Percussive Notes

The journal of the Percussive Arts Society • Vol. 47, No. 5 • November 2009

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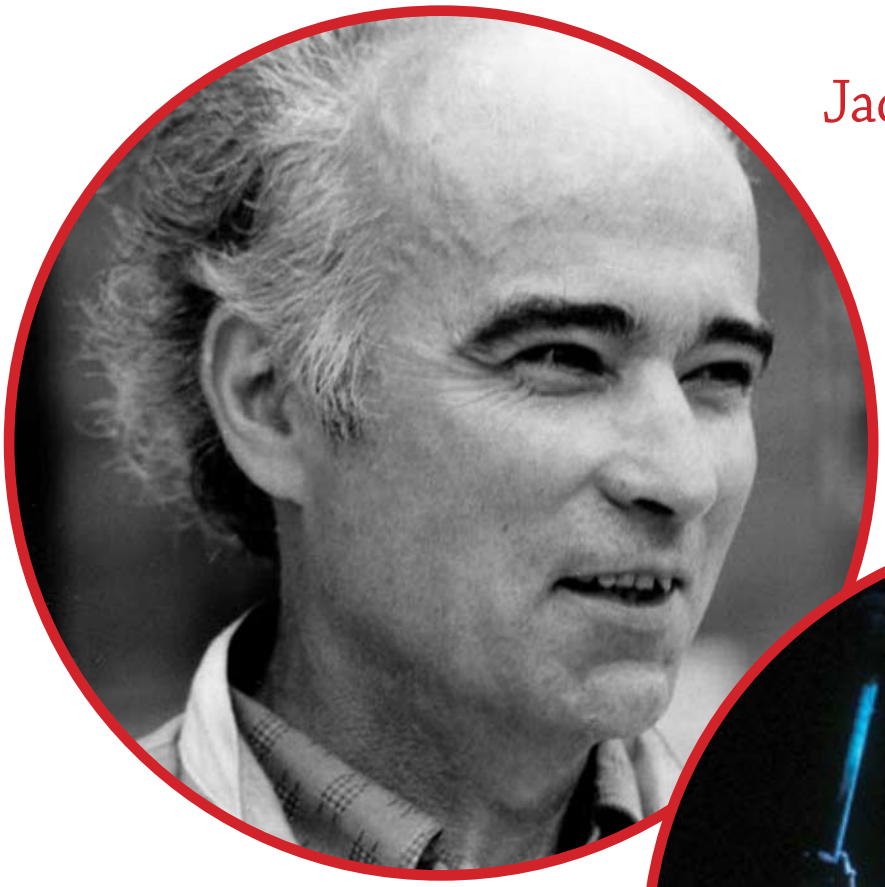
2009 Hall of Fame



Jacques Delécluse

Mickey Hart

Stroke Motion and Note Length

Vinnie Colaiuta's Concept of Music

An Engineer's Perspective on Recording Drums

Percussive Notes

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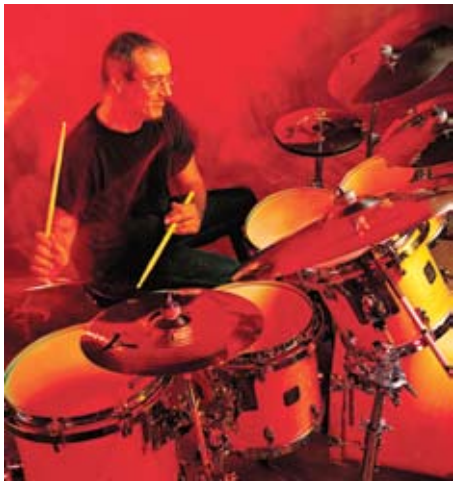

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The Other Side of the Glass: Rich Hanson and the Engineer's Perspective, page 42

COLUMNS

COVER: 2009 HALL OF FAME

CAREER DEVELOPMENT

EDUCATION

RESEARCH

HEALTH AND WELLNESS

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KEYBOARD

SYMPHONIC

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

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From the President

Busy, Busy, Busy

By Steve Houghton

Greetings everyone,

The past two months have been very exciting here at PAS, preparing for PASIC and getting ready for the grand opening of our new PAS museum: Rhythm! Discovery Center. I thought it would be beneficial to provide the membership with a "behind the scenes" snapshot of the work that is being done.

EXECUTIVE SUMMIT

For many of you, September means the start of another school year. For the PAS Executive Committee, it means September Executive Summit. This three-day working weekend provides us with an opportunity to take a close look at everything we do. The agenda is very broad, the discussion spirited, and the work focused and intense. We not only addressed the daily workings of the society, but also strategized for the future. We discussed topics including our financial situation, membership, chapters, committees, PASIC, the 50th anniversary of PAS, Rhythm!, outreach activities, and much more.

PASIC

We've all been working hard assembling yet another great convention. Jeff Hartsough, PAS Director of Event Production and Marketing, has worked tirelessly, putting together the logistic crews, creating the performance schedules, communicating with all of the artists, designing the evening concerts and scheduling all of the meetings.

The Board of Directors meetings are an important part of PASIC, as they provide the only opportunity to meet face to face as a board. These meetings are a chance for the board members to be updated on every aspect of the society and a chance to ask questions or make suggestions for the future. The chapters and the committees are all heavily involved in PASIC meetings and activities as well and have been developing their agendas and goals for the future.

RHYTHM! DISCOVERY CENTER

I hope by now you are well aware of the building of our new PAS museum in Indianapolis. With the build-out almost completed, the next step is to bring the instruments out of storage and create the exhibits. Executive Director Michael Kenyon has spearheaded this incredible effort, with layers of details being dealt with on a daily basis. The percussion industry and our membership have come forward to help with the development of the exhibits. I'm sure you will be pleased with the experience we've created, so please take some time while you're at PASIC to come by and discover Rhythm!

WEBSITE

Marianella Moreno, our dynamic new Website Manager, has been working on creating a first-class, cutting-edge website for PAS. We are very excited about the launch of the new site this coming November. You may have already noticed many unique changes along the way, and we hope you will enjoy the new site when it is finally rolled out. Congratulations, Marianella!

CHAPTERS

One might think that the chapters are relatively quiet during the summer, but in August the chapter presidents are busy putting together activity and business reports and submitting chapter grant applications. President-elect Lisa Rogers has been communicating beautifully with the chapters and led the extensive chapter grant request effort at our September Executive Committee Summit. Lisa is also putting together her agenda for the chapter president meeting held at PASIC.

Steve Houghton

COMMITTEES

Vice-President John R. Beck has been busy organizing a committee-chair conference call scheduled for October. This call is designed to provide the committee chairs an opportunity to discuss anything that concerns their PAS committee work. John has communicated with the chairs developing the agenda for the call, which Michael Kenyon and I also take part in. The committee chairs are planning for their PASIC meetings.

You can see that the hard work done throughout the summer and early fall sets the stage for much of what we enjoy throughout the year. I hope you enjoy your school year and I hope to see you at PASIC and Rhythm!

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

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

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PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe (1993) . Alan Abel (1998) . Henry Adler (1988) . Frank Arsenault (1975)
Elden C. "Buster" Bailey (1996) . John Beck (1999) . Remo Belli (1986)
Louie Bellson (1978) . Warren Benson (2003) . James Blades (1975) . Michael Bookspan (2003)
Carroll Bratman (1984) . Harry Breuer (1980) . Roy Burns (2008) . Gary Burton (1988) . John Cage (1982)
Joe Calato (2001) . Jim Chapin (1995) . Vida Chenoweth (1994) . Bobby Christian (1989)
Anthony Cirone (2007) . Billy Cobham (2006) . Martin Cohen (2006) . Michael Colgrass (1987)
Alan Dawson (1996) . John Calhoun (J.C.) Deagan (1999)
Warren "Baby" Dodds (2007) . Cloyd Duff (1977) . Sandy Feldstein (2005) . Siegfried Fink (2003)
Vic Firth (1995) . Alfred Friese (1978) . George Gaber (1995) . Steve Gadd (2005)
Terry Gibbs (2000) . Billy Gladstone (1978) . Evelyn Glennie (2008) . Morris Goldenberg (1974)
Saul Goodman (1972) . George Hamilton Green (1983) . Lionel Hampton (1984) . Haskell Harr (1972)
Lou Harrison (1985) . Roy Haynes (1998) . Sammy Herman (1994) . Fred D. Hinger (1986)
Richard Hochrainer (1979) . Milt Jackson (1996) . Elvin Jones (1991) . Jo Jones (1990)
Roy Knapp (1972) . William Kraft (1990) . Gene Krupa (1974) . Morris "Arnie" Lang (2000)
Alexander Lepak (1997) . Mel Lewis (2001) . Maurice Lishon (1989) . William F. Ludwig II (1993)
William F. Ludwig, Sr. (1972) . Shelly Manne (1997) . Ellie Mannette (2003)
Joe Morello (1993) . Clair Musser (1975) . NEXUS: Bob Becker, William Cahn, Robin Engelman,
Russell Hartenberger, John Wyre (1999) . John Noonan (1972) . Red Norvo (1992)
Babatunde Olatunji (2001) . Charles Owen (1981) . Harry Partch (1974) . Al Payson (2001)
Gordon B. Peters (2004) . John S. Pratt (2002) . Paul Price (1975) . Tito Puente (2001)
Steve Reich (2007) . Buddy Rich (1986) . Emil Richards (1994) . Max Roach (1982)
James Salmon (1974) . Fred Sanford (2000) . Ed Shaughnessy (2004) . Murray Spivack (1991)
Ringo Starr (2002) . Leigh Howard Stevens (2006) . George L. Stone (1997)
William Street (1976) . Ed Thigpen (2002) . Edgard Varèse (1980)
William "Chick" Webb (1985) . Charley Wilcoxon (1981) . Tony Williams (1997)
Armand Zildjian (1994) . Avedis Zildjian (1979) . Robert Zildjian (2000)

Military Musicians

Following are excerpts from recent postings in The Lounge sections of the PAS Members Forums under the title "Military Musicians." To view the entire discussion (and participate, if you like), log in to the Members Only section of the PAS website (www.pas.org).

Harrison Ditzion

I am a percussionist in the United States Marine Corps. A lot of percussionists and musicians in the military, especially the Marines and the Army, are putting down their drumsticks and exchanging them for rifles. I am just curious as to what the current opinion of military musicians is.

Lee Caron

Harrison, it is not by choice that other "soldier musicians" are picking up rifles. Anyone in a military band that is not a special band can be obligated to go into a combat zone not to play music. It is in the contract that way. It is written in a special bandsmen's contract that he or she is "non-deployable." The special bands are the top bands of each branch of service, mainly located in D.C., with some exceptions.

James W Doyle III

I was a member of the USAF Band of the Golden West for a number of years. We were "non-deployable" when I first got the job, but that changed a few years later. Fortunately, the USAF bandsmen's role remains music (in all of our bands), and when deploying, it's strictly in a musical capacity. I am a current member of the Air National Guard Band of the Gulf Coast and I'll be deploying briefly in a few months with our rock band to provide "musical support" to deployed airmen, soldiers, sailors, and marines. Despite the vaccinations, extra deployment training, and weapons training, I am very much looking forward to the opportunity.

As for my opinion of military musicians, I look at the military gig as any other gig: if there are people willing to do it, awesome. It may not be for everyone, but neither is teaching public school, teaching college, playing in an orchestra, playing with touring shows, or being a studio musician. Looking back, I had the opportunity to tour extensively, play in every imaginable venue from major concert halls to rural "cafetoriums," for presidents, heads of state, presidential funerals, major national events, sporting events, and even silly gigs like *The Price Is Right*. I've had numerous recording experiences, including percussion ensemble, concert band, and salsa, had a lot of flexibility with musical outlets, had a percussion inventory that rivaled most colleges, and was around 60 other musicians from virtually every college and conservatory, playing background, political affiliation, lifestyle, and personality type every day. Having said that, I would caution people to consider what they are getting into well before looking for a vacancy and taking an audition. The gig has changed and continues to evolve.

James Bartelt

I would strongly encourage anyone considering a gig in the military to explore the premier (or "special") bands (D.C. and the Academies) and any Air Force position, if you are serious about playing, want to work with the best professionals and leaders, and not fall subject to being taken out of music and put into a combat role. The Air Force treats all of its musicians on a fairly equal footing, regardless of assignment. That is not true in the Army and Marine Corps.

Some of the premier bands have actually begun sending small groups to perform in the Middle East, because they feel compelled to contribute something and support our troops there. These deployments will always require extra processing and weapons training, no matter in which band you hold membership. Also, there can still be differences in job satisfaction even among the various premier bands. So check carefully and talk to as many people as possible.

Lee Caron

If anyone is interested in any military band audition, do not ask a recruiter first. Get in touch with someone in the band of interest. Recruiters will very often lie to get you to sign the paperwork; I know this from first-hand experience. It is very easy to find a contact of any band in the military. Most of the time they will be able to answer any questions you have about the job and what military "stuff" goes along with the job.

Karl Dzioba

Essentially, there are two types of bands:

1. "Special" Bands Located in Wash, D.C. at Service Academies, and other certain places (Army Field Band, Navy 5th Fleet Band). Playing music is their only duty.

2. "Normal" Bands. These are the "working" bands that are based regionally and are responsible for music in that region. These are the units that will pick up an M-16 and do guard duty at bases or headquarters facilities on deployment if called upon.

From a non-band-member perspective there would be a few reasons as to why someone should join one.

1. Graduating with a performance (or ed) degree and there are no orchestral auditions on the horizon. The military band gig gives you the opportunity to keep up your chops (and broaden your performance experiences) while waiting for an audition to open up. Of course, you have a 4-year commitment, but essentially you can get paid to practice.

2. The diversity of your music making (concert band one day, marching the next, rock the next, etc.) will allow you to be more well rounded for your post military band career.

3. You want to serve, play music, make it a career, and have a better retirement package than the AF of M.

4. College grad who needs $$$$ or loan re-payment. Yes, the military will pay some of your college loans. This is always the most dangerous option because you might not be prepared to do all of the military stuff you will be asked to do.

5. Break into a freelance scene if you are in a band located near a major urban area. I know of several contractors in D.C. who only take military bandsmen and some only take members from one service.

If you don't want to go active duty, the National Guard also has a band program. Just remember, you will be doing more non-military tasks than your active counterparts, and if your unit is called up (providing aid after natural disasters, war, etc.), YOU also get called up. And you probably won't be playing music much, either. **PN**

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Encore Mallets congratulates its endorsers Setsuko Kutsuno, Daniel Alemeda and Chieh Huang, Honorable Mention Recipients.

Congratulations to the 7th Italy Percussion competition for Marimba, Vibraphone, Timpani, Snare Drum, Drum Set, and Composition for Percussion Instruments First Place Winner, Setsuko Kutsuno

From September 7th to the 12th, 2009 the "International Competition for Marimba, Vibraphone, Timpani, Snare Drum, Drumset, and Composition for Percussion Instruments and Drumset" took place in Fermo-Marche (Italy). The competition was organized by the Italy Percussive Arts Society in collaboration with Conservatory of Music "G.B.Pergolesi" of Fermo (Italy). It was held during the 7th edition of the International Festival "Days of Percussion" with Master Classes, Clinics, Concerts, and Expositions in the Conservatory of Music.

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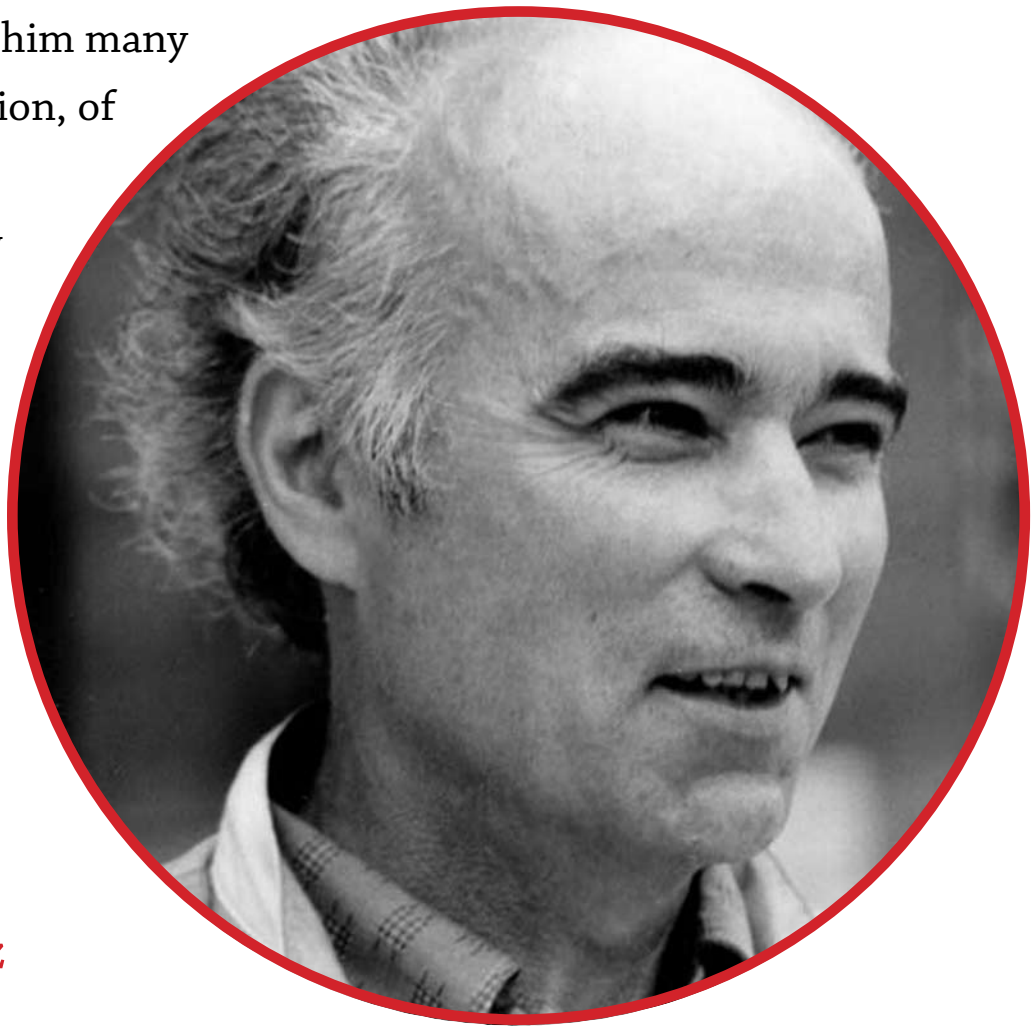
Jacques Delécluse

How to make music with a drum

As a Jacques Delécluse student at the Paris Conservatory (1979–81), then as his colleague at the Orchestre de Paris (1987–99), and also as a friend, I have shared with him many great moments of percussion, of music, and of life during almost 30 years. I am very happy and proud of this, but I also know he is a great musician, a clever teacher, and a wonderful man.



By Frederic Macarez

I am happy to report that Jacques Delécluse is alive and well, and still involved in music and percussion. Born in September of 1933, he is now retired from the Orchestre de Paris and from the Conservatoire de Paris, but he is still composing music, giving master classes, and participating on juries of many exams, auditions, and competitions. He divides his time between Paris, his country house near Paris, and the south of France near the Mediterranean in summer.

Jacques Delécluse is the son of Ulysse Delécluse, who was a very famous clarinet player and teacher in France. Jacques first started to study piano and was a very gifted pianist, a very good student, and an excellent musician. He received the First Prize at the Conservatoire de Paris in 1950 (best of the competition), with better results than many students who became great and famous soloists, such as Philippe Entremont.

A couple of years before, Jacques started to study percussion with Felix Passerone, principal timpanist of the Paris Opera and teacher at the Conservatoire of Paris—*the* master of an entire generation of famous French percussionists. In 1950, just one week before he got the First Prize for piano, Jacques also received the Second Prize for percussion. The other students at this time were Jacques Rémy (former principal timpanist of the Orchestre de Paris), Jean Batigne (who created the Percussions de Strasbourg), and Jean-Claude Tavernier (retired from Orchestre National de France and a famous author).

At the Conservatoire of Paris, Jacques also studied harmony, counterpoint, and composition, and he received the First Prize for percussion in 1951. It was then that he chose to become a percussionist and timpanist. He subsequently took part in the creation of the Domaine Musical with Pierre Boulez, and was appointed to the Paris Opera and the Société des Concerts du Conservatoire, which ultimately became Orchestre de Paris in 1967.

In this same year Delécluse left the Paris Opera to become a full member of the Orchestre de Paris—as a pianist! However, he started to play percussion again very soon and, returning to his first professional passion, he became timpanist of the orchestra in 1993—but he still played piano, too! He was probably the only musician able to perform perfectly both the timpani part to "The Rite of Spring" and the piano part to "Petrouchka"!

When he was teaching at the Conservatoire of Paris, he was playing all the piano accompaniments (and playing them much better than most of the pianists you have to play with in auditions!). Years after I left the Paris Conservatory, I sometimes asked Jacques to play the orchestra score reduced for the piano with me when I was preparing to play concertos with orchestras as a soloist. He was the best pianist and coach I could ever find!

Talent and a sense of music are the very special qualities obvious in Delécluse's writing and teaching. The main reason why Jacques Delécluse's etudes have been so popular all around the world for more than 40 years is because they have a musical sense: they are written not by only a percussionist but by a composer and a complete musician. As Eric Sammut says, "Delécluse's etudes are real concert etudes. One can often see people in tuxedos playing some of them on stage!"

When Jacques started to write his etudes in 1964, there was almost nothing in the repertoire for snare drum in France: no methods, no books, no etudes, no solo pieces. Percussionists had to study from orchestral excerpts, military drum books, and a couple of low-level standard pieces. Delécluse did not merely revolutionize the pedagogical writing for percussion, he invented it! From nothing, he built a real school for percussion and created a pedagogical repertoire for snare drum, xylophone, timpani, and vibraphone. There is a good reason that most of these books are still in use today all around the world.

In 1964, Jacques released his famous *12 Etudes for Snare Drum*, published by Alphonse Leduc. Like many of his works, these etudes are inspired by the orchestral repertoire. But contrary to the majority of the other books, Delécluse's studies are completely musical—no mindless technical patterns, no measures without artistic sense, but rather expressive dynamics, intelligent phrases, useful foundations from which to progress on the instrument, and a wonderful source for exams, auditions, and performance

PIANO

ELÈVES HOMMES

(Ce concours a eu lieu le 7 juillet 1950)

PREMIERS PRIX

M. DELECLUSE Jacques-Ulysse, né à Béthune (Pas-de-Calais), le 15 septembre 1933 (élève de M. Doyen et d'abord de Mme Alem-Chéné).

JACQUES DELÉCLUSE

M. ENTREMONT Philippe-Henri-Jean-Emile-Léon, né à Reims (Marne), le 7 juin 1934 (Elève de M. Doyen).

M. ROBERT Georges-Alfred-Jean, né à Saint-Pol-de-Léon (Finistère), le 12 avril 1928 (Elève de M. Yves Nat).

M. MELLINGER Gilbert-Louis, né à Boulogne-Billancourt (Seine), le 26 juin 1929 (Elève de M. Armand Ferté et d'abord de Mme Alem-Chéné).

M. BOIZARD Gilles-Christian-René-François, né à Juniville (Ardennes), le 1er août 1933 (Elève de M. Yves Nat).

M. TERRASSE André-François-Mathias, né à Chamonix-Mont-Banc (Haute-Savoie), le 26 octobre 1926 (Elève de M. Ciampi).

SECONDS PRIX

M. RINGEISSEN Bernard-Marc-Louis-Edouard, né à Paris, le 15 mai 1934 (Elève de M. de Lausnay).

M. VOZLINSKY Pierre, né à Paris, le 4 août 1931 (Elève de Mme Descaves).

M. KRUST André-Jean-Marie, né à Belfort (Territoire de Belfort), le 10 mai 1926 (Elève de M. Doyen).

M. ALLOO Georges-Alfred, né à Avignon (Vaucluse), le 29 mai 1930 (Elève de M. Batalla et d'abord de l'Ecole Nationale de Musique d'Avignon).

M. DUBOIS Pierre-Max, né à Graulhet (Tarn), le 1er mars 1930 (Elève de M. de Lausnay et d'abord de l'Ecole de Musique de Tours, succursale du Conservatoire).

M. GARDEL Robert, né à Olonzac (Hérault), le 15 novembre 1929 (Elève de M. Lazare-Lévy et d'abord de l'Ecole de Musique de Montpellier, succursale du Conservatoire).

M. GEOFFROY Dominique-Louis-René, né à Rouen (Seine-Inférieure), le 30 septembre 1930 (Elève de M. Doyen).

M. MOTTA Guy-Romain, né à Paris, le 30 octobre 1927 (Elève de M. Doyen).

TIMBALES ET PERCUSSION

Professeur : **M. Passerone**

(Ce concours a eu lieu le 30 juin 1950)

PREMIERS PRIX

M. REMY Jacques-Maurice, né à Saint-Cloud (Seine-et-Oise), le 25 octobre 1931

JACQUES RÉMY

M. CAVAILLE André-Jean, né à Paris, le 14 juillet 1932.

SECONDS PRIX

M. BATIGNE Jean-Paul, né à Bois-Colombes (Seine), le 31 décembre 1933.

M. DELECLUSE Jacques-Ulysse, né à Béthune (Pas-de-Calais), le 15 septembre 1933.

M. TAVERNIER Jean-Claude, né à Vichy (Allier), le 22 août 1933).

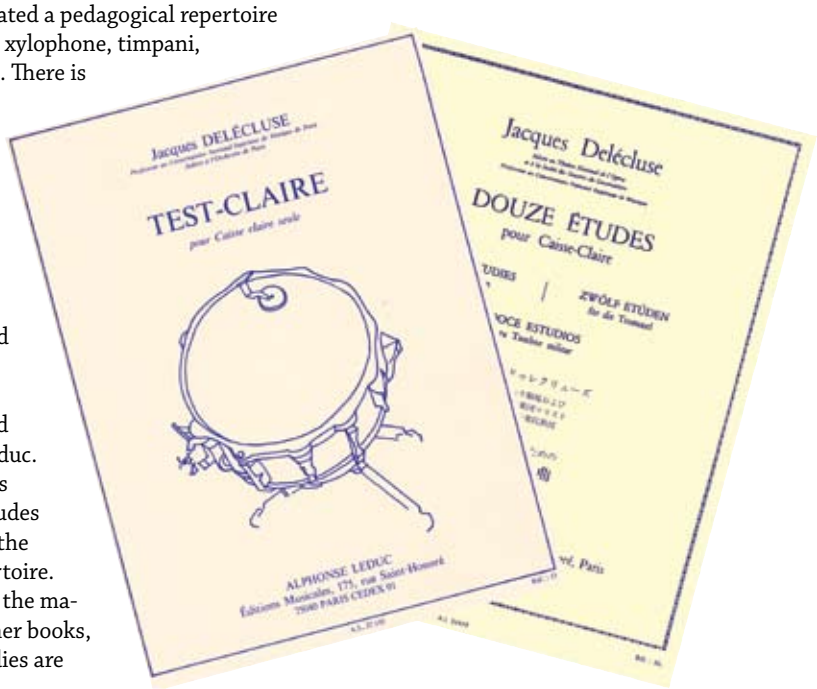
PREMIERS ACCESSITS

M. NAUDIN Pierre-Paul-Gaston, né à Paris, le 7 avril 1932.

M. DUCLOS Didier-Fernand-Pierre, né à Paris, le 12 mars 1925.

M. BERTHOLON Louis-Gaston-Charles, né à Paris, le 11 novembre 1927.

M. MORIN Jean-Jacques-Serge, né à Saint-Maur-des-Fossés (Seine), le 7 novembre 1923.



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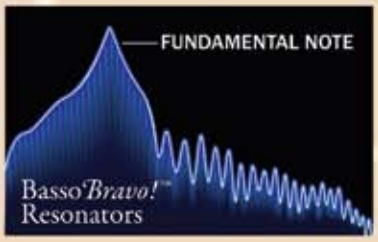

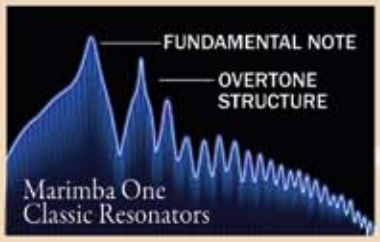

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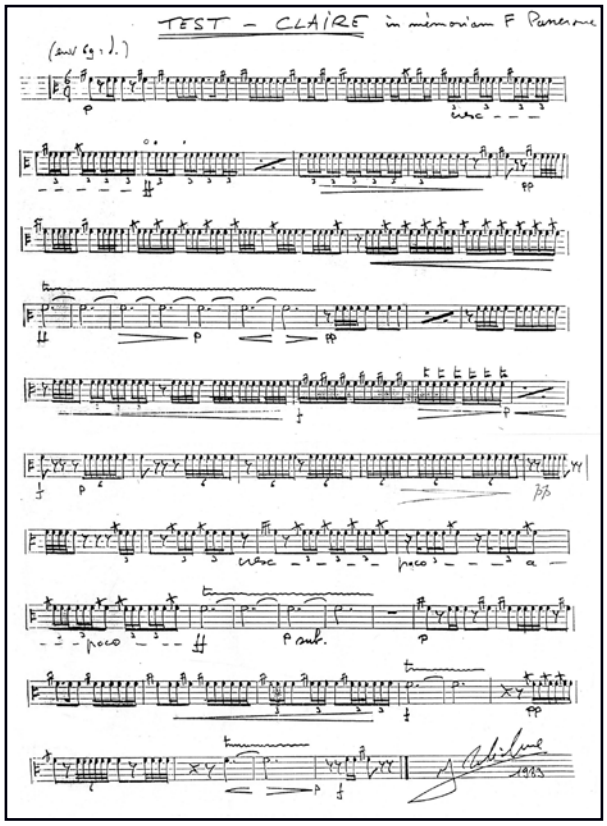

repertoire. These are the reasons for the success of his works.

As Jacques writes himself, "These etudes are difficult only as far as the metronomic markings, the dynamics, accents, and 'connecting tissue' are strictly observed." This is why the famous "Etude #9" (based on Rimsky Korsakov's "Capriccio Espagnol") has a real interest if one plays it at the indicated tempo (mm = 66–69). Many players can play it slower, but the real pedagogical and musical interest is at the exact tempo. Each etude has its own musical character and has to be played not only with a perfect technique but also with a real musical expression. This is why Delecluse's etudes are requested in many exams and auditions: they make it possibile to evaluate a player in a very short time.

Because of the evolution of technique and the rising level of modern players, and also to increase the repertoire, Delécluse published additional snare drum etudes: *Keisleiriana 1* in 1987 and *Keisleiriana 2* in 1990, both published by Alphonse Leduc. In these etudes, the reference to orchestral repertoire is even more evident. For example, No. 2 of *Keiskleiriana 1* is inspired by Ravel's "Daphnis and Chloé" and No.1 of *Keiskleiriana 2* is inspired by Shostakovitch's "11th Symphony." In these etudes, Delécluse keeps the same main intent: "musical difficulties," or how to progress in a musical way.

It's the same with Jacques's other books: timpani etudes, xylophone etudes, and various other pieces. The musicality is always the central point of the compositions, and this is why these books are so different and so appreciated all over the world.

Of course, like many percussionists in France and around the world, my own playing and teaching of percussion is inspired by Jacques' sense of musicality. So when I wrote my own snare drum etudes (*Snare System*), I was inspired by all I got from him during all these years, and I submitted my works to him before publication. He gave me very precious advice and suggestions. The first etude of these books is an homage to Delécluse's etudes, and the books are dedicated to him. It's the same in my teaching. I always keep in mind how Jacques taught me and so many students in France: "Don't play percussion but play music—MUSIC—with phrases, articulations, dynamics, etc.

A few words about "Test Claire": this piece is the finest example of Jacques Delécluse's talent. Based on many orchestral excerpts, connected together with real musical phrasing, it's a very substantial work. In only two short pages, it contains everything one needs to know about snare drum playing! This is why this piece is very popular and requested in many exams and auditions. I recommend to my students that they play it every day.

Jacques Delécluse brought a new dimension to percussion playing: to consider dynamics, accents, phrases, and musical expression. In short, he makes us think about "how to make music with a drum." This idea took root more than 40 years ago and is still applicable today. Jacques truly created a "school of percussion" and has deeply influenced generations of percussion players and teachers not only in France, but all over the world.

So *thanks*, Monsieur Delécluse!

Frederic Macarez is principal timpanist of Orchestre de Paris, Director of Percussion Studies at Conservatoire National de Région de Paris, and president of the France PAS chapter. PN

Mickey Hart

Still Drumming at the Edge of Magic

"Amazing, gratifying, humbling," is how Mickey Hart describes the experience of joining the ranks of the PAS Hall of Fame. "Being with all the greats—Tito [Puente], Baba [Olatunji], Buddy Rich, Gene Krupa, Louis Bellson. These are my teachers, my mentors, the brother and sisterhood. I ride on the shoulders of giants," he says with surest conviction. "It's what came before you that makes you what you are. All those legends that came before me motivated me to continue and continue and continue."

By B. Michael Williams

Mickey Hart could have been content being a rock star. For nearly thirty years, he was a driving force behind the Grateful Dead. The group was inducted into the Rock and Roll Hall of Fame in 1994. Throughout his tenure with the Dead, and even in his earliest formative years, Hart traveled his own path, fueled by an indescribably powerful need to connect with the drumming ancestry shared by all percussionists.

In his book *Drumming at the Edge of Magic*, Hart describes his nearly fanatical timeline of information pertaining to percussion instruments from around the globe. Made up of index cards and photographs, the timeline grew to over sixty feet long, meandering along the walls of The Barn (which housed a recording studio, among other attractions) at his northern California home. Mickey called it his Anaconda (with a capital A). Researching the world of this latest PAS Hall of Fame inductee, I discovered another Anaconda: a complex and driven drummer, scholar, author, composer, recording artist, entertainer, archivist, activist, and perennial student named Mickey Hart.

Born September 11, 1943, Mickey received a public-school music education grounded in rudimental drumming. "My father was a drummer," says Hart in *Drumming at the Edge of Magic*, "my mother, too. They were rudimental drummers, which means they practiced a type of drumming that evolved out of a military tradition."

