to integrate that into solo works and pieces for mixed instrumentation.

However, the more I listened and learned, I came to understand that there's something very special about marimba and vibraphone specifically. From the seemingly limitless number of instruments that a percussionist is expected to master, these two stand out as preferred solo instruments—primary vehicles for musical expression in a sea of other possible options.

MT: *Is there something specific about marimba and vibraphone that you find intriguing or interesting?*

SS: I've found that marimba and vibes are fantastic in a chamber-music setting. Players can seamlessly shift from foreground to accompaniment because of the wide dynamic/timbral capabilities of the instrument. I'm particularly fond of the low register of the marimba with very soft mallets at a very low dynamic level. Like a well-tuned bass drum, the sound is more felt than heard, and it adds a really unique sort of "presence" in chamber/solo music that's not really possible on any other instrument.

For vibes, I really love the control that players can have over sustain. Many instruments can have multiple pitches resonating simultaneously. However, vibes are unique in that they can easily build up dense harmonies and selectively dampen specific pitches. This allows for a kind of reductive approach to harmony that is difficult to achieve with any other instrument. I've done a bit of this in my music so far, but this is definitely something I want to explore further in future pieces.

MT: *Is there anything frustrating or challenging about composing for keyboard percussion instruments?*

SS: One of the more challenging aspects of writing for keyboard percussion is understanding where the line is in terms of playability. From a composer's standpoint, it's a bit like guitar or harp. There are tons of harmonic/melodic possibilities, but the technical limitations aren't always glaringly obvious. I have to ask a lot of questions about the practicality of what I'm writing, but luckily my percussionist friends are always happy to advise me.

One thing that definitely frustrates me about marimba is its sheer size and cost. It's such a beautiful instrument, but few people have the money or space to have one of their own. That also means that it's sometimes difficult to coordinate performances outside of traditional concert halls. However, I've seen more and more marimba in non-traditional performance spaces and am always amazed at how adaptable players can be when overcoming challenges of space and portability.

MT: *How much "hands on" work do you do with instruments before writing?*

SS: I'm not a percussionist by any stretch of the imagination, so I have to rely quite a bit on the expertise of others to help me understand traditional techniques and styles. However, I think that kind of naïvety has actually helped me develop a somewhat peculiar process. I always get "hands on" with the instruments for which I'm writing and, early on in the composition process, I typically spend several hours alone with that instrument at home or in a practice room.

Regardless of my familiarity with the instrument, I try to approach it as if I have no idea how it works. I only know that it's sup-

posed to produce sound, but it's up to me to discover how. I'll bring a field recorder with me and record any sound that I can make with the materials at hand—no matter how ridiculous. I only use a tiny fraction of those newly-discovered techniques/sounds, but I find that it helps me to see that instrument in a different light. After this process, I'll meet with a percussionist to learn as much as I can about traditional techniques and what this instrument is actually designed to do. From that point on, I'm quick to ask lots of questions during the composition process in order to make sure that what I'm writing is feasible and practical.

MT: *You have a unique method of collaborating with commissioners: through a blog. Can you explain this and your reason for it?*

SS: I've lived on three different continents in the past four years, so it's often been difficult to talk with performers in person. To compensate for this, I started creating blogs for all of my commissions. I see each new piece as a kind of collaboration anyway, so it made sense to have a platform upon which we can share ideas, regardless of our physical location. This also serves a few other functions that I've found to be quite helpful.

- The performer/commissioner gets an in-depth look at the composition process. This serves to demystify my work as a composer and gives performers insight into how they might want to interpret it.
- It's a great way to document everything so that I can learn from my past mistakes and have a good chuckle at the outlandish ideas I discarded along the way.
- Everything related to the piece—parts, mockups, program/performance notes, etc.—all exist in the same place, so it's easy to track down the latest version.
- I can get immediate feedback from performers who live just down the road or on the other side of the world. For example, I was living in Portugal while working on "Long Distance" for percussion and electronics. This was a large consortium commission, so having a collaborative blog was particularly helpful. One day I was working on a section with bowed pitch bends and harmonics in the vibraphone part. Though I was able to spend some time with a set of vibes months earlier, I didn't have access to any at that time. I posted a question about technique/notation, and Thad Anderson replied within a few minutes. He had some free time between classes, so we Skyped and he was able to demonstrate some techniques for me on his vibes in Florida. I got an immediate answer to my questions and was able to come up with some new ideas that eventually made their way into the piece.

Marimba and vibes are fantastic in a chamber-music setting.

MT: *Are there other composers' use of percussion that inspired you?*

SS: I draw much of my inspiration from genres other than traditional concert/classical music, and that's certainly the case for keyboard percussion. I remember being totally shocked the first time I heard Ruth Underwood playing marimba with Frank Zappa. Her timbre was at the core of the band's unique sound, and I'd never heard anything like it before. I was also pretty much obsessed with Astor Piazzolla and Gary Burton's live album *The New Tango* as an undergrad. It gave me my first glimpse into the flexibility and versatility the vibraphone can have as a solo instrument and as a supporting member of an ensemble. As far as concert music composers go, George Crumb has been a big inspiration ever since I started composing. His persistent focus on timbre as an essential element has always fascinated me, and I love the way he tends to treat most instruments like they're part of a percussion section. Even though he is primarily an acoustic composer, his work has also had a lot of influence on my electronic music.

MT: *When composing "Long Distance" for marimba, vibraphone, and electronics, how did you use the sound of the marimba and vibraphone to integrate or juxtapose the electronics?*

SS: The initial sonic inspiration for this piece came from the realization that the keypad/dial tone sound of a land line was very similar to the sound of a marimba—at a particular dynamic level and with the right mallets. I used that similarity extensively in the movement "Monroe, NC – 1977." I wanted to create something in which the two were nearly indistinguishable, thereby placing both live and electronic elements in the same sonic landscape. In the movement "Atlanta, GA – 1972," I used mostly non-pitched sounds—pops, clicks, hums, etc.—and old recordings of operators to make more of a juxtaposition so that the vibraphone could stand in the forefront as the primary harmonic/melodic element. As a general rule though, and this goes for most of my pieces with electronics, I wanted to keep the live performer and the electronics on equal ground so that this would come across more as a duet than a solo work.

MT: *Any advice you would like to share with performers?*

SS: Making music is always a collaborative process. Composers are merely architects creating blueprints, and it's up to performers to actually interpret and build what's described on the page. No matter how old/new the piece or how vague/detailed the notation, a part is just a stack of papers—or a PDF file, if that's your thing. The performer is the one who takes that magical step of transforming those ideas into sonic realities and conveying them to an audience. Precision is important, but perfection can be artistically stifling. I would much rather hear my music performed with passion and intensity than with every note exactly as it appears on the page. Each performance is a living, breathing thing in its own right, and that spirit of collaboration is the greatest source of joy for me as a composer.

VIDEO CLIPS

"Long Distance – Atlanta, GA 1972" by Steven Snowden
https://www.youtube.com/watch?v=-CAinebSrIWI&list=PLc2MTC5BReDBG-2fLzmYbF8jkeRaThnFzt

"A Man with a Gun Lives Here" By Steven Snowden
https://www.youtube.com/watch?v=XZA4BJ-DqK-k

Mike Truesdell's opportunities as a soloist and chamber musician have led him around the world, significantly to the nief-norf Summer Festival, where he met Steven Snowden. You can also find him regularly at the Zeltsman Marimba Festival and as the newly-appointed Assistant Professor of Percussion at University of Northern Colorado. **PN**

Illusory Conjunction: A Timpanic Gestalt

By Lynn Brown

Timpani setup arrangements used to distinguish nation from nation, but now it is also determined from school to school and method to method. Most nations and schools order the drums like a piano: low pitches to the player's left and higher tones to the right. It is labeled English/American in Figure 1b, but could also be referred to as the "international" setup. Most students of the timpani eventually come to know that the German/Austrian timpani setup is different and moves from high-left/low-right (see Figures 1a and 1b).

Figure 1a: German/Austrian setup—high-left/low-right

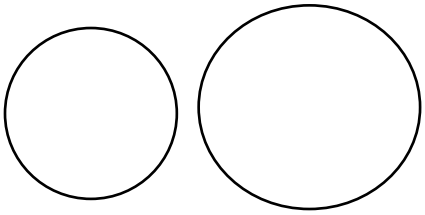
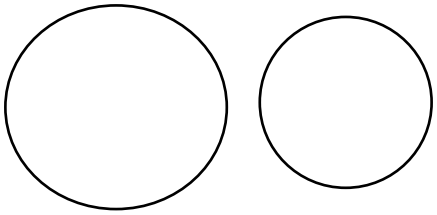


Figure 1b: English/American setup—low-left/high-right



The two different arrangements of timpani setup is a topic of intrigue among timpanists. It can be fun to watch symphony footage, noticing the timpani setup and wondering where or with whom the timpanist may have studied. Orchestra timpani auditions usually provide two sets of timpani to accommodate this difference.

These two setups are direct opposites. Obviously, when even a simple figure is played or discussed, the arrangement of the drums can be extremely significant. One system might create a stick pattern conundrum that the other doesn't encounter. For example, Figures 2a and 2b show a common single-stroke triplet pattern. It is presented in the two setups tuned in 4ths. The reader can try this out simply by playing upon one's knees with alternating strokes, beginning with the right hand and following the music.

Figure 2a: Low drum on right

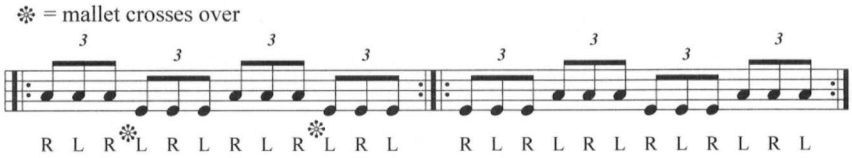
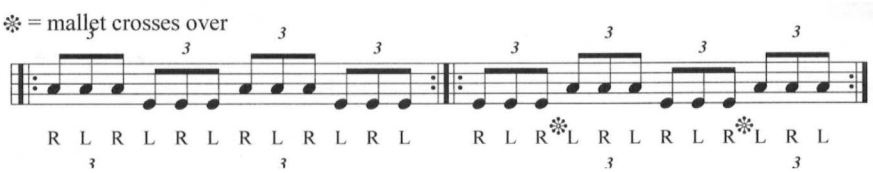


Figure 2b: Low drum on left (Compare to Goodman p. 39)



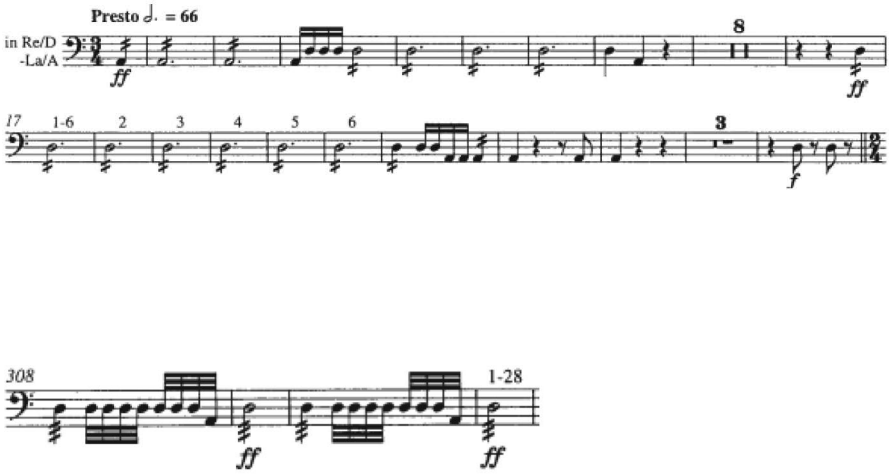
Each arrangement has similar sticking issues called cross hammering (Goodman, 1988, p. 38).

A famous set of potential cross hammering problems are from Beethoven's 9th Symphony. The first sample (shown below) is from the fourth movement. With the right hand leading, the German arrangement presents no issues at all, but the American setup has a left-hand cross in measure 4, then a right-hand cross in measure 23.

In the first movement, we have this maneuver:

This second sample presents no real problem for the American setup, but presents a real issue in the German system that would have to be worked out as to leading with the left instead of right, or coming up with some other solution. These excerpts are studied and learned as standard audition material.

The German/Austrian order for timpani,



high-left/low-right, has the longest history. When references are made to historical, period performance practice, it is important to place the topic in context. Of the small number of ancient sources from which information pertaining to performing on timpani, few are as comprehensive as *Versuch einer Anleitung zur heroisch-musikalischen Trompeter-und Pauker-Kunst* (1795) by trumpeter Johann Ernst Altenburg (1734–1801). His treatise on kettledrums mentions their use in the cavalry. It is logical when playing the instrument mounted on a horse to place the small drum on the mounting, or left side. Kettledrummers were also warriors, and the sword would have been drawn from the left as well. For dismounted, concert performance, the arrangement of tonic-dominant or small-large drums were "customarily placed" (p. 122) to the player's left-right. This implies there was another setup, but it was not the norm. Placing high-left/low-right is still the common orchestra timpani arrangement in Germany and Austria and for players who study there.

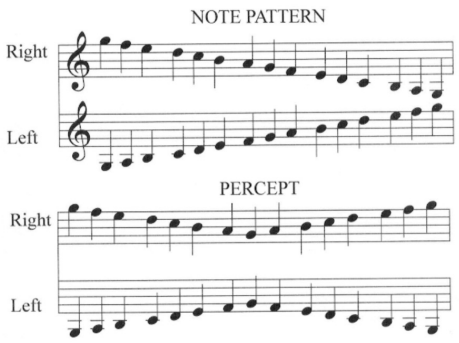
Other significant writings on timpani that discuss the matter of timpani placement are from the 19th century. An extensive technical manual for timpani was published in 1845, written by Alsatian composer, theorist, and musicologist Jean Georges Kastner (1810–1867), which "appears to be the first practical guide for the orchestral timpanist" (Powley, p. 63). Kastner concurred with Altenberg's setup direction, calling it a "natural sticking" (Kastner, p. 33) approach.

In 1897, German timpanist Otto Seele (1856–1996) authored a tutor translated in three languages including English. He indicates a break in the setup tradition: "The small drum kettledrum (called the B-flat drum) stands to the player's left: the larger (called the F drum) to the right. This is the custom in most orchestras, but I have also found the reverse arrangement" (p. 6). He points out that since 1881, the major orchestras in Leipzig set their drums up high-right/low-left.

Early American timpani methods such as Bower (1898), Seitz (1912), Gardner (1919) and Zettleman (1921) all concur on high-right/low-left. Alfred Friese (1876–1971), was imported from Leipzig in 1902, and in 1909 became timpanist for the New York Philharmonic; he set his drums up in the Leipzig manner of high-right. Succeeding him was Saul Goodman (1906–1997), then Roland Kohloff (1935–2006) advocating the same setup (Goodman, 1988). New York's present timpanist, Markus Rhoten, studied with David Punto in Berlin, and his setup is German. So there is no real consistency, but for the most part, timpanists who train outside of Germany, establish the tonic, or smaller drum, on the player's right as displayed in Figure 1b.

There are friendly debates and discussions over which setup system might be superior. The question could be asked then, is there a mentally preferred setup, one that is based not on tradition, but scientific study? One topic in the psychology of music is the way the mind groups or systematizes musical tones, as they originate simultaneously, but from different sources (Duetsch, 1999). It is simply Gestalt psychology, visual perceptive principles as they relate to aural discerning operants for music, such as proximity, similarity, and good continuation. For example, good continuation occurs when we perceive a juncture between points and interpret it as a single uninterrupted flow. Players and listeners experience tones "from different regions of space" (p. 321) and use aurally perceptual organizing mechanisms to comprehend the multiplicity of the parallel tones. For example, pitch proximity and spatial location can create audible deceptions or "illusory conjunctions." These three perceptual principles can be musically described best as illustrated in notation form (musical graphs or staves, with the pitches plotted up and down the *Y* axis as they move across time from left to right upon the *X* axis.). Figure 3 represents Duetsch's test examples that repeatedly illustrate the controlled sequences of the "scale illusion" (p. 321): the pattern is played for listeners through headphones, and the percept is the sequence most perceived, moving across time from left to right:

Figure 3. The note pattern, sent through headphones, produces a diatonic scale illusion. The percept is the way it would be most often perceived by a listener.

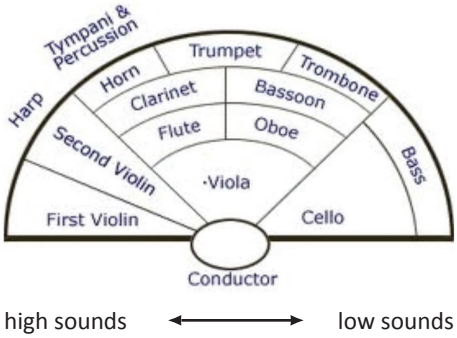


Notice the pattern array of pitches given in real-time, and the simultaneous mental reordering in the percept of the listener. Deutsch's eleven examples display the same tone combinations of high-right/low-left as the perceived or "correct" localization of the sounds.

Another test is the "Octave Illusion." It is difficult to explain, but the conclusion is the same: "So the entire pattern is heard as a high tone to the right that alternates with a low tone to the left" (p. 333). We witness from these studies that frequently perceptual systems "incorrectly" bind different pitches together in order to make the most immediate sense of them, placing all higher tones to one side and low tones to the other.

Research has been conducted by Deutsch to see if there is a perceptual advantage to the illusory conjunction phenomenon of "high-right/low-left" in live musical settings. She gives attention to the current seating arrangement of symphony orchestras, suggesting the collective performance preference manifests this same tendency from the performers' point of view. Note the arrangement in Figure 4 is not to the listeners' or even conductor's "high-right/low-left" tendencies, but the performers' "stage right" and "stage left."

Figure 4. Seating plan as viewed from the audience



The German timpani setup is high-left/low-right, and runs counter to the experimental data thus presented. Other nations and schools without this tradition appear to follow the general tendency of high-right/low-left of the performer. This order corresponds to the order of the keyboard, and even all stringed instruments, from face view.

There is a curious speculation that some of the first orchestral timpanists might have been bass players, and hence set their drums according to the order of the strings with high/left to low/right. The face, or chin, view of the instrument and the history we have of talented timpanists does not seem to support this. Altenberg, recognizes George Druschchetzky (1745–1819) as distinguishing himself as "an able kettledrummer" (p. 59) and a talented, knowledgeable composer for the instrument, writing concertos for up to eight drums. When Beethoven was in Vienna, there were "very celebrated timpanists" (Powley, p. 74). Throughout the 1800s, Leipzig was a hub for orchestras, for Schumann and Mendellsohn. Their timpanist, Ersnt Pfundt (1806–1871), was also an author and designer. A strong reference to a string player becoming timpanist is Alfred Friese, who was a violist turn timpanist from Leipzig, with a high/right inclination.

Even though the 4th and 5th intervals change the tonic to dominant position, the actual location of high-right/low-left pitches remains the same. When the two drums are tuned from a 4th (G/C) to a 5th (G/D), the ton-

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Figure 5a: Low drum on right

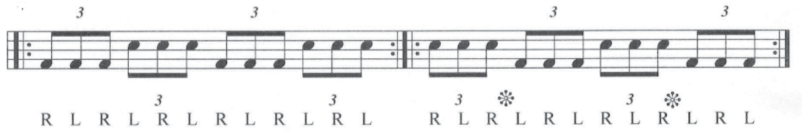
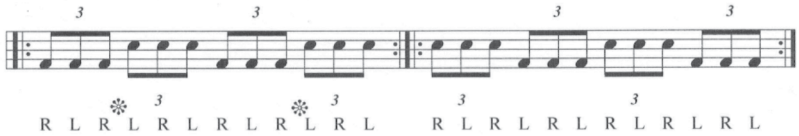


Figure 5b: Low drum on left



al order automatically reverses. Notice the tonic/dominant tones have been exchanged from the right to the left drum; in the transfer, the G remains, and the C is tuned up a whole tone to D, making the interval of a 5th, the lower drum becoming the tonic.

Figures 5a and 5b show the common single-stroke triplet pattern. It is presented in the two setups and tuned in 5ths.

Even though we have an intuitive nature toward high-right, logistics can supersede this tendency. For example, the standard setup arrangement for temple blocks, quad-toms, congas, bongos, and drumset appear based on practicality, favoring the right as the leading hand, and thus places the descending sounds flowing to the player's right. In other settings, efficient instrument arrangement is a logistical choice, as it is for multiple percussion music. Interestingly, the Latin percussion timbales (Italian, French, and Spanish for timpani) are typically in a high-right/low-left arrangement.

For timpani, the question of "correct" or best drum order can be answered empirically, as far as perceptual psychology can be measured. Musical preference should probably be the ultimate consideration, with the dominant hand favoring either direction, as the player's personal choice, but for the dispute over which setup is "better," a pragmatic verdict can be referred to, keeping peace between nations, schools, and methods!

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Lynn Brown is an adjunct professor in percussion and music studies at Salt Lake Community College, freelance percussionist, and doctoral candidate at the University of Utah. PN

Grid Theory in Rudimental Drumming

By Brad Halls

The complexity of today's rudimental drumming (in both DCI and WGI settings) is the result of a steady increase in knowledge and ability over the past 30-plus years. In addition to more musical and progressive percussion arranging, the development of new and challenging technique programs has continued to include many new aspects of drumming into our collective vocabulary. One of these technical achievements is the ability to "grid" different exercises together to create new combinations that otherwise may not be readily apparent. This article aims to explain the concept of the "grid" as it applies to rudimental drumming.

WHAT IS A GRID?

In the generic sense, a grid is a rectangular (two-dimensional) space divided into rows and columns, in which the location of any cell can be uniquely identified by providing a specific row and a specific column. In mathematics, this is also sometimes called a *matrix*. Example 1 shows one type of well-known grid, a chess board. The board is organized so that players can refer to any square by using a column letter and a row number. One interesting property of a grid is that it records all possible combinations of the "row" and "column" domains (in this case, the letters a–h and the numbers 1–8). The number of combinations is always the number of rows multiplied by the number of columns, so in this case there are 64 possible combinations.

Similarly, in the context of drumming, we can use grids as a way to express all possible combinations of two rudimental patterns, where the rows represent one pattern and the columns represent the other. So, for example, the columns could represent accent variations, and the rows could represent drag variations. In this way, each cell in the grid represents a different combination of accents and drags within a group (usually consisting of either three or four notes). Once performers have mastered playing all of the rows and columns in the grid, they know that they will be able to play any combination of those two patterns that they might encounter in the future.

Example 2 is a simple triplet grid, showing the individual (3x1) accent and drag variations on the left, and the two-dimensional (3x3) juxtaposition of those patterns on the right.

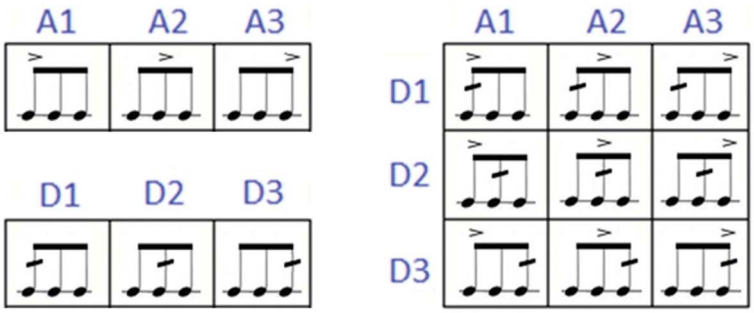
Note that for any row in the 3x3 grid, the drag is stationary and the accent moves. For any column, the accent is stationary and the drag moves. If played from left to right or top to bottom, the moving pattern travels from front to back. If played from right to left or bottom to top, the moving pattern travels from back to front. In this grid, there are actually 12 row/column combinations (three rows forward and backward, and three columns up and down). In order to master any "two-dimensional" grid like this, the performer should be able to play all 12 combinations, ideally while practicing with a metronome.

If the grid only contains a single pattern (like the two on the left), then the complexity

Example 1

	a	b	c	d	e	f	g	h
8	a8	b8	c8	d8	e8	f8	g8	h8
7	a7	b7	c7	d7	e7	f7	g7	h7
6	a6	b6	c6	d6	e6	f6	g6	h6
5	a5	b5	c5	d5	e5	f5	g5	h5
4	a4	b4	c4	d4	e4	f4	g4	h4
3	a3	b3	c3	d3	e3	f3	g3	h3
2	a2	b2	c2	d2	e2	f2	g2	h2
1	a1	b1	c1	d1	e1	f1	g1	h1

Example 2



decreases dramatically and the performer only needs to worry about playing different combinations of that pattern. In this case, it becomes a one-dimensional grid, also known in mathematics as a *vector*.

HOW ARE GRIDS DIFFERENT THAN RUDIMENTS?

The primary goal of the rudiments is to provide a foundational vocabulary for the language of rudimental drumming (or any kind of drumming). The rudiments form the basic "words" of drumming, which are then combined in various ways to create sentences (phrases), and ultimately, music. They do not attempt to systematically address all variations or combinations of rudimental patterns; so, for example, "RLRR" is a rudiment (paradiddle), but other variations like "RRLR" and "RLLR" are not.

The origin of the rudiments dates back several hundred years, and they have evolved over the centuries into the NARD list of 26 and more recently the PAS list of 40. This evolution continues today into what we now call "hybrid" rudiments, which is really just a different way of saying "new" rudiments.

