Percussive Notes

The journal of the Percussive Arts Society • Vol. 49, No. 6 • November 2011

PERCUSSIVE ARTS SOCIETY 50 ANNIVERSARY 1961-2011

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2011 HALL OF FAME

Dick Schory

Thomas Siwe

Jimmy Cobb

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CORRECTION

In the "PAS Marching Percussion Festival" history article that ran in the September issue, Jeff Hartsough was not acknowledged as having been the Chair of the Marching Committee and director of the Marching Percussion Festival in 1997. Also, the article said that Carol Carpenter was the local marching host for PASIC '97, when in fact it was Tad Carpenter. We apologize for the errors, which have been corrected in the online version of *Percussive Notes*.

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PERCUSSIVE ARTS SOCIETY

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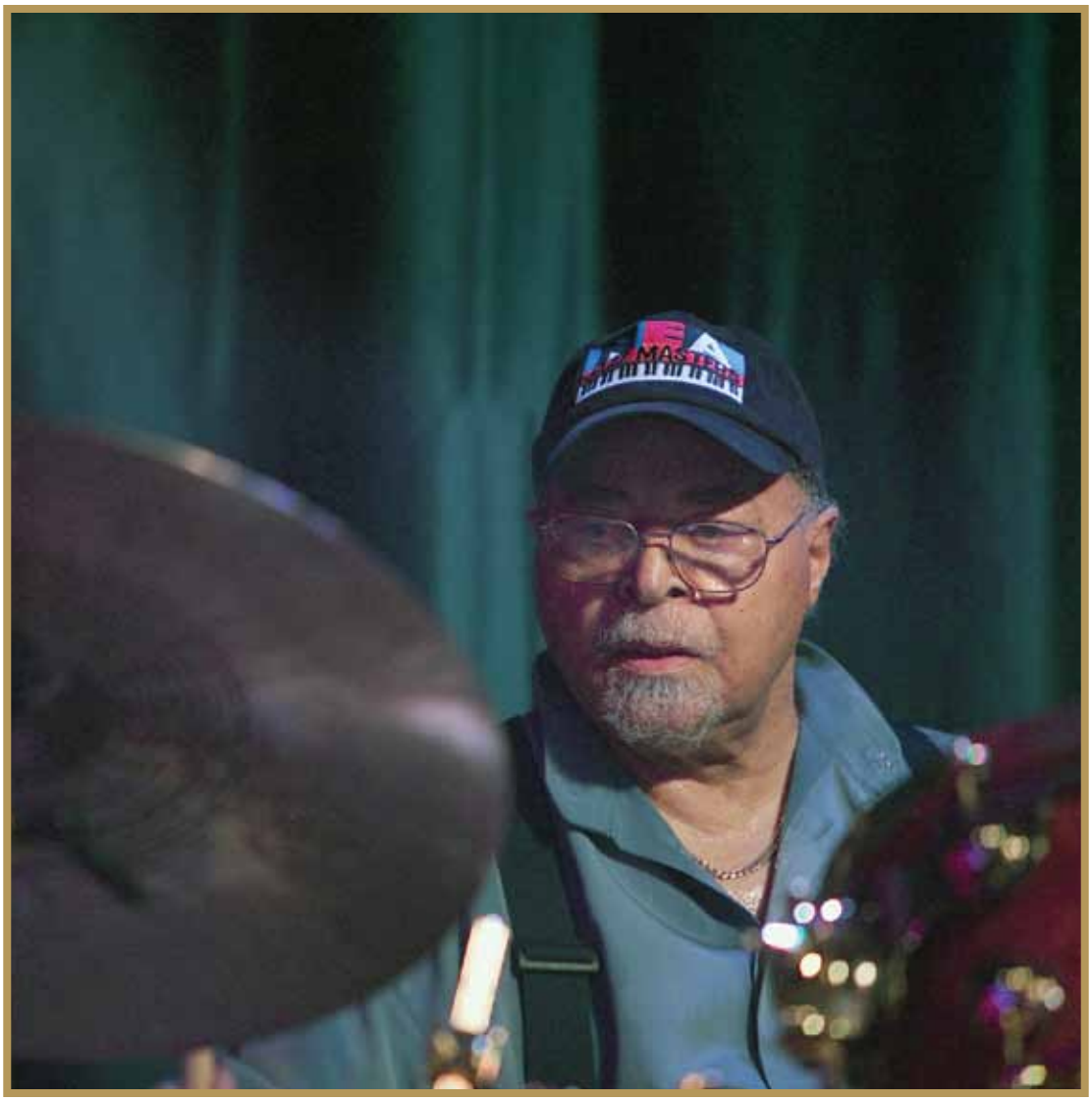
2011 HALL OF FAME

Jimmy Cobb

By Rick Mattingly



If the only album Jimmy Cobb ever played on had been Miles Davis's *Kind of Blue*, he would have earned his place in jazz history.

"The first time I heard Jimmy was on *Kind of Blue*," said PAS Hall of Fame member Jack DeJohnette, "and what got my attention was his touch and keen sense of dynamics. You can always count on Jimmy to provide the right support for whatever the music or musicians call for. That's why Jimmy was and is always called upon by the greats in jazz and will always be respected by the community. Also, he is a really good human being, and I am happy to know him."

Cobb is the last surviving member of the *Kind of Blue* band—which included Davis, saxophonists John Coltrane and Cannonball Adderley, pianists Wynton Kelly and Bill Evans, and bassist Paul Chambers—and one of the last of the great drummers who defined the post-bop style of the 1950s and '60s. Although *Kind of Blue* is the best-selling jazz album in history, Cobb is not as widely known by the general public as some of his contemporaries such as Philly Joe Jones, Elvin Jones, or Roy Haynes. But as his extensive discography confirms, countless musicians wanted him in their bands for his solid, swinging timekeeping. With his understated, non-flamboyant approach, Cobb can drive a band harder with quarter notes on a ride cymbal or brushes on a snare drum than many drummers can with fast and furious cymbal patterns enhanced with syncopated snare and bass drum punches. Cobb's drumming is never "in your face," and even your ear might not immediately notice his playing, integrated as it is within the sound of the band and locked in with the bassist to the point that it seems that a single person is playing both instruments. But your foot will be responding to Jimmy, tapping along to his swingin' pulse whether you realize it or not.

"When I was first starting out I used to hear Kenny Clarke play a certain way," Cobb recalls. "He could play a little splash cymbal and it wouldn't splash because he had such a good touch on the cymbal. So I just kind of fell into that. I didn't just play four quarter notes; the little [swung] note was just soft. But I guess people only heard the quarter notes. Now it's a little different; I dance with it a little bit on the cymbal, but it still has that same feeling."

In June 2008, Cobb was the recipient of the Don Redman Jazz Heritage award. The following October, he was one of six to be presented with the National Endowment for the Arts (NEA) Jazz Masters award. In December 2009, the U.S. House of Representatives honored Cobb and the 50th Anniversary of *Kind of Blue*.

"It's fitting and appropriate that this assembly of percussionists give Jimmy Cobb the greatest honor possible," said Peter Erskine. "Simply put, the world's a better place because of Jimmy Cobb's drumming, and it's delightful to know he is being inducted into the PAS Hall of Fame. The PAS is a better place now for this."

Wilbur James "Jimmy" Cobb was born on January 20, 1929 in Washington, D.C. In a 1978 *Modern Drummer* interview he recalled buying his first set of drums when he was 13, from money he saved from being a busboy at a drugstore lunch counter. "When I first got my set of drums, I just set them up and played them, without looking at any music, he recalled. "I was trying to get some technique and find out if I liked the drums. When I could play a little bit, then I learned to read." He studied briefly with National Symphony percussionist Jack Dennett, started playing drums in his school band, and was soon getting professional gigs. "It was during World War II," he recalled, "and it was easy for someone just getting started to get a job because

many guys had been drafted and gone to war."

Cobb's first major gig was with saxophonist Charlie Rouse. "He was from Washington and had been to New York," Cobb told *Modern Drummer*. "Rouse had worked with Dizzy Gillespie and all the bebop musicians, so he knew all the tunes. I had a job with him at the Republic Gardens on U Street in Washington. I was about 18. That's how I started playing jazz. I wanted to play jazz because I always heard it in the neighborhood. My friends would play Billy Eckstine records—the hard swing, bebop thing. Eckstine's band had stars like Dexter Gordon, Charlie Parker, and Gene Ammons. That's the kind of music I've been listening to all my life."

When it came to drummers, Cobb cited Max Roach as his biggest influence. "At the time, that was the hippest music going," Cobb said. "I also listened to Kenny Clark, Shadow Wilson, and Big Sid Catlett. Then a little later there was Art Blakey and Philly Joe Jones."

While in Washington Cobb also played with Leo Parker, Benny Golson, Billie Holiday, and Pearl Bailey. When Cobb was 21, he went to New York and landed a job with Earl Bostic. "During those times the band used to travel to different places," Cobb said. "In each city there was a variety theater and the band would have to play the show. We had a sextet and they would add other musicians to make a 13-piece band. I only stayed with Bostic a year. After that I went with Dinah Washington, and the same thing prevailed. You'd have an augmented band and play for other acts. It was good experience. Also, when I was with Diana we did a good record called *For Those in Love* that had some of Quincy Jones's first arrangements."

After working with Diana Washington for three and a half years, Cobb joined the quintet of Cannonball and Nat Adderley for about a year. "I met Julian [Cannonball] when I was with Diana Washington," Cobb recalls. "He was still in Florida, and when we played there, he came to the hotel we were staying in because he wanted to talk to somebody from New York and find out what the scene was because he was thinking about coming up. After Charlie Parker died, I guess he figured he had a shot," Cobb says, laughing. "So later on when he and Nat came to New York he hired me for their band, and we made an album called *Sharpshooters*, which was a pretty good album."

After that band broke up, Cobb worked with Stan Getz and Dizzy Gillespie and recorded with Tito Puente. "Then Julian went with Miles Davis, and at the time Philly Joe [Jones] was on drums, but sometimes he wouldn't show up," Cobb explained recently. "So Julian told me to come by when they were playing, and if Joe didn't show up I could play. So I did that a lot, and then I went to a record date with them one day and Joe didn't show up, so they pressed me into service, and that record date was for *Porgy and Bess*. They had already done about half of it with Joe, and I'm on the other half. Sometimes we're each doing half of the same tune. So I finished the date, and a little while after that Miles asked me to be in the band.

"I had played with Miles before," Cobb added. "When I was with Diana, a disc jockey called Symphony Sid gathered a lot of musicians together and called them Symphony Sid's All-Stars, and he had Charlie Parker, Miles Davis, Milt Jackson, and Toots Thielemans, who had just come from Belgium, and Diana's rhythm section. We played together for a week."

After joining Davis's group full time, Cobb appeared on several albums, including *Sketches of Spain*, *Someday My Prince Will Come*, *Live at Carnegie Hall*, and *Live at the Blackhawk*. At the time the group recorded *Kind of Blue*, Cobb had no idea it would become one of the great jazz classics of all time. "It was just another Miles Davis record date," he said. "When we went in, I didn't have any music. He probably had some lead sheets for the guys. It was an ordinary date, but we were playing some different music that sounded like Bill Evans, Gil Evans, and Miles Davis. It was the modal thing, and that was the first time we had done that." Cobb wrote the foreword for the 2000 book *Kind of Blue: the Making of the Miles Davis Masterpiece* by Ashley Kahn.

During the time Cobb was with Davis, he also recorded with a number of prominent jazz artists, including solo albums by Cannonball Adderley, John Coltrane, Paul Chambers, and Wynton Kelly—who were all in the Davis group with Cobb—as well as with Kenny Dorham, Wayne Shorter, Paul Gonsalves, Art Pepper, Bobby Timmons, Donald Byrd, and Pepper Adams.

Cobb also appeared on a 1960 album called *Son of Drum Suite*, which was the sequel to a pervious album called *The Drum Suite*. *Son of Drum Suite* was a six-movement piece composed and arranged by Al Cohn that featured Mel Lewis, Don Lamond, Charli Persip, Louis Hayes, Gus Johnson, and Cobb. Even with all of those drummers, no drum solo is longer than

Photo by Rick Mattingly

Jimmy Cobb in 1978 when he was with Sarah Vaughan.

eight bars, and the drum solos function as interludes and parts of the suite. The other musicians included trumpeter Clark Terry, trombonist Bob Brookmeyer, and saxophonist Zoot Sims. Around that same time, Jimmy participated in some Gretsch Drum Nights with Elvin Jones, Alan Dawson, and Art Blakey.

Cobb left Davis in 1962. "I was playing on some records for Riverside at the time, and the day after I left Miles Davis's band, I recorded *Boss Guitar* with Wes Montgomery," Cobb recalls. Shortly after that, Cobb, Paul Chambers, and Wynton Kelly formed a trio. In addition to performing and recording as the Wynton Kelly Trio, they toured with Montgomery and backed him on several albums, including *Smokin' at the Half Note* and *Willow Weep for Me*. They also backed J.J. Johnson and Joe Henderson, working together until Chambers died in 1969.

In 1970 Cobb began working with singer Sarah Vaughan, with whom he stayed until 1978. "Since joining Sarah, I've been around the world," Cobb said during his final year with her. "One year we went to four continents. It's an education just to be on this job, because we do a lot of things—trio, big-band, and symphony jobs. It's educational." Cobb cites the 1973 recording *Sarah Vaughan: Live in Japan* as one of his favorites.

Afterward, Jimmy free-lanced with a variety of artists throughout the 1970s, '80s, and '90s including Sonny Stitt, Nat Adderley, Hank Jones, Ron Carter, George Coleman, David "Fathead" Newman, the Great Jazz Trio, Nancy Wilson, Dave Holland, Warren Bernhardt, and many others.

Cobb has also led his own groups over the past couple of decades, often under the name Jimmy Cobb's Mob. Some of his notable releases include: *Four Generations of Miles* with guitarist Mike Stern, bassist Ron Carter, and saxophonist George Coleman; *Yesterdays* with Michael Brecker on tenor, Marion Meadows on soprano, Roy Hargrove on trumpet and flugelhorn, and Jon Faddis on trumpet; *New York Time* with Christian McBride on bass, Javon Jackson on tenor sax, and Cedar Walton on piano; *West of 5th* with Hank Jones on piano and Christian McBride on bass; and *Cobb's Corner* with Roy Hargrove, Ronnie Mathews, and Peter Washington. His most recent recordings with the Jimmy Cobb Quartet are *Cobb's Corner* and *Jazz in the Key of Blue*. He also leads the Jimmy Cobb "So What" band, celebrating the 50th Anniversary of *Kind of Blue* and the music of Miles Davis, and he has a new album called *Remembering Miles*. In October, Cobb began a tour in which his group is celebrating the music of John Coltrane.

Over the past decade, Jimmy has taught annual master classes at the Stanford University Jazz Workshop. He has also taught at Parsons: The New School for Jazz and Contemporary Music in New York City, the Brooklyn-Queens Conservatory of Music, Florida State University, the University of Greensboro in North Carolina, and the International Center for the Arts in San Francisco.

"Most of the drummers I get can already play," Cobb says. "The first thing I ask them is, what do they want that they think they can get from me? Most of them want to learn that cymbal beat."

As Peter Erskine attests, "Nobody has ever played better quarter notes than Jimmy Cobb." PN

2011 HALL OF FAME

Dick Schory

By Lauren Vogel Weiss

Dick Schory is more than a percussionist. He is also a composer, arranger, conductor, music publisher, record and television producer, audio pioneer, and music industry veteran responsible for instrument design and marketing. But perhaps one of the most telling facts about his impressive musical career is that *nine* members of the PAS Hall of Fame performed with Schory's famous Percussion Pops Orchestra. What made this musician so special to attract such stellar sidemen and soloists?

Richard L. "Dick" Schory was born in Chicago, Illinois on December 13, 1931 to a musical family. His father, Howard, had been a noted bandleader and percussionist in Columbus, Ohio, and his mother, Dorothea, was a Community Concert Representative for Columbia Artists Management in its Community Concert division. Following a concert by the Chicago Salvation Army Headquarters Staff Band at DeWitt Clinton Grade School, young Dick was hooked. He came home from school and told his family that he wanted to be a musician.

In 1942, the family moved to Ames, Iowa, and Schory began to take music lessons—on trumpet! But by the time he got to high school, he was playing percussion. "I played in the marching, concert, and pep bands as well as the symphony orchestra," recalls Schory. "I started the first Ames High School jazz band, and the 16 members would rehearse in our living room every Wednesday night. We played all the school dances and special jazz concerts.

"In those days," Schory continued, "there were no percussion teachers in Iowa. My dad taught me a lot of the fundamentals." During his summer breaks from high school, Schory would play in the Ames Municipal Band and the summer band at Iowa State University, where he met Frank Piersol, Director of Bands at ISU. "He was my first influential teacher as well as a real mentor to me," adds Schory. "He was such a great musician with a lot of 'heart'."

Schory graduated from high school in 1950 and enrolled in Iowa State University. "Even though they weren't offering a degree in music at that time, I thought I'd get my freshman year out of the way," he remembers.

In January 1951, after his first quarter at ISU, Schory enlisted in the U.S. Air Force and was assigned to the Strategic Air Command (SAC) headquarters in Omaha, Nebraska, where he remained until the end of

Dick Schory on drums with the Strategic Air Command "Jive Bombers" on a weekly live U.S. Air Force TV show

his enlistment. "I probably learned more about music in the four years I was with the Air Force than I did at either Iowa State or Northwestern," Schory says with a laugh. "We had a marching band, a jazz band, two jazz combos, a glee club, and a concert band. We were always rehearsing or performing.

"One of the things we did was a weekly television show on WOW-TV Channel 6—the same station Johnny Carson came from," he continues. "One week was the concert band and the glee club and the next week was the jazz band, so we had to write a lot of original charts and arrangements. Of course, that's the best kind of experience you can get—to be able to hear your music played immediately upon writing it."

Another benefit of being in the Air Force was that during performing tours throughout the SAC Command and the Midwest, Schory often wound up in Chicago, giving him the opportunity to study with Edward Metzinger, Principal Timpanist with the Chicago Symphony. He also studied composition via a correspondence course from the University of California–Berkeley.

When Schory's tour of duty was up, he returned to Iowa State University. In the fall of 1954 he transferred to Northwestern University in Evanston, Illinois, where he received a full scholarship and assistantship. Schory played in the NU marching band, chamber and symphony orchestras, concert band, wind ensemble, and jazz band. He continued to study with Metzinger while also teaching a class and private lessons to the music education majors. Some of his fellow percussionists included Tom Davis, who would go on to teach at the University of Iowa; Bob Wessberg, a top Chicago studio musician who also played with Frank Sinatra; and Jerry Olson, who later became head of instrumental music for the Chicago Public Schools.

Schory founded and conducted the percussion ensemble at Northwestern. "It was one of the first college percussion ensembles in the United States," he states with pride. "Since there were only a few pieces published for percussion, we wrote about 95 percent of what we played ourselves. It was very different than what Paul Price was doing at the University of Illinois because we featured the extensive use of mallet instruments.

"It was during this time that I wrote 'Introduction and Allegro' and 'Baja,'" Schory continues. "Tom Davis also wrote some pieces, which I published later." These early ensembles formed the initial catalog for Creative Music, the publishing company that Schory founded in 1956 and continues to this day.

"The Northwestern Percussion Ensemble evolved into the Percussion Pops Orchestra," he remembers. "We did our first album two days after graduation in June 1957. That recording, *Re-Percussion*, was the first album pressed in stereophonic sound in the industry. We had 12 percussion, two guitars, string bass, a harp, and a keyboard player. It featured several of the original compositions and arrangements that we had created for the NU Percussion Ensemble."

Following the success of that album, RCA Victor invited Schory to join its label, and in June 1958, he recorded *Music for Bang, Baaroom, and Harp*. Recorded on the stage of Chicago's Orchestra Hall, the recording was an excellent example of stereophonic sound, which helped to keep it on *Billboard*'s album chart for two years, including six months in the Top 10. Later the album was re-released as a digital CD and has been added to *Classical CD Review*'s Sonic Hall of Fame as an outstanding example of the art of stereo recording.

During this time, Schory was also playing and recording with the Chicago Symphony Orchestra. The percussion section in the late 1950s consisted of Metzinger on timpani along with Gordon Peters, Al Payson, and Sam Denov. "I was the on-call fifth player when we recorded all the Mahler and Strauss under Fritz Reiner," says Schory.

Thanks to the popularity of *Music for Bang, Baaroom, and Harp,* Dick Schory and his Percussion Pops recorded *Music to Break Any Mood* in 1959 and *Wild Percussion and Horns A'Plenty* in 1960, both for the RCA Victor label. The latter brought him his first Grammy nomination for Arranger of the Year.

The 22-piece ensemble, which consisted of a big band plus several percussionists, began to perform more and more live concerts. "We toured every year for 15 years," recalls Schory. "We'd go out for a few weeks in the fall and again in the spring, plus some summer tours. We played a lot of community concerts as well as college events."

Michael Balter, President of Mike Balter Mallets and lifelong Chicago-area resident, remembers his first Percussion Pops Orchestra concert. "Dick Schory wanted the audience to have a 'live' stereophonic

Dick Schory and his Percussion Pops Orchestra

experience. Whichever percussion instruments were on the left side of the stage were mirrored on the right side, with the band on risers in the middle behind the percussionists."

LUDWIG

During one of his visits to Chicago while still in the Air Force Band, Schory met William F. Ludwig, Sr. and impressed him by playing drum rudiments. "I had just passed the NARD test," laughs Schory. "Once 'Senior' heard me play, he asked me to give up my Slingerland drums and become a clinician for the WFL Drum Company; this was before he [William Ludwig, Sr.] bought back the Ludwig name in 1955. While I was based in Omaha, I started doing WFL clinics throughout Nebraska, Iowa, Kansas, and South Dakota."

When Schory moved to Evanston to attend Northwestern, he also began to work part time for Ludwig, doing everything from helping with inventory to writing copy for catalogs. By the time he graduated from college, he had been offered a full-time position at Ludwig.

"At that time I was performing in the studios as well as with the Chicago Symphony," he explains. "Plus I was already recording my own albums. My agreement with Ludwig was that I could continue those activities. So I'd arrive at the factory on Damen Avenue at 7:00 in the morning, then at 8:45 catch the 'L' downtown and do a CSO rehearsal at Orchestra Hall. Then I'd get back on the 'L', finish up at Ludwig until about 6:30, and then go down and play the concert."

"[Dick] pointed us into the direction of total percussion by including the Musser line in our catalogs," William F. Ludwig II stated in his autobiography, *The Making of a Drum Company*. "He saw the potential of percussion ensembles in building a market for total percussion. He hired friends in the percussion world to compose percussion ensemble pieces at the high school level and published them himself, selling them to the company as needed. The purpose was to create a market for marimbas, xylophones, bells, chimes, and all else in the percussion world previously sold in very limited quantities. Dick Schory saw the potential of percussion expansion and aggressively pursued it."

Schory remembers how the term "total percussion" came about. "We did an ad for the center spread in the *Ludwig Drummer* magazine. It also ran in the *Instrumentalist*, *School Musician*, and *Music Educators Journal*. It showed timpani along with a vibe, marimba, xylophone, orchestra bells, and so forth. I titled the spread 'Ludwig Total Percussion.'"

Balter remembers that ad as if it was printed yesterday. "The picture was taken in a symphony hall. There was a drumset on a riser, plus a Musser marimba and vibe, timpani, eight concert toms, a concert bass drum—everything. In other words, total percussion! Anything that you would ever use, it was there. The ad was referred to as 'the centerfold.' This was in the 1960s—the heyday of the Playboy Club. In those days, if you spoke about a 'centerfold,' everyone thought you were referring to some girl in *Playboy* magazine. But if you asked a drummer, 'Have you seen the centerfold?' he knew you were talking about the Ludwig catalog."

In addition to his jobs as Educational Director and Vice-President of Marketing for Ludwig, Schory was also involved in product development. One of his most important innovations is the beginning percussion kit. "I created the Ludwig Drum Kit. And when Jim Sewrey joined my educational staff, the Junior Percussion Kit," he recalls. "The Drum Kit included a snare drum, a practice pad, a pair of sticks, a music stand, and a method book, packaged in a red plush-lined case. The Junior Percussion Kit added a set of bells. Ludwig had bought Musser by that time, and if we were going to develop mallet players, we needed to get them started early on and had to teach them to read music.

"At first [Ludwig] Senior didn't agree and said no one was going to buy kits," Schory continues. "So I went to Marion Karnes at Karnes Music in Evanston. He was a school dealer that I knew from my Northwestern days. He bought 75 on first showing, and when I went back to check on them he ordered 75 more! So that was the start of the drum kit business." Schory also worked with William F. Ludwig, Sr. on the development of the Symphonic model timpani as well as the first phase of new instruments for

Joe Morello (right) showing Gary Burton the traditional snare drum grip during a break on one of Dick Schory's recording sessions in Orchestra Hall, Chicago

marching bands and drum corps, including high-tension snare drums and multiple bass and tenor drums.