It seems prophetic that the young man would grow to beat his swords into the plowshares of drumming for health, healing, and love. In 1991, he appeared before the U.S. Senate Committee on Aging, speaking on behalf of the healing value of drumming and rhythm to afflictions associated with aging. A member of the Board of Directors of the Institute for Music and Neurologic Function, he received that institution's 2003 Music Has Power Award, in recognition of his advocacy and commitment to raising public awareness of the positive effects of music.

The author of four books, Hart published his seminal *Drumming at the Edge of Magic: A Journey into the Spirit of Percussion* in 1990, followed by *Planet Drum* in 1991. The companion CD, also titled *Planet Drum*, featuring Hart with a host of world-class percussionists, sat at the number-one position on the *Billboard* World Music Chart for 26 weeks and won the first-ever Grammy Award for Best World Music Album in 1991. Fittingly, Hart won another Grammy this year, taking the 2009 Best Contemporary World Music Album award for *Global Drum Project* with Zakir Hussain, Sikiru Adepoju, Giovanni Hidalgo, and computer sound wizard Jonah Sharp. Mickey says he is already in the planning stages for *Global Drum Project II*, so stay tuned!

Hart's enthusiasm for world percussion was a natural outgrowth of his collaboration with fellow Grateful Dead drummer Bill Kreutzmann. Every concert included a half-hour drum extravaganza by the duo dubbed the "Rhythm Devils." These extended percussion experiences (one cannot call them simply "drum solos") introduced countless audiences (known affectionately as "Dead Heads") to an ever-expanding collection of percussion instruments from every corner of the globe and fueled Hart's curiosity and passion for learning all he could about the origin of his instruments.

Hart composed music for Francis Ford Coppola's blockbuster film *Apocalypse Now* in 1980. He recalls, "Francis came to see one of the [Grateful Dead] shows at Winterland, and he wanted his movie to sound like the Rhythm Devils, so he asked me to compose the percussion score. I built special instruments for the air strike scene and literally played the whole movie. Francis put the film on a loop and played it over and over while we put the music to it. It was more than fun!"

Since then, Hart has composed scores, soundtracks, and themes for movies and television. In 1996, he was invited to compose music for the opening ceremony of the 26th Summer Olympiad in Atlanta. He remembers, "They had my book, *Planet Drum*, and they said, 'This is what the Olympics are all about. It's a gathering of tribes and rhythm. We want to put that spirit into the opening ceremony. We'd like you to compose the first ten minutes for percussion.'" Hart composed the piece for more than 100 percussionists playing dozens of instruments from six continents to create "sounds of the Olympic spirits and tribes."

As a Trustee of the American Folklife Center of the Library of Congress, Hart is deeply invested in the Endangered Music Project to preserve the library's vast collection of sound recordings. "We've made lots of progress in identifying rare and endangered collections," he said. "The materials on which these great recordings were imprinted—wax, tin, acetate, magnetic tape—are deteriorating. Our goal is to transfer them into a digital medium before they are no longer retrievable. The Library of Congress houses the largest repository of indigenous music in the world, and the money raised from the sale of these recordings goes back into the culture, so it's an important project. The other challenge is to allow access to people. Some of the music is now available on the Internet at the website of the American Folklife Center [www.loc.gov/folklife]. Preservation and access, those are the two challenges."

Hart is also on the Board of Directors of the Smithsonian's American Recorded Sound Project. "The Smithsonian has the entire Folkways record catalog—over 3,000 LPs," he said. "We're in the process of converting all of them into digital media." In 1999, the Saybrook Graduate School and Research Center in San Francisco awarded Hart an Honorary Doctorate of Humane Letters for his work in advancing the preservation of aural archives.

Rhythm is at the very center of our lives. By acknowledging this fact and acting on it, our potential for preventing illness and maintaining mental, physical, and spiritual well-being is far greater.

Hart credits Babatunde Olatunji with inspiring his quest into world percussion. "He was a pioneer; he set the example," Mickey remembers. "When I heard *Drums of Passion*, Nigerian rhythms mixed with city sounds, it put me on a whole other path of exploring the world's rhythms. These were sacred rhythmic signatures. The talking drum sound from that first record was riveting. It opened a whole new world. Baba brought ritual trance music to the West. He gave me a rhythmic life that was invaluable. I can never repay him."

Asked about how he got so deeply involved with music and healing, Hart responded, "Almost thirty years ago, my grandmother was suffering from Alzheimer's. She was in the advanced stages and hadn't spoken in quite some time. I visited her and brought a drum to play for her and was astonished when she said my name! Rhythm connects people with the resonance of the universe. It's all about vibrations. We're now finding out what parts of the brain light up when we're 'on music,' and it's incredibly exciting. For me, it's very personal. Watching my grandmother respond so positively to sound and rhythm was a turning point."

In his 1991 address to the U.S. Senate Committee on Aging, Hart said, "What is true of our own bodies is true almost everywhere we look. We are embedded within a rhythmical universe. Everywhere we see rhythm, patterns moving through time. It is there in the cycles of the seasons, in the migration of birds and animals, in the fruiting and withering of plants, and in the birth, maturation, and death of ourselves. Rhythm is at the very center of our lives. By acknowledging this fact and acting on it, our potential for preventing illness and maintaining mental, physical, and spiritual well-being is far greater."

Hart went on to suggest that forming therapeutic drumming activities for the elderly should be an integral part of any music therapy program. "The object is not public performance," he said. "Because, when we speak of this type of drumming, we are speaking of a deeper realm in which there is no better or worse, no modern or primitive, no distinctions at all, but rather an almost organic compulsion to translate the emotional fact of being alive into sound, into rhythm, into something you can dance to."

Rudimental drummer, author, composer, archivist, activist for the healing capacity of music, percussive Renaissance Man (not to mention rock star), Mickey Hart has given of himself to his community. And his community reaches the world over. In *Drumming at the Edge of Magic*, Mickey quotes an African proverb, "A village without music is a dead place." Thanks to the passion of this Grateful Dead drummer, our percussive world is very much alive. "In the beginning was noise," he wrote, "and noise begat rhythm, and rhythm begat everything else. When the rhythm is right you feel it with all your senses. The head of the drum vibrates as the stick strikes it. The physical feedback is almost instantaneous, rushing along your arms, filling your ears.

"Your mind is turned off, your judgment wholly emotional. Your emotions seem to stream down your arms and legs and out the mouth of the drum; you feel light, gravity-less, your arms feel like feathers.

"You fly like a bird."

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Recruitment for the College Studio

By Daniel R. Smithiger

The music department relies heavily on a successful percussion studio to outfit its performing ensembles with outstanding musicians. Therefore, building and maintaining a quality percussion studio is necessary for success. Performing groups may range from the wind ensemble, symphonic band, and concert band, to the university orchestra and highly visible marching band. Additional groups may include the traditional percussion ensemble, world music ensembles (African, steel band, Brazilian, gamelan, etc.), and the electronic percussion ensemble. The studio makes its presence known through quality representation at periodic department performance showcases, ensemble performances, individual student recitals, and extra-curricular activities that may highlight various peripheral ensembles. The studio should also be a resource to local educators through which teachers can rely on current and former students for assistance in their programs.

Colleges and universities strive to maintain and set standards of performance and teaching on regional and national levels. Percussion studios are frequently represented on departmental audio and/or video recordings, appearances at conventions or tours, and they may possibly acquire sponsorship and/or endorsements through widely recognized companies. Success is manifested through strong enrollment, quality performers, and a positive culture within the studio.

But how do we get there? Percussion instructors must wear the "recruitment hat" and be proactive and passionate about their mission. Beginning with my appointment as a graduate teaching assistant at the University of Arizona in Tucson, where I served as Director of UA Steel Bands, I had the responsibility of networking, maintaining, and cultivating relationships within the region. Selected events, such as the Arizona Mass Steel Band concerts of 2002 and 2003, which functioned as the opening concert for the spring State Day of Percussion in each of those years, was an activity organized and coordinated by me and UA Steel Bands. It raised the level of awareness and exposure of UA ensembles around the state.

From my time in Tucson to my appointment as instructor of percussion at Angelo State University (San Angelo, Texas), to my current appointment at McKendree University (Lebanon, Illinois), I have focused on recruitment, retention, and visibility—three significant items in building a percussion program. This article is directed to that mission and to those of you who are actively working towards cultivating a positive identity for your studio.

TIPS FOR SUCCESS

Determine
Identify
Be Visibile: Network
Articulate
Cultivate: Maintain a Rapport
Be Versatile

This article is divided into two portions: off-campus and on-campus responsibilities.

OFF-CAMPUS ITEMS

Determine

First, determine your purpose for off-campus appearances. Then decide which type of focus is most important: local, regional, or national. You may choose to cover the local area first: private and public secondary institutions, local music contests, or conventions. You may also decide a regional approach is important, covering areas outside of the city, county, and state. Furthermore, the active recruiter may decide that a combination of all the plans is best for the institution. Whatever you decide, imagine that your presence anywhere off-campus is basically a commercial: the higher amount of repetition, the better-known the "target area" is with you and your program. Just keep in mind that you are still a representative of the university and institution.

Identify

What type of students do you want? A former colleague at Angelo State University helped clarify this process: Identify the types of players that you want and go get them! There are some outstanding band, orchestra, and percussion programs throughout your state. You will see these players by attending a multitude of events, such as regional/all-state music festivals, area concerts held in both the fall and spring semesters, music camps, and maybe even a high school football game when the band performs at half time.

Additional options include:

- Seeing potential students perform with their high school drumline at an area marching percussion contest.
- Seeing students (and their directors) at conventions.
- Seeing/hearing students perform in their school's annual percussion ensemble concert.

The key word is *seeing*. You must make the effort!

While working in Texas, I traveled many miles from San Angelo to outlying areas. I journeyed as far east as College Station (200 miles) to present percussion master classes at Texas A&M Consolidated High School, and I traveled west into Monohans (170 miles) to work with an Angelo State graduate and his marching percussion section. I traveled north of the city, landing in smaller regions throughout West Central Texas, and even ended up in Midland-Odessa (approx. 130 miles) to work with the percussion ensemble at Midland High School. Additionally, I worked as a technician and instructor for the marching percussion section at the local 5A high school in San Angelo (Central High School). I had *identified* some talented and hard-working students in these regions and made the effort to see them, which demonstrated interest in their programs as well as their individual success.

Be Visible: Network

Maintain an active schedule of visbility:

1. Perform with local/regional/national groups (orchestras, jazz ensembles, concert bands, etc.).
2. Attend state and national conventions (PAS state chapter Days of Percussion, TMEA, MENC, PASIC, MidWest Clinic, TBA, etc.).
3. Be attentive to phone calls, e-mails, or paper correspondence.
4. Present recitals (on and off campus).
5. Take studio groups on tour.
6. Produce and distribute audio and video that represents the studio.
7. Keep a journal of contact information and frequency (using a database on your computer is recommended).

Articulate

1. Adjudication (solo and ensemble contests, regional music festivals, all-state music festivals, percussion festivals, marching competitions, etc.).

2. Present clinics and master classes (concert, marching, world, jazz).

3. Teach lessons.

This may include clinics and master classes that you can present to the community. You should be willing to provide services to the community and surrounding region (this is sometimes categorized into the *outreach* component for faculty service). As your time at the institution continues, you will be hired to do more—judge, give lessons, clinics, critique, present master classes, etc. Clinics may include a bit of travel, possibly 30–45 minutes or more in length. The trips may include driving a few miles to teach one or two short lessons or a 60-minute marching percussion sectional. Vehicle fuel and personal time are both sacrificed; however, these small ventures pay huge dividends. Again, be sure to document all activity for your department and for your own personal records.

Cultivate

Plant the seeds. Cultivating a relationship with the community, region, and state is no simple task. It is not just one appearance at the local music festival or area high school, nor is it just one appearance at the state or national convention that will draw immediate results. It is repetition, breadth, and quality of the visits that you make onto campuses. Additionally, it is the consistency, availability, and "need" that will factor into successful cultivation. You are continually planting seeds with every visit, phone call, e-mail, or appearance. These efforts are recognized and highly appreciated by directors and students.

Maintain A Rapport

Develop and nurture a rapport with the community. The rapport established between you and other music teachers, potential students, administrators, and parents, can often be the most significant factor. A good rapport with a local music teacher will yield obvious benefits. Important points include:

- Treat people as you want to be treated.
- Express direct interest in their program, goals, school, and son/daughter.
- Follow-up calls and/or e-mails for every visit.
- Positive "word-of-mouth" about their programs.

Interaction with students, directors, and parents makes all the difference.

Be Versatile

Remain versatile. Along with off-campus teaching and clinics, participate in the local/regional orchestra, band, or chamber group (classical or jazz). Make efforts to see local professional and semi-professional groups of which you are not a part. Seek out area music festivals and *happenings* that deal with all areas: marching percussion, concert, symphonic and jazz percussion, chamber groups, local performers who may present recitals or lectures, drumset of various styles such as jazz, Latin, funk, soca, rock, etc., world percussion groups (African ensemble or steel band ensemble), and possibly individuals who are regionally/nationally recognized for their composition or academic success. Repeatedly, many of the potential students have multiple strengths and are seeded in various performance idioms.

Another key to success is to remain "open" to events and happenings that may not lie in your particular strength. Sometimes the most rewarding accomplishment is to make connections beyond a comfort zone.

ON-CAMPUS ITEMS

Maintain a Healthy Studio Environment

The instructor must maintain a healthy percussion studio! Senior members and graduate students (when applicable) may set the tone for performance, professionalism, creativity, and responsibility for the studio. (See my article "Teaching Percussion: The Social Learning Theory and its Effects on the Percussion Studio 'Culture'" at www.blackswamp.com/images/bspftp/pdf/Smithiger.pdf)

In addition to the weekly master class sessions, trips to regional percussion festivals, and the natural bond that students form through

> Identify the types of players that you want and go get them!

ensemble enrollment, students will respond to the overall dynamic and culture of the studio. This can be fostered by positive communication and periodic gatherings.

Produce Graduates Who Exemplify Your Standards in Playing, Teaching, and Overall Musicianship

Percussionists who matriculate through your program and department curriculum will have passed barrier exams, recitals, coursework, etc., in order to graduate. Typically steered by the studio instructor and his or her set of expected competencies, the student will have earned the "stamp of approval" by the department and studio. These graduates become great models and representatives to the community.

Present Exceptional Concerts and Recitals

Your juniors and seniors, both education and performance oriented, must present quality recitals. Performance majors should present recitals that are comparable, at minimum, to those in peer institutions. Education majors must exhibit excellent qualities of performance as well, as they will be affecting hundreds of other students every year. Accepting minimal levels from education majors only harms the students and their eventual disciples.

Scholarships and Funding

Be sure to identify all sources of funding for incoming students (freshman and transfer). Educators who have a grasp of the overall packages, and the corresponding language, can only benefit from this knowledge.

Collaboration

Collaborate within the department or college of music. Percussion instructors may program pieces for percussion ensemble and chamber opportunities, which utilize musicians from other areas—voice, flute, trumpet, clarinet, etc.

Alumni

The institution's alumni base is one of the most highly regarded entities on campus. It is typically one of the larger contributors to the institution (scholarships, grants, endowments, other types of funding, etc.). Administrators such as the department chair, the dean, and the president are always cognizant of the support base from the alumni.

- Identify those individuals who hold high positions in the alumni department.
- Be familiar with graduates of the institution, and develop a strong rapport with them.
- When alumni representatives call about your program (and they will!), be courteous and outgoing, promotional and helpful.
- Negative interaction will be detrimental and administrators will be notified. The alumni connection can be one of your best friends in your mission.

Recruitment and retention are two words that rank high in "administration land." They are also considerable elements to success in any applied studio at the university level. These tips for success are merely starting points. However, developing a focused plan of attack for recruitment, visibility, and articulation will serve any faculty member well.

Daniel R. Smithiger is Director of Percussion and Assistant Director of Bands at McKendree University, and he is an active clinician and performer in Illinois and Missouri. He serves as Education Consultant for Black Swamp Percussion and as an Education Representative for Sabian cymbals. He would like to thank Jayme Blandford for her help in the editing process.

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The Junkyard Hawks Elementary Percussion Ensemble

The First Link of the Chain

By Greg Byrne

I first became aware of the Junkyard Hawks when my daughter, who was ending her second grade year at the time, expressed interest in being in the group. Over the next couple of years I knew this well-kept secret had to be shared. The secret? The students in this group, grades 3–5, were reading and performing music at an advanced level. They were also learning how to work as a team, manage time, improve their study habits, travel, and serve as musical ambassadors for their school.

Why haven't we, as educators, been doing this in elementary classrooms sooner? Why is it that our first ensemble experience is typically in band or orchestra during the middle school years? My hope is that this article will encourage other elementary school teachers and administrators to consider starting ensembles in their classrooms. I think it is important to our profession and our society to hook students early; perhaps this is one way to do it.

The Junkyard Hawks is a percussion group at Hite Elementary in Louisville, Kentucky. The following interview was conducted in an effort to gain knowledge regarding the success of an elementary percussion group in the public schools. Ginger Greer is the director of the group. Mark Tate is a freelance percussionist in the area and volunteers his expertise with the kids. Tim Hagan is the school's principal.

Byrne: *The Junkyard Hawks have developed quite a profile over the years. Since both my daughters have joined the group, we have traveled to three different states, performing everywhere from Disney World to* Good Morning America. *How did all of this start?*

Greer: It all started when my principal, Tim Hagan, suggested I consider designing a performance venue for kids who have musical talent—talent that is usually not tapped into until years later. Ten years ago we started out with five students, and now the group is comprised of over 24 students. In fact, the group has been so successful regarding enrollment and talent that two groups are now established. The students read music, learn complex rhythms, and perform on conventional and non-conventional percussion instruments.

Byrne: *Why the name Junkyard Hawks?*

Greer: The school's mascot is a Hawk, and the percussion group started out playing on junk: buckets, garbage cans, plastic water bottles, broomsticks, body percussion, and the like. This was another aspect of Tim's vision. He wanted a group that was a lot like the professional group Stomp—a group that was fun, musical, and something students would want to join. Stomp performs on various found objects, and they include showmanship and choreography in their performances. The junk instruments were either donated to us by parents or local businesses.

When we started utilizing keyboards in our program, we began with Orff instruments. When we performed at high schools, the students saw the real instruments and were no longer interested in the Orff instruments. We realized this fact and began building our arsenal of real keyboard percussion instruments. We now own some marimbas, xylophones, vibes, timpani, etc., while some are on loan from Mark Tate, who works with the kids regularly. Now the group typically reads and performs grade 3–6 literature utilizing conventional percussion instruments.

We don't teach them by rote. We teach them the seven elements of music and then apply those elements in our rehearsals. We are also learning about other cultures through our literature. We play Asian, French, and Caribbean music as well as the junk pieces. We are always looking for good music and encourage music publishers to write quality music for this age group.

Byrne: *Most students develop these skills at the middle school level or later.*

Greer: I am fortunate to have Mark here to share his expertise. My training is not percussion oriented; however, I now realize that I could teach and manage this ensemble on my own if I had to, and I encourage other elementary music specialists to consider stepping out of their comfort zones. It is new to the students as well, so why not do it together?

Regarding their skills beyond the elementary level, most of the former Junkyard Hawks who were accepted into the All-County Band last year were on other instruments besides percussion. By learning music early in age, the students are actually too advanced in percussion when they enter beginning band, so most will learn a secondary instrument during their middle school years with a high degree of success.

Another neat aspect of this is the academic track record of the students who have been in the group over the years. All of the students have been listed as Honor Roll students, not just because of the music skills they have learned, but because of other qualities taught in the group such as organization, discipline, and achieving goals. The original five, for ex-

ample, have now graduated from high school, and some have entered universities with major schools of music.

Tate: We are the first link of the chain. These kids are learning how to read and rehearse good music. We have been around long enough to see how these acquired skills help students achieve an even higher level of performance in their next musical experience, after they move on from Hite Elementary. For some reason, learning these skills at an early age seems to carry over better than learning these same skills in later years. I can see the difference very easily when I work with high school students. An example would be when my high school students complain because they have to stay after school for a rehearsal. The elementary kids just know it is part of the deal. Learning this expectation early has helped them enjoy their entire experience throughout their musical endeavors.

Byrne: *These students probably have to enter the program with some basic knowledge of music, right?*

Greer: Not necessarily. Students are selected after a lengthy application process. After writing a persuasive letter as to why they want to be in the group, the students then fill out a 50 multiple-choice question/answer form. The idea is not necessarily to see how much they know, but rather how much initiative they will exert up front to be in the group. All students have to provide two letters of recommendation from their academic teachers because the students must be able to maintain good grades in other classes while in the group. Each student then goes through some exercises to evaluate the level of coordination that student may have with the drums. Finally, a brief interview process is implemented. We realize that students are stepping out of their comfort zones, and we keep that in mind through the application process. Our strongest students tend to have challenging moments early in the development process. Oddly enough, it is not the kids who were already taking piano lessons that excel easily, but rather the students who struggle, yet demonstrate initiative.

Byrne: *What is the make-up of the group and when do you rehearse?*

Greer: The group consists of students in grades 3–5. We try to maintain a balance of each grade level so that we don't lose a lot of members from students graduating out of elementary school. When we take on new students, they are typically in the third grade unless some of the older students have left the group. That happens occasionally, usually because a family moves away from Louisville.

We actually rehearse in the mornings and afternoons around the academic schedule. Within our group, we have two small groups, and then we combine the two for a larger ensemble. An example schedule would be that one of the small ensembles rehearses on Monday and Wednesday mornings 45 minutes prior to school. The other small ensemble rehearses on Tuesday and Thursday mornings. Then everyone will rehearse together after school on Friday afternoons for 45 minutes. In this formula, we meet every day and everyone receives a balance of rehearsal and time off.

Byrne: *Has this group made a positive impact on the school and the community?*

Hagan: Since the genesis of Junkyard Hawks, our test scores in the area of arts and humanities have increased tremendously. We have consistently been placed in the top three in this area and have been placed on top at times. This was not an objective, but we've realized how this musical venue has enhanced our students' general understanding of music and the arts. What is even more compelling is that this is a benefit from an extracurricular program.

Regarding the impact on the community, the Junkyard Hawks have represented Hite Elementary and the community in a number of venues. They travel each year and perform at various public schools and performance venues. The group performs both locally and across state lines. Locally, we have been featured at Drum Corps International events, collegiate football halftime shows, and area public schools.

When we travel to other states we make it a point to perform in an elementary school in that location. These have turned out to be terrific venues. The students usually have time to eat lunch and visit with the other students before or after the performance. Often times, gifts are exchanged between schools, and we've actually developed an exchange program with one particular school. After 9/11, our school adopted an elementary school in New York City. Our students became pen pals and now we are exchanging performances. Additionally, we look for high-profile performance venues in each state we visit. We were recently featured on the Boardwalk at Disney World. During our trip to New York we were featured on *Good Morning America*, and another year we performed at a resort in Gatlinburg, Tennessee. We've discovered that building our profile locally was a key factor in securing other high profile performance venues. We had to be known in our hometown first.

We've had to be creative in order to finance these trips, but educationally it has been worth the effort. The trips are financed through fundraisers. Each student has a specific dollar amount that he or she has to contribute toward the trips. The school's PTA got involved and offered fundraisers to help offset the costs. I believe Ginger's "stepping out of our comfort zone" approach has proved to be successful in every aspect of this project, including who to look to for fundraising possibilities. I look forward to the future as we see just how large we can expand our comfort zones.

Dr. Greg Byrne is Associate Director of Bands at the University of Louisville. He serves as an advocate for musicians with disabilities and has received numerous awards for his inclusion of musicians with disabilities into his program. Byrne is also active as a percussionist and has recently premiered many works in Japan and Ireland. He is a member of the Hidano/Byrne Duo, which presents children's concerts in Asia and the United States. PN

The Mind of the Listener: Acoustics, Perception, and the Musical Experience

Do longer gestures make longer notes?

By Michael Schutz

Is music a purely acoustic phenomenon? Although the melody to "Yankee Doodle Dandy" would be easy to identify when centered on A-440, it would become unrecognizable if transposed six octaves higher, as it would be undetectable by the human ear. While scientists could analyze this acoustic information and recognize it contains the exact melodic contour of "Yankee Doodle Dandy," few would classify this inaudible sound as "music."

Although acoustics play an important role, in the final analysis it is not sound but the *way that sound is perceived* that defines the musical experience. This article will demonstrate that sound becomes music only within the mind of the listener, an insight that is as much practical as philosophical in that it resolves longstanding disagreement over the role of gestures in controlling note duration.

DOES GESTURE LENGTH MATTER?

There has been great debate among percussionists as to whether it is possible to create long and short notes on the marimba. Well-trained, well-respected musicians routinely disagree on what initially appears to be a simple question: Does the length of the physical gesture (e.g., the up-down motion used to strike a note) have any effect on its duration? Longtime New York Philharmonic percussionist Elden "Buster" Bailey observed that, "[When] sharp wrist motions are used the only possible results can be sounds of a staccato nature… [When] smoother, relaxed wrist motions are used, the player will then be able to feel and project a smoother, more legato-like style" (1963). Others, such as Leigh Howard Stevens, are adamant that gesture length in and of itself is irrelevant, arguing it has "no more to do with [the] duration of bar ring than the sound of a car crashing is dependent on how long a road trip was taken before the accident." (2004)[1]

Both views initially appear quite reasonable; much as a longer swing of the bat generally sends the ball farther, it is plausible that longer gestures produce longer notes. On the other hand, holding constant a myriad of variables (such as the angle of attack, tension on the mallet, placement of mallet on the bar, mallet speed at impact, etc.), if energy is transferred from mallet to bar according to the equation: energy = 1/2 mass x velocity^2, differences in gesture length are irrelevant in that the velocity and mass of the mallet (and attached limb) fully dictate the physics of the impact. This view is supported by evidence suggesting that differences in gesture do not reliably produce differences in acoustic duration (Saoud, 2003). The following research stems from my interest in understanding the role of physical gesture length, which differs from previous work by distinguishing between its effect on sound (e.g., acoustic information) and the way that sound is *perceived*.

In everyday use, the term "perception" often carries a connotation of being incorrect or wrong (e.g., "although flying is perceived as dangerous, it is actually statistically safer than travel by car"). However, within the realm of scientific psychological research, the term has a different, specific meaning. In such contexts, "perception" refers to our internal experience of the external world. For example, in Figure 1a we perceive an upward pointing white triangle despite the fact that the figure consists only of three "Pac-man" images and three pairs of lines forming 60-degree angles. (This triangle disappears in Figure 1b when some of the items are rotated.) Our internal experience (a.k.a. perception) is constructed through a combination of external input (e.g., the ink on the page) and hard-wired, preconscious mechanisms for interpreting this input. It is in this sense—our internal experience of the physical world—that the term "perception" will be used throughout this article.

The first section of this article describes an experiment examining the effectiveness of gestures used to control note duration, demonstrating that while they fail to alter *acoustic* note length, they succeed in altering our *perception* of note length. Given this disconnect, the second section discusses the nature of the perceptual system, examining the relationship between energy in the physical world (acoustics) and the

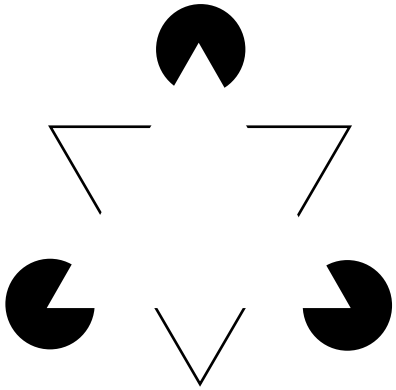


Figure 1a. Kaniza Triangle
Humans perceive an upward pointing white triangle even though it is not printed on the page

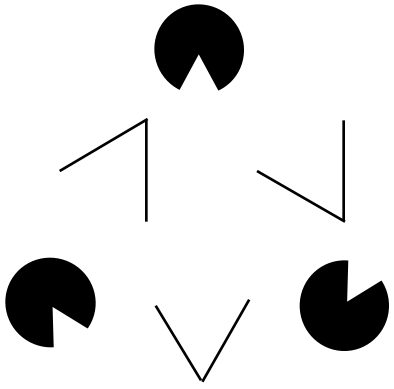


Figure 1b. No perceived triangle
When some of the elements are rotated 90 degrees, the perceptual experience of the white triangle vanishes

way we experience that energy (perception). The third illustrates it is the latter that defines the musical experience, and therefore by altering our perception of note-length gestures ultimately can be used to control the duration of musical notes.

Through this research I have come to realize that understanding the perceptual system is an important part of understanding music itself, an insight relevant to performers, educators, and audiences alike. While this study focuses on gestures used by marimbists, the conclusions drawn from this research are applicable to performances on other percussion instruments as well.

1. EXPERIMENT

Perceptual psychologists often conduct research by isolating specific components of an event and constructing experiments to test each individually. Accordingly, the following experiment was designed to independently analyze the acoustic and perceptual consequences of gestures used by percussionists. To ensure relevance to a wide audience of educators and performers, it was based upon the recordings of marimbist Michael Burritt using an instrument, technique, mallets, gestures, and a recording environment[2] similar to those used in actual performances. The first section of this article contains a summary of the experimental design, methodology, and analysis before concluding with a discussion of its implications with respect to the role of gesture in music.

1.1 Design

Videos. Michael Burritt was video recorded performing single notes on a variety of pitch levels: E1 (lowest E on a 5-octave marimba, sounding at ~82 Hz), D4 (~587 Hz), and G5 (highest G on a 5-octave marimba, sounding at ~1568 Hz) using both long and short gestures (six recordings total). In order to isolate the individual contributions of gestures and the acoustic information resulting from these gestures, the videos were split into auditory [*long-audio*, *short-audio*] and visual [*long-gesture*, *short-gesture*] components. Note: the terms *long-audio* and *short-audio* refer to the auditory components of notes produced with long and short gestures, regardless of their actual acoustic length.

These components were then mixed and matched such that in addition to the "natural" pairings of *long-gesture* with *long-audio* and *short-gesture* with *short-audio*, participants saw two hybrid combinations: *long-gesture* with *short-audio* and *short-gesture* with *long-audio*. A screenshot taken from one of the videos is shown in Figure 2 (sample videos can be seen online at www.michaelschutz.net/thelistener.html).

Participants. Fifty-nine Northwestern University undergraduate music majors participated in return for extra credit in their music theory or aural skills classes. While participants were all trained musicians, none considered percussion their primary instrument[3].

Procedure. The purpose of this study was not to examine whether gestures *look* different, but rather whether they cause notes to *sound* different. Therefore, participants were informed that some auditory and visual components had been mismatched (e.g., *long-gesture* with *short-audio*), and asked to rate note duration in each video *based on the sound alone*. This design allows us to understand the effect of visual information on auditory perception by examining how the perceived duration of each sound differs depending upon the gesture with which it is paired.

The experiment took place in a computer lab at the Northwestern University Library. The videos were presented in blocks organized into two conditions: (i) audio-visual, combining the visual gesture and auditory note, and (ii) audio-alone. After each stimulus, participants were asked to make a duration rating using a slider with endpoints labeled "Short" and "Long." For purposes of the statistical analysis the position of this slider was translated into a numeric value ranging from 0 (short) to 100 (long).

1.2 Results

The difference of opinion over the effect of gesture stems in part from overlooking the distinction between physical energy (sound) and the way that energy is perceived. Resolution, therefore, requires examining the question from both the acoustic and perceptual perspectives. Results are summarized below; for full details see the technical version of this paper published in the scientific journal *Perception* (cited in the references).

Figure 2. Michael Burritt performed individual notes using either long and short gestures. Full stroke preparation and release were visible in each video. Reproduced from Schutz & Lipscomb (2007), with permission from Pion Limited, London.

Acoustical Analysis

As shown in Figure 3, the acoustic profiles of notes produced with long and short gestures were indistinguishable. Therefore, gesture length had no effect[4] on acoustic duration. These results are consistent with previous work suggesting it is not possible to produce reliable acoustic differences in duration through the manipulation of gesture length alone (Saoud, 2003).

Perceptual Analysis

As shown in Figure 4, which averages across ratings for all three pitch levels, there was no difference[5] in perceived duration (y-axis) based on the auditory component of the videos in either the audio alone (left) or audio-visual (right) conditions. However, large differences were observed when the same audio examples were paired with long (dark red) and short (light blue) gestures in the audio-visual condition. That the gestures influenced ratings so strongly despite instructions to ignore visual information suggests integration is obligatory; it is no more possible to ignore the gesture than to read the letters D-O-G without understanding they refer to the four-legged animal commonly known as "man's best friend."

1.3 Discussion: Who was right?

In the end, the naysayers were vindicated; long and short gestures produced notes with acoustically indistinguishable profiles. Consequently, there was no perceptual difference when presented as audio alone, validating Stevens' assertion that gestures do not alter note length. That much is straightforward. The twist comes in reconciling this finding with results supporting the opposite opinion—that long and short gestures do change note length when participants were watching as well as listening. Such results corroborate Bailey's assertion that changes in gesture *do* play a role in musical performances. Coming to terms with these differences requires recognizing that the conflict stems not from the answers, but rather the question (or more specifically, the way in which it was asked).

While seemingly simple, the question "does gesture length matter?" is really two questions rolled into one—questions requiring different approaches, which in turn yield different answers. As shown by the results, those who dismiss the role of gesture are clearly correct within the realm of acoustics (Figure 3), whereas those who acknowledge the role of gestures are correct within the realm of perception (Figure 4b), at least as long as audiences are watching as well as listening.

Ultimately, resolution comes not from the results of the experiment itself but rather in their interpretation: Which domain (acoustical vs. perceptual) is most representative of the musical experience? Before making such a determination, it is useful to clarify the relationship between energy in the physical world (e.g., acoustic information) and the way that energy is perceived within the mind of the listener.

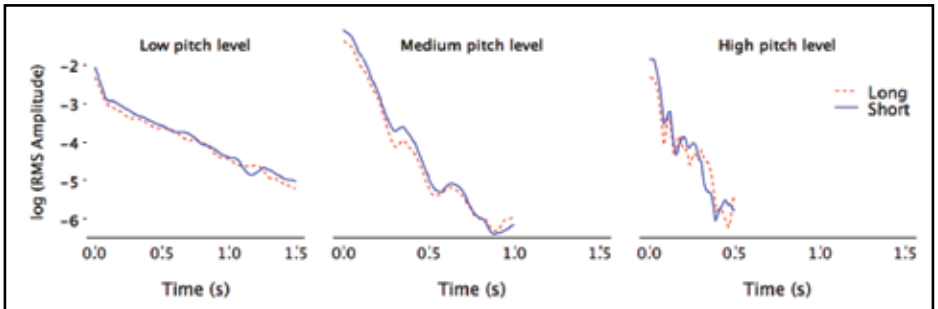


Figure 3. Acoustic Profiles as depicted by the RMS (root-mean-square) of energy (y-axis) over time (x-axis) show no meaningful differences between notes produced with long (solid blue) and short (dashed red) gestures.