Grids, however, are something quite different. They are relatively new (having started in the 1970s), and were created by a process of design rather than evolution; they are quite well-ordered and systematic. They were not created with the goal of making "music" at all; they are merely an attempt to categorize different combinations of drumming patterns, in as many different ways as possible, as a tool to help drummers become more proficient in their art form.

HISTORY

The first person to utilize grids in the teaching of rudimental drumming was Tom Float. He created many grid-based exercises while working with the Oakland Crusaders drum & bugle corps from Toronto, Ontario, starting during the 1976–77 season. These evolved and were expanded during Tom's tenure at the Spirit of Atlanta (1978–81) and on through his time with the Blue Devils (1982–90). Of course, by the 1980s many other groups were using grids also.

According to Float, "I wanted a method to create all of the combinations of diddles, accents, flams, etc. at different stick heights. My system allowed for the exploration of rudimental combinations in unexpected places. It required the performer to understand and execute many different variations of the rudiments and combinations, not just one or two. I think being able to play gridded exercises in triplet or sixteenth form is valuable for any drummer."

Since then, grid exercises have gained in popularity over the years to the point that almost every marching band, WGI drumline, and drum corps uses some form of grids in their exercise programs today.

VOCABULARY

Grids work a bit differently than rudiments, so before we can discuss them in detail we need to define a basic vocabulary of grid-related terms.

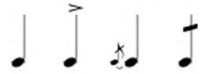
Primitives: A "primitive" (sometimes called an "atom") is the smallest indivisible building block of any system or domain. For example, the primitives of the English language are the 26 letters of the alphabet. These can then be combined to make words, sentences paragraphs, chapters, etc. The primitives of mathematics are the numerals 0–9. These can then be combined in different ways to create any number that you can imagine. I would like to suggest that drumming also has a set of primitives, and that they are *tap*, *accent*, *flam*, and *drag* (see Example 3).

There are clearly many other patterns that could be considered primitives, like *cheese* (drag with grace note), *herta* (single-stroke drag), *malf* (backwards flam), *press/buzz*, etc. And feel free to grid them! But I would argue that these are secondary in importance to the first four.

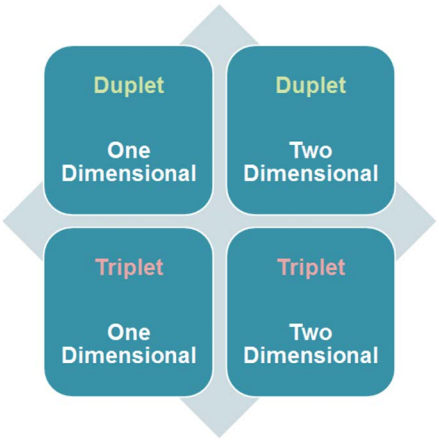
THE FOUR BASIC GRID FAMILIES

The most common drumming grids fall into one of four categories. They are typically presented in groups of either three notes (also called *tertiary* or *triplet*) or four notes (also called *binary* or *duplet*), and they can have either one or two variants (like accent or drag). Of course, you can combine as many primitive types as you like into a grid (I call this the *dimensionality* of the grid). But then things quickly get very complicated. You can also use more exotic groupings like 5 or 7 (and feel free to try them!). But these four categories seem to provide a good foundation for the basic grid combinations (see Example 4).

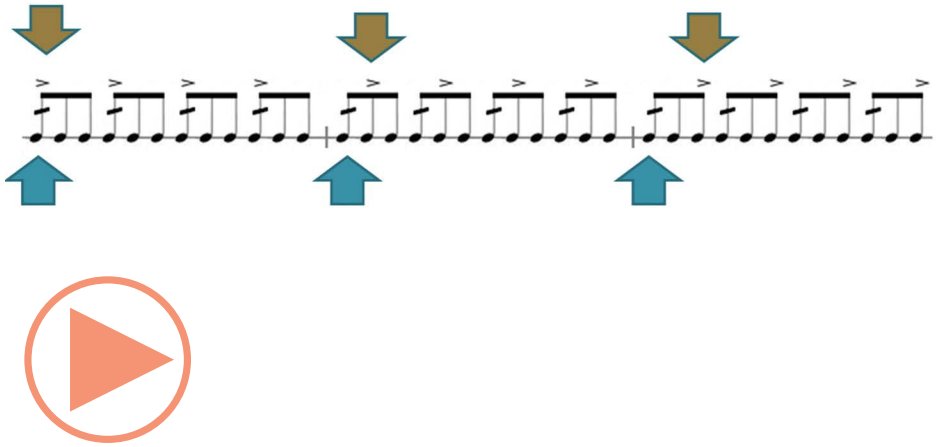
Example 3

English language primitives:	Mathematical Primitives:	Drumming Primitives:
a b c d e f g...	0 1 2 3 4 5 6 7 8 9	

Example 4



Example 6



EXPANDING THE GRID: THE 4-2-1 BREAKDOWN

The grid representation shown in Example 2 is a very compact and succinct way to represent one and two-dimensional grids. But this is only a *logical* representation. In order to be performed, the logical representation must be expanded into a *playable* one. The most common way to do this is to play each cell in the row or column four times (once), then two times (twice), then once (four times). But, as you can imagine, this expansion could be anything.

EXAMPLE: ONE-DIMENSIONAL TRIPLET GRID WITH ACCENT MOVING FORWARD

Our one-dimensional accent grid (Example 2) would expand into the following playable sequence (see Example 5).

STATIONARY AND MOVING PATTERNS

When combining two different primitives in the same grid, we need a systematic way to order both primitives within each group of three or four as we move through the grid. As you can imagine, there are many ways to do this. But the simplest and most common way is to leave one of the primitives in the same position (typically on the first partial of the group), and to move the other through the group from front to back. Feel free to experiment with other approaches (for example, with the moving pattern traversing from back to front, with one moving forward and the other moving back, etc.). To illustrate this principle, Example 6 is a two-dimensional triplet grid, with a drag on one (stationary) and a moving accent (front to back).

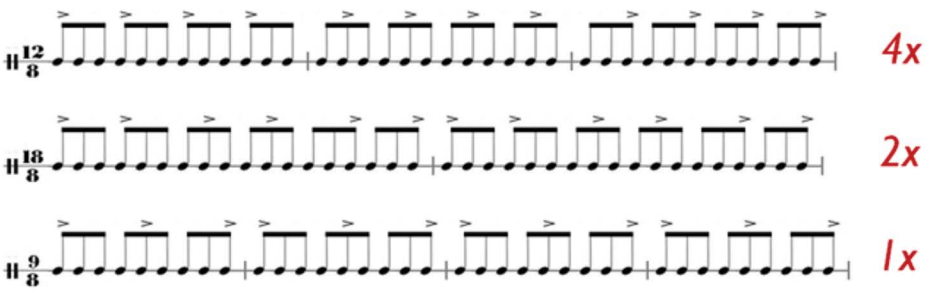
HOW MANY DIFFERENT GRID COMBINATIONS ARE THERE?

There are only three one-dimensional grids (accent, flam, and drag), which get doubled to six to include both the duplet and triplet versions. Mathematically speaking, there are nine two-dimensional grid combinations (three stationary x three moving). But, the identical pattern combinations (accent/accent, flam/flam, and drag/drag) don't really count, so that leaves us with six. Then, two of the remaining six combinations (flam/drag and drag/flam) contain patterns that are generally considered to be unplayable, since you can't play a drag followed by a flam. That leaves us with a total of four combinations, which get doubled to include both the duplet and triplet versions (see Example 7).

Example 7

Stationary Pattern \ Moving Pattern	Accent	Flam	Drag
Accent		1	2
Flam	3		
Drag	4		

Example 5



PRIMITIVE INSTANCES

So far, we have only talked about grids that have a *single instance* of each primitive per group. But of course, there can be any number. Here are the rows and columns for a *complete* triplet grid, with all combinations of one, two, or three instances within each group. Here, I show the taps as "0" and the each primitive as "X" or "Y." Note that there are 2^3 (two cubed, or two to the third power) combinations (eight), since we are using groups of three, and we have two primitives to combine in each pattern (tap and either "X" or "Y"; see Example 8).

If you treat pattern 1 as a row and pattern 2 as a column and combine these into a standard grid, you get a two-dimensional grid with every possible combination of X and Y within a group of three notes. It turns out that there are a total of 64 combinations, just like our chess board! If you can play every row and every column in this grid forward and backward, you should be able to handle just about any com-

bination of those two primitives that you are likely to encounter.

The complete two-dimensional *binary* grid (groups of four, so 16 x 16) actually has 256 combinations, so it would be a bit bulky to show. Example 9 shows the complete triplet grid, using accents and drags, showing two triplets per cell.

CHANGING THE CONTEXT

One really interesting thing to try is playing a triplet grid in a duplet context (overlaying triplet accents in groups of three on sixteenth notes) as in the first example below. Or, playing a duplet grid in a triplet context (overlaying duplet accents in groups of four), as in the second pattern in Example 10.

"GRIDDING" A RUDIMENT

People often speak of "gridding" a rudiment or a rudimental pattern. Generally, what is meant by that is to play the pattern using the 4-2-1 breakdown, moving the accent from front to back each time it is played. Example 11 is an example of a gridding a paradiddle (with only the "ones" shown here for brevity).

CHECK PATTERNS

In all of the examples we have discussed so far, each grid has used the same grouping throughout (either all groups of three or all groups of four). But what if we mix the groupings? Then we could have grids with groupings like 3-3-4-4, or 3-4-3-4, or 3-4-4-3, etc. This is often called a *check pattern*. In this case, instead of the variations changing each time like the standard grids, typically they remain the same for each *combination* of the three and four patterns. I show some basic examples of three and four variations in Example 12, but feel free to experiment with more exotic ones.

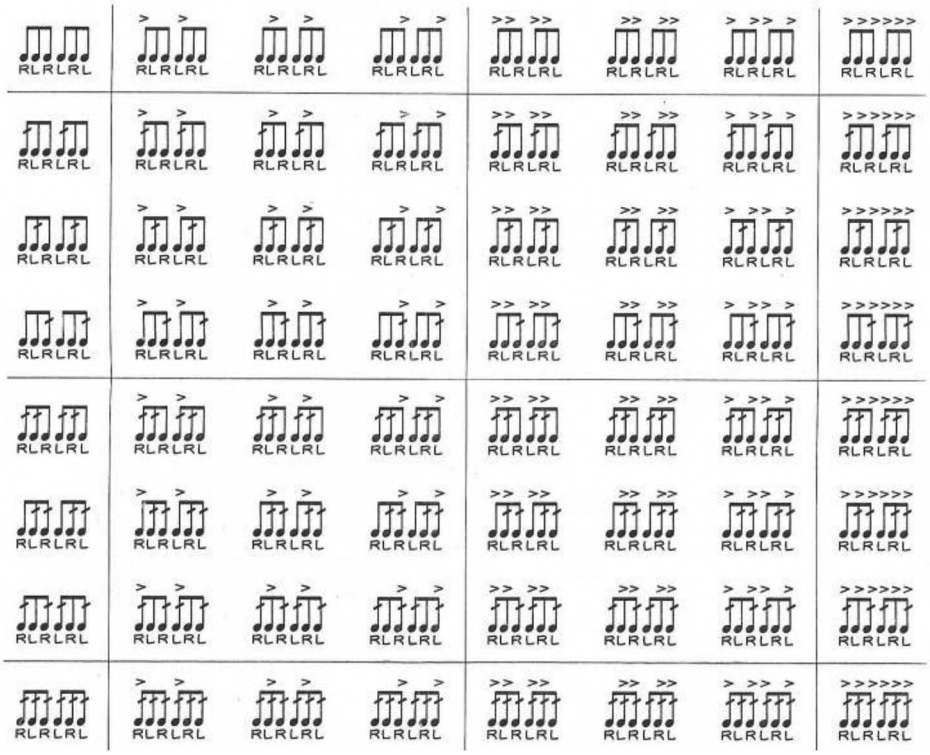
You can see many different examples of mixed groupings in my "Grid Generator" application on snarescience.com.

Example 13 uses the pattern 3-4-3-4, followed by 4-3-4-3 (or 3443 for short), with "cheese 5" as the three variation and "flam on one" as the four variation. I like this one, because it forces the lead hand to change constantly. You can also try replacing the four variation with a flamadiddle, which provides another nice combination.

Example 8

	1	2	3	4	5	6	7	8
Pattern 1 (row)	000	X00	0X0	00X	XX0	0XX	X0X	XXX
Pattern 2 (column)	000	Y00	0Y0	00Y	YY0	0YY	Y0Y	YYY

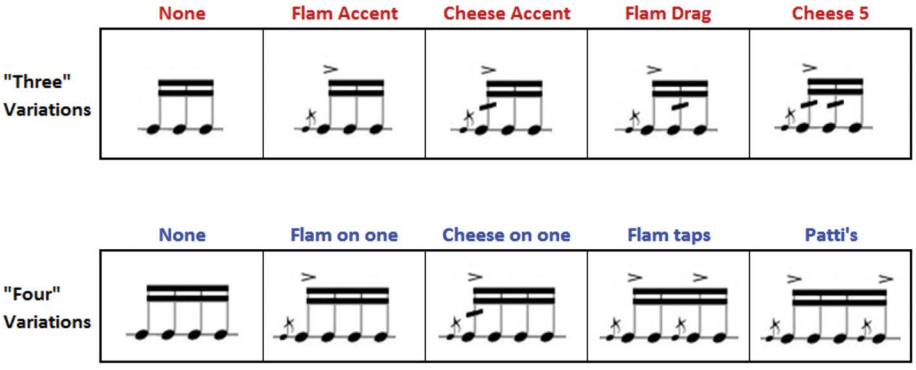
Example 9



Example 10

Example 11

Example 12



44th Annual Percussion Composition Contest

To encourage and reward composers who write music for percussion instruments and to increase the number of quality compositions written for percussion.

2017 Competition Categories

Category I. Multi-Keyboard Solo

Category II. Brass Quintet with 2–4 percussionists

Awards

- Up to $3500 in cash prizes available.
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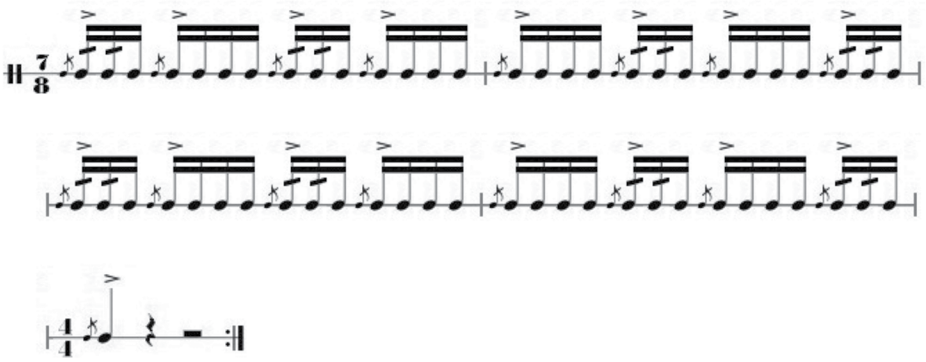
Example 13



CONCLUSION

Grids, like rudiments, are a great way to experiment and have fun with drumming. Challenge yourself to come up with new combinations and play them at faster tempos. Try working through all of the grids I have discussed here, then try them backwards. Move the beat, mix the groupings, try different primitives, and try different check patterns. Above all, have fun!

Brad Halls performed in the Blue Devils and Phantom Regiment Drum and Bugle Corps and the Michigan State University Marching Band. He was on the percussion staff of the Cavaliers Drum and Bugle Corps from 1988–92 and has instructed many high school bands in Michigan since then. Halls is a software development manager with Siemens PLM Software in Troy, Michigan. PN

2016 PAS Composition Contest Winners

By Joe W. Moore III

This year marks the 43rd 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 it attracted submissions across the globe. Cash awards totaling $2,500 were distributed this year.

The 2016 contest drew 25 entries in the Unaccompanied Solo Glockenspiel category and 25 entries in the Large Percussion Ensemble category. The judges for the glockenspiel category were Brett Dietz, Ben Fraley, Joe W. Moore III, Luis Rivera, and Drew Worden. The judges of the large percussion ensemble category were Owen Davis, Robert Dillon, Tommy Dobbs, Greg Jackson, and Fred E. Smith.

Categories for the 2017 contest are: Category I: Multi-Keyboard Solo; Category II: Brass Quintet with 2–4 Percussionists.

Following are reviews of this year's winners.

UNACCOMPANIED SOLO GLOCKENSPIEL

1st Place: "Six Moments for Fairies" by Robert Bach

Written in six individually titled movements, this solo glockenspiel work intends to take the performer and listener on a journey through the life of a fairy by drawing similarities to the human lifecycle. The composer, Robert Bach, says that the piece "utilizes the delicate timbre of the instrument in order to illustrate the life of a fairy. In life, there are many stages and milestones we reach as we travel along. The term 'moment' was used for each movement to signify that each movement incorporates a symbolic moment for these life stages. The piece begins at a state prior to birth and skips along to five other moments in life. The performer and the listeners are encouraged to relate each movement to moments in their lives as the piece is played out."

The movements or "moments" are titled I. Slumber of the Womb, II. Waltz of Juvenescence, III. Tranquility in Savior-Faire, IV. Fermenting Envy, V. The Cataracts of Spite, and VI. Reflection. Each movement is different in character, keeping both the listener and performer engaged. The score also includes artwork for each movement, which could be displayed during the performance and could have a positive impact and leave a lasting impression on an audience.

"Six Moments for Fairies" really showcases the beauty of the instrument that many of us received in middle school along with a drum pad and sticks. An excellent addition to the solo glockenspiel repertoire, I highly recommend this piece for anyone who is looking to explore a "non-standard" avenue of solo keyboard percussion performance.

Honorable Mention: "Scenes from a Carnival" by Bruce Roberts

"Scenes from a Carnival" is a programmatic work written in five individually titled movements, detailing a child's experience at a carnival. The first movement, "Luminescent Lights of the Midway," is meant to portray the image of one walking through the carnival experiencing the "sensations of flashing lights, the sounds of laughter, and the roar of roller coasters filling the night air." The opening movement really grabs the attention of listeners, preparing them for the journey through the rest of the piece. Each movement is unique, detailing several different scenes one might experience at a carnival. The remaining movements are titled II. The Ferris Wheel, III. The House of Mirrors, IV. The Carousel, and V. The Big Top. Movement III requires the performer to bow notes on the glockenspiel like bowing notes on a vibraphone. This movement also introduces the use of a waterphone, which helps add to the imagery of a house of mirrors.

Written for a 3.3-octave Parsifal instrument, this intriguing work greatly explores many of the colors achievable by the glockenspiel. The harmonic language used in this piece allows one to explore the avenue of performing solo glockenspiel while also keeping audience members with untrained musical ears intrigued and interested in the music happening on stage. "Scenes from a Carnival" is a great addition to solo glockenspiel repertoire and would a good "non-traditional" keyboard solo to add to a recital performance.

LARGE PERCUSSION ENSEMBLE

1st Place: "Interstellar" by Tom Nazziola

This intriguing work is written for 10 percussionists, and it includes a piano part that is at a level playable by a percussionist with minimal piano ability, much like the piano part in Varese's "Ionisation." Beginning with very light sustains in the marimba parts accompanied by short rhythmic interjections of membranophones and metallic keyboard parts, the piece eventually grows into a collage of sound with unwavering intensity. The instrumentation calls for five players to perform multi-percussion parts, while the other five players stick to one primary instrument—timpani, marimba, vibraphone, or piano. Tom Nazziola's use of rhythmic and harmonic language keeps listeners engaged.

"Interstellar" would a great piece to program as a percussion ensemble concert opener or closer, so if you are looking for an exciting new work for your percussion ensemble, consider this wonderful piece of music.

Honorable Mention: "Open Doors" by Erin Busch

Written for eight percussionists (one of whom is required to play piano), "Open Doors" is an energetic and exciting new work for percussion ensemble. The instrumentation consists of five small percussion/hand percussion parts plus marimba, vibraphone, and piano. Just like "Interstellar," a percussionist with minimal piano ability can perform the piano part. An energetic piece of music from start to finish, "Open Doors" would serve as an outstanding opening piece of music for any percussion ensemble concert.

Erin Busch opens the piece by passing around and altering a four-note rhythmic motive to grab the attention of the listener. Through the use of mixed meter and rhythmic

groupings, Busch emphasizes the numbers four, five, six, and seven, which makes the piece very intriguing for the listener.

The instrumentation is common in the inventories of most percussion programs, making this piece accessible for percussion ensembles at the high school and collegiate levels. "Open Doors" is a great piece for the intermediate percussion ensemble and an outstanding addition to the repertoire.

Dr. Joe W. Moore III is a percussionist, composer, and educator. He serves as Assistant Professor of Percussion at the University of Texas Rio Grande Valley. An active composer, his music has been performed at PASIC, FMEA, SCMEA, TMEA, the National Conference on Percussion Pedagogy, and at several other conferences and events. Dr. Moore is a member of PAS, ASCAP, and TMEA. PN

New Percussion Literature and Recordings

SELECTED REVIEWS

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

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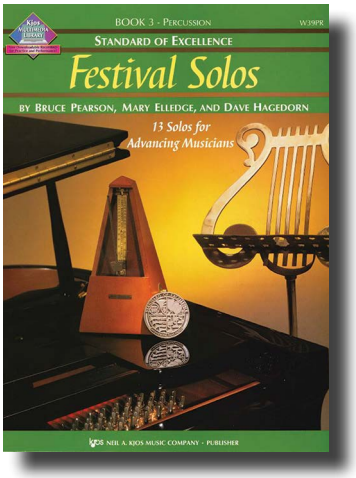
Difficulty Rating Scale

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

GENERAL METHOD BOOKS

Standard of Excellence, Festival Solos Book 3 **I–IV**
Bruce Pearson, Mary Elledge and Dave Hagedorn
Neil A. Kjos Music Company
$14.95
Web: audio recording

Designed as a sequel for the aspiring young percussionist in the band method series *Standard of Excellence* (for beginning and advancing musicians), *Festival Solos* for young percussionists is a tremendous resource for the first- or second-year beginning percussionist. Although the 61-page method book's subtitle is "13 Solos for Advancing Musicians," it actually includes 26 percussion solos. The book is divided into two parts: The first 13 solos are for keyboard percussion, and the second 13 solos are for a combination of snare drum (six solos), multiple percussion (three solos), and three timpani (four solos). These solos can be enhanced by accessing the publisher's multimedia library to download both a demonstration sound file and an accompaniment sound file for each solo.



A marimba is utilized for the keyboard solo demonstrations. The keyboard solos include transcriptions from the music of Handel, Spindler, Spohr, Mozart, Vivaldi, Schumann, and von Weber, among others. The remaining 13 solos in the second section are original works by Dave Hagedorn, an Artist in Residence at St. Olaf College in Northfield, Minnesota. These solos are in contrasting styles (both rudimental and concert snare drumming styles) including a solo in a samba style and one in 7/8.

Each of the six unaccompanied snare drum solos is about two to three minutes in length. The three unaccompanied multiple percussion solos have a basic instrument setup (such as timbales, woodblock, cowbell, and suspended cymbal) and introduce the younger performer to solos with contrasting timbres and standard staff notation for multiple percussion solos (instruments notated on different parts of the standard staff). The four unaccompanied timpani solos are also creative in their diversity of styles and appeal to the younger performer. There are no pitch changes required in these timpani solos.

This collection could provide ample repertoire for the young percussionist through the development of the student's second or third year of performance. The solos could also become a ready resource for festival presentations. The band director (or percussion specialist) at the younger level would benefit tremendously from the application and assignment of these solos for the developing student percussionist.

—Jim Lambert

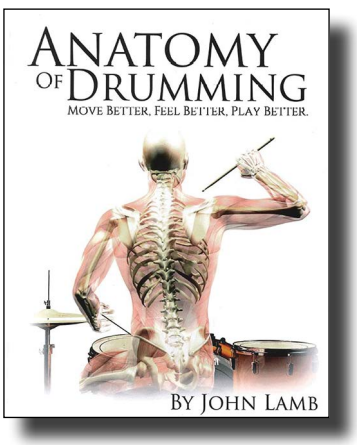
GENERAL REFERENCE

Anatomy of Drumming: Move Better, Feel Better, Play Better
John Lamb
$44.99 (color), $26.99 (B&W)
Self-Published

Athletes who want to improve their game will often study the biology and physics behind their motions. While there are countless books on sports physiology, little information can be found on the biology and kinetics of drumming, until now. *Anatomy of Drumming* examines the workings of muscles, bones, joints, and connective tissue as they relate to drumming.

This book not only addresses the act of playing the drumset, but also the details leading up to the performance: proper setup, seat height, posture, and warm-up process. Grip variations and foot motions are also analyzed. Proper breathing is addressed, allowing the drummer to have the necessary energy for the arms and legs to work properly. Examples and exercises (under the heading "Try It") are given throughout the book to make the information practical and applicable to drumming.

Problems that can occur due to poor posture or technique are also addressed. Tendonitis, tendinosis (degradation of the tendon), pinched nerves, thoracic outlet syndrome, carpal tunnel syndrome, rotator cuff injuries, back pain, and neck pain are discussed. By following the advice in the book, hopefully one will not suffer from any of the above afflictions. Should any problems arise, the reader will hopefully be able to spot the warning signs before any damage is done.