During his 15 years at Ludwig, Schory traveled around the U.S. and Canada as a clinician, lecturer, and guest conductor. Not only did he conduct concert bands, orchestras, jazz bands, and percussion ensembles, he also taught workshops and created the first Ludwig Percussion Symposium, held in July 1968 at Northwestern University. Schory also resurrected the *Ludwig Drummer* magazine—with a worldwide circulation of 150,000—which became an important educational source for professional performers, band and orchestra directors, and percussion students alike.

Schory combined two of his passions by booking his Percussion Pops Orchestra to perform seven annual NAMM convention concerts at Orchestra Hall in Chicago. "I would bring in guest soloists with the PPO that included the Dave Brubeck Quartet, Ray Brown [bass], and Doc Severinsen [trumpet]," Schory recalls. During one of those NAMM concerts, William F. Ludwig, Sr. and William F. Ludwig II—two members of the PAS Hall of Fame—performed a snare drum duet. "I wrote an arrangement based on 'Three Camps' and 'Downfall of Paris' and put the band behind it."

The seven other PAS Hall of Famers to play with the Percussion Pops Orchestra over the years were snare drummer Frank Arsenault (who had served as the PPO road manger on several tours as well as the soloist in "Assault by Arsenault"), jazz drummer Joe Morello (who toured and was featured on four PPO albums), percussionists Bobby Christian (who toured and played on all 12 albums), George Gaber, Al Payson, and Gordon Peters, and vibist Gary Burton (who toured and was featured on five albums). "Gary was just 17 when he started playing with the PPO," Schory remembers. "And he's still the Paganini of the vibraphone to me."

In 1971, Schory left Ludwig but continued with his recording career, both in front of and behind the microphone. Two years earlier, he had left RCA Victor and started his own record label, Ovation. His 1970 recording, *Dick Schory…Carnegie Hall*, received a Grammy nomination for Best Live Recording of the Year. He had also been nominated as Arranger of the Year in 1960, 1961, 1962, and 1963.

"The Ovation label was formed based on my development of quadraphonic sound with Jim Cunningham, an engineer in Chicago," Schory states. "At RCA, I had developed two stereo projects: Stereo Action and then Dynagroove. Both series enjoyed good consumer sales."

Schory produced over 300 Ovation albums featuring such artists as Joe Morello, jazz flutist Paul Horn, the Count Basie Orchestra, and even a series of hit country music singles and albums by The Kendalls. He also established the Black Jazz record label with jazz pianist Gene Russell and produced 30 more albums.

More recent projects include Media Ventures International, which is involved in television production, including the series *Egoli* for a cable company in South Africa. Schory is also keeping his music writing chops sharp. His latest composition is "Cubana," written for a 20-member percussion ensemble featuring piano. Dan Moore and the University of Iowa Percussion Ensemble will premiere "Cubana" during PASIC 2011.

What advice would Schory give a young percussionist? "I'd have to say that in order to make it in today's economy and musical environment, if you're not a set drummer or a total percussionist, don't even think about it." The concept of total percussion that he coined almost half a century ago is more important than ever.

"Dick Schory wanted to explore the world of percussion sounds," summarizes Mike Balter, "and prove that a percussion ensemble could play *music*, not just rhythm. Before I went to the first Ludwig symposium, I was just a drummer. Hearing Dick Schory and the Percussion Pops opened up the world of percussion to me, and it was a life-changing experience."

As Tom Gaines said in his liner notes for *Dick Schory…Carnegie Hall*, Schory was "like a juggler with 15 projects in the air." Percussionists today are lucky to enjoy the results of all his "juggling"! PN

Dick Schory reviewing one of his scores behind an RCA Dynagroove mastering console in New York RCA Victor Studios (1962)

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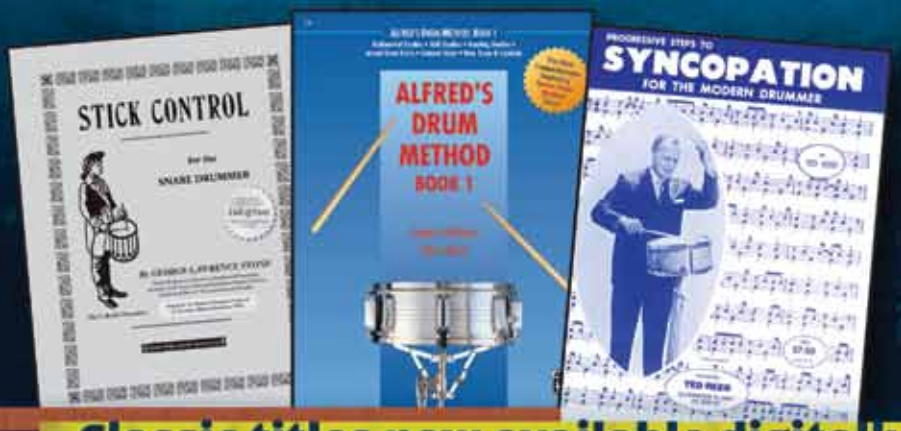

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2011 HALL OF FAME

Thomas Siwe

By Rick Mattingly

It is especially appropriate that Tom Siwe be elected to the Percussive Arts Society Hall of Fame during the year that PAS celebrates its 50th anniversary, as Siwe played a large role in that history and his influence continues to be felt.

Siwe was first elected to the PAS Board of Directors in 1976. He served as Second Vice-president from 1980–81, First Vice-President from 1981–84 (and Treasurer in 1983), President from 1984–86, and Comptroller from 1986–88. He was honored with the Outstanding PAS Service Award in 1986 and 1989, and with the PAS Lifetime Achievement in Education Award in 2002.

In addition to his work with PAS, Siwe had a distinguished career leading the percussion department at the University of Illinois, Urbana-Champaign for 30 years. A list of his former students includes names that have become prominent in the percussion community, including Michael Blair, Michael Bump, Ian Ding, Randy Eyles, Michael Gould, Eric Hollenbeck, Kathleen Kastner, Johnny Lee Lane, John Meyers, Eugene Novotney, Glenn Schaft, Thomas Sherwood, Kristen Shiner-McGuire, Larry Snider, Michael Udow, and Gregory Zuber, among many others.

Siwe is also the man behind the *Guide to Solo and Ensemble Literature*, one of the most important percussion research sources of all time. He has performed with such groups as the Chicago Symphony Orchestra and Boston Pops, and published articles in leading music journals and compositions for percussion.

"Tom's contributions cannot be overstated," said J.B. Smith, Professor of Music at Arizona State University. "He was instrumental in establishing PAS's structure and mission. He selflessly elevated the scholarly and artistic growth of percussion. His students carry on his ambitious agendas to explore, discover, and share. His contributions to percussion pedagogy and literature continue. Induction into the Hall of Fame is fitting and deserved."

BACKGROUND

Thomas V. Siwe was born February 14, 1935, in Chicago, Illinois. "My mother was a single parent who insisted that my sister and I take piano lessons while in elementary school," he recalls. "Lessons were 25 cents per week. I eventually turned to the accordion to avoid competition with my sister—who was a much better pianist than I—and, with a neighbor who played guitar, I began doing gigs at nursing homes and parties.

"In high school, my best friend was a star football player who, during the off-season, played in the band. I approached Mr. Ivan Feldman, the school's band director, and told him I would like to learn how to play the trumpet and be in the band. He said he had too many trumpets and asked if I would like to learn to play the drums. Mr. Feldman was an oboe player and an excellent musician who gave me my first percussion lessons, which included music appreciation and composition. After I showed some promise, he sent me to take snare drum lessons from Clarence Carlson, an instructor at the Chicago Music College located in Chicago's Loop. Carlson wrote each lesson out by hand and used drum parts from Sousa marches for reading exercises.

"Upon graduation from high school, my friend the football star received an athletic scholarship from the University of Illinois and drove me down to Champaign—on his Harley-Davidson—so that I could audition

UIUC Percussion Ensemble

for Paul Price. My reading ability and musicianship carried the day and I began my college career in the fall of 1953."

From 1956–58 Siwe was on active duty in the United States Marine Corps at Camp Pendleton in California, serving as a percussionist with the marching, concert, and radio bands. After his discharge from the Marines, he went back to school, receiving his Bachelor of Music degree in 1963 from the University of Illinois, Urbana-Champaign, where he studied with Paul Price, Jack McKenzie, and Robert Kelly. In 1966 he received his Master of Music degree from the same university, and his teachers during that time were McKenzie, Lajaren Hiller Jr., and Hunter Johnson.

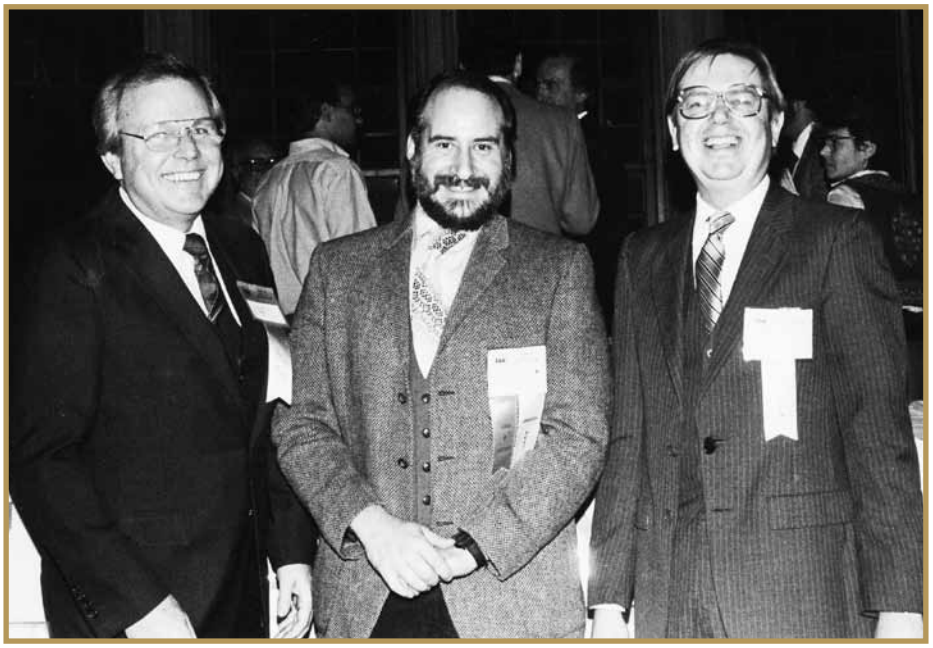
He also began an active playing career. In 1959 and 1962 he was a percussionist in the Boston Pops Tour Orchestra, conducted by Arthur Fiedler. He also served as a percussionist with the Lyric Opera of Chicago (1958–68), the UIUC Contemporary Chamber Players (1960–80), and the Peninsula Music Festival Orchestra (1961–62), percussionist and timpanist with the Chicago Little Symphony in 1963, percussionist with the University of Chicago Contemporary Chamber Players (1965–69), first-call percussionist with the Chicago Symphony Orchestra (1966–81), percussionist with the Joeffry Ballet (1966–69) and Chicago's Grant Park Symphony Orchestra (1966–69), percussionist and principal timpanist with the Champaign-Urbana Symphony (1969–89), and principal timpanist with the Sinfonia de Camera (1984–94). He also served as conductor of the University of Chicago Contemporary Chamber Players (1969), the University of Illinois Opera Theatre (1971), and the American Composers Ensemble (1975–77).

He has appeared on recordings by the University of Illinois Percussion Ensemble, the Gate 5 Ensemble, the Chicago Symphony Orchestra, the University of Chicago Contemporary Chamber Players, the UIUC Contemporary Chamber Players, Sinfonia da Camera, the University of Michigan Percussion Ensemble, and others.

TEACHING

In the summer of 1965 Siwe taught percussion techniques and directed the percussion ensemble at Bemidji State College in Minnesota. The following summer he served the same roles at the National Music Camp at Interlochen, Michigan. He served as a teaching associate at Northwestern University in Evanston, Illinois from 1965–68, an instructor at Northern Illinois University in DeKalb from 1966–68, and a visiting lecturer at the University of Wisconsin in Madison in 1968.

In 1969 he began the job he would hold for the next 30 years: Professor of Music at his alma mater, the University of Illinois, Urbana-Champaign. Over the years, his duties included being chair of the percussion division and teaching undergraduate and graduate percussion techniques, percussion methods, graduate percussion literature, and undergraduate master classes, and leading the percussion ensemble, steel band ensemble, and marimba orchestra. In 1975, Siwe instigated a DMA program for graduate applied music percussionists. Michael Udow was the first to earn that new degree.



Jack McKenzie, Michael Udow and Tom Siwe

"Percussion students at the University of Illinois were blessed by a teacher who had an incredibly varied performing career," said Erica Montgomery, a graduate of UIUC who is currently principal timpanist with the United States Air Force Band in Washington, D.C. "We had the most comprehensive percussion literature course in the country, taught by someone who had seen, done, and lived it all first-hand. His affinity with the avant-garde was infectious, and his pragmatic approach ensured that students were prepared for the competitive music world. He taught lessons, conducted percussion ensemble, marimba orchestra, steel drum band, played recitals, commissioned and performed new works, and shared with us the best clinicians in the field. And in his spare time he volunteered his services to PAS in countless roles."

PAS

"When the PAS was first proposed 50 years ago, I was already a professional musician," Siwe recalls. "I had completed two national tours with Arthur Fiedler's Boston Pops and was a member of Chicago's Lyric Opera Orchestra. My schooling had been interrupted by Uncle Sam, but I was able to return to the University of Illinois after each opera season to work toward my music degrees under the guidance of my mentor and friend, Jack McKenzie. Jack was a co-founder of PAS, and with his encouragement I became active in the Society by attending meetings, writing articles and, in general, lending my support. I soon became a teacher as well and it was apparent to me that the information found in the PAS journal, the *Percussionist*, was important to *my* students. When it was proposed that the newsletter published by Jim Moore, *Percussive Notes*, become part of PAS, I strongly endorsed the action. The scholarly articles of the *Percussionist* and the practical information found in *Percussive Notes* became great resources not only for the student percussionist but also for the professional. Prior to that time, information on many aspects of the percussive arts was only available from the seasoned professionals who, for a fee, revealed their 'secrets' to success. The journal published by PAS soon became a forum for the *free* exchange of ideas and the single most important resource regarding every aspect of our profession."

By 1971, Siwe was a member of the PAS Illinois chapter and served on its Board of Directors from 1971–87. "By judging contests, promoting the 'un-contest,' and advocating for rule changes and new school-level literature, the board helped make the Illinois

state solo and ensemble contest a less militaristic and more musical experience for the high school band percussionist," Siwe says.

In the 1970s, the annual meetings of PAS were held each December in downtown Chicago in conjunction with the Mid-West Band Clinic. On December 18, 1971, the Illinois chapter held a Day of Percussion coinciding with the annual PAS meeting. "It was a great success with over 150 drummers/percussionists in attendance," Siwe recalls. "The program included clinics, lectures, and performances and became a model for similar events in the years that followed. I vividly recall the afternoon of that first day when then PAS president Sandy Feldstein addressed the gathering and asked if they would like to have a similar program the next year as part of our annual meeting. The resounding YES from the standing-room-only audience has echoed throughout these past 40 years. The Day of Percussion evolved into PASIC, and the rest is history."

By the start of the 1980s, PAS was growing in excellence and influence, and PASIC was becoming *the* place for percussionists to congregate each fall. But the PAS office was in disarray and complaints from the membership indicated to the Executive Committee that something needed to be done. The first step was to move the home office from Terre Haute, Indiana to Urbana, Illinois.

"As First Vice-president (later President), I was given the task of overseeing the Society's business and getting PAS back on the right course," Siwe says. "At that time, the Society's financial resources were meager and its future looked bleak. With the help of full-time office manager Dennis Wiziecki, part-time secretary Pat McKenzie, and many of my percussion students from the nearby University of Illinois, things began to change for the better. With a grant from a local Urbana business, the office began using computers to track membership and address mailing labels for the journals. Phone calls and letters from members were answered, bills were paid on time. The office, for the first time, was run like a business. It was not all smooth sailing, but with the leadership of an expanded Board of Directors, the support of the membership, and many student volunteers, PAS avoided the abyss."

Pat McKenzie (wife of the late Jack McKenzie) recalls her time working with Siwe when she served as PAS secretary. "For seven years I was witness to Tom's consuming dedication to preserve and expand the Society through very difficult times," she says. "I watched Tom nurture the growth of the Society from the era of 3x5-inch file cards into the computer age. He fulfilled a dual role of Professor of Music and Chair of the Percussion Department at the University of Illinois concurrently with being President of the Percussive Arts Society with utmost efficiency. I observed him as he came into the PAS office early, working during his lunch hours, and working many long hours into the evening, tending to PAS duties."

To better lead PAS, and in the midst of his duties to the Society and to his school, during the 1980s Siwe took courses in business law, marketing, small business administration, business mathematics, and principles of management at Parkland College in Champaign, Illinois. During Siwe's tenure as PAS president, he initiated a newsletter, *Percussion News*, to better communicate with the membership, began an endowment drive to help stabilize the financial picture, and started collecting instruments for a proposed PAS museum.

"Tom led the adoption of a business model that allowed PAS to evolve from a college-based fraternity to a diverse educational organization that catered to an expanded community of musicians, manufacturers, and educators," said J. B. Smith in a letter he wrote supporting Siwe's nomination to the PAS Hall of Fame. "Had Tom not initiated PAS's move from Terre Haute to Urbana, the Society's history might have played out much differently. Tom's stewardship led to improved quality of publications, elevated scholarly inclusion, increased corporate involvement, and sound management practices."

Publications

An important and useful percussion research tool is Siwe's *Guide to Solo and Ensemble Literature*, which is now part of the PAS website and has been integrated with years of *Percussive Notes* literature reviews and programs submitted by PAS members. Siwe began collecting information about percussion solo and ensemble literature in 1954, starting with a list he got from Paul Price.

"Paul had a small wooden box on his desk with 3x5 cards that listed all the percussion ensemble pieces he performed or was planning to perform, with the composer's name, title, and instrumentation," Siwe said in a May 2011 *Percussive Notes* article. "One night I copied the data from his cards. I believe he had almost 30 titles on file. I continued to acquire data over the years, upgrading to 5x8 cards and two files: solo and ensemble works. In the '80s I purchased one of the early Macs and began to digitize the data. I felt that it was time to share my files with the membership, so I purchased Media Press with the idea of making the list available in catalog form. I began to contact composers asking to confirm the information I had about them. The forms I sent out included a section where they could add additional percussion works that I had not listed in my printed questionnaire. The returned forms corrected a lot of the data, contributed new biographical information, and added volumes of new works to my list."

Percussion Ensemble and Solo Literature was originally a single-volume work with 661 pages. "The first printing in 1993 quickly sold out," Siwe said. "I continued to collect information and the data base grew too large for my program and my printer to handle. I decided to split the publication into two catalogs: solo and ensemble." *Percussion Solo Literature* with 519 pages was introduced in 1995, and *Percussion Ensemble Literature,* having 556 pages, in 1998.

"Donating my list of works to PAS in 2001 was a gesture to help PAS and its fledgling website as well as a way for me to continue to support the growth and performance of our literature," Siwe explained. "One of my former students, Michael Bump, is now adding to and correcting the PAS database."

Siwe also composed "Duet for Snare Drum and Timpani," published in 1954 by Music for Percussion, "Sextet for Percussion," published in 1955 by Music for Percussion, and "10 Hall of Fame Snare Drum Solos," published in 2009 by Media Press. He is the author of *Percussion: a Course of Study for the Future Band and Orchestra Director*, published in 2002 by Media Press, and he has authored numerous articles for *Percussionist*, *Percussive Notes*, *Percussive Notes Research Edition*, *The Illinois Music Educator*, and *Band Directors Guide*.

Siwe says he is "humbled and honored" to receive the PAS Hall of Fame award. "I thank my colleagues and friends who nominated and voted for me. When I look at PAS today, I feel like a proud parent, as does each of the Society's past presidents. We have helped nurture PAS for 50 years from its beginnings, through its adolescent growing pains, to a mature and responsible organization whose influence and prestige is acknowledged throughout the music world. To be recognized, in part, for my work with PAS gives me great joy." PN

Here's to the Next 50!

By Lisa Rogers

As we are about to enjoy our biggest and best celebration of 50 years as a society at PASIC 2011, it is honor and privilege for me to serve as Percussive Arts Society President and think about the future while revisiting the past. *Percussive Notes* Editor Rick Matingly asked me to share a "state of the union" address regarding where we've come and where I believe we are heading over the next 50 years. The following is really more of a love letter of sorts (past, present, and future), and the journey I've taken and continue to look forward to in the future.

My journey with PAS started in 1987 as a PASIC Zildjian Scholarship recipient. I had only been playing percussion for a few short years, as I was a transplanted clarinet player now involved in a new world of instrument sights and sounds. I remember receiving a check in the mail from PAS to cover my travel expenses to PASIC '87 in St. Louis. I eagerly boarded a plane from Texas and made my way to Missouri. Upon arrival, I received my PASIC program at registration and hurriedly headed off to attend anything and everything I had time for in the next few days including drumset clinics, orchestral clinics, keyboard concerts, and exhibits. I bought my first Grover tambourine, which I still use today!

I know that it was there at that convention that I fell in love—in love with PAS. I found a home—a place to gather and be embraced by a group of people passionate about music, where percussion was the vehicle of expression. I could ask any question, try and experience new things, and immerse myself in all types of percussion music. I was hooked. More importantly, I wanted to share in this family dynamic. As time moved forward, I tried to take advantage of opportunities for giving back to the society that so graciously invited me inside.

Flash forward to the 1990s; I was a doctoral student and then visiting assistant professor at the University of Oklahoma (OU) in Norman. At the same time and a short distance away, an hour and 20-minute drive, was the home of PAS in Lawton, Oklahoma. While studying at OU under the guidance of Dr. Richard Gipson, I continued my participation in the society by helping him edit and work on the Focus On Research section of *Percussive Notes*, for which he was the editor. This led to several weekly and many weekend visits to the home office and museum in Lawton, where Executive Directors Steve Beck and later Randy Eyles allowed me to dig through the archives and scour the museum. It was my way of finding out the history of my percussion family, a truly remarkable family.

After finishing graduate study and during my first few years of college teaching at Texas Tech University, I still was involved with PAS. I was given the opportunity by James Lambert, *Percussive Notes* Editor of Selected Reviews at the time, to write reviews on new literature. Also, I was selected to continue my editing work with the Focus On Research section of *Percussive Notes* and serve on the Scholarly Research Committee. I proudly was elected to the PAS Board of Directors, and by 2005 served in the role of Secretary on the PAS Executive Committee. Service to PAS shaped, enhanced, and forged my career as a performer and educator.

Over the next several years, my service on the PAS Executive Committee included terms as Vice-president and President-elect. Now as I am finishing the first year of my term as PAS President, I feel as I did back in 1987 that PAS changed my life, with my devotion and love for the organization unwavering. I believe my story is very similar to other members with a passionate obligation and devotion to the organization. Current PAS Second Vice-president and Board of Directors member John Parks said it best through his video, "I AM PAS." We all proudly proclaim it!

So what is the "state of the union" of PAS and what happens next? It is quite simple to me: We continue our love affair with percussion through our support of the society's mission, "promoting percussion education, research, performance, and appreciation throughout the world." New initiatives for increased and enhanced promotion, and ultimately membership, will roll out during my time as President and after. Some will be quite successful, others not so successful. However, this is yet another hallmark of our organization: the collective wisdom of our leadership to develop and try new initiatives and programs—our determination, our stick-with-it ingenuity.

Our annual conventions will continue to be the biggest and best conferences for percussionists to network, perform, learn, and enjoy. This year is definitely no exception as there will be special events to celebrate our 50 years together. Some of the special events planned for PASIC 2011 in Indianapolis include the PASIC 2011 50-member Marimba Orchestra performance, Focus Day performances featuring a retrospective of 50 years of percussion literature, PASIC 2011 Mass Steel Drum Band performance, and the premiere of the PAS-commissioned "Concerto #2 for Percussion Section, Timpani and Orchestra" by Joseph Schwanter, featuring the Indianapolis Symphony. Our celebration will end with a wonderful concert featuring a performance by Poncho Sanchez and his Latin Jazz Band.