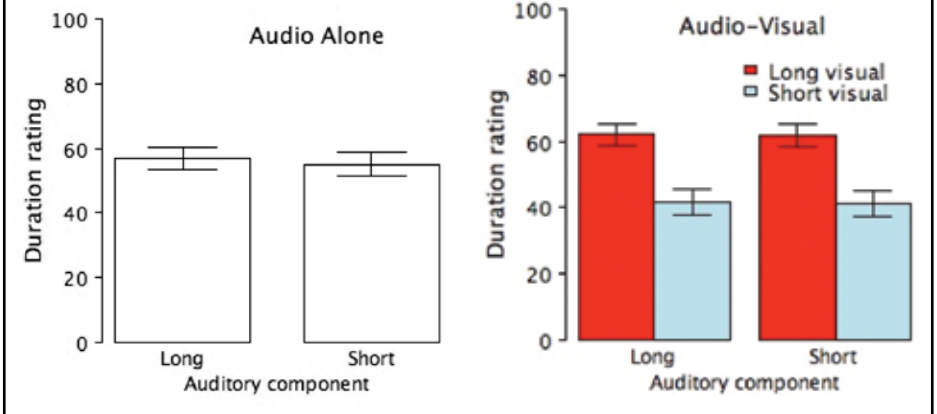


Figure 4a. Audio alone condition

Figure 4b. Audio-visual condition

Ratings did not differ based on the auditory component of the videos (left panel), however they were strongly influenced by the visual component (right panel). The plot was generated by averaging ratings across all three pitch levels, with error bars representing a 95% confidence interval (margin of error) about the mean.

2. THE NATURE OF PERCEPTION

When an object such as a marimba bar is struck, energy from the mallet causes air molecules to vibrate, a phenomenon we call "sound." These air vibrations can be detected by a variety of sources including microphones, other musical instruments (e.g., the sympathetic vibration of a timpani head), and the human ear. This entire process can be described rather neatly through physics. However, understanding the way this sound is experienced inside the mind is more complex and beyond the reach of physics alone. Such a question falls under the domain of psychophysics: the study of the relationship between energy in the physical world and the way that energy is perceived and experienced. As a subfield within the study of perception, psychophysics offers a tool for understanding the relationship between acoustics (e.g., sound produced by musical instruments) and the way that acoustic information is perceived and experienced by listeners.

2.1 Perception and "Truth"

It is tempting to believe that we perceive the world "as it is," yet in reality our perception of the world reflects the design of our eyes, ears, and brains as well as the energy these organs are detecting. Consequently, perception is not necessarily in one-to-one correspondence with the physical world. For vision, this is illustrated clearly by the Müller-Lyer (Figure 5a) and Ebbinghaus (Figure 5b) illusions. These examples demonstrate that our *perception* of properties such as length (5a) and size (5b) is affected by factors other than the physical length/size of the object in question. These distortions are both powerful and obligatory; we know the lines and the circles within each illusion are identical, yet we cannot help but to see them as different.

While these visual illusions are purely unimodal, multi-modal illusions reflecting interactions between the auditory and visual systems demonstrate similar principles. One common example is the well-known "ventriloquist illusion" in which speech appears to emanate from the lips of a mute puppet. In addition to

amusing audiences, it offers insight into another aspect of perception crucial to our understanding of music: the multi-modal nature of the perceptual system.

2.2 Sensory Integration

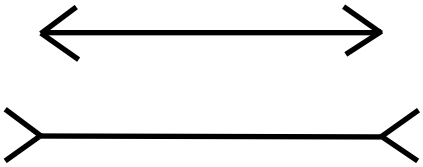
Cross-modal illusions in which information from one sensory modality influences perception of information in another are similarly fascinating and informative. One of the most compelling, known as the "McGurk effect," demonstrates that visual lip movements are capable of altering our perception of spoken syllables. In this illusion, watching a speaker's lips while listening to his speech results in a categorically different experience than when listening to the speech alone[6]. The explanation for this phenomenon is almost as fascinating as the illusion itself.

The McGurk effect works by exploiting the perceptual interpolation of conflicting auditory and visual information. On a continuum of speech syllables, the one consciously experienced falls between those presented through the visual (lip movements) and auditory (spoken) modalities—the event that could most plausibly have produced the discrepant sounds and images. It is important to remember that the perceptual system evolved in response to the natural world prior to the opportunity to experience such artificial pairings. Therefore, "averaging" conflicting sensory information is actually a robust way to make an educated guess as to the state of the world—a property of the mind that movie directors have been successfully exploiting for the better part of a century.

As unsuspecting moviegoers, we are generally unaware of the difference in the spatial location of an actor's face and voice. While facial images are free to move about onscreen, vocal sounds can originate only from immobile speakers in fixed positions. However, as the brain is wired to integrate related auditory and visual information (as in the McGurk effect), voices "sound" as if they are coming from the actor's lips. That we do not even notice the discrepancy is a testament to the efficiency of our perceptual system. It is so graceful and elegant that we are generally blissfully unaware of its role in everyday life, including the ways in which it shapes the musical experience. Yet similar principles of automatic audio-visual integration are precisely what allow skilled marimbists to control audience perception of note duration.

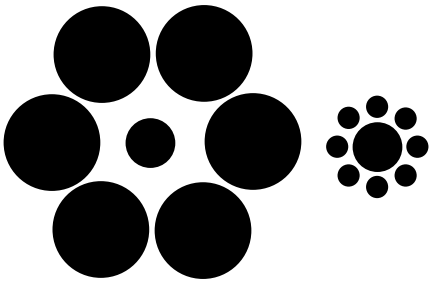
Figure 5. Visual Illusions demonstrate that our perception of objects is not always in agreement with the actual physical properties of those objects.

Müller-Lyer Illusion



5a. Despite their equal length, the horizontal line on the top *looks* shorter due to the orientation of the angled lines.

Ebbinghaus illusion



5b. The circle in the center on the left *appears* smaller than the one on the right even though they are identical.

3. CONCLUSIONS

Armed with a clear understanding of the distinction between events in the world and our perception of those events, we are now ready to tackle the philosophical question raised by the experiment: Where does music exist? In other words, given that gestures selectively affect our perception of a note rather than that note's acoustic properties, deciding whether the gesture "changes the music" requires determining which domain (acoustics or perception) defines the musical experience. Some purists may argue that music exists in the sound alone, reasoning that while gestures may alter perception, this is merely an interesting trick similar to the McGurk effect. However, as illustrated by the following example, the coloring of sound introduced by the perceptual system is actually a fundamental part of the musical experience itself.

3.1 The Mind of the Listener

Much as the Ebbinghaus illusion demonstrates that our perception of an object's size is not in one-to-one correspondence with its physical size, our perception of acoustic information is not a one-to-one reflection of that acoustic information in the physical world. All else being equal, a high-pitched tone will generally sound louder than a low-pitched tone when presented at equal decibel levels. This is because our hearing is not "flat" but favors high frequencies—those crucial for the processing of both speech and music. The consequences of these biases can be seen in the instrumentation of modern symphony orchestras, which employ about ten each of low-frequency instruments such as cello and bass, but rarely more than one piccolo.[7] This bias towards low-frequency instruments is a reflection of (and actually a requirement for) an audience in need of greater emphasis on low frequencies to produce the experience of a "balanced" performance.

A purely acoustic view of music ignoring the role of the perceptual system would erroneously conclude that the balance of music is always "wrong." However, as with the earlier example involving "Yankee Doodle Dandy," it is not the acoustic information but the way that information is perceived that defines the musical experience (Figure 6). Such transformations are entirely independent of listening environment and the presence/absence of visual information. Our greater sensitivity to high frequencies is identical for live vs. recorded music—with our eyes open vs. closed.

Accordingly, musical questions can never be resolved through an acoustic analysis alone, as sound becomes music only within the mind of the listener. In the Kaniza triangle we perceive an upward pointing white triangle even though it is not printed on the page. While philosophers can debate whether the perceived triangle is in principle "real," it is artistically real as it is "seen" within the mind of the viewer.

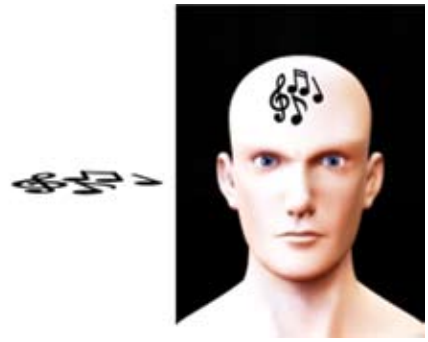


Figure 6. Musical "Balance" Music often contains significantly more energy at low (vs. high) frequencies. However, because we are more sensitive to high (vs. low) frequencies, the end result is one of a "balanced" performance.

The same is true with music; while philosophers could debate which representation of sound (acoustic vs. perceptual) should be used in defining balance, as musicians we care not about the sound, but rather the way the sound *sounds*. Therefore, factors affecting our conscious experience of sound are as much a part of the music as the sound itself. Given that acoustic information becomes music only when perceived and gestures alter that perception, then by definition gestures shape musical reality by controlling what matters: the experience within the mind of listener.

Michael Burritt (the performer in the videos) was not coached on his gestures in any way; he was merely asked to perform his best "long" and "short" notes on the marimba. However, while the gestures were acoustically ineffective, they were (inadvertently) perceptually successful. In essence, while gestures cannot change the sound of the note, they can change *the way the note sounds*. That this is accomplished through sensory integration rather than acoustic manipulation is irrelevant to concert audiences who care only that a performance "sounds right." Furthermore, understanding this distinction is imperative for performers, as we are ultimately evaluated in part based on our ability to effectively communicate with our audiences.

3.2 Implications and Applications

It is possible (though not desirable) to perform a piece without analyzing its structural properties or exploring its historical significance. Yet most would agree that a basic understanding of music theory and history are essential components of being well-rounded musicians. Similarly, a basic understanding of the perceptual system is an equally important part of any musical education (Figure 7). While some may argue they have always "known" gestures to be important, it is doubtful that many truly understood the nature of their role. Furthermore, it is important to remember that others have argued against the role of gestures with equal fervor. Now, after distinguishing between their acoustic and perceptual effects (section 1) and recognizing it is the latter that defines the musical experience (section 3.1), we can conclude definitively that gestures *are* an effective technique for controlling musical note duration.

Figure 7. Practical Application Understanding the process of perception is an invaluable part of any musical education. Music relies on performer-audience communication, which inevitably requires dealing effectively with the perceptual system.

Fully comprehending the role of gesture requires a firm understanding its limits. Beautiful gestures cannot compensate for incorrect notes or a lack of phrasing. Likewise, they cannot counteract a lack of preparation or improper technique. Gestures are meaningless in and of themselves; music is an auditory phenomenon (though not a purely acoustic one) and gestures are useful only in that they affect what we hear. Consequently, not all gestures are created equal; those that do not change our perception of sound are not musically useful and could ultimately be distracting.

Understanding the perceptual consequences and applications of other potential gestures is a topic requiring future research, as is investigation into whether these principles apply to other percussion instruments. Because both the acoustic and perceptual analyses in this experiment were focused solely on note duration, these conclusions do not necessarily comment on the relationship between gestures and other sonic properties, such as the effect of gesture length on timpani tone quality (which would also make a fruitful topic for further research). However it is now clear that gestures can be used to overcome certain acoustic limitations of the marimba, making them a valuable technique for performing musicians to understand.

The conclusion that visual information plays a meaningful role in music perception is consistent with other studies demonstrating visual influences on ratings of musical expressiveness (Davidson, 1993), emotional intent (Dahl, 2007), performance quality (McClaren, 1988), and audience interest (Broughton & Stevens, 2009). Consequently, contexts that ignore visual information (e.g., radio broadcasts, CDs, blind auditions) are robbing both the performer and audience of a significant dimension of musical communication (see my 2008 review article "Seeing Music? What musicians need to know about vision" for a comprehensive overview of this topic).

Given the observed disconnect between sound and its perception, it is important to remember that virtuosos are masters at shaping the musical experience. Ultimately, this means sidestepping the acoustically impossible to control that which is musically desirable—the experience within the mind of the listener.

I am grateful to Professor Michael Burritt for graciously volunteering to record the videos used in

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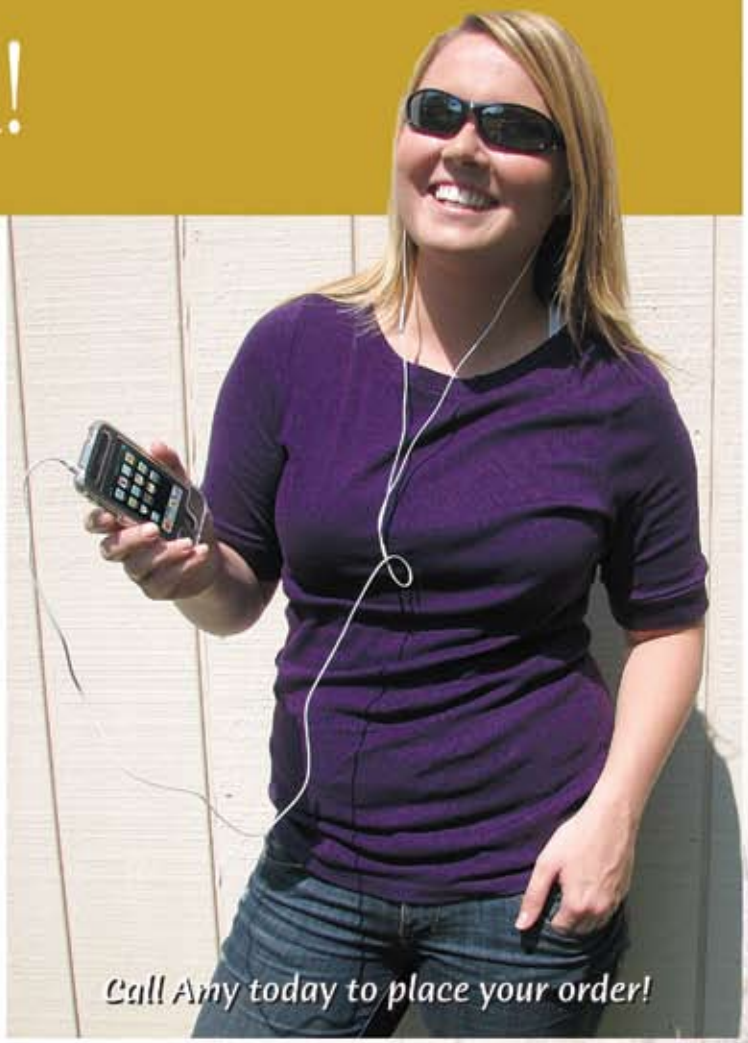

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this experiment and for being an exceptional teacher and mentor. Additionally, Dr. Scott Lipscomb was instrumental to this project, serving as advisor for the Master of Music thesis on which this article is based. Finally, many thanks to Ted Rounds, Greg Beyer, Michael Overman, Brian McNulty, Kris Keeton, and the students of Longwood's 2007 "Science of Music" seminar for helpful comments on previous drafts of this article.

APPENDIX I: ADDITIONAL INFORMATION

McGurk effect

www.media.uio.no/personer/arntm/McGurk_english.html

Sample Videos from the Experiment

www.michaelschutz.net/thelistener.html

Further Reading on Music Cognition

This Is Your Brain On Music: Science of a Human Obsession. Dan Levitin

The Brain, Music, and Ecstasy: How Music Captures our Imagination. Robert Jourdain

Sweet Anticipation: Music and the Psychology of Expectation. David Huron

Musicophilia: Tales of Music and the Brain. Oliver Sacks

APPENDIX II: STATISTICAL ANALYSES

Acoustic analysis: Acoustic duration (Figure 3) was assessed by selecting "cutoff points" in the range of log (RMS) amplitude (–3, –5). A t-test examining the time at which each stroke type's acoustic profile first dropped below a given threshold found no statistically significant difference between notes produced with different gestures [t(122.18) =.0604, p=.952].

Audio alone: Duration ratings in the audio-alone condition were assessed with a 3 (pitch) x 2 (auditory stroke type) repeated-measures ANOVA (Analysis of Variance) with pitch and auditory stroke type as within-participants variables. While there was a main effect of auditory stroke type ($F_{1,58}$ =4.811, p = .032). As shown in Table 1, differences between stroke types were small in size (2 points), did not occur in the audio-visual condition, never replicated in subsequent experiments, and were similar in size to differences among stroke types intended to be identical (Saoud, 2003)[8]. Therefore, this difference is a reflection of natural variability in acoustic duration rather than a "true" difference produced intentionally by the performer (Figure 4a).

Audio visual: Duration ratings in the audio-visual condition were assessed with a 3 (pitch) x 2 (auditory stroke type) x 2 (visual stroke type) repeated-measure ANOVA with pitch, auditory stroke type, and visual stroke type as within-participants variables. The most important finding was a significant effect of visual stroke type ($F_{1,58}$ =148.424, p < .0001), indicating visual information affected duration ratings (Figure 4b). There was no main effect of auditory stroke type ($F_{1,58}$ =.218, p = .643), indicating no perceptual difference between the auditory information produced by long and short gestures (Figures 3a and 3b).

ENDNOTES

1. On the surface, the quotations address different issues in that the first discusses articulation (legato-staccato) and the second duration (long-short). However, they are useful in illustrating the general confusion regarding the role of gesture, and ultimately both share a common answer in that the gesture produces different perceptual and acoustic results.
2. The recital hall within Regenstein Hall, Northwestern University's primary venue for solo recitals.
3. As a later study replicated this experiment using participants without musical training, these results are not specific to musicians.
4. Details of statistical tests used for the acoustical analysis are summarized in Appendix 2.
5. Details of statistical tests used for the perceptual analysis are summarized in Appendix 2
6. This is best demonstrated by viewing the video online at the link listed in Appendix I.
7. A quick search of major American orchestras posting their complete instrumentation online indicates an average of 11 cello, 9 bass, and 1 piccolo positions.
8. After adjusting the acoustic note length data presented by Saoud (2003) to a scale equivalent to that used in this experiment, the standard deviation of note lengths intended to be identical was 1.93.

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Component		Condition: Audio visual Mean (95% CI)	Condition: Audio alone Mean (95% CI)
Auditory	Long	57 (+/- 2.8)	52 (+/- 2.7)
	Short	55(+/- 2.4)	52 (+/- 2.6)
Visual	Long		62 (+/- 2.8)
	Short		41 (+/- 3.3)

Table 1. Means and Confidence Intervals for key comparisons, showing average ratings as well as 95% confidence intervals for the auditory and visual components of the videos. Differences based on the auditory component were negligible compared to differences based on the visual.

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Teaching Children with Learning Disabilities

By Pat Gesualdo

We have heard so much about children in school who find it difficult to do certain tasks. For example, some children have difficulty concentrating. Some might have difficulty reading and even reverse words, letters, and numbers. Some children can't comprehend why certain things are done certain ways. These inabilities are the result of cognitive disabilities, which can make tasks extremely difficult for the special-needs population, especially children.

Nowhere does it affect these children more than at school and in the drum-lesson environment where lessons move from one section to another, sometimes very rapidly. For example, a child may not be able to comprehend the very first part of a lesson—never mind trying to accomplish more than one lesson at a time. It may take days, or even weeks, for a special-needs student to understand and fully recall the first measure of a piece of music or an entire lesson.

Special-needs students need to learn at a slower pace, suitable to their own comprehension level and not at the level of their peers. Using Specific Isolated Instruction for drum instruction will help a special-needs student to learn with expanded comprehension, coordination, and retention.

When starting to work with a special-needs student, it is most important to gather facts from the parents first, such as the child's dominant hand, and if the student's family has a history of learning disabilities. In some cases, a drum instructor will be the first to discover that a child has a learning disability, which will be detected through verbal or non-verbal skills. Generally, however, drum instructors will be the first to discover a disability because the student might lack coordination or retention. For example, a disability will make itself apparent in a drum lesson because retention and coordination are required.

However, it is extremely important not to classify a child as disabled right away. You must remember that it can be extremely difficult to play the drums to begin with. If you suspect a student has a disability, be sure the student has the same symptoms on an ongoing, or somewhat continual basis before speaking with the parents.

The effects of a learning disability will always be obvious. Over the duration of several lessons (at least four), the drum instructor will notice the same unusual behavior or pattern. This usually includes reading notes or patterns backwards, or the inability to sit still or concentrate.

If a student demonstrates unusual behaviors or tendencies over at least four lessons, you should notify the parents in a subtle manner. One way to start off is by asking if they have noticed the same problem(s) you have repeatedly noticed in the lesson.

Drum instructors, as with all other music instructors and school teachers, need to have extreme patience with disabled students. This will be a tremendous help in guiding them in their lessons and helping them achieve successful results.

People who suffer from disabilities such as dyslexia, ADD (Attention Deficit Disorder), ADHD (Attention Deficit Hyperactivity Disorder), and Aspberger's Syndrome, among others, find it extremely difficult to engage in activities that require extended amounts of coordination, retention, and concentration. Drum instruction is no exception. Dyslexia and ADD are two of the most common learning disabilities, yet many people do not understand them or even heard of them.

Learning disabilities affect males and females. Males, however, outnumber females three to one for all types of learning disabilities. Most learning disabilities cannot be cured in the sense that a medical illness can. Some of the most common types of learning disabilities—such as dyslexia, ADD, and ADHD—can be managed and even totally eliminated with Drum Therapy®, which is part of the DAD Program curriculum. These disabilities are characterized by reversing words, letters, and patterns, an inability to focus, and being unable to sit still. There can be several causes for disabilities and disorders, including psychological, genetic, and/or environmental factors.

People with learning disabilities, especially younger children, often find it extremely difficult to participate in tasks that require coordination, concentration, and methodical comprehension. They can have difficulty with focusing on one subject or task at a time, can be easily distracted, and may not be able to control impulsive behavior. This is why drum lessons can be so difficult for them.

When teaching special-needs students, drum instructors should not rush through the lesson materials. It may take several weeks, or even months, for a student to perform a basic rhythm or beat. Therefore, it is more effective to slow down and work at a pace that is comfortable and productive for that student, than to teach at a pace that is too fast. Explain and teach the drum lesson slowly, to help the student perform it and remember it easily.

Finally, the drum instructor should explain all exercises and examples in a manner that is compatible with the student's level of comprehension and sophistication. Some students can readily understand exercises and concepts of a lesson in its entirety, but others might require simpler, more concrete examples, which are easier for them to comprehend and perform. All of these suggestions will go a long way in helping your special-needs students get the most from their drum lessons.

> Drum instructors need to have extreme patience with disabled students.

Pat Gesualdo is a drummer, author, and clinician. He has performed and recorded for various Columbia, Warner Bros., Atlantic, RCA, and Paramount Pictures artists and special projects. He is the Founder/CEO of the DAD Program, where top celebrities, sports stars, politicians, and corporations join him in helping children throughout the world fight disabilities through drumming. Doctors and drum instructors throughout the world use the DAD Program to help special-needs children and adults develop physical and cognitive functioning. Pat is the author of *The Art of Drum Therapy*. PN

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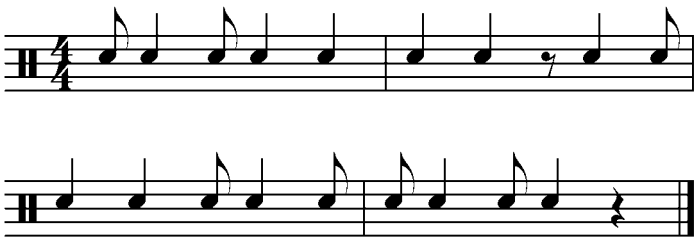
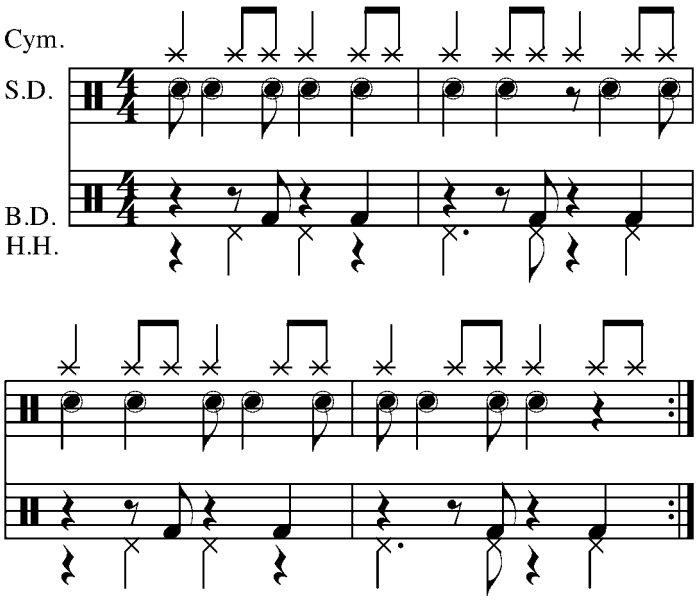
Using "Syncopation" to Learn Left-Foot Clave

By Sam Ruttenberg

One of the best ways I have found to develop your left-foot clave and to enhance your drumset coordination and confidence is to use simple exercises from Ted Reed's *Syncopation* book. Here is a typical example.

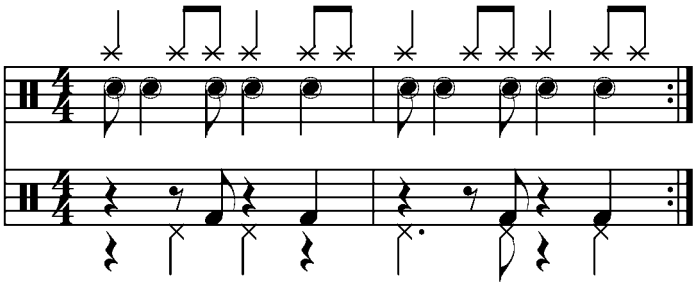


- Use that rhythm as your cross-stick pattern on the snare drum.
- The bass drum will be playing the tumbao, a repeating pattern that the bass player usually plays.
- The cymbal will play the jazz ride pattern, but straight, without swing.
- Play the the 3:2 *son* clave pattern using your left foot on the hi-hat or a pedal-operated cowbell.

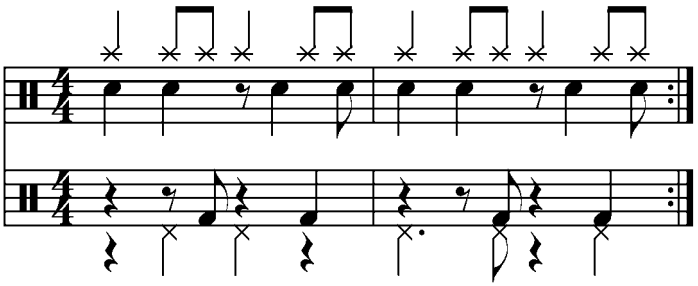


Playing the above exercise can be very challenging, so I strongly recommend practicing each measure individually as shown in the following examples. Since the clave pattern is a two-measure phrase, the *Syncopation* measure on snare drum is repeated. This will give you a chance to practice the exercise in 3:2 *son* clave. Make sure to repeat each measure several times so you really feel comfortable with each measure.

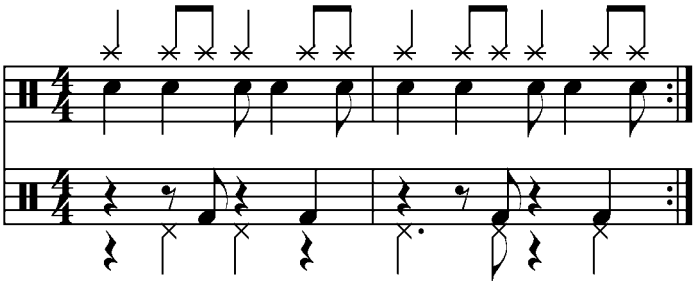
Measure 1



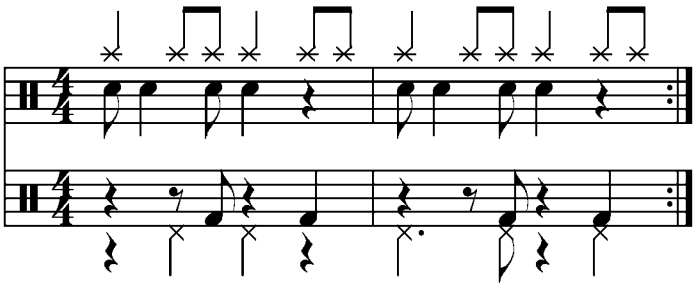
Measure 2



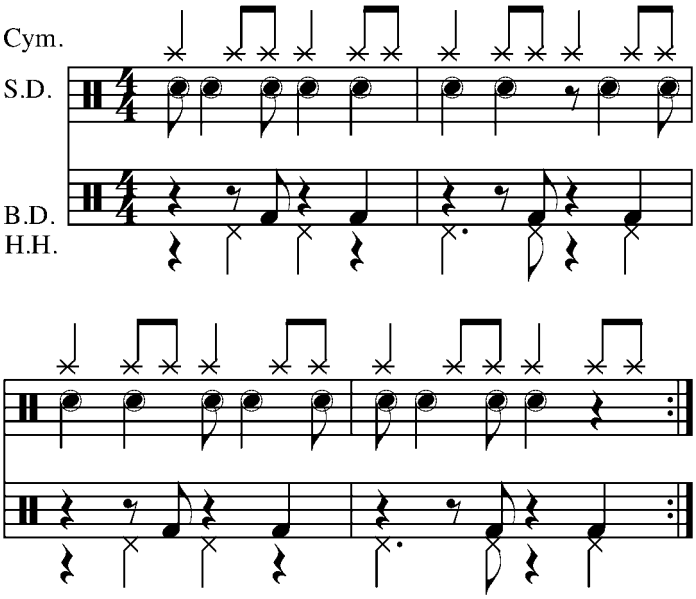
Measure 3



Measure 4



Finally, practice the entire four-bar phrase with the left-foot clave and see how much easier it has become.



By practicing these patterns slowly and gradually working them faster, you will gain greater independence, which will give you greater confidence on the drums.

Sam Ruttenberg has performed with such artists as Dave Brubeck, Count Basie, Lionel Hampton, Lena Horne, Perry Como, Bing Crosby, and Al Martino. He received a bachelor's degree from the University of Miami and a master's degree from the Juilliard School, both in percussion performance. Sam has presented clinics at numerous music educators' conferences as well as high school and university music departments. He currently performs in the Philadelphia area and is an adjunct faculty member at Rutgers University, Camden. He also teaches at the Settlement Music School in Philadelphia and his home studio. Sam has published articles in various drumming magazines and is the author of the book *Drum Tips* (HoneyRock). PN

Vinnie Colaiuta The Concept of Music

By Mark Griffith

Vinnie Colaiuta needs no introduction. We all know his resumé and his amazing skills behind the drums. Vinnie is a great interview and a very insightful human being. He thinks about his answers and his words, and he speaks in a manner more associated with a philosopher than a musician. As you will see, every question produces a revealing answer into the mind of a supremely creative musician, who just happens to play the drums.

But Colaiuta's intelligence is applied to so much more than drumming. While spending an afternoon with Vinnie the day of a Jeff Beck show, the subjects ranged from the advantages of studying the martial art form of Wing Chung (and the differences between Wing Chung and Tai Chi), to where his drums are set up in a room and how that placement affects a drum sound, to the old days growing up in rural Pennsylvania. No matter what the subject, Vinnie is an active conversationalist. In fact, it often seems that Vinnie wants to learn about everything. I believe it is this deeply inquisitive and open nature that is one of the hidden keys to Vinnie's creative drumming (he touches on this at the end of our interview). I skipped the parts of our conversation when he was interviewing me about the history of drumming, because when you talk with Vinnie, he is so eager to learn new things that it is sometimes difficult to keep the subject on him, but I tried.

At one point during our conversation, drum craftsman Neil Longo stopped backstage to deliver a new drum to add to Vinnie's arsenal. As Vinnie walked around the room playing the drum, commenting on how it sounded completely different in the various parts of the room, and asking how the drum was made, we were given a good indication as to how finely tuned Vinnie's ears are. As valuable as Vinnie's "chops" are, we see that his ears have also become finely tuned instruments. How and what a musician hears is the forgotten key to every great musician, and it can't be transcribed or put in an instructional video.

As I watched Vinnie admiring the craftsmanship of his new instrument, there were little bits of knowledge flying around. As he stood on a rug in the room he exclaimed, "Man, it's gotten to the point that I cringe when my drums are set up on carpet. You can just hear the rug destroying the sound of the drum." Then as Vinnie walked around the room playing the new snare, he stopped suddenly and said, "This is where this drum sounds the best." To my ears, there was a negligible difference to how the drum sounded in the different parts of the room, but to Vinnie's "studio ears," the difference was night and day! His ears are definitely as refined as his hands.

When Neil and I asked him what he looks for in a snare for live playing, his responses were startlingly revealing and simple, "You know, I've had a bunch of snares 'disappear' throughout the years, so now when I take a snare on the road I make sure it's one that I can replace if anything happens to it. But sound-wise, I want my live snare to be loud—especially for this gig with Jeff Beck. I don't want to have to work too hard to get a sound. And I want that sound to not only cut through, but to blend with the music. In the studio it's a different story, but live, it's that simple."

Over the years, many fans have been prone to over-analyze Vinnie's gear and musical choices, and his thoughts on "live snares" reminds us that, sometimes, it's not all that complicated. There is another piece of "over-analyzation" that Vinnie also wanted to get off of his chest. "There have been a ton of rumors going around as to why I stopped touring with Sting, and I have heard them all. People seem to want to make themselves feel important by creating 'inside' stories about different situations where they have absolutely no insight. With Sting, what it came down to was that I was just tired of being on the road. Sting tours a *lot*—almost constantly—and the last time Sting was going out on tour he told me that it was going to be six months. Something told me that it would wind up being much longer than that; I just had a feeling. So I declined the tour. Two years later he was still touring; it turns out that I made the right decision. I just don't want to be out there for years at a time. However, I still play a good deal of 'one off' gigs with Sting, and we are on great terms. Again, it's as simple as that!"