Although it is categorized as a reference book, the author encourages readers to actively apply the information in a manner that will be useful to them. This will hopefully allow drummers to avoid injury while making the performance process enjoyable.

—Jeff W. Johnson

The Cambridge Companion to Percussion
Edited by Russell Hartenberger
$29.99
Cambridge University Press

Nothing demonstrates how deep and multifaceted the art of percussion is like an attempt to present it in a single volume. Nexus percussionist Russell Hartenberger has undertaken this task quite admirably in assembling a team of writers whose diversity in musical styles is matched only by the depth of knowledge presented. The text is divided into seven sections: Orchestral Percussion, The Development of Percussion Instruments, Percussion in Performance, Composing Music for Percussion Instruments, Drum Sets and Drumming, World Percussion, and Percussion and Rhythm, with each comprised of two to four chapters that average about a dozen or so pages each.

Each writer is to be commended on crafting a chapter that is both intriguing to the professional percussionist and accessible to the uninitiated. Topics range from the historical (William Moersch's "Marimba Revolution") to the personal (Steven Schick's "Three Convergences") and scientific (John R. Iverson's "In the Beginning there was the Beat"). With only six out of the twenty-one writings dedicated to drumset or non-Western music, the text is perhaps a bit skewed toward Western concert music. However, each of these topics could easily warrant a multi-volume anthology in and of themselves, far beyond the scope of this book.

This text would be appropriate for a wide range of settings, from percussion literature and contemporary music courses to those researching program notes. Despite its academic appearance, all of the writing flows very well and could be certainly read for pleasure. The only disappointment I encountered was the brevity of the chapters, especially when dealing with topics of such interest and depth. This invariably led me to want to know more and seek out other

resources, which is certainly the most fitting tribute to such an anthology.

—*Jason Baker*

KEYBOARD PERCUSSION SOLO

Adagio (from Spartacus) **V–VI**
Aram Khachaturian
Arr. Johan Soderholm
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: score sample and audio recording

This advanced transcription features the "love theme" from Act 2 of Khachaturian's "Spartacus" ballet. Originally written for the symphonic pit orchestra, the Adagio has been adapted for piano/orchestra, violin and piano, solo piano, and now solo marimba. Johan Soderholm has done a notable job keeping the most prominent lines intact, and creating a division of labor for the hands that is mostly manageable. Melodies are often doubled in right-hand octaves for projection and sustain.

The piece begins with a 12-bar introduction, after which the primary theme's initial statement unfolds. Sixteen bars later, it is heard again a fourth higher, this time with arpeggiated chords running underneath. Suggested stickings in the arrangement should prove useful. Next, a brief interlude in the form of a slow, descending chromatic line is heard, leading to the statement of the more brooding second theme. This section will require a carefully rehearsed independence between hands, as the marimbist plays figures originally given in the orchestra to woodwinds and strings. A persistent two-against-three polyrhythm creates tension. This agitated theme builds, but does not resolve, eventually giving way to an ominous march-like section.

While the march is "technically" easier than other sections, the marimbist is presented with musical challenges so the music does not become stilted and square. This section ascends dramatically into the climax of the piece, which is a restatement of the first theme in D-flat major, again with chordal arpeggios underneath. Now the running notes move twice as fast as the earlier section (notated as thirty-second-note sextuplets). There is nothing similar in the original score, and it might have been preferable to simply leave the original ascending/descending triplets from the harp and piano parts intact to recreate the richness of the original orchestration, rather than trying to fill each bar with 48 notes. The latter is certainly more impressive from a virtuosic standpoint, but *if* these six bars are playable at an acceptable tempo, it will require a monumental time commitment. After the climax, the music settles into the Neapolitan key of D major and softly restates its most lyrical lines. A nice sense of touch on the marimba is a must for this delicate ending.

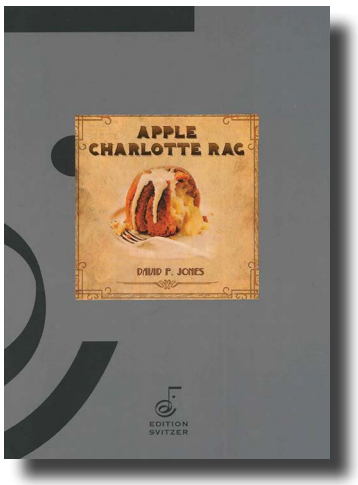
This arrangement is very difficult, as one might guess with any orchestral reduction of this magnitude. A good performance will require a commanding arsenal of marimba chops, including one-handed rolls at the interval of a half/whole step. The player must also grasp a firm musical independence between right and left hands; think Chopin, but on marimba! If you are looking for a passé marimba piece with lots of idiomatic patterns, this is not your rodeo, but it is truly lovely, memorable music. This ten-minute section from the ballet will require the grace of a ballerina to dance around the marimba and convincingly bring it to life. Is it worth the challenge? Perhaps; this is Khachaturian at his best.

—*Phillip O'Banion*

Apple Charlotte Rag **V–VI**
David P. Jones
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: score sample and audio recording

Dedicated to a dear friend with a passion for cooking, "Apple Charlotte Rag" shares the same richness as the famous dessert of the same name. Set in the style of the great Scott Joplin rags, composer David P. Jones has written a wonderful addition to the solo marimba repertoire.

As Jones states, "It is not groundbreaking in terms of form," but the piece is a breath of fresh air musically. The melodic content is sultry and sweet, and the harmony progresses smoothly and with ease. "Apple Charlotte Rag" is idiomatic, but it still requires a performer who is comfortable with advanced marimba technique, including quick one-handed rolls, independent strokes, chromatic fluency, and contrapuntal independence between each hand. The proper style of any ragtime piece is crucial to realization and this is no exception. Thorough study of the Joplin rags and being comfortable with classic ragtime or Missouri style is essential to achievement of this piece.



As with Jones's other works for marimba, "Apple Charlotte Rag" provides a challenge that is rewarding for the performer and, as Jones states, "a sonic treat for the listener." This piece is well suited for a senior or graduate student, or a professional looking for something that is accessible and musically stimulating.

—*Joe Millea*

Easy Solos Volume 1 **I**
Easy Solos Volume 2 **I**
Daniel Berg
€16.00 each
Edition Svitzer
Instrumentation: 3-octave marimba, xylophone, or vibraphone
Web: score samples and audio recordings

Easy Solos Volumes 1 and 2 presents a progressive selection of ten four-mallet keyboard percussion solos that can be played on marimba, xylophone, or vibraphone. Using simple rhythms, extensive repetition, and singularly-focused technique approach, these collections would be suitable for elementary or middle school percussionists who are just beginning to explore four-mallet technique. The limited range of these solos (three octaves, F to F) ensure that they can be played on marimba, vibraphone, or xylophone. Pedagogically, this allows students to transfer a solo they have already learned to a different keyboard percussion instrument, encouraging them to focus on unique technical considerations (e.g., pedaling on vibraphone) or to explore the development of touch and tone on different keyboard percussion instruments.

The second volume explores more advanced musical concepts, such as boxed melodic cells that can be repeated ad lib, odd time signatures, and elements of formal structure (first and second endings, da capo markings, etc.) that will reinforce or introduce important elements of musical performance.

While these solos are wonderful for the beginning percussionist, they will lose their value very quickly once students progress past their level. The highly repetitive structure does not lend itself to sight-reading practice or advanced technical work. However, for beginning students, these pieces will serve as a solid musical introduction to four-mallet technique and grand-staff notation, inspiring curiosity to continue to more advanced literature and technical prowess.

—*Justin Alexander*

Étude De Paganini **VI**
Robert Oetomo
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: score sample

Paganini was a famed violinist of the 19th century, and was known not only for his virtuoso performances, but also for several compositions. His most famous work was his set of variations, which to this day appears on numerous recital and concert programs.

This is an excellent publication, featuring a theme and nine variations. One would think that, because of the title, it would be an arrangement. However, Robert Oetomo cleverly used the original themes as germs and created modern-day techniques as a feature in each variation. Some of these include harp-like arpeggios for chords, rhythmic groups of eighth notes, which accelerate then slow back down to the original speed, damping specified notes with the body, and unusual note groupings within time signatures (9/8 grouped 3-2-2-2). The titles of the variations are primarily tempo markings. The work is written for a 5-octave instrument, and the writing explores the full-range of the instrument. In this reviewer's opinion this is a "home run." Very expressive materials and advanced technical sections make this an impressive work. With the tonal and harmonic material, the solo will have excellent audience appeal.

—*George Frock*

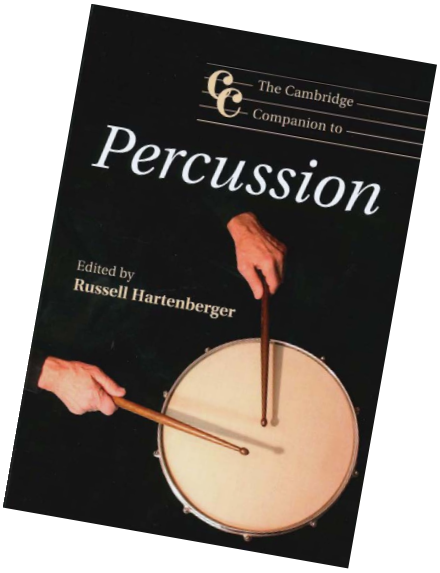
Feel the Sunlight **V**
Ludwig Albert
$15.00
Editions Francois Dhalmann
Instrumentation: 5-octave marimba
Web: video recording

Programmatically, composer Ludwig Albert tries to capture the beauty of something not often seen in Belgium: sunlight. This six-minute solo is quite beautiful; the technical demands will require a seasoned marimbist. Along with being comfortable with all stroke types, the performer must have an extremely wide dynamic spectrum as well as the maturity to express great tenderness. The use of constant arpeggios and the fact that this piece is as tonal as it gets reminds me of early works for harp. It might also be comparable to pieces by Ewazen, Muramatsu, Lin, or other works from Albert. This is not for someone who wants to "ram" notes; rather it is for the performer in search of a light, neo-romantic change of pace. With the popularity of Muramatsu's works and others of that type, I know that this will fit well into the "pretty" repertoire.

—*T. Adam Blackstock*

Making of *The Cambridge Companion to Percussion*

By Russell Hartenberger



In February of 2013, I was asked by the Senior Commissioning Editor for Music at Cambridge University Press (CUP) if I would be interested in editing a percussion volume for their "Companion" series. The Companion books consist of issue-based articles written by experts in the field and are meant to be a valuable resource for students, educators, and professional performers—not a historical documentation or encyclopedia of the instruments themselves. This aspect of the book series interested me, so I agreed to take on the project.

As we all know, percussion is too much of a good thing. There are so many instruments and genres to master that none of us (except maybe my colleague Bob Becker) has the time or talent to learn them all. Nevertheless, I started the project by making a long list of everything I wanted to include in a comprehensive book on percussion. I soon realized I was going to have to narrow my wish list considerably, even with the eventual 21 chapters.

Two things helped me determine my selections. Since the book was geared toward Western percussionists, most of the chapters should be about Western percussion or should have relevance to musicians with training or an interest in Western percussion. The second determining factor was finding expert percussionists who could also write.

My proposal was accepted, I was given a deadline for submitting the manuscript, and I gave the percussionist/authors a due date that would allow me several months to do the editing. I finished most of the editing in plenty of time, but I had not taken into consideration the amount of time it would take to get permission from various sources for photographs and music examples. Additionally, the design team at CUP asked that I send them a suggestion for the cover. Fortunately, my wife, Bonnie Sheckter, is an artist and was able to take the photograph and create the design concept.

I submitted the book a few weeks ahead of the deadline. The Editor at CUP suggested a few changes that I implemented. The manuscript was then sent to the copy editing team in Pondicherry, India, who suggested additional changes. Proofreaders made the final edits and crafted the book in the CUP style. The chapters eventually settled into seven broad categories. There is overlap throughout, but that was to be expected.

I. ORCHESTRAL PERCUSSION

I began the book with a section on orchestral percussion, since that was my original interest in percussion and is the historical antecedent for all of us. I have a particular interest in the genealogy of schools of percussion, and so I decided to write the first chapter on "Timpani Traditions and Beyond." William L. (Bill) Cahn, with his years of experience as Principal Percussionist in the Rochester Philharmonic and additional years on the orchestra's board of directors, was the perfect person to write the chapter titled "Orchestral Percussion in the Twenty-first Century: Concerns and Solutions."

II. THE DEVELOPMENT OF PERCUSSION INSTRUMENTS

For the second section, I wanted chapters that dealt with specific areas of interest surrounding percussion instruments, rather than articles on the history of the instruments. The section begins with marimba soloist and historian William Moersch's comprehensive article, "Marimba Revolution: Mallet Instruments, Repertoire, and Technique in the Twenty-first Century." In this chapter, Moersch documents the rapid growth of interest in marimba and other mallet percussion instruments. The compositions, performers, and composers listed in this chapter provide an extraordinary overview of mallet instrument repertoire.

In the "Instrumental Ingredients" chapter, Nexus member Garry Kvistad analyzes the acoustical properties of percussion instruments and explains the value of this knowledge for percussionists. He also discusses the evolution of his company, Woodstock Chimes, and the instrument he built to perform his arrangement of Steve Reich's "Mallet Phase."

Rick Mattingly, PAS Senior Publications Editor, provides insight into the crossover between manufacturers and performers in his chapter, "The Percussion Industry." He also gives the background into the sometime mysterious endorsement relationships that artists have with percussion manufacturers.

An overview of contemporary percussion instruments would not be complete without a look at electronic percussion, and scholar, composer, and Broadway percussionist Thomas Brett documents the history of drum machines and their effects on percussion and music in general in "Virtual Drumming: A History of Electronic Percussion."

III. PERCUSSION PERFORMANCE

The third section highlights performance areas for percussion that have emerged in the late twentieth and early twenty-first centuries. Adam Sliwinski, a member of So Percussion, looks at the percussion ensemble repertoire as chamber music from the early works of Edgard Varèse and John Cage through the influential compositions of Steve Reich in a chapter, "Lost and Found: Percussion Chamber Music and the Modern Age." His article also is a paean to the simple tin can—an object that is now a standard item in every percussionist's instrument collection.

Solo percussion performance is a relatively new phenomenon, and acclaimed soloist Colin Currie describes the solo and concerto repertoire for percussion while providing insight into the role of the percussion soloist in his chapter, "Taking Center Stage: Percussionist as Soloist."

There is drama in the act of percussion performance, and Aiyun Huang, winner of the First Prize and the Audience Award in the Geneva International Music Competition in 2002, describes the formalization of percussion theater through recent compositions in her article, "Percussion Theater: The Drama of Performance."

Percussionists often find themselves in the role of conductor, either formally or informally, and in "Three Convergences: A Percussionist Learns to Conduct," Steven Schick outlines the challenges he faced in undergoing the transformation from professional percussionist to orchestral conductor.

IV. COMPOSING MUSIC FOR PERCUSSION INSTRUMENTS

I asked three percussionists to describe their individual approaches to writing music for percussion and the concerns and issues they have confronted in writing music in this idiom. In "Finding a Voice," Bob Becker discusses the conundrum of percussionist/composer versus composer/percussionist. Jason Treuting, founding member of So Percussion, provides insight into his compositional style in his chapter, "Flexibility as a Defining Factor."

Throughout the book, mention of Steve Reich and his seminal compositions for percussion instruments "repeatedly" appears in many articles. I thought it would be appropriate if Reich, also a percussionist, contributed an article. The chapter, "Thoughts on Percussion and Rhythm," is a collection of his thoughts on percussion and rhythmic usage in his compositions.

V. DRUMSETS AND DRUMMING

As with many of the other topics in this book, drumset could fill a volume on its own. This section provides different perspectives on drumset playing. Peter Erskine, whose comments on music appear throughout this book, explains the elusive term "groove" and how drumset players achieve this feeling in his chapter, "In the Pocket: How a Drum Set Player Grooves."

Steven F. Pond is an Associate Professor at Cornell University, and is also a percussionist, drummer, and director of Cornell's Brazilian music group, Deixa Sambar. He is the author of the award-winning book *Headhunters, the Making of Jazz's First Platinum Album*. In his chapter, "The Funky Drummer Break: Ghost Notes, Timbre, and Popular Music Drumming, Pond examines funk drumming through the frequently sampled drum break of Clyde Stubblefield.

Drumset player and scholar Jeff Packman describes technological developments in the drumset and the impact these changes have had on jazz and popular music in his article, "Way Beyond Wood and Skin: Drum Sets, Drumming, and Technology." Throughout the chapter, Packman's thoughts are supplemented with comments by Dom Famularo, Ralph Humphrey, and Ed Soph.

VI. WORLD PERCUSSION

The tradition of percussion exists in most countries and has been a part of musical culture for as long as we know. The merger of these instruments and musical ideas has had a significant impact on contemporary Western percussion performance and is examined in the three chapters.

In "Speaking of Rhythm," I have a conversation with the great mrdangam virtuoso from South India, Trichy Sankaran, and his daughter, jazz singer Suba Sankaran, both of whom have found ways to combine Indian and Western musical traditions.

Mbira player and African music pedagogue B. Michael Williams provides an overview of the influence of music from the Africa diaspora on many forms of music in the Western Hemisphere in his article, "African Influences on Western Percussion Performance and Pedagogy."

In "The Gamelan Beleganjur as Balinese Percussion Ensemble," percussionist/scholar Michael B. Bakan looks at the connections between percussion ensemble and Balinese gamelan and provides insight into a style of gamelan that uses only percussion instruments.

VII. PERCUSSION AND RHYTHM

The perception of rhythm by humans is a relatively recent area of research by cognitive scientists. In this section, two percussionist/scientists look at some of the laboratory work that affects the way percussionists play their instruments and think about rhythms. In "Lessons from the Laboratory: The Musical Translation of Scientific Research on Movement," Michael Schutz discusses his research on movement relevant to percussionists and focuses on those gestures that lack acoustical consequences. The book concludes by bringing us back to the beginning of our relationship with rhythm in a discussion by John R. Iversen, co-founder of the San Diego Taiko Group, in his article, "In the Beginning was the Beat: Evolutionary Origins of Musical Rhythm in Humans."

CONCLUSION

My hope in presenting this volume is that it is representative of the growing significance of percussion and rhythm in Western music. Using the mantra of my first percussion teacher, Alan Abel, who instructed me to "follow the line" of the music, I encourage all readers who are inspired by the articles in this book to follow the many lines of percussion that lead to innovations in instrument development, composition, performance techniques, rhythmic ideas, and scientific research into future worlds heretofore unimagined.

Russell Hartenberger is Professor and former Dean of the Faculty of Music, University of Toronto. He is an original member of Steve Reich and Musicians and has recorded all of Reich's early music, including the Grammy Award-winning "Music for 18 Musicians." In addition to being editor of *The Cambridge Companion to Percussion*, he is author of the forthcoming book, *Performance Practice in the Music of Steve Reich*, both of which are published by Cambridge University Press. PN

Four Fantasies for Solo Marimba, Volume I **IV**
Robert Oetomo
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: score sample and audio recording

This is a collection of four small-scale solos inspired by improvisations by composer Robert Oetomo. Composed chronologically between 2012 and 2013, these solos explore a wide variety of emotions, ranging from nostalgia for one's homeland to excitement at starting a new chapter in life.

Fantasy 1, "Prelude," is a mid-tempo piece that utilizes sequential stickings, chorale textures, and a strong sixteenth-note groove, and is suitable for intermediate players. Some mixed-meter passages occur in this prelude, as well as relatively large intervals between the right and left hands.

Fantasy 2, "Nostalgia," is a medium-tempo piece in 3/4 that requires technical comfort with large intervals (10ths in the left hand). Musically, it employs an active left-hand accompaniment over long melodic lines, offering the player a chance to explore and practice melodic playing that relies on space and gesture for connection rather than rolls. Mixed meter is used sparingly, but the primary technical consideration of this piece is interval control.

Fantasy 3, "Selah," aims to inspire reflection on spirituality. The most technically demanding of the fantasies, this work requires complete control of the independent roll; while a dyad is held in an independent roll in the right hand, the left hand must accelerate/decelerate a long melodic line, written out with feathered beams. A traditional chorale section follows, with important consideration taken to voicing each line independently. A return to the texture of the opening requires stamina to sustain the independent roll section through the end.

The final fantasy, "A Beautiful Farewell," returns to the texture of the first fantasy by combining traditional chorale/roll sections with sixteenth-note linear melodic lines. Mixed meter is again employed, offering a dance-like quality not found in the previous fantasies.

"Four Fantasies for Solo Marimba" would make an excellent addition to a strong undergraduate recital, or taken separately, as a palette-cleanser for a graduate recital. The pieces are well-written, idiomatic, and do a wonderful job of using advanced techniques in a musical setting.

—Justin Alexander

Four Fantasies for Solo Marimba, Volume 2 **V**
Robert Oetomo
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: score sample and audio recording

This collection of solos is a continuation of an earlier set (reviewed above). Similar to the first collection, the pieces take on a feeling of improvisations and normally feature two contrasting themes.

The four titles include "As the Snow Falls," "Little Angel's Prayer," "Finale," and "Luisa's Dream." Each piece is to be performed at a slow, expressive pace, which is why each one has a feeling of freedom or improvisation. Robert Oetovo has a real gift for writing warm and expressive voicings. The composer presents many of the phrases by using moving arpeggios under longer notes in the right hand, which provides the melodic material. The third piece is unique, as it is to be performed with all notes being rolls. The long tones make excellent use of dissonance, which resolves to warm tonal chords. "Luisa'a Dream" is an excellent conclusion to the set. Following an introduction of long sustained rolls, the melody takes on the mood of a hymn, and even though there are contrasting sections, the melody returns in different forms. The final coda is a return to the chordal materials used in the introduction.

These four selections could be performed as a suite or each one could stand alone. I am very impressed with Oetomo's writing, as he employs a variety of colors, and writes tonal material that is fresh and expressive.

—George Frock

Fugitive Desires **IV–V**
Sergei Golovko
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: score sample

"The feeling of pain from happiness and the realization that happiness is only temporary" is the inspiration of "Fugitive Desires" for solo marimba. As it is written entirely in a cadenza style, Sergei Golovko offers the opportunity for performers to create their own unique interpretation. While the piece is very idiomatically written, the free style is reminiscent of the works of Keiko Abe.

The opening consists of a soft and quick passage that develops with the slow addition of more notes to the texture. The long crescendi and decrescendi in this section are evocative of modern minimalism. The piece then moves in and out of note saturation with three short chorale sections giving the performer respite from the active sections. A strong commitment to articulation is necessary in realizing the melodic content. The harmony remains rich and ever changing throughout, giving the performer the option to follow a traditional cadential structure or to take a more post-minimalist approach phrasing wise. The piece ends with a very short and quick presto section that utilizes the top four octaves of the instrument.

The most striking feature of this piece is the free cadenza style, which makes "Fugitive Desires" accessible and challenging to both intermediate and advanced players. Professionals are rewarded with freedom of interpretation and structure while intermediate players can develop their skills through the abundant technical and musical challenges. Overall "Fugitive Desires" offers a lot of freedom while maintaining the chance to develop one's technique.

—Joe Millea

Marimba Montuño **V**
William Susman
$25.00
Susman Music
Instrumentation: 4.3-octave marimba

This piece is dedicated to percussionist Joseph Gramley. This work is extremely well composed and as the title suggests, is very rhythmically active, containing a great deal of syncopation and fast tempo shifts. It can be heard on Gramley's CD *Global Percussion*.

As stated on Susman's website, "It challenges the performer with four-mallet technique combined with contrapuntal montuño rhythmic figures." This piece is broken into short sections with breaks in between each. Susman states that he composes in small chunks and organizes the material later, which is quite clear from the start, and it works beautifully. An excellent sense of time and strong double lateral technique is required to perform several sections of this work. The harmony is derived from the Fibonacci series and thus has a very modern but pleasant sound. This piece contains many sudden dynamic shifts, and while the dynamics are very well marked, the larger phrases are not and good musical sense is paramount to the realization of this piece.

Though it was composed in 2002, "Marimba Montuño" has a beautiful timelessness. The piece has hints of Andrew Thomas and Peter Klatzow's compositions for marimba. The sophisticated style and technical mastery required make it a great addition to any collegiate or graduate recital. It is accessible to all audiences and would be great in any context.

—Joe Millea

Penelope **III–IV**
Nathan Daughtrey
$12.00
C. Alan Publications
Instrumentation: vibraphone
Web: score sample and audio recording

Dedicated to Nathan Daughtrey's newborn daughter, "Penelope" is set in a simple lullaby style consisting of arpeggiated triads, developing as a short theme and variations. The piece is a lyrically beautiful contribution to the classical side of vibraphone compositions, and with its short length and relatively slow tempo would be an audience-accessible addition to a performance.

Keeping with the lullaby inspiration, the dynamics of the piece never rise above *mezzo forte* as the piece explores the lower dynamic capabilities of the instrument. The tempo is slow, but with the development of the theme and addition of sextuplets and double stops in its second half, the piece requires four-mallet technical skill. "Penelope" would be a good introduction to the vibraphone for a percussion student familiar with Daughtrey's style of marimba composition, as it lies as idiomatically on the marimba as it does on the vibraphone and utilizes intuitive vibraphone pedaling.