I believe during my tenure as President we will continue to embrace the world's ever-changing technology and social network to reach our current and potential membership. The PAS website is only one avenue to reach our membership and the public globally. We now utilize and will continue cementing our place in the social communication arena through Facebook and Twitter. In 2012, we will be providing membership with a digital reader version of *Percussive Notes*, allowing for our continued wonderful articles with enhanced video and audio clips for referencing and learning.

In terms of our outreach efforts, the story of PAS continues and will continue in our Rhythm! Discovery Center through collaborations with NAMM, the Indianapolis Arts Council, and other granting agencies for expanded programming and varied exhibit development to reach beyond our current membership and embrace all. During PASIC 2011, a new exhibit geared towards education with a "How It's Made" instrument exhibit will provide those touring Rhythm! with a glimpse of a varied percussion instruments and the process of instrument manufacturing and sound production.

While trying to promote percussive arts worldwide, our current membership should enjoy enhanced membership benefits without absorbing inflated costs. Therefore, our PAS Past Presidents and Board of Directors started a "Follow Our Lead" campaign, pledging annual monetary support above membership dues to further enhance our offerings and outreach. The "Follow Our Lead" campaign was, I feel, the beginning of several fundraising and sponsorship opportunities. Furthermore, I believe the expansion of our development initiatives will be key to the organization's growth over the next ten to twenty years.

As PAS members, we have always given back through hard work, sweat, and other heroic efforts. Encouraging those who are able to give back more through planned giving, annual contributions, and campaign-specific support such as our 50th Anniversary Sponsorship Campaign initiated during the fall of 2011 will be important to our future sustainability.

Many of us support various organizations through charitable donations and sponsorship annually. Why not PAS? Planned giving can be quite simple. Those of us teaching at colleges and universities may list PAS as a contingent beneficiary on our TIAA-CREF Life Insurance. Also, those involved in estate planning may choose to include support for PAS. With expanded funding sources, I believe membership costs can remain feasible for our younger members with enhanced benefits and efforts to promote the percussive arts to those unfamiliar with our organization.

So the long and the short of it is, I along with the PAS Executive Committee, Board of Directors, staff, and committee and chapter leadership will continue to move forward the mission of PAS in the next 50 years. We hope you'll join us in the journey.

Happy anniversary and much love to you, PAS! PN

History of the PAS Composition Contest

By Josh Gottry

Over the past 38 years, the Percussive Arts Society annual Composition Contest has recognized 190 outstanding new works for percussion and awarded approximately $75,000 to 155 accomplished composers for their contribution to new literature for percussion. The PAS Composition Contest originally was conceived and established by the California PAS chapter in 1973, then sponsored by PAS as a whole beginning in 1974. The first year's prize money totaled $900, but the contest has since expanded to two annual categories with $4,500 awarded for six selected winning compositions.

COMPOSERS

Gordon Stout, Murray Houllif, William Schinstine, Christopher Deane, and Michael Udow are just a few of the household names in our percussion world who have been selected as winners in the PAS composition contest.

Over the life of this competition, 21 individuals have been selected as two-time winners and five composers have been honored three or more times. Alex Orfaly was selected as a first-place winner in 2010 and 2006 in the solo timpani category and was also selected as a second-place winner in 2002 for his work for timpani soloist with percussion. Ekhard Kopetzki is also a three-time winner with a first-place multiple percussion solo in 2002 as well as a first-place marimba solo and third-place percussion ensemble in 2003. William Hill placed first in the 1998 solo timpani category and earned a second place in 1997 and third place in 1998 for his percussion ensemble compositions. Guy Gauthreaux won first place in 1989 (suite for solo snare drum), third in 1998 (solo timpani), and second in 2002 (multiple percussion solo). Lynn Glassock has been selected for honors a record seven times, earning one third-place, one second-place, and five first-prize honors. Glassock was also the first-place winner in the original 1973 California PAS composition contest.

Three individuals have been honored to place twice in the same category in the same year. In 1983, Raymond Luedeke was selected as first and second place for his "Fancies and Interludes IV for Bass Clarinet and Percussion" and "Fancies and Interludes III for Horn and Percussion." In 1996, Paul G. Ross earned first place and third place for his steel drum ensemble pieces "For the Day" and "Realization for Steel Band." In 2005, Nathan Daughtrey received second and third place honors for his percussion ensembles "Limerick Daydreams" and "Adaptation."

WINNING PIECES

Many of the winning compositions from the PAS Composition Contests are now equally as familiar as their composers. Pieces like Lynn Glassock's "Between the Lines," David Gillingham's "Paschal Dances," James Cambell's "Garage Drummer," and William Schinstine's "Recital Suite for Snare Drum" are works most percussionists have played or heard performed.

While quality doesn't necessarily equate to popularity, several past winners are also among the best sellers. A cursory look at the "Most Popular" titles on the Steve Weiss Music website turns up works like Christopher Deane's "Etude for a Quiet Hall," David Skidmore's "Whispers," Robert Stright's "Six Poems," and Kevin Erikson's "In the Valley of Kings" all near the top of their respective categories. Topping out the lists of most popular PAS Composition Contest winners are Gordon Stout's "Two Mexican Dances" (#3 solo marimba), Guy Gauthreaux's "American Suite for Unaccompanied Snare Drum" (#8 solo snare drum), Eckhard Kopetzki's "Canned Heat" (#3 multiple percussion solo), and John Willmarth's "Bushido: The Way of the Warrior" (#5 timpani solo).

In addition to performances at PASIC for many of the past Composition Contest winners, PAS offers a listening room at the convention that houses scores and recordings of almost all of these outstanding works for percussion. Originally established through the work of James Strain and Rebecca Kite, this resource library had its debut at PASIC 2000 in Dallas and was expanded in 2001 by the PAS Museum curator and librarian Otice Sircy. All winning compositions from each year's competition are now automatically added to the PASIC listening room.

CATEGORIES AND JUDGES

The number of entries in the contest has varied each year, partly dependent on the categories offered. Recent examples of this variation include the 42 percussion ensembles submitted in 2005 as compared to only nine entries received for the Percussion Soloist with Band category in 2000. History would indicate that the two most popular categories for the contest are solo marimba and percussion ensemble.

The contest debuted with one category per year. The exception was in 1980 when prizes in three solo categories (drumset, snare drum, and vibraphone) were awarded. Starting in 1992, the competition was expanded to two annual categories. Those two categories now often include one solo and one ensemble category.

The Composition Contest Committee is responsible for selection of categories each year. Many categories (e.g., solo marimba) are rotated in frequently because of the popularity of the category for composers and performers alike. Other categories are determined based on the desire of the committee to expand repertoire in a particular area or to explore new combinations utilizing percussion. Some of the more unusual categories have included alto saxophone and percussion (2001), duet for voice and vibraphone or voice and marimba (2008), and multiple percussion with CD (2005).

The committee is also responsible for selecting a panel of judges (typically three to five individuals) for each competition. An effort is made to avoid using any judge more than once in a five-year period, but to select judges who are generally recognized as experts within the selected categories (either as composers, performers, or teachers). A sampling of judges over the past 15 years includes PAS Presidents Lisa Rogers, Gary Cook, Mark Ford, and John H. Beck, former contest winners Gordon Stout, Michael Udow, and David Skidmore, and other noteworthy names like James Oliverio, Bill Cahn, Elliot DelBorgo, and David Maslanka.

COMMITTEE

The PAS Composition Contest Committee, established in 1990, organizes and

administers the annual PAS Composition Contest. Activities include selection of categories and judges, administering the adjudication process (including rules interpretations), and writing reviews of winning selections for publication in *Percussive Notes*. Some of the activities are simply determined in response to the natural evolution and development of both the competition and the overall percussion music environment.

For several years, the contest was funded by Ludwig Music, providing a total of $1,000 in prize money plus publication. Over time, Ludwig decided not to continue that arrangement, but the committee found several other publishing companies willing to be involved. These publishers were eager to offer publication of winning works, but feared the financial implications if they were responsible for supplying prize money. In 1991, the Contest Committee convinced the PAS Board of Directors to expand the contest to two categories and once again provide the financial awards. Over the following years, many different publishing companies guaranteed the publication of the wining pieces.

In the mid-2000s, with the increasing number of percussion publishers, specific composer and publisher relationships, and the legitimate opportunities for self-publishing, many composers no longer saw the guaranteed publication with a designated publisher as an incentive. In 2007, the committee determined to eliminate the publication component, following several instances where the winning composer elected either to self-publish or publish with a company other than the one selected by the committee.

The PAS Composition Contest Committee is also continuing to consider new ways to further the spirit of its mission to promote quality percussion compositions and new composers writing for percussion. This year two committee members, Josh Gottry and Nathan Daughtrey, were selected to present a professional development clinic at PASIC entitled "The Composer Percussionist." Consideration is being given to ways to secure PASIC or state Day of Percussion performances for wining compositions, session opportunities for winning composers, and further exposure of new compositions and emerging composers in print publications.

FUTURE

The future of the PAS Composition Contest is certainly a positive one. Categories for upcoming contests are now posted several years in advance, giving composers more time to create outstanding new works for percussion. Participation in the contest is at a higher level than it was ten years ago, and most years see 50 or more entries in the two categories. The committee hopes to continue its mission to provide this incentive to composers, but also to create new avenues of exposure for winning composers and pieces. Ultimately, the Percussive Arts Society and general percussion community benefit from this competition as it approaches its 40-year anniversary. This contest has facilitated the creation of countless new works for percussion and brought additional composers to percussion. This has been and will continue to be a worthwhile investment of the time and resources that have been utilized to further percussion composition.

Josh Gottry serves as Adjunct Professor of Music at Chandler-Gilbert Community College (Arizona), teaching courses in percussion, music theory, and composition. He also works with a number of private students as part of his percussion studio and presents clinics on percussion and composition as a Teaching Artist for the Arizona Commission on the Arts. Gottry's first composition, "Irrelevant" for solo marimba, earned him an ASCAP Young Composer Competition grant in 1995 and he has since been selected for numerous ASCAP Plus awards and created nearly 50 published works. His pieces are internationally performed and have been consistently recognized for their creativity, accessibility, and overall quality. He is President of the Arizona PAS Chapter, chair of the PAS Composition Contest Committee, and a member of the PAS Education Committee. PN

From Vision to Reality: The WPN and pas.org

By James A. Strain, PAS Historian

"Imagine being able to instantly access a database that could tell you all the recordings of the Basta 'Concerto for Marimba' or to download a digital accompaniment for the concerto so that a student could play along with it, right from your own home or office!" Though that paraphrased statement seems easily done today via the World Wide Web and current technology, when it was first written in an article by Norm Weinberg in 1990 it was only a visionary idea for percussion teachers and students. For the last 20 years, PAS has created and utilized many electronic or digital systems and resources with which to realize its missions to communicate, educate, and assist its members and the public at large. Two of the most successful and innovative methods of achieving these missions were the development of the World Percussion Network (WPN) and the Society's website, www.pas.org.

Though it's hard to imagine a world without the World Wide Web, it has only been open to public access about 20 years. Prior to the "Web," computers were able to connect to other computers or the Internet, a system of interconnected computer networks, only by a direct connection, or by calling into a network over a telephone line via a modem. These early connection processes were used by the WPN until the "browsers" and the World Wide Web developed. These developments allowed one to connect freely to the WPN and then pas.org with only the URL of the site using the HTTP address. Though the above is a simplified explanation of the technical aspects of the Internet and the Web, the real story is how all of this came about for PAS.

(L–R:) Blair Helsing, Ian Turnbull, Barry Zimmerman and Norm Weinberg pose at the WPN booth during PASIC '91 in Anaheim, Calif., where the WPN was unveiled to the PAS membership.

In August 1990, after being asked by *Percussive Notes* Editor James Lambert to serve as editor for Electronic Percussion, Norman Weinberg published his visionary article proposing what could be possible for PAS on an imaginary "World Percussion Network." At PASIC '90, Rebecca Kite approached him and said, "Norman, how could you possibly publish that article about the World Percussion Network and forget to publish the phone number?" Weinberg replied, "There *is* no number because there is no WPN! It's just an idea I had."

His article intrigued several members of PAS who independently approached him and said, "PAS needs this, and I think we can make it happen!" One of these was Blair Helsing, who at that time worked for Bank of America and was accustomed to organizing people and new ideas and bringing them to fruition. He and Weinberg also met at PASIC '91, and then through phone calls and several correspondences the two of them began planning the required resources.

In February of 1991, Weinberg officially asked Randy Eyles, 2nd Vice-President of PAS, if he could establish a committee on Electronic Percussion in order to work on the WPN project. Eyles' response by letter, dated March 29, 1991 stated: "PAS needs to have an Electronic Percussion Committee, and I would like you to act as chair. In this capacity you would be able to delegate various projects to other committee members as appropriate. Your job as Electronic Percussion Committee Chair would be to supervise all PAS projects that relate to electronic percussion. This would, of course, include the World Percussion Network."

Weinberg then began the process of identifying committee members. In April, he received a letter from Barry Zimmerman of Lakeland, Florida, who said, "I don't see a number for the WPN in your article." Again, Weinberg had to tell someone that was because it did not actually exist, but he also asked Zimmerman, "What are we going to do about it?"

Zimmerman, who already operated a dial-in BBS (Bulletin Board System), decided he would accept the challenge and set one up at his home. After its initial configuration, he sent Weinberg the number to dial and waited. When Weinberg called in and connected, the World Percussion Network (WPN) was born!

Other members of the Electronic Percussion Committee were also given the number, and Blair Helsing is credited as being the first member to "log on" May 10, 1991. Helsing states that, "One of the best things I remember about the early WPN was that I was able to serve on a committee with people from all over the world, including Evelyn Glennie."

Zimmerman recalls that members of the committee "traded messages, accumulated files of various sorts, and experimented with all of the things that would make it a useful service for PAS members. We collaborated on an article for *Percussive Notes* concerning the upcoming PASIC in California, and none of us had ever met." This article, which appeared in the October 1991 issue, begins as follows:

> Editor's Note: This article represents a unique milestone for *Percussive Notes*. It was actually written online by members of the Electronic Percussion Committee as a collaborative effort. By using the features of the World Percussion Network, members living in Florida, California, Texas, and Ontario were able to read, edit, add, and delete portions of the article and mold it into its final form. The entire process from start to finish was completed in nine days.

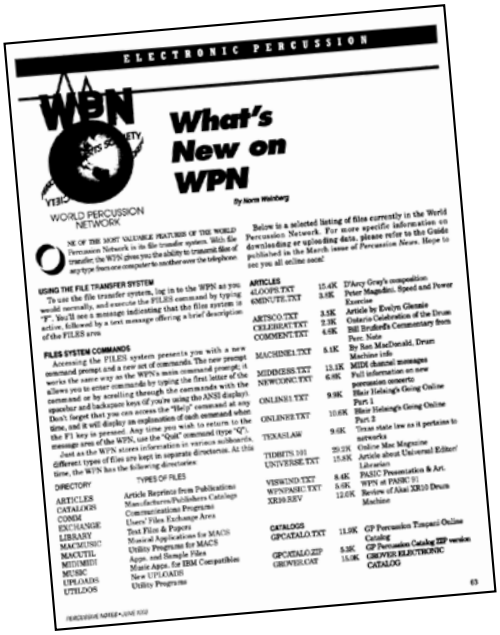
Through this new technology, online collaboration, exchange of data or information, and the amount of time it took to complete projects for PAS became much quicker. As the WPN became a reality, the Electronic Percussion Committee worked hard to expose the membership to the possibilities WPN presented by demonstrations at PASICs from 1991–95. Members dialing into the BBS system grew

by leaps and bounds, which required multiple phone lines, additional computers, and updated software. This ultimately required the system to be moved to the PAS office in Lawton, Oklahoma, so in April 1994, Zimmerman and Weinberg made the trip there to assemble and install the system, allowing PAS to assume official control of the "hobby" BBS system that Zimmerman had been operating.

As the WPN evolved, so did the technology. A new method of rapidly expanding technology allowed members to connect to the WPN via the Internet, rather than a phone call. Utilizing TELNET members could connect directly thought the Internet with no long-distance phone call or expense. As the PAS Technology Committee (renamed from PAS Electronic Percussion Committee) had achieved its primary goal of creating the WPN, it was discontinued. When new technologies emerged that required a more extensive "hands on" administration in 1997, committee member Rebecca Kite agreed to house the system in her home in Minnesota, where it operated on a DSL connection and was updated to begin a move to access via an Internet "browser."

When Kite began to serve as the system administrator she was "amazed at how everyone actually used the WPN. They were from all over the world and called 24 hours a day, around the clock." Kite recalls that it was often an adventure serving as the administrator to the WPN at this time and vividly recalls when Weinberg was presenting a demonstration of the WPN from London. "I wanted to be sure that the system didn't go down or fail during Norm's demonstration. So there I was at 4:00 A.M., sitting in my basement, surrounded by the computer equipment and my laundry, watching him connect to be sure his demonstration worked perfectly for our London percussionists!"

Significant contributors who shared information on the WPN at this time included committee member Greg Malcangi, who provided access to Evelyn Glennie's database of new music for percussion, and Russ Girsberger, who shared his vast knowledge as the former librarian for the United States Marine Band, as well as other experts in all areas of percussion literature and performance. If someone had a question about percussion, it could easily be answered in just minutes by posting it on the bulletin board. In a June 1993 article in *Percussive Notes*, dozens of articles, catalogs, MIDI files, music apps, text and library files, and computer utility programs were listed showing the types of information one could find on the WPN.


ELECTRONIC PERCUSSION

WPN

WORLD PERCUSSION NETWORK

What's New on WPN

By Norm Weinberg

ONE OF THE MOST VALUABLE FEATURES OF THE WORLD Percussion Network is its file transfer system. With file transfer, the WPN gives you the ability to transmit files of any type from one computer to another over the telephone.

USING THE FILE TRANSFER SYSTEM

To use the file transfer system, log in to the WPN as you would normally, and execute the FILES command by typing "F". You'll see a message indicating that the files system is active, followed by a text message offering a brief description of the FILES area.

FILES SYSTEM COMMANDS

Accessing the FILES system presents you with a new command prompt and a new set of commands. The new prompt works the same way as the WPN's normal command prompt; it allows you to enter commands by typing the first letter of the command or by scrolling through the commands with the spacebar and backspace keys (if you're using the ANSI display). Don't forget that you can access the "Help" command at any time, and it will display an explanation of each command when the F1 key is pressed. Any time you wish to return to the message area of the WPN, use the "Quit" command (type "Q").

Just as the WPN stores information in various subboards, the WPN has the following directories:

DIRECTORY	TYPES OF FILES
ARTICLES	Article Reprints from Publications
CATALOGS	Manufacturers/Publishers Catalogs
COMM	Communications Programs
EXCHANGE	Users' Files Exchange Area
LIBRARY	Text Files & Papers
MACMUSIC	Musical Applications for MACS
MACUTIL	Utility Programs for MACS
MIDIMIDI	Apps. and Sample Files
MUSIC	Music Apps. for IBM Compatibles
UPLOADS	New UPLOADS
UTILDOS	Utility Programs

Below is a selected listing of files currently in the World Percussion Network. For more specific information on downloading or uploading data, please refer to the Guide published in the March issue of Percussive News. Hope to see you all online soon!

ARTICLES

45.COPS.TXT	15.4K	D'Arcy Gray's composition
4MINUTE.TXT	3.0K	Peter Magadini: Speed and Power Exercise
ARTSCO.TXT	3.5K	Article by Evelyn Glennie
CELEBRAT.TXT	2.3K	Ontario Celebration of the Drum
COMMENT.TXT	4.0K	Bill Bruford's Commentary from Perc. Note
MACHINE1.TXT	6.1K	By Ian MacDonald, Drum Machine info
MIDIDRESS.TXT	13.1K	MIDI channel messages
NEWCONC.TXT	6.9K	Full information on new percussion concerto
ONLINE1.TXT	9.9K	Blair Helsing's Going Online Part 1
ONLINE2.TXT	10.6K	Blair Helsing's Going Online Part 2
TEXAS.LAW	9.0K	Texas state law as it pertains to networks
TIDBITS.101	29.2K	Online Mac Magazine
UNIVERSE.TXT	15.8K	Article about Universal Editor Librarian
VISWIND.TXT	8.4K	PASIC Presentation & Art.
WPNPASIC.TXT	5.0K	WPN at PASIC 91
XR30.REV	12.0K	Review of Alesi XR30 Drum Machine

CATALOGS

GPCATALO.TXT	11.9K	GP Percussion Timpani Online Catalog
GPCATALO.ZIP	5.5K	GP Percussion Catalog ZIP version
GROVER.CAT	15.9K	GROVER ELECTRONIC CATALOG

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In terms of content, Mattingly recalls starting with the WPN files. "We wanted to put a lot of what was on WPN on the new site," Mattingly recalls, "but the technology had changed quite a bit, so much of it had to be redone. The good thing was that the new technology would allow the same material to be presented in a format that would be much easier to access. As I went through that WPN material, I was constantly amazed at how much the WPN committee had been able to accomplish with the limited technology that existed when they began the project."

By 1997, the PAS Board and PAS President, Garwood Whaley, realized the advantages that the WPN had achieved for efficient and increased communication for all members and the public. During the summer of 1998 the Executive Committee, which consisted of Genaro Gonzalez, Robert Breithaupt, Jim Coffin, and Mike Balter, along with Executive Director Randall Eyles, moved forward with the decision to greatly enhance the presence of PAS on the World Wide Web and the need to re-invent PAS electronically for members by professionalizing pas.org. Breithaupt, who became PAS President in January 1999, recalls that there were several specific goals in mind: "We wanted to effectively reduce the cost of printing and postage, especially for international mailings, as well as reduce the cost for student membership. In addition, we were firmly committed to a continued dissemination of all information available to us, especially images of the contents of the museum and archives."

When PAS made the decision to transform the WPN into www.pas.org, a "web team" was assembled to oversee the project. Susan Hunt-Wallace, who served as Web Administrator for PAS from 1999 to 2009, was hired to design the site and take care of all the technical aspects. PAS Publications Editor Rick Mattingly was asked to supervise content and edit any new material that would be added to the site. Teresa Peterson, who served as Managing Editor for the PAS publications, served a similar purpose for the new website, coordinating the activities of various people and groups who would be involved in specific website projects. And Hillary Henry, who was graphic designer for the PAS publications, would work closely with Hunt-Wallace and help prepare much of the material for being put online.

"The first milestone was creating a website that was easy to use, and that allowed people to sign up and renew their membership online," says Hunt-Wallace. "In addition, there was the international factor to consider. Members from all over the world had to be able to access the site, regardless of the technologies available in various countries."

In terms of structure, it was decided that the site should have two main sections: a public section, which would help promote PAS, and a Members Only section that would provide added value for a PAS membership. One of the first goals was to create a new membership category through which, for a reduced dues amount, an ePAS member would access the publications through the website rather than receiving printed copies through the mail. This would serve a variety of purposes: provide a more affordable membership category; make it easier for college students who lived on campus much of the year and at home the rest of the year to receive their PAS publications without having to have them forwarded; allow non-U.S. members to see the publications in a timely manner, without having to pay extra for airmail delivery or wait weeks for regular overseas delivery; and save PAS money by not having to print and mail as many copies of each publication.

One of the first goals of the Members Only section was to put every issue of *Percussive Notes* and *Percussion News* online as soon as it was published, and Hunt-Wallace remembers that "the project to get all of the past publications scanned, cataloged, and online was huge. Hillary worked very hard on that project, and it was very successful."

"WPN had some content from early issues of *Percussionist*," Mattingly says, "but pdf technology didn't exist when they started, so it was just straight text files with accompanying graphics that were often not very clear. With the new technology, we were able to put exact replicas of the original publications on the website, and PAS members could print out any pages that they wanted hard copies of.

"That boosted the value of a PAS membership tremendously," Mattingly says. "When I joined PAS in 1971, I waited several weeks before I received my first copy of *Percussive Notes*, and it was several years before I had a sizable collection of PAS publications to use for research. Once all the publications were online, someone could join PAS through the website and moments later have access to every issue of *Notes*, *Percussionist*, and *Research Edition* ever published."

Another goal was to have an area where members could post comments, questions, and answers about a variety of percussion-related topics such as mallet-keyboard percussion,

drumset, world percussion, repertoire, timpani, and marching percussion. It quickly became a popular feature for many members. The WPN had a similar capability, but again, the technology had improved tremendously, and as more people became comfortable with using the Internet, more members took advantage of this feature.

The "public" side of the website was designed to promote PAS. It had basic info about the organization including a brief history, membership information, and listings of the PAS committees, state and international chapters, and Hall of Fame members. There was also a page where one could download the 40 PAS International Drum Rudiments. "In the first year the rudiments were on the site, they were downloaded thousands of times," Mattingly recalls. "Previously, when someone requested a copy of the PAS Rudiments, someone in the PAS office had to photocopy and mail them. That took an employee's time plus the cost of paper, envelopes, and stamps. Now it wasn't costing the PAS anything."