The notes and the grooves Vinnie plays can be transcribed, and we can even look into Vinnie's educational background and try to figure out where all of this information came from. But as he said to me one time regarding Elvin Jones, "Once he starts gruntin', forget about it!" Vinnie is a mature musician first and foremost. In a recent interview, Vinnie spoke candidly about his opinions about the state of drumming today. When I spoke with Vinnie, I opted to talk to him about music, and how the art of drumming relates to music. His two-word reply: "Thank you!"

MG: *As with many of my interviews, let me start by asking what have you been listening to lately?*
VC: Two things, Coldplay and Coltrane.

MG: *I must admit the Coltrane doesn't surprise me, but what is it about Coldplay that you are digging?*
VC: I like their songs. I like how the band's entire concept suits their songs. I have come to

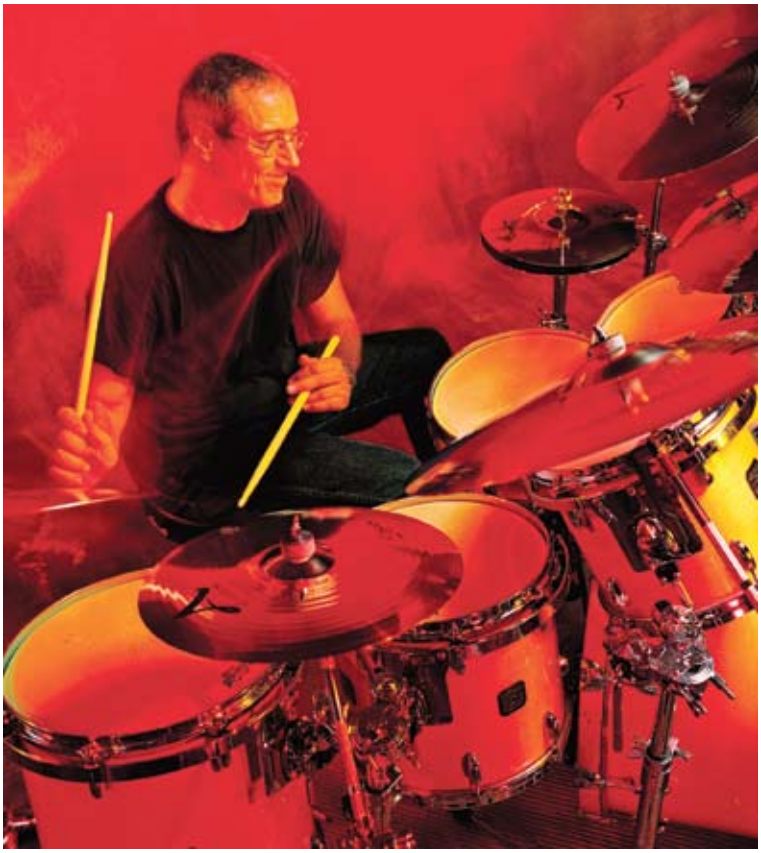


Photo courtesy Avedis Zildjian Company

appreciate how brilliant and subtle it is when you put together a band of people that have the exact same concept of writing songs and creating music. That entire band is on exactly the same musical page. Sure, it's extremely valuable to be able to play well, but you have to be able to play great compositions. When you are "being yourself" within the tune, you are able to play with a sensibility that complements the music. I hear a brilliance in Coldplay's simplicity. But it's not just simplicity for simplicity's sake. They have a really strong musical concept, and to me, that's it! It doesn't matter if it's Coldplay or Astor Piazzola; it's all about committing to a strong musical concept.

MG: *What Coltrane have you been listening to?*

VC: I went through a period recently where I was listening to nothing but Coltrane. I was listening to the live Vanguard stuff, and the Coltrane and Monk record from Carnegie Hall that was released a couple of years ago. I thought that was truly amazing, but I must say that it really sort of surprised me. It wasn't at all what I expected it to be.

MG: *Was that some of the first Shadow Wilson that you had heard?*

VC: Actually, yes. I wasn't all that aware of him, but he absolutely killed me. He was doing some little rhythmic things on the cymbals that were way ahead of their time. Shadow was very free at the drums, and his rhythmic concept was really dancing in the same way that Roy Haynes does. Wilson's drumming had a playfulness that I really dig. As I said, I didn't know what to expect from that record, but the instant that I heard it, it just drew me in. John Coltrane was just a fountain of ideas, and the music flowed through him effortlessly.

That recording got me thinking about Elvin a lot. Because to me, Elvin always seemed to come out of nowhere conceptually. But when I heard that record I felt that I was hearing some of the roots of Elvin's concept.

MG: *I did an interview with T.S. Monk about that recording and all of the drummers of Monk (*Percussive Notes, *April 2006). In my research I found that Elvin talked a lot about liking Shadow's drumming, so you are hearing the Shadow and Elvin connection correctly. When I wrote that article I went on a real Shadow Wilson listening kick.*

VC: Wow, when I get back to L.A., I am going to have to do the same thing and hit Amoeba records and look for more recordings that Shadow's playing on.

MG: *I recently interviewed Eric Gravatt, and he brought up Shadow Wilson as well. Seems like a bunch of guys have been introduced to him through that Monk and Coltrane recording. But Buddy Rich was singing Shadow's praises for a long time. Do you know what Buddy said about Shadow's drum break on the Basie tune "Queer Street"?*

VC: Buddy loved that break. I had forgotten that was Shadow Wilson. You can never ignore anything Buddy said, but we as a society are inundated with so much information that it becomes overwhelming to find a few worthy facts about anything. There is just too much garbage to sift through. For most people it becomes discouraging, and they just give up. Our society has become too concerned with the "newest, greatest thing," and we focus on it for ten seconds and then move on to the next flash in the pan. That's a real problem with society in general today, and it's reflected in music and drumming as well.

Since you're the "researcher" and while I've got you here, I want to ask you a question. Who was the first guy to play and record the "boogaloo" beat?

MG: *I haven't researched that, but I'll go out on a limb and guess either Joe Dukes around 1963, or Billy Higgins in 1961 with Donald Byrd. It could have possibly even been Ray Lucas, but I'll have to check that out.*

VC: I have been wondering about that for some time; it really intrigues me.

MG: *I'll have to do my homework and get back to you on that.*

VC: Please do! I also have that Jo Jones *The Drums* record, and he mentions a bunch of obscure drummers on that, and I have been meaning to try to find out about all of them. I love that record.

MG: *Since you mentioned recordings. In past articles you have mentioned a specific recording that inspired you. I want to ask you to elaborate on one of them. What was it about Eric Gravatt on Weather Report's* Live In Tokyo *that inspired you?*

VC: I wasn't aware of Eric before that recording. I had heard Alphonse Mouzon on McCoy Tyner's *Sahara* and in early Weather Report. Then I heard Eric on *Live in Tokyo*, and he killed me. His playing had a fire and an openness that was amazing. His time feel was very unique; it had a constant wave of intensity that uplifted and fueled the music. I'm glad to hear he's back working with McCoy Tyner. You told me about a great record he made with McCoy, *Focal Point*; I'll have to check that one out, too. There is so much to learn! But back to Eric, he just has such a complete concept at the drums.

MG: *There's that word again, concept. What does that word mean to you?*

VC: That's my new word. It's the word that everyone is going to be sick of hearing me use. What does it mean to me? It is the highest understanding of how you experience music. And it is accomplished by total immersion. In a way, it's beyond a cognitive understanding. It is an inner understanding of total immersion. Developing a concept is a long process. It starts by being able to understand what music represents to you as a whole; then, understanding what that music is saying to you. Only then can you, as a musician, begin to understand what *you* are within the music. And it has to come to you in that order, not the other way around.

People are obsessed with technique. The "how" of what you play—technique—is to benefit you, so that when you play, you are taking the path of least resistance. That's where drum technique relates to the martial arts. The only time the "how" becomes important is when it enables you to become transparent with your instrument. Your concept will tell you how you are going to do something within the music. Unfortunately, many people try to build a set of "ideas" and fit them into their concept, which for my way of thinking is totally backwards.

> "When the music is speaking to you, it's because you are inside it."

I'll put it this way. If you spent a great deal of time building up a Shakespearian vocabulary, and then went around talking to people in that manner, none of your ideas would be understood. You would sound like an auctioneer or something. We have to be able to communicate to each other in a way that we can all understand. A strong concept will allow you to transmit your vocabulary in a clear manner.

"Concept" represents your innate understanding of your place within the music. If you start thinking too much, you are not being *you*, and you are not being *in* the music. At that point, you are too busy thinking about *you* and what you are going to *do* in the music. What some people don't understand is that the music is going to do what it wants to anyway, irregardless of you. But when the music is speaking to you, it's because you are inside it.

MG: *I had a teacher tell me a long time back that the music is bigger than all of us.*

VC: That's it.

MG: *How would you relate this to a younger musi-*

cian who might not understand the semantics of how you explained the idea of "concept"? How do you get to that place?

VC: I would tell him to start caring about the music, not just the drums. If you can go into a quiet room and put on a pair of headphones and allow the music to take you to another place, that is achieving a transcendental state on what seems to be a passive level. However, if your mind can occupy that place of "present detachment," you will be much closer to getting there when you are actually playing music. That feeling should become your motivation. That feeling is the music's reason for being. It is music's essence. I guess it's what everyone passively refers to as "the zone."

Another thing people are going to get sick of hearing me say is "thought is the enemy of flow." That has recently become my mantra. People are always asking me what I am thinking about when I play. The answer is, hopefully, nothing.

MG: *What happens when you can't find your place within the music? Or what if you can't conceptualize a specific piece or style of music for one reason or another?*

VC: When you are in those circumstances, you have to first realize that you aren't there alone. You can't be everything. You can try to be in everything, but you can't be everything. One situational scenario I could conjure up regarding that question is, what do you do when you realize that you are the only guy in the band that "gets it"? You can't manifest it alone, right? That's when you have to play with the utmost confidence and forge ahead. That is very simply said, but it is very difficult!

MG: *What about when you're in a situation where you feel that you're just not "getting it"?*

VC: That's an even more difficult situation. First, I try to let go of the feeling of failure. In our society, everything is black and white, victory or defeat. You have to be brave enough to stand in the face of that societal attitude and make the statement, "I don't hear anything. I don't know what to do." That takes real bravery and courage. That is *not* failure.

In working, I have to be humble enough to ask for suggestions. That takes real strength. In the end, I'll try to learn from a situation so that when it happens again, I can get there quicker. I try to go into every situation with a completely open slate—an empty plate, if you will. I must have that kind of confidence.

However, regarding confidence, there is a bizarre paradox. It tells you to have confidence because of your accumulated experience, developed instincts, and skills. But on the other hand, to succeed at a task you have to realize that you don't really know anything. That's why I have to approach everything with that blank slate. This means you can be confident, but you're never really sure.

Another paradox is that at these times of "perceived failure" you can rest upon your "bag of tricks" and just start pulling out licks. I never want to do that—no way! But again, on the other hand, sometimes you'll get to a point in the music where a certain simple idea that's been played a thousand times just works, and you play it, and it's perfect.

It's what makes something like peanut butter and jelly work so perfectly. You could get creative and try to put bologna on it, but it just wouldn't work—too much thought.

MG: *What happens when the outside world interferes and a producer says, "I'm sorry, it's just not working. We're going to get someone else"?*

VC: How you assimilate those circumstances depends on where you're at in the evolution of your career. Maybe you are trying to impose something on a situation where it doesn't belong. In that case, it has nothing to do with whether or not you're "good enough to do the gig." Maybe both parties were correct in the situation, but you just weren't communicating. Or maybe the whole band wasn't on exactly the same musical page, which brings us full circle as to why I dig Coldplay.

As a musician, you have to be able to make an honest assessment of your own working skills. Some people never do, and they fall by the wayside and wonder why people just don't want to work with them. Or they improve on only one specific level. But that doesn't mean that it will translate into the real world, because as a musician they're too insular and too angry. What it comes down to is they just don't make anyone else's music sound better, which has nothing to do with blazing around a drumset.

There are a lot of guys practicing to become faster, stronger, or just better—whatever that means. After a while, your fuel cells are just going to burn out. And I think that at the end of the day, that just produces a lot of anger toward and within the music. That tension gets in the way of your concept, your creativity, and the music.

Mark Griffith is a recording artist, clinician, author, drumming historian, and sideman on the New York music scene. He has written for *Modern Drummer*, *Percussive Notes*, *Not So Modern Drummer*, *Hudson Music*, and the UK's *Drummer!* His most recent recording, *Drumatic*, features music written by the great jazz drummer-composers. He is currently working on a book titled *The Complete Evolution Of Jazz and Fusion Drumming*. PN

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The Percussion Techniques Style Guide

Connecting the arranger, coach and performer

By Colby Kuzontkoski

The Percussion Techniques Style Guide provides a unified approach of percussion expressions that connect the arranger, the coach, and the musicians. It is not a guide to musical styles, but rather a means of communicating an approach to writing dynamics, articulations, and other techniques for percussion instruments (which, historically, have been undefined or unwritten).

When I began arranging music for percussion, I found that the majority of the rehearsal time was spent creating or defining elements such as dynamics, sticking, dampening, shaping, articulations, and in many cases, note length. Most ensembles have little rehearsal time, and spending time on these basic elements was hindering the group from reaching their potential. I developed the Percussion Techniques Style Guide to provide ensembles with a clear guide to the approach of dynamics, articulations, rolls, and other techniques I desire in my arrangements.

This guide is by no means a substitute for teaching and learning how composers historically used and intended dynamics, articulations and rolls (tremolo and other shorthand) on instruments and in music. The Percussion Techniques Style Guide is an excellent reference for arrangers on the capabilities and techniques available to percussionists, enabling them to realize their artistic vision.

The guide is divided into five sections: Stroke Types, Dynamics, Articulations, Rolls, and Techniques. The sections are listed in progressive order and can be addressed as such with an ensemble. Familiarization of the sheet by instructors and musicians will help clarify future instructions.

STROKE TYPES

The Stroke Types section identifies the starting and ending positions of basic strokes as well as brief descriptions of legato (connected motion) and staccato (disconnected motion) strokes. When teaching I found it very useful to reference the stroke types as they relate to achieving dynamics and articulations.

DYNAMICS

Dynamics are listed on the guide with appropriate stick/mallet heights. I include the heights for uniformity, but also for the arranger to have a clear understanding of how the player's dynamics will sound. I have also included the accent/tap notation popularly used in battery percussion writing. While this is not always needed (see Articulations), it can help clarify the accent-to-nonaccent ratio. It is important to mention that on some instruments, such as orchestra bells and crotales, dynamic levels may not be equal to the desired dynamic. For these cases I am mindful of what dynamic I write and put a little faith in the ensemble coaches to use their own judgment.

ARTICULATIONS

Articulations can bring depth, life and clarity to your music, but they often cause the most confusion. There are several ways to perform or interpret articulations. I have chosen a specific approach for each as it relates to the desired effect and sound.

The *accent* adds dynamic emphasis to a note. Perform an accented note one dynamic level louder than written. If a greater accent-to-nonaccent ratio is desired, use the accent/tap notation such as *f/mp*.

The *tenuto* mark is defined here as weighted emphasis added to a note. Strike the note a bit louder (half a dynamic) than the dynamic written, thus lengthening the decay of the note. Keep the grip relaxed so this articulation does not sound forced. The most important thing is that there is an audible difference between the tenuto articulation and the unarticulated note without it sounding like an accent.

I use the *staccato* articulation for two applications. In the context of a phrase: perform the staccato note softer than the note preceding it (half a dynamic), thus giving it relatively shorter decay. The other use is for an isolated staccato note (or several in a row): to perform a staccato stroke, use a firmer grip and quick stroke that visually disconnects the motion from one stroke to another. The motion is akin to the staccato motion of a pianist. Although there is debate surrounding to what extent the sound is affected, the visual intent and feeling adds to the cohesiveness of the ensemble.

The *staccatissimo* is rarely written in percussion music, but is defined as a note sounding one-quarter its full value. I use this articulation in conjunction with the dead stroke as it is a very short sound.

To give the *marcato* articulation its own identity, perform a stroke with a stick height of two levels lower (nine inches if *fff* is written) and use a ferocious amount of velocity. It is important not to squeeze the stick and overplay or damage the instrument. I write the desired dynamic as a function of the height and velocity for a great unified result.

ROLLS

The rolls are defined here as they apply to mallet instruments. The arranger must be mindful of the speed and touch required to achieve a good-sounding roll at each dynamic level and tempo. An ambiguous roll can cause ensemble problems, rhythmic distortion, and awkward playing positions. Things I consider when writing a roll include roll speed, register, lead hand, release points, and mallet choice as it relates to instrument/register/function.

The **traditional roll** is alternating, unmetered (but even) strokes written with thirty-second-note slashes. I use this notation to apply to cymbals, timpani, bass drum, and other instruments where appropriate. If a metered roll is desired, I write the rhythm out in full.

The **ripple roll** is a four-mallet roll that is performed using double lateral strokes. I would not write this roll unless I am confident the performers can execute it. There are a variety of sticking combinations that the performer can use. The 1243 combination is most common, so that is my default sticking unless I desire otherwise.

The **independent roll** is a one-handed roll performed with two mallets using an oscillating motion. Only the most experienced players can control this roll. There are

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

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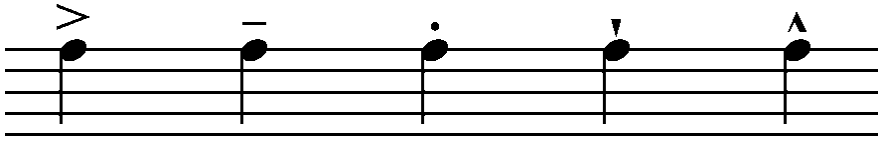
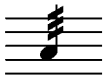
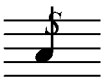
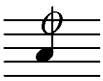
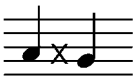
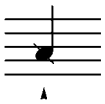
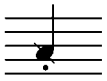
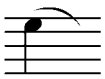
Stroke Types	Description
Full Stroke	Starts from up position, rebounds to up position.
Down Stroke	Starts from up position, rebounds to tap height.
Tap Stroke	Starts from tap height, rebounds to tap height.
Up Stroke	Starts from tap height, rebounds to up position.
Legato Strokes	Strokes with connected motion. Relax grip, use weight of stick/mallet to produce full sound.
Staccato Strokes	Strokes in which the motion is detatched. A bit firmer grip, quick velocity.
Roll Strokes	Regular to legato grip, the roll is performed slightly "on top" of the bars to achieve a smooth sound.

Dynamic	Stick Height	Name	Description
fff	15"	Fortondoando	Visually Loud
ff	12"	Fortissimo	Very Loud
f	9"	Forte	Loud
mf	6"	Mezzo Forte	Medium Loud
mp	3"	Mezzo Piano	Medium Soft
p	1 1/2"	Piano	Soft
pp	3/4"	Pianissimo	Very Soft
sfz	9"	Sforzando	Forced Accent
fp	9" then 1 1/2"	Forte piano	Suddenly soft after accent
f/mp	9" and 3"	Accent/Tap height	9-inch accents, 3-inch taps

Articulations	Name	Description	Execution
>	Accent	Dynamic emphasis placed on a note.	Play note one dynamic higher than written (unless accent/tap notation is used: ex. f/mp).
-	Tenuto	Add weighted emphasis to a note.	Use legato technique described above. Play note 1/2 a dynamic louder (pedal full note value).
.	Staccato	A note played short and detached (held for half its full value).	Use Staccato technique described above (pedal half note value unless noted).
▼	Staccatissimo	A note played short and detached (held for one quarter its full value).	Use Staccato technique described above (no pedal unless noted).
^	Marcato	Forced dynamic emphasis on a note.	Play a height two levels lower than written and perform with fierce velocity and intensity. Do not use staccato stroke.



Rolls	Name	Execution
	Traditional Roll	Perform alternating strokes to sustain the pitch/sound; with four mallets use alternating double vertical strokes.
	Ripple Roll	Perform a four-mallet roll using double lateral strokes. Use 1243 sticking unless otherwise noted.
	Independent Roll	A one handed roll. Two mallets should alternate in one hand using a controlled, fluid motion.

Other Techniques	Name	Execution
	Pedal Notation	Pedal down at the beginning of the bracket; pedal up at the end relative to the note value.
	Mallet Dampen	Using a mallet, dampen the note "x" as you strike the next.
	Dead Stroke	Firmly press mallet heads into bars to produce as little resonance as possible.
	Half-dead Stroke	Gently press mallet heads into bars to produce a staccato articulation.
	Hand Dampen / Choke	Dampen all resonating sound (dampen on the specific beat notated).
	Lascia Vibrare / Let Vibrate	Let the note vibrate beyond its written length. Sometimes notated L.V.

The **dead stroke** is performed by pressing a mallet head into the bar to produce as little resonance as possible. This works well for achieving a staccato or staccatissimo sound. Be careful not to overuse this technique, as it will result in extremely awkward passages and will weaken the desired effect.

The **half-dead stroke** is performed by gently pressing a mallet head into a bar, allowing it to resonate for half its note value. The half-dead stroke works well for staccato sounds but requires a sensitive touch. While it can create a great timbre, be careful not to overuse it.

The **hand dampening** symbol notates when to dampen the sound on a specific beat or rest. The symbol can also be used to indicate a cymbal choke or bass drum dampening. This also works well on the bass register of the marimba.

The **lascia vibrare** symbol instructs the performer to allow the sound to decay or die away naturally, and is frequently used with such instruments as cymbals, bass drum, and triangle. The abbreviation L.V. is used when applied to an entire passage; this can work for bells and vibes, though the pedal notation may be clearer.

Colby Kuzontkoski is pursuing his Masters of Music in Percussion Performance at the University of Massachusetts Amherst. He arranges percussion music for the University of Massachusetts Minuteman Marching Band, the Mass Marimba Band, UMass Marimba Ensembles, and other collegiate and scholastic percussion ensembles. He is studying under Thom Hannum and Ayano Kataoka. PN

limitations to the technique, such as body and hand positioning, so I am always careful when writing this roll.

OTHER TECHNIQUES

The Other Techniques portion includes special techniques associated with percussion instruments. These are critical to effective percussion writing as they help control the length of sound. Due to the variety of methods for notating them, I have decided on these for clarity.

Pedal notation can be used for any percussion instrument with a pedal. This notation indicates when the pedal is depressed and released. It is also important to consider how the tempo affects the speed of pedaling.

Mallet dampening is performed primarily on vibraphone to smoothly connect two pitches to each other without them bleeding together. It is written with an "x" between notes (the "x" falls on the line or space of the note to be dampened). With the pedal depressed, strike the first note, then as you strike the second note mute the resonance of the first note with a mallet head. This is an essential technique in jazz, and it works great for creating legato passages.

The Other Side of the Glass

Rich Hanson and the Engineer's Perspective

By Kurt Gartner

After a drummer or percussionist has prepared for the profession through lessons, practice, and performance experience, he or she may enter the recording studio, a new realm of performance with its own etiquette—and its own technology. Knowing the perspective of the engineer and knowing something about the technology that supports studio session work can help the drummer or percussionist to be most productive and musical in the studio setting.

To share this perspective, I interviewed Rich Hanson, who serves as a staff engineer for Loud Recording Studios in Nashville. James Stroud, the owner of Loud Studios, is also a drummer and producer. In addition to his work for Stroud, Hanson works as a freelance engineer throughout Nashville. Typical clients of Loud Studios are artists signed to major or independent labels, primarily in the country genre. With the artist's consent, the producer will hire Nashville session players to record the tracks. Each producer has a short list of favorite session players, who are both musical and efficient in the recording process. Drummers who work regularly with Hanson include Eddie Bayers, Shannon Forrest, Lonnie Wilson, and Greg Morrow.

BASIC MUSICIAN-ENGINEER COMMUNICATION

Hanson is keenly aware of the type of communication that goes on in the studio. Everyone involved is interested in serving the music and the client first, and everyone brings years of informed intuition to bear on the tracking (recording) process. Says Hanson, "I'm very, very spoiled in that these guys have played on so many records that the communication between the engineer and the musicians is minimal, because we all know what each other needs. So, there's really not as much hand-holding as if you were working with a young band."

Nevertheless, the musician in a studio setting should feel free to make requests of the engineer in order to get the best sound—even if the musician doesn't know the technical terms of audio engineering. From the musician's standpoint, it's best to make requests of the engineer in "musicianspeak" and trust the engineer to understand. In Hanson's opinion, "Until proven otherwise, assume that the engineer is going to know your lingo. Don't try and over-think how to go about asking for something. If the engineer doesn't understand, then he can counter your question with a question. I would much rather have a musician ask me, even though he feels like he's not explaining himself clearly, than not asking at all." In the end, there should be a relationship of mutual respect between musicians and engineers, who know each other's responsibilities but are still open to suggestions.

From a technical standpoint, studio engineers have certain expectations of drummers and percussionists. The gist of these expectations is that musicians should have a great sound on their own, not relying upon "studio magic" to correct flaws or inconsistencies in their sound. First, the instruments should be of high quality—well maintained and in tune. Although microphone placement is important in studio recording, well-maintained equipment gives the engineer greater flexibility in set-up.

Session drummers whose equipment is already in tune upon arrival at the studio may further tweak their tuning to adjust to the room and the tonality of the tunes being recorded. Engineers may request some of this tweaking, along with minor adjustments in drum and/or microphone placement. With the drums in tune, very little muffling is necessary, especially on toms. To quickly achieve the best sound for each situation, many session drummers will have multiple snare drums and cymbals available during the session. Additionally, the drummer's touch and the relative dynamic balance of the instruments within the kit should sound natural and well blended. An over-played hi-hat, for example, may force the engineer to compensate for the hi-hat's intrusion into the other microphones, such as a nearby snare drum microphone. Even small details like headphones can factor into the success of a session. Most studios have an adequate supply of headphones (or "cans") on hand; however, the individual musician may bring his or her own equipment (headphones or earbuds) to the session.

MICROPHONE TYPES AND PLACEMENT

Drummers and percussionists may expect certain standards of microphone types and placement in a session environment. Through experience, engineers know the types of microphones that are available, and which ones are best suited for any given recording situation.

The three types of microphones most commonly used are dynamic, condenser, and ribbon. Dynamic microphones, such as the Shure SM57, are good at handling high volume levels and fast transients. In general, the dynamic microphone yields a "rounder" (less detailed) sound. Condenser microphones, such as the Audio Technica ATM350, yield greater detail of sound, but they may reach levels of distortion sooner than would dynamic microphones in similar recording situations. Often, condenser microphones are placed near toms and in overhead positions. Representing an older technology but certainly coming back into favor among engineers and musicians are ribbon microphones. These microphones, which yield a particularly smooth sound, are excellent for capturing the sound of keyboard percussion

instruments such as vibraphone. Since ribbon microphones are not as capable as dynamic microphones in withstanding high dynamic levels, the placement of ribbon microphones is critical. In general, greater distance between microphone and source yields more room sound, but this is not necessarily a negative attribute of the ribbon microphone.

A typical microphone configuration for drumset includes a dynamic bass drum microphone (inserted slightly into the shell through the front drumhead), an optional second bass drum microphone placed externally, a dynamic snare drum microphone, dynamic or condenser tom microphones, a stereo overhead microphone configuration, a condenser hi-hat microphone, and one or more room microphones, which capture ambient sound and blend the complete drum sound. By recording in a room larger than a booth, and by carefully placing room microphones, engineers are able to capture more natural reverb and don't have to add as much artificial reverb during mixing and production.

Small percussion instruments, such as tambourine and shakers, may be played into the overhead microphones of the drumset's microphone configuration. For more elaborate percussion recording, one or more condenser microphones may be placed over the percussion array, independent of the drumset. When recording louder instruments, such as congas, the engineer may elect to use dynamic microphones.

RECORDING IN THE DIGITAL AGE

Multi-track digital studio recording technology has been commonplace since the early 1990s. Hanson is among the engineers who remember the "analog days," understands the warmth of the analog format, and is cognizant of achieving a warm sound in the digital realm. Although there is no software yet available that rewrites the warmth of analog recording completely into a digital session, there are many advantages of digital recording that have made it the industry standard. Perhaps the greatest advantage of digital recording is that of non-destructive editing—the ability to quickly alter, cut, copy, or paste any segment of any track without losing the original recorded material. In Hanson's studio work, an entire rhythm section—including drums, bass, various guitars, and keyboard—is likely to record their tracks simultaneously. For consistency of tempo and for ease of later tracking and editing, the rhythm section will record to a click track, which may be generated by the engineer or the drummer. Often, the recording software being used generates the click tracks. Alternatively, drummers may generate click tracks from drum machines or other MIDI devices. The click track is the stabilizing force that simplifies the multi-track (multi-session) recording process.

Sometimes, overdubs are recorded at a later time, even in another place. "Almost everybody and their brother has a home recording studio of some capacity now," Hanson says. "It's not uncommon for people to send files back and forth over the Internet. We may finish a song, and let's say there's a percussionist who has a studio across town and they want him to do some parts. We can send him a stereo mix of the song over the Internet, and when he gets done doing his overdubs he'll just upload his files, and we'll download them and put them back into the master session."

If the drummer needs more control over the mix of the track he hears when recording the overdub, he may receive a copied hard drive with all uncompressed tracks, rather than a stereo mix-down.

There are several manufacturers of audio recording software, including Nuendo, Cubase, Logic, and Pro Tools, which is widely considered to be the industry standard. While each program has its own features and proprietary file format, the uncompressed wave file is common to all, making cross-platform (PC/Mac) collaboration fairly simple.

Real-time collaboration between two or more studios may be accomplished through high-speed ISDN phone lines, but this practice creates two significant obstacles. Perhaps the most obvious limitation is the cost-effectiveness of the project, since ISDN lines are expensive to maintain. Secondly, producers and artists want the immediacy of being on site (at the location in which the tracks are being recorded). Audio tracks may be packaged in different levels of quality and format required of each situation along a recording's evolution, including the idea, track recording, mix down, and finished product stages. For demo and "scratch pad" work, mp3 format is common. Often, the demo is the nucleus or catalyst of the arrangement that is realized in session by the studio players. Although it lacks the fidelity (bandwidth) of uncompressed audio, mp3 is much more portable (due to smaller file size) and is universal in format.

During the recording and mixing phases of a project, engineers maintain audio in uncompressed format—either the wave format or the format that is specific to the DAW (digital audio workstation) software. Of course, the finished product will be rendered in an uncompressed digital format. Commonly, professional engineers record and edit at an audio quality of 28-bit, 48 kHz. Although greater sampling rates are possible, they demand more computer processing power and are of greater file size, sometimes resulting in a "glitchy" sound.

In closing, Hanson offers this advice to drummers and percussionists: Be prepared musically, entering the studio with a collaborative and professional spirit, and have a specific internal image of your sound and communicate that image to the engineer. "Trust your instincts and trust your ears," Hanson says. "If your instincts tell you, 'I'm not sure that's the right sound for what I'm doing,' you might be right. Obviously, there's a professional way to go about getting everyone on the same page. But just because the engineer works at that studio, it doesn't mean that he's getting the right sound for you."

Understanding the perspective of the engineer and some of the technology that lies beneath the surface of the process, the drummer or percussionist can effectively communicate, freeing everyone involved in the session to concentrate on that which is most important: the music.

Dr. Kurt Gartner is Professor of Percussion at Kansas State University, where he teaches applied percussion and percussion methods and directs the Percussion Ensemble, Keyboard Percussion Quartets, and the Latin Jazz Ensemble. As a 2006–07 Big 12 Faculty Fellow, he collaborated with the percussion studio and jazz program at the University of Missouri. There, he provided instruction and performances in Afro-Cuban music and applications of technology in music. Gartner is Music Technology Editor for *Percussive Notes*. PN

A Life's Project Reflections on mallet-keyboard instrument building

By Matthew Coe

Fifteen years ago I wrote an article for *Percussive Notes* titled "A Summer's Project" (Vol. 32, No. 4, August 1994). The article summarized my project of designing and building a practice marimba to use during my college career. It also marked the beginning of my total immersion into the physics and construction of mallet instruments, which in turn led to the start of my company, Coe Percussion. Fifteen years sure goes by fast. You always are told "how time flies," but until you experience something that defines the direction of your life, it is really difficult to comprehend.

In 1994, I started with an idea to build my own marimba because I lived 350 miles from my alma mater, Florida State University, and without an instrument to continue my practicing after a year of intense study, I chose to dive head first into the idea of building a 4.3-octave marimba from scratch. Even though many said "You can't do it" or "Just buy one of our instruments," I pressed on anyway. I learned you have to believe in yourself and your goals and not let anyone dissuade you.

After the completion of that project I began to study every aspect of mallet instrument manufacturing so that I could learn how to build and to improve upon the designs of existing instruments. This immersion into the physics and construction of mallet instruments led to the formation of my company in 1998, just after graduation from college.

Aside from the fundamentals of running a business, I learned many aspects of instrument manufacturing. A lot of what I learned during that time related more to the manufacturing process in general rather than to instruments, although, of course, I had to learn about the instruments as well. For example, I learned about the process of making jigs for specific parts on the instrument, which make it much easier to build the exact same part multiple times. I learned about setting up my shop to facilitate making things quicker, such as making stations in the shop for certain parts of the instrument (climate controlled bar tuning room, a specific resonator fabrication area, an area just for frame wood storage, climate-controlled rosewood storage, etc.). It seems pretty obvious, but if all you have is chaos in the shop, things will never get done in time.

In terms of the instruments themselves, I designed my own resonator tuning caps, a process that took about five years to get to the point I'm at with them now. I also designed the overall look of the resonators in a certain way to look nice and be practical, especially in the low end so the tuning caps inside the tubes were easily accessible. I was told once by someone in the industry that it is much harder to make a whole bunch of instruments than to make just one. I didn't understand what this meant until I really started making a lot of instruments. It is all about the process and being set up the right way with jigs and a good shop layout.

After my initial jump into manufacturing, it was another three years before I felt comfortable enough to attend PASIC as an exhibiting company. Seeing PASIC through a different set of eyes is very different from being a general-public attendee. The amount of work that has to be completed to be prepared for PASIC is quite amazing. It can be a daunting task to have instruments ready in time to display at the show, and certainly it is a juggling act to get everything lined up and ready to go. But PASIC is a great time to meet with all of the people in the industry and talk to potential new customers, and it is impressive to see all the new gear that is shown every year, especially after many years of attending.