This work would be a nice addition to many performance venues, be it a concert hall or farmer's market, as it succeeds in "still maintaining the beauty and simplicity of the original lullaby." From a pedagogical standpoint the piece would be well suited to a student who has achieved some four-mallet technical mastery and is beginning to explore the addition of vibraphone pedaling—ideal for an underclassman jury, college junior recital, or well-trained high school senior.

—Marilyn K. Clark Silva

Phoenix **IV**
Daniel Berg
€16.00
Edition Svitzer
Instrumentation: 4.5-octave marimba
Web: score sample and audio recording

"Phoenix" is the fourth work in a series of marimba solos based on the paintings of Swedish artist Bengt Berglund. All four pieces have musical connections to each other with regard to harmony, rhythm, and the character of the works. As the composer states, "The four pieces are written as stand-alone pieces, however the four pieces works [sic] well together as one substantial piece with several movements in it."

Opening with some *forte-piano* gestures, the piece then moves away to a more linear style of writing for the next phrases before returning to the opening motive again. Much of the material repeats itself, but with enough variation to keep the material fresh. This type of repetition makes the piece feel like a rondo

form of sorts with the opening material returning after each departure. Each section has its own character, while at the same time still feeling connected to the piece as a whole.

The piece is relatively aggressive in nature with its "Furioso" tempo indication and perpetual-motion style of writing. However, there are areas even within this framework where the performer can pull back to show subtle notions of touch and musicality. Overall this middle section allows for enough diversity to make the piece work and not feel like a repetitive flurry of notes throughout.

"Phoenix" is a well-constructed composition that provides enough depth compositionally and musically to be a welcome addition to the repertoire. Clocking in at just under three minutes, it would work well as an encore piece for an undergraduate recital or with the other works in the series for a substantial section of a performance.

—Brian Nozny

Suite in E Minor
J.S. Bach
Arr. Harry Marvin, Jr.
$9.95
HaMar Percussion Publications
Instrumentation: vibraphone

Any discussion about the Baroque composer J.S. Bach must include the difficulty of performing his music. His "Suite in E Minor" was originally written for the lute, but Harry Marvin has arranged or, more accurately, transcribed it for the vibraphone. The transcription works well for the most part, but the performer must be adept at creating long, slow lines as well as lightly moving through quick melodic passages, which can be problematic for inexperienced players.

Based on the Baroque dance suite in six movements (Praludium, Allemande, Courante, Sarabande, Bourrée, and Gigue), Marvin sticks largely to the original score, adding pedaling to best replicate the sustain of the lute. All notations, both musical and pedaling, are clear and very easy to understand. I feel that there is, at times, too much notated pedaling, and the performer should use his or her musical sensibilities to adjust as needed.

This piece requires the performer to have a thorough understanding of Baroque ornamentation (trills, mordents, turns, and the like). At 20 minutes in length, the suite requires a physically and mentally strong performer, making it an excellent addition to a graduate level or professional recital.

—Marcus D. Reddick

Tales for Marimba Volumes 1–2 **III–V**
Sergei Golovko
€18.00 each
Edition Svitzer
Instrument: 3- to 5-octave marimba
Web: Vol 1. audio recording
Vol. 2 audio recording

I always love to see more works for the beginning marimbist! Sergei Golovko has written two pieces between these two volumes that I would put into this category. "Yellow and Blue" and "Burrito" only require double vertical and single independent strokes, which are usually the first two strokes learned in four-mallet marimba technique. "Yellow and Blue" only requires two octaves and can be played on a 3-octave marimba. My only criticism is that these are both in C major, so they sound fairly similar.

The piece that is sandwiched in between these two, "Etude de Mecanisme," is also in C major and is at a very fast tempo. It requires lateral strokes at small intervals according to the sticking, so I would definitely jump this one up to the intermediate level. The final two of this volume, "The Ramble of the Playground" and "Springtime," definitely fall at least into the intermediate-advanced category, as there is very little repetition, consist mostly of lateral strokes at small intervals, and have fast recommended tempos. They sound fun and are short, but you need to be technically prepared for them.

Volume 2 includes four advanced solos with two beautiful chorales sandwiched in the middle: "Awareness lost, confusion…" and "Inner beauty, unique and cherished." I'd recommend this volume for the chorales alone! They are each one page in length and are great exercises in chorale playing—which I think we don't teach enough. They will work your left-hand octaves, so you need to have some preparation there first, but I highly recommend working on them.

The other solos are playful, difficult, and short—possibly a good combination for someone ready for them. The "Dancing Matilda" arrangement at the end is Golovko's nod to his Australian workplace, where has spent much of his adult life. As always, I enjoy seeing more intermediate literature; I wish he would have written a few more beginning etudes in different keys and a few more chorales, but the ones included are worth the price of the books. (Note to the publisher: A table of contents would be great in both these volumes!)

—Julia Gaines

Tales for Vibraphone, Volume 3 **V–VI**
Max Seide Leth
€16.00
Edition Svitzer
Instrumentation: vibraphone (one duet requiring 4.3-octave marimba)
Web: score sample and audio recording

In comparison to Max Seide Leth's *Tales for Vibraphone* Volumes 1 and 2, this third volume contains four original compositions for vibraphone, whereas Volume 1 contains arrangements of four jazz standards and Volume 2 contains arrangements of four Christmas tunes. This collection includes three four-mallet vibraphone solos, titled "Pulsation," "Pailleth," and "Lethation," as well as one vibraphone/marimba duet titled "Effugonetrom," with both parts requiring four mallets.

Each composition is three to five minutes in length. "Pulsation" is in ABA form with a light waltz couched within a slow jazz ballad. "Pailleth," a slow rubato waltz with intricately embellished chord progressions, skillfully demonstrates the composer's jazz piano background. The most emotive of the pieces, "Lethation," begins with a rubato 9/8 and includes two fully notated cadenzas. Finally, the vibraphone and marimba duet, "Effugonetrom," is a fun, uptempo swing. (And, in case you were wondering, the duet title is the first names of the two members of the Safri Duo, Morten Friis and Uffe Savery, in reverse.)

Individually, and as a collection, these are great recital pieces for an advanced college student. But they are also highly appropriate as music for a professional solo vibraphone or jazz gig. For more variety, these pieces can easily be combined with tunes from the other two volumes. Most of the pieces in this collection were previously published individually and are still available separately through some distributors, but I highly recommend purchasing this volume, or any of the *Tales for Vibraphone* volumes, for the breadth of quality compositions and arrangements, as well as the editorial integrity consistent with all Svitzer publications.

—*Julie Licata*

Three Chorales for Solo Marimba, Volume 3 **VI**
Arr. Robert Oetomo
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: score sample

Robert Oetomo's *Three Chorales for Solo Marimba*, Volume 3 is a continuation of his arranging efforts in his Volume 2 (particularly his arrangement of "Nimrod" from Elgar's "Variations for Orchestra"). Contained in this volume are Engelbert Humperdinck's "Abendsegen" from his opera *Hansel and Gretel*. This 32-measure chorale in D major explores the beauty of the lower register of a 5-octave marimba. The arrangement is almost angelic in its transcription to the four-mallet, unaccompanied marimba repertoire.

"Abendsegen" is followed with Oetomo's arrangement of the primary theme from Antonin Dvorak's "Largo" from the "New World Symphony." This 44-measure unaccompanied marimba chorale captures the timeless harmonic signature from Dvorak's masterpiece and is set in D-flat major. The third chorale is "Londonderry Air," another masterpiece chorale in E major with no introduction and a brief original codetta that captures the beauty of this elegant work.

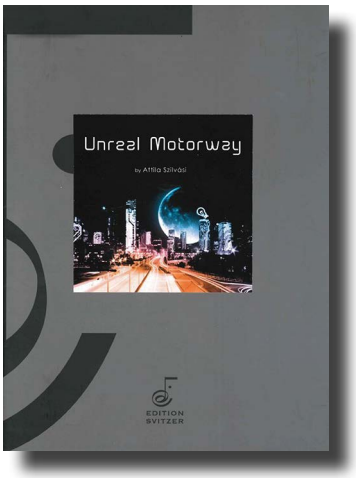
In his prefatory remarks, Oetomo credits Gordon Stout as his inspiration in arranging these beautiful melodies for 5-octave marimba. Oetomo quotes from Stout, "because I believe that the softer, expressive side of the marimba is something that needs to be more developed in many people's playing." These three chorales are dedicated to Stout "in recognition of his enormous contribution to the marimba world: making it what it is today."

Any one (or all) of these arrangements would be appropriate for an advanced performer's recital, as they each contain enormous challenges for legato four-mallet marimba technique.

—*Jim Lambert*

Unreal Motorway **V**
Attila Szilvási
€26.00
Edition Svitzer
Instrumentation: 5-octave marimba and tape
Web: score sample and video

An exciting medium that has grown exponentially in the last decade is percussion coupled with tape or recording. This piece is an interesting addition to this evolving library in that the soundscape provides more of a background accompaniment rather than a deliberate attempt to create a "second performer." Oftentimes there are competing sounds or deliberate grooves into which the performer must fall, but not here. Attila Szilvasi created a track in which, although the tempo is audible, it's not as immediately evident. This encourages the performer to supply the groove in the live portion of the performance, whether foundational, ethereal, or visceral.



As with all pieces with recordings, the tricky part is to line up with the pre-recorded track, and this piece is no different. There are multiple meter shifts, "irrational time signatures" (3/3, 3/6, and 3/12), and contemporary notation to keep the performer on his or her toes. The tracks (both practice and performance) are available via download from the publisher's website, and the score gives very detailed instructions as to how to set up the sound equipment for optimal performance.

Extended techniques such as playing on the edge of the bar with the shaft of the mallet (*a la* Keiko Abe's "Wind in the Bamboo Grove"), resonator glisses, and rhythmic improvisation are present throughout the piece, which adds to the excitement, and creates another timbral treat for the performer and audience.

At 11 minutes long, this piece will work well for a seasoned performer, as stamina will be a factor in the effectiveness of this piece, making it appropriate for a degree recital or contemporary music concert.

—*Marcus D. Reddick*

KEYBOARD PERCUSSION DUO

Danse **V**
Claude Debussy
Adapt. Nancy Zeltsman
€22.00
Edition Svitzer
Instrumentation: two 5-octave marimbas
Web: score sample and audio recording

French composer Claude Debussy was one of the most prominent figures associated with impressionist music in the late 19th century. While this piece for piano (originally titled "Tarantelle Styrienne") was one of his lesser-known works, it is a wonderful example of his playful nature as a composer. The lively tempo and active rhythmic relationship between the two voices transfer well to marimbas, which coalesce to form a light-hearted duo that lasts just under six minutes.

Throughout this arrangement, both of the marimba parts shoulder the "heavy lifting" in terms of interlocking rhythmic passages, melodic and harmonic complexity, and musical sensitivity. Performers need to be proficient with four-mallet technique at all dynamic levels from *triple-piano* to *fortissimo* at a brisk tempo. Block chord presentations (like Musser etudes) mixed with one-handed melodic figures in octaves and multiple one-handed rolls add to the challenges in this arrangement.

The depth of Debussy's impressionistic beauty and harmonic intricacies are evident in Zeltsman's adaptation and will challenge experienced marimba players while simultaneously delighting audience members. This professional-level duo is well worth the time and attention it requires for a successful performance.

—*Joshua D. Smith*

Four Mallet Duos **V**
Daniel Berg
€25.00
Edition Svitzer
Instrumentation: two 5-octave marimbas and vibraphone
Web: score sample and audio recording

Duo performances have been common throughout much of the history of Western music. Most of these have been a pair of violins, or violin and cello, or even flute and harp. Not until the 20th century did music for two melodic percussion instruments become a medium for which composers would write. This publication presents four selections that are quite unique in style, texture, and musical concepts. The first piece, "Tango," is scored for two marimbas and the other three are written for marimba and vibraphone.

Melodic material in the "Tango" is true to the Argentine dance style. The musical lines for both players is mostly single notes, but occasional four-note chords require four mallets. The meter alternates between 5/4 and 4/4. In the B section, unusual meters are used, and unusual rhythmic grouping patterns make this quite fresh and interesting. The "Chanson" is set in 4/4 with the marimba executing chordal figures while the vibraphone performs a lyrical melody. The second section has a written melody for the vibraphone, but chord symbols are added, which permits the performer to improvise if desired. "Nightmare" begins with long rolled chords that range from *triple piano* to *forte*. The close harmonies make the texture fit well with the title. At measure 37, the vibraphone is tacet and the marimba plays interlocking sixteenth notes, which are notated in the style of "Wooden Music" by Rich O Meara. The piece concludes with the long chords similar to those in the beginning. "Moonlight" is characterized by long tones and utilizes material in varying modes, including the Phrygian, Lydian, and Dorian. These are clearly marked in the score.

I find these tunes to be interesting, and the freedoms permitted make this a work that may be appealing. Give it a try.

—*George Frock*

Gamelocity **V**
David P. Jones
€25.00
Edition Svitzer
Instrumentation: 4.5- or 5-octave marimba, vibraphone
Web: score sample

Percussionists may recognize composer David P. Jones from his popular work for marimba and violin, "Legal Highs," which was written for the Marimolin duo and has received hundreds of performances. This new duo for keyboard percussion was commissioned by Damien Petitjean, and was recorded by Damien and Philippe Limoge (as Percuduo) on their album *Amerikas!* (2012, French Polymnie). "Gamelocity" is written in three movements.

According to Jones, "Gamelocity" is a portmanteau of "gamelan" and "velocity." The first movement, "Earth Dance," convincingly portrays both of these adjectives, as players must execute a barrage of moving notes at 160 beats-per-minute, in a style that is reminiscent of the Balinese gamelan gong kebjar. This manner of writing works well for these instruments, rooted in the historical keyboard percussive traditions of Bali and Java. A drone pitch on D helps keep things grounded, as do recurring tutti passages. These unison passages are contrasted against sections where the vibraphone takes a dominant melodic role and the marimba establishes harmonic material underneath. More rhythmic variation is given to the vibraphone, which often plays portions of the marimba pattern in the treble register and a sustained drone pitch in the bottom register of the instrument. Both parts are equally challenging however.

The middle movement, "Reflecting Pool," begins with the vibraphonist armed with bow and mallets. The marimbist is instructed to play undulating ripple rolls throughout the movement, varying the speed and intensity as the lines demand. The middle section is marked "rubato, like an improvisation," which ultimately leads to an aleatoric/improvised section for the vibraphonist, while the marimbist continues sparse, recitative-like gestures similar to statements the vibraphone made earlier. Emotionally, this movement is calm and introspective, with a musically glassy exterior. There is much less motion compared to the joyful romp of the outer movements. In that way it's a welcome respite for the players. The movement ends on an A-flat major chord in first inversion, but with a sustained D natural in the vibraphone. This tritone leaves the movement feeling ultimately unresolved, like there is more to come.

Enter then the opening four notes of "Sky Dance" (G, C, C-sharp, F-sharp), which constitute one of the primary motivic ideas of this final movement. It's actually a tetrachord often used by Bela Bartok (0, 5, 6, 11). In stark contrast to the tightly centric writing of the first movement, Jones makes use of larger intervallic jumps, always climbing but never quite reaching a resolution. But, as in the first movement, many of the gestures are executed in quasi-unison, but never for such an extended period that the music becomes predictable. The rhythmic language of this movement is always "dancing," with a good bit of playful metric modulation scattered throughout. The writing is angular and witty, often with an exuberance that reminds one of a Bernstein film score. And with several quick tempo changes, it keeps the listener "up in the air" as to what is coming next.

With "Gamelocity," Jones has created a work that makes a welcome addition to the marimba/vibraphone genre. Duration of the piece is just under 15 minutes.

—*Phillip O'Banion*

Scott Joplin Ragtime Collection
Vol. 2 **III–IV**
Arr. Scott Weatherson
€35.00
Edition Svitzer
Instrumentation: xylophone, 5-octave marimba
Web: score sample

Percussionists owe a lot to Scott Joplin for his popularization of the ragtime style, which ultimately influenced George Hamilton Green and Harry Breuer. Through ragtime, the xylophone heartily moved into the public spotlight during the early 20th century and ultimately influenced countless percussion keyboard works in the years that followed. This collection of six Joplin ragtime works includes popular titles like "The Entertainer" and "Pineapple Rag," but also includes lesser-known gems like "Reflection Rag," "Solace," "Elite Syncopations," and "Magnetic Rag." The xylophone parts are reflective of Joplin's composition style and also incorporate treatments found in G.H. Green arrangements, including syncopated doubles, sixteenth-note runs, and catchy melodic turns.

While the four-mallet marimba accompaniment part is not as difficult as what is found on the Bob Becker/Yurika Kimura ragtime arrangements, this is not music that will be easily read at first sight. Marimbists with a strong piano-reading background will have a much easier time with the accompaniment part, and it should be noted that the marimba part could easily be split between two players on separate instruments. There is an alternate version of the marimba part given, but the only real difference is the absence of the left-hand "stride" style commonly found in piano playing. While this simplification does make the part fit on a 4.3-octave marimba, it is still not to be taken lightly. As with any ragtime piece, performers will not only benefit from the technical challenges, but also enjoy "stepping back in time" to the early days of popularity of the xylophone.

—*Joshua D. Smith*

Wilhelm Tell **III–IV**
Gioacchino Rossini
Arr. Ronni Kot Wenzell
€20.00
Edition Svitzer
Instrumentation: 4.3-octave marimba, 4.6-octave marimba
Web: score sample and audio recording

Ronni Kot Wenzell's arrangement of "William Tell" is a short, fun addition to the marimba duo repertoire. Although the tune is widely known, a two-marimba version is sure to be a hit among percussionists.

The marimba solo part requires some serious two-mallet chops—extensive double stops, rolls, and a lot of fast sixteenth notes. An accomplished undergraduate percussionist could handle this part, and this piece would make a wonderful showcase piece for a senior recital in lieu of the traditional George H. Green rag.

The marimba accompaniment part is for four mallets and only requires a 4.6-octave marimba for the last three notes. This could easily be arranged for a 4.3-octave marimba, making the piece accessible to more duos and ensembles. The accompaniment part is well written and relies on fairly static harmonic progressions. An accomplished undergraduate would have no problem accompanying a colleague or peer on this piece.

While short and sweet, this is a fun

arrangement of a well-known work that showcases some lyrical, free two-mallet playing while also demonstrating a lot of chops.

—Justin Alexander

KEYBOARD PERCUSSION ENSEMBLE

Aragón (Fantasia) from Suite Española for 2 Marimbas **IV/V**
Isaac Albéniz
Arr. Scott Weatherson
€35.00
Edition Svitzer
Instrumentation (2 players): two 5-octave marimbas
Web: score sample

"Aragón," a Spanish-style dance, was originally written for piano, though, like most of Albéniz's compositions, the piece is best known for being played on guitar. This arrangement for two 5-octave marimbas is written in the keys of the original piano composition, but is texturally much more similar to the guitar version without the octave doubling or the third and perfect fourth interval harmonizing of the melody lines that are possible with solo piano.

If Scott Weatherson had integrated more of the piano version in this arrangement, he would have significantly raised the level of difficulty. Frankly, I appreciate that he did not. It is great to have compositions of this caliber available to intermediate-level players. In this duo version, both parts require four mallets, are of comparable difficulty, and share the roles of melody and accompaniment equally. Some of the more challenging aspects include the numerous key changes and a few large jumps to the low end of the instrument. I highly recommend it as an energetic, small chamber ensemble piece for a junior or senior recital.

—Julie Licata

Air on a G String **IV**
J. S. Bach
Arr. Scott Weatherson
€20.00
Edition Svitzer
Instrumentation (4 players): three 4.3-octave marimbas (also written to include one 5.0-octave) and vibraphone
Web: score sample

Scott Weatherson's arrangement of the J. S. Bach masterpiece "Air on a G String" (from "Suite No. 3 in D Major" BWV 1068) has been published in two versions: one in the original key of D major and the second in an altered key of A major (to accommodate the range of three 4.3-octave marimbas). While there is nothing extraordinary about these 19-measure arrangements/transcriptions, they do provide ample opportunities for the intermediate-level keyboard percussion quartet to perform one of Bach's timeless Baroque masterpieces. Only two-mallet technique is required of the four keyboard percussionists. This quartet could be performed at the high school or college-level concert.

—Jim Lambert

Beethoven's Fantasy from Piano Sonata 13, Op. 27 No. 1 **III**
Arr. Brian Slawson
$27.00
Tapspace
Instrumentation (3 players): glockenspiel, vibraphone, 4.3-octave marimba
Web: audio recording and score sample

Anyone familiar with Beethoven's piano sonatas will recognize this short and exciting piece. The total playing time for this composition is just over two minutes, so it will work well in a host of performances: a percussion ensemble opener, a selection in a mixed ensemble recital, or even a prelude to an orchestra concert. The setup is simple enough to quickly move on and off a stage, if need be.

The arrangement is very well written throughout. All dynamic and phrase markings are very clear, as are all instructions to the performers. Because of some of the intrinsic elements of sound production within the instrumentation, some concessions will need to be made by all players to ensure the proper balance throughout. The bright tempo will initially be somewhat of an issue for younger players but with careful practice and rehearsal, this can be conquered.

Unfortunately, a trend of inflated pricing for pieces such as these is keeping them from receiving the performances they deserve. A piece of this length for this instrumentation would be much better suited (and would sell more copies) in the $15–18 range.

—Marcus D. Reddick

March and Waltz from The Sleeping Beauty **III–IV**
Pyotr Tchaikovsky
Arr. Scott Weatherson
€35.00
Edition Svitzer
Instrumentation (7 players): glockenspiel, two vibraphones, 2–4 marimbas (at least one 5-octave)
Web: score sample

This percussion ensemble arrangement of "March and Waltz from Sleeping Beauty" by Pyotr Tchaikovsky is wonderfully scored. Scott Weatherson maintains the integrity of Tchaikovsky's orchestration while balancing the demands among the seven performers. Each of the movements is among Tchaikovsky's most well known, taking place in the prologue and first act of the ballet, respectively.

The arrangement is scored for glockenspiel, two vibraphones, and four marimba players (marimbas 1 and 2 can share a 4.3-octave instrument and marimbas 3 and 4 can share a 5-octave instrument). The technical demands are minimized as two-mallet playing is used throughout. The work stresses a strong rhythmic sense and is a great opportunity to develop proficiency in shifting between sixteenth notes, quintuplets, and triplets. Great ensemble skills are also required as the melody is frequently passed around each part. Weatherson maintains the original orchestrations of four to five parts occurring simultaneously.

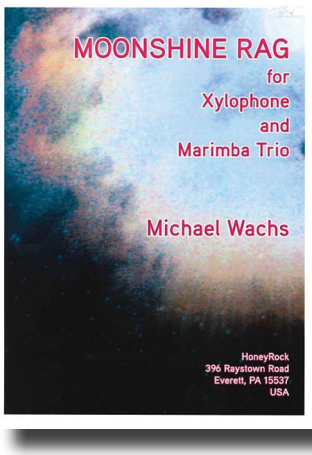
Tchaikovsky's original score does not contain any phrase markings and Weatherson stays true to this in his arrangement. While an experienced collegiate or professional ensemble will have no trouble noting the beginnings and endings of phrases, it may be helpful for the conductor/coach of a less experienced ensemble to have these defined before the first rehearsal. The arrangement is also absent of any articulations (particularly slurs and pedal markings). These could easily be added with some careful listening and study of the original score.

Overall this is a very strong addition to the percussion ensemble transcription repertoire. Weatherson masterfully maintains the integrity of Tchaikovsky's original orchestration while assembling a work that can serve as the centerpiece for an intermediate to advanced high school/secondary school concert or an easy addition to a program for a collegiate or professional ensemble.

—Joe Millea

Moonshine Rag **IV**
Michael Wachs
$22.95
HoneyRock
Instrumentation (4 players): xylophone, three 4-octave marimbas
Web: score sample

Composer Michael Wachs has scored a ragtime xylophone solo with marimba accompaniment (three marimbas), which could be appropriate for the intermediate to advanced xylophone soloist with slightly less-demanding parts for the three marimba performers. From the printed score, only three standard 4-octave marimbas are needed to perform this 100-measure work (all marimba parts are in treble clef).



The register demands for the Marimba 3 part are not as low as one might think for the lowest accompaniment part. The composition begins in D major and modulates to E-flat major—which is a different tonal relationship to most ragtime compositions (usually a tonic/subdominant relationship). Nonetheless, Wachs's composition provides ample opportunity for the xylophone soloist to sparkle throughout the solo. This ragtime composition would be appropriate for intermediate-level musicians.

—Jim Lambert

Pavane pour une Infante Défunte **IV**
Maurice Ravel
Arr. Scott Weatherson
€20.00
Edition Svitzer
Instrumentation: 4.3-octave marimba, 5-octave marimba, vibraphone
Web: score sample

Maurice Ravel is often associated with impressionism. This six-minute arrangement of one of his piano solos (that he later orchestrated for a large ensemble) captures all the allure of the slow processional Pavane dance popular in the Renaissance period. Scott Weatherson's treatment expertly captures elements of both the original piano version as well as Ravel's later orchestration. Melodic material shifts between the Marimba I part and vibraphone with the Marimba 2 part providing much of the harmonic trajectory. Ravel's harp glissandi have been translated to grace notes in the vibraphone, long tones from the piano are sustained as rolls in the marimba parts, and Weatherson provides multiple opportunities for performers to stretch the tempo, as is expected in music from late 19th century.