The site was also used to promote the PAS museum. At first, the pages featuring instruments from the museum that had been appearing in the back of *Percussive Notes* were collected into a "mini-tour." A new page was added every time a new issue of *Notes* was published. Hunt also recalls that, "There was also a ton of work put into converting the Gerhardt Cylinder Recordings collection so that it was accessible online and in creating a Virtual Museum tour."

PASIC was given its own section (and even its own URL, www.pasic.org) so people could go directly to that site for up-to-date information about the next convention. Hunt-Wallace states: "I also remember working with Jeff Hartsough on putting PASIC session applications online, which saved hundreds of hours and several trees each year from what I understand."

Once the basic framework of the site was set up, a lot of work was done to fill it in. "As an example," Mattingly says, "we started with just a list of the PAS Hall of Fame members. Our ultimate goal was for people to be able to click on a name and read a biography of that person. With some of them, it was easy, because in recent years we had been doing extensive articles on Hall of Fame inductees in *Percussive Notes*, so we put those articles on the site and linked them to the names. But with some of the earlier Hall of Fame inductees, *Percussive Notes* had only run a short paragraph, and the PAS archives had very little information. So we gradually started writing new articles and updating the oldest ones."

Likewise, the site started with a list of PAS committees and contact info for the chair. But soon each committee was asked to prepare information for the site that would explain the purpose and activities of that committee. Likewise, PAS chapter information was made available, and as many chapters developed their own web pages, they were linked to pas.org.

Early on, the idea was discussed that, if the majority of PAS members started using the site regularly, perhaps the printed edition of *Percussion News* could be eliminated and all of its content put on the site. A couple of steps were taken in that direction. First, to accommodate ePAS members who were getting their publications through the website, the dimensions of *Percussion News* were changed from tabloid size to standard letter size for the benefit of those who wanted to print out some or all of the pages from their personal computer. Second, a couple of sections of *News* were moved to the website. "Industry News," which consisted of press releases announcing new percussion products, was moved to the website and renamed "New Product Showcase." (Today, *Percussion News* again has a section called "Industry News," but instead of dealing with new products, it deals with activities and appointments within the percussion industry.) Also, listings of performance programs submitted by members were removed from the print publications and moved to the website.

The change in physical size of *Percussion News* had an unexpected side effect, however. The new size and better-quality paper that was being used resulted in more advertising. *Percussion News* began making a profit (before, it was basically subsidized by advertising from *Percussive Notes*), and surveys indicated that the "regular" (non-ePAS) membership liked receiving it in the mail. Plans to do away with *News* were dropped.

Instead of replacing the print publications, the PAS website has been increasingly used to add content to *Percussive Notes* through articles that are "web enhanced" by means of audio and video files that one can access through pas.org. Starting in 2012, instead of *Percussive Notes* appearing on the website as pdf files, a new web reader will be introduced that will further integrate the print publications with the website.

One of the ongoing projects for the website has been in the area of research. In 2001, Tom Siwe donated his *Guide to Solo and Ensemble Literature* to PAS, and not only is it available through the website, but it has been linked with literature reviews and the programs submitted by members over the years. As a result, one can (for example) see in the program information that a certain piece is becoming popular, and then with just a couple of clicks, read a *Percussive Notes* review of that piece and find its instrumentation and publisher through the Siwe *Guide*. The website also contains an Online Research Journal to accommodate scholarly works about percussion, thereby expanding the amount of such information PAS can publish.

The site also includes the *Fujii Database of Japanese Marimba Works*, donated to PAS by Matsuko Fujii and the Senzoku Marimba Research Group at the Senzoku Gakuen College of Music Percussion Institute. The *Fujii Database* lists 724 titles and is available to the public in a 39-page download. The database lists works by title, composer, date of composing, date of premiere, name of concert hall, name of prefecture, country, performer, publisher, and recording.

Yet another recent addition to the site has been the Oral History Project, which is a joint project of PAS and NAMM. It consists of 50 video interviews with prominent players, teachers, and industry figures including Remo Belli, Louis Bellson, Gary Burton, Billy Cobham, Martin Cohen, Jack DeJohnette, Vic Firth, Roy Haynes, Morris Lang, William Kraft, Mel Lewis, Emil Richards, and many others.

The website has also made the "business" side of PAS run more smoothly. Through the site, 24 hours a day, one can join PAS, renew a membership, register for PASIC, submit a PASIC proposal, sign up to be a PASIC exhibitor, vote for the Board of Directors, or purchase items from the PAS Gift Shop.

In 2009, Marianella Moreno assumed the position of Administrator of pas.org, overseeing the implementation of a new content management system called Sitefinity by Telerik. This conversion allows for dynamic changes of all web pages by any of the staff at the PAS office using simple word processing programs as well as compatibility for the website with many other software programs.

"PAS now has a fully integrated web solution with a state-of-the-art membership management system and a private social network," Moreno says. "The integration was made possible by unifying technologies to integrate data from many sources and processes. As PAS evolves, the integration becomes more and more a key aspect of day-to-day operations and new web initiatives for desktop and mobile devices. PASIC has a Twitter feed and PAS has a presence on Facebook as well as LinkedIn. These social media tools enable a boost in traffic and support many of PAS's campaigns that combine offline and online needs. For video, PAS utilizes VIMEO as the supporting platform for video streaming. This platform enables many possibilities for viewing videos from both desktop and mobile devices, such as iPhone, Android phones, Blackberry or the iPAD."

Reflecting back on the entire electronic evolution, Zimmerman, who created the first WPN, states: "The WPN and pas.org became almost exactly what Norm saw it as being over 20 years ago. And now I get e-mails on topics on the PAS Network the moment they're posted. I don't even have to log on. We never dreamed something like that was possible back then." PN

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Significant Works in the Timpani Repertoire

By Michael Oreka

In the spring of 2011 I took a class on percussion repertoire at Stephen F. Austin State University. One of the class assignments was to compile a list of significant works for a specific instrument. How each student formed his or her list and the reasons for inclusion (artistic merit, historical significance, popularity, etc.) was up to the student. I chose to compile a list of significant works for timpani.

While many of my peers looked at YouTube hits and publishers' websites, I chose to contact and survey university percussion teachers. I e-mailed selected instructors and asked them to submit titles of works that they felt were significant additions to the timpani repertoire. My reasoning for asking university professors was to get input from professionals currently practicing and/or teaching in the field, rather than sources that might be overly biased or based solely on popularity.

I contacted 34 university teachers and received responses from 17. The teachers were chosen based on my familiarity with them and/or their programs. The responses were mixed but a number of titles appeared several times. Listed below are the works that received a significant amount of multiple votes. I have also included additional information such as the publisher, accompaniment/ensemble requirements, and brief additional comments.

Title: "Eight Pieces for Four Timpani"
Composer: Elliot Carter
Votes: 15
Type of Work: Unaccompanied Solo
Publisher: Associated Music Publishers Inc., 1950 (revised 1968)
Comments: This work consists of eight timpani pieces with separate tuning. All movements involve metric modulation, with movements three and six making use of pedaling techniques. Each piece is dedicated to performers who found interest in the works during the time they were written.

Title: "Concerto for Timpani and Orchestra"
Composer: William Kraft
Votes: 5
Type of Work: Timpani Solo with Orchestra
Publisher: Theodore Presser, 1985
Comments: In this work the timpani player is instructed to play with gloved hands of different materials or muted drums to create unconventional timbres. The performer also has to play the drums while tuning at the same time, creating a "cascading" glissando sound much like the portamentos of the string section. The work also calls for a wide array of mallets and the use of multiple-bounce rolls on the drum.

Title: "Raga No. 1"
Composer: William Cahn
Votes: 4
Type of Work: Unaccompanied Solo
Publisher: William L. Cahn, 1968
Comments: This work was inspired by the music of North India, especially rhythms and techniques used on the tabla, the traditional drums of North Indian classical music.

Title: "Raise the Roof"
Composer: Michael Daugherty
Votes: 4
Type of Work: Timpani Solo with Large Ensemble Accompaniment (both band and orchestra arrangements are available)
Publisher: Boosey & Hawkes, 2003
Comments: The timpanist uses a variety of performance techniques including extensive use of foot pedals for melodic tuning, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls, and striking the drums with bare hands, maraca sticks, wire brushes, and regular mallets.

Title: "Concerto Fantasy for Two Timpanists and Orchestra"
Composer: Phillip Glass
Votes: 4
Type of Work: Timpani Solo with Orchestra
Publisher: Dunvagen Music Publishers, 2000
Comments: This is a three-movement concerto with a cadenza that has turned into a "double" concerto requiring two timpanists playing nine drums between them.

Title: "Variations for Solo Kettledrums"
Composer: Jan Williams
Votes: 4
Type of Work: Unaccompanied Solo
Publisher: Music for Percussion, 1968
Comments: This work is based on four pitches from a 12-note set. Each movement consists of four notes that are treated as individual rows with variations based on the inversion and retrograde of the pitch sets. Williams recommends a variety of implements to provide a contrast between each movement such as various mallet types, use of four mallets, and rattan sticks. Each movement has different tempos and style markings.

The following works were also recommended by two to three teachers. Works that only received one recommendation have not been included.

- "Sonata for Two Pianos and Percussion," Bela Bartok (3 votes)
- "Sonata for Timpani," John Beck (3 votes)
- "Canticle," Stanley Leonard (3 votes)
- "The Final Precipice," Jeffery Peyton (3 votes)
- "Three Etudes for Five Timpani," Raymond Helble (2 votes)
- "Variations for King George," William Kraft (2 votes)
- "Timpani Concerto No. 1 'The Olympian'," James Oliverio (2 votes)
- "Harmonic Rhythm," Russell Peck (2 votes)

This list is intended to highlight specific pieces that are considered significant works in the timpani repertoire. It is not definitive, but meant to be a springboard for discussion and the development of standard repertoire. I hope that composers continue to recognize timpani as a solo instrument whose artistic merit and popularity could rival that of mallet percussion or even instruments outside the percussion family. It is interesting to note that of all the works cited, Carter's "Eight Pieces" was the only work to receive recommendations across the board.

I would like to thank the following university percussion professors for participating in this survey: Dr. Jon Wacker, East Carolina University; Dr. John Parks IV, Florida State University; Professor John Tafoya, Indiana University; Professor Jim Campbell, University of Kentucky; Dr. Michael Udow, University of Michigan; Professor Gordon Stout, Ithaca College; Dr. Michael Kingan, Indiana University of Pennsylvania; Professor William Moersch, University of Illinois; Dr. Brett Dietz, Louisiana State University; Dr. Kenneth Broadway, University of Florida; Dr. Scott Herring, University of South Carolina; Dr. Todd Meehan, Baylor University; Professor Jeff Moore, University of Central Florida; Dr. Richard Gipson, Texas Christian University (Director, School of Music); Dr. Kristopher Keeton, University of North Carolina, Greensboro; Dr. Anthony Di Sanza, University of Wisconsin, Madison; and Professor Fernando Meza, University of Minnesota.

Michael Oreka is a Master of Music in Instrumental Conducting candidate at Stephen F. Austin State University in Nacogdoches, Texas, where he serves as Graduate Assistant with both the band and percussion departments. Michael received his Bachelor in Music Education degree from East Carolina University and has taught instrumental music in Mississippi and Texas. PN

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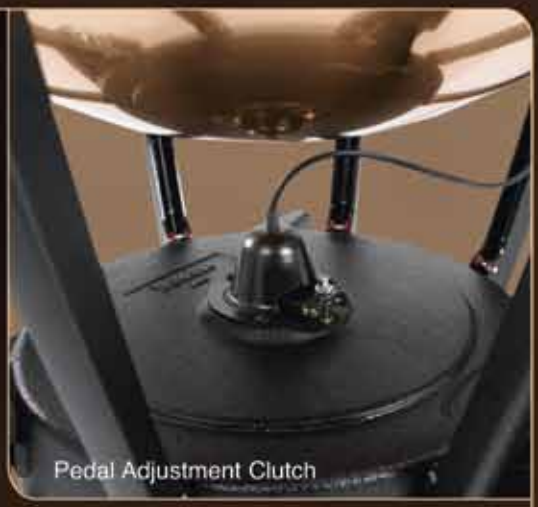

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Optimize Your Performance Through Nutrition

By Andy Harnsberger

There have been many comparisons of percussionists to athletes. We use many of the same muscles that an athlete might use. We need to have muscular control, flexibility, and endurance, all the same qualities an athlete needs to be successful. We read articles about how to stretch and warm up properly, just as an athlete would. However, athletes that are striving to improve their performance also rely heavily on proper nutrition to provide them with endurance, muscular efficiency, and mental acuity.

As artists, we are constantly striving to find things that will give us an edge and improve our performance. We work on a variety of practice techniques, attend workshops, and read books or articles that will give us insight into the mind of the performing musician. But we tend to ignore some of the most basic and essential things that will help us excel.

Many percussionists, and musicians in general, underestimate the importance of proper nutrition for maximum performance. For many musicians, the average day consists of one or two meals: lunch and/or dinner, with a steady supply of caffeine or other stimulants to make it through the day. If we use athletes as our example, we realize we are not giving ourselves a realistic opportunity to live up to our potential.

Sports nutrition in its most basic form isn't rocket science. You need to make sure you are eating often enough, and getting enough quality calories from your food so that you can maintain high energy levels throughout the day. Make sure your intake of vitamins and minerals is adequate to support your active lifestyle, and eat "clean" foods that will allow you to keep mental focus all day long. In short, consume high quality "macronutrients" such as proteins, carbohydrates, and fat sources every day to optimize your performance.

PROTEINS

Protein has long been considered a muscle-building macronutrient, particularly important for strength-building and endurance. However, it is also essential for muscle maintenance, muscular control, and the repair of the body's cells. It is a major component of all muscles and is necessary for the production of antibodies, which fight against infection and illness, and is the main nutrient that keeps our hair shiny and healthy, our nails strong, our skin elastic, and our bones sturdy and healthy. Adequate amounts of protein will aid with muscle memory, recovery from injury, and adding longevity to our performing careers.

Some good examples of high-quality proteins are eggs, fish (such as salmon or tilapia), poultry (turkey or chicken breast without the skin), and lean beef. If you are vegetarian, try quinoa (pronounced "keen-wah"), a whole grain that is a complete source of protein. Vegetarians can also try beans, lentils, legumes, soy products (such as tofu), and protein powder supplements.

CARBOHYDRATES

The most important benefit of carbohydrates is that they provide instant energy to the body. According to the U.S. Department of Agriculture Dietary Guidelines for Americans, 45 to 65 percent of your daily calories should come from carbohydrates. They are the body's primary source of energy. Not only do our muscles require carbohydrates for energy, but our brains require carbohydrates to function properly, and the same can be said for our cardiovascular and nervous systems.

A diet consisting of complex carbohydrates such as starchy vegetables (sweet potatoes, brown rice), beans, legumes, whole grains, and cereals (oatmeal, cream of wheat, or rice) will help increase reaction time and memory performance. Strive for a balance of fruits, leafy vegetables, and starches.

FATS

Dietary fat is one of the three macronutrients, along with protein and carbohydrates, which provides energy for your body. There are numerous types of fat, and some are better for you than others. Fats to avoid are "saturated fat" and "trans fat." Fats that are considered healthy are "monounsaturated" and "polyunsaturated."

While all types of monounsaturated and polyunsaturated fats are good for you, Omega-3 fats are especially beneficial. Brain tissue is extremely rich in these vital nutrients, which help to ensure normal nerve-cell function. The brain does not function optimally if it is deprived of them.

Research indicates that fats play a significant role in cognitive function (memory, problem-solving abilities, etc.) as well as emotional health. Getting more omega-3 fatty acids in your diet can help you battle fatigue, sharpen your memory, and balance your mood. They have also been shown to reduce inflammation throughout the body. This helps repair the swelling that accumulates in the hands and wrists during practice sessions. It can also help you heal if you have been diagnosed with carpal tunnel syndrome or similar disorders.

Omega-3 fats are fatty acids that are essential to health, but your body can't make them. You can only get omega-3 fats from food. Salmon, herring, and other fish are good examples of where to find Omega-3s. If you are a vegetarian or you don't like fish, you can still get your omega-3 fix by eating algae, walnuts, flaxseeds or flaxseed oil, or by taking a fish oil supplement.

WATER

Although not a macronutrient, water is crucial to your health. Water comprises 75% of our body and almost 90% of our brain. If you want your muscles and brain to function optimally, you must stay hydrated. Health advocates all agree that it must be pure water, not other drinks that many people count toward their water consumption. Juice, soda pop, caffeinated beverages, and alcohol are all diuretics and cause you to lose water. Therefore for every drink you have that is in the diuretic category, you must drink one more glass of pure water.

A drop of just 2% in body water causes short-term memory problems and significant difficulties with concentration. Proper hydration will keep you mentally alert and focused throughout the day, and will also provide you with sustained energy. Water generates electrical and magnetic energy in every body cell, providing a natural power boost. Through drinking adequate water, the body is provided the best tool to continually do away with harmful toxins. This helps to keep a person in peak condition both physically and mentally.

CLEAN EATING

When describing clean eating, it's important to point out what clean eating is not. Clean eating is not a diet, although it is a great way to reduce body fat, lose weight and keep it off while maximizing your physical and mental performance. There are a few easy principles to follow:

1. Eat a small meal every two to three hours (five to six small meals per day) to keep blood sugar level and prevent hunger. This may seem like a lot at first. But remember, you are eating

smaller portions. If you really have a hard time with this, prepare your regular three meals and a snack for the day, and divide lunch and dinner in half. You've instantly got six small meals.

Combine lean proteins and complex carbohydrates at every meal. We know that muscles use carbohydrates for energy. But remember that your brain also prefers a steady supply of complex "carbs" for fuel. When the brain doesn't get its steady fuel supply, behavior and learning become more erratic. Eating lean proteins and complex carbohydrates often during the day provides a steady supply of energy to your muscles to keep them fully functional.

2. Avoid all over-processed and refined foods (especially sugar, white rice, and white flour); avoid soda and other sugary juices and drinks. These types of sugars cause mood swings and "clog" your brain, keeping it from functioning optimally.

3. Avoid saturated and trans fats; instead, consume healthy fats such as those mentioned above.

4. Follow a low-sodium diet and drink plenty of water throughout the day to ensure proper hydration. Elevated levels of sodium and lack of water are key contributors to swelling in the muscles and joints. Dehydration has also been linked to mental fatigue.

5. Avoid excessive alcohol consumption. Alcohol is another cause of dehydration, so limiting your consumption before a performance would be beneficial.

The benefits of eating clean foods are numerous. Not only will clean eating drastically improve overall health and wellness, but most clean eaters will also find that they gain a significant amount of energy and endurance. Those who eat clean also find that their new lifestyle improves sleep and mood levels, and helps them deal with stress more efficiently.

For the traveling musician unable to prepare the healthiest meal choices, there are alternatives to stopping at the closest fast food restaurant and getting a burger and fries. More and more fast food chains are offering healthy alternatives that are tasty and nutritious, such as lower-fat and lower-calorie salads and sandwiches on whole-grain bread. Forego the dressing, which usually packs a bunch of calories, fat, and sodium, and use oil and vinegar or lemon juice instead.

If you want to avoid the fast food stops altogether, prepare a travel cooler and stock it full of water, shredded chicken, fruits and vegetables, and whole-grain bread or wraps. If possible, travel with a small portable electric grill and rice cooker and you will be ready to prepare any meal. If you are bouncing from city to city and staying in hotels, try to choose places that have a refrigerator and microwave for easy food preparation. Get your choice of pre-cooked protein, microwaveable potato, and salad from the local grocery and you're set!

Planning ahead helps you develop and maintain healthy eating habits. Get out the calendar and figure out your food needs for the week ahead. Consider stocking:

- Whole-grain breads, cereals, and pasta
- Low-fat milk, reduced-fat shredded cheese, eggs, canned tuna, dried beans
- Lean meats or your choice of protein
- Fresh or frozen vegetables; fresh fruit.
- Quick-cooking grains such as 10-minute brown rice

NUTRITIONAL SUPPLEMENTS TO AID IN MEMORY AND BRAIN FUNCTION

These are *supplements* to your diet and should not be a substitute for proper nutrition.

Acetylcholine: maximizes mental ability and prevents memory loss in adults

Dimethylaminoethanol (DMAE): Aids in learning and memory. Not intended for everyday use. Best when used on days when you need to be more focused and alert.

Vitamin B complex: Needed for improved memory.

Pantothenic acid (vitamin B5): Needed for proper brain function

Vitamin E: 200 IU daily will improve blood flow to the brain

L-Glutamine, L-phenylalanine, L-aspartic acid: essential amino acids for normal brain function

L-Tyrosine: Helps sharpen learning, memory, and awareness: elevates moods and motivation

Coenzyme Q10: Improves brain and muscle oxygenation

Ginko biloba: increases blood flow to the brain and central nervous system, enhancing memory and brain function.

Herbs that are helpful for memory include anise, blue cohosh, ginseng, gotu-kola, and rosemary.

OTHER NUTRITIONAL TIPS TO IMPROVE PERFORMANCE

Pre-game meal: Two hours before a performance eat a small meal (200–300 calories) consisting of a serving each of whole grain, fruit/vegetable, and protein. For example: a turkey, lettuce, and tomato sandwich on whole grain bread, no butter. Drink plenty of water and have water available to sip during breaks.

Low to moderate amounts of caffeine (20mg–50mg) can increase mental alertness and improve concentration. However, too much caffeine can cause excitability and nervousness, so use with caution.

Bananas are a natural beta-blocker. Eating a banana 30–45 minutes before a performance can help decrease performance anxiety or stage fright.

Here are some examples of foods that are commonly known as "brain foods," or foods that will enhance brain function and memory: avocados, bananas, blueberries, broccoli, brown rice, brussel sprouts, cantaloupe, cheese, chicken breast, collard greens, eggs, flaxseed oil, legumes, lean protein, milk, oatmeal, oranges, peas, sweet potatoes, romaine lettuce, salmon, soybeans, spinach, fresh tuna.

Clean eating is a lifestyle that requires time, commitment, and pre-planning. It is not about deprivation, avoiding food groups, counting calories, or starvation. At its most basic, clean eating is making the healthiest food choices possible, using the macronutrients listed above. Opt for fresh fruits and vegetables, whole grains and other complex carbohydrates, and lean cuts of meat instead of processed and refined foods.

Seek professional advice before beginning any diet program. Feel free to contact the author at andyharnsberger1@aol.com for additional information or questions.

Andy Harnsberger is Director of Percussion Studies/Artist in Residence at Lee University in Cleveland, Tennessee, and is a Certified Nutritionist specializing in nutrition for athletes. He has appeared at many PAS Days of Percussion and has been a featured solo artist at PASIC. Harnsberger earned his Doctorate of Musical Arts in Performance and Literature at the Eastman School of Music in Rochester, New York, where he also received the prestigious Performer's Certificate, and is a Certified Sports Nutrition Consultant through American Fitness Professionals and Associates. PN

The Quest for Solo Vibraphone Repertoire

By Joshua D. Smith

I was giving a vibraphone lesson recently when a student asked me, "Can you recommend any good solo repertoire for concert vibraphone?" Realizing the term "repertoire" meant something of more substance, value, and worth than simply all the "literature" available, my mind went blank after listing my 10 to 12 favorite solo vibraphone pieces. This opportunity, though, served as the impetus for my research aimed at finding not just quality repertoire, but rather all the solo vibraphone pieces that are available in print. What better way to make an informed decision than to have a list of all your options?

I hypothesized that a list of solo vibraphone pieces would crest at a total number considerably smaller than, for example, a list of solo marimba works. My reasoning stemmed from the multitude of recitals I have attended where marimba was the only instrument featured, akin to a solo piano recital. My predictions were correct. At the printing of this article, the Siwe *Guide to Solo and Ensemble Percussion Literature* registers 740 solos for vibraphone and 1,830 for solo marimba. It is important to note the Siwe list also includes method books and the like, some of which are not appropriate for a solo recital.

Further research uncovered a distinction between works that are jazz in nature and those that are classical in their presentation. While classical concert vibraphone does shine through in a handful of early compositions, thanks to the efforts of Milhaud, Bergamo, and Crumb, a great deal of attention and popularity was garnered early in the instrument's history in the arena of jazz performance. This popularity is well earned considering the talent level and vision of pioneers like Lionel Hampton, Milt Jackson, and Gary Burton. This study makes no attempt to separate vibraphone from the jazz idiom, but rather includes jazz-oriented works to highlight the vast array of options and resources available to those wishing to delve deeper into the field of solo concert vibraphone.