In the past fifteen years the mallet-percussion instruments have gone through some interesting developments, too. We have seen the 5.0-octave concert marimba become the standard instrument for colleges and universities and performers throughout the world. It is difficult to find new literature that does not demand the range only a 5.0-octave marimba can provide. We have seen the development of many more companies building 5.0-octave marimbas, and now there are more options of this range of instrument for potential marimbists than ever before. It sure is an exciting time for the marimba!

Unfortunately, it seems that the xylophone has been left behind to some extent. Many people I have talked to believe that the only good xylophones are the vintage ones found in attics. It is very true that old rosewood has some advantages, since it has had so long to dry out and harden, and there are several very talented craftsmen who are overhauling and repairing these instruments to bring them back to life or to better-than-new condition, but in my opinion it is still possible to build a new xylophone, using new rosewood available today, that rivals any instrument from "the old days." Going through a lot of wood and being very selective about the wood chosen for xylophone bars is essential, and the bar dimensions and thickness of the wood are a close second in priority to building a quality instrument. Today, I think there is a lot of potential for the development and production of high-quality xylophones.

Many people believe that the only good xylophones are the vintage ones found in attics.

The vibraphone is beginning to become more popular as a solo instrument, and a few individuals have started to improve and extend the range of the instrument, similar to what happed with the marimba years ago. Although extended-range vibraphones are not new, there have been many improvements in electronic motor controls, and experiments with newer alloys and bar dimensions show the potential for increasing development of the vibraphone. Although I do not currently specialize in vibraphone manufacturing, it will nonetheless be interesting to see how well that particular niche of the mallet world takes off over the next few years.

By far the biggest change in the construction of mallet instruments—and manufacturing in general—has been the introduction of CNC (computer numerical control) machinery. This has improved the quality control and lowered the time it takes to construct the instruments from scratch. Although I believe that the only way to achieve the absolute highest quality instrument is manufacture through human hands, there are inevitably some parts that a machine can build more effectively, including hinges, bar-support posts and other frame hardware, and resonator tuning caps. But when

it comes down to it, the sound of a mallet instrument is in the bars themselves, and only human interaction can develop the art of tuning. This is something I'm not sure a machine will ever be able to duplicate.

The future of wooden-bar mallet percussion will have to deal with many of the same questions that have been around for a long time. Dwindling supplies of rosewood (having to go deeper into the forest to retrieve the wood) and more difficult environmental standards will one day catch up, which is only going to make manufacturing these instruments more expensive and difficult. However, I still believe the future looks bright for all mallet percussion, and look forward to seeing what the next fifteen years will bring!

Matthew Coe is the owner of Coe Percussion, a company that custom builds marimbas and xylophones. He also plays regularly with several jazz groups in the Tallahassee, Florida area. PN

Side-Stepping

By Rich Greenblatt

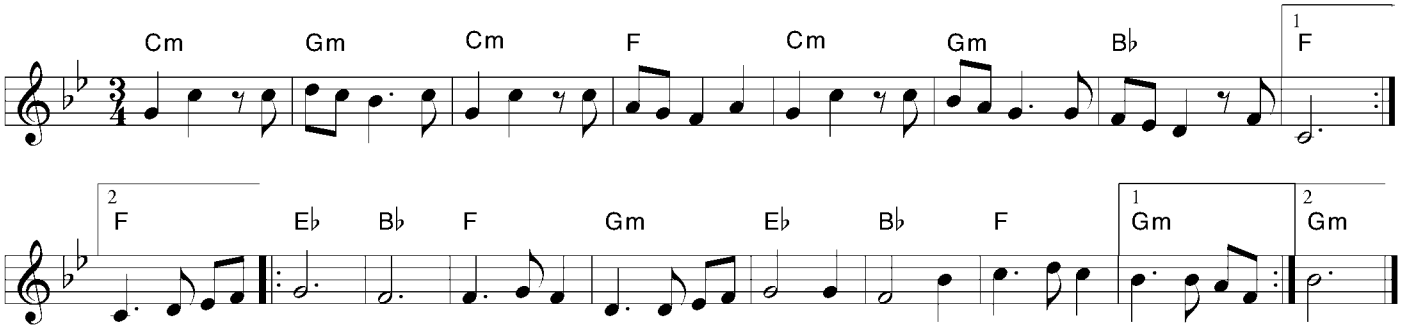
"Side-Stepping" is the improvisational technique of approaching your target chord or note by a chord from a half-step above or below. This article will focus on approaching our target chord-tone by the major-pentatonic scale from a half step above. This is a very common improvisational idea that can have a similar result as using the tritone substitute to approach a target chord. Ultimately, it can lead in different directions, giving you new options and combinations. This technique has an "outside" sound, as the approach notes are not in the target chord.

Let's review the two basic ideas. 1. The major pentatonic scale comprises the 1, 2, 3, 5, and 6 steps of the major scale. Here are two examples: In the key of C major this is C, D, E, G, and A. In the key of G-flat major this is G-flat, A-flat, B-flat, D-flat, and E-flat. 2. Examples of approaching each target chord by the major pentatonic scale from a half-step above: To approach C major or C minor, use the D-flat major pentatonic scale (D-flat, E-flat, F, A-flat, B-flat). To approach E-flat major or E-flat minor use the E major pentatonic scale (E, F-sharp, G-sharp, B, C-sharp).

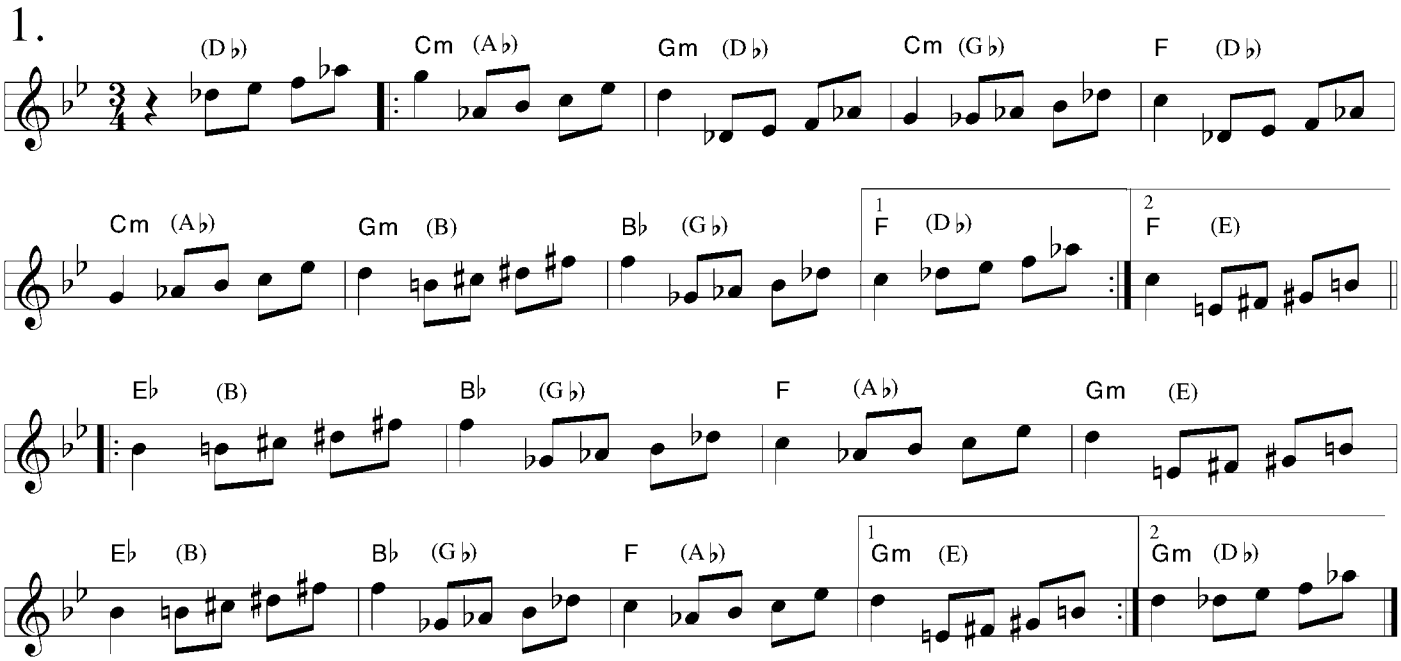
I have written out four different exercises using this idea over a harmonically simple tune called "Journey." Each version uses a different interpretation of rhythm and target notes over the original tune structure. I have labeled in parentheses the side-stepping substitution chord. "Journey" is a jazz waltz, so play with swinging eighths.

Journey

Rich Greenblatt, BMI

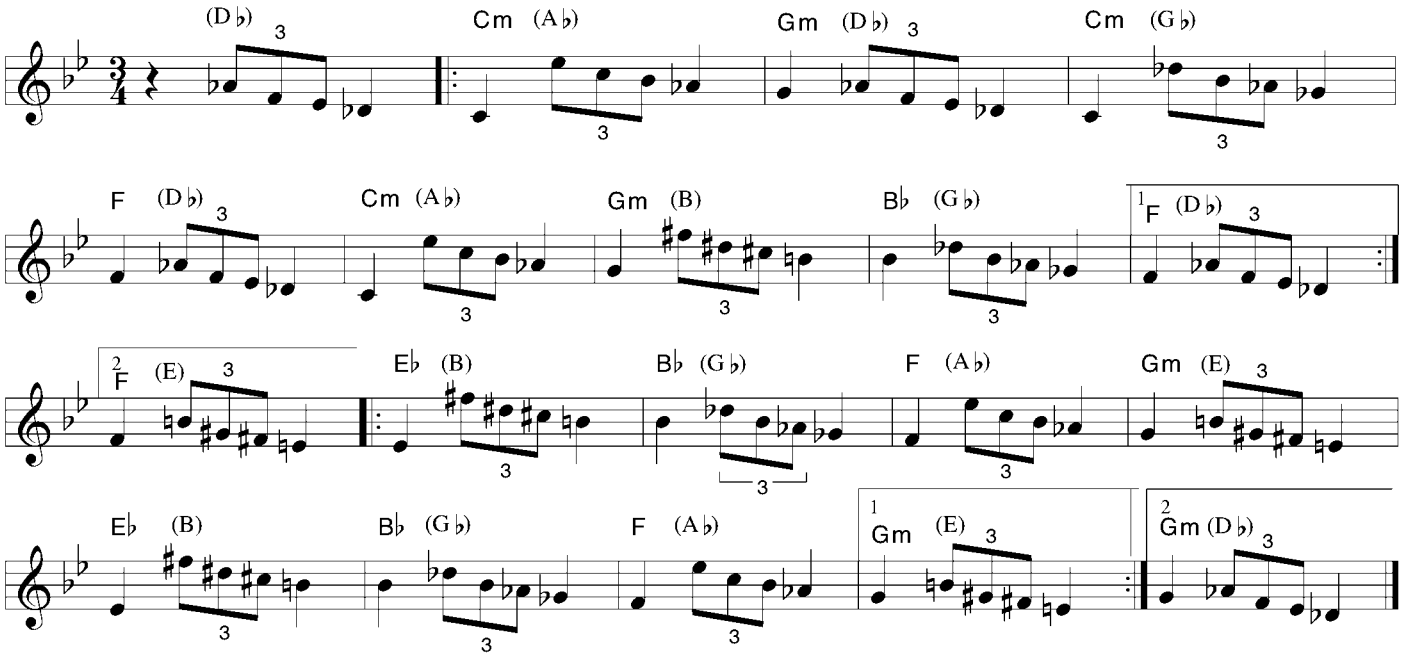


In Exercise 1, I begin on beat 2 of the previous measure and play the scale steps 1, 2, 3, 5 of the pentatonic scale, ascending from the root and resolving on the fifth of the target chord. Remember to swing the eighth notes.



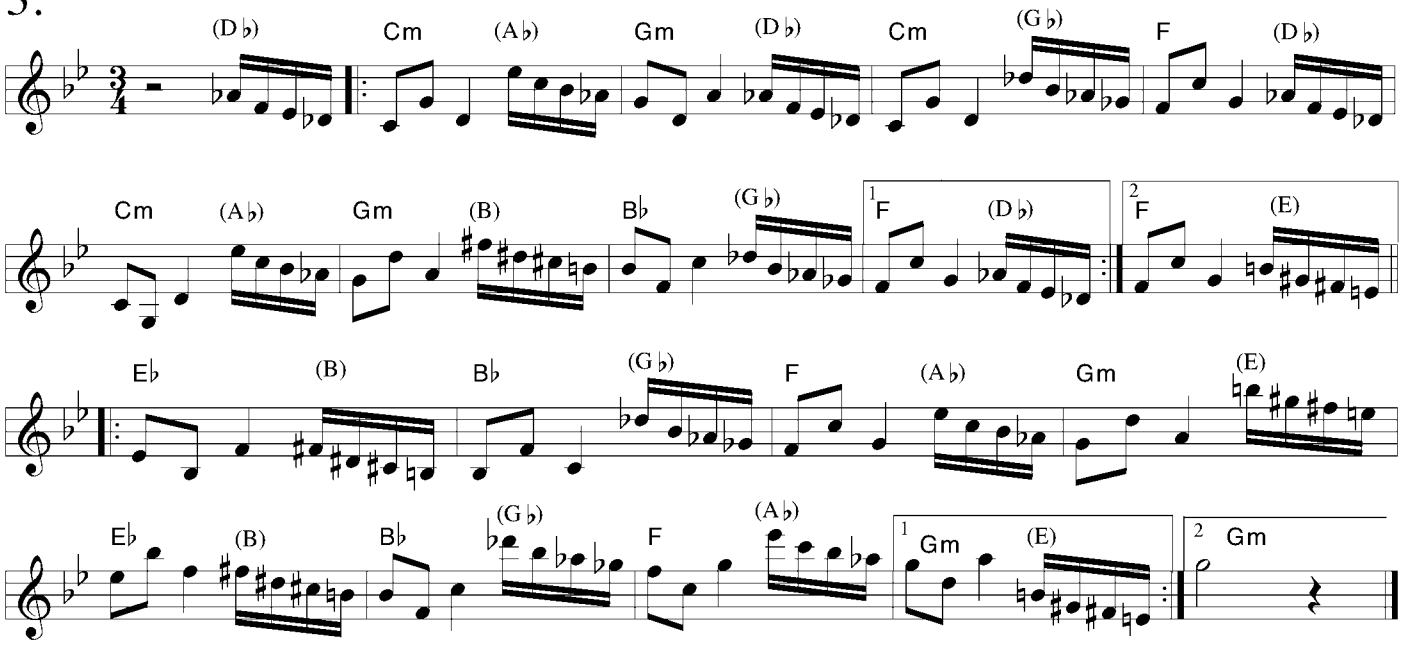
Exercise 2 begins on the fifth of the pentatonic scale and descends, resolving on the root of the target chord. Exercise 2a is a rhythmic variation.

2.

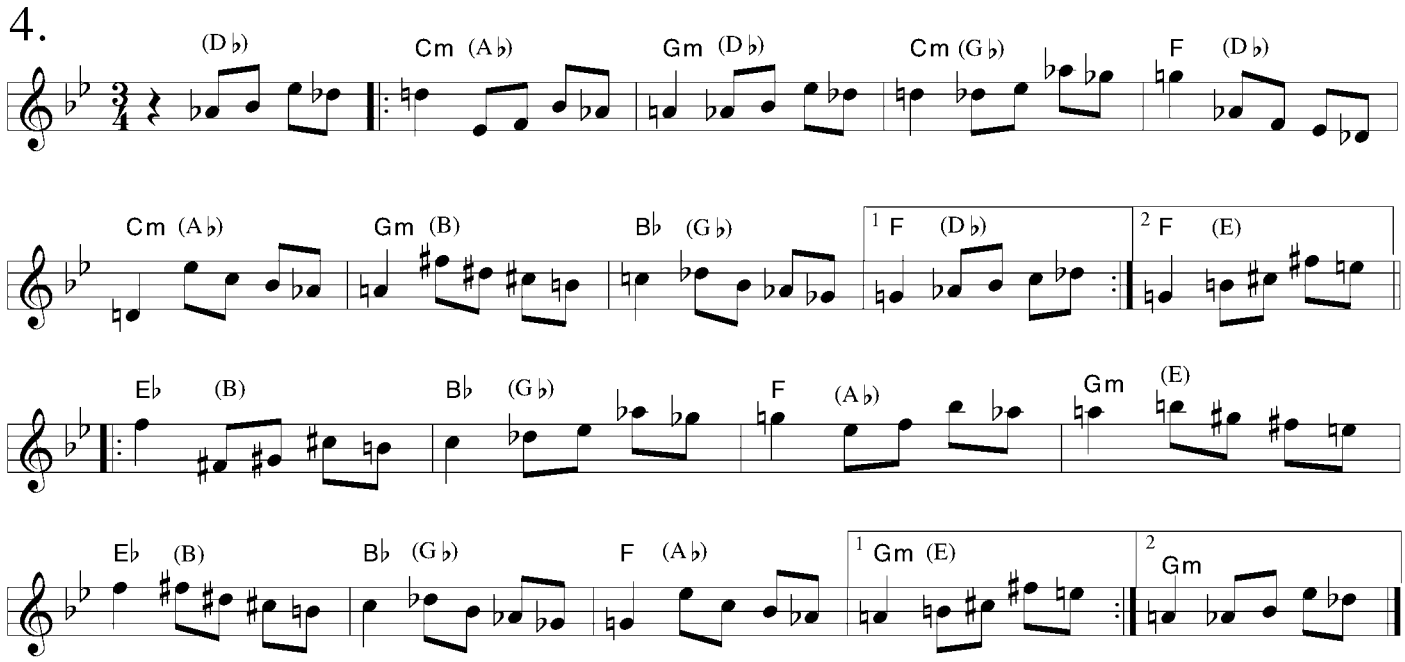


Exercise 3 descends from the fifth with sixteenth notes. I follow with the sequence root-fifth-ninth on the target chord.

3.

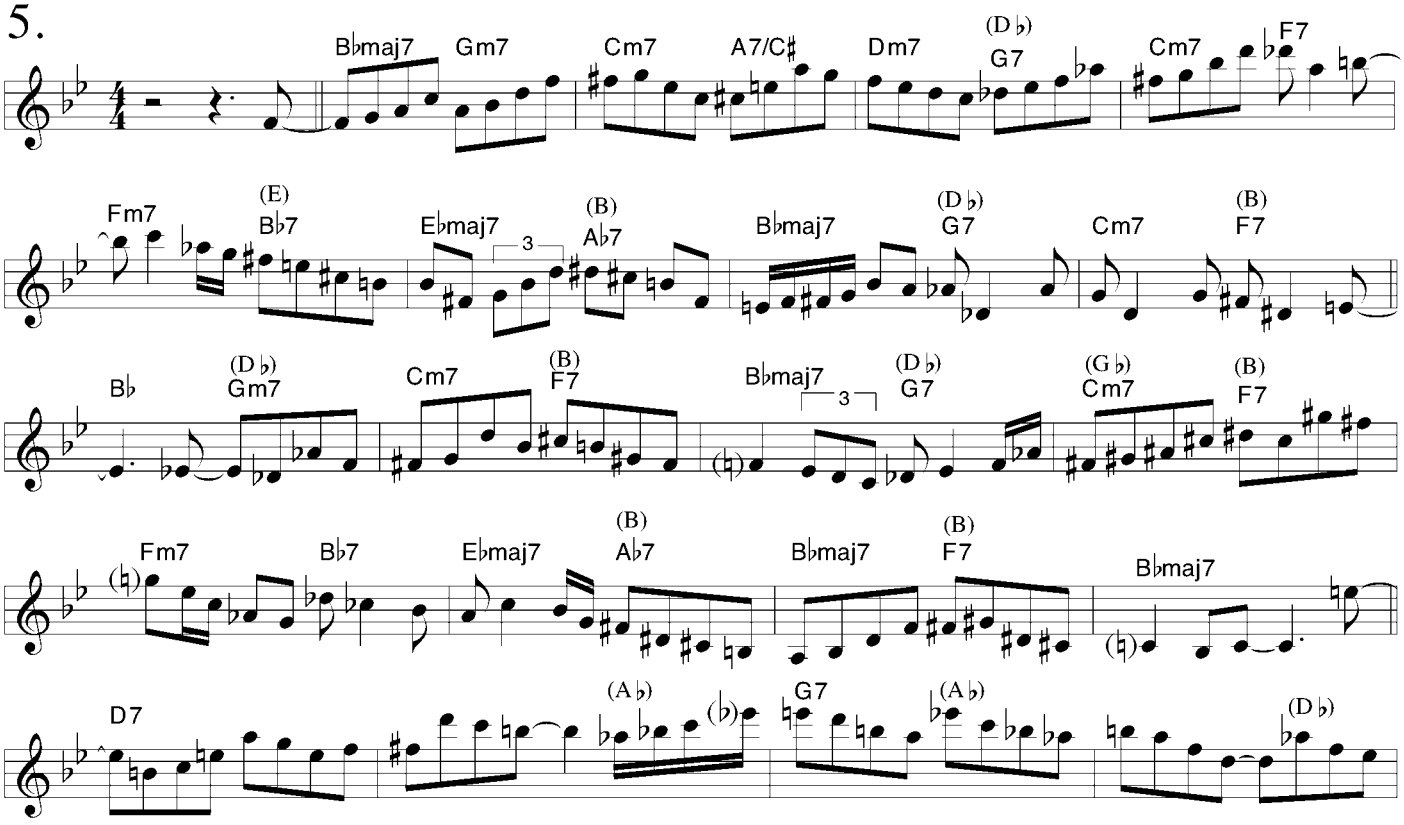


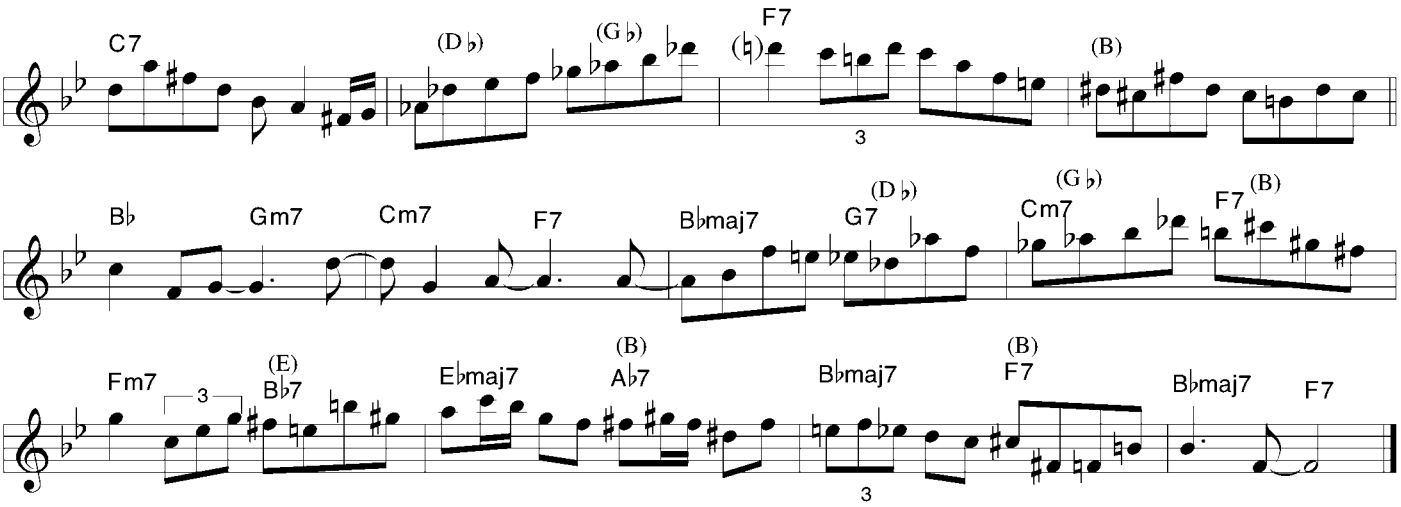
In Exercise 4 my target note is the ninth of each chord. Ascending, I use the pattern 5, 6, 2, 8 and descending the 5, 3, 2, 1 pattern.



Try all four exercises and then begin to interchange them. Once you get the hang of it, (1) vary the rhythm, (2) try ending your line on one of the unresolved notes from the substitute pentatonic scale instead of the target chord tone, and (3) pick different target notes from your target chord.

In the last example, Exercise 5, I applied the side-stepping concept to the chord changes of "I Got Rhythm" (rhythm changes) to illustrate how well this technique works with American Song Book-style harmonic movement. I have combined bebop-style lines with the side-stepping technique as an example of how to use this technique within more conventional harmonic progressions and how to effectively combine it with more tonal ("inside") melodic lines.





Good luck practicing this idea. I hope it opens some improv doors for you.

Rich Greenblatt is on the faculty at the Berklee College of Music. You can listen to "Journey" on his website at www.richgreenblatt.com and contact him at rgreenblatt@berklee.edu. PN

Thirteen Drums for Percussion Solo, op. 66:

Interpreting in concurrence with Maki Ishii's 'Space-Time' concept

By Mark Berry

"I also intended simply to challenge the eternal theme of percussion, the return to the hitting [of] drums, [the] original point of percussion and to seek the new space-time by the interplay of determinate and indeterminate rhythms."[1]

Maki Ishii's words provide insight into his musical intentions for "Thirteen Drums for percussion solo," op. 66—that is, to confront and challenge all things percussive. He chooses to revert to the visceral essence of percussion. For inspiration, he looks to a primitive time, perhaps before the complexities of rhythm were fully understood—a time predating modern concepts such as mixed meter, odd time signatures, and metric modulation. His goal is to go back to the original point—the genesis of percussion—a "return to the hitting of drums."

The overall intent of the work is clear. However, what is it that Ishii means when he refers to seeking the new *space-time*? What interpretive considerations contribute to this concept of *space-time*? Also, what does he mean by *determinate* and *indeterminate* rhythms, and how does their interplay affect, or possibly create, *space-time*?

BACKGROUND

Maki Ishii (1936–2003) was born into an artistic family. His father, Baku Ishii, forged new ground in the area of modern Japanese dance. Perhaps it was his father who instilled in him a strong awareness of space and physical motion—an awareness that is evident in his compositions. Ishii was a prolific composer, working with numerous genres and combinations of instruments. He had a unique ability to blend contemporary Western compositional elements with elements of Japanese traditional music. He utilized Japanese traditional instruments in his compositions, writing often for the *shakuhachi*, *koto*, and instruments of the *gagaku* ensembles.

"Thirteen Drums for percussion solo," op. 66 was written in 1985. The work was premiered and recorded in 1985 by Atsushi Sugawara. It was also selected repertoire for the Munich International Percussion Competition. "Thirteen Drums" quickly became one of Ishii's most popular works, as well as a *tour-de-force* in percussion literature.

THE SCORE

The first page of "Thirteen Drums" provides a numbering system. The drums are numbered one through thirteen—one being the highest drum (in terms of relative pitch) and thirteen being the lowest drum. Ishii specifies that the thirteenth drum be a bass drum, played with a pedal. Other than the pedal bass drum, the score does not specify the exact instruments to be used. Suggestions are given that provide an idea of the type of sounds Ishii was looking for. This flexible instrumentation plays an important role in Maki Ishii's *space-time* concept. The score reads: "Bongos, Congas and other skin instruments with calf skin. (or Japanese drums: Shime-Daiko, Oke-Do.)" Ishii's preference for the sound of skin heads is in keeping with his idea of getting back to the essence of drumming.

"Thirteen Drums" utilizes a 13-line staff. It is interesting to note that this staff has a visual resemblance to the *koto*, a traditional Japanese instrument familiar to Ishii. The *koto* has 13 strings arranged in a high-to-low fashion. It is possible that Ishii's previous writing for the *koto* influenced "Thirteen Drums." One might also draw comparisons between the sweeping gestures from low to high drums and the sweeping motions of a skilled *koto* performer.

SPACE-TIME

Ishii uses the term *space-time* within the musical context of his piece. Of course, the word *space-time* also occurs in scientific theories such as those put forth by Albert Einstein. Einstein's teacher, Hermann Minkowski, says the following of time and space: "Henceforth space by itself, and time by itself, are doomed to fade away into mere shadows, and only a kind of union of the two will preserve an independent reality."[2] Although his words are from a scientific perspective, they help to illuminate the notion of *space-time* from a musical viewpoint.

This kind of union between space and time has implications for percussion and musical composition. The following quote is in reference to another composition by Ishii, "Search in Grey" for percussion solo, op. 37, written in 1978, predating "Thirteen Drums."

> These instruments are arranged in a circle around the soloist. The soloist is then performing on the respective instruments counterclockwise describing a circle. Thus the performing technique of the soloist—here Sumire Yoshihara—determines the tempo of the performance, the timing of the circular movement. In other words, the movements of the soloist play an important role for determining the musical time of the composition.[3]

Ishii was indeed aware of the relationship between the physical layout of instruments and the performer's physical movements around the instruments. Not only was he aware of these things, he was composing specifically for them as an integral part of the work. Along with reference to physical space, he describes how one determines the other—how physical movement, around the space of an instrument configuration, determines musical *time*. This is the fundamental to Ishii's *space-time* concept.

With "Thirteen Drums," Ishii created a work that necessitates further reflection beyond physical accessibility to the instruments—where configuring the instruments within a given space not only affects musical phrasing, intensity, and the performer's ability to accurately realize the score, but allows the

piece to transmute and be different. Given that there is no prescribed instrument setup in the score, the piece will morph naturally from performer to performer. It is not enough to simply arrange the instruments to be more or less reachable. The composer's choice to not specify an instrument setup is not license for the performer to configure the instruments in a way that is arbitrary or without attention to other musical considerations. Of all the musical interpretations the performer must make in the process of learning a piece, how to configure the instruments—how to utilize space—is perhaps the most crucial in "Thirteen Drums," as this affects many other aspects of performance.

The performer's decisions in regard to placement of the drums will affect the following, which in turn, help to create Ishii's *space-time* concept:

- sticking choice (directly affecting phrasing subtleties)
- the potential performance speed of the given passage
- the degree of severity of "rhythmic distortion"
- the technical difficulty of any given passage
- the performance drama created by physical motion
- the intensity of any given passage, as well as the dynamic range (both of which are directly affected by sticking, performance speed, and technical difficulty)

DETERMINATE AND INDETERMINATE

The musical concepts of determinacy and indeterminacy are most often associated with aleatoric music, which purposefully uses chance and indeterminacy as a means of composition and/or performing. The term *chance music* is preferred by many composers. Indeterminacy, then, in an aleatoric context, refers to chance operations. As an example, chance operations are used in selecting the instruments for John Cage's "Child of Tree." However, in "Thirteen Drums," indeterminacy, in an aleatoric sense, is not a compositional element that Ishii chooses to draw upon. When Ishii refers to the interplay between determinate and indeterminate rhythms, he is not referring to rhythms that are determined, composed, or performed by random procedures. The majority of the rhythms in "Thirteen Drums" have been notated precisely and, in this sense, are determinate rhythms. However, the performance instructions in the score provide an added dimension to these supposed determinate rhythms:

> Here the presence of rhythmic grace notes, with the use of quick tempo (including accelerando), will necessarily cause the disruption of the stipulated rhythm. Rhythmic accuracy is less important than performing the patterns in a speed that is very fast or as fast as possible.

These instructions refer to the sixteenth notes found on pages 3, 4, 7, 8, and 9. The performer is free to (and should) push the sixteenth-note rhythms (ornamented with grace notes) to a speed that is *very fast* or *as fast as possible*, the result being disrupted, slightly arrhythmic gestures. The result varies from performer to performer, thereby creating its own unique kind of indeterminacy—rhythms that are *determinate* in their composition and, at the same time, *undetermined* in their realization. Ishii uses this "undeterminedness" to help create the new *space-time*. This rhythmic disruption is further compounded by the aforementioned factors affected by instrument configuration—factors such as sticking, performance drama, technical difficulty, intensity, etc.

AURAL INVERSION AND RHYTHMIC DISTORTION

Rhythmic accuracy should be subservient to speed in regard to the interpretation of the grace notes within stipulated sixteenth-note passages. However, attention must also be paid to the grace-note gestures that are not within such passages, most of which are beamed together into groups of four or more. Consider the opening phrase, shown in Example 1.

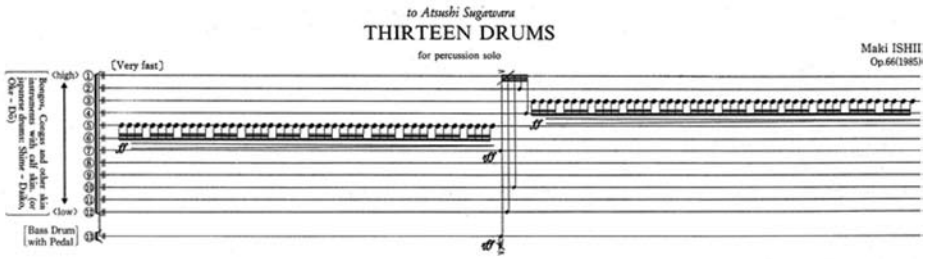
Though no time signature is provided, the sixteenth notes visually lead towards a rhythmically even interpretation. These sixteenth notes are suddenly interrupted by a beamed grace note gesture before continuing on. There is a visual evenness to these beamed grace notes as well. The first two pages of the piece utilize similar figures.

The decision to be made is that of the speed of the sixteenth notes, the speed of the grace-note figures, and the relationship between the two. From a visual perspective, the grace notes look lighter and have smaller noteheads, thinner stems, and thinner beams. This would imply a faster flourish of notes. Three slashed beams are used, again implying a quicker gesture than the surrounding sixteenth notes.