This trio will target multiple areas of percussion performance, including four-mallet aptitude, chamber ensemble communication, and sensitivity to blend and balance within a framework of a transparent harmonic structure typical of the impressionist style. Weatherson's talent as an arranger shines through in this respectful and musically-gratifying work.

—Joshua D. Smith

Petite Suite **IV**
Claude Debussy
Arr. Scott Weatherson
€35.00
Edition Svitzer
Instrumentation (6 players): one glockenspiel, two vibraphones, two 4.3-octave

marimbas, one 5-octave marimba
Web: score sample

Debussy's "Petite Suite" was originally written for piano duet and later arranged for orchestra by Henri Büsser. In this arrangement, the three marimbists cover most of the left-hand piano parts; the right-hand melodies are played on the vibes, glockenspiel, and sometimes the uppermost octaves of the marimba. "En Bateau," the first of four pieces in the suite, is a flowing 6/8, while the second, "Cortège," shifts between a light, medium-tempo dance and a relaxed scherzando. "Menuet" is a playful, bouncy, medium-tempo 3/4, and the final piece, "Ballet," alternates an allegro 2/4 with a sweet waltz in 3/8. I really enjoy this arrangement and think it is perfectly suited for a small mallet percussion ensemble. I do, however, miss hearing the light percussion parts (triangle, timpani, cymbals) found in the popular orchestral version of this piece by Büsser.

Technically, this piece is easy enough for an advanced high school or intermediate-level college ensemble. All parts are of equal difficulty throughout, and each requires only two mallets. And, if by chance you are running low on marimbas, the piece can be performed with just one 4.3-octave and one 5-octave, with marimbas one and three sharing the 5-octave.

—*Julie Licata*

The Planets, Volume 1 **VI**
Gustav Holst
Arr. Scott Weatherson
€60.00
Edition Svitzer
Instrumentation (10 players): 2 glockenspiels, 2 xylophones (one shared with chimes), 2 vibraphones; 3 marimbas (including one 5-octave), 5 timpani, E crotale
Web: score sample

Scott Weatherson has arranged two movements ("Mercury" and "Jupiter") of Gustav Holst's orchestral masterpiece "The Planets" for a 10-person percussion ensemble. Weatherson drew upon Holst's duo piano rendition of "The Planets" for his percussion ensemble arrangement. Starting with the lower marimbas and utilizing all of the keyboard percussion voices (marimba/vibraphone/xylophone/glockenspiel), Weatherson is true to Holst's musical intentions/scorings.

The use of appropriate mallets is essential in attaining the proper balance among the ten performers. Only two-mallet technique is required of each of the keyboard percussion performers. "Mercury" has 296 measures at a rapid (vivace) tempo in 6/8. This movement is followed by "Jupiter," which utilizes both the upper marimbas and xylophones as underpinning arpeggios with the vibraphone performers providing the melody. This 410-measure movement is very challenging for the mature, large percussion ensemble.

This arrangement would be appropriate for the large university percussion ensemble. Obviously, the more familiar each performing member is with the original Holst orchestration of these two movements, the better the performance will be.

—*Jim Lambert*

Prelude No. 5, D Major **III**
Johann Sebastian Bach
Arr. Scott Weatherson
€20.00
Edition Svitzer
Instrumentation: two 4.3-octave marimbas, one 5-octave marimba
Web: score sample

This three-minute transcription from Bach's "Well Tempered Clavier" delivers exactly what you would expect from our patriarch of music theory: traditional cadences, active inner voices, and a wide assortment of melodic running passages that are toggled between each of the parts. While written for three separate instruments, the Marimba 1 and Marimba 3 parts could easily fit on the same keyboard.

Throughout this arrangement, percussionists will appreciate the opportunity to perform great music adapted for two-mallet playing, as well as the melodic and structural challenges that come with any work by Bach. Suitable for masterclass performances, semester lesson assignments, or a short interjection on a percussion ensemble concert, this arrangement is quick and to the point as it provides the opportunity to perform music from one of the true masters of music history.

—*Joshua D. Smith*

Prelude to the Afternoon of a Faun **VI**
Claude Debussy
Arr. Janos Kovacs
€35.00
Edition Svitzer
Instrumentation: two vibraphones, three 4.3-octave marimbas
Web: score sample

This keyboard percussion quintet is very well-crafted for the keyboard percussion timbres selected, and four-mallet technique is only required for Marimba 2; however, in the truest musical sense, there is no substitute for Debussy's original orchestration (like the opening flute solo with harp accompaniment).

As I examined this excellent full percussion scoring, I found myself thinking, "What original instrument does this voicing for vibraphone or marimba replace?" While I respect and admire the perseverance and wisdom of arranger Janos Kovacs, I am not certain that this arrangement possesses or fully captures Debussy's original intent. Nonetheless, if a percussion keyboard quintet desired to expand their repertoire selection with Debussy's 1894 work, every performer would need to be alert to the original composition's phrasing and balance in order to provide a superb performance. This arrangement would be suitable for the advanced university keyboard percussion quintet.

—*Jim Lambert*

Ragtime Collection, Vol. 1 **IV**
Scott Joplin
Arr. Scott Weatherson
€35.00
Edition Svitzer
Instrumentation: xylophone, 4.3 or 5-octave marimba
Web: score sample

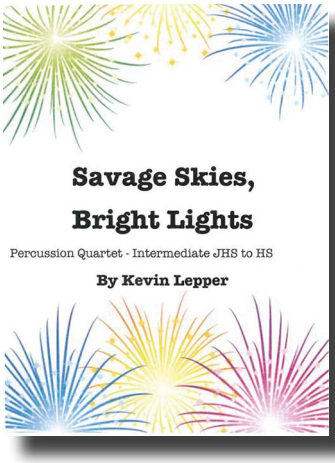
This is a very thoughtful collection. The arranger has provided a wonderful outlet for interested xylophone soloists to exercise their chops while utilizing a percussion colleague for the accompaniment. This is one of two volumes, both having six ragtime solos. Volume one includes "Maple Leaf Rag," "Original Rags," "Heliotrope Bouquet," "Scott Joplin's New Rag," "Euphonic Sounds," and "Peacherine Rag." Each arrangement includes the xylophone solo and a marimba accompaniment. There are two versions of each marimba accompaniment; one version is "complete," which is the more difficult of the two (for 5-octave marimba) and the other is a "watered-down" version (for 4.3-octave marimba).

The solo parts have been embellished as we would see in the ragtime music of George H. Green; many double-stops have been added, etc.; however, they are optional dependent upon the abilities of the soloist. Also, in the event that a xylophone is unavailable, the performer should feel free to perform the solo part on another marimba. I am an advocate of collaborative efforts, and this collection provides an opportunity for soloists to work with colleagues of different levels of abilities or their teacher.

—*T. Adam Blackstock*

Savage Skies, Bright Lights **III**
Kevin Lepper
$35.00
Self-Published
Instrumentation: 4.3-octave marimba, bells, vibraphone, xylophone

This publication will provide educational benefit for a percussion ensemble by introducing melodic and rhythmic patterns that develop into interesting



forms of themes that are created by ensemble interaction.

To prepare for the rhythmic material, the publication offers a page of warm-ups, which the players are to practice to familiarize themselves with how the parts will relate to each other. Scored for four players, the work starts with all four players performing on the same 4.3-octave marimba. The style can best be described as pattern music or minimalism, as the players perform short patterns, which are repeated in several forms, often moving across the barlines. After the first 40 measures, three of the performers move to other keyboard instruments. All of the parts can be performed with two mallets.

The piece is just 114 measures and less than four minutes in length. The creative manner in which the patterns work together is interesting. The contrast of dynamics and phrasing is mature for an educational work. This should be excellent for middle school and young high school percussionists.

—George Frock

Symphony No. 8 in B Minor "Unfinished" **IV**
Franz Schubert
arr. R. János Kovács
€50.00
Edition Svitzer
Instrumentation (5 players): two vibraphones, two 4.3-octave marimbas, one 5-octave marimba
Web: score sample

As an experienced arranger of orchestral and vocal music for percussion ensemble, János Kovács has exceeded expectations again with a stellar arrangement of Schubert's "Symphony No. 8." In the two movements of this arrangement, the three marimbas generally represent the string section, while the two vibraphones portray the winds and brass. However, transference of Schubert's intentions does not stop there. What impresses me most about this arrangement is Kovács' attention to detail with specific mallet percussion articulations and roll notations, as well as the more often thought of instrumentation, range, and octave doubling. Arrangements often seem lacking in this level of thoughtful detail, being simply transcriptions of pitch and articulations from the original score, leaving much for the conductor and performers to determine. In this arrangement, though, Kovács demonstrates a finely tuned understanding of how to best articulate the sounds of orchestral instruments with mallet percussion. If you follow the notation exactly, the instruments will blend perfectly, and you will be as close to the orchestral sound as I think is possible. At 27 minutes, this piece may seem a big undertaking, but with all two-mallet parts and the straightforward tonality of Schubert, it is certainly playable by an advanced high school or intermediate-level college ensemble. Sharing marimbas does not seem possible, but in a pinch, the marimba three part could be played on a low-F instrument with no problem, or even a low-A, instead of a 5-octave. There are a few notes below A, but they are almost always doubled an octave above.

—Julie Licata

PERCUSSION ENSEMBLE

After 8 **III**
Ivana Kuljeric Bilic
€45.00
Edition Svitzer
Instrumentation (8 players): two 5-octave marimbas, bass drum, glockenspiel, triangle, small cymbal, cowbell, four timpani
Web: score sample

"After 8" is an easy to intermediate work for keyboards and percussion, and as the title suggests, is based on an eight-bar vamp in F minor. There is no harmonic progression in this five-minute piece. Rather, two alternating phrases repeat themselves, gradually growing in intensity through rhythmic and textural variation.

Rehearsal letters are marked every eight bars and the form is predictable as the piece gradually builds, then fades. At Rehearsal P, players begin to take solos. These are written out, although the composer indicates in her notes that improvisation is encouraged. After all the players have had their moment in the spotlight, the group builds to a climax at Rehearsal W, and the music quickly fades as players begin to strike with fingers, creating a softer texture as things wind down to the end. The tempo throughout is a consistent, brisk Allegro. Most of the parts are relatively simple. The marimba parts require more dexterity, but the diatonic passages are repetitive—even the solo sections. Musical ideas are small and easy to remember, because no figure is longer than eight bars.

This would not be my first recommendation for percussion octet, due to its very limited musical material. But there is potential pedagogical value for younger percussionists. "After 8" is certainly the kind of piece that is enjoyable to play and accessible for students with limited skills and experience, and one that could be easily memorized for a live performance situation.

—Phillip O'Banion

Austerity Measures **IV**
Nicholas Papador
$27.99
Self-Published
Instrumentation (4 players): 4 claves of different pitches, 2 sets of bongos, 2 triangles, 2 snare drums, 2 tambourines, 2 sets of wind chimes, 2 unspecified wood instruments, 2 unspecified metal instruments
Web: score sample and video recording

"Austerity Measures" was the third-prize winner of the Portland Percussion Group's "Nothing With Wheels" Call-for-Scores in 2015. The title comes from the limitations (or "austerities") that the composer put on the piece during its composition, from instrumentation to duration and technical difficulty.

At roughly seven minutes in length, the piece works its way through a number of different sections featuring a variety of instruments. Beginning with a set of unison pulses on the claves, grace-note gestures are introduced to create a hocketed melody between the players. Following an area of rhythmic ambiguity where each player starts a series of notes together but each player individually ritards, the drums are introduced with the next section while claves continue a pulse. The contrast between the claves and drums creates an interesting texture as the drums take on a melodic role with a melody split between the players.

A third section begins with the unspecified wood and metal instruments, first in unison and then trading swelling gestures between different members of the ensemble. The fourth section splits the ensemble in half, with two players performing a triangle duet while the other two play a tambourine duet. This section creates a perfect pedagogical section for students to develop their accessory chops while at the same time placing those instruments in a chamber music setting. Following a transition section of staggered swelling rolls on the drums, the piece moves to a three-voice hocket on drums, wood and metal instruments, and claves before returning to the rhythmically ambiguous area of the first section of the piece, finally introducing the wind chimes to create what the composer calls "a shimmering sense of release."

"Austerity Measures" contains interesting colors and textures, while being technically approachable for undergraduate or even advanced high school players. The fact that the piece requires equipment that is readily available (a fact that was a focus of the work) makes this piece a welcome addition to the percussion ensemble repertoire.

—Brian Nozny

Collide **V**
Jacob Remington
$60.00
C. Alan Publication
Instrumentation (17 players): glockenspiel, 3 vibraphones, chimes, xylophone, crotales, marching maching, timpani, six 5-octave marimbas, timpani, 6 suspended cymbals, 4 sets of 4 concert toms, 2 snare drums, 3 gongs, 2 hi-hats, 2 China cymbals, concert bass drum, 3 splash cymbals, 2 sizzle cymbals, static whip, bell tree, siren, kick drum, ribbon crasher
Web: score sample and audio recording

"Collide" was commissioned by Dr. Brian A. West and the Texas Christian University Percussion Orchestra in June of 2015. The piece is scored for 17 players and requires an extremely large inventory of percussion instruments including six 5-octave marimbas. "Collide" was written to depict the process of searching for new subatomic particles (often referred to as "dark matter" or "anti-matter") at the Large Hadron Collider (LHC) developed by CERN in Switzerland.

The opening of the piece depicts the LHC being switched on. The unyielding sixteenth notes played by the keyboards represent this and are followed by a change to a slower 12/8 section. The music then accelerates to unpredictable rhythmic patterns and time-signature changes representative of the intense collisions of subatomic particles. At the end of the piece the beginning melody returns, but fragmented, as the machine is powered down.

The sheer size of the ensemble limits the possibility of performance to programs with a lot of resources and players. From a technical and ensemble perspective, "Collide" is extremely challenging. It offers performers the opportunity to be placed in difficult listening situations and a large ensemble experience, yet lacks musical depth and dynamic contrast. While fast and exciting, which younger players will find very appealing, the sheer sustained volume could leave audiences wanting more subtly and grace, especially when dealing with such profound subject matter.

Overall, "Collide" is over the top and impractical for programs outside of the commissioning ensemble. It sounds very much like a standard indoor marching percussion ensemble production. While

the subject matter is strong, the music leaves a lot to be desired.

—*Joe Millea*

Coming Home **III**
Steve Gisby
Free (from composer's website)
Self-Published
Instrumentation (2 or more players): unspecified
Web: audio recording

Those who have studied Gary Chaffee's book *Time Functioning* from the *Patterns* series will probably recognize all the rhythms presented in this piece, as you have already worked through the rhythms and the progression of them in Chaffee's "Fat Back" exercises.

In a minimalistic style very similar to that of Steve Reich, Gisby uses a systematic progression of rhythm to create this composition. Using all possible combinations of four sixteenth notes to build the composition, Gisby creates a palindrome effect when each of the previously stated patterns is played in reverse order in the second half of the piece. Much like Terry Riley's "In C," part of the beauty of the piece becomes evident in the number of performers and the instruments chosen. Each person begins at the exact same time, and each performer is to choose his or her own instrument. No two instruments can be alike. The performers are then asked to play each rhythmic cell eight to 16 times. Since these variables exist, each performance of the piece will be unique.

The piece is easily memorized and would work for a host of performances, from middle school through professional. This would also be a great mobile piece to get an ensemble to physically interact with an audience.

—*Marcus D. Reddick*

Dance Mix #1 **II**
Kevin Lepper
$35.00
Self-Published
Instrumentation (6 players): xylophone, vibraphone, snare drum, 2 concert toms, congas (pair), drumset, vibraslap, flexatone, siren whistle

As the title suggests, Kevin Lepper opens this work with a solid pulse suggesting a typical workout-music dance feel, and the pulse and groove hold steady for the duration of this three-minute piece. The writing is very repetitive and utilizes the same four-bar chord progression and phrase structure throughout, with the occasional extra bar added for a non-pitched percussion fill. Since this is intended for younger percussionists, Lepper includes a one-page collection of rhythmic warm-ups corresponding to figures seen within the piece.

Both keyboard percussion parts are playable with two mallets. Each part requires some double-stop playing, but only in a harmonic function, rather than with any melodic independence. The congas are notated without any instrument specific technique (just high and low), none of the drum parts require rolls, but all do include flams and accents within basic eighth- and sixteenth-note based rhythmic figures. There is a four-measure vamp near the end available for non-pitched percussion solos.

Students would likely enjoy the high-energy component of this piece, but directors and audiences may quickly tire of the repetitive content. The writing is respectful of the skill sets players would likely have in younger percussion ensembles, but qualifies as more playful than pedagogical.

—*Josh Gottry*

Encore raisonnables?... **III**
Pascal Zavaro
$9.28
Gerard Billaudot
Instrumentation (4 players): body percussion

This new addition to the body-percussion ensemble repertoire offers a fun time for percussionists. In addition to the usual thighs, chest, and hand clapping, the performers are also asked to whistle, sigh, make kissing noises, pant in and out rhythmically, and produce the occasional "crazy laugh." In the beginning of the score the composer gives definitions of all of the different sounds required, with the exception of the crazy laugh.

The piece offers a few polyrhythmic sections between the players, but overall the rhythms are quite straight forward. At one point in the middle of the work the performers are asked to improvise for four bars, which offers a chance for performers to explore different body percussion sounds.

Overall this work would a great piece for a high school percussion ensemble. The rhythms and sounds required would be challenging, yet accessible, enough for a group at that level. It would make for an excellent way to either open or close a concert. Pascal Zavaro has created a piece that helps students learn about the different sounds we can get from our own bodies, while letting them explore other sounds as well—particularly how to achieve the perfect crazy laugh!

—*Josh Armstrong*

Evergreen **V**
Benjamin Finley
Arr. Luis Rivera
$45.00
Tapspace Publications
Instrumentation (9 players): glockenspiel, 2 vibraphones, 4.3-octave marimba, three 4.5-octave marimbas, 5-octave marimba, 3 sets of glass or key wind chimes, rainstick, metal bar wind chimes, splash cymbal, crash cymbal, ride cymbal, suspended cymbal, shaker, snare drum
Web: audio recording and score sample

"Evergreen" was originally composed for solo marimba by Benjamin Finley. In this ensemble arrangement, commissioned by Dr. John W. Parks IV for the Florida State University Percussion Ensemble, Luis Rivera has orchestrated the original solo over five marimba voices, added an infectious groove, albeit over consistently changing time signatures, and embellished the wooden timbre with a variety of metal and other sounds.

Eight players in the ensemble are each responsible for a single keyboard instrument and in some cases an accessory instrument or two. The single non-pitched percussionist is essentially performing a drumset part without any low voices, creating groove and time with the cymbals, shaker, and occasional snare drum backbeat. All keyboard parts are playable with two mallets, but the writing is active, syncopated, and full of articulations and phrasing marks that require advanced players to accurately realize. Two cello or bass bows are required briefly in one vibraphone part, and there are solo sections for each vibraphone player that are fully notated, but "can be improvised by the vibraphonists if they feel comfortable enough to do so."

Because of the variety of and consistently changing time signatures, mature percussionists with a solid sense of time and ensemble awareness are required for this arrangement, but they would likely find it to be a rewarding and exhilarating piece to rehearse and perform.

—Josh Gottry

Grieg: Selected Works for Percussion Ensemble **V**
Edvard Grieg
Arr. Thomas Aanonlie
€40.00
Edition Svitzer
Instrumentation (up to 6 players; varies by movement): glockenspiel, vibraphone, 4.3-octave marimba, 5-octave marimba, xylophone, 5 timpani
Web: score sample and audio recording

Thomas Aanonlie has given us another collection of arrangements that work well with a variety of ensembles. This particular collection tends towards the more difficult side at times, whether due to technical or musical considerations.

There are a number of different scorings in this collection, from the "Arietta Op. 12, No. 1" and "Brokklet, Op. 62, No. 4," both scored for glockenspiel, vibraphone, and two marimbas, to more involved ensembles such as the "March of the Dwarfs, Op. 54, No. 3" and "Puck, Op. 71, No. 3," which both involve a number of mallet instruments and timpani. The arranger notes that accommodations can be made and are welcomed if certain instruments, such as a 5-octave marimba or a 20-inch timpani are not available. This type of flexibility is applauded, given how many programs do not have these instruments.

Musically, the movements provide much variety, from the flowing "Arietta" to the brisk "Puck." Each movement also presents its own set of challenges, from the connecting of separated lines in "March of the Dwarfs" to the hocket nature of some passages in "Wedding-day at Troldhaugen." Some of these challenges might have been avoided if these arrangements were made with a little more consideration to the idiom for which they were being arranged. For example, the previously mentioned hocket passages between two marimbas could easily have been combined and redistributed to make the passages more approachable by less experienced performers.

The variety in musical material as well as instrumentation possibilities make the collection accessible to a number of different percussion programs, though the difficulty of some of the movements may be the deciding factor. Overall this collection provides a number of pieces that would work well on a high school or university percussion ensemble concert.

—Brian Nozny

Hushabye Mountain (from Chitty Chitty Bang Bang) **III**
Richard and Robert Sherman
Arr. Stephen Primatic
$35.00
Tapspace Publications
Instrumentation (10 players): glockenspiel, chimes, one octave of crotales, xylophone, vibraphone, 4.3-octave marimba, 5-octave marimba, 4 timpani, suspended cymbal, wind chimes, finger cymbals, triangle
Web: score sample and audio recording

This hauntingly beautiful melody tastefully orchestrated for percussion ensemble by Steven Primatic is originally from the classic 1968 children's movie *Chitty Chitty Bang Bang*. The central keyboard instrument in this arrangement is the glockenspiel, serving as both a melodic voice and a delicate accompaniment for the other keyboards. All keyboard parts require two mallets throughout, the writing is accessible to younger percussion ensembles, and the scoring is relatively balanced in difficulty, with the only exceptions being the active double-stop writing in the bells that is ideal for a confident mallet player, and the sparse suspended cymbal part available to a less experienced member of the ensemble. According to the program notes, if crotales aren't available, a second glockenspiel may be used as a substitute, but I found that chimes with a triangle beater also works very well as an alternative.

Despite the appropriateness of the writing for strong middle-school percussionists or a younger high school ensemble, a more mature ensemble would likely enjoy preparing and performing this arrangement because of Primatic's orchestration and the opportunity to showcase some richly transparent musicality. It only took one reading of this excellent score for "Hushabye Mountain" to find its way onto my program for this semester, and I trust many others will find value in programming it as well.

—Josh Gottry

The Jazz Rhythms of Trains **V**
Kevin Lepper
$35.00
Self-Published
Instrumentation (4 players): 2 hi-hats, snare drum, brake drum, high, medium and floor toms, crash/ride cymbal, bass drum (w/pedal), ride cymbal, China cymbal, jam block, cowbell, metal trash can lid
Web: audio recording

Talk about a short ride in fast machine! The latest work for percussion ensemble from Kevin Lepper produces a *tour-de-force* that will excite audiences and performers alike. Shifting rhythms and jazz phrasing combined with metallic and found sounds create a musical portrait that accurately depicts the title.

The piece is presented into several sections, or scenes if you will. For instance, there is a section titled "the clacking of the tracks" and another named "momentum through the turns." These specific descriptions are included to assist the performers in interpreting the various settings. As its title suggests, there are plenty of jazz rhythms—various combinations of triplet rhythms that are often stacked on top of one another. At times the triplets are combined with duple-based rhythms. These can be tricky for younger players, but not impossible.

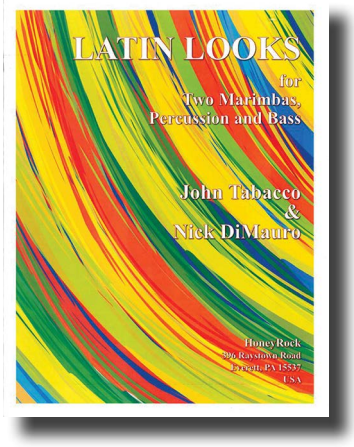
Included with the score are multiple warm-up exercises that will assist in the learning/comprehension of these rhythms. From the opening bell, this piece is a barn burner that would work well as an opener or even a short closer or encore piece with an advanced high school or college ensemble. The instrument setup is small enough to be put almost anywhere, either on stage or elsewhere. At three and a half minutes, this piece provides lots of bang for the buck, although I think the price is a bit high. The piece itself is a high-quality work, but because of the duration, I think it should be sold in the $20–25 range.

—Marcus D. Reddick

Latin Looks **IV**
John Tabacco and Nick DiMauro
$24.95
HoneyRock
Instrumentation (4 players): 2 marimbas (one 5-octave), percussion/drumset, bass

"Latin Looks" is essentially a smooth Latin jazz marimba duet with a drum and bass accompaniment. The music comes with a play-along compact disc that will provide the percussion and bass parts for the performers if they choose, as well as a performance of all of the parts together.

The marimba parts require a firm grasp of four-mallet technique from both players. Player 1 acts as the soloist while player 2's part serves more of an accompaniment role. However, even though used in that way, the part requires some large leaps around the instrument while executing syncopated rhythms. The first player must be comfortable reading



ledger lines, as some passages get to the higher register of the instrument. Both players should be proficient with double vertical, single independent, and double lateral strokes, as well as rolls. The CD accompaniment only contains a performance track; therefore, all players need to be able to play their parts at tempo before practicing with the track.