METHODOLOGY

The bulk of my hands-on research consisted of cataloging solos available from publishers with an Internet presence, as well as those available from "warehouse" stores such as Steve Weiss Music and Percussion Specialist. I avoided works available from individual composers/self-publishers since technological advances continue to make this entrepreneurial endeavor easier than in times past. Seeing as there continues to be an increase in this population, I did not want to inadvertently exclude works from our ever-growing community of talented and successful composers.

The results given in this article are limited to printed solos available from online publishers and distributors. Furthermore, since solo vibraphone repertoire is my focus, I excluded from my list method books, solos containing the generic label "mallet solo," transcribed works from string instruments, and works written for marimba or xylophone with the publishers' or composers' suggestion that they could "also be performed on vibraphone." Instead, I focused on works expressly written for the unique sonic options available on vibraphone.

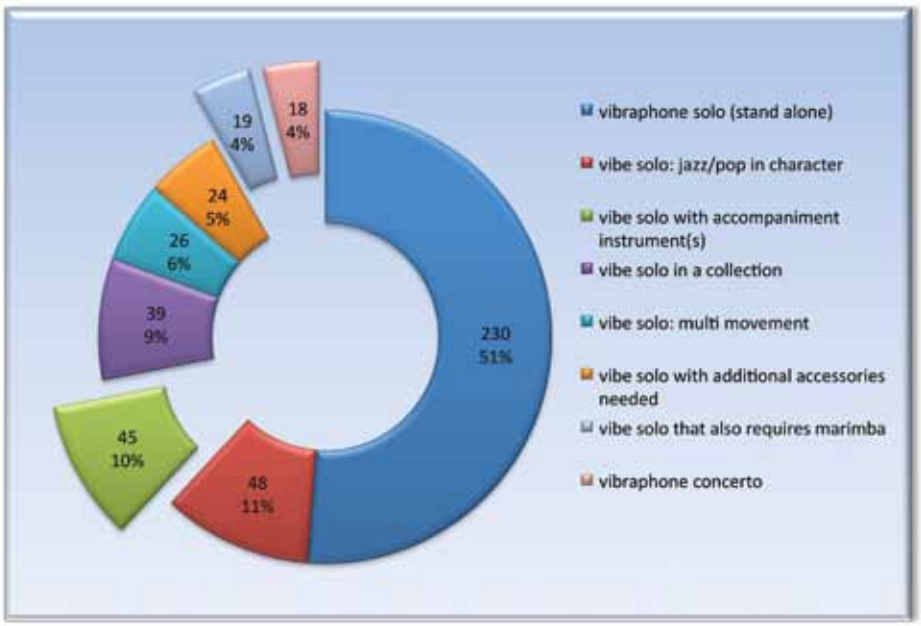
While jazz performance should in no way be discounted (or ignored) when choosing performance repertoire, my results do not represent solos available in "lead sheet" format, where chord voicing and melodic improvisation are at the discretion of the performer. My findings do, however, include solos that are jazz or pop in nature.

RESULTS

Searching and scrolling through the websites of 57 different publishers and distributors from 14 countries, I found 449 printed solos available for vibraphone. This total number includes concerti, solos sold in a collection (such as "Mirror from Another"), solos requiring additional elements (e.g., accessory percussion, soundscape) and solos with various forms of accompaniment (e.g., piano, choir) where the vibraphone remains the featured instrument.

While most online sellers include between one and seven vibraphone solos in their catalogs, several websites reside at the top in terms of the bulk of their offerings. Steve Weiss Music leads the pack with 72 available solo works (16% of the total), followed by Mostly Marimba at 37 works (8.2%) and Svensk Musik (Sweden) and C. Alan Publications each offering 34 works (7.5%). Really Good Music offers 30 pieces (6.6%), and it should be noted that these are all jazz/pop-oriented works. HoneyRock offers 27 pieces (6%), including the most prize winners from various PAS Composition Contests. Both Edition-Peters and United Music Publishers (UK) offer 16 works (3.5%), with Editions Francois Dhalmann (France) offering

Figure 1: Classifications of 449 vibraphone works



15 works (3.3%). Finishing out a top-10 list is MalletWorks with 14 works available (3.1%).

TRENDS

In an attempt to catalog trends of popularity and/or frequency, I also searched through a 10-year swath (1998–2008) of recital programs submitted to pas.org. My findings produced the following pieces and number of inclusions on recitals: selections from "Trilogy" by Tim Huesgon appeared on 53 recitals, "Mourning Dove Sonnet" by Christopher Deane appeared on 34 recitals, and Ney Rosauro's "Concerto for Vibraphone" appeared 27 times.

Additionally, by ranking mallet solo findings on the Steve Weiss website by "most popular," the list becomes ordered first with "Mirror from Another" by David Friedman, followed by Huesgen's "Trilogy," then "Suomineito" by Nebojša Živković, Deane's "Mourning Dove Sonnet," and "Music of the Day" by Bill Molenhof.

The accompanying chart (Figure 1) illustrates classifications of the 449 solos. Data shown in each segment represents the number of solos in that class, along with their respective percentage of the total. I chose to make a distinction in three classes that require additional instruments for a performance (e.g., piano, choir, wind band, orchestra), yet remain on the list because they are vibraphone-centric works.

REFLECTION

It is obvious that statistics of popularity and frequency are confined to only programs actually submitted to pas.org. Likewise, reality dictates that sales of pieces do not equate to number of performances. This data is included simply to reflect trends that are tracked through available Internet resources.

In the same spirit, the complete findings in this survey do not reflect quality of compositions, nor do any of these findings place one piece above another in terms of "recital worthiness." My aim is to encourage performers and instructors alike to program vibraphone literature with the same freedom and gusto as is commonly done with concert marimba. At this point in percussion history, with so many quality and diverse compositions available, there is every reason for vibraphone to be thought of as a featured instrument, and not simply another inclusion on a recital.

Joshua D. Smith is an Assistant Professor at Bethel University in McKenzie, Tenn. He received his Doctor of Musical Arts degree from the University of North Texas, a Master of Music Performance degree from James Madison University, and a Bachelor of Music Education degree from the University of Kentucky. Smith's teaching career includes both university and public school experience. PN

Joe Locke Vibes Solo on 'Satellite'

By Gustavo Agatiello

"Satellite" is an original composition by John Coltrane based on the standard "How High the Moon" by Morgan Lewis. Coltrane reharmonized the tune by utilizing a three-tonic system, a harmonic device he became very involved with during the late 1950s. He also added four measures to the form, where he created a dominant pedal.

Following is an analysis of an improvised solo played by vibist Joe Locke over the chord progression of "Satellite." Joe sent me a video recording of a practice session, and I transcribed it and analyzed two choruses. You can view the video at: http://allthingsvibraphone.blogspot.com/2011/05/satellite-joe-locke.html

This is a very challenging chord progression. Locke solos over these changes with incredible ease and musicality. Pay close attention to the execution of the lines, time feel, dynamics, touch, and articulation. It is impossible to notate all of these nuances, so following the transcription along with Joe's performance is crucial.

MEASURES 1–8

The solo starts with a simple motive, repeated throughout measures 1, 2, 3, 5, 6, and 7 that outlines each dominant chord (in 3rd inversion) anticipated by upper diatonic approach notes. These dominant chords resolve to the 3rd of the major and minor chords in measures 2, 3, 4, 6, 7, and 8. This is a very effective way of sounding the changes, while laying down a motivic idea for the first eight measures.

In measure 4, notice how a B♭maj7 chord is outlined (upper extension 7th chord) over the G–7, landing on tension ♭13 (A♭) of the dominant (C7). This is repeated in exact transposition in measure 8. Now the ♭13th (G♭) of B♭7 is resolved down a half step to F, the fifth of B♭7, which quickly turns into tension 9 as E♭maj7 is sounded.

MEASURES 9–10

This is a through-composed line, in contrast to the motivic idea of the first eight bars. The line still sounds the changes and utilizes both diatonic and chromatic approaches as well as passing notes. Notice how the notes D and A are used to connect the chord tones on the E♭maj7 chord in measure 9. In measure 10 Joe plays off of the D7, adds tension ♭9, and resolves by anticipating the 3rd of G–.

MEASURES 11–14

Note how both the major and minor 7th degrees of the G– chord are used, as well as the notes E♭ (♭6) and A (9th). Look at the combination of chromatic and diatonic approach notes in measure 13 (G♯, A, C, B) and how the same melodic cell used in measures 4 and 8 is brought back in measure 14.

MEASURE 15

The 5th of E♭maj7 is approached diatonically (C to B♭). See how both the A and B natural are resolved the B♭on the "and of four." The G natural on beat four is resolved to the F♯ on beat one of measure 16.

MEASURE 16

The Bmaj7 chord is sounded by connecting its 5th and 3rd with a diatonic passing note, then going back to the F♯, common to both Bmaj7 and D7 and descending with what could be a symmetrical diminished scale (half-whole from the root of D7) down to the 3rd of G major in measure 17. For the next eight bars Joe condenses a motivic idea with through-composed lines, alternating about two measures of each.

MEASURES 17–18

Take a look at the sequence starting on beat 3. It begins with a major four-note grouping (degrees 1, 2, 3, 5) from the root of B♭7. I like how this idea is continued, constantly altering the pattern to bring out different colors. For instance, on the E♭maj7 in measure 18, Joe plays degrees 7, 1, 2, 5. On the G♭7 he sounds ♭6, ♭7, ♭9, 3. These four notes result in an E–7♭5 chord in 3rd inversion. The source of such chord is the G♭ Mixolydian ♭9, ♭13 chord scale or mode, whose parent (or source) scale is B Harmonic Minor.

MEASURES 19–21

The ascending sequence is continued with another major four-note grouping (1, 2, 3, 5) from the 5th of Bmaj7, which brings out nice colors. On the D7 we see the beginning of a through-composed line. The notes C, D, E♭, F may suggest a D7 altered scale. The F natural on the "and of four" of measure 19 anticipates a descending B♭maj7 arpeggio (upper structure 7th chord), played over the G–7 chord in measure 20. On the C7 chord (just like in measure 10), Joe adds the ♭9 over the 3rd, 5th, and ♭7, resulting in an E°7. This is another upper-structure 7th chord derived from the C Mixolydian ♭9, ♭13 chord scale or mode, whose parent scale is F Harmonic Minor.

Back to the sequence, Joe alters the four-note grouping on the A♭7 chord by using the flat 9 instead of the natural 9. This may be drawn from the A♭ Mixolydian ♭9 chord scale, whose parent scale is D♭ Harmonic Major. Notice the similarities between measures 21 and 17.

MEASURES 22–26

The D♭maj7 chord is arpeggiated from its 7th, and a Symmetrical Diminished scale (half-whole from its root) is used over the E7, Amaj7, and C7. The juxtaposition of the "Sym Dim" sound over Amaj7 and C7 creates chromaticism and tension that is then resolved in measure 24. Notice the similarities between measures 24–25 and 8–9. On the "and of four" in measure 25 we see a descending D Mixolydian scale, starting on the 5th of the scale, played over the A–7♭5 and D7 chords in measure 26. Joe may be thinking A–7/D7 instead of A–7♭5/D7.

MEASURES 27–28

The 3rd of the G major chord is anticipated from measure 26, going into an ascending D pentatonic scale (degrees 1, 2, 3, 5, 6) over Gmaj7. In measure 28 an E♭ pentatonic is suggested (F, C, E♭, B♭). The A♯ on the "and of three" is the beginning of a double chromatic approach targeting the flat 7th (C) of the D9sus4 chord, which is reached on the second beat of measure 29.

MEASURE 29–34

Starting on beat 2 of measure 29, a D Mixolydian natural 9, ♭13 chord scale is suggested. Its parent scale is G Melodic Minor. From beat 2 in measure 30 though to the end of measure 32, Joe uses chromatic approaches that target a D augmented triad. He is perhaps thinking of D Altered scale (E♭ Melodic Minor) as the source scale. Notice how in measure 33, Joe plays a major four-note

grouping (1, 2, 3, 5) from the root of the dominant in exact transposition and in ascending minor thirds, juxtaposing a four-tonic system over D7.

MEASURES 35–36

Joe resorts back to the D Altered scale, drawing different sounds out of it. See the quick shift from a D major to a D minor triad (beats 1–3) and the outlining of an A♭ triad with diatonic passing notes through the end of measure 36.

MEASURES 37–40

This is a recapitulation of the motivic idea in measure 1, only this time Joe edits out two notes and its rhythm. Measure 38 is very interesting; Joe sounds a Sim Dim scale over the Ebmaj7, resolving to its root on beat 3. Both F and G are chromatic approaches that resolve to F♯ in measure 39. On the "and of two" of measure 39, Joe may be thinking D7 Altered and plays a chromatic approach to tension ♯9. On the "and of four" we see an inverted B♭ four-note grouping (D, C, B♭, F) played over G–7 in measure 40.

MEASURES 41–48

Once again, keeping a strong motivic sense (41–42), Joe references back to measures 21–22. From measures 43–47 we hear a cascade of sounds with a lot of intricacy. On the Amaj7, Joe plays a line derived from the E Sim Dim scale (dominant approach), which carries over from the preceding measure.

The following line—E♭, D, D♭, E, C, A, A♭, B♭, D♭, E—sounds a C7 Altered chord scale, with D and A natural as chromatic passing and approach notes respectively. The following line—C, B♭, A, G, A♭, C, G, F—sounds an F– four-note grouping (F, G, A♭, C) with an upper and lower chromatic approach (A and G) to the third (A♭).

Starting on the last two eighth-note triplets in measure 44, Joe outlines an A♭–7♭5 in 3rd inversion and a B♭7 in 1st inversion. The combination of these two chords suggest a B♭ Mixolydian ♭9, ♭13 scale (E♭ Harmonic Minor parent scale). The B♭7 sound is resolved on beat 3 of measure 45.

On beat 4, Joe starts anticipating the D7 by drawing sounds out of both D Mixolydian 9, ♭13 and D Mixolydian ♭9, ♭13, their parent scales being G Melodic and Harmonic Minor respectively. Notice how a D7 Mixolydian 9, ♭9, ♭13 is sounded over G– in measure 48.

MEASURES 49–56

The line begins with a D major four-note grouping (FNG) with a diatonic passing note

(G). In measure 51 Joe plays an E♭ FNG (E♭, F, G, B♭), then a D♭– FNG (D♭, E, G♭, A♭) without the D♭ over G♭7, and an A#– FNG (A#, D#, D#, F) without the A# over Bmaj7.

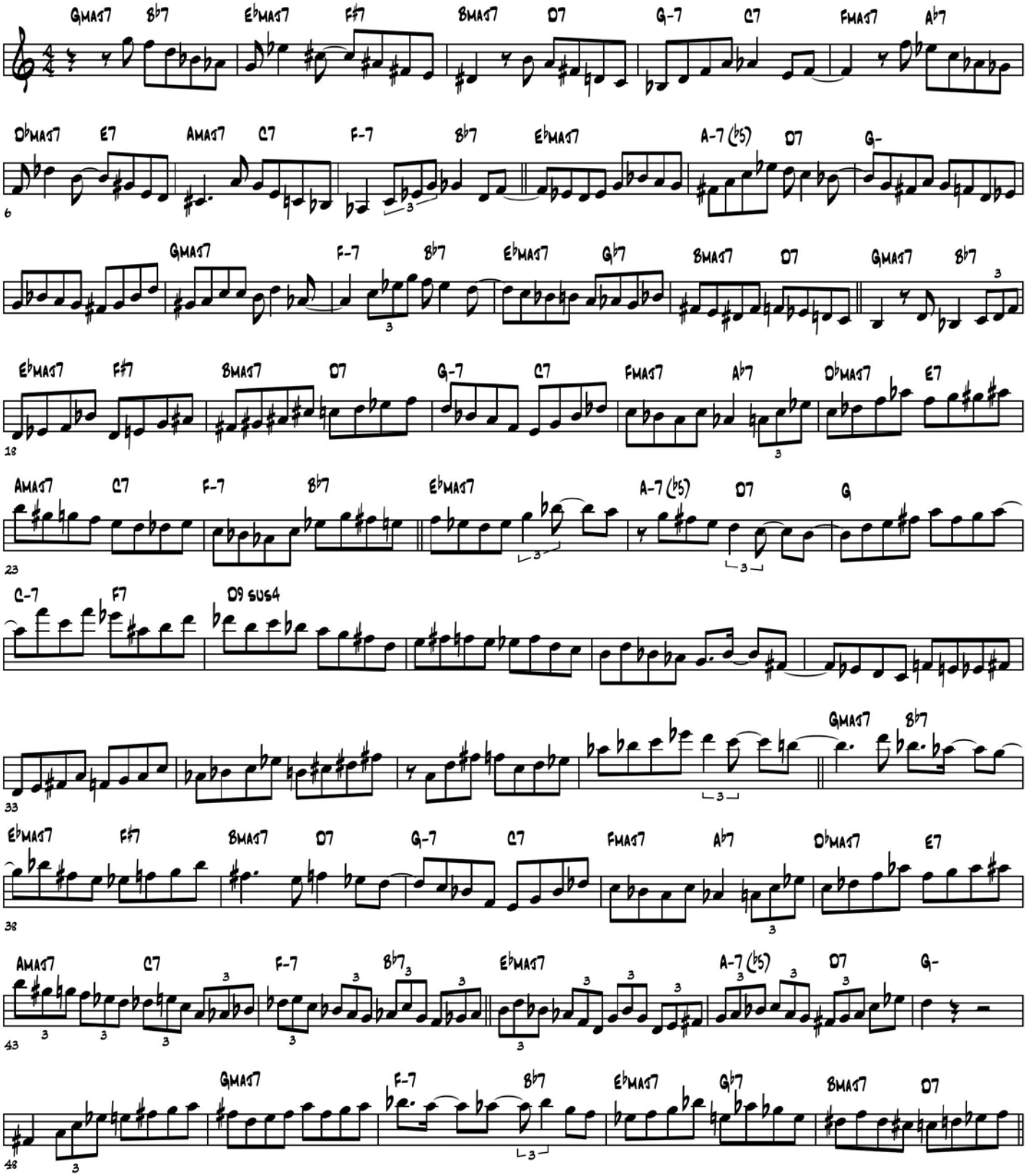
Note how in measures 53–54 Joe plays a similar line to that of measures 17–18, but with very subtle and important changes. Look out for the B FNG in measure 55, and how it ties into the D7. Measure 56 recalls measure 20 with octave displacement.

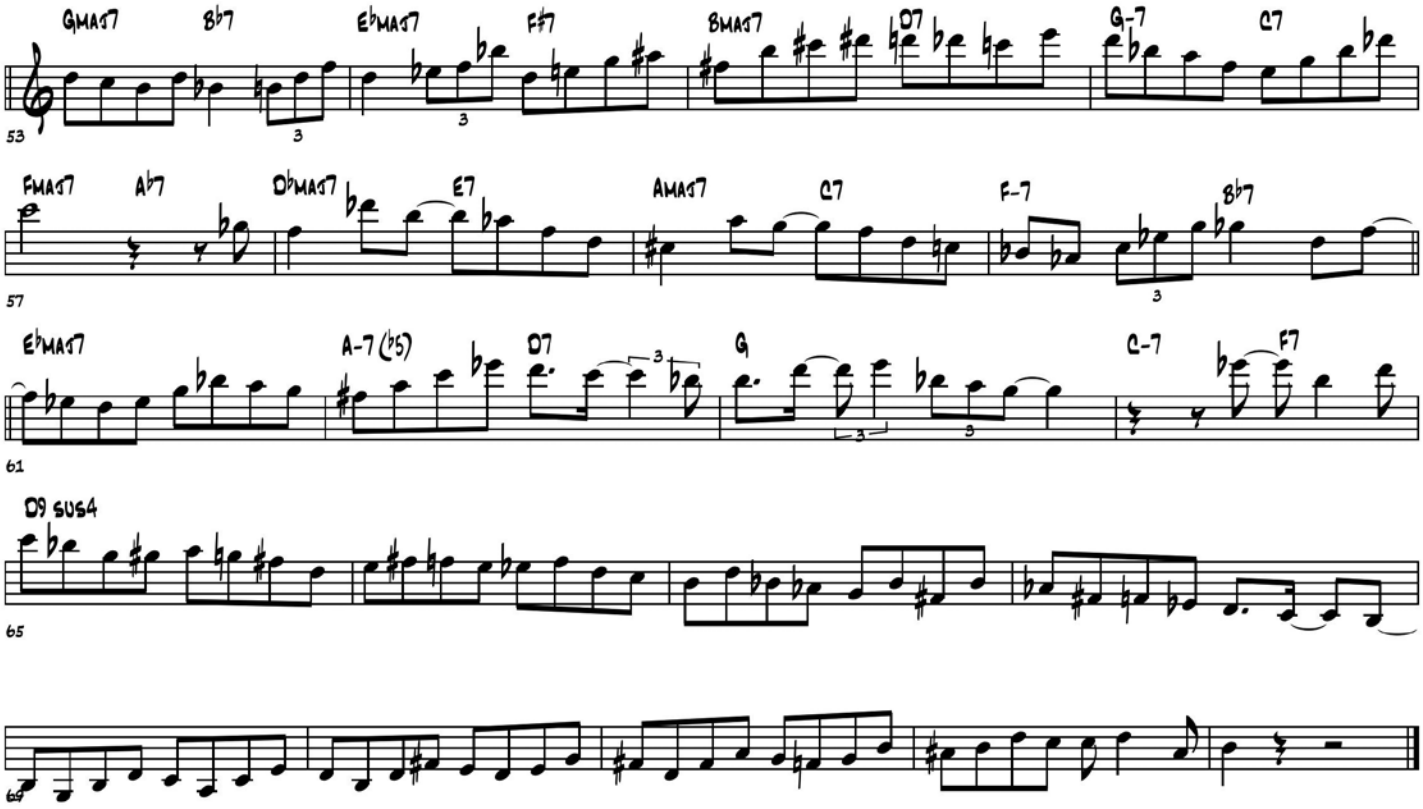
MEASURES 57–62

Compare the similarities to measures 5–10.

MEASURES 63–64

This is a blues phrase that begins with the last eighth-note triplet in measure 62. Notice the major pentatonic scale (G, A, B, D, E) with the added ♭3 (B♭). In measure 64 Joe starts a through-composed phrase that sounds the C–7 chord tones with a lower chromatic





approach (B) and upper diatonic approach (D) to C. The phrase continues into measure 65, where the A♭ resolves up to A. This can be considered a delayed resolution to the 3rd of F7, but since we are already in D7sus territory, we may also hear it as a resolution to the 5th of D7.

MEASURES 65–73

On beat 3 of measure 65 Joe continues the through-composed phrase by sounding a D triad, along with diatonic passing notes (A, [G], F♯, D, [E], F♯). He then adds more tension by deriving the line from a D7 Altered scale (D, Eb, F, F♯, G♯, B♭, C) with chromatic passing and approach notes. Notice how the notes E in measure 66 and B and G in measure 67 resolve into the D7 Altered chord scale, outlining an F♯maj7♯5 chord. This is a 7th chord built from the 3rd degree the D♯ Melodic Minor scale.

From 69–71, including the last eighth note in measure 62, Joe plays a pattern of diatonic triads on a D Mixolydian chord scale. In measure 72, note the lower chromatic approach (B♭) and upper diatonic approach (C) circling around B (3rd of Gmaj7) and finally resolving to it in measure 73.

I encourage you to study transcriptions in as much detail as possible. The benefits are endless. For further information about the improvisational concepts presented in this article, visit www.edsaindon.com/Articles.aspx

Gustavo Agatiello is on the faculty at the Berklee College of Music. PN

Guidelines for Marimba Practice and Performance

An introduction for the uninitiated

By Jeff Calissi

It's a safe assumption that among the various disciplines of percussion, the collegiate-level study of the mallet-keyboard instruments, particularly the marimba, is the most deficient. For the student who is new to the instrument, and to formal percussion studies, the marimba seemingly presents itself as an insurmountable goal.

While a college music program can be overwhelming, the study of percussion is a daunting task as well, particularly if a student is not proficient in the learning of the marimba. In addition to the curricula of music and general education classes that encompass a student's schedule, the study of a new instrument can be of additional stress. It can then be an easy fix for the student to skip practicing or lessons altogether, because the tasks can quickly become time-consuming and challenging.

It is during this time of the fall semester when good habits are formed that will take students through the rest of their journey through marimba studies. It is with this understanding, and with the help of several college instructors, that the following guidelines were created to facilitate a smooth progression of marimba study. It is written with the perspective of educating a student in the first person, as in a lesson.