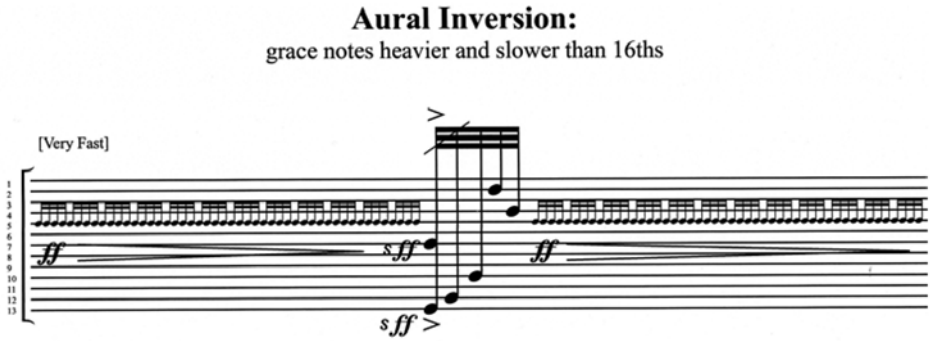
In terms of general percussion technique, the beamed grace-note figures cannot be performed as fast as the sixteenths due to the performer's lateral movement when playing from drum to drum. Rather than an exact metronome marking, Ishii writes "Very fast" at the first measure, but the exact quickness of "Very fast" must be determined by considering the longer musical phrase spanning the beginning of the piece through the third page. To perform with the sixteenth notes faster than the grace-note figures, though possible, would not preserve the visual/graphic relationships shown in the score. Such an interpretation would result in an undesirable *aural inversion* of what is notated. Aural inversion meaning that the grace notes—appearing lighter and smaller than the sixteenth notes— would actually be executed at a slower rate of speed than the sixteenth notes, and have perhaps a slightly heavier sound due to the slower speed, allowing a higher stick height. Such a disagreeable interpretation can be understood in the graphic representation shown in Example 2.

Instrument configuration can significantly affect the performer's ability to play the opening page with the visual relationships still intact. If the placement of drums 2, 4, 7, 10,

Example 1



Example 2



and 12 are not carefully considered, unwanted "rhythmic distortion" may occur—meaning that the grace notes are not executed with the necessary evenness as seen in the score. Unwanted rhythmic distortion can be understood in the visualization shown in Example 3; note that the grace notes are not evenly spaced.

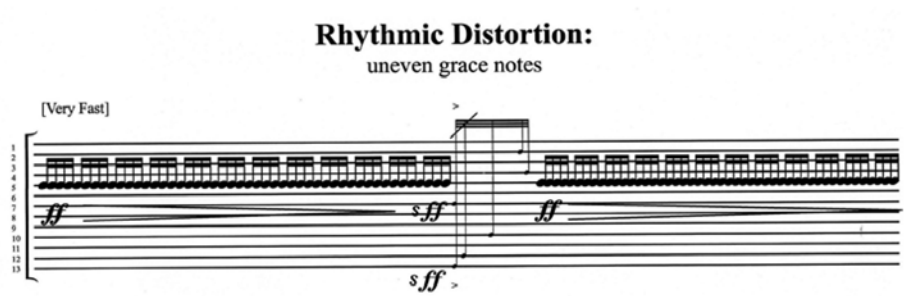
To remain true to the visual relationships in the opening pages of the score, an instrument configuration and sticking must be chosen that facilitate performing the grace notes evenly and more quickly than the surrounding sixteenth notes.

MOTION AND DRAMA

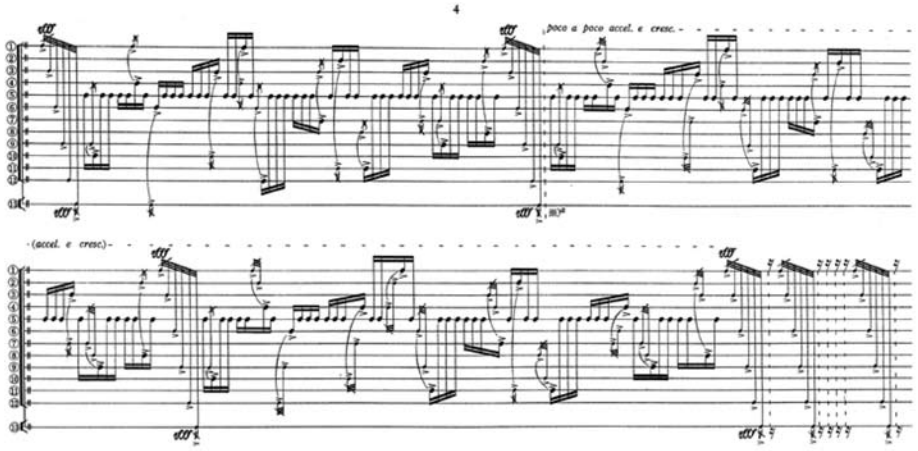
The performer's movement and motions should also play a part in determining an instrument setup for "Thirteen Drums," as they also contribute to *space-time*. From the audience's perspective, physical motion helps to create drama in a musical performance. The notion of drama (both visual and aural) is a prominent characteristic of the Japanese traditional arts, which influenced Ishii. *Noh* drama, *Kabuki* theater, and *gagaku* court music all serve as examples of Japanese arts that are performed in a very refined and dramatic manner. For example, in certain *Noh* dramas, *how* a taiko player strikes the taiko (in terms of the prescribed physical motion) is just as important as *what* (the actual rhythm) is played; the aural and visual are conceived as a whole. In the same way, for a concert pianist to perform a major concerto with his or her back turned to the audience—obscuring the exhilaration of a virtuoso deftly finding each note—would substantially weaken the performance.

There is inherent excitement in watching performers play their instruments, particularly percussionists, if they are playing large instruments. Large movements from drum-to-drum are quite dramatic, especially if the motions require considerable physical effort. Ishii was aware of how physical motions affect performance. He set out to create a composition that returned to the beating of skin with sticks, and did so with a definite sense of the musical and visual drama that "Thirteen Drums" could create. Given this, in preparation to perform "Thirteen Drums" one should be aware of how choosing drums that are extraordinarily small in size (12 boobams, for example) can weaken the dramatic presentation of the performance. Likewise, choosing instruments that are excessively large, and perhaps bordering on being unreachable, would inhibit a performance that was true to the printed visual relationships of the notes.

Example 3



Example 4



TIMBRAL COHESIVENESS

The score does not specify whether the timbre of the selected skin-headed drums be similar or dissimilar, or to what extent. The use of 12 instruments (and a 13th bass drum with pedal) having a similar timbre would sound more unified when playing from drum to drum. Such a *uni-timbral* approach would also help the listener hear the piece in a more melodically cohesive way.

The individual notes of most melodies (in the traditional sense) are typically performed using the same timbre, providing melodic cohesiveness. For example, when a vocalist sings an opera aria, the audience perceives the one voice as being melodic. However, if each member of an opera cast (bass through soprano) were to consecutively sing only one note of the melody, the change in vocal timbre from note to note might result in a weakening of the listener's sense of melody and of melodic cohesiveness. A uni-timbral approach with "Thirteen Drums" aligns more with the concept of the drums being one unified instrument, rather than 13 separate instruments. However, this is not to wholly advocate a uni-timbral approach over a heterogeneous assortment of drums having different timbres. If timbres were distinctly different between each of the 13 drums, the result would be more pointillistic, perhaps adding a layer of interest due to the timbral variety.

ADDITIONAL FACTORS CONTRIBUTING TO SPACE-TIME

Another thread in the fabric of Ishii's *space-time* is the choice of sticking. The performer's consideration of sticking, prior to determining an instrument configuration, may potentially help determine the setup. For example, the performer might first consider the large number of beamed grace-note gestures in the score. Then, in an effort to realize these in a rapid way, begin to formulate an instrument setup to facilitate this. On the contrary, if the instrument setup is chosen *before* considering stickings, the stickings become a result of the setup. At any rate, there is a direct cause-and-effect relationship between the choice of instrument configuration and sticking choice.

Next, the amount of *ritardando* and *accelerando* achieved by the performer also contributes to *space-time*. Though rhythmic accuracy is subservient to speed and, is at times flexible, the tempo markings, *ritardando*, and *accelerando* must not be overlooked. The more that the performer accelerates, the more rhythmic disruption (a characteristic of *space-time*) is created. This is desirable. Looking on page four, if the performer's tempo is too quick before starting the *accelerando*, the ability to create an effective *accelerando* all the way to its arrival point at the end of the second system is weakened. (See Example 4.)

Ishii's use of the terms *ritardando* and

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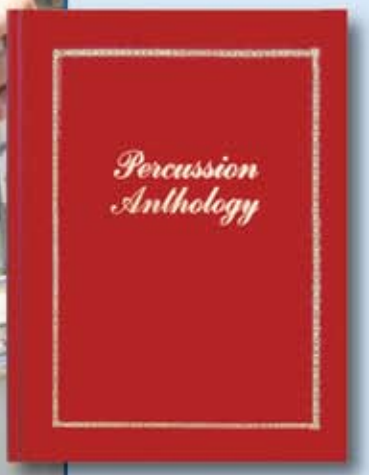

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accelerando strengthen the idea that the terms "Fast," "Very Fast," and even "Fast as Possible" ought not be taken too literally. To do so without regard to the larger musical goal of the passage would be musically unsuccessful. Affected most, through creating an effective sense of both *accelerando* and *ritard*, is the overall *density* of the musical phrase—becoming less dense through *ritardando* passages and more dense while accelerating, both of which also affect the *intensity* of the music.

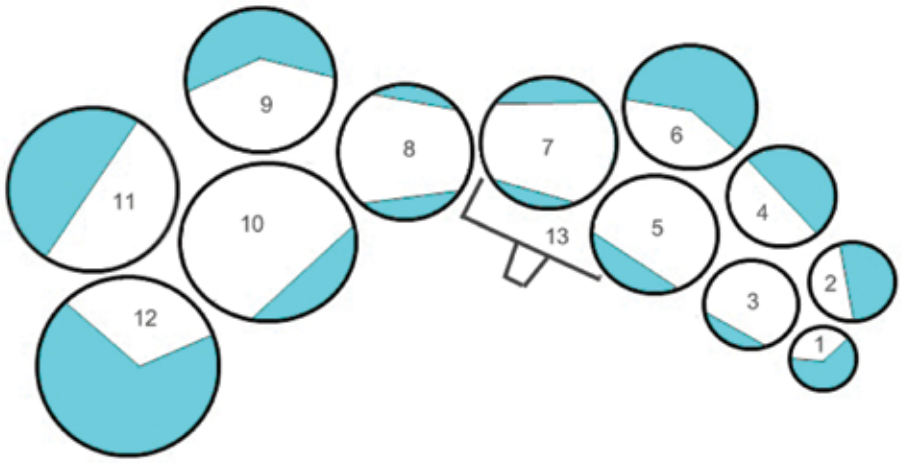
As "Thirteen Drums" intensifies and the grace-note figures become more complex, one may realize the impossibility of arriving at an instrument configuration or sticking that allows for *every* grace-note figure to be performed extremely fast and even. This is perhaps the brilliance of the piece and of the concept of creating the new *space-time*. Yet, performers should still strive to find a setup that allows for the optimum interpretation. It is difficult to speculate which may have come first for Ishii: the conceptualization of what *space-time* might sound like, or the understanding of how pushing the boundaries of what is technically and physically possible (*very fast* or *as fast as possible*) affects the realization of what is notated.

INSTRUMENT CONFIGURATIONS

With an understanding of the elements affecting Ishii's *space-time* concept, attention can now be focused on the specific relationships between instrument configuration and performance. Three different configurations will be examined and the advantages and disadvantages of each will be discussed. They are certainly not the only choices, given that there is not a suggested instrument setup in the score. Also, none of the three are presented as being the *best* configuration. They are presented only as a catalyst for future interpretations and performances.

Illustration 1

Illustration 2
Shaded areas indicate playing area that is unused



1: THE CHROMATIC SETUP

This configuration is so named because of its likeness to the twelve chromatic notes of a keyboard instrument. The Chromatic Setup is graduated from left to right, beginning with drum number 12 on the left and ascending to drum number 1 on the right side. Drum number 13 is the pedal bass drum. Conceptualizing a keyboard, drum number 12 could represent the note "c" on a piano, drum 11 "c-sharp", etc. (See Illustration 1)

Notice that the drums are arranged in a curved fashion. This allows the performer to physically reach the drums more so than if they were in a straight line. This setup could work equally well if adjusted to begin on a note other than "c." The leftmost drum could represent any pitch in the chromatic scale and then ascend accordingly. For example, an "f to f" chromatic setup would also work.

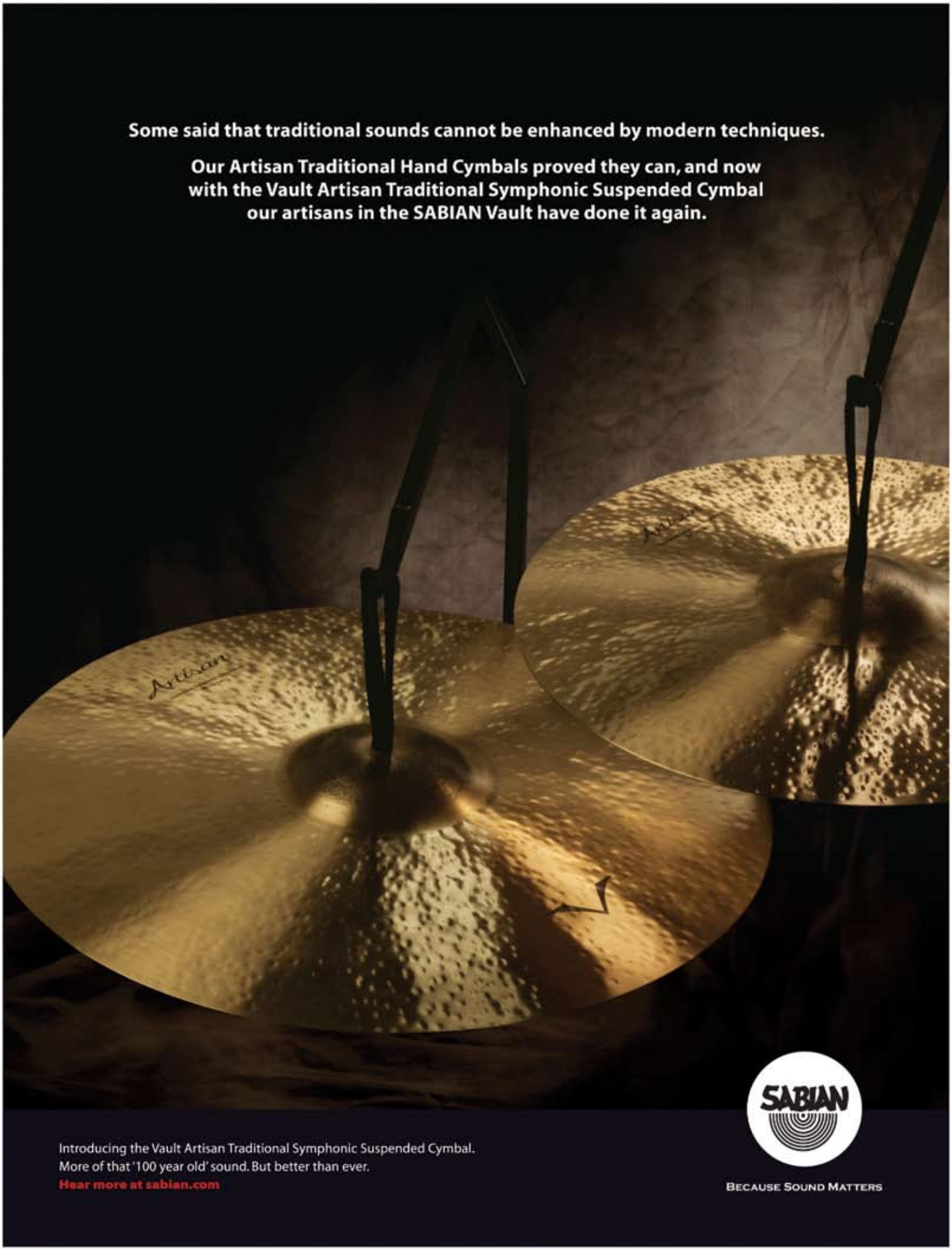
The greatest advantage of the Chromatic Setup is that it most resembles a keyboard instrument—an instrument with which percussionists may already be familiar. As with mallet keyboard instruments, ascending musical passages are realized in a left-to-right fashion, and descending passages right-to-left. The Chromatic Setup is derived from visual and spatial relationships that are likely already familiar in the percussionist's experience.

Another advantage is that there are only two tiers/rows of drums. The amount of space that the performer must reach in an outward motion is reduced. This facilitates rapid playing, given that large outward motions can be physically awkward. With only two tiers of drums, the inward-outward motion is reasonable—about the same as on a marimba.

Illustration 2 shows the numbering of the drums. Also shown are shaded areas that represent the unused portions of the drumheads. This is helpful for assessing how efficient the configuration's use of space is. The Chromatic Setup is moderately efficient in that much of the usable part of the drumheads (where the sticks would contact the heads) are closest to the player, while the unused portions are furthest away.

Much of "Thirteen Drums" revolves around a repetitive sixteenth-note figure on drum number 5. This figure develops as other drums are added, gradually growing more complex, and adding layers of rhythmic counterpoint, as well as "melodic" counterpoint in terms of relative pitch. A sample is shown in Example 5.

The Chromatic Setup facilitates the performance of such passages, as well as the reading of the notation. Notes written for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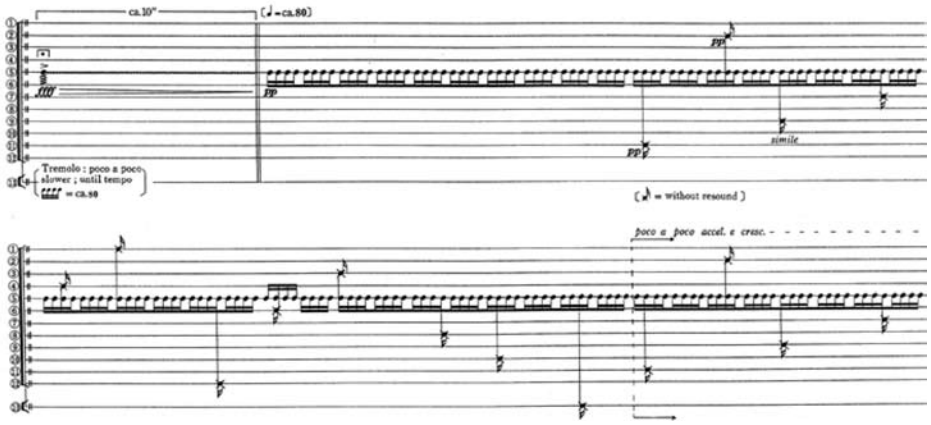
drums 6 through 12 are located to the left of drum 5, and are easily played with the left hand. Conversely, the notes written for drums 1 through 4 are on the performer's right side and easily played with the right hand. With the drums arranged this way, there is no conflict between the low-to-high appearance of the notation, and the low-to-high relationship of the drum configuration and its relative pitch. These relationships between notation, instrument configuration, and relative pitch are likely to be familiar to many percussionists' muscle memory and aural memory, thereby speeding up the reading and learning process.

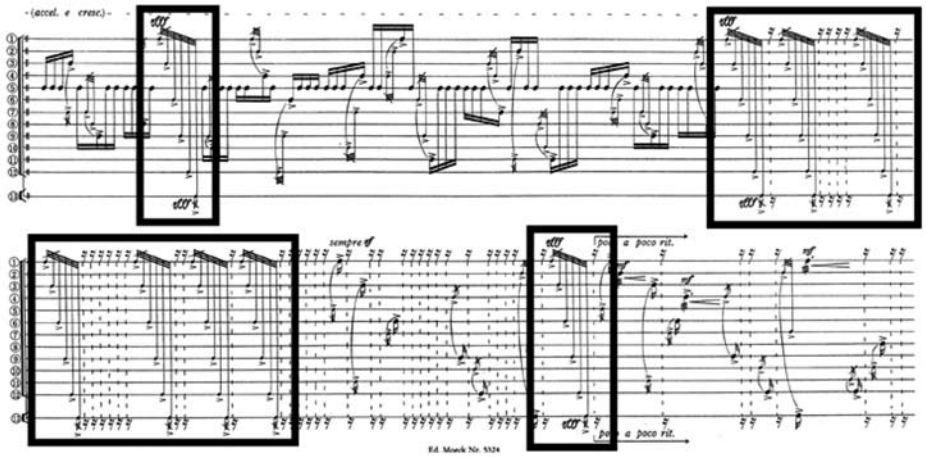
While the inward-outward motion of the Chromatic Setup is an advantage, the left-to-right motion is not. Even with the 12 drums slightly wrapped around the performer, the distance from the lowest drum to the highest drum is substantial. This distance makes rapid ascending or descending figures difficult to execute. At best, this large distance necessitates a much slower interpretation, possibly running the risk of contradicting the intent of the notation. Examples of these rapid figures are shown in the boxes in Example 6.

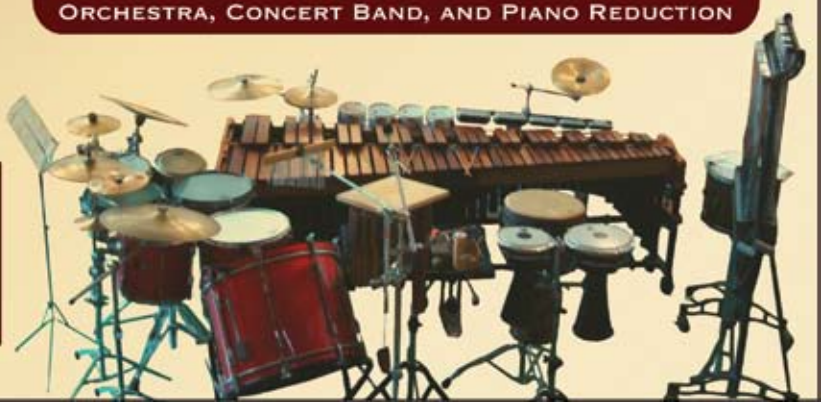
With such a large distance from left to right, the placement of the pedal bass drum also becomes problematic. Even with the possibility of using a pedal that connects with the bass drum beater via a remote mechanism, the location of the pedal itself must still be carefully considered. Generally, the pedal can either be placed to the left, center, or right of the setup. Having the pedal towards the right would seem to be the most comfortable for right-handed players. For many, this sense of comfort may be connected to drumset experience or to other multi-percussion experience where the pedal is usually played with the right foot. Still, placing the pedal on the right side is not without its difficulties, as seen in Example 7.

Example 5



Example 6

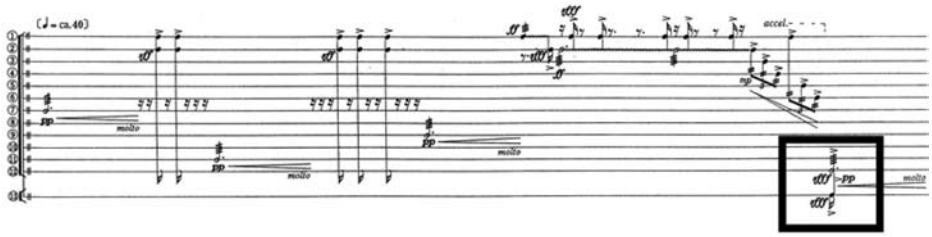




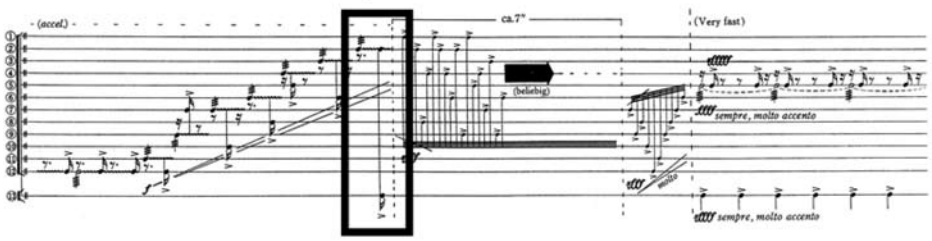
The performer must strike drum 12 and the pedal at the same time. Then, the performer's body must shift towards the left side of the setup in order to play the dotted-half-note roll. Conversely, if the pedal is placed towards the left side of the setup, the performer encounters the same issues when simultaneously playing the pedal and a high drum, as shown in Example 8.

Finally, placing the pedal bass drum towards the center of the setup is also not without problems. In Example 9, a rapid grace-note gesture is shown. The first double-stop between drum 7 and the bass drum is played in the center of the setup, the next two notes on the far left side, and the final notes on the far right side. The player's body position must be in the center of the setup in order to play the first notes. This makes the execution of the remaining notes awkward as the performer is forced to fully extend the arms to the left side and then quickly to the right, running the risk of unwanted "rhythmic distortion."

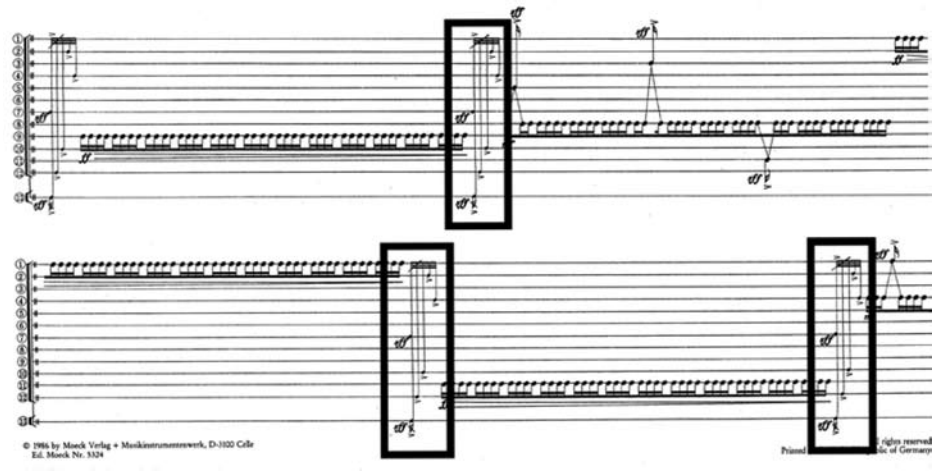
Example 7



Example 8



Example 9



2: THE PYRAMID SETUP

The shape of this configuration resembles a pyramid. The drums are placed left to right and high to low, making it a very logical setup. There are three tiers. Tier one comprises drums 1, 2, and 3, and is furthest from the player. The drums are slanted towards the player, making it easier to play in the correct beating spot. Tier two comprises drums 4, 5, 6, and 7. Drums 8, 9, 10, 11, and 12 comprise the third tier, which is closest to the player. The bass drum is placed in the center. There could also be variations of this setup with the addition or subtraction of a drum in any given row. (See Illustration 3.)

The left-to-right aspect of this configuration is logical because we are used to reading both music and text in a left-to-right manner. Also, when playing down the pyramid, descending from the top to the bottom, the relative pitch of the drums also sounds high to low; there is a connection between the performer's physical motion and the aural result. This coincides with the score notation showing relative pitch high to low.

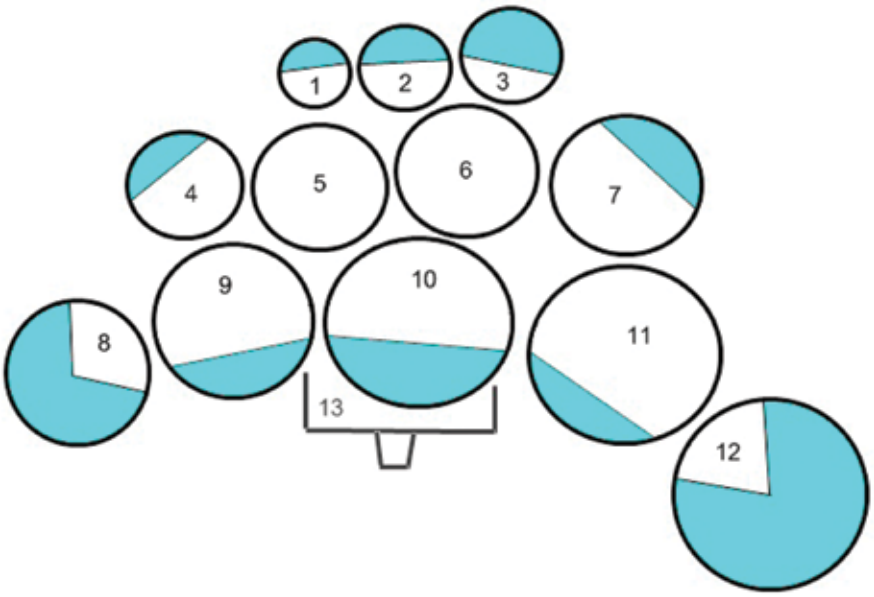
The Pyramid Setup allows the performer to quickly execute passages (or fragments of passages) involving every other drum (drums 1, 3, 5, 7, 9, 11 or drums 2, 4, 6, 8, 10) using an alternating sticking (RLRL or LRLR)—a sticking that is fast and has a clear, powerful sound. The pyramid shape also creates an advantage because the drums that are furthest from the performer are few—only drums 1, 2, and 3.

One disadvantage to the Pyramid Setup is that it is does not use space efficiently. The use of three tiers requires the player to stretch and reach farther than if just two tiers were used. Also, the largest drums are closest to the performer. Given this, the performer will most likely do most of the playing on the side of the drumhead farthest from his or her body. This means that the unused portion of all of these drumheads will occupy the space closest to the performer—a space that might otherwise be used to place more drums closer. (See Illustration 4.)

Though the left-to-right aspect of the Pyramid Setup has advantages for reading, it significantly skews the performer's aural orientation to the setup. Many percussionists, having a background in mallet-keyboard playing, timpani (American-style setup), and piano are accustomed to the lowest pitches being on the left and the highest on the right. This is the opposite orientation of the Pyramid Setup; thus, it is counterintuitive to the performer's musical instincts. To play a passage whose relative pitch was ascending, the player's motion would be from right to left. This awkwardness carries over into reading the music as well. The performer would at times be reading from left to right, while playing in a right-to-left motion.

Illustration 3

Illustration 4



3: THE PROXIMITY-SPEED SET UP

This configuration is so named because it places many drums in close proximity to the player, enabling increased performance speed. This configuration allows perhaps the greatest potential for realizing the composer's intention that much of the composition be played *fast* or *as fast as possible*. (See Illustration 5.)

There are essentially two tiers/rows of drums (although drums 1 and 2 may be thought of as a small third tier). The pedal bass drum is placed to the right of center. The performer can reach all the drums while the foot remains on the pedal throughout the entire work. Larger drums 7, 8, 9, 10, and 11 are placed in the outer tier. This maximizes space because the beating spot of each drum is closest to the performer. (See Illustration 6.)

Smaller drums are placed directly in front of the performer, allowing accessibility and "reachability" to the greatest number of drums. There is no need to excessively stretch or extend the arms. This close proximity also maximizes sticking options, facilitating speed.

Drums 1, 2, 3, and 4 are arranged so that when playing in descending order, an alternating "right-hand lead" sticking can be used. This enables the performance of rapid figures using a sticking that is fast and has a clear, powerful sound. The larger drums are

strategically placed in the outer tier so as to make possible the quick playing of the largest number of beamed grace-note gestures, using an alternating sticking, throughout the work. In fact, looking at the entire piece, 36 of the 49 beamed grace-note gestures can be played with an alternate sticking. The Proximity-Speed Setup enables this, again allowing increased potential for a performance that is *fast* or *as fast as possible*.

THE PERFORMANCE

A successful interpretation of "Thirteen Drums" calls for an understanding of Maki Ishii's *space-time* concept and the complex factors that affect it. Sticking choice, instrument configuration, performance drama, and the visual aspect of the score all contribute to the ability of "Thirteen Drums" to be distinctively different with each performance. Ultimately, it is the percussionist who must digest all the interpretive considerations and assemble them into his or her own unique musical performance.

Special thanks to Dr. Kei Ishii.

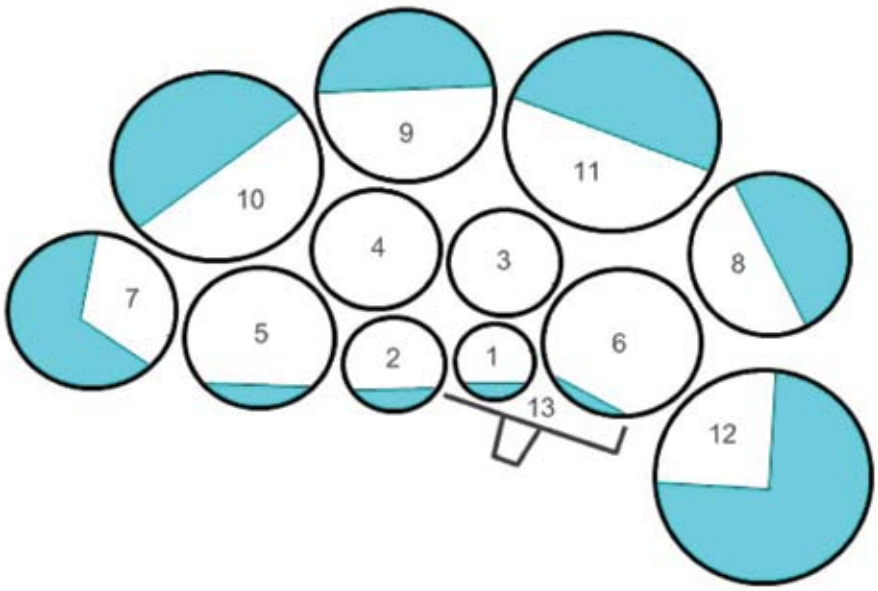
ENDNOTES

1. Atsushi Sugahara, *Thirteen Drums: Music for percussion solo* (Camerata 30CM-414, 1996), compact disc liner notes. This statement by Ishii was reprinted in the compact disc liner notes from the program notes that were written for the premiere of the piece by Atsushi Sugahara.
2. A quote from Hermann Minkowski's address delivered at the 80th Assembly of German Natural Scientists and Physicians, September 21, 1908.
3. Sumire Yoshihara, *Zyklus: Sound Space of Percussion II* (Camerata 32CM-313, 1994) a portion of the compact discs liner notes written by Maki Ishii.