The piece itself is based around a playful jazz melody and moves around the different registers, as well as through a few transformations of the melody. The syncopations might be a little difficult for younger players, but should be able to be learned fairly quickly. The percussion and bass help to add the underlying grove so the syncopations lay really well within their parts.

Overall, "Latin Looks" would be an excellent piece for an intermediate mallet player to add to a recital with a friend, or even to play at a jazz performance. If performed with the quartet version, it would offer a great way to discuss jazz reading with a younger drumset player, as the part is written as a jazz chart. This work would fit well on a high school or undergraduate recital and definitely be a crowd pleaser and fun way to end a concert.

—Josh Armstrong

Mallet Ensembles Vol. I **III**
Daniel Berg
€35.00
Edition Svitzer
Instrumentation (6 players): glockenspiel (or crotales), vibraphone, 2 marimbas, drumset/percussion, bass (guitar or marimba)
Web: score sample and video recording

This collection features three short pieces for beginning to intermediate mallet players. In score order, the tunes are "Celebration," "Walkin' in Central Park," and "Mallets for FONK!" Technically, the Marimba 2 part is the most difficult in the bunch. The other parts can easily be executed by first- or second-year mallet players.

"Celebration" features jaunty, syncopated melodic lines in 16-bar phrases over an AABA form. The short B section is at half tempo. The melody is unique and incredibly catchy—the kind that one might be humming for hours. In contrast, "Walkin' in Central Park" feels quite different, with the rhythmic groove being a laid-back rock shuffle. There is one minor engraving issue here in that the score indicates a *dal segno* repeat, but there is no printed sign in either score or parts. One could assume you should return to the top of the form. The final tune, "Mallets for FONK" seems to be an amalgamation of a few of the composer's favorite things. The bass line is similar to Stevie Wonder's "I Wish," and the opening background lines are reminiscent of the iconic horn figures from Miles Davis' "So What." The primary melodic riff

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is bluesy, and young ears will have no trouble picking up the harmonic progressions.

The drumset part is improvised, with only a few sparse hits and fills suggested in the notation. The bass part could be performed on acoustic or electric bass, bass marimba, or even synth/piano. Players can easily begin to explore improvisation by playing over the (unwritten) changes and opening up the form for solos if desired. One frustrating notation issue is the lack of a key signature throughout. Accidentals are exclusively used, often changing rapidly from multiple flats to multiple sharps, making comprehension of the notes more laborious.

Daniel Berg states that he hopes to write music that will inspire fun and excitement in younger players while making music on the keyboard percussion instruments. He seems to have squarely hit that mark with this short collection.

—Phillip O'Banion

Material Rhythms **IV**
William Susman
$65.00
Susman Music
Instrumentation (4 players): wood, metal, and skin instruments of choice
Web: score sample and video recording

Set in four movements with a total duration of approximately 12 minutes, this work for non-pitched percussion instruments is intended by the composer to "illustrate sounds moving in space between the performers." The notation and instrument requirements are clearly presented, the rhythms are common eighth- and sixteenth-note figures, and the relatively moderate tempos are consistent within each movement.

The four movements are each scored for a different instrument category: the first movement for high and low wood sounds, the second movement for high, medium, and low metal sounds, the third movement for high and low skin sounds, and the final movement for a combination of the previous three sound groups. While the instrument choice is left to the performer, instead of varying instrument choices between players, for each movement the performers are expected to have identical setups, such that high wood sounds from player 1 are the same as that of players 2–4, and so forth.

Much of the writing is canonical in nature, with extensive ensemble unison dynamics. Despite the simplistic instrumentation, the writing isn't particularly minimalistic in nature, the musical phrases are relatively short and clear, and some of the textural shifts and contrasts in rhythmic activity are quite sudden. The second movement is set in 6/16 time while the other three movements are in 2/4 and 4/4.

The rhythmic content would be accessible to intermediate high school ensembles, although the length of the entire work may be prohibitive to performance at that level, as may the requirement for four identical sets of any instrument selection. With proper presentation, I could see intent of the composer being potentially engaging for audiences, and the writing could be pedagogical for students developing ensemble listening skills and confidence playing an independent line within a chamber setting.

—Josh Gottry

Newbie at the Beach **II–III**
Kevin Lepper
$35.00
Self-Published
Instrumentation (9 players): bells, xylophone, vibes, 4.3-octave marimba, 4 timpani, snare drum, hi-hat, cowbell, suspended cymbal, woodblock, concert tom, tambourine

This energetic two-minute piece is aimed at very young percussionists and their teachers. Appropriate for a middle school ensemble, the piece will give nine student-age players a chance to develop skills on a variety of instruments. For the non-percussionist band director or music instructor, a page of warm-up rhythms for clapping or singing is included, introducing the players to the fundamental rhythmic motives from the piece. Other features include a set-up chart and an audio CD with MIDI demonstrations of several of Lepper's ensemble works.

Musically, the tempo is brisk, lively, and written in cut-time. Note values are limited to eighth notes or longer, but at half note equaling 112 the passages clip right along. Melodic lines are constructed of triads and scale fragments in a few "sharp" keys, mostly E and A major. Short chromatic lines often serve as transitional materials from one section to the next. Non-pitched percussion parts serve a timekeeping role, but in large ensemble passages they often double rhythms found in the keyboard parts. In fact, most parts are reinforced rhythmically, and even melodically, by at least one other member of the ensemble, helping to create cohesion among the younger players. The exceptions to this rule would be the glockenspiel, xylophone, and vibraphone. One of the two marimba parts requires very rudimentary four-mallet ability. Four-mallet parts are optional for glockenspiel and vibraphone as well. Brief solos appear for all of the instruments.

At the title might suggest, this brief, popular-style work is appropriate for "newbies" recently introduced to the percussion instruments and to ensemble playing in general. The workload has been distributed between the players very equitably, which should ensure that both parents and students enjoy their experience with the piece.

—Phillip O'Banion

Noble Flying **VI**
Kevin Lepper
$35.00
Self-Published
Instrumentation (4 players): vibraphone, tambourine, 4-octave marimba, 4.3-octave marimba, hi-hat, ride cymbal, suspended cymbal, splash cymbal, China cymbal, sizzle cymbal, gong or tam-tam, 2 concert toms, snare drum, woodblock

Written for intermediate high school percussion quartet, "Noble Flying" accomplishes exactly what it is supposed to. The four parts are showcased equally without creating an overly dense texture. The techniques involved, such as grace notes into rolls, lend beautifully to pedagogic growth while being doable and satisfying for the players.

The instrumentation of two marimbas, vibraphone, and multi percussion makes the piece programmable for many high school programs while giving the players enough variety to create a meaningful chamber music experience. The various sections of the piece are alternately lyrical and groovy, with descriptions and imagery graspable by young students.

"Noble Flying" is laid out to be useful for music programs who may or may not have a percussion specialist, as the score is preceded by a list of playing techniques that are used. The next page includes warm-ups for the piece followed by a stage setup diagram. The parts themselves contain instructions for mallet and stick types, stickings, and striking areas. Despite the precision of the directions, the piece still allows for musical expression from the players.

"Noble Flying" would be a perfect piece for any high school program, and particularly for students looking to transfer their skills from marching field to concert hall.

—Marilyn K. Clark Silva

Prokofiev: Selected Works for Percussion Ensemble **III–IV**
Sergei Prokofiev
Arr. Thomas Aanonlie
€60.00
Edition Svitzer
Instrumentation (number of players varies per movement): vibraphone, 5-octave marimba, 4.3-octave marimba, glockenspiel, 4 timpani, castanets.
Web: score sample and audio recording

Percussion ensemble repertoire for smaller groups without access to large amounts of equipment is sorely needed, as well as quality works for less experienced performers. While not original compositions, "Prokofiev: Selected Works for Percussion Ensemble" works well in this regard.

This collection is a series of re-orchestrations of some of Prokofiev's short piano works. The instrumentation varies from three to six players for each movement. The "Tarantelle" movement is flexible, as the castanet player is considered optional by the arranger.

In terms of technique, there are a variety of levels of demand between movements. "Promenade" is the easiest, requiring only two-mallet technique throughout as well as limited rhythmic ability. "Tarantelle" also requires only two-mallet technique, but is more difficult considering some of the timing required, as well as the rhythmic density at times.

"Cortege de sauterelles" and "Marche" both require four-mallet technique, but this is limited to just some three-note chords. "Attrape qui peut" is the most difficult because of the Vivo tempo indication along with the amount of triplet runs and some brisk roll passages.

The overall orchestration is solid, and the variety of options between movements in terms of instrumentation make this collection highly marketable for a large number of groups. The fact that this collection can expose younger players to music they might otherwise never run into is an added bonus, making this appropriate for middle school through younger college ensembles as well as college methods courses.

—Brian Nozny

Prologue & Essence **IV**
Garrett Mendelow
€16.00
Edition Svitzer
Instrumentation (1 or more players): prerecorded audio, wine glass(es), guiro(s), jam block(s), 9-inch opera gong(s), thimbles
Web: score sample and audio recording

This piece for multiple percussion and tape begins with sounds that can only be described as scary. It sounds like a moaning ghoul, and the score calls for the piece to begin in the dark. Other sounds soon take over, but the mood is mysterious and enigmatic. The player or players enter after three minutes and provide a wine glass harmonic to the prerecorded sounds for another 46 seconds. So ends the "Prologue."

The piece flows directly into the second movement, "Essence," which contrasts greatly with what has come before. It is written in 4/4 and is very metric. The percussion part can be performed solo or as a trio playing in unison. As a solo piece, the player attaches the guiro to the left leg, the jam block to the right leg, and hangs the opera gong "like a necklace around the neck." Wearing the instruments contributes to the obvious theatrical quality of the piece. The player is also instructed to perform "signs" as if striking an invisible instrument, using

one, two, or three fingers or all fingers. These are indicated with numbers in the written part. If performed as a trio, all three players use the same kinds of instruments and execute the same "signs" or hand motions. Recorded sounds correspond to the invisible instruments played by the fingers and hands.

The recording can be obtained from the publisher after the piece is purchased. The composer states, "This piece was composed as a sound-scape/theatrical transition for recitals and concerts. I wanted a short piece that was effective both musically and visually." The contrast between the fluid, non-measured first movement with the more metric, almost funky second movement is effective and interesting. This piece would add the unconventional and the unexpected to a recital or concert.

—*Tom Morgan*

Selected works for Percussion Ensemble **II–III**
Claude Debussy
Arr. Thomas Aanonlie
€40.00
Edition Svitzer
Instrumentation (3 to 6 players): glockenspiel, xylophone, vibraphone, 4.3-octave marimba, 5-octave marimba, 4 timpani
Web: score sample and audio recording

This collection of arrangements ranges from trio to sextet, and provides a great performance opportunity for young percussionists. You will find familiar works from Debussy's compositions for piano: "La fille aux cheveux de lin," "Le Petit Negre," "Doctor Gradus Ad Parnassum," "Serenade for the Doll," "The Snow is Dancing," and "Golliwog's Cakewalk." With varying instrumentation, directors can choose individual works that fit within their programs. Also, the instrumentation is flexible; a 5-octave marimba is required, but you could easily move the octave. All technical demands remain within the intermediate levels (two-mallet only); however, the timpanist must be comfortable with tuning changes within the individual works. Perhaps the most challenging aspect of this collection relates to the performers' musical maturity. Although the technical demands are low, the demands for musicianship are high. The presence of a strong director will aid in this.

It is always nice to see works that are geared toward younger musicians. In this case, the performers receive a worthwhile project and, at the same time, are exposed to well-known works within the "classical" repertoire.

—*T. Adam Blackstock*

The Three Buccaneers **III**
Brian Slawson
$30.00
Tapspace Publications
Instrumentation (3 players): 4.3-octave marimba
Web: score sample and audio recording

Scored for three players, or according to Brian Slawson, "three buccaneers" on one low-A marimba, this tune opens in a hearty "Pirate 3" with a canon setting of what sounds like a typical sea shanty. As the eight-measure melody is repeated, additional voices layer over top with slight variations before the piece shifts to 12/8 and a more fluid arpeggio-based section. In this second half, the third marimba part takes a much less active bass-line role as compared to the more active upper voices. With a brief, five-measure coda, the piece concludes with a fleeting reference to the earlier feel.

"The Three Buccaneers" is short (just over two minutes) and very accessible to younger players with only a few double-stop rolled passages (at slower tempos), all keyboard parts playable with two mallets throughout, and only an occasional leading-tone C-sharp accidental departing from the D-minor key signature. This work isn't as flashy or technically impressive as other pieces scored for this "3-on-1" instrumentation, but as an accessible work for less advanced players, it certainly has some entertainment value in performance and is open to some very obvious costuming if the players feel compelled.

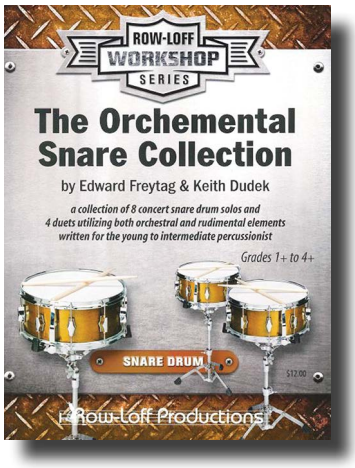
—*Josh Gottry*

SNARE DRUM SOLO

The Orchemental Snare Collection **I+ to IV+**
Edward Freytag and Keith Dudek
$12.00
Row-Loff

Advanced works for snare drum often utilize multiple sounds through the use of hand strokes, rimshots, shell hits, and various implement changes. However, it seems as if students only encounter these concepts when attempting intermediate-advanced and advanced pieces. *The Orchemental Snare Collection* allows one to practice these concepts, as solos and duets, starting at grade 1+.

The pieces start with quarter, eighth, and sixteenth notes in common time. Later, dotted notes, sixteenth rests, thirty-second notes, and triplets are explored, as are 3/4 and 6/8 time signatures. While these are not strictly rudimental pieces, stickings and rudiments are added. The performer will be playing diddle, flam, and drag rudiments. Both open and closed rolls are addressed. For



the easier pieces, "Z" notation is often used over sixteenth notes to indicate rolls. This notation for buzzed notes is commonly found in school band method books and will be a familiar concept to most beginning drummers. For the more advanced pieces, rolls are notated in the usual fashion.

The composers make use of brushes, wooden rods, felt mallets, sticks, and bare hands. The rim, shell, and all areas of the head are explored within the studies. These pieces would work well for supplemental lesson material or recitals. Even the easiest pieces in the collection will keep the listener's attention, due to the interesting sonic changes.

—*Jeff W. Johnson*

Some Things: Suite for Snare Drum **IV–V**
Eric Willie
$16.00
Tapspace Publications
Web: video recording

Eric Willie has created a nifty suite of three movements for snare drum that will serve well as a festival piece for an advanced high school level student or as a recital piece for an undergraduate. The first movement is in 2/2 with a tempo of half note = 124. It makes use of both buzz and double-stroke rudimental-style rolls. Stickings are included throughout, which look unconventional at first but serve to help produce a flowing effect due to the use of double strokes for many of the eighth-note, sixteenth-note, and triplet patterns. There is much dynamic contrast in this short, 50-second movement, and the reoccurring thematic material gives it a "rondo" kind of formal arrangement.

Movement II calls for swizzle sticks and one wire brush. It begins with the player holding one swizzle stick with the wood end playing on the rims (stems up with "x" noteheads), and the other with the felt end playing on the drumhead (stems down with regular noteheads). Written in 12/8, the two sounds produce a two-part counterpoint effect. The rim stick performs quarter notes and eighth notes while the felt stick moves from quarters to eighths and finally to sixteenth notes. The accent patterns in the sixteenth-note rhythms shift to a duple arrangement that leads smoothly to the second half of the movement that is in 4/4. Here the right hand changes from wood on rim to felt on head, and the left replaces the swizzle stick with the wire brush. A similar two-level effect is created and is developed with the addition of dead strokes and rimshots with both the brush and stick. The end comes with a crescendo to *fortissimo* on the final sixteenth note of the last measure.

The final movement uses conventional drumsticks. It uses mixed meters including 9/8, 7/8, 13/8, 5/4, 4/4, and 3/4. Triple and double strokes abound throughout. Buzz and double-stroke rolls along with flams are added, and the mixed meters create a disjointed feeling with shifting downbeats. Again, dynamic contrast is an important part of the music as it moves from *fortissimo* to *piano* and everything in between. The piece ends with two crescendos from *piano* to *fortissimo*.

There seems to be a new approach to writing snare drum solos for the concert hall that utilizes the wide variety of sounds and effects that are possible on the drum along with employing different kinds of sticks and brushes. This has taken the snare drum in new, very musical, directions, and this solo is very much in that vain.

—*Tom Morgan*

MARCHING PERCUSSION

Easy Marching Percussion Ensembles Vol. 1 **I–II**
Daniel Berg
Arr. Per Björkqvist
€30.00
Edition Svitzer
Instrumentation: snare drum, tenor drum, cymbals, drumset, xylophone, 3.5-octave marimba, bass guitar
Web: score sample and video recording

Per Björkqvist has taken three pieces from Daniel Berg's *Easy Duets* (also published by Edition Svitzer) and arranged them for beginning marching percussion ensemble. As Berg states in the performance notes, "Per and I hope that these pieces can get everyone to play together and further strengthen their interest in playing percussion ensemble music." As marching percussion continues to grow at the secondary level, the demand to get more performers involved at the primary and intermediate level grows, and these pieces achieve exactly that.

Each ensemble stays true to its intent and offers the possibility to involve a lot of performers at varying levels. Scored

for snare drum, tenor drum (single, not multi tenors), marching cymbals, drumset, xylophone, marimba, and bass guitar, basic technique is the primary emphasis with standard exercises making up the bulk of the snare drum and tenor drum parts (double beat, accent tap, chicken and a roll, etc.). The marimba part consists of only double vertical strokes and would be best suited for a four-mallet beginner. The bass guitar part generally mirrors the marimba part. The xylophone part provides some melodic and technical content, and the cymbal part is scored perfectly for a beginner or non-percussionist. With clear four- and eight-measure phrases, the steps to memorization (if desired) are minimized. With the inclusion of a drumset part, students with strong technical facility will have plenty to work on, as groove and feel could be considered one of the secondary pedagogical goals.

Overall, Björkqvist and Berg have provided the perfect avenue for a program that is looking to get more people involved at the primary and intermediate level. Each piece is adaptable for programs facing varying equipment and personnel issues. These works are also extremely well suited to demonstrate basic marching percussion for a percussion methods course at the collegiate level.

—Joe Millea

Take Two **IV–V**
Brian Blume
$19.00
Tapspace Publications
Instrumentation: marching snare drum, marching tenors
Web: video

Take Two is a series of four intermediate-advanced marching snare drum and marching tenor duets. As the program notes state, "These were originally created to serve as collegiate level audition material, but could also function well at the advanced high school level." Each piece focuses on a basic concept and is very well written, both technically and musically.

The first piece, "Take Two," is based on of the concept of an initial phrase followed by a similar altered phrase, hence the title. Contrasting dynamics and articulations between voices make this piece interesting for the performers, especially from an ensemble standpoint. "Catchphrase" involves more challenging concepts: phrases over the barline, phrases with space, etc. This provides the performers with several opportunities for duple to triple changes and metric modulation. "Relentless" is in 7/8 and stays true to its name. It is very straightforward throughout and ends with a dramatic accelerando. "Then Again" is evocative of a traditional march style with modern marching percussion sensibilities. It is rooted with traditional flam rudiments and sixteenth-note triplet rhythms.

Brian Blume has done an excellent job taking an instrumentation that can be highly technical and created thoughtful and interesting music. This collection would not only be appropriate for auditions but for marching percussionists who are looking for something with a lot of musical depth and subtly.

—Joe Millea

TIMPANI SOLO

Gavin's On the Run **III–IV**
Patrick Moore
$7.50
Kendor Music

This publication is scored for four timpani, tuned to F, A, D, F, and the pitches remain the same throughout the piece. The solo opens with a fanfare-type roll, plus a four-measure introduction at a slow tempo. The body of the solo is set in a rapid Allegro tempo at quarter-note equals 152. The work employs excellent musical phrases and there is often rapid movement between the drums. One phrase employs counterpoint between the right and left hands, and another features playing with the hands. In addition to those mentioned, there are a few passages that call for double stops, or striking two drums simultaneously.

The solo is clearly notated, and there are no page-turn problems. Except for the rapid tempo, the solo should be well within the reach of an advanced high school or young college timpanist.

—George Frock

Rockin' Pauken **III**
Darin Kamstra
$15.00
Tapspace Publications
Web: score sample and audio recording

Timpani solos are interesting because many times timpani solos aren't actually timpani solos; a number of them are more like multi-percussion solos that just happen to use timpani because very little is idiomatic about the use of the timpani. "Rockin' Pauken" fits this bill due to the fact that there is such minimal actual idiomatic timpani performance in the piece.

Clocking in at around five minutes, "Rockin' Pauken" is a medium difficulty solo that the composer states tries to "emulate the sound of rock drumset and bass." This is achieved through a few staples of rock music such as the use of a backbeat and the separation of low and high textures through the use of different implements while creating characteristic drumset grooves. Many sections are repeated as well, giving the piece a very pop-song feel.

Performers will need a pair of hard mallets as well as a single wire brush, and there are indications to perform in the center of the drum as well as the normal timpani beating spots. Much of the piece revolves around sections where one hand plays an ostinato underneath the other hand's execution of a melody.

The only thing truly idiomatic of timpani in this solo is the tuning that occurs on the highest drum between an E and an F. This occurs a number of times, but only on that single drum and for those specific pitches. Otherwise there is little in this piece that truly makes it feel like a timpani solo, outside of maybe the opening single-measure roll (the only roll in the piece).

My argument as to whether or not "Rockin' Pauken" is a timpani solo does not reflect on the quality of the piece. For a middle school or high school percussionist this could work well for a solo piece. However, as a piece that actually shows a performer's facility on the timpani, other works or even excerpts from timpani method books would work better.

—Brian Nozny

MULTIPLE PERCUSSION SOLO

Colors of Naobo **V**
Chen Yi
$8.99
Theodore Presser
Instrumentation: 2 small Chinese cymbals

This unaccompanied solo for a pair of small Chinese cymbals is dedicated to legendary percussionist Evelyn Glennie upon the celebration of her 50th birthday in 2015. The composition provides a creative interplay of six different ways of creating sounds from a pair of Chinese cymbals. The six unique cymbal techniques include muffling, rubbing, hitting the edge of one cymbal on the other cymbal's plate, a dry sound, an open sound, and improvisational techniques. Structurally, the 65-measure work has an initial 39-measure unit (divided into three 13-measure subsections), followed by two13-measure sections that conclude this one-minute, 45-second composition.

This unique composition could provide an opportunity to develop and/or showcase a timbre not commonly heard in the Western world.

—Jim Lambert

Efji **V**
Laurent Cuniot
$34.05
Gerard Billaudot
Instrumentation: 4 maracas, 4 caxixis, 2 clappers, 2 woodblocks, 2 wood toms, 2 crashers, 5 anklungs, 1 binsasara, 2 bonos, 1 octave of boo-bams, 2 toms, bass drum, 3 cymbals, 2 sizzle cymbals, 3 pitched cowbells, three metallic wheels, chimes, 1 octave of gongs, vibraphone, vibraphone tuned a quarter step higher, and 1 octave of gamelan

"Efji" is a new multiple-percussion solo that mixes traditional with numerous non-traditional percussion instruments. The piece is written in a score fashion with some instruments sharing staves, which presents a difficulty in reading the work. Each grouping of notes is clearly labeled for which instrument is intended; however, when many instruments are being used it can become slightly confusing to read the labels. The piece starts softly and has descriptions for the different sections, which include "little ritual in motion," "unstable energies," "statement," and "completion of tensions." These sections go through a wide range of tempos, meters, and rhythmic complexities.

This piece overall is difficult to read, and the wide range of required instruments make it difficult to program. The main difficulty would probably be the vibraphone that is tuned a quarter step higher. The composer offers no alternatives to any of the more obscure instruments needed, which would have allowed this piece to be more accessible to a wider audience. The piece itself is very difficult and would be good on a graduate level recital or a new music concert series.