MATERIALS

Saying "I can't afford [blank] (e.g., mallets, an etude book, pieces) right now" will only delay the inevitable and "Can I get that in a few weeks?" isn't a legitimate excuse. Please understand that if it were not necessary at the moment it was requested, your teacher wouldn't tell you to buy it. Think of it this way: Does your Algebra professor accept the excuse, "I can't afford a textbook right now. Can I just do the homework in a few weeks?"

Correspondingly, the amount of mallets and literature you may see other students possess was not amassed in one big order. It takes several semesters to acquire a bag full of mallets and music, so be patient and think of the materials you need to purchase for your percussion studies as you would the materials you need for any other class you are taking and will take.

PRACTICING

Being musical doesn't happen by thinking, it happens by doing, and the key to success is practice. Schedule your practice time like it's a class that you have to attend. If you treat practice like an optional "do it when you can" event, you won't be taking that time seriously. Schedule a block of time each day that lasts the same amount of time as another class or classes. While scheduling, though, keep in mind if you're on a computer or phone more than you're practicing, you need to re-evaluate your priorities.

Once in the practice room, set an attainable amount of goals and remember quality over quantity, meaning the amount of practice you attempt is meaningless if you haven't accomplished anything during that time. Don't just say, "I'm going to practice" in an ambiguous fashion. Setting a schedule will help break down a 10-minute/five-page marimba piece into manageable sections. For example, say, "I'm going to warm-up for 15 minutes and include two-mallet major scales and arpeggios, four-mallet chord progressions using different techniques, and independent rolls, then do three exercises of sight-reading. I will then attempt to get from the beginning to rehearsal letter B at a moderate tempo."

Although the literature you have been assigned is important, be sure to practice the "boring" exercises like scales and sight-reading, too. Remember, you learned a language by way of vocabulary. What is commonly called "boring" is a musician's vocabulary, and you need to have an understanding of our percussion language before applying it to repertoire.

REPERTOIRE

With practice comes the steady sequence of literature that will be progressively more difficult. With one piece leading to another, combined with an inherent nature of being impatient, it's easy to become distracted by what you may see as something that can be tackled tomorrow. This is where you need to trust your teacher. Do the boring technical exercises and "easy" literature, treating it as though it was the greatest music ever written. When you have shown mastery of the basics and a willingness to examine your own musicality and technique, then the "fun stuff" begins.

Remember to always make beautiful music and do not worry about the difficulty level. Rather, make whatever you play sound as beautiful as possible. Nobody walks away from an outstanding performance and says, "Nice playing, but it was such an easy piece. I'm not impressed." Even a "simple" piece performed well will leave a great impression on your colleagues and audience. It will also help you hone your performance chops and make you a better musician.

LESSONS

Lessons were once described to me as "miniature performances" for an audience of one—the teacher. There are a certain number of "passes" a teacher is willing to give if no progression is made from the prior lesson, hence no "performance" that week. If any form of excuses becomes habitual, it starts to reflect poorly on you and stands to protract your studies to where the jury exam will not show any indication of development.

With few exceptions, such as an errant week of more-than-usual schoolwork that prevented daily practice, arriving to a lesson half-prepared is the same as being unprepared. For example, saying, "I had a question" about several passages or pages of music doesn't help with what you should have practiced all week long. This remark translates as you not taking the initiative to ask the question prior to your lesson, perhaps during percussion ensemble rehearsal, office hours, or seeing your professor in the hallway.

Also, you should never come to your lesson and announce, "I couldn't practice [blank] this week because I couldn't find my music." This tells your instructor that the next hour will not consist of going over what you should have practiced, but rather the teacher questioning why it took so long for you to find the missing music.

A positive attitude will open a lot of doors and will make your lessons a joy to teach, but nothing beats actual time in a practice room. Empty smiles wear thin after a while, so push yourself. No accomplished musician, athlete, world leader, or entrepreneur became successful by doing the bare minimum, and raw talent will only get you so far.

Demand excellence in everything you do. If you're lazy with classes, homework, or life in general you probably won't have much success with the study of music, either. Expect yourself to go above and beyond in everything. It will inevitably help advance your practice habits and musicianship.

Outside of class, medical students study, law students study, biology students study, history students study, but musicians practice. So while students in other majors are busy reading books and studying notes for their field, you get to make music. What a wonderful and instantaneous reward!

And finally, remember that being "good" is easy—just don't mess up.

The author would like to thank the following colleagues for their insightful contributions to this article: Andy Kolar (Sacred Heart University), Kenyon Williams (Minnesota State University Moorhead), Josh Smith (Bethel University), and Pete Zambito (Lincoln University of Missouri).

Dr. Jeff Calissi is an Associate Professor of Music at Eastern Connecticut State University where he is the Director of Percussion Studies. He received degrees from Radford University and the University of North Carolina at Greensboro. Jeff has presented at PASIC, is an associate editor for *Percussive Notes*, and serves as Chair of the PAS Scholarly Research Committee. PN

Mendelssohn's 'Trumpet Overture': a Master Introduces Three Timpani

By Jimmy Musto

I recently performed a very exciting concert overture by Felix Mendelssohn entitled "Trumpet Overture," Op.101, 18. It was written in 1826 when Mendelssohn was just 17 years old, and is named for the trumpet calls that open the piece and return throughout. The timpani play a valuable supporting role by doubling the trumpets and giving rhythmic impetus to the opening motive. The personnel manager for the orchestra informed me that three timpani would be required for this overture. I have performed a considerable amount of Mendelssohn's music before, so I questioned the necessity for three timpani in this work. After some dialogue concerning the timpani part, the personnel manager eventually said, "The conductor will contact you about the timpani part."

The orchestra programming this piece performs music from the 17th to early 19th century. The conductor, Dr. Michael Haigler, has an astute ear for timpani sound, and an interest in early music. He strongly prefers a set of very old Ludwig & Ludwig hand-tuned, calfskin-head drums I use for music of this period. These drums once belonged to Charles White, formerly the timpanist with the L.A. Philharmonic. I generally use wood, leather covered, or very hard felt mallets, which is typical for performing music of the classical and early romantic eras. Performing on these drums in a Long Island, New York seaside town in late May always keeps things exciting, to say the least.

I had never before seen a Mendelssohn timpani part that required three drums. I have changed notes in the "Overture to A Midsummer Night's Dream" to fit the harmonic scheme, but I never added notes. The "Trumpet Overture" was written during the last year of Beethoven's life, during which time the timpani were being brought to a high level of soloistic capacity. Previous to this performance, I had not considered the compositional origins of writing for more than two timpani in concert literature. I was about to enter an interesting facet in the role of timpani use in European concert music of the 19th Century. I realized it made perfect sense for Mendelssohn's timpani writing to evolve from the place Beethoven had taken it with his "Ninth Symphony" in 1824.

I have since discovered that the "Trumpet Overture" is not the first piece of European concert music to utilize three timpani, but it is the first by Mendelssohn to do so. Dating as far back as 1803, the composers Weber, Vogler, Spohr, and Reicha wrote parts for three and even four timpani. Mendelssohn is by far a more recognizable composer in today's orchestral concert music than the aforementioned, and this unfortunately overshadows their accomplishments. That aside, the point here is not just the use of three drums, but also some of the orchestration techniques for the timpani that Mendelssohn employs in this work. A PAS research article entitled "Nineteenth-Century Innovations in the Use and Construction of the Timpani" by Dr. Edmund A. Bowles [*Percussive Notes Research Edition*, 19:2, March 1982] provided wonderful insight into the type of timpani used in this period and the unrest among composers to extend the capabilities thereof. This was truly a period of change for the timpani, not only in stature, but also in physical construction.

James Blades and Gordon Peters, in their treatises on timpani and percussion of this period, have references to some of the changes taking place at that time. These authors both refer to Hector Berlioz, a master of orchestration in the 19th century. Berlioz, in his *Treatise on Instrumentation*, mentions that the timpanist from the Paris Opera began using three timpani to further the tonal possibilities of a solo kettledrummer. He unfortunately does not mention a specific date for his observation. It should also be mentioned that this treatise on orchestration was written closer to the middle of the 19th century. Berlioz also states it is better to have two pairs of timpani with two performers—one on each pair.

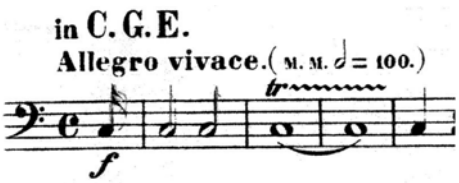
It is not unusual for notes to be changed in between movements during a performance of 18th- or early 19th-century music. This was the period of hand-tuned timpani, like the ones I was using for the concert with the "Trumpet Overture." More than two notes in a timpani part from this period would likely mean either re-tuning or utilizing more than two drums. I assured the conductor, regarding the "Trumpet Overture," that I could change notes quickly enough during a movement, even with hand-tuned drums and calf heads. He told me in this case it would be impossible. When I first saw the timpani part I realized that he had done his homework and the part would require more than two drums. I own a very old set of Goodman chain timpani with Remo Renaissance heads, and the 25-inch drum from that pair would be my third drum for this performance.

When I received the part, I noticed several unusual orchestration features that one does not often see in the timpani writing of this period. The piece begins with a sixteenth-note pickup played by the trumpets and timpani in a very fast tempo: half note = 100 (see Example 1). Measure 21 is the first place in the music where it becomes apparent that three drums are actually required. The timpanist must move from a C up to an E, and then a low G (see Example 2). This is possible on pedal timpani of today but certainly not on hand-tuned timpani from 1826.

Looking ahead in the music, at letter B there is a C major chord outlined in the second inversion within one measure—all three notes of the chord in one measure. It is a fanfare in unison with the trumpets (see Example 3). At 21 measures after letter K there is a repeat of the opening trumpet fanfare with the same timpani part, including the sixteenth-note pickup (see Example 4). This section starts at *pianissimo* and crescendos to *fortissimo* into letter L. It is a brilliant effect!

The ensuing measures reveal more writing for three drums, outlining a very soloistic timpani part in the measures just before letter M

Example 1



(see Example 5). By saying that it is soloistic, I don't mean that the passage is a technical showcase, but rather a harmonic outline—as if Mendelssohn intended for the drums to be more of a harmonic consideration than a rhythmic one. This section is subliminal, written more like a double–bass part than a timpani part.

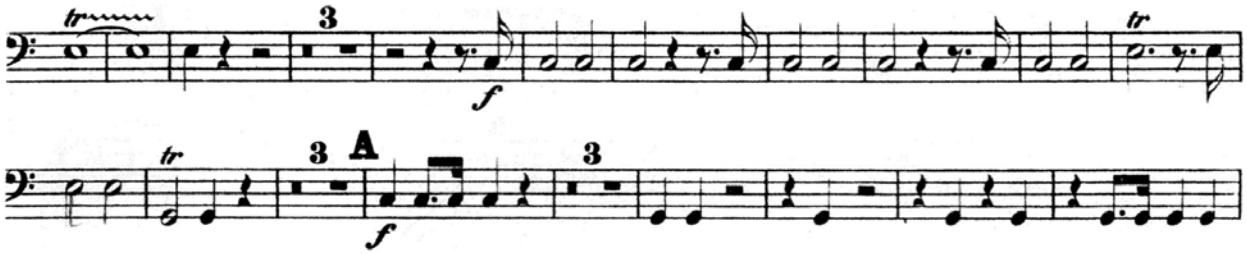
A very surprising feature of the piece occurs next. Fifteen measures after letter P, Mendelssohn writes a roll on an E, and then a double-stop roll on C and E (see Example 6)! I had never encountered anything like this in the timpani writing of this historical period. Beethoven wrote for single-stroke double stops in the third movement of his "Ninth Symphony," but a timpani roll on two drums was groundbreaking at this juncture. There is no doubt in my mind that at this point, Mendelssohn—in all of his 17-year-old wisdom—was stretching the technical capacity and, more importantly, the musical concept of what was expected of the orchestral timpanist in his time.

The effect that really reveals Mendelssohn's imaginative deviation from musical convention of the time, however, is the final chord of the piece. Although the piece is clearly in C major, the timpani and trumpets play an E on the last chord (see Example 7), creating the sensation of an unauthentic cadence. The result is one of complete surprise for the audience and, I might add, the orchestra.

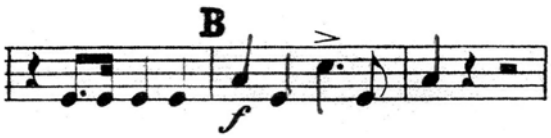
I encourage anyone so inclined to listen to the available recordings of this pivotal composition. There are recordings by conductors Claudio Abbado, Sir Neville Marriner, and Kurt Masur, and each one presents a different interpretation of the orchestral color in this youthful and sprightly piece. Mendelssohn's next composition was the "Overture to A Midsummer Night's Dream," written only five months after the "Trumpet Overture."

Jimmy Musto has performed as a timpanist and percussionist with many orchestras and artists in the New York City area. He performs with the New York Philharmonic, New Jersey Symphony, New York City Opera, American Symphony Orchestra, Israel Philharmonic, Westfield Symphony, New York Grand Opera, on Broadway, and with other freelance organizations in the metropolitan area. He is the director of the percussion department at Kean University in Union, New Jersey. PN

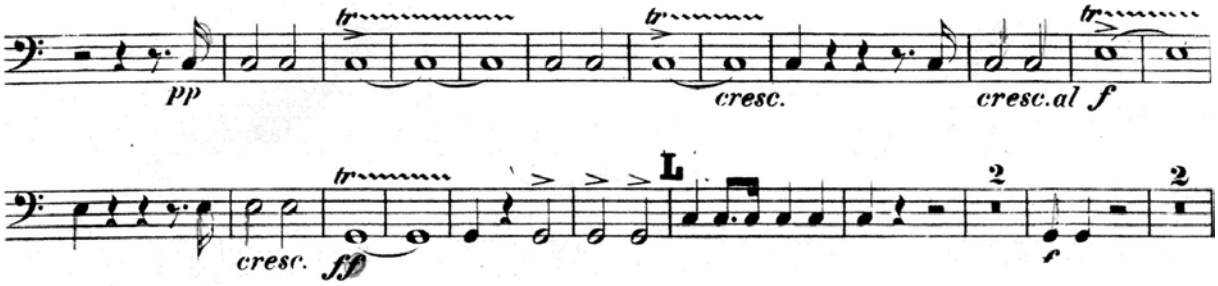
Example 2



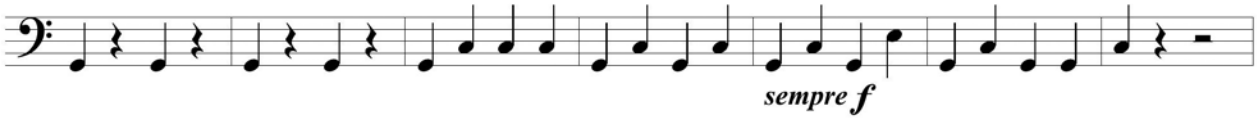
Example 3



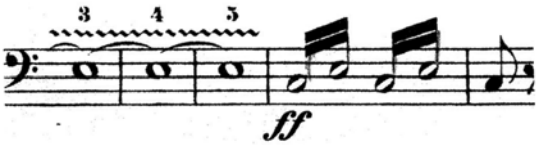
Example 4



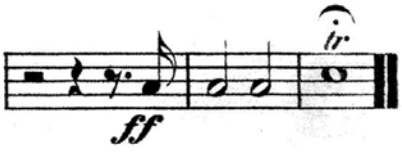
Example 5



Example 6



Example 7



Crossover Exercises

By Ted Warren

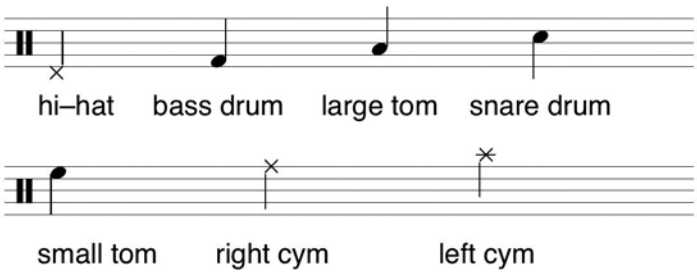
In this article I will introduce the technique of crossovers. Basically, a crossover occurs whenever we move one hand over the other to get to a certain part of the drumset. On a right-handed drumkit, if we play the hi-hat with our right hand while playing the snare drum with our left, we are playing a crossover. In this article, I will explore several ways of using this technique. In certain drumming circles, the use of crossovers is viewed as "showbizzy." However, judicious use of crossovers can:

A. Aid in playing fast tonal passages without changing stickings.
B. Aid in playing at a high volume without using doubles.
C. Create visual interest for the audience.

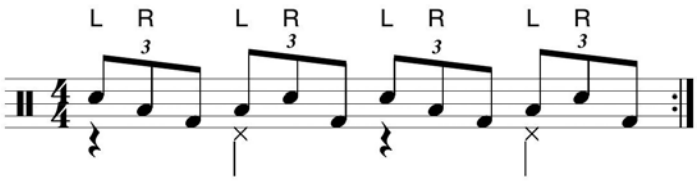
Remember, drummers from Papa Jo Jones to Bill Stewart have used this technique. There is no sin in something looking good as well as being musically effective.

Let's get started with a couple of examples that help prove the point that certain ideas are easier to execute with a crossover. In Example 1, we're playing a fairly typical triplet idea between snare, floor tom, and bass drum. We cross the right hand over the left on beats 2 and 4. Notice that even though we're crossing over, the sticking in our hands remains the same.

Music key

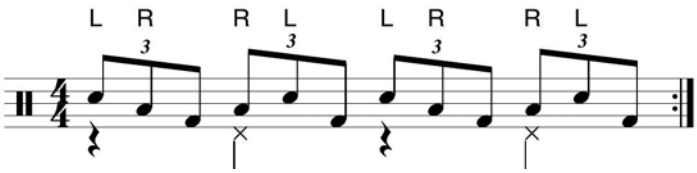


Example 1



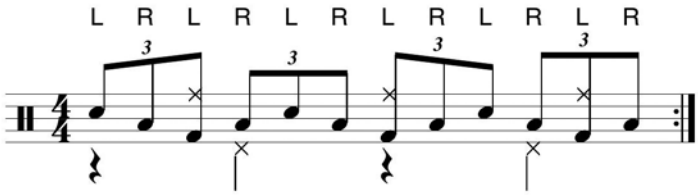
In Example 1a, we have to reverse the sticking on beats 2 and 4 to get the same tonal pattern, making the pattern more difficult to play, especially at fast tempos.

Example 1a



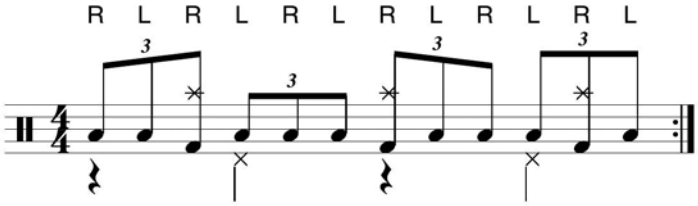
In Example 2, we're using another triplet pattern between the snare, floor tom, and right-side cymbal accompanied by the bass drum to get us used to crossing the left hand over the right. As I mentioned, most right-handed players are used to crossing the right hand over to play hi-hat and are somewhat weaker in crossing the left hand over. Remember, we start with the left hand, and it's alternate sticking all the way through.

Example 2



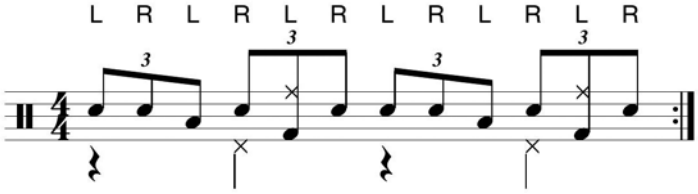
In Example 2a we're still playing consecutive alternating triplets but we're starting with the right hand and crossing the right hand over to reach the left-side cymbal.

Example 2a



Next, let's get used to crossing over and moving between drums as well. In Example 3 we're playing triplets starting with our left hand and crossing our left hand over our right to play on the floor tom and then the right-side cymbal.

Example 3



In Example 3a we're starting with our right hand and crossing over the left to play the small tom and then the left-side cymbal.

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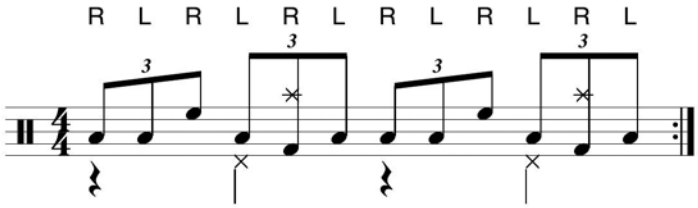
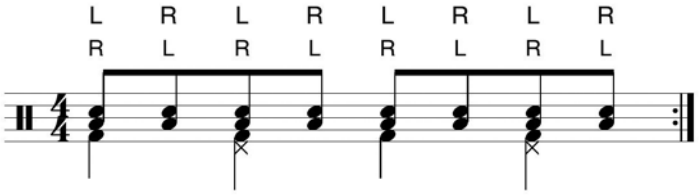
Example 3a



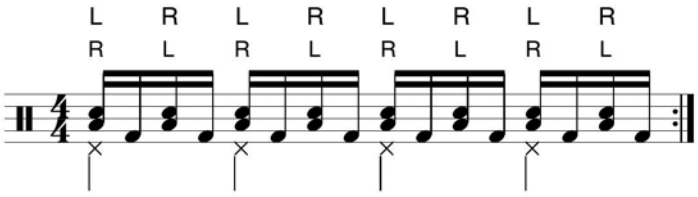
In Example 4 we're playing eighth notes with the snare drum and floor tom at the same time. We start with the left hand on the snare drum and the right hand on the floor tom, crossing the left hand over the right on all the "ands" in the bar.

Example 4



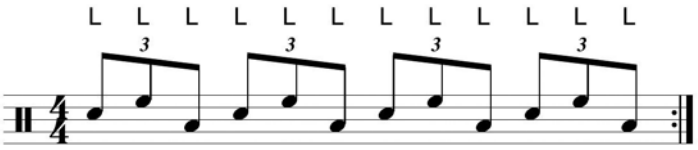
In Example 4a we've added the bass drum on all the upbeat sixteenth notes, as well as the hi-hat on all four beats. In all the examples, feel free to experiment with the placement of the hi-hat.

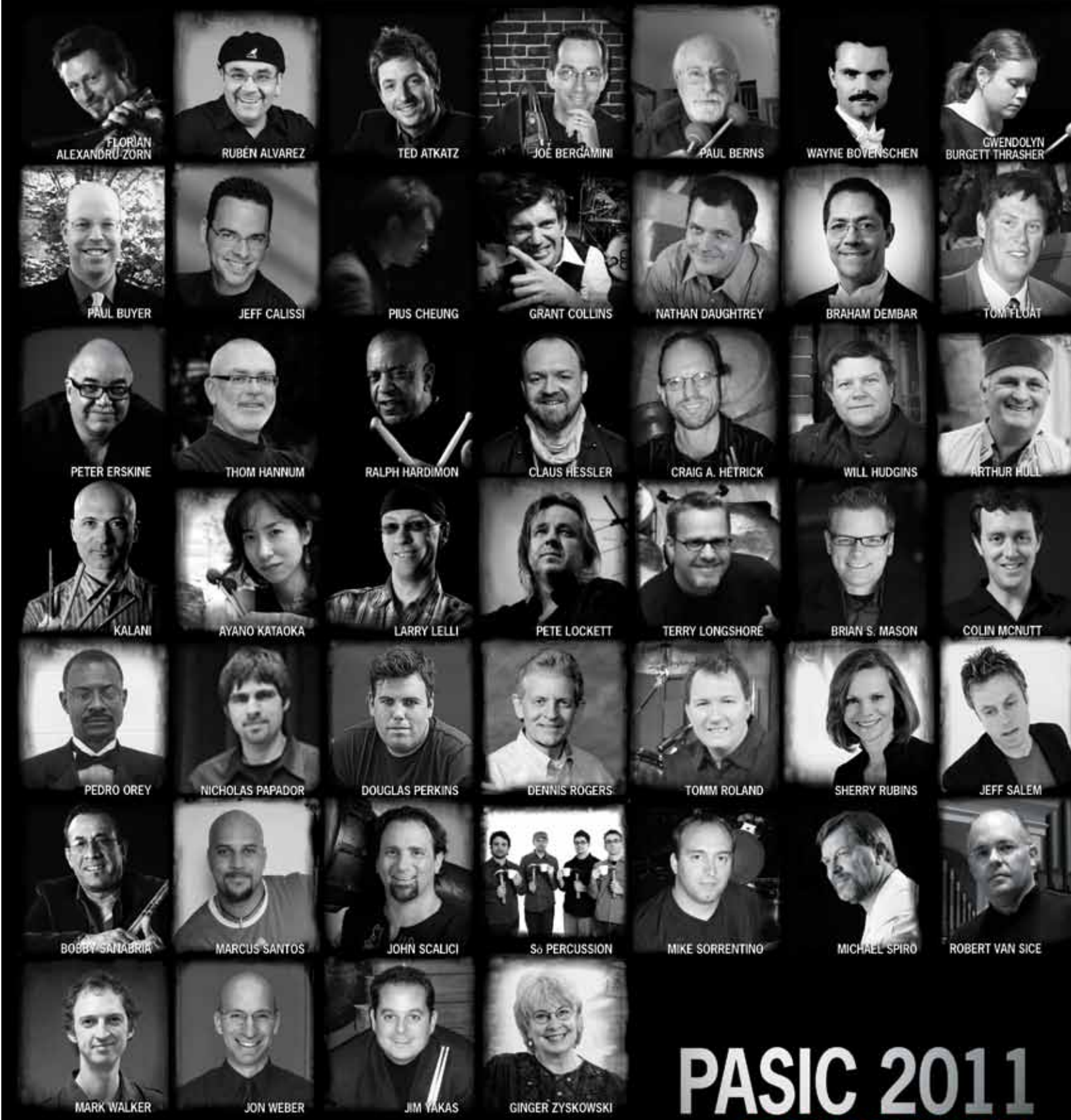
Example 4a



In this next example we combine the concepts from the earlier examples. Both hands are playing together again but they're making clockwise circles around the drums. Essentially, the right hand is "following" the left. Example 5a shows what the left hand is doing, Example 5b shows the right hand's motion, and 5c puts the hands together. Notice that the left hand crosses over the right every third triplet.