Dr. Mark Berry is Principal Timpanist with Orchestra Kentucky and Assistant Professor of Percussion at Western Kentucky University. His percussion playing can be heard on the Centaur and Equilibrium labels. Berry has published compositions with C-Alan Publications, HoneyRock Publishing, and Tapspace Publications. He is a founding member of the percussion/cello duo Col Legno and is active in commissioning new works. PN

Illustration 5

Illustration 6



‘Conceirto para Cinco Timbales y Orquesta No.1’

An Interview with Fred Begun on the Sarmientos Timpani Concerto

By Jonathan R. Latta

Many percussionists who know the music of Jorge Alvaro Sarmientos are familiar with his “Concerto for Marimba and Orchestra” written in 1957 and premiered by Vida Chenoweth. Many percussionists do not know that Sarmientos also wrote a timpani concerto. The “Concierto para Cinco Timbales y Orquesta No. 1” was written in 1962 and premiered in 1965. Fred Begun was the principal timpanist of the National Symphony Orchestra from 1951–99 and holds the distinction of premiering five timpani concertos during his tenure with the NSO. One of the concertos he premiered was the “Concierto para Cinco Timbales y Orquesta No. 1.”

The concerto is scored in three movements; the outside movements have orchestral accompaniment, and the second movement is accompanied by a percussion trio. The work uses five timpani and involves various techniques including pedaling, glissandos, and the possibility for the use of cross-sticking. The concerto is based on South American dance rhythms. It is an entertaining work that is accessible for a college recital or professional concert. The work will soon be republished by Marimba Productions Inc. and will include orchestral accompaniment in addition to a piano reduction.

The following interview was held in 2007 with Begun to discuss this interesting work and the process of doing a premiere, and it includes recommendations for performance of the piece.

Jonanthan Latta: *What was your relationship with Sarmientos before you performed the work, and how did it come to pass that you would do the premiere?*

Fred Begun: I had never met Sarmientos prior to the event. The NSO was hired to play the Inter-American Festival consisting of music by Spanish and Latin American composers. It was organized by the state department and Pan-American Union. Harold Boxer, coordinator of the Inter-American Festival, was responsible for such things as the selection of composers and musicians. One of the many works on this festival was the concerto, and as principal timpanist, I was the soloist.

JL: *What did you know of Sarmientos’s music before you began to work on the concerto?*

FB: I knew nothing of him or his music prior to the event. The learning time was quite short. I had my first real practice session on the work the day before the first rehearsal. Rehearsal time with the orchestra was at a premium; at most we had only three rehearsals on the piece before the premiere. In that short period of time I learned that this was a very colorful piece and that in places it could really swing.

JL: *What did you do to prepare for the premiere?*

FB: Having no previous knowledge of him and his music, I had to use whatever quick study technique I had to make a convincing presentation. I considered it a challenging piece.

JL: *What were the first rehearsals like and what was the orchestra’s reaction to performing the piece?*

FB: The first rehearsals were just about all we had. It all had to be done quickly and expediently. My preparation time was quite different. I worked very diligently, giving the best of myself under the circumstances. This is what you have to do when the prevailing circumstances don’t even begin to match your ideals. In certain situations there may be opposition to the work; therefore, it becomes important that you, as a performer, still can perform at the level you know is best. You must raise the bar, even though it may not be being raised by those around you. The piece did not receive a lot of attention from the orchestra because it was one of a dozen or so pieces to be performed within the week.

JL: *What are some sections of the work you found to be interesting or a challenge? What are some of your solutions to those challenges?*

FB: In the first movement at rehearsal number 3, it is difficult making the sixteenth notes articulate, and one has to use some double stickings. You want to get the phrase line without making anything stick out; try to keep it even. (See Example 1.)

After rehearsal number 3, bars 6–8 are a very short time for this tuning. Generally, try to make sure that you have the proper feet on the proper pedals. Frankly, there was never enough time to get the kind of tuning that is required.

The second movement serves as a little interlude. The movement is scored for a percussion trio accompaniment. Try to think intimate and charming. In regards to the accompaniment, think about tessitura of instruments; allow the higher pitched instruments to serve as the melody. The end of this is all about getting ready for the main event—the finale.

In the third movement the first thing to note is that there is a “D” on drum number two. You must plan accordingly in your choice of drums. The big thing you will find about this movement is the ending. Make sure that you save enough chops to make the finish, starting after rehearsal number 9; this is the show-stopper. This was, indeed, my favorite place—*molto bravura!* (See Example 2.)

JL: *What other suggestions do you have to make the work accessible to the audience?*

FB: You have to make some “plan B” decisions to make the piece move along and

not become an exercise in boredom. Make a little accent here and there. Make it swing throughout. An example is in the final 6/8 section mentioned above; apply a pulse to big beats 1 and 2. This is not the Bach "B-minor Mass." It's earthy dance music—so go for it!

JL: *How did you feel about the first performance?*
FB: Unfortunately, the rehearsals never got to the point that we could really go for it. I was aware that I had to be careful not to drown out the players who didn't have the slightest clue of what to do with this music. If the world would have been a little more perfect at that time—meaning more rehearsal time—then more nuance and subtlety could have been accomplished.

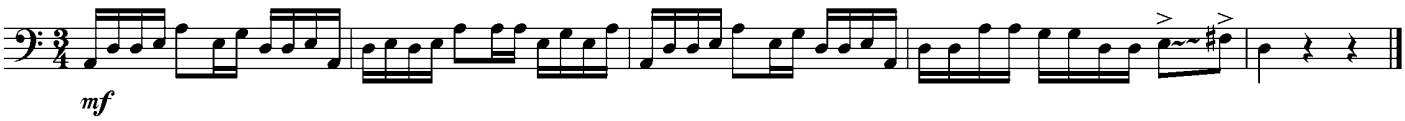
JL: *What might you do differently to perform the work with a piano accompaniment?*
FB: If you perform this with piano accompaniment, listen very carefully to each other. It's a chamber duet with, of course, the drums mostly dominant. Don't be shy, but be sure you don't overpower the accompaniment.

JL: *Are there any other final words of advice you have for someone performing this work?*
FB: My advice to anyone who wishes to perform this piece is to have fun. That's my credo, whether I'm performing "Le Sacre" or the Mozart "Jupiter," which happens to be one of my favorite pieces in the repertoire. Performing on timpani is show-time, so make the most of it.

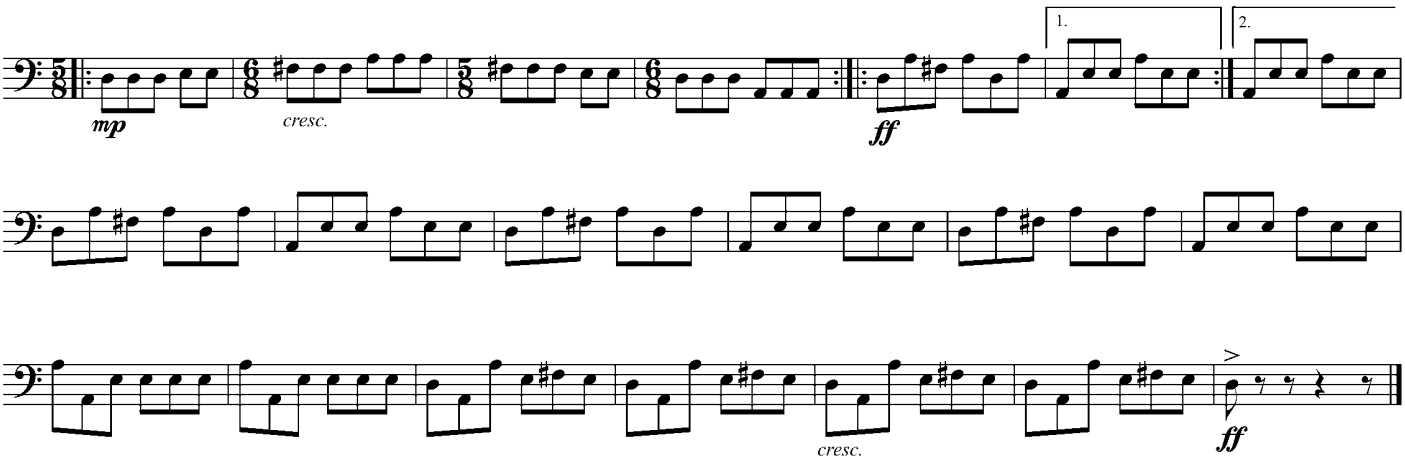
The musical examples found in this article are presented with permission from Marimba Productions Inc., who recently licensed the world-wide rights to the work. It is the intention of Marimba Productions to create a new edition of the entire work, as well as to have stickings and edits added to the timpani solo part. This new edition is planned for release in 2010. Contact Marimba Productions with questions about the new edition of the concerto.

Jonathan R. Latta is Director of Percussion Studies at Fort Lewis College in Durango, Colorado. He holds a Doctor of Musical Arts degree from the University of Arizona and also has degrees from the University of the Pacific and East Carolina University. Jonathan spent four years in the United States Air Force Band of the Golden West as a percussionist in the concert band and drumset player in the jazz ensemble. He is a member of the PAS Education Committee and the PAS College Pedagogy Committee. PN

Example 1



Example 2



New Percussion Literature and Recordings

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Difficulty Rating Scale

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

REFERENCE TEXTS

Brazilian Rhythm Section Training V
Guilherme Castro
$32.95
Advance Music
This excellent resource contains a most thorough treatment of the Brazilian rhythm section and would be very useful for any percussionist, guitarist, pianist, or bassist who desires to delve into this style. The great advantage of this text (and accompanying CD) is that it deals with each instrument and would allow students to educate themselves about the function of each of the other rhythm section instruments. Percussionists would be able to learn how their parts fit with the rest of the musicians.

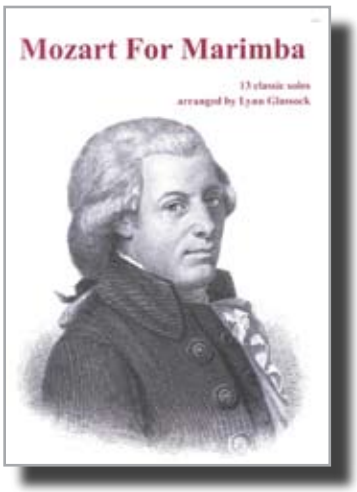
The book contains an introduction and four chapters. The introduction contains a notation glossary for all the instruments and preliminary rhythmic exercises. Chapter 1, "Two Genres from Rio de Janeiro: Samba and Bossa Nova," covers both styles completely, beginning with an overview and progressing with written and recorded examples and exercises. It concludes with an extensive discography for both styles. Chapters 2 ("Two Genres from Bahia: Afoxe and Samba-Reggae") and 3 ("Two Rhythms from Northeast Brazil: Maracatu and Baiao") follow the same format. The final Chapter, "M.P.B. (Musica Popular Brasileira)" deals with Brazilian popular music.

This text is full of excellent historical information and musical analysis. The discographies alone are worth the price of the book. Anyone going through this material will be well versed in the Brazilian musical tradition.

—Tom Morgan

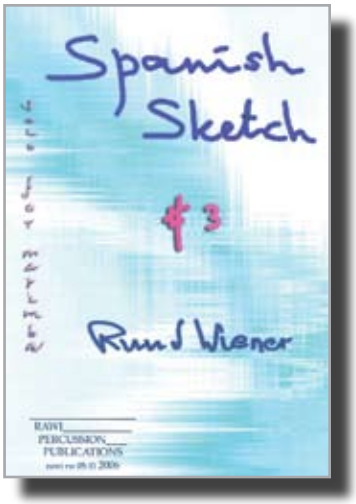
KEYBOARD PERCUSSION

Mozart for Marimba I–V
Arr. Lynn Glassock
$11.95
Kendor Music
This 25-page collection of Mozart compositions has been arranged for pedagogical instruction for two-mallet keyboard percussion (marimba). The first six selections are elementary (grade 1 and 2) in difficulty, then the collection shifts to more challenging Mozart selections, starting with "Rondo" (K. 320b), progressing through the "Alla Turca" (Turkish March, K. 331), and ending with the "Rondo in D major" (K. 485), which is the only selection that might require four-mallet technique for agility and flexibility of interpretation. This collection would be appropriate for teaching beginning through intermediate marimba students. A four-octave instrument is sufficient for this entire collection.



—Jim Lambert

Spanish Sketch No. 3 III
Ruud Wiener
$9.90
RAWI Percussion Publications
Part of a larger collection of Ruud Wiener's ten "Spanish Sketches for Marimba," his number three is a lighthearted dance in 5/4. Although Wiener uses the same rhythm and sticking in this sketch as he does in almost all of the others, the harmonic changes in "Sketch No. 3" occur more often. Players and audiences will find the chord progressions easy to listen to, but will welcome the different accents and rests in the middle of the work, which break the monotonous sticking patterns. The basic pattern for each bar is 1234, 243, 234.



The technical demands come from having the stamina to play this pattern for two minutes and making quick shifts in the right hand with double lateral strokes. This short work would serve to primarily develop this technical pattern at faster tempos.

—Brian Zator

The Yuletide Marimbist III–V
Nathan Daughtrey
$19.50
C. Alan Publications

This is a collection of eight holiday songs arranged for solo marimba. All arrangements may be performed on a 4.3-octave marimba, with alternative notes provided for those performing on a 5.0-octave instrument. Daughtrey, who energizes these standards by placing them in an alternative rhythmic context, has provided the solo marimbist with repertoire for both sacred and secular holiday performances. You will find "Deck the Halls" placed in mixed meter (7/8), "God Rest Ye, Merry Gentlemen" supported by a Middle-Eastern-influenced rhythmic groove, and "O Holy Night" as a solemn chorale. You will also find new presentations of "Silent Night," "Carol of the Bells," "What Child is This?" "In the Bleak Midwinter," and "Bring a Torch, Jeanette, Isabella."

Daughtrey supplements the arrangements with performance notes, suggested mallets, and orchestration possibilities. Performers will appreciate Daughtrey's supreme idiomatic writing for the marimba. Several of the arrangements are

reminiscent of the most popular works for solo marimba; for example, there is a similarity between "Silent Night" and the first movement of Gordon Stout's "Two Mexican Dances."

With *The Yuletide Marimbist*, Daughtrey has done an outstanding job of presenting standard holiday tunes in a fresh format so that performers and listeners alike will enjoy them.

—Eric Willie

Futurity **V**
Ruud Wiener
$14.90
RAWI Percussion Publications
"Futurity" is written for solo marimba and employs five mallets (two in the left hand and three in the right). With only two main musical sections and an introduction in this five-minute solo, there are only three basic sticking patterns used. Once the performer understands the basic syncopations involved, the same rhythms are repeated through each entire section.

Musically, the basic and stepwise melody line is always in the right hand and is presented in two different ways: as the top note of three-note chords and as a monophonic line. In regards to the three mallets in the right hand, there are a few technical demands that require independence. The intervals change frequently and include smaller intervals such as minor seconds between the inside and middle mallets and as wide as a fifth in the outside and middle mallets. Since the melody note only changes at the beginning of each bar, so do the chord changes, and the right hand makes different interval changes to accommodate the harmonic progression. The left hand primarily plays ascending scales and arpeggios using single independent strokes to spell out the chords.

—Brian Zator

Un Dia de Noviembre **V**
Leo Brouwer
Arr. Jason Baker
$14.00
Tapspace
This arrangement for solo marimba (4.6 octave required) will require an advanced performer to execute the musical nuances and various four-mallet techniques presented. Originally composed for solo guitar by Cuban composer Leo Brouwer in 1968, Jason Baker has maintained the original intent of the composition in his arrangement, while creating a wonderfully expressive piece for marimba.

Written in a rondo format, "Un Dia de Noviembre" has "a lyrical and simplistic beauty, which will require a mature sense of musical phrasing from the performer. The accompaniment alternates between the right and left hands throughout and occasionally requires one-handed rolls from each hand at different points." In addition, the performer must be able to change intervals with ease in both hands and execute an array of techniques with musical finesse. Marimba players have adapted guitar pieces to marimba for a long time, and Baker's arrangement is one of the best. From university-student recitals to professional encores, Baker's arrangement of "Un Dia de Noviembre" will be a welcome addition to the repertoire for marimba.

—Eric Willie

Twelve Studies for the Xylophone **VI**
Robert Cossom
$49.95
Rhythmscape Publishing
Melbourne Symphony Orchestra percussionist Robert Cossom has written a set of 12 challenging two-mallet etudes for xylophone. He has included program notes that describe the technical goal of each study, such as intervals, double stops, dynamic contrasts, and polyrhythms. There are also stylistic demands within each etude, as several are inspired by orchestral repertoire (Gershwin, Bartok, Messiaen, Holst) and each is composed in a distinctive musical style (nocturne, ragtime, gigue, etc.). Cossom states that each should be read, as opposed to memorized, and conveniently presents etudes on fold-out pages.

This collection is appropriate for advanced university students who are looking to improve their two-mallet technique and/or reading skills. These etudes could also be used for sight-reading in orchestral auditions.

—Jason Baker

KEYBOARD PERCUSSION ENSEMBLES

Eight Christmas Carols **III**
Arr. Ruth Jeanne
$19.95
Per-Mus Publications
Publisher James Moore has dedicated this 2009 publication to the memory of Ruth Jeanne, who was a pioneer in producing accessible arrangements for marimba quartet. Included in this collection are eight familiar Christmas carols: "Pata-Pan," "O Come, O Come Emmanuel," "God Rest Ye Merry, Gentlemen," "Away in a Manger," "Good King Wenceslas," "The First Noel," "O Come, All Ye Faithful," and "Joy to the World."

Although scored for four marimbas with only two-mallet technique required, the arrangements can actually be performed on two marimbas with players 1 and 3 on one marimba and players 2 and 4 on a second marimba. Moore has suggested that other instruments could be substituted for the designated marimba parts, such as a flute for marimba 1 or a string bass for marimba 4.

These arrangements are quite accessible for the younger or intermediate-level marimbist. Each arrangement essentially takes the listener once through the familiar carol melody. This collection would be appropriate for a festive holiday performance.

—Jim Lambert

Music of Musser's International Marimba Symphony Orchestra/ Volume 1 **IV**
Arr. Clair Omar Musser;
Ed. Willis M. Rapp
$34.99
Meredith Music Publications
Clair Omar Musser's legendary mass marimba concerts of the 1930s are well-documented as being integral to bringing the large marimba choir to the forefront of acceptance to the general music audience. His International Marimba Symphony Orchestra of 1935 was scored for five separate parts. Willis Rapp hosted a 1979 reunion concert of the 100-marimba orchestra, and this volume contains the following titles that were arranged and performed by Musser: "Pilgrim's Chorus" (from *Tannhauser*) by Richard Wagner; "Kamennoi Ostrow" (Portrait No. 22) by Anton Rubinstein; and "In a Monastery Garden" by Albert William Ketelbey.
This 2009 edition of Musser favorites will enable the quintet or larger marimba choir to replicate the "golden" era of Musser's marimba orchestra. The largest musical challenge will be coming up with an appropriate interpretation of these masterpieces. Careful attention to mallet selection and balance will be important ingredients to a successful performance.

Although five marimbas would be ideal in the performance of these selections, it is possible to perform them with fewer marimbas, either doubling parts or substituting other keyboard percussion instruments for two parts (e.g., xylophone and/or vibraphone).

—Jim Lambert

MULTIPLE PERCUSSION

Autumn Garden **IV**
Janne Tuomi
$28.15
Edition Svitzer
The title of this work is a description of the content of this unaccompanied multiple percussion solo. There are a variety of textures, mood shifts, and colors in this three-movement piece. The first and last movements are written for a low-A marimba. Sandwiched between these movements is a movement consisting of drum sounds, extended with a variety of cymbal tones, tam-tam, and woodblocks. The composer also calls for Chinese cymbals and an opera gong that has a descending pitch.

The style of writing for each movement includes an opportunity for freedom and expression, and provides an opportunity for the artist to use his or her own personality in the performance. Although the three movements are written as separate pieces, the performance should move between movements, creating a sense that it is really one broader movement. This is an excellent opportunity for young to advanced college students to experience multiple percussion performance in a musical manner.

—George Frock

SNARE DRUM

10 Hall of Fame Snare Drum Solos **IV–VI**
Thomas Siwe
$15.00
Media Press
Thomas Siwe has produced a unique set of snare drum solos, each dedicated to a PAS Hall of Fame recipient. Each solo reflects the style and personality of the artist to whom it is dedicated, and many of them involve interesting effects and the use of additional percussion instruments. The eclectic group of ten includes Keiko Abe, John Cage, Michael Colgrass, Vic Firth, Lou Harrison, William Kraft, William F. Ludwig, Harry Partch, Edgard Varèse, and Chick Webb. Each solo is preceded by a photo and short bio of the Hall of Fame member.

When needed, performance instructions are provided. The solos are very musical and extremely inventive. "K.A.," dedicated to Keiko Abe, moves from *con corda* (with snares) to *senza corda* (without snares), and also makes use of the edge and the center of the head. Effects such as rims and stick shots are also used. "J.C.," written for John Cage, uses a "prepared snare drum," created by taping a woodblock and two small pieces of resonant metal (jar lids) to the batter head. Also needed are small timpani sticks, light snare drum sticks, wire

brush, triangle beater, small maraca, and a conch shell. The solo is written in three sections that can be played in any order, determined by chance (of course).

Other solos of note include "W.F.L.," that presents all 26 rudiments in succession as they appear in the 1962 Ludwig Drum Co. publication "America's N.A.R.D. Drum Solos." "H.P.," dedicated to Harry Partch, involves the performer speaking along with playing the snare drum in a way similar to that employed by Partch in his compositions. The piece written in honor of Chick Webb has tap dancing and scat singing parts.

These are wonderful solos that pay homage to ten towering figures in the world of percussion. They could be performed individually or in sets of two or three. Any of them would be a refreshing addition to a percussion recital.

—Tom Morgan

STEEL DRUM LITERATURE

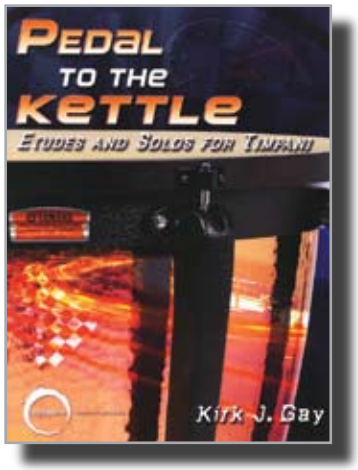
Mare Tranquillitatis **V**
Mark Berry
$16.00
Tapspace
"Mare Tranquillitatis (Sea of Tranquility)" is a contemporary solo for amplified steelpan (C-lead), crotales (one octave, high), digital delay, and pitch shifter. According to the program notes, "The title refers to a large basin on the northern hemisphere of the moon where humans first set foot…The piece explores rhythmic and harmonic counterpoint with the player's own echo which is achieved using two basic electronically produced effects—digital delay and pitch shifting. Any effects unit, synthesizer workstation, or even guitar pedal effects could be used to perform the piece. Over ten minutes long, this work is performed completely in real time—there are no sequences or pre-recorded sections. Control of tempo and rhythmic accuracy through mixed-meter passages is essential. The performer must be able to play rhythmically and expressively, while controlling steelpan tone quality."

The combination of instruments and their respective, electronic manipulations produce an extraordinary audio experience. Bravo to Mark Berry for creating such a "progressive" electro-acoustic composition.

—Eric Willie

TIMPANI

Pedal to the Kettle **IV–VI**
Kirk J. Gay
$19.95
Tapspace



This is a very creative collection of etudes and solos for timpani. The text has 67 jam-packed pages of material, which will provide excellent training and experience for young to advanced timpanists. The text is divided into etudes for two drums and four drums, and each offers a variety of technical and musical challenges. The etudes often are based on famous passages from the orchestra literature, but the themes are just jumping-off motives, and the development is extensive for each. Many contrasting meters, tempi, dynamics, and styles are covered. The collection concludes with several solos, in which the composer expands the timpani color by adding a snare drum, cymbal, and contrasting stick colors. The book opens with two pages in which the author presents some excellent suggestions on how to practice and how to get the maximum benefit from the etudes and solos in the text. This should become one of the more popular texts for teaching timpani to the college timpanist.

—George Frock

PERCUSSION ENSEMBLES

Bang – Volume 3 (Rubbing) **II–III**
Gordon Hughes
$39.95
Rhythmscape Publishing
Gordon Hughes' "Bang" series is a collection of four works designed to sequentially introduce developmental reading, technical concepts and expressive directions. All four volumes feature "full and sparse textures [that] promote ensemble listening skills whilst solo/soli passages work to develop player confidence (other parts develop accompanying skills)."

Volume 3 is a quartet devoted to rubbing various normal and/or found instruments—anything with a surface that will produce sound when rubbed with plastic or wire brushes. All players also vocalize with a "shhh" sound. In addition to quarters, eighths, and sixteenths, rhythm patterns include dotted-eighth/sixteenth patterns and some tied notes. Although written dynamics range from *mezzo-piano* to *forte*, the overall level is fairly quiet due to the nature of sound production. Many crescendos and diminuendos are included. Overall, this quartet is very useful, both pedagogically and for performance.

—John Baldwin

He is Born, the Holy Child **III**
Traditional, arr. David L. Taylor
$20.00
Per-Mus Publications
"He is Born, the Holy Child" is based on a 19th-century French carol. Incorporating percussion instruments commonly available in most school music programs, this piece uses a combination of keyboard percussion, timpani, drumset, and accessories. It is playable by either 10 or 12 performers, with flexible scoring indicated by the arranger.

The piece begins with a slow introduction in the keyboard percussion, where the original carol melody is presented. From here, a "pop style" rendition is introduced, using the drumset and percussion accessories. The arranger gives the indication to play "with soul." All of the keyboard parts use two-mallet technique exclusively, often with double stops and rolls. However, the tempi (quarter note = 60 and 80) make these parts accessible to high school and lesser advanced college students. All drumset and accessory percussion parts use common duple rhythms, allowing for performance by a wide variety of students. The timpani part has several tuning changes, possibly presenting a moderate level of challenge to younger performers. The accessibility of instruments and reasonable technical demand would make "He is Born, the Holy Child" an appropriate addition to any high school holiday concert.

—Jason Baker

Jingle Jazz **III**
Tom Morgan
$40.00
C. Alan Publications
"Jingle Jazz" is a holiday percussion ensemble arrangement for 10–13 players. Scored for bells/xylophone, two vibraphones, chimes, three marimbas, timpani, percussion, and drumset, there are three additional percussion parts that may be used to supplement the arrangement. Morgan has taken some of our favorite holiday tunes and placed them in a new setting. You will hear "Jingle Bells" placed in a 2-3 clave pattern with cowbell and bongos in one phrase, and then in a swing pattern with alternating drumset and timpani solos in another. Morgan simultaneously presents "Joy to the World" and "Jingle Bells" over a backbeat Latin groove to bring the arrangement to a close. Morgan's jazz background shines in this arrangement through his "breaking up" of the melodic rhythms, spotlights and setups for drum solos, as well as the harmonic vocabulary.

All keyboard parts can be performed using two mallets, and Morgan notes that the bottom marimba part may be performed an octave higher if no five-octave instrument is available. "Jingle Jazz" is appropriate for performers at the intermediate to advanced levels. This will be a fun piece to perform during the holiday seasons.

—Eric Willie

The Ultimate Body Percussion Workout **III–IV**
Murray Houllif
$27.95
Kendor Music
This collection of eight quartets is written using only body percussion techniques: knee-pat, thigh-pat, tummy-pat, foot-tap, foot-stomp, hand-clap, and finger-snap. Each player uses from one to four techniques in each piece. The notation of techniques, dynamics, and performance directions are very clear. Various musical styles are presented including rock, jazz, country hoedown, Latin, Gaelic, and funk.

—John Baldwin

The Full Meda **IV**
Nate Anderson
$36.00
C. Alan Publications
This is a fun new percussion ensemble work in a Latin feel that stays in a steady 4/4 at a constant tempo of 120 bpm. A minimum of nine percussion players plus string bass is needed to perform the piece. Two vibraphones, two marimbas, and bells provide the melody lines, supported by auxiliary percussion, drumset and congas with an electric bass providing the driving rhythmic bass support. In addition to one player covering each of the printed parts, it is very likely that doubling the mallet parts would enhance the performance and utilize additional available players. Likewise, the "auxiliary percussion" part, which necessitates two players to perform it as written, could be significantly expanded.

The vibraphone parts are primarily single lines with a few three- and four-voice chords. The two marimba parts are more rhythmic. Marimba one involves some three-voice chord patterns, but the marimba two part can be played with only two mallets. The auxiliary percussion part involves shaker, claves, triangle,

agogo bells, and whistle, but arranged so that two players should be able to handle all parts.

The work includes a D.S. indication but there is no "Sign" to go back to. However, as basic as the structure is, it would not be difficult to add a Sign at some appropriate place in the tune. (Perhaps the D.S was meant to be a D.C., which would seem to work very well.) The piece, which lasts about three and one-half minutes, comes with a full score and parts on double pages that eliminate any page-turn problems. This piece would be loads of fun for a young but developing student percussion group and would very likely have major audience appeal.

—Michael Combs

Variations on a Jingle Bell Theme **IV**
David Taylor
$20.00
Per-Mus Publications
This exciting and clever arrangement is scored for orchestra bells, two vibes, xylophone, four marimbas, timpani, and five percussion (standard instruments only—but no sleighbells!).The opening section makes use of changing meters: 6/8, 3/4, and 2/4. A *meno mosso* section follows with rather simple meters. An accelerando occurs (132 to 140 to 148), taking the music to a rhythmically doubly-augmented section. This rather march-like section in A-flat changes mood slightly with the addition of castanets. The work concludes with a rousing tutti (with a hint of "Joy to the World") in A major. Limited four-mallet passages are included for vibe 2 and marimba 2, but suggestions are included if notes need to be omitted. Rapid passage work is called for in the xylophone, marimba l, and marimba 2 parts (and a few measures in marimba 3).

—John Baldwin

The Narrow Path **VI**
Stuart Saunders Smith
$40.00
Smith Publications
This very advanced composition for a percussion trio is written for two vibraphones and orchestra bells. The parts are of equal difficulty, and each requires an advanced, mature player. As in other compositions by Stuart Saunders Smith, this work is scored in a manner that will sound very free, but actually the parts are carefully notated with complex rhythms and intervals. The composer provides a page of performance notes, which give instructions on how the performers are to interpret each musical event. The events in this work are numbered I–XXVIII, and each has instructions on how each event should be interpreted.

Each player performs from his or her own part, so except for events that have score notation where the parts align vertically, there will be a sense of freedom throughout the piece. This work will require many hours of rehearsal, as each event is to be started together, even though the materials are sometimes performed at different tempi. This is a very creative work, which should be a plus for advanced chamber music programs.

—George Frock

MARCHING PERCUSSION

Marching Percussion Cadences, Warmups, Cheers, & Solo Features in 5 Volumes
Vol. 1 **II**
Vol. 3 **I**
Vol. 4 **III**
James L. Moore
$25.00 each
Per-Mus Publications
Marching Percussion Cadences, Warmups, Cheers, & Solo Features in 5 Volumes is a series of marching percussion compositions that may be used as percussion section solo features, percussion breaks, warm-ups, cadences, or percussion-led cheers for athletic events. Each composition is scored for snare drum, quad toms, four bass drums, and crash cymbals, and scores and parts are provided. Moore could enhance the cheers by providing stickings, as well as by exploring crash-cymbal colors. All the compositions are suitable for the beginner-intermediate marching-percussion section.

Volume 1 includes three cadences: (1) "A-1 Saws," (2) "In Service," and (3) "Samba Swing." "A-1 Saws" is in 2/4 and has a repetitive A-B format. The rhythmic vocabulary is based on sixteenth notes, and all diddle variations are confined to the snare drum part. "In Service" is in 6/8 and is in an A-B-C format. Performance difficulty will occur in the placement of accents on the third partial of a beat as well as maintaining consistent time when transitioning from one solo to the next. "Samba Swing" is in duple time and a repetitive A-B format. Here, Moore introduces hi-hat sounds in the cymbal part as well as an ossia section for additional Latin-percussion instruments. The most difficult of the three pieces in Volume 1, the snare and tom players must be able to single-drag taps and five- and seven-stroke rolls.

Volume 3 contains (1) "Go Team—Fight Team," (2) "Let's Go Team!" and (3) "Come On Team—Let's Beat-em." "Go Team—Fight Team" is in duple meter and is written in two, four-bar phrases that can be repeated ad libitum. For every downbeat, the drum line speaks a different word. If the performers wish, they may substitute the name of the team for every "team" statement. "Let's Go Team!" is in duple meter and has four, two-bar phrases. This cheer provides cues for the words "Let's Go Team!" in the score. Those familiar with the Atlanta Braves' cheer will quickly recognize this cheer. "Come On Team—Let's Beat-em" is sixteenth-note based and follows a 3-2 son clave/Bo Diddley beat pattern. The cost for Volume 3 is surprising given the quantity and depth provided in these selections.

Volume 4 contains (1) "Four Leaf Clover" and (2) "Thump n' Grin." "Four Leaf Clover" is based on sixteenth-note syncopations and requires the snare and tom players to smoothly transition from one motion to the next to move from diddle passages into single-stroke rolls. Moore clearly labels each solo and provides corresponding dynamics for further clarity. "Thump n' Grin" is in 12/8 and has some difficult syncopations. The piece is very repetitive (one bass drum rhythm pervades the feature) and, like "Four Leaf Clover," allows sections to be featured.

—Eric Willie

DRUMSET

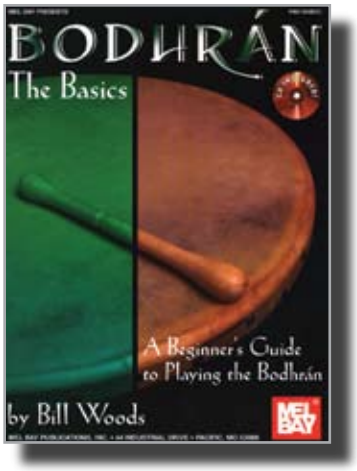
Drumstick Control **III–IV**
Jeff Moore
$18.95
Alfred
Subtitled "a realistic approach to snare drum technique applied to drumset," *Drumstick Control* is primarily a snare drum technique book that employs a "hand isolation" approach to rudimental technique exercises. Using rudiments as source material (accent patterns, double strokes, paradiddles, rolls, drags, and flams), author Jeff Moore presents 79 pages of drum corps-inspired exercises that deconstruct rudiments into single-hand exercises and then gradually reintroduce the opposing hand in an effort to promote right hand/left hand independence. For example, paradiddles are played using only the right stick (leaving rests where the left stick would normally fall), then played adding the first left stick (on the second sixteenth note of the pattern), and so on. Numerous exercises juxtapose contrasting accents in each hand, often in odd meters.