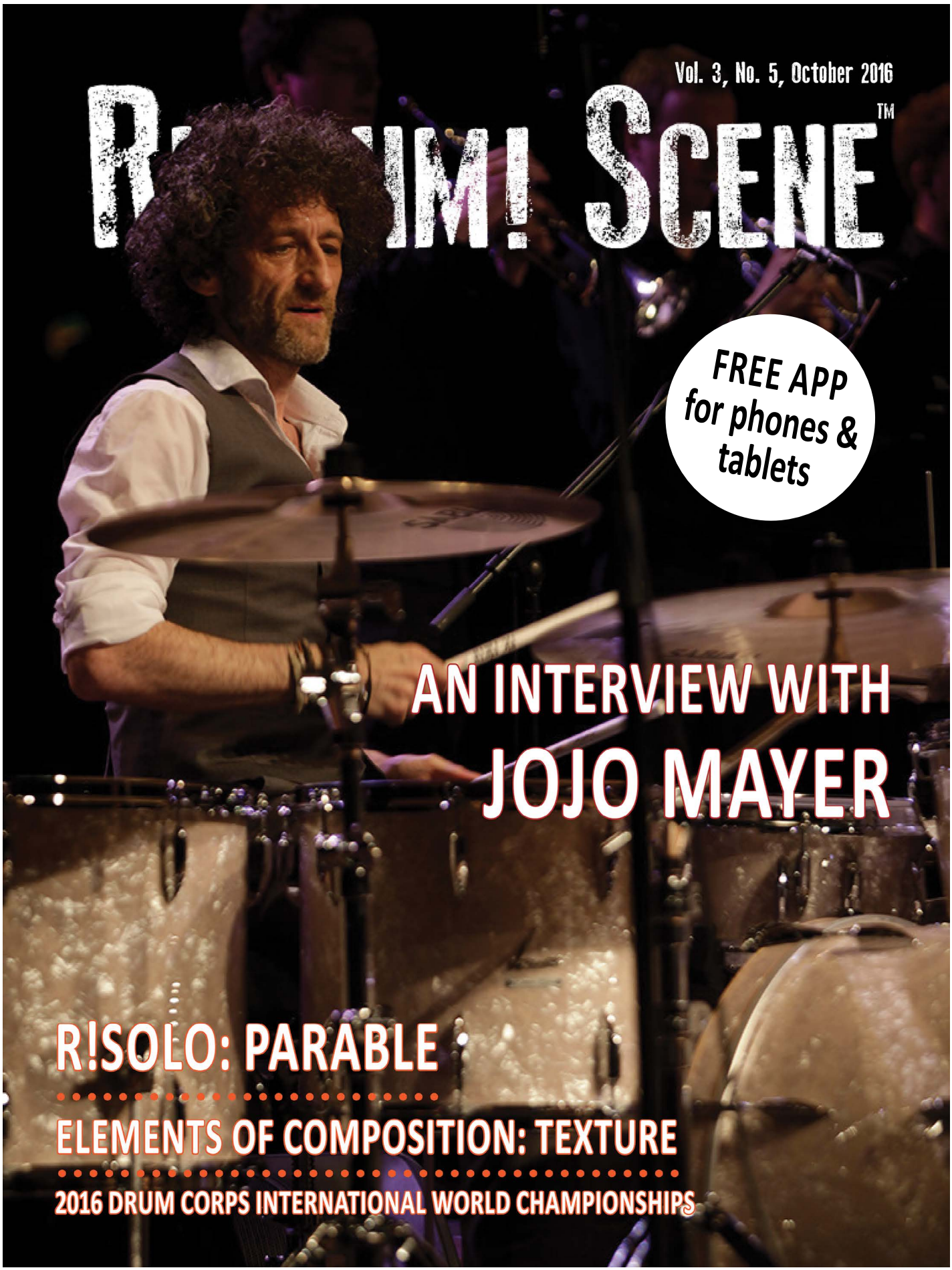
—Josh Armstrong

The Legend of the Golden Snail **III**
Robert Oetomo
€16.00
Edition Svitzer
Instrumentation: six porcelain bowls, ride cymbal, hi-hats
Web: score sample

This collection of six short episodes for solo percussion relays a traditional Indonesia folk legend, *Keong Emas.* The setup for the piece is relatively easy, requiring six porcelain bowls (tuned F, A, B-flat, C, E, F), a ride cymbal, and a pair of hi-hat cymbals. Loosely based on gamelan music, the bowls mimic the pentatonic slendro scale used in traditional Javanese music.

Although using a limited set-up, Robert Oetomo explores the many timbres possible with the porcelain bowls and cymbals, offering a detailed key of striking implements, extended techniques, and separation of the hands to create fluid lines. Although most of the movements use the bowls (only movements two and six use cymbals), the variety of implements the variation of character in each movement offer a good contrast that skillfully tells the story of Princess Dewi Limaran.

Technically, each movement is relatively easy. Again, this is a piece about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character, space, and narrative. Movement six provides some coordination difficulty, asking the performer to maintain off-beat hits on the ride cymbals while playing a relatively simple melody on the bowls. Otherwise, the technical considerations of the piece are easy enough to be accomplished by a skilled undergraduate percussionist.

"The Legend of the Golden Snail" would make an excellent addition to a junior or senior recital, or as a quick piece to learn for a faculty recital or run-out concert. The easy setup, straight-ahead narrative, and sonic peculiarities are sure to draw audiences in.

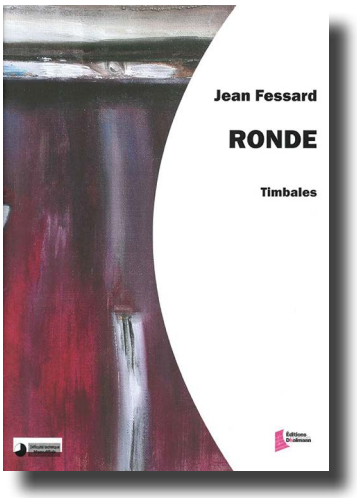
—Justin Alexander

MULTIPLE PERCUSSION DUO

Ronde **IV**
Jean Fessard
$20.00
Editions Francois Dhalmann
Instrumentation: 2 sets of 4 timpani or tom-toms, 2 tam tams or cymbals
Web: score sample

This duet for two timpanists is in the form of a round, thus the title. One of the obvious setbacks is that two sets of timpani are required. The score includes instrument substitutions (tom-toms) if two sets of drums are not available. Because the tunings for both sets of drums are identical, substituting toms could possibly diminish the overall integrity of the composition.

This piece will require mature players to be most effective. Shifting time signatures, changing beating spots, and playing on the drums with the hands will provide as much enjoyment for the performers as the audience members. Careful consideration of the underlying pulse will be absolutely essential to carrying the Afro-Cuban-based groove throughout. A good understanding and strong feel of simple, compound, and asymmetric time signatures is a must.



One setback of the piece is the musical placement of the tam tam or cymbal. I like the color, and I like the sound, it's just that the composer does not allow enough time for the performer to grab an appropriate mallet, running the risk of damaging his or her timpani mallets. The composer does suggest possibly using vibraphone mallets to counteract this, but I'm not sure the weight of the mallets would be enough to make an effective tam tam sound, so the suspended cymbal might be a better option if the vibe mallets are chosen.

"Ronde" would work very well for an advanced high school duo (for a solo-and-ensemble performance) or even as a short transition piece on an undergraduate recital. At just around three and a half minutes, this is sure to make an immediate impact.

—Marcus D. Reddick

MIXED INSTRUMENTATION

Amores Montunos **IV**
William Susman
$35.00
Susman Music
Instrumentation: 5-octave marimba, flute

This single-movement work, written for marimba and flute duo, was premiered in June of 2010. It is around seven minutes in duration. Only a few compositional techniques of "Amores Montunos" are reminiscent of Susman's solo work for marimba, "Marimba Montuno," which has been recorded by Joseph Gramley. While there is an obvious connection via the Latin montuno rhythm, there are few other similarities between the two pieces. The tonal language is much different in this duo than in the Fibonacci-series-based language of the marimba solo. "Amores Montunos" is completely tonal, with predictable pitch classes or sets well defined in each of the sections. By today's technical standards, moderate four-mallet ability will suffice to perform this work. The one exception would be some rather long independent rolls in the left hand, but these can easily be worked around if necessary.

There are clear delineations in form and structure that often seem to stifle what might otherwise be a more natural flow of the music. Phrases are largely based in groups of four (4, 8, 12, 16). While this is not necessarily problematic on the surface, some of the phrases seem rather similar. Terraced dynamic markings appear at only the beginning of sections, so both performers must take extra caution not to play too "flatly." The piece also lacks any tempo changes (at least notated ones), and any unifying connection from beginning to end, other than perhaps the occurrence of chords/pitches toward the end in retrograde from those presented in the opening of the piece.

Both the marimba and flute parts are highly repetitive, and rely almost completely on musical ostinati. Often there is an initial motivic figure presented in each part, and this is repeated through a phrase with only small harmonic variations, but often with little to no rhythmic variation. The montuno rhythm seems to rule all. (Case in point: the phrase from measures 250 to 263 is the same four notes in the marimba part, repeated in the same place each bar for the entire phrase, and then the next section repeats a largely static marimba ostinato on A-C-E-B for eight bars. The following 16-bar phrase has the flute singing in long tones alternating in fifths, while the marimba, yet again, repeats a new ostinato figure, and then next is another section with four chords repeated in the same rhythm for the duration of the section.) Perhaps a little more variation and development would keep the listener guessing, which could help generate interest and excitement in the listener.

All the page turns for the marimbist fall in awkward places, meaning it would be best to rebind the part or memorize it for performance. In the ever-expanding repertoire for flute and marimba duo, this work might get some performances, particularly for duos with developing flautists and by devotees of Susman's work. But I'm also fairly confident that "Amores Montunos" will quickly be eclipsed by other, more carefully crafted works for the genre.

—Phillip O'Banion

Burn **IV–V**
Nathan Daughtrey
$24.00
C. Alan Publications
Instrumentation: alto saxophone (or B-flat clarinet), 5-octave marimba
Web: score sample and audio recording

The marimba and saxophone duo has become a popular ensemble in recent years; the relative newness of the instruments and similarity in development and repertoire naturally recommend them to each other. "Burn" plays off of that connection by having both the marimba and saxophone (or clarinet) playing similar single lines, with often one instrument beginning the line and the other joining. The title is meant to refer to the various qualities of fire represented throughout the piece, but better describes the tempo and chops necessary to play it.

"Burn" was commissioned for saxophone and marimba, but the ability to be played by a B-flat clarinet adds to the versatility of the piece. The use of compound meter, large dynamic range, extremely fast tempo, and *moto perpetuo* is typical of Daughtrey's compositional style. The speed and exactitude of dynamic placement does not leave much room for performer interpretation, but rather requires that the players have exquisite technical control and precise execution.

"Burn" would fit as a flashy addition to a mixed chamber concert. It would be appropriate on a senior or graduate recital for students wanting to show off their technical ability.

—Marilyn K. Clark Silva

Cleve **III**
Frederic Macarez
$5.25
Gerard Billaudot Éditeur
Instrumentation (2 players): piano, multiple percussion (snare drum, 2 tom-toms, bass drum, suspended cymbal, cowbell, triangle, and woodblock)

In the July issue of *Percussive Notes*, I reviewed three pieces written for multiple percussion and piano by Frédéric Macarez. Having now seen the fourth one, I can see definite threads that tie these all together. In much the same way Mitchell Peters wrote musical pieces for marimba that introduced students to some of the techniques involved with four-mallet playing, Macarez does the same for multiple percussion. Using a small setup, Macarez creates an interesting composition, with a loosely based ABÁ form.

The rhythmic palette does not extend past sixteenth notes, but some of the ornamentation (5-stroke drags, intricate flam work) will be tricky for younger players. The piano accompaniment will help to create atmosphere and groove throughout the piece, so it will be imperative for both performers to internalize tempo and listen to one another. All notational items are very clearly marked, and mallet changes were carefully considered and set off with convenient fermatas. It comes in at about two and a half minutes and would work very well in a lesson or studio recital.

—Marcus D. Reddick

Concerto No. 1 **VI+**
William Kraft
$24.99
Theodore Presser
Instrumentation: 5 timpani and orchestra

During my 35 years of teaching at the University of Texas, it was an honor to work with many talented students, but also to have artists and composers visit our campus for short-term appointments. One of those was William Kraft, who I believe is one of the elite composers of percussion music in terms of content, sound creativity, and expression.

This publication is a new release of his "Concerto for Timpani and Orchestra," which was premiered in 1984 by the Indianapolis Symphony Orchestra, with Thomas Akins, timpanist. The timpani score is written for five pedal timpani,

and it is wonderful that the work is now available with an excellent piano reduction. The work takes around 23 minutes to perform, and is full of technical challenges, but also creative in color nuance. Some of the innovative ideas include a variety of mallets, use of the hands and fingers, gloves, and even placing miniature scores on the heads to act as mutes.

The opening movement described as "Allegretto" calls for short fragments of rhythmic patterns that develop in number and include sixteenth notes, plus patterns of five and six notes per quarter. As expected there are tuning changes, and clearly marked syncopated accents. The second movement is slower and performed with numerous rolls, glissandi pedal changes, and even one that moves over the range of all five timpani. The pedal changes help create the melodic material, but several changes of mallets create contrasting colors of sound. The final movement is set in a bright tempo, described as "Fleeting." The movement has a scherzo feel that will showcase the virtuoso abilities of the soloist. This movement is full of surprises and has sections allowing for improvisation, harmonics, and even four-note chords.

This is an excellent work that should be considered for advanced recital programs.

— *George Frock*

EUphonie I **V**
Jon Laukvik
€30.00
Edition Svitzer
Instrumentation (6 players): organ, two 4.3-octave marimbas, vibraphone, xylophone, glockenspiel, chimes, 4 timpani, glass chimes, 2 pitched cowbells (F-sharp and G-sharp), 3 antique cymbals (unspecified pitch), bongos, 2 temple blocks, accessory percussion.
Web: score sample and audio recording

The organ is not an uncommon instrument to be paired with percussion. A number of pieces from duets through large percussion ensembles have joined these instruments together, with the Lou Harrison "Concerto for Organ with Percussion Orchestra" probably being the most famous. With this latest contribution to the repertoire, "EUphonie I," Jon Laukvik has created an interesting work that does a good job of combining these two worlds together into one entertaining, cohesive unit.

Beginning with a multi-percussion texture consisting of bongos, temple blocks, pitched cowbells, and a cymbal, the composer introduces listeners to much of the rhythmic language of the piece as well as roughly outlining some of the main themes of the work. Soon after, a marimba enters with a serpentine-like line based on a synthetic scale of minor 3rds and 2nds on which much of the piece is based. This line continues to be used in entrances by the organ and xylophone, creating an interesting interplay between all of these instruments. Laukvik does a beautiful job of orchestration by allowing each instrument to contribute its own voice before combining with the other.

Once these colors are established the organ begins to break away and contribute a much different set of material. Many times these gestures are polyrhythmic in nature, consisting of quintuplets, triplets, and nine-note groupings against the running sixteenth notes of the mallet lines. The composer has orchestrated these sections very well, allowing the organ to never be covered by the percussion due to dense scoring or pairing the instruments within the same frequency spectrum.

One of the strengths of this work is the identifiable themes that the piece is based around, such as the opening scale in the marimba or the first timpani entrance, which highlight much of the building material for the work. These motives along with others are continually developed through the work, and yet are still identifiable even in later uses.

Another strength lies in the organ writing. The composer is an accomplished organist himself, and this shows through his understanding of the instrument both in terms of idiomatic technique as well as his indications in the score. All indications for which stops to use and adjustments made to the color of the organ are clear, and ample time is given to handle the logistics of these changes.

Given the arsenal of instruments needed in the percussion alone, as well as finding a space with an organ that could work for this type of ensemble, the challenges in preparing "EUphonie I" are substantial. However, those performers who can work their way past these will find a well-crafted work that will be worth the efforts.

—*Brian Nozny*

Exposé **IV–V**
William Susman
$25.00
Susman Music
Instrumentation: 2 violins, two 4-octave marimbas, piano
Web: score sample and audio recording

"Exposé" is a refreshing and modern take on the classical piano quintet with the marimbas taking the place of the viola and cello. The clearly delineated sections and way that the violins and marimbas alternately contrast and blend is reminiscent of classical compositional style. The piano likewise adds a syncopated accompaniment, with sections mirroring the other parts, which serves to drive forward the rhythm when the other instruments have sustained lines. The two violin parts and two marimba parts do not often employ rhythmic variety between the doubled instruments, but rather serve to enrich the harmonic texture. Because the three instruments alternately play similar and different material while using hocketed syncopation, rhythmic precision from the players is imperative.

While the individual parts are not particularly challenging, excepting the quick tempo, the sophistication of the ensemble make-up requires a level of maturity and experience from the players. This piece would be an excellent addition to a chamber music concert, and a good introduction to playing with marimba for violinists.

—*Marilyn K. Clark Silva*

Floating Falling **VI**
William Susman
$35.00
Susman Music
Instrumentation: 6 timpani, cello
Web: audio recording

Originally published in 1987, this piece was written for timpanist Jonathan Haas and cellist Andre Emelianoff. Written for six timpani, the score calls for two 25-inch drums to be the pitches that remain throughout the work. Upon further review of the tunings, I would use a 25-inch and an additional 20- or 21-inch drum for two reasons: first, the drums would sound better with this pairing (the pitches are C-sharp and G. The G would be too high for a 25-inch and would sound very thin). The C-sharp is in the middle of the range of the 25-inch, and the G is in the middle of the range of the 20-inch drum, creating a consistency in tone of these two pitches. Secondly, it would reduce the setup around the timpanist by five inches. Those of us who have played pieces written for multiple timpani know that every inch counts when it comes to expansive setups.

Anyone playing this piece will need to be prepared for lots of playing with very little rest. The piece is, unfortunately, not written very idiomatically for timpani, and the composer has allowed virtually no time to make small adjustments in pedaling or otherwise. The two performers will have to be very experienced, as multiple contemporary techniques are played in both instruments throughout. Since there are only two players, the timpani will need to play at a very low volume level. By itself, this isn't generally a problem, but with running sixteenth-note lines, this can be incredibly difficult at a low dynamic. Further, many of the pitch changes happen very quickly so a very well trained ear and great kinesthetic memory for pitch change is a must. Included with the score is a graph that details what and where the pitch changes occur for the timpanist, which is helpful.

Instructions are clear for both players, and several handwritten notes (I assume from Haas) are included in the score, though phrase markings and musical instructions are few and far between. I wouldn't recommend performing this piece unless there was a very specific reason for learning it. The $35.00 price tag is way too high for such a short piece and should be reduced to around $15.00.

—*Marcus D. Reddick*

Folk Art **IV**
Igor Kuljurić and Ivana Bilić
€16.00
Edition Svitzer
Instrumentation (5 or more players): 5-octave marimba, string quartet (or small string ensemble)
Web: score sample

The collaboration between Ivana Bilić and her award-winning composer father Igor Kuljurić has generated a delightful, concertino-like work, within the technical and musical reach of an accomplished high school marimbist. The work is based on Bilić's solo marimba piece "Tafate," so anyone already familiar with that would have only a bit of work to "relearn" the new form. Kuljurić has developed a wonderful accompaniment, utilizing numerous percussive sound possibilities from the string instruments.

Bilić's original marimba solo came out of improvisations on melodies and sounds from her country's folk heritage. To my ear, the tonality of this work clearly reflects those Eastern-European roots, though I am certainly no authority. The strings have a beautiful chorale in the middle of the piece, preceding the marimba cadenza. The cadenza features the most technical playing, as one might expect, requiring a bit of rhythmic independence between the hands: left playing a steady ostinato and the right playing accelerating and slowing gestures. However, none of the marimba playing is particularly flashy or fast for fast's sake.

The piece closes with a somewhat too-long "rhythmical play" between the soloist and the ensemble. The ideas therein are enjoyable enough, but in my opinion the lack of change in the almost ostinato-like rhythm, harmonic or melodic content, or the predictable four-bar phrase structure, diminishes the excitement and energy a great deal by the time the piece eventually concludes.

Edition Svitzer has, as usual, produced a quality score and parts, though I noted a missing first-ending in my initial perusal. A full recording is easy to find on YouTube, and I encourage readers to give it a listen.

—*Michael Overman*

Legends Suite V
Martin Blessinger
$24.00
C. Alan Publications
Instrumentation: clarinet (in A and B-flat), 5-octave marimba
Web: audio recording and score sample

Percussion and clarinet duets have a long history of excellent repertoire, and this piece is an exceptional addition. Commissioned by percussionist Andrew Eldridge, "Legends Suite" is named for the first of its four movements.

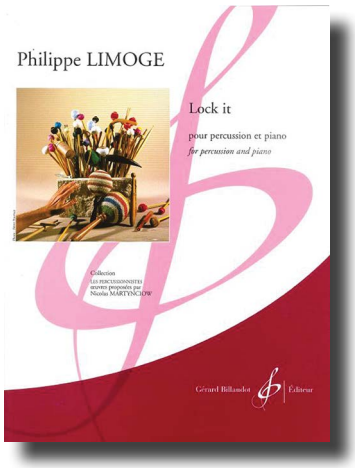
The first movement is slow, march-like, and slightly fugal in style and uses the range of each instrument beautifully to orchestrate the theme and motive. This movement requires a lot of small interval control and one-handed rolls in the marimba part. The second movement, "Satiesque," is an homage to one of Blessinger's favorite composers and stays true to the title. The marimbist provides a supportive roll both harmonically and rhythmically and must be able to follow the clarinetist in phrasing and subtle shifts in timing. The third movement, "Spanish Dance," as the composer states, "is more Spanish-sounding than actually Spanish and proceeds in a typical dance form." Performers familiar with Astor Piazzolla's guitar music will have an advantage in preparation. The final movement, "In Moto Perpetuo," is "an etude in breath control for the clarinetist." Excellent time is necessary for the success of this movement. It contains a great amount of mixed meters and articulations, both written and agogic. The octave control and level of coordination between the hands requires advanced technique.

Generally speaking, "Legends Suite" is extremely well thought out and orchestrated. It would be appropriate for a player with excellent technical and musical mastery of the marimba and a duo that already has a great deal of ensemble cohesion.

—Joe Millea

Lock it IV
Philippe Limoge
$32.99
Gerard Billaudot
Instrumentation: vibraphone, drumset, 4 timpani, 5-octave marimba, piano

This a fun percussion solo with piano accompaniment that is a nod to the ragtime genre. The piece begins with a slow vibraphone introduction that requires four mallets and comfort with moving chords around the vibes. Following the vibes there is a short marimba transition as the player moves to the drumset. The drumset part is written out, and no indication is given for any improvisation. The more difficult sections contain alternate versions as well. In the middle of this section there is a short cadenza,



which is followed by call and response between the soloist and the piano player. Following this the player moves to timpani.

The timpani section is marked Lento, and with the exception of a few measures is entirely unaccompanied. The composer does an excellent job of indicating pitch changes, of which there are quite a few. The soloist needs to have a well-trained ear and be very comfortable changing notes on the drums while playing. The piece ends with a traditional ragtime marimba section, which begins with four mallets and transitions to a faster two-mallet ending.

This is an excellent addition to the solo repertoire and offers a fun way to showcase all percussive abilities. The mallet sections are not very difficult, but the drumset and timpani parts puts this piece more on the difficult side. The fun, ragtime feeling of the work, along with the showcasing of the various instruments, would lend itself well to an undergraduate senior recital. The piano part would be easily performed by a student as well, making this an ideal piece for collaboration on a recital.

—Josh Armstrong

Piazonore VI
Alexej Gerassimez
€20.00
Edition Svitzer
Instrumentation: vibraphone, piano
Web: score sample and video

Composed in 2014 as a unique jazz vibraphone/piano duo, Alexej Gerassimez's "Piazonore" is a five-and-a-half minute, single-movement composition that demands a superb four-mallet vibraphonist as well as a superb piano accompanist (who really functions in duet with the vibraphone performer).

A YouTube video available through the publisher's website provides a beautiful performance of this composition, which is in A minor. With the exception of the brief codetta ending (which is in 5/8), the composition is in a driving 4/4 with lots of syncopation in the opening and concluding sections of this ternary structure. The contrasting B section is softer, less rhythmic, and more reflectively pensive in its presentation. This 181-measure composition would be a great opening piece for a recital or a superb closing work in a jazz setting. This composition would be an excellent repertoire selection for a master's degree-level performance.

—Jim Lambert

Soar, Concerto No. 1 for Marimba and String Orchestra V
Robert Oetomo
€35.00 (includes piano reduction)
Edition Svitzer
Instrumentation: 5-octave marimba, string orchestra, piano
Web: score sample and audio recording

This 20-minute marimba concerto is a medley of musical ideas influenced by Bach, Mozart, Beethoven, Rachmaninoff, Dvořák, and Stravinsky, as well as rock and roll. In this original composition, Robert Oetomo does a fine job imitating these composers and integrating their styles into the standard performance practices and constraints of marimba playing.

The first movement begins with irregular accents set in a steady, pulsing eighth-note rhythm reminiscent of Stravinsky's "Rite of Spring." This idea continues throughout the movement, alternating with more lyrical passages that are transposed into various keys, and ending with a written cadenza that contains short fragments of all material previously introduced. Movement II, played with rolls throughout, is a slow Bach-like chorale presented as a back-and-forth dialogue between the soloist and accompaniment. The third movement is full of melodic ideas embedded within a Presto tempo and rhythm- and permutation-based chord progressions, and a contrasting Espressivo section with sliding Debussy-like waves of sixteenth notes. The end of the third movement most evinces the meaning of the title, as the chord progression seems to rise and soar to the top of the instrument as it closes.

I like "Soar," but I don't love it. It is absolutely an audience pleaser, and very tonally accessible. But, for me, it's a little too predictable, moving from one marimba convention to another, outlining simple chords much like an Ewazen marimba composition with too many open fifths and simple triadic harmonies.

—Julie Licata

Tambourine Chinos IV
Fritz Kreisler
Arr. Edward Bach
$24.00
C. Alan Publications
Instrumentation: xylophone, brass quintet
Web: score sample and audio recording

During the 1930s a number of original compositions were written for xylophone and marimba and featured on radio broadcasts. It was also common to perform arrangements or transcription of music written for other instruments. One solo, which was almost a standard in teaching studios, was the Fritz Kreisler violin solo "Tambourine Chinois." Earlier publications were for marimba or xylophone and piano, but this publication offers a fresh approach with the solo accompanied by a brass quintet.