Example 5a





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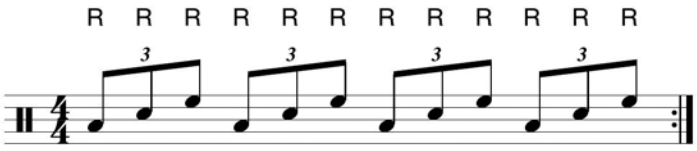
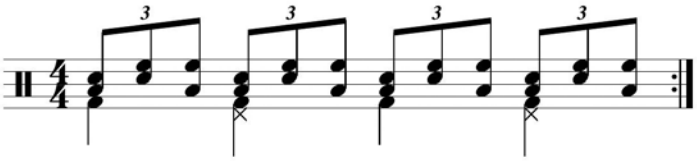
Example 5b

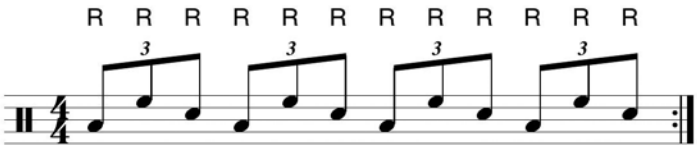


Example 5c

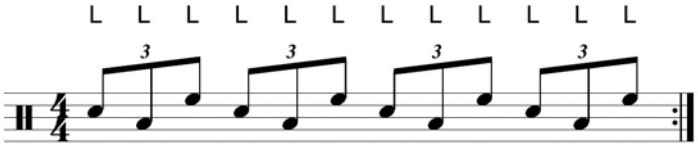


Finally in Examples 6a–c, we're reversing what we did in 5a–c. The hands start in the same place but now they are moving in a counter-clockwise direction. The left hand follows the right and the right hand crosses over the top every second triplet.

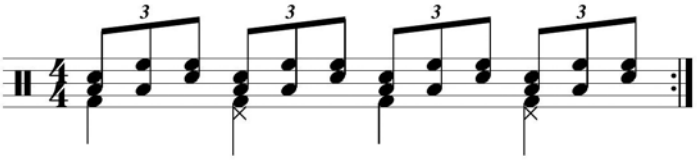
Example 6a



Example 6b



Example 6c



These are just a few ideas to get you started. Keep in mind that there are infinite things you can play with your feet while doing the crossovers with your hands (e.g., left-foot clave, samba or salsa foot patterns, or even playing the "melodies" to standard tunes).

So have fun, good luck, and don't get your arms twisted in a knot.

Ted Warren teaches at Mohawk College and the University of Guelph and fronts Ted's Warren Commission, which has released their second CD, *Songs For Doug* (*Doctor's Orders*). He was the drummer for the Boss Brass and can be heard on six of their recent CDs, including *Velvet and Brass* (with Mel Torme). PN

The Five T's

By Dennis DeLucia

Whether you are a young student, a high school player, a college percussion major, a member of a drum line, a teacher, or a professional, one easy way to evaluate the characteristics that describe a *good* drummer/percussionist is to consider the "Five T's": Time, Technique, Touch, Taste, and Tuning.

We can all think of additional "T" words such as talent, "teachability," thoroughness, texture, and timbre, but let's deal here with the essential five.

TIME

This is the first benchmark of any good drummer. If he or she does not have a good sense of time, it is hard to imagine playing well or getting (and keeping) many gigs, whether in school, corps, the symphony, or a recording studio. "Rhythm" is merely a series of long and short sounds separated by a certain length of silence or space. The length of the silence (space) between beats determines the tempo ("time"). When the instructor or center snare "taps-off" to start a phrase or exercise, he or she might tap two measures: "one…two…one-two-three-four." The *second* beat determines the tempo; if the tap-off is four quarter notes ("one-TWO-three-four"), the distance between one and TWO tells you the exact speed ("tempo," "time," "metronome marking") at which you are expected to play. If the tap-off is in eighth notes ("one-AND-two-and"), the second beat, or "AND," determines the pulse.

I believe in practicing with a metronome *some* of the time, but not *all* of the time. Marching bands and corps do not perform to a "click track," so be sure to wean the ensemble from reliance on the metronome so that live performances will be fundamentally solid.

Great players and great drum lines have a magical quality that transcends "time"—it's called "feel"—and it's next to impossible to describe in print, although you know it when you hear it! Good musicianship merely *starts* with playing "in time," but it doesn't *end* there.

TECHNIQUE

This is the way in which a percussionist *holds* and *moves* the sticks and mallets. Whether you play traditional or matched grip really does not matter to others as much as some of us drummers may think it does, so use whatever grip best suits your needs and ability. If your snare line plays traditional grip and you want to make the line, you had better learn and practice traditional grip. Many of the great jazz drummers play traditional at least some of the time, if not most or all of the time. Rock and Latin players tend to play matched, as do orchestral players, so my advice is to learn both grips so that you're prepared for anything!

Regardless of which grip you use, remember that "technique" is the method by which you control your sticks and mallets; it is not the end of the story! I believe in a totally relaxed style of playing.

Here's an easy acronym to help you: R.E.S.T. (as in "the importance of good rest"). To me, this acronym describes the best way to play: Relaxed, Efficient, Smooth, Tension-free. So RELAX, practice *seriously*, but make it fun!

TOUCH

This is the moment of truth for percussionists. It is the event that creates the *sound*, the instance at which the stick/mallet/brush strikes the instrument. Many factors go into creating a good, musical *quality of sound*: relaxed technique, confidence, an understanding of exactly *how and where* to strike the instrument, a knowledge of the various essential strokes, maturity, and the realization that different instruments require different approaches. (The Kevlar-headed marching snare, rope drum, concert snare, and drumset snare each have a different "sweet-spot" or "strike-point" and require a slightly different approach. And that's just the *snare drums*! Tenors, basses, timpani, mallets, and Latin drums each have their own unique circumstances.)

Remember: Relaxed, Efficient, Smooth, Tension-free.

TASTE

This is simply a "T" word for *musicality*. As a player, you must be aware of the integrity of the music that you are playing and, most importantly, *your role as an individual member of larger ensembles.* The snares are an ensemble unto themselves; the battery is a larger ensemble; the battery/pit is an even larger ensemble; and the entire band or corps is the largest ensemble! Ultimately, your duty is to the *whole*!

As a judge, I must evaluate the musical contributions ("taste") of both the arranger and the performers. Dynamics, accents, expression, time, "feel," idiomatic validity, rhythmic accuracy, ensemble cohesiveness, color, texture, blend, balance, and effectiveness are just some of the factors that are considered by judges and teachers. They *all* must be addressed by you, because it is you who will bring the written music to life.

TUNING

This is so important because if you have successfully addressed the other "T's" but your instrument sounds awful, or doesn't project adequately, or is too "boomy" for the ensemble, then your efforts will be wasted.

Here are some of my favorite tips for tuning your drums:

1. Use good drumheads.
2. Use heads that are appropriate for the musical style and the environment (indoors, outdoors, acoustic, amplified, concert, marching, etc.).
3. For a snare drum, tune the bottom (snare) head first, then tune the top (batter) head. The bottom head affects the sound dramatically, so tune it before addressing the top head so that you will hear a true sound when adjusting the tension on the batter head.
4. For two-headed toms, tune the bottom head first.
5. For marching bass drums, tune both heads to the same pitch. I like to tune the largest drum first, then work my way up to the smallest drum.
6. For tenors, tune the drums by striking them where you will actually play them (usually midway between the edge and center).
7. I like to tune tenors from the largest drum up to the smallest.
8. Muffle only as much as is necessary for the ensemble's style, blend, balance, and sound. Don't overdo it!
9. Remember the importance of *air*: it is a column of air that makes the "resonant" head (the bottom head on a snare or tom, the non-striking head on a concert bass) vibrate. Kevlar doesn't "give" as much as plastic when struck, so the column of air is much less. Do not ignore the concept of air flow in determining how a drum will sound and project.
10. Always tune to the natural range of the drum; size and shape will provide limitations.
11. Always tune for the style of music to be played.
12. Consider tuning your snares, tenors, and basses to *pitches* or *intervals* so that your ensemble will sound the same at every rehearsal and performance.

Dennis DeLucia is one of the most respected percussion teachers, arrangers, clinicians, and judges in the United States. He is the first percussionist to have been inducted into both the World Drum Corps Hall of Fame and the Drum Corps International Hall of Fame. He has two books currently in print: *The Drummer's Daily Drill* (1998) and *Dennis DeLucia's Percussion Discussion* (1995). PN

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The Electronic Percussion Experience

Hesitation and appreciation

By Josh Armstrong and Kyle Maxwell-Doherty

Joining a new ensemble for the first time can be a nerve wracking, stressful, and exciting experience that most of us have probably experienced at least once in our careers. Joining an ensemble composed entirely of electronic percussion instruments for the first time can result in extreme exaggeration of these feelings and emotions. In beginning to understand how electronic percussion really works, anxiety, utter confusion, laughter, and the occasional "deer in the headlights" look were all very common. However, if you can venture into the world of electronic percussion with a peer, colleague, or friend, the journey will be highly rewarding and influence future performances. Crosstalk was our way inside.

Crosstalk, the University of Arizona's Electronic Percussion Ensemble, offers a workshop experience for students to interact and perform with electronic instruments and music software widely used in the professional field. Entering the ensemble with limited knowledge in electronics, as well as differing acoustic backgrounds, we realized the knowledge gained from this experience was surprisingly transferable to acoustic percussion performance.

At the beginning of our time in Crosstalk, our exposure to electronics was at a similar level. We had each performed a solo piece with tape accompaniment, "The Final Precipice" by Jeffrey Peyton and Bruce Hamilton's "Edge (Corrugated Box)." However, neither of us had experience performing on any electronic percussion instruments. Our only exposure with these instruments involved watching performances by Future Man with Bela Fleck and the Flecktones, as well as hearing a colleague realize the synthesizer parts for an Emerson, Lake and Palmer transcription in percussion ensemble.

While on a recent road trip we had a discussion about our experiences in the ensemble. We shared many opinions, but some pivotal differences quickly became apparent. We both distinctly remember our first reaction to an entire room dedicated to exclusively electronic percussion and its striking similarity to a crowded storage closet. Looking back, however, we can agree that our first impressions were far from accurate; performing on purely electronic instruments has profoundly benefited our musicianship and overall outlook on music making.

We began discussing our individual preparation for Crosstalk rehearsals. A central theme in our discussion became how our unfamiliarity with the various controllers contributed to the difficulty of rehearsal preparation and posed the greatest challenge for us as beginners. The controllers we were using feature hundreds of parameters that can be programmed within the controller and inside the DAW (Digital Audio Workstation), all of which affect the resulting sound. It took some time to learn these elements and program them to obtain the sounds we were looking for. Like many new experiences, the learning curve smoothes out after continued exposure to the devices and computer software. Even after a year or two of experience, checking the owner's manual ever so often is still a common occurrence.

We found that an electronic rehearsal was not much different from acoustic ensemble rehearsals: We attempted to blend the sounds from all players, navigate the passages accurately, and offer a positive musical experience for our audience. The real change came in the technological aspect of Crosstalk rehearsals. In order to achieve the proper blending of sounds, simply playing softer, louder, or with a different touch (as in an acoustic rehearsal) would not suffice. An adjustment of the controller or sampler volume could be a quick fix, but frequently applying a filter or effect was the necessary solution. Sometimes entire rehearsals would be spent tracing a variety of technical issues, starting with the controller and ending with the computer. However, through troubleshooting, we learned much about how these controllers and computer programs function.

It became immediately apparent that the creation of a given sound was not, in fact, black or white. Some felt very strongly that when realizing an instrument in the computer program Reason or similar programs such as Live or Cubase, the best option was a complete and accurate acoustic representation. In contrast, others preferred the creation of a uniquely "electronic" sound. Essentially, if the composer asks for a piano, would you or would you not simply play piano? The choice of sound production is, of course, a personal and a musical one. A point of agreement between the authors is, however, that whatever decision is made, the final sound must blend well with the rest of the ensemble.

We both agree that Crosstalk greatly influenced our acoustic performance during and after the experience, namely in sound production and ensemble blending. As there are endless sound libraries available to the digital musician today, simply "playing around" in Reason or a related program exposes our ears to the countless intricate differences of a single sound or instrument. Taking that new sound revelation and applying it to an acoustic instrument was an immediate and almost unconscious reflex. Discovering the many possibilities to manipulate sound acoustically, whether by playing on a different part of the instrument or by using alternate implements, became an immediate obsession. Additionally, through the process of creating a brand-new blended electronic sound, creating unique acoustic blends as an ensemble began to happen with great frequency. This increased awareness of the electronic ensemble sound greatly affected our sound production in acoustic environments.

When pondering the future of electronic music, and specifically electronic instruments, much is still unknown. Perhaps electronic ensembles will become standard in music education programs or remain few and far between. Either way, current and future generations of students are becoming increasingly technologically savvy, and continuing to remain current with these advances is important whether you are a hobbyist, performer, or an educator. This uncertainty and endless possibility certainly makes the electronic percussion experience exciting. While one of us is content with the knowledge gained, but still prefers an acoustic atmosphere, the other applied the knowledge from Crosstalk by expanding into the solo electronic percussion realm.

Joining Crosstalk with both hesitation and apprehension was expected. Though many

differences exist between our experiences, performing on electronic percussion instruments affected each of us much more than initially anticipated. As we continue to grow as musicians, the challenge to better each and every aspect of our performance is constant. Perhaps moving away from the acoustic sphere might just make it a bit easier after all!

Josh Armstrong and **Kyle Maxwell-Doherty** are both DMA students at the University of Arizona. Armstrong is the Instructor of Percussion and Assistant Director of Bands at Delta State University. He received his bachelor's degree and master's degree from Texas Tech University and his primary teachers have included Dr. Lisa Rogers, Alan Shinn, Dr. Norman Weinberg, and Gary Cook. Maxwell-Doherty received his bachelor's degree from Concordia College-Moorhead and received his master's degree from the University of Arizona. His primary teachers have included Dr. David P. Eyler, Matthew Altmire, and Dr. Norman Weinberg. Together Josh and Kyle form the 2nd Measure Percussion Duo. They can be reached at jarmstrong@deltastate.edu and kyle.maxwelldoherty@gmail.com. PN

The Rhythm that Conquered the World

What Makes a "Good" Rhythm Good

By Godfried T. Toussaint

Dedicated to the memory of Bo Diddley

Much of the world's traditional and contemporary music makes use of characteristic rhythms called *timelines*. A timeline is a distinguished rhythmic ostinato, a rhythm that repeats throughout a piece of music with no variation, that gives the particular flavor of movement of the piece that incorporates it, and that acts as a timekeeper and structuring device for the musicians. Timelines may be played with any musical instrument, although a percussion instrument is usually preferred. Timelines may be clapped with the hands, as in the flamenco music of Southern Spain, they may be slapped on the thighs as was done by Buddy Holly's drummer Jerry Allison in the hit song "Everyday," or they may just be felt rather than sounded. In Sub-Saharan African music, timelines are usually played using an iron bell such as the gankogui or with two metal blades.

Perhaps the most quintessential timeline is what most people familiar with rockabilly music dub the Bo Diddley beat and salsa dancers call the clave *son*, which they apply to much other Cuban and Latin American music. This rhythm is illustrated in box notation in Figure 1. Each box represents a pulse, and the duration between any two adjacent pulses is one unit of time. There are 16 pulses; the first pulse occurs at time zero and the sixteenth at time 15. An empty box denotes a silent pulse or rest, and a box filled with a mark indicates a sounded (or felt) pulse. Thus the sounded pulses, also called *onsets*, for the clave *son* are those numbered 0, 3, 6, 10, and 12. This rhythm may also be represented by its sequence of adjacent inter-onset intervals (IOIs), which is 3-3-4-2-4.

In Afro-Cuban music, the clave *son* is played using a pair of sticks called *claves*, usually made of hard wood that produces a crisp, captivating tone that cuts through the variety of different sounds produced by all the other instruments being played. Since a timeline is continually repeated, and thus cyclic, it is often convenient to represent it by a set of points on a circle, sometimes called a *clock diagram*. Figure 2 shows the clave *son* represented as a polygon on such a clock diagram. The cycle contains the 16 equally spaced points (pulses) indicated by small circles. The white circles correspond to silent pulses, whereas the black filled circles denote sounded pulses. The rhythm begins on the pulse labeled zero, time flows in a clockwise direction, and the distance along the circle (arc) between two adjacent pulses corresponds to one unit of time. Connecting the adjacent onsets of a rhythm with straight-line segments, shown in Figure 2, yields yet another representation of the rhythm as a convex-polygon. Such a representation, it will be seen, is quite useful for a variety of different types of analyses.

Figure 2: The *clave son* in clock-diagram and polygon notations

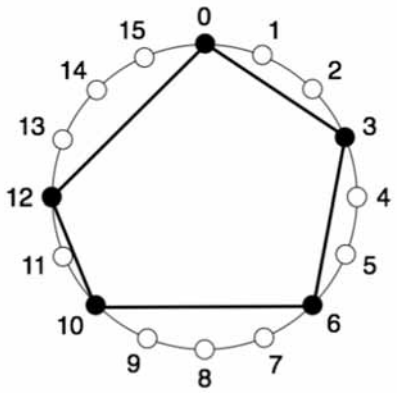
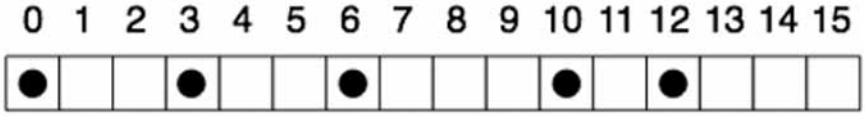


Figure 1: The *son* clave in box notation.



Very little is known about the history and evolution of this rhythm. Although most people associate it with the Cuban *son* and its offspring that include salsa and rockabilly, we can add a few additional historical facts that go into the much further distant past. In Ghana the rhythm is played on an iron bell and called the *kpanlogo* timeline. Some ethnomusicologists believe that this rhythm was transported from West Africa to Cuba with the slave trade sometime during the past 500 years. Others believe that another similar ancestral 12-pulse (ternary) rhythm with inter-onset interval sequence [2-2-3-2-3] travelled from West Africa to Cuba, where, with the influence of Spanish music, it was transformed or mutated into the binary 16-pulse version of the rhythm.

It is difficult to be sure of the rhythm's historical trajectory, since it was subject to an oral tradition in Sub-Saharan Africa. However, there exists a fascinating manuscript written in Bagdad in the middle of the Thirteenth Century by the music scholar Safi al-Din, titled "Kitāb al-Adwār," in which this rhythm is notated and labeled "*al-thaqil al-awwal*." Safi al-Din was one of the lucky survivors of the almost complete destruction of Bagdad by the Mongol invasion of 1258, and it makes one wonder if playing this rhythm for his captors contributed to saving his life. Presently it is not known if this rhythm migrated from Bagdad to West Africa or vice versa, or whether it was born in both places independently, and to the author's knowledge, no earlier written record of this rhythm exists.

Today the clave *son* enjoys the reputation as the most popular rhythm on the planet. It is heard in all corners of the world, in almost any type of music, including rhythm & blues, salsa, rockabilly, rock, soukous, jazz, house, and the fusion pop music of scores of countries. Indeed,

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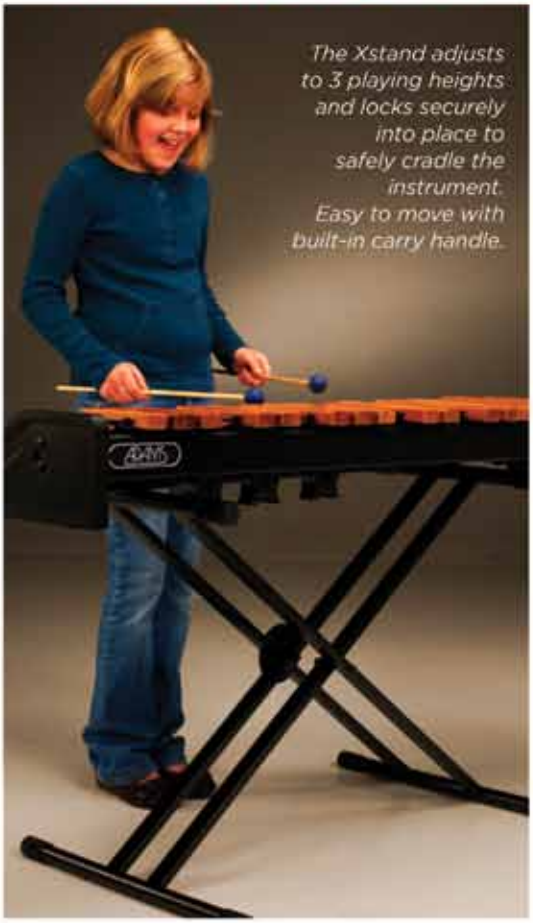

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it is fair to say that this is the rhythm that has conquered the world. For this reason, this 16-element binary sequence, this innocent-looking little pattern with inter-onset intervals 3-3-4-2-4 is a precious cultural object of great significance, and thus worthy of study.

Several natural questions arise about a pattern that ascends to the throne of musical timelines. What makes this rhythm so special? How can we explain its saliency as a timeline, and its seductive power over the human ear, and why did humanity come to prefer this rhythm above all others? This article provides answers to these questions.

MAXIMALLY EVEN RHYTHMS

From a purely combinatorial point of view, the rhythm in Figure 1 is merely one way of placing five pigeons into sixteen pigeonholes such that no pigeonhole has more than one pigeon. It is a high-school arithmetical exercise to calculate that there are 4,367 other ways of doing this! What is so special about this one particular configuration? Before turning to this issue, two other preliminary questions should be dispensed with first: what is so attractive about a sequence of *16* pulses? Why not 11, 13, or 17 for example? And what is it that is so singular about *five* onsets? Why not four, six, or nine?

These two numbers—the number of pulses in the cycle of a timeline, and the number of these pulses that are sounded—vary widely among different cultures around the world. It is quite common for the number of pulses in the cycle to be as little as four. In Bulgarian music it may go as high as 33, and in the *talas* of Indian classical art music it may be as long as 128. The answers to these questions are essentially physiological and psychological; they lie to a large extent in the nature of the mental and physical constraints imposed by the human brain and body. Fundamentally, to be popular a rhythm should not be so complex that it becomes difficult to grasp by the masses, and at the same time it should not be so simple that it quickly becomes boring. Furthermore, to serve well as a timeline for dancing, its realization should not take much more than about two seconds, the duration of our conscious sense of the present.

Rhythms with an even number of pulses that is also a power of two are, for most people of the world, easier to assimilate than other rhythms. These constraints are already sufficient to bring the workable number of pulses down to small values that are powers of two, such as eight or 16. As for the number of onsets, for a timeline to afford a rich enough structure, five appears to be a good choice. However, a cycle of eight pulses does not provide enough room (in the sense of time) for five onsets to be distributed so as to create interesting patterns. If only three onsets are required, then eight pulses are sufficient to create a viable timeline, namely 3-3-2, the first half of the clave *son* (called the *tresillo* in Cuba), and itself one that also enjoys world popularity. Thus we are left with 16 pulses and five onsets as the most feasible candidates for creating a timeline that has a sufficiently rich structure.