The bulk of the book focuses on snare drum exercises, but the exercises are often orchestrated on the drumset at the conclusion of each section of the book. They often take the form of fill examples or simple groove concepts. The drumset exercises are not rhythmically complicated but are presented to demonstrate how the technique acquired on the snare can be applied directly to the drumset. The package includes a demonstration CD.

—Terry O'Mahoney

WORLD PERCUSSION

Bodhran—The Basics **I–II**
Bill Woods
$14.99
Mel Bay



This 24-page introductory method for the beginning bodhran player uses single-line notation and simple eighth-note/quarter exercises to demonstrate the "Kerry style" of playing the bodhran (Irish frame drum). Photos and text explain playing positions, stroke technique, and general information (history, maintenance, etc.). The rudimentary exercises, which include some accents and buzz-roll strokes, eventually lead to examples of the duple meter reel and triple meter jig patterns that typify traditional Irish music. A demonstration/practice CD features examples at four different speeds.

—Terry O'Mahoney

Ritmos de Cuba **III–V**
Ruy Lopez-Nussa Lekszycki
$34.95
Advance Music
For the intermediate to advanced reader who already has a working knowledge of Afro-Cuban percussion styles, *Ritmos de Cuba* is an exciting, authentic instructional package that presents numerous authentic African and

Cuban musical styles for percussion and drumset. The first section of the book presents percussion/vocal examples of the major African genres transplanted to Cuba, while the second section features Cuban popular musical styles containing both percussion and drumset.

The African rhythms and chant examples are presented chronologically as well as by ethnic origin, including styles from the Yoruba tribe (Alumbanché, Oggún, Ochosi, Osain, Rezo de Obatalá, Bembé, Toque de Güiro, Ñongo, Chachalokuafú, Oferere a Changó, Oddúa, and Iyesá) Arará (Tiñosa, Afrequete), Congo (Makuta, Yuka, Palo), and Carabalís (Havana and Matanzas styles of Abakuá). The popular Cuban styles include the danzón, cha-cha-cha, mambo, traditional son, guaracha, pilón, songo, yambú, guaguancó, columbia, mozambique, conga santiagura, conga habanera, and comparsa. The African rhythms and chant examples feature full percussion scores and African lyrics, and a "folkloric medley" that includes many of the stylistic examples concludes the opening section.

The Cuban popular music styles feature full band play-along tracks, separate percussion scores and drumset transcription parts, and one chart containing a medley of popular styles. Recorded by Cuban musicians in Havana, the example and play-along tracks have a wonderfully authentic sound and feel. This section helps answer the question "what *does* the drumset player play while the percussionists are playing traditional Afro-Cuban percussion parts?" One of the best aspects of the book are the percussion/drumset transcriptions from tunes by some of Cuba's leading bands, including NG La Banda, Síntesis, Irakere, Los Van Van, and Temperamento.

There is no extended discussion regarding the playing techniques or stylistic background of each genre, so previous experience with Afro-Cuban music would be required to obtain the maximum benefit from this book. The African musical examples are brief, but this does not diminish the impact of hearing such authentic audio tracks. The text is in English, Spanish, and German.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Arizona Views II **IV**
Caryn Block
$40.00
Self-published
This is a chamber work for flute, percussion, and cello. Inspired by Maxfield Parrish's painting "Arizona," the composer attempts to musically depict the beautiful grandeur of the fictitious landscape. The piece, in general, has a Native American influence through the various melodies and drumming chants and lasts 15 minutes.

Each of the three movements evokes a different character, with movement one, "Chant/Flight," having a prolonged and mysterious opening that leads to a more driving melody in the second section. Movement two, "Rhapsody," is labeled "majestically" and has the main melody played by each instrument in its own unique way. Although the cello states the disjunct melody in the opening, Block overlaps the players' thematic statements to create a whirlwind of sound. The third movement, "Canyon Echoes," is an energized close to the work with rapid sixteenth ostinatos played by the marimba and cello and an eighth-note-based melody line played by the flute.

Through the entire work, but especially in the third movement, the flute has the primary melodic material. The percussion and cello contribute to the atmosphere of "Arizona Views II" to primarily add color, harmonic support, and rhythmic interest. The percussionist is required to play marimba, vibraphone, crotales, suspended cymbal, tam-tam, triangle, wood chimes, tom-tom, bongos, and tenor drum. Various sticks, brushes, and a bass bow are requested.

—Brian Zator

Intertwined **IV**
Caryn Block
$35.00
Self-published
Caryn Block combines flute, cello, and percussion in this chamber piece. Lasting 20 minutes through seven movements, or "Vignettes" (as dubbed by Block), this work utilizes a myriad of orchestration arrangements that create variety. The outer two and middle movements use all three players, while movement two is a duet for marimba and cello, movement five is a duet for flute and cello, movement three is a solo for the percussionist, and movement six is a flute solo. Block states in the notes that the piece can be performed in its entirety or as individual movements.

Except for the final movement, most of the piece is at a slow or broad tempo with descriptions given such as *"Misterioso, cantabile, espressivo, lyrical and majestically."* Just as the movements change texture, each movement contains fluctuating descriptions. Disjunct melodies and non-unison writing is very common in this piece. All three players are treated equally in this work, but it is difficult to grab onto a central idea consistent through all seven movements.

The percussion requirements for the first, third, and fourth movements include marimba, vibraphone, crotales, suspended cymbal, tam-tam, triangle, wood chimes, tom-tom, bongos, and tenor drum, using various sticks, brushes, and a bass bow. Marimba is used in movement two and seven.

—Brian Zator

INSTRUCTIONAL VIDEO/DVD

Akaran Iko Iko (Learn Again, Again) **III–IV**
M. Keita/M. Yahuda/M. Taylor
$35.00
Tam Tam Mandingue/Blue 7 Media
Targeting the intermediate to advanced djembe player, *Akaran Iko Iko* is a 100-minute instructional video that presents rhythms from the Mandé djembe orchestra tradition, including slow and fast versions of the *djansa*, *djole*, *kuku*, *mendiani*, *moribayassa*, *sunnu*, *tiriba*, and *yankadi* rhythms as well as solo ideas. The extended play-along/instructional video tracks, which feature the three djembe/three dundun lineup of the Mandé djembe orchestra, will allow the viewer to build stamina, learn new rhythms, and practice solo ideas. The video features performances by hand drummers Mahiri-Fadjimba Keita, Menes Yahuda, and Michael J. Taylor, who also narrates the video.

Taylor states in the introduction that viewers should already have an intimate knowledge of the basic sounds of the djembe, the individual instrumental roles of the djembes and dunduns, and understanding of musical "breaks" before addressing this video. There is no accompanying booklet, so all information must be derived visually and/or aurally. The video tracks contain full orchestra performances, but the viewer can choose to isolate various audio tracks in order to learn only the accompaniment patterns, djembe parts, dundun parts, or lead parts.

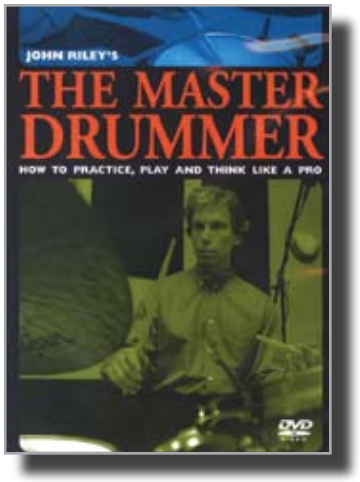
This video would be of interest to the intermediate djembe player seeking new rhythms or solo ideas, or the dance class drummer who wanted to work on new ideas and build stamina. Bonuses include biographies of master drummer Mamady Keita and the video performers and a documentary on Farfina Kan, a djembe orchestra. The video includes English, German, Spanish, Japanese, and French audio tracks.

—Terry O'Mahoney

Louie Bellson—The Musical Drummer
$19.95
Alfred
Paralleling the 48-page book by the same title, this DVD is visually illustrative and insightful into the performance style of drumset master Louie Bellson. Included on the DVD are performers George Duvivier (bass), John Bunch (piano), Remo Palmieri (guitar), and Ken Hitchcock (sax and flute). The seven compositions that are performed and then amplified with pedagogical segments from Bellson include "Get on with the Program," "Down in Rio Land," "The Street Beat," "Gut Bucket Buckley," "Clear Traffic," "Soft Shoe," and "And Now Ladies and Gentlemen." The diversity of styles include swing, samba, bossa nova, and jazz rock. This DVD is quite instructional and also a collector's item. Bellson's influence on drumset performance will continue through the 21st century.

—Jim Lambert

The Master Drummer **IV–VI**
John Riley
$29.95
Alfred



John Riley, the author of several excellent drumset instruction texts, has created another outstanding addition to the drumset pedagogical literature with this DVD. It begins with a discussion of technique. Riley goes over the basics of grip, ride cymbal technique, Moeller and mini Moeller technique, foot techniques, and coordination. He stresses the need for total relaxation, and gives particularly insightful thoughts regarding how loose the stick grip should actually be. From there he moves to a discussion of the groove. Here Riley talks about important concepts that are not often covered, such as the emotional dimension of the groove. He also demonstrates transitions from brushes to sticks and between the swing and Latin feels.

Next Riley moves to the subject of creativity. Here he uses classic phrases from the greats of jazz drumming and shows how they can be put together and manipulated in various ways to create musical statements. His demonstrations of these ideas alone are worth the price of the DVD. In the final section, Riley takes us into the studio control room and, using an example of a recent jazz CD on which he is the drummer, he discusses the somewhat subjective process of interaction between himself and the other players. The insights here are amazing and, again, are not often

brought to light in instructional materials.

The DVD also includes an ebook with all the exercises and musical examples written out, along with some bonus tracks. This DVD certainly lives up to the standard we have come to expect from Riley. His teaching style is clear, relaxed, and inspiring.

—Tom Morgan

Remembering How to Drum **I–III**
Michael Taylor
$20.00
Holy Goat Percussion/Blue 7 Media
Hand percussionist Michael Taylor presents this 100-minute instructional video on the basics of djembe playing. Beginning with a yoga warm-up routine, he demonstrates basic sounds (bass, tone, slap, ghost) and practice rhythms for beginning, intermediate, and advanced players. One interesting exercise seeks to help viewers internalize their "inner clock" and physical performance motions by asking the viewer to answer random overdubbed questions while simultaneously continuing to play a djembe exercise.

There is no accompanying booklet, so all information is transmitted aurally. Play-along ensemble video tracks feature multiple djembes and dununs (or dunduns). Video bonuses include segments on djembe maintenance, the origins of djembe, performance footage of the Holy Goat Ensemble, and Taylor addressing various topics related to djembe playing.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Bridge Music
Joseph Bertolozzi
Delos Productions
This CD includes ten short works that utilize sounds that the composer produced by carefully and creatively "playing" the various components of the Mid Hudson Bridge (connecting Poughkeepsie and Highland, New York). The composer employs "rhythm and variations" as a basic compositional concept: "Superimposed upon simple rondo forms (ABACADA, etc.) are subtly shifting rhythmic patterns, displaced downbeats and backbeats, and intricately composed (not improvised) rhythmic lace work connecting larger sections. Elements of foreground and background, contrast, color, counterpoint and momentum combine into an auditory fabric that is constantly being refreshed."

Representative titles and sounds utilized include "Meltdown" (all available sounds), "Bridge Funk" (non-pitched suspender ropes, gate hinges, guard rails, and a traffic light pipe), "Dark Interlude" (suspender ropes, abutment saddle and panel), "Bright Interlude" (gamelan-like, abutment saddle, bridge towers), and "Toward the Horizon" (pellets dropped inside the towers). This very creative and interesting CD—exploring the use of "found instruments" in the tradition of Partch, Cage, Harrison, and *Stomp*—should find a home in many percussionists' libraries.

—John Baldwin

Chilean Music for Percussion Vol. 2
Grupo de Percusion UC
Pontificia Catholic University of Chile
This CD features the second volume of original Chilean percussion music by the Pontificia Catholic University Percussion Group. Under the direction of Carlos Vera Pinto, percussion instructor at the Pontificia Catholic University of Chile in Santiago, these eight tracks feature a variety of trios, quartets, and one sextet. The UC Percussion Ensemble premiered many of these compositions, and the Chilean composers involved with this project were Sergio Gonzalez, Guillermo Rifo, Marcelo Espindola, Sebastian Errazuriz, Jaime Vivanco, Hernan Ramirez, Christian Hirth, and Gabriel Matthey.

Pinto performs on all of the tracks and is joined by several percussionists including Sergio Menares, Gonzalo Muga, Carlos Vera Larrucea, and percussionist/composers Hirth and Espindola. The musical offerings vary from one of the earliest works written in Chile for percussion, "Bailarines Faciales," a traditional quartet by Ramirez written in 1972, to "Visiones Infantiles," an edgy but expressive mallet trio by Rifo, to "Danza de las Hormigas," a Latin-jazz groove composition by Hirth. All of the tracks are expertly played, and the music captures the energy and style of each composer.

—Mark Ford

Colors of Christmas
Timberline Players
Nevermind Records
This delightful Christmas-music recording features the Timberline Players: Sandra Tiemens on flute and piccolo, and percussionist Aaron Turner playing marimba, drumset, djembe, snare drum, and steel drum. Matt Turner on cello and Marc Neihof on bass assist them. The music is very traditional, but the arrangements are creative and fresh, covering a variety of styles.

The CD opens with Tiemens alone on flute playing "Silent Night." Soon she is joined by a lush, four-mallet marimba accompaniment. Later the cello is added, playing the melody with flute while the marimba changes to an obbligato style. Another highlight is "What Child is This?" or the traditional "Greensleeves" melody. It begins with a lovely cello solo that moves to a jazz waltz with drumset and bass. The cello plays an improvised solo followed by a bass solo and trading solos with the drums. Then Turner plays a chorus of the tune as a drum solo.

"Joy to the World," "Away in a Manger," and "Angels We Have Heard on High," are written entirely for flute and marimba—a great texture that works well with these pieces. "The Little Drummer Boy" is performed with snare drum and piccolo in a traditional fife and drum style. "Celebration of the Bells" is a medley of three songs involving bells: "Ding Dong Merrily on High," "Silver Bells," and "Carol of the Bells." This is performed with flute, marimba, and cello in a beautiful arrangement. An African style is the setting for "Infant Holy, Infant Lovely," using drumset and djembe along with marimba and flute. The CD concludes with "O Holy Night" for marimba, flute, and cello.

This well-performed and well-recorded CD will appeal to anyone who likes Christmas music and percussion.

—Tom Morgan

Forgotten Dreams
Novelty Fox
Fremeaux & Associes
Novelty Fox is an ensemble founded and led by French percussionist Jean-Michel Davis. Dedicated to "light classical" music, this CD features early 20th-century American popular styles, with several pieces by Leroy Anderson. Many well-known compositions are featured, such as "The Typewriter," "Parade of the Tin Soldiers," and "Sleigh Ride." Davis plays xylophone, marimba, and vibraphone along with other percussion instruments, and is joined by an all-star ensemble featuring accordion, violin, saxophone, piano, cornet, clarinet, bass, guitar, and drums. All perform with extreme clarity and vitality. Davis is featured on lead melodic lines but refrains from improvised solos, making this CD unique from many other existing xylophone/ragtime recordings. Program notes are in both French and English. This CD would be appreciated by aficionados of American "pops" music, which this ensemble performs with great precision.

—Jason Baker

It's About Time
Orestes Vilató
RAFCA Records
Afro-Cuban percussionist Orestes Vilató, best known for his association with guitarist Carlos Santana, steps into the spotlight as bandleader on *It's About Time*. He plays bongos, timbales (his primary instrument), and sings on ten tunes that represent the core of traditional Cuban popular music—*son* and *rumba*. Backed by a complete percussion section, horn line (featuring saxophonist Justo Almario), and experienced rhythm section members Rebeca Mauleón and Carlitos Puerto Jr., Vilató demonstrates why he was a founding member of the

Fania All-Stars, a group that helped bring *salsa* music to prominence in North America, and has worked with a "who's who" in Afro-Cuban music. Although he is primarily an accompanist, he is prominently featured on vocals on "Camagüey," heard soloing on bongos on "Como Baila Marieta," and a ripping timbale solo on "Remembering Ray," a tribute to his long-time musical collaborator Ray Barretto.

—Terry O'Mahoney

Resonance
Janne Tuomi
Future Music Records
This CD is a collection of compositions and performances by Janne Tuomi. There are nine tracks and the order presents a nice package of contrasting textures as well as styles. Included in this collection are three short works that feature various cymbal and tam-tam combinations, and it is interesting how the sub-tones of the tam-tams take on a drone effect. The drum pieces contain rhythmic passages, but the writing style has a very free and spaced mood, thus taking on a feeling of improvisation. The titles include "Hayu," "Aeroe," "Kunlun," and "Tyven." The recording level is excellent, and the performance demonstrates the artist's sensitivity and technical skill. This CD will be of interest to those wanting to experience percussion from Switzerland.

—George Frock

Revolutions
The Revolution Team
Rhythmscape
This CD features 14 works for percussion ensemble published by Rhythmscape Publishing, making this a showcase of their offerings as well as a vibrant demonstration of percussion composition and performance in Australia. Many of the works were composed by members of the ensemble. The only arrangement is that of Elgar's "Nimrod from the Enigma Variations," which was arranged by ensemble member and conductor Gordon Hughes. This CD features works for various ensemble instrumentations: drum-oriented ensembles ("Bang, Volume 4" and "Dtkt"), large keyboard ensembles ("Lullaby for Marimba" and "Reflex"), large ensembles with multiple instruments ("First Transformation"), and percussion with piano ("Butterfly" and "Brother"). The performances are solid throughout, featuring several ensemble members as soloists. A DVD performance of "Symphony of Palms," an entertaining work for "body percussion," is also included. All of the pieces for pitched percussion are tonal, and non-pitched pieces are "groove oriented," making this recording accessible to a wide variety of listeners.

—Jason Baker

Spectrum Trio
Spectrum Trio
Self-published
Following a path similar to the one chosen by percussion group Talking Drums, the Spectrum Trio (Dane Crozier, John Doing, and Mike Truesdell) combine the rhythmically rich musical traditions of Cuba, Brazil, Africa, and the USA to create their own interesting sound on this self-titled recording. The six tunes either cleverly perpetuate folkloric practices or meld centuries-old traditions with the familiar. "Elegua (Rezo)" is a folkloric hand drumming tribute to the Afro-Cuban vocal/bata tradition, while "Ogun" uses a variety of different traditional African grooves in tribute to the warrior *orisha* (god), and "Olorun" uses the text of a Yoruban proverb as the basis of a hypnotic drum/vocal track. "Cyber Songo" is a multi-section work that combines funk, Cuban, Brazilian, and Spanish influences and features some excellent drumset work by John Doing. "Baba Fururu" is a traditional African chant that morphs into a 1970s electric funk style. "Humans Are People Too," which features saxophonist Tony Bauer, uses snippets of western European classical, Afro-Cuban music, and jazz to create a jazz-inspired funk vamp tune inspired by jazz bassist/composer Avashai Cohen.

—Terry O'Mahoney

Streaming Video Soul
Eclectica
Gutbucket Records

Eclectica is a trio that features Tracy Silverman (electric six-string violin, vocals), Kyle Whalum (bass, vocals) and Roy "Futureman" Wooten (drums, vocals). Many listeners will be familiar with "Futureman" through his work with Bela Fleck and the Flecktones. This project is unique in that it features him on acoustic drums, whereas he is mostly known for his performances on the "drumitar" (an electric instrument of his own design).

This CD contains six pieces. The artistic chemistry of the three musicians is demonstrated by an organic combination of tight grooves and extended improvisation, with Silverman's violin often invoking electric guitar psychedelia of the 1960s. Some highlights include a strong New Orleans second-line feel on "Nawlins Stand Together" and "Sister Swag" and the combination of spoken word and free improvisation on "Bi-Polar Disorder." This CD would be appealing to listeners interested in funk, collective improvisation, and "jam bands," and percussionists who enjoy the work of Wooten.

—Jason Baker

Tangaroa
Gareth Farr
Trust Records
Tangaroa is a compilation of Gareth Farr's music for marimba in solo and chamber settings. Jeremy Fitzsimons is the featured marimbist throughout the disc, and his rendition of Farr's music is eloquent and persuasive. Seven compositions are presented on the disc, with one, the theme from a detective TV show called *Duggan*, recorded twice. This brief but delightful melody is performed with marimba accompaniment with flute (Bridget Douglas) and then later on the disc with Kristie Ibrahim on vibraphone. Farr also incorporates this theme music in the first movement of his "Three Etudes" for solo marimba.

The centerpiece of this recording is "Kembang Suling," a flute/marimba duo inspired by the gamelan melodies of Bali. This work has received many performances in U.S. universities in recent years and this recording is expressive and haunting.

Fitzsimons shines on Farr's marimba solo "Tangaroa." Originally commissioned by marimbist Andy Harnsberger, "Tangaroa" is a nine-minute virtuosic voyage, as the music lifts and falls emulating the motions of the ocean. Other selections include "Tuatara," an aggressive piano/percussion duet with Dan Poynton on piano, and a concluding marimba solo, "Spook." *Tangaroa* is an excellent recording that highlights Farr's music and the talents of Fitzsimons.

—Mark Ford

Towers of Power
University of Arizona Wind Ensemble
Albany Records
Composers have embraced the wind ensemble medium as an excellent showcase for percussive colors and rhythms. As part of this excitement for wind music, the catalog of excellent wind ensemble recordings has grown extensively. The University of Arizona Wind Ensemble's new recording, *Towers of Power*, adds to that growing list with power and flair by featuring Philip Glass's "Concerto Fantasy for Two Timpanists and Orchestra," transcribed for wind ensemble by Mark Lortz.

Under the direction of Gregg I. Hanson, this disc features three concertos: Daniel McCarthy's "Towers of Power: Chamber Symphony No. 4 for Saxophone and Winds" with Timothy McAllister on saxophone; "Concerto for Flute and Wind Ensemble" by Anthony Plog, with flutist Brian Luce; and the Glass concerto. The featured timpanists are Jonathan Haas and Gary Cook. In recent years, Haas has performed this duo concerto with orchestras all over the world, and UA Percussion Professor Cook brings an impressive performing resume to this ensemble. Together the soloists' performance is bold and rhythmically tight throughout this three-movement work, and the UA wind ensemble sounds great. It is refreshing to hear that this new transcription has captured the energy and excitement of Glass's music for wind ensemble. There is little doubt that Lortz's efforts will allow many more opportunities for this concerto to be performed.

—Mark Ford

Transmutations and Metamorphoses
University of Michigan Percussion Ensemble
Michael Udow, Director
Equilibrium
This CD is clearly a standard-setter for selected great works for percussion ensemble. Whether for your own musical enjoyment or for turning your students on to first-class percussion playing, this CD has it all. Four of the five works are performed by the University of Michigan Percussion Ensemble under the direction of Michael Udow—the exception being Rosauro's "Toccata and Divertimento" for vibes and marimba performed by Jeffrey Moore and Douglas Walter.

This recording is of the very finest acoustical quality. There is no holding back on dynamic contrast, to the point that one may need to manually adjust volume levels when listening. Some of the lowest levels, such as the opening 20 seconds of "Feast or Famine," are faint and distant, while the rich and full sounds of the last moments in Levitan's "Concerto for Marimba" produce driving excitement. The "showcase" piece, as per the CD title, is "Transmutations and Metamorphoses" by Dary John Mizelle. It is a conversation—like a group of people, talking—and you are listening from a distance. At times, you hear a lone voice speaking, then a two-voice dialogue, and then more get involved in the conversation. At other times, two or more conversation groups break away. You clearly hear emotion, but the musical message is that those emotions be restrained and controlled. While thick textures are rare, individual lines are most evident. The liner notes describe a complicated system of musical organization that listeners would best not read before listening, lest they be distracted from the imagination and true life of this compelling work. This two-movement work, which lasts almost 26 minutes, took a dozen players to perform and involves wood instruments, metal instruments,

and one skin instrument. This piece is a major stride toward new and creative sounds using an intriguingly new approach to musical organization.

"Feast or Famine" by Roshanne Etezady features Tomoko Azuma as marimba soloist accompanied by four percussionists. The work has two large sections: one very aggressive and active, the other spacious and expansive. The blend and contrast of colors between the solo marimba and the other instruments (mainly metal) is most interesting. Azuma brings out some special flavors from the marimba in this performance. Mark Ford's "Stubernic" is played with perfect accuracy, warm lyric lines, and driving rhythms, supported by extreme dynamic contrasts. Also on this CD is a stunning performance of Ney Rosauro's "Toccata and Divertimento" for vibes and marimba.

Douglas Walter sets a new standard by his virtuoso solo performance in Daniel Levitan's 26-minute "Concerto for Marimba with Percussion Orchestra." Each of the three movements consists of short diatonic or pentatonic motives that are developed rhythmically.

There is only one word to potential listeners of this monumental recording: "enjoy."

—Michael Combs

The Yuletide Marimba
Nathan Daughtrey
C. Alan Publications
The Yuletide Marimba is filled with Christmas songs arranged for marimba. Nathan Daughtrey includes many of the standard Christmas tunes and does a wonderful job of adapting the traditional songs to marimba, adding his own compositional touches and creating variety between each piece.

His imagination runs wild with a mixed-meter version of "Deck the Halls" with added dumbek accompaniment. The creativeness continues with an energetic version of "Carol of the Bells" and an overly-dissonant version of "What Child Is This?" A djembe groove is added to "God Rest Ye, Merry Gentlemen," while "Silent Night" and "O Holy Night" remain close to their original form. Other tunes include "In the Bleak Midwinter," "Bring a Torch, Jeanette, Isabella," and two short original works, "A Winter Prelude" for solo marimba and "A Winter Postlude" for marimba quartet. Three other marimba quartet songs are included and provide a rich color of sound for these Christmas tunes.

Daughtrey's compositional skills are evident in his unique and clever arrangements. While these arrangements are probably too difficult for holiday singalongs, they are enjoyable to listen to and serve as a good resource for your next Christmas recital on marimba.

—Brian Zator

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ROYAL AIR FORCE PARADE DRUM

This drum was purchased with funds given by Ruth Komanoff Underwood in honor of Lauren Vogel Weiss, 2009-08-01

Historically, parade drums are large-sized instruments that are used to march military troops outdoors from one location to another in order to keep them in step. They also functioned as the chief method of signaling commands for camp duties or movements during battle. In Britain, as well as other countries, the drums were often covered or decorated with the coat of arms representing the name of the commander or the legion of troops.

This 14x14-inch brass-shelled, rope-tuned drum is elaborately decorated with the Royal Coat of Arms of the United Kingdom. The coat features two mottos. The first, which is for the Order of the Garter and surrounds the shield, states: "Hon Y Soit Qui Mal Y Pense" or "Shame be to him who thinks evil of it." The second, written on the scroll below the shield, is "Dieu et Mon Droit"—"God and My Right."

Below the crest is an added eagle with outstretched wings, and to the sides are four scrolls, three of which state "Royal Air Force Band." The fourth scroll, on the top left of the design, is where the specific band name is customarily painted. As no specific band or unit is named, this drum was most likely used as a training drum (and therefore never assigned to a specific band), or it could have been purchased privately by a member of an RAF pipe band, which were generally all-volunteer organizations and not officially recognized by the RAF.

Detail showing the dual snare strainers. Note the placement of the top snares below (inside) the batter head, and the lower snares outside the bottom head.

The wooden hoops feature a castellated design with two shades of blue separated and surrounded by dark red. This design feature, as well as the dark blue of the garter surrounding the shield, was utilized beginning about 1944–45. The probable manufacturer of this drum is the Henry Potter Company of London, England, though no labels or markings are evident.

A significant feature of the drum is the addition of a second set of snares below the batter head. The strainer obviously came from the manufacturer, but as Potter is not known to have made drums with double snares, it would have been either a special order or installed by the owner after purchase. The drum has calfskin heads, two strainers (each with 10 strands of gut), and 10 leather ears that apply tension on the ropes to tune the heads.

— Otice C. Sircy, PAS Curator and Librarian, and James A. Strain, PAS Historian, with special thanks to Ron Baker, former member (1953–54), RAF Band at Padgate and No. 1 Regional Band at RAF Weeton

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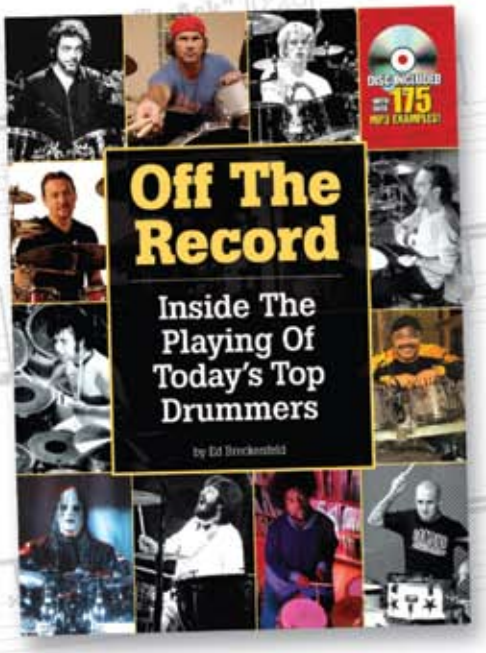

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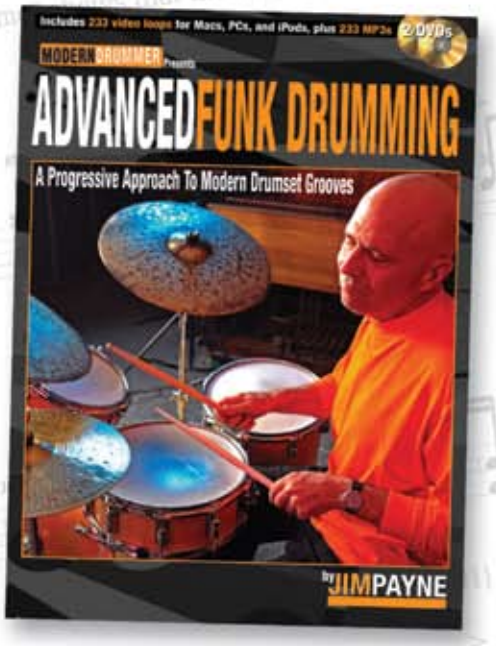

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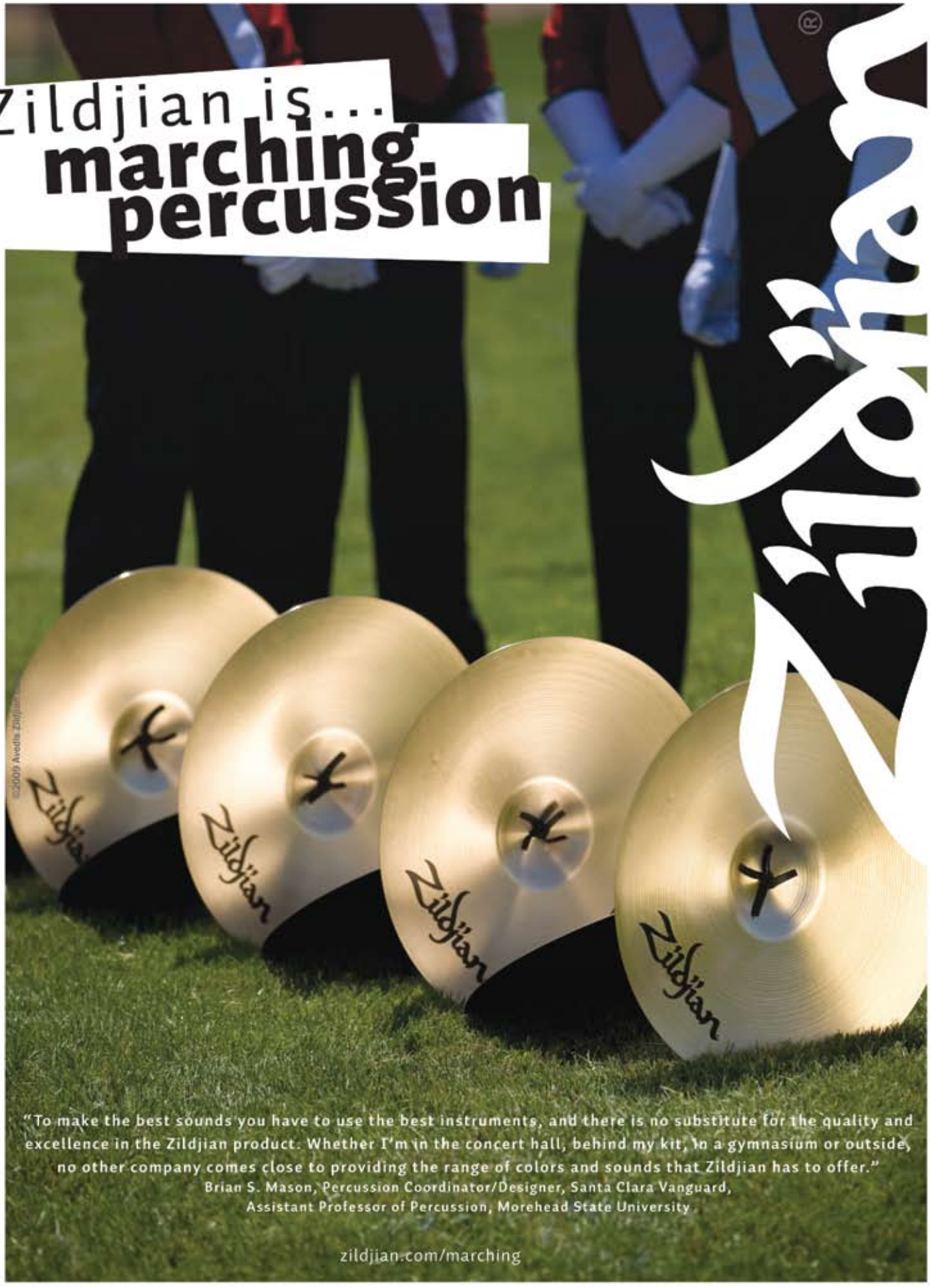
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Brian S. Mason, Percussion Coordinator/Designer, Santa Clara Vanguard,
Assistant Professor of Percussion, Morehead State University
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