Written in the key of B-flat, the solo part is very true to the original versions. All of the phrasing and accidentals are clearly notated, and the scoring is such that the balance of the two timbrel colors of brass and percussion create an excellent work to include on recital programs. As was the case in the earlier versions, the solo can be performed with two mallets. The form of the solo is ABA, and the middle section is beautifully written with the nuances of trills, grace notes, and scales notated. The brass quintet instrumentation follows the traditional two trumpets, horn, trombone, and tuba.

This combination of xylophone and brass makes this an ideal encore for a recital program, and could also be used to feature students on a band program.

—George Frock

This World VI
William L. Cahn
$30.00
Self-Published
Instrumentation: vocal soloist (soprano or tenor), 2 marimbas (one 4-octave and one 5-octave), vibraphone, multiple percussion setup (including bass drum, tom-tom, large suspended cymbal, crotales, and orchestra bells)

This composition was composed specifically for the 2014 Percussion Rochester Festival at the Eastman School of Music in conjunction with the Rochester Greentopia Festival with a theme of environmental sustainability. William Cahn's original poem is structured in eight five-line stanzas that reflect the composer's passion for planet Earth's sustainability and man's responsibilities/responses to the introductory statements for each stanza of: *"What is this living world I see? What is this furrowed earth I touch? What is this gentle wind I feel? What is this water frozen pure? What is this fire burning bright? Is this a living world I see? What is this endless sky above? What is this world I see and hear?"*

The composer's craftsmanship of the accompaniment reflects the topics presented with a tonal center of E, with creative blurring of the tonal center with 12/8 rhythms that one would expect from Nexus performers and Cahn in particular.

The vocal part is not overly demanding melodically, but it requires a mature

singer who can convey the poem's substantive message of sustainability. This composition lasts a little over nine minutes and would be appropriate for a mature percussion quartet with vocal soloist. It might suit a graduate-level percussion recital. Congratulations to Bill Cahn for his thoughtful, well-crafted composition.

—Jim Lambert

WORLD PERCUSSION

Concerto for Doumbek & Soundscape **III–IV**
Evan Gottschalk
$24.95
HoneyRock

This engaging composition is nearly ten minutes in length in three continuous movements. Movement I calls for a pair of doumbeks (one mounted/one held) while Movement II calls for a larger instrument (presumably a sumbati or dholla size). Movement III calls for a standard tablah size doumbek. Making use mostly of *doum* and *tek* strokes with an occasionally slap, the notation is easy to interpret. The composer stipulates that performers should feel free to embellish the notation with their own improvisation in terms of slight variations and embellishments (and Movement III calls for a featured improvisation). Performers should be fluent in a doumbek technique at an intermediate level as there are no fingering indications for the rapid sixteenth-note passages. It's my feeling that some experience with contemporary Turkish left-hand techniques will make the execution of those passages more comfortable.

The composition offers much variety with customary Middle Eastern rhythmic grooves, slight pauses, dynamic variation, and shifting meters (4/4, 5/8, 7/8, 6/16, 3/4, 7/16, 3/8, 4/8, 2/4, and 11/8 throughout). The inviting soundscape provided on the accompanying CDR features oud, riq, and an assortment of percussive timbres that are easy to sync up with, providing a winsome accompaniment for the soloist. This captivating piece has a good balance of momentary demands and repetition that percussion majors and faculty will find suitable for degree recitals. For those looking for an achievable challenge and mesmeric variety for their recital, this piece is a winning choice.

—N. Scott Robinson

Playing the Tune: Techniques for Accompanying Irish Traditional Music on the Bodhrán
Andy Kruspe
$20.00
Self-Published

Andy Kruspe provides percussionists with another excellent resource, furthering the pedagogical materials available on the performance practice of the bodhrán. This 40-page book and CDR package is packed with brilliantly laid-out learning material that is both inviting and comprehensive. This is a logical step forward from his previous method book, *The Bodhrán Primer* (2014), which discussed in great detail techniques for learning to play the instrument. In *Playing the Tune…* Kruspe addresses the bodhrán in its musical context, the Irish traditional folk music ensemble. After a brief introduction section outlining how to use the book, the layout involves 11 mini-lessons on how to accompany a specific traditional tune.

Each section features explanation, a melodic transcription of the tune, and a bodhrán transcription showing the particular accompaniment idea. The enclosed CDR contains 44 play-along tracks that alternatively feature fiddle only, bodhrán only, and both together for each lesson. Several superb photos easily show hand positions, because the drum used had a transparent shell and head.

Topics include dance rhythms, accents, pitch variations, melodic variations, counterpoint, motor rhythms, drumset rhythms, bass lines, use of space, feel variation, and repetition variation. Kruspe's methodology—a detailed text on technique followed by another on performance context—is an excellent model to consider in the production of other world percussion pedagogical materials. His unique talent for both performance and pedagogy is considerable in its breadth, clarity, and effectiveness.

—N. Scott Robinson

DRUMSET

Focused Coordination Book 1: 4/4 Time, 8th Note Coordination **II–III**
Focused Coordibation Book 2: 4/4 Time, 16th Note Coordination **III–IV**
Ben Johnston
$15.00 each
Skinny Branches Publishing

This two-book series explores variations of eighth- and sixteenth-note grooves in 4/4. Johnston introduces "groove foundations," which are basic patterns formed from a bass, snare, and cymbal pattern. The same groove foundation is featured throughout the page, with extra notes added. The author refers to these additions as "focused coordination." Notes that are not in the original pattern are notated in light gray so the reader can easily spot the additions. The author also includes a number of "groove blanks," which are basically the groove foundation notated again. Readers can pencil in extra notes to create their own variations.

Johnston also uses "4-way sticking glyphs" in conjunction with the groove foundations. The glyphs look like the letter "T" leaning at a 45-degree angle. A "T" leaning to the right means right-hand hit, a "T" leaning upside down and to the left indicates a left foot hit. They are often combined to represent multiple limbs with just one symbol.

The first book uses eighth-note bass and snare variations underneath quarter, eighth, off-beat eighth notes (think disco), and sixteenth-note cymbal ostinatos. The second book adds sixteenth-note bass and snare variations over the same ostinatos. Readers are encouraged to add dynamics, crash cymbal hits, open hi-hat notes, and drum fills when appropriate. Transitioning from one pattern to another is also encouraged. Those looking for an analytical, methodical approach to groove-based coordination will find this book especially interesting.

—Jeff W. Johnson

RECORDINGS

Anima Mundi
Cristian Perez
Cristian Perez Music
Web: audio samples

Anima Mundi refers to the concept of a "world soul"—a connection among all living things on our planet. Argentine guitarist Cristian Perez's CD is a musical interpretation of this concept offering the listener a rich palette of musical culture with its 11 tracks. Upon my first listen, I was reminded of the work of Paul Winter and Oregon as the sounds of cello, flute, nylon-string guitar, and tabla favorably recalled my own time with those artists. This CD is a suitable homage to that particular vision in acoustic world-fusion music, as Cristian leads an ensemble of skilled musicians that navigate a global palette of musicality.

Featured throughout is the ever more-than-able Joe McCarthy on drumset and a variety of percussion in alternation with Bruno Lucini. The great jazz steel pan artist Victor Provost contributes on the outstanding "Hojas Podridas." Other contributing artists include Haroon Alam (tabla), Yana Hristova (flute, piccolo), Emmanuel Trifilio (bandoneon), Daniel Brown (acoustic bass), Devree Lewis (cello), Lynn Veronneau (vocal), and Kevin Elam (low whistle, vocal).

Perez plays an impressive array of stringed instruments including nylon-string guitar, charango, mandolin, electric guitar, acoustic guitar, 12-string guitar, and fretless guitar (in addition to bombo and other percussion). Musical influences heard throughout from Peru, North India, Japan, Argentina, Brazil, American popular song, jazz, Trinidad, and European classical music successfully spice this CD with taste. Like a well-prepared meal, this CD delivers a perfection in its blend and balance of all of its various components, making for a most satisfying listening experience.

—N. Scott Robinson

Canto América
Michael Spiro, Wayne Wallace, and La Orquesta Sinfonietta
Patois Records

Taking inspiration from contemporary Latin jazz and the more string-based *danzón* orchestra of Cuba's musical past, Canto América offers the listener a unique opportunity to hear a Grammy Award-nominated jazz quintet in conjunction with 30 additional musicians, making for a unique chamber orchestra. The main Latin jazz quintet features trombonist Wayne Wallace, Latin percussionist Michael Spiro, pianist Murray Low, bassist David Belove, and drummer Colin Douglas.

Throughout this lavishly packaged CD, the performances are admirable and uplifting as is typical of the projects Spiro is involved in. Most impressive to me were the lush compositions and arrangements of Wallace and Spiro. Together the two are akin to Duke Ellington's musical Latin cousins! The entire chamber orchestra of 35 musicians performs as a seamless unit, keeping compositions alive with artful creativity, moving improvisations, and surprising arrangements that undeniably burst forth from the speakers in a most welcome sensual assault. This music has the depth and merit one can rely on senior artists such as Wallace/Spiro and company to provide.

Riveting orchestral Latin jazz like you've never heard is what Canto América offers; its true musical depths are to be plundered with continual visits. Patois Records and Indiana University's Jacobs School of Music should be highly commended for bringing such musical beauty to fruition that is at once dazzlingly delightful in its infectious inspiration.

—N. Scott Robinson

Digital Divide
Philip O'Banion
BCM+D Records

Philip O'Banion is Assistant Professor of Percussion and Director of Percussion Studies at Temple University. As the title of the album suggests, this disc contains electronic music, digital media, and per-

cussion. This new recording features the music of Ivan Trevino, Beljinder Sekhon, Andy Akiho, Patrick Long, Lane Harder, and Dave Maric.

O'Banion's playing is stellar throughout the album. His skill in combining subtle musical nuances within the scope of the electronic sounds is quite impressive. Highlights of the recording include Akiho's "Stop Speaking" for solo snare drum and electronic voice and Long's "Chaconne for Vibraphone and Tablet Computer." Both compositions utilize outstanding soundscapes in the electronics that truly enhance the solo percussive voices. *Digital Divide* is a very unique recording that includes several new works for percussion and electronics. O'Banion's performance is truly fantastic!

—Brett William Dietz

Electric Rebel Poetry
Southern Oregon University Percussion Ensembles
Terry Longshore, Director
Self-Released

This recording features the music of Bryan Jeffs, Mark Applebaum, Collin Malloy, Hikaru Sawai, and Jeff Richmond. The performance by the SOUPE is exceptional and musically inspiring.

Highlights include Mark Applebaum's "30" for percussion soloist, quartet, and septet. The piece is everything we have to come expect from this incessantly creative composer. Layered soundscapes and complex rhythms flourish throughout the performance of this fascinating work. Sawai's "Yume no Wa," arranged by Collin Malloy, is a delightful work played beautifully by the ensemble. And the last track, "Sex, Drugs, and Poetry" by Richmond is a delightful contemporary jazz piece for percussion ensemble. This is a truly magnificent recording by the Southern Oregon University Percussion Ensembles and Terry Longshore. I highly recommend it.

—Brett William Dietz

Hearing Things
Hans-Kristian Kjos Sorensen
Ultron Records

Norwegian percussionist Hans-Kristian Kjos Sorensen is an incredible cimbalom player, and he demonstrates this skill throughout this disc. The album features the music of Per Norgård, Iannis Xenakis, John Cage, and Sorensen.

Sorensen's playing is truly mesmerizing throughout this recording. His cimbalom playing on Norgård's "Isternia" can only be described as magical. Sorensen's "Far" is a lovely meditation utilizing vibraphone, tuned gongs, bass drum, conga, and toms. His performance of Xenakis' "Psappha" with Martin Horntveth (playing live electronics) is incredibly unique. Sorensen also gives a beautifully memorable performance of John Cage's "In a Landscape" on cimbalom.

Hearing Things is a breathtaking recording. Sorensen's performance is stunning and hypnotic.

—Brett William Dietz

La Alma del Ábol
Southern Oregon University Percussion Ensembles
Terry Longshore, Director
Self-Released

This is another great recording by SOUPE and Terry Longshore. It features performances of Chris Burton Jácome, Alport Mhlanga, Christopher Deane, Nigel Westlake, Bryan Jeffs, and Peter Garland.

The first track, "La Alma del Álma, la Resonancia de una Rama," is a Flamenco piece with gorgeous guitar playing by the composer, Jácome. The performances of Deane's "Vespertine Formations" and Westlake's "Omphalo Centric Lecture" are incredibly musical and precise. "A Maroon Hog's Rebel Frog" by Jeffs hints at several distinct musical styles including reggae, funk and rock, and Garland's "Apple Blossom" is delightfully well performed by the ensemble.

The Southern Oregon University Percussion Ensembles have produced another solid recording of new music and well-known percussion ensemble standards. Longshore's musical leadership of this group is phenomenal, and I look forward to more recordings from this group.

—Brett William Dietz

Néo
Kaoru Watanabe
Self-Released

Nostalgia can be found in all manner of pop culture these days. Unlike the reboots and throwbacks, Kaoru Watanabe—Brooklyn based composer/musician, who has for years been a specialist on Japanese taiko drumming and shinobue flutes—has a unique take on the concept. Natsukashisa, meaning "nostalgia" or "a yearning for" in Japanese, is the guiding force of this album. Watanabe explains it as an "intersection between nostalgia and ritual, where we can reminisce about ancient times and places which are distant from our present lives, but very close to our hearts." In addition to this idea of natsukashisa, Watanabe's music combines elements of jazz, Indian classical music, contemporary classical composition, and his own take on ancient Japanese traditional music. The result is wholly original and soulful music using traditional taiko drums, shinobue flutes, and other Japanese instruments.

"Néo" is both the name of this album and the ensemble joining Watanabe, featuring longtime Broadway percussionist Barbara Merjan and percussionists/drummers Fumi Tanakadate and Sayun Chang. Sumie Kaneko also appears on koto on a few tracks. As Watanabe points out in his liner notes, taiko drumming takes a particular strength, stamina, and physicality. In this case, the performers are also asked to improvise over complex rhythmic structures and forms, which brings a new layer of sophistication to this kind of drumming. It wasn't until the third track, "Prism," that sophistication and subtlety clicked into place for me: shifting subdivisions, odd displacements, turns and flourishes, all suggest light fragmented through a prism, as the title suggests.

At first, I wasn't sure what to make of the music. I think sometimes we're programmed to want music to fit into some kind of genre or box. This isn't traditional Japanese music, it isn't jazz, it isn't a contemporary avant-garde vibe (though, there is definitely some of that); it is something else entirely: natsukashisa.

—John Lane

Plot: Music for Unspecified Instrumentation
McCormick Percussion Group
Self-Released

Robert McCormick is the director of the McCormick Percussion Group and also performs on this two-CD collection of contemporary works for percussion. It is not new for him to present such a collection, as he has a long history of introducing recordings that feature percussion in a chamber music setting. Under his leadership, his excellent percussion program at the University of South Florida, plus his recordings, resulted with him receiving the prestigious PAS Education Award at last year's PASIC.

This is an interesting pair of CDs, which feature compositions by Stuart Saunders Smith, Robert Erickson, Johanna Beyer, James Tenney, Herbert Brun, and Earl Brown. Each of the works, as expected, feature percussion, but since the collection is for unspecified instruments, the works are quite different in contrasts and tonal colors. Many contain sections that are quite free, with no pulse, and take on a feeling of improvisation. When there are patterns of pulse, the mood has nice contrasts of dynamics.

I was very impressed with the Beyer work, which has five short sections, each featuring a different form of percussion instruments. Erickson's "Pacific Sirens" utilizes a mixture of metallic sounds, some gongs and some electronics, employed over long passages that have a sound similar to wind sounds in a hurricane.

Congratulations to McCormick for another contribution to the artistic side of our percussion field.

—George Frock

Rosie's Point of View
Matt Stonehouse
Self-Released

As I sit here writing about this recording, I am listening to the title track with its calming groove in seven. It's not that the rest of the recording doesn't fit this bill, it's just that this track is the most orchestrated version of what Matt Stonehouse does on this album.

Stonehouse uses a host of string instruments throughout this recording: a mandocello (the largest of the mandolins), a mandolin, and an electric guitar to create atmospheric melodies under which multiple ethnic drums (tar, daf, riq, daholla) are inserted to create some satisfying grooves.

The overall vibe of the recording is one of atmospheric soundtrack-esque music. With no lyrics to listen for, it's a recording that can easily permeate many surroundings. The mastering of the album is good for the most part, yet the balance between instruments is not always optimal in the recording. Many of the tracks are highly repetitive, so it's not necessarily an album to which you would sit down and critically listen. Rather, it would be perfect for meditation, exercise, studying—anywhere that music can be listened to passively. There is enough to it, however, to make it lend itself very well to a social environment like a dinner party and the like. It's calming and serene, yet has enough bite to get the attention of the careful listener.

—Marcus D. Reddick

Tower Music
Joseph Bertolozzi
Innova Records

I admire and respect composer Joseph Bertolozzi's dogged determination to get this album made. First, an explanation: *Tower Music* uses samples of sounds made from the Eiffel Tower. Bertolozzi "played" the landmark tower with a variety of mallets, sticks, and implements, which were recorded by a team of sound recording engineers. He took over 10,000 samples back to his studio and assembled electronically, without any added digital effects, a "fixed musical composition." He says in the liner notes that it is technically playable by live musicians, and that a live performance was the original (and possible future) intention.

There have been a number of sound artists and composers who create music from structures. Good examples include John Rose and Hollis Taylor playing fences in Australia and Glenn Weyant playing the border walls between the U.S. and Mexico. Bertolozzi's own *Bridge Music* is a largely successful public-art project featuring a unique sound-art installation on the Mid Hudson Bridge in Poughkeepsie, N.Y., which uses the bridge as the instrument.

Bertolozzi has been highly successful

in generating buzz and press for *Tower Music*, as he did for *Bridge Music*. I'm sorry to report that, in my opinion, the novelty surrounding this particular project surpasses the actual end product. The sounds aren't particularly interesting (metal clangs and bangs that could literally be made from any large metallic structure). However, because the sounds are from the Eiffel Tower, it's a story. Then there's the music: mostly toe-tapping dance music, which I assume is designed for a broad appeal.

I certainly appreciate the determination and, based on the number of people thanked in the album liner notes, the support involved in producing this album. I just wish the end product was as compelling as the story of how it was made.

—*John Lane*

Vibes Virtuoso
Nick Parnell
Self-Released

Aussie vibraphonist Nick Parnell plays with nuance, clarity, and fiery energy. In many ways this album seems to be a calling card for Parnell as a soloist and intended as a promotion of the vibraphone as a solo instrument. Inside the first page of the liner notes is a phonetic spelling and definition of "vibraphone." This tells me that percussionists are likely not the intended audience, and that would also account for the conservative repertoire: a lineup of arrangements of known favorites by Gershwin, Handel, Bach, Albeniz, Ravel, Debussy, Paganini, and more. None of the repertoire would be out of place on a violin or piano soloist's recording, for instance.

Parnell and his collaborative pianist Amir Farid have some impressive performing credits. Both are clearly top-notch performers and work extremely well together here. Certainly, the arrangements and performances are well crafted.

The liner notes claim that Parnell "makes old music new again, injecting energy into a repertoire that might be familiar to some, but definitely inspirational to all." While I'm not sure I agree that old music can be new *again*, I think casual (non-percussionist) listeners will find something they know and will be inspired by Parnell's artistry. Personally, I wish there had been more music expressly written for the vibraphone. While long established in jazz, only time will tell if offerings of this kind will vault the vibraphone to the status of an accepted solo instrument in the ranks of the larger world of classical commercial music.

—*John Lane*

Zero to 60
Jae Sinnett
J-Nett Music

I had not heard of Jae Sinnett until I had the privilege of listening to his new recording, *Zero to 60*, but I instantly connected with his playing and composing. This album commemorates Sinnett turning 60, and having recently passed 60 myself, I was very interested to check out this band.

As one experiences this music, it soon becomes clear that Sinnett is a very accomplished musician. He is not a flashy drummer but rather a consummate musical artist who supports the other musicians perfectly. His solos are musical statements that flow naturally out of the context of the tune. Whether it's soloing over a vamp in the opening track, "Double Dribble," or in more free soloing situations, he is always in complete control. As an accompanist he is fluent in all styles, including jazz swing, various Latin grooves, odd meters, etc. He does it all, as reflected in this CD.

Sinnett is also an excellent composer. Of the ten tracks recorded here, nine are originals. The harmonic and melodic content of these tunes is deep, reflecting Sinnett's long experience playing and listening to a wide variety of musical styles. One can hear the influence of Miles, Coltrane, Brecker, funk/fusion, and Afro-Cuban styles, all integrated into a personal artistic statement. He is the embodiment of what we should all strive to become as musicians: a master artist who has developed a personal voice, resulting from a wide spectrum of musical experiences. The other musicians on this CD deserve recognition as well. They include Ralph Bowen on tenor saxophone, Allen Farnham on piano, and Hans Glawischnig on bass. These great players bring Sinnett's music to life effortlessly and the communication and connection within the group is a joy to hear.

I can't say enough good things about this recording. I wholeheartedly recommend it for both the drumming and the compositions. Young drummers and percussionists will find the music inspiring and challenging. Sinnett also has an excellent website: www.jaesinnett.com. There you will find more information about all his recordings, as well as instructional videos and more. Sinnett embodies what it means to be a professional drummer/composer in the 21st Century.

—*Tom Morgan*

PASIC FOCUS DAY 2017
Percussion Works Since 2000
Host: Aiyun Huang

Edgard Varèse's seminal work, Ionisation, marked the birth of modern percussion. Since then, percussionists have taken the lead in musical experimentation with new sounds, new practices, and new genres. Collaborations between percussionists and composers have played a crucial role in the development of important works and genres in the last 85 years. The relatively short history of contemporary percussion music has forced percussionists to include research in their daily routines, in order to invent and master new instruments and devices, to accelerate their technical development to meet demands, to quickly adapt to new environments, and to think outside-[of-omit]-the-box in order to navigate through our rapidly evolving world.

Focus Day 2017 solicits proposals to help define the current state of percussion with an emphasis on "Percussion Works Since 2000". We are interested in finding out what adventures have taken place since the millennium, both in the continuation of the established canons and the development of new ones. What are the exciting new works after Psappha, Rebonds, and Rogosanti? What are the new ideas and new contextualization of ideas that we have not yet experienced at PASIC?

Priorities will be given to works which have not been previously presented at the convention. The goal is to survey the field, and to understand what we have done collectively since 2000. Through this process, we are hopeful that some new classics will emerge.

The committee is interested in the participation of both emerging and established artists. All proposals that meet the criteria and qualify for inclusion on the 2017 PASIC Focus Day will be given complete and careful consideration. Please note: expenses and the securing of instruments and funding sources will be the sole responsibility of the artist(s) themselves. This includes all logistical and financial considerations associated with the performance. Please prepare and submit proposals with this consideration in mind. A completed session application must be included for proposals to be reviewed. This, as well as detailed application instructions, can be found at www.pas.org.

For additional information, please contact:
Aiyun Huang, Focus Day 2017 Host,
via Email: aiyun.huang@mcgill.ca.

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Deagan Model 36 Marimba

Donated by Mary Jo Williamson, 2016.07.01

During World War II, restrictions were placed on the manufacture of musical instruments and other objects considered non-essential to the war effort in the United States. The metal components in these objects could constitute no more than ten percent of the total weight.

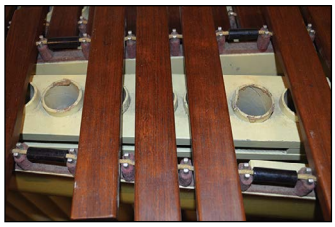
As a result of this restriction, from 1943 to 1945 the J. C. Deagan company manufactured a four-octave (C3–C7) marimba, model 36, with unique fiber resonators and wooden assembly joints. The instrument does contain several significant metal parts, including the suspension posts, connectors between the split bar rails and split center support rail, tension springs on the two suspension cords, parts of the wheels, small nails on the decorative wood end-board guards, and screws on the center rail connection to the end boards. However, all of these components still comprise less than ten percent of the instrument's total weight.

The most innovative weight-saving feature is the construction of the resonators from fiber board that resembles a heavy cardboard tube and the mounting board to which the resonators are attached. In addition, all rails are attached to the end boards using wooden slots and dowels, with a tongue-and-groove connection.

This instrument features a two-tone, gold-finished frame, felt insulators on the bar posts and Honduras rosewood bars, which range in size from 17″ x 2″ x 1″ to 6.75″ x 1.25″ x .75″. The frame of the instrument is 66 inches long, 36 inches high, and 32 inches wide at the large end.

This marimba was a gift to George "Bud" Williamson from his parents in 1944, when he was 14 years old, and it remained in his possession until his death in 2014. During World War II, which created a shortage of male civilians, George, while only a sophomore in high school, was invited to join the Ohio University band as a percussionist, becoming the youngest-ever member of the OU band. Starting his first professional dance band at the age of 16, George used this instrument for all types of performances throughout his varied music career.

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



Detail of the accidental bars. Note the cardboard resonators attached to a board, and the suspension pegs with felt insulators.

Detail of the wooden rail joint on the inside of the end board showing the pegged tongue-and-groove construction.

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