The number of different rhythms that may be created with five onsets and 16 pulses is still a staggering 4,368. One of the most important desirable properties that a timeline should possess, and that will eliminate most candidates from the competition, is that the onsets should be distributed among the pulses *almost* as *evenly* as possible. Distributing four onsets as evenly as possible among sixteen pulses presents no problem; the solution is a rhythm with interval sequence 4-4-4-4. On the other hand, this pattern would be a boring and endless isochronous sequence of sounds that most musicologists would not even include in their definition of rhythm.

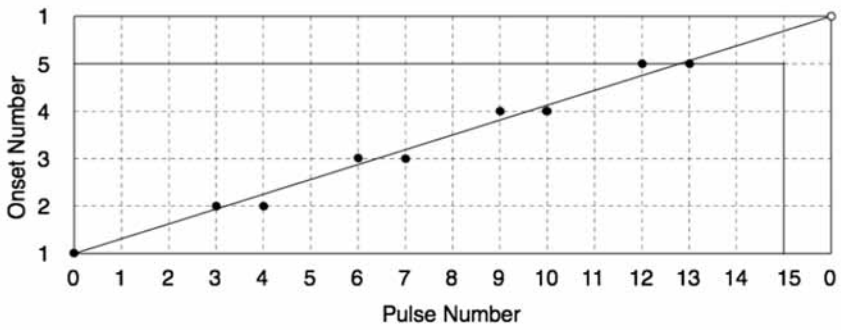
The number five, on the other hand, does not divide evenly into 16; it gives a value of 3.2. A nice way to visualize this division and the resulting recipe for generating the almost maximally even rhythms with five onsets among 16 pulses is illustrated in Figure 3, where the horizontal axis indicates the pulse number as a function of time, and the vertical axis indicates the index of the five onsets. The diagonal line connecting the first onset at pulse zero on the lower left, to its cyclic self-image, on the upper right, creates with the horizontal lines for each onset a set of intersection points that indicate the times at which the five perfectly evenly distributed onsets should be played: 0.0, 3.2, 6.4, 9.6, and 12.8. Each adjacent pair of onsets would thus be 3.2 units of time apart. But this would produce no rhythm at all, just an isochronous pulse. The onsets must be played at the times at which the pulses occur, marked in Figure 3 with pairs of black dots.

An optimal maximally even rhythm may be obtained by snapping the intersection points of the horizontal lines with the diagonal to their *nearest* pulse. Thus 3.2 would snap to 3, 6.4 to 6, 9.6 to 10, and 12.8 to 13, yielding the rhythm [3-3-4-3-3]. The *almost maximally even* rhythms are defined as all the rhythms with five onsets made up of one onset at pulse 0 and one onset from each pair of black dots on either side of the diagonal line. These onsets are obtained by snapping each intersection point to either its *nearest left* pulse *or* its *nearest right* pulse. Therefore at each of the four onsets following the first onset there are two onsets to choose from and the total number of almost maximally even rhythms is 2×2×2×2 = 16. These 16 rhythms are pictured in Figure 4, where they are listed in lexicographical order.

Note that in addition to the clave *son*, which is member number 14 of this family of rhythms, there are several other noteworthy rhythms (highlighted) that are used as timelines in different genres of music. Rhythm number 4 is a common timeline used in rap music, and was employed by Chucho Valdez as a drum timeline in his jazz composition "Invitation," released by EGREM CD0233 in Havana, Cuba, in 1997. Rhythm number 6 is common in many cultures and sometimes called the *shiko* bell pattern. Because all its inter-onset durations are multiples of two it may be expressed as the 8-pulse pattern 2-1-2-1-2, and is also referred to as one of the *cinquillo* patterns in Cuba. Rhythm number 8 is a rotation of the bell pattern used in the Gahu drumming music of West Africa. The actual timeline is started on the third onset of rhythm number 8. Rhythm number 10 is the clave timeline used extensively in the rumba style of Cuban music. Rhythm number 13 is the timeline used in the bossa-nova music of Brazil. Note that several other rhythms are rotations of each other: rhythms 1, 9, 15, and 16 are rotations of the bossa-nova, rhythm 3 is a rotation of the rumba, and rhythms 5 and 11 are rotations of the clave *son*.

From the preceding exposition it follows that imposing the requirement that 5-onset, 16-pulse rhythms should be almost maximally even greatly reduces the number of potential candidates for good timelines from 4,368 to 16. To reduce this list of 16 down to one requires recruiting a few more desirable properties that a good timeline should possess.

Figure 3: Generating the 16 almost maximally even 5-onset, 16-pulse rhythms.



THE RHYTHMIC ODDITY PROPERTY

Compare the conga rhythm in Figure 5 (left) with the clave *son* on the right. The Figure shows a diameter of the circle emerging from each onset in the rhythms to its diametrically opposite (antipodal) pulse. The conga rhythm has two onsets, at pulses zero and eight, which are located diametrically opposite each other. They divide the cycle into two half-cycles (of equal duration). Regular rhythms with an even number of onsets contain many such pairs of antipodal onsets, and in general, the presence of such pairs contributes to making the rhythm less exciting than it otherwise could be.

It is generally considered that syncopation is the spice of rhythm. Almost maximally even rhythms that do not possess antipodal pairs of onsets will tend to be more syncopated. The clave *son* on the right, for example, contains no pairs of antipodal onsets. Note however, that by itself, this property is not sufficient to guarantee that a rhythm will be a good timeline. If all the rhythm's onsets are contained in one half-circle of the cycle then they obviously do not contain antipodal onsets.

Figure 4: The 16 almost maximally even rhythms with 5 onsets among 16 pulses.

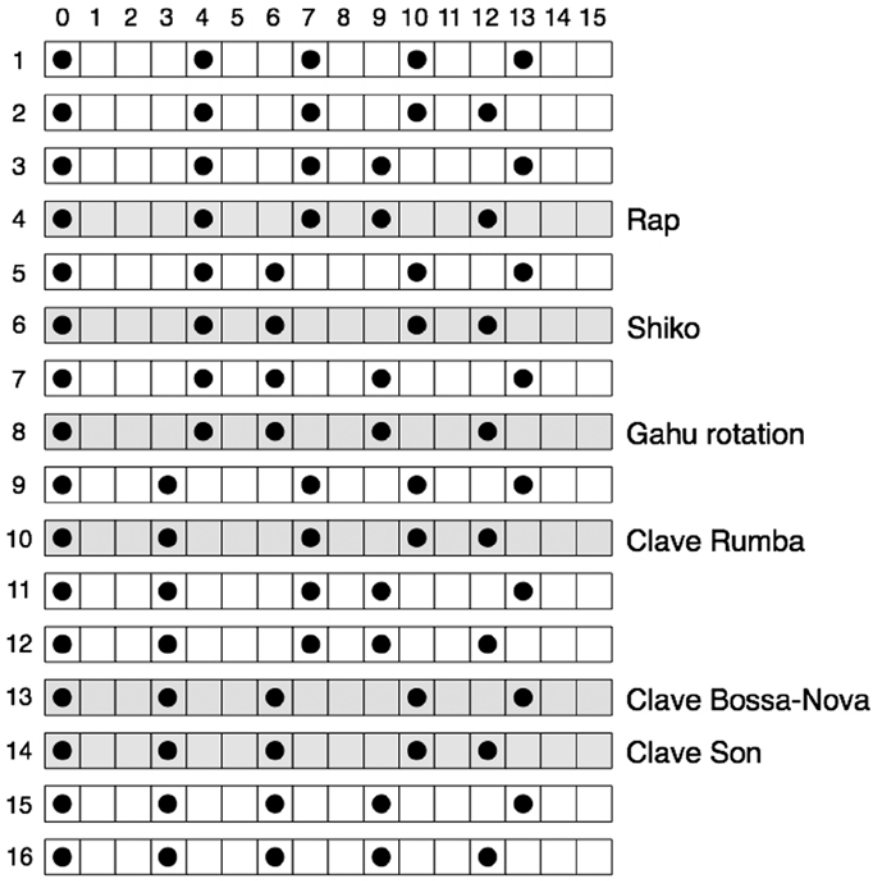
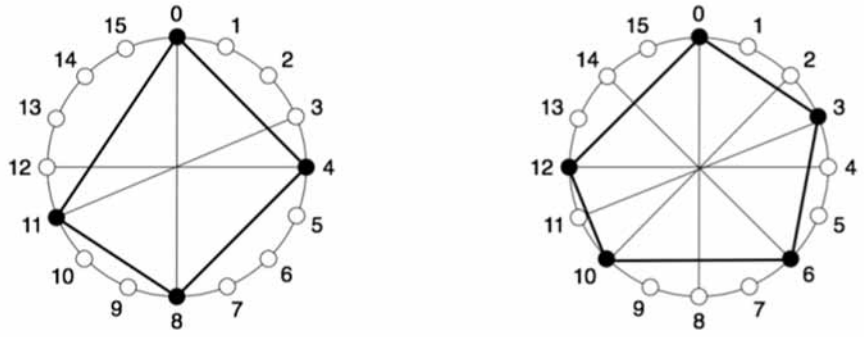


Figure 5: The *conga* (left) does not have *rhythmic oddity* but the *clave son* (right) does.



For example, the rhythm with IOIs given by 1-1-1-1-1-1-1-9 has no antipodal pairs of onsets, and it is quite useless as a timeline. Rhythms that contain no antipodal pairs of onsets are said to possess the *rhythmic oddity* property. The ethnomusicologist Simha Arom coined this term after his discovery that most of the rhythm timelines used in the traditional music of the Aka Pygmies in Central Africa exhibited this property. Note that this property is invariant to rotations of the rhythm. In a cycle of 16 pulses, any consecutive inter-onset durations that sum up to eight pulses will, of course, divide the cycle into two half-cycles. Therefore the rap, shiko, and gahu rhythms in Figure 4 (as well as all their rotations) contain antipodal pairs of onsets, as does rhythm number 2. To obtain a more exciting rhythm timeline, those candidates that do not have the rhythmic oddity property may thus be discarded. However, that still leaves the *son*, rumba, bossa-nova, and the rhythms numbered 7 and 12 as contenders for the throne.

THE SHADOW OF A RHYTHM

Picture yourself playing the 3-onset, 8-pulse rhythm with inter-onset-interval sequence 2-2-4, shown in Figure 6 (left) in polygon notation. While playing this rhythm, observe the gesture of your arm (or hand, or mallet). In particular, focus on the distance between your arm and the instrument you are

striking, as a function of time. Chances are that this distance function looks similar to the curve shown in Figure 7, which illustrates two cycles of the rhythm, and shows the points in time (pulses) at which your hand or other instrument strikes the instrument, namely 0, 2, 4, 0, 2, 4, 0.

The points at which your arm achieves maximum height are likely to be the *midpoints* of the inter-onset-intervals, indicated in Figure 7 with vertical lines at pulses 1, 3, 6, 1, 3, 6. These midpoints themselves may be interpreted as determining another unsounded rhythm of sorts, a phantom of the rhythm actually heard. The resulting silent rhythm pictured in Figure 6 (right) is called the *shadow* of the rhythm 2-2-6 on the left. Since the muscles of the arm change their function at these midpoints in time, the nervous system must, perhaps unconsciously, register these moments in time. The performer, if not also the listener, must feel this phantom rhythm. Some musicologists therefore believe that shadow rhythms are physiologically and psychologically relevant to the proper study and understanding of rhythm. Indeed, some go as far as to claim that motion and motor action are essential for a satisfactory explanation of rhythm.

Shadow rhythms should not be confused with *subjective* rhythms—those that are perceived by the listener but not actually produced acoustically. A subjective rhythm is an aural illusion, a perception that exists in the mind of the perceiver, but cannot be measured externally with scientific equipment, since it lacks a concomitant acoustic signal.

Figure 6: The rhythm 2-2-4 and its shadow

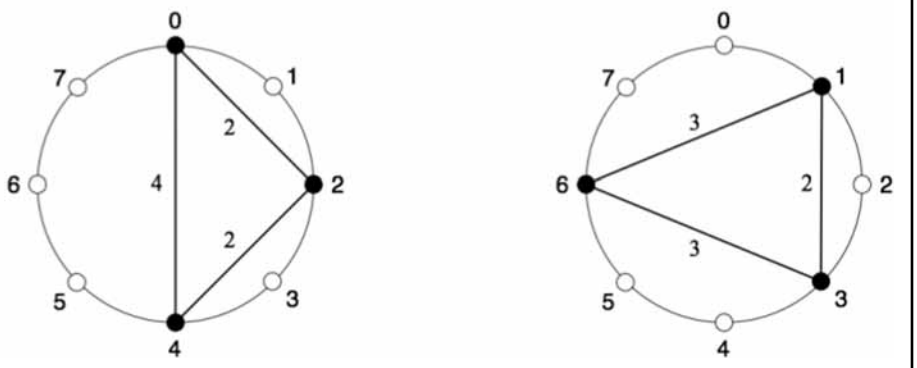


Figure 7: The vertical motion of a hand, arm, or mallet as a function of time.

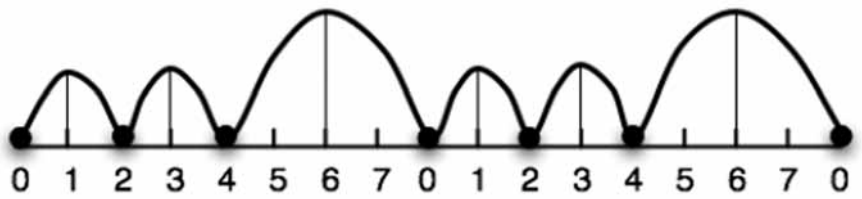


Figure 8: Two examples of *subjective* contours in the visual domain.

This phenomenon is analogous to that of subjective contours in the domain of visual pattern perception, illustrated in Figure 8, where on the left we perceive the contours of a white triangle and on the right those of a circle, both of which are not there. It should be emphasized that the subjective contours observed here are not *rational* conclusions about what must be there, but bona fide perceptions. In other words, with respect to the subjective triangle on the left, what is at stake is not the belief constructed from visual evidence that a white triangle is superimposed on three black disks, but rather that the non-existent lines themselves (the contours defining the boundary of an imaginary triangle) joining the pairs of disks, are perceived by the viewer. Similarly, with the figure on the right, the subjective contour does not refer to the fact that the viewer may conclude there is a white disk hiding a set of rays that meet at a central common point, but rather that a non-existent contour in the shape of a circle is perceived, a circle that has no visual signal that can be measured with photosensitive equipment. In both examples the white of the triangle and the disk also appears to be whiter than the white outside the triangle and disk.

Shadow rhythms and subjective rhythms should be distinguished from *inherent* rhythms, a term coined by the ethnomusicologist Gerhard Kubik. Inherent rhythms are those that are heard by the listener but not played by any single individual musician or instrument. Such rhythms may emerge from the interaction of different rhythms played on different instruments, or on the same instrument but with different tones, and unlike subjective rhythms they may exhibit acoustic reality, that is, they may be detected and measured with scientific equipment. This phenomenon is also called *streaming*.

If shadow rhythms are felt in some way by both musicians and listeners, even though they may not be sounded, and thus exhibit no acoustic reality, they must contribute in some way to the overall experience of the originating rhythms that shelter them. Furthermore, the nature of this contribution will be determined by the shared properties of the rhythm and its shadow. A useful notion for comparing a rhythm with its shadow, or more generally any two rhythms for that matter, is by means of *rhythmic contours*.

RHYTHMIC CONTOURS

Many applications in the field of music information retrieval require a method of measuring the similarity between two rhythms. Designing such a measure that agrees with how humans judge rhythm similarity is not an easy problem. Consider for example the two rhythms pictured in Figure 9. The clave *son* on the left is a *binary* rhythm defined on a cycle of 16 pulses. On the other hand the rhythm

on the right (sometimes called the *fume-fume*) is a *ternary* rhythm determined by a cycle of 12 pulses. Binary and ternary rhythms feel considerably different. Note that although both 12 and 16 are even numbers, 12 is divisible without remainder by three, but 16 is not. Objectively one would consider these two rhythms to be quite different from each other, yet many people, especially non-musicians, hear little or no difference between the two.

There are good psychological reasons for this phenomenon. The human perceptual system has a tendency to register relative changes between elements of a sequence of time intervals better than their absolute values. In other words, it is easier for the brain to code the qualitative *kind* of change that occurs between two adjacent durations than their exact (quantitative) values. More precisely, it is easier to tell whether the next interval in the sequence is shorter, longer, or the same as the previous interval, as compared with whether the next interval is exactly two-thirds, twice as long, or three times as long as the previous one.

Figure 9: Two very different rhythms but with the same *rhythmic contours*.

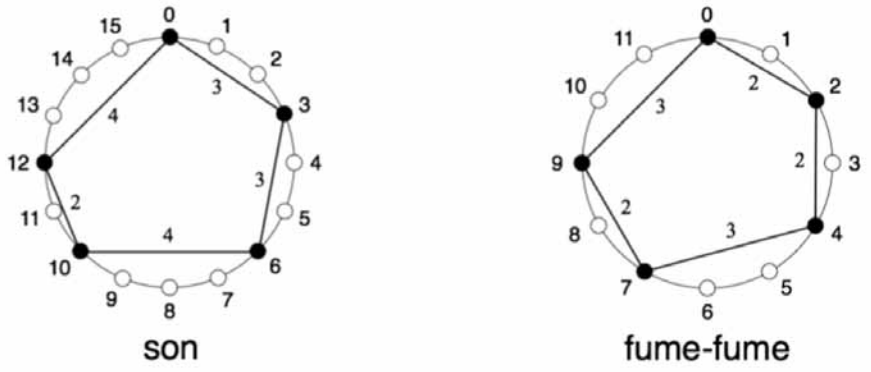


Figure 10: The six distinguished timelines and their *shadow* rhythms.

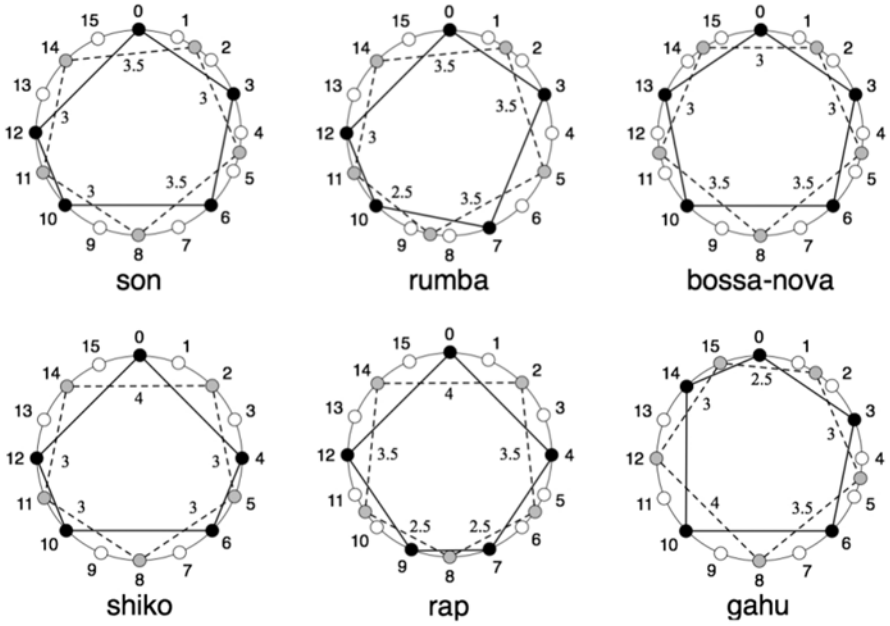


Figure 11: The rhythmic contours of the six distinguished timelines and their shadows.

Timeline	Rhythm IOIs	Rhythm Contour	Shadow IOIs	Shadow Contour
Son	3, 3, 4, 2, 4	0 + - + -	3, 3.5, 3, 3, 3.5	+ - 0 + -
Rumba	3, 4, 3, 2, 4	+ - - + -	3.5, 3.5, 2.5, 3, 3.5	0 - + + 0
Bossa-Nova	3, 3, 4, 3, 3	0 + - 0 0	3, 3.5, 3.5, 3, 3	+ 0 - 0 0
Shiko	4, 2, 4, 2, 4	- + - + 0	3, 3, 3, 3, 4	0 0 0 + -
Rap	4, 3, 2, 3, 4	- - + + 0	3.5, 2.5, 2.5, 3.5, 4	- 0 + + -
Gahu	3, 3, 4, 4, 2	0 + 0 - +	3, 3.5, 4, 3, 2.5	+ + - - +

The clave *son* has inter-onset-intervals (IOIs) given by 3-3-4-2-4. If we encode an increase in duration, a decrease in duration, and no change in duration by the symbols +, –, and 0, respectively, then the relative information for this rhythm can be encoded by the sequence of symbols 0, +, –, +, –. This sequence is called the *rhythmic contour* of the rhythm. The *fume-fume* rhythm with IOIs given by 2-2-3-2-3 has exactly the same rhythmic contour as the clave *son* rhythm. Since the brain encodes the rhythmic contours of the two rhythms more faithfully than the exact IOIs, it is natural that many people should hear little difference between them. In other words, if two rhythms have the same contours, then from the perceptual point of view, they may be considered to be very similar to each other.

RHYTHM-SHADOW CONTOUR ISOMORPHISM

If one rhythm, say A, has a rhythmic contour that is a rotation of the rhythmic contour of another rhythm, say B, then the two rhythms, A and B, will be called *contour-isomorphic*. The *son* and *fume-fume* rhythms in Figure 9 constitute one example of a pair of contour-isomorphic rhythms. Thus a rhythm that is contour-isomorphic to its own shadow enjoys a privileged status among rhythms. Of the 16 almost maximally even rhythms in Figure 4, the clave *son*, is the only rhythm that is contour-isomorphic to its shadow rhythm. The six most distinguished of these are shown in Figure 10, along with their shadow rhythms and their inter-onset durations. The rhythmic contours of the rhythms and their shadows are shown in Figure 11. The rhythmic contour of the *son* is 0 + – + – and that of its shadow is + – 0 + –, which is a rotation of the former.

METRIC DISSONANCE AND GESTALT DESPATIALIZATION

Although the rhythm-shadow-contour isomorphism property uniquely identifies the *son* rhythm from among the family of almost maximally even rhythms, one may wonder if starting the clave *son* at one of its other onsets might not result in a better timeline. Furthermore, the rhythm-shadow-contour isomorphism property does not uniquely characterize the clave *son* among its rotations because this property is invariant to rotations, and therefore holds for all rhythms that are rotations of the clave *son*. In this section it is

demonstrated that with one additional property of good rhythms, all rotations of the clave *son* may be eliminated from the competition. The *son* and its four rotations, labeled *son*-1 (no rotation) through *son*-5, are shown in Figure 12. The rhythm labeled *son*-2 indicates that this rhythm is the same as the *son* when the *son* is started on the second onset, and so on.

One of the most effective ways to add spice to rhythms is to use syncopation in such a way as to create what might be called a slight temporary confusion or cognitive insecurity, or metrical dissonance, or what Neil McLachlan calls a *gestalt despatialization*. In the case of 16-pulse timelines, which necessarily have four strong, fundamental, four-pulse beats felt at pulses 0, 4, 8, and 12, a gestalt despatialization can be introduced by first misguiding the listener into perceiving and cognitively predicting a sequence of three-pulse duration intervals. For this to happen there must be at least two initial IOIs of duration equal to three pulses. This means that the first three onsets must occur at pulses 0, 3, and 6. However this is not sufficient. To achieve the gestalt despatialization, the last IOI of the rhythm must have duration equal to four units, and hence be determined by onsets at pulses 12 and 0. In this way the rhythm ends with two clear, fundamental, four-pulse beats.

The stage is now set for inserting the fourth and last onset of the rhythm. One might be tempted to push the issue by continuing to insert three-element intervals for as long as possible until pulse number 12 is reached, as shown in Figure 13. This would yield an optimal maximally even rhythm, number 16 in Figure 4. However, such a choice puts too much weight on IOIs of length three and too little weight on IOIs of length four (four versus one). It is not well balanced. Furthermore, at the end of the rhythm cycle the difference between the interval of length three and that of length four is not large enough to clearly indicate the change in underlying meter, and thus the despatialization effect is weakened. Therefore the onset at pulse 9 in Figure 13 should be moved to one of its four neighboring positions at pulses 7, 8, 10, or 11. However, placing it at pulses 7 or 11 would create one very small interval of unit duration and a very long one of five units duration, violating the property of almost maximal evenness. Thus we are left with positions 8 and 9 at which to place this final onset. But inserting it at pulse number 8 would violate the rhythmic oddity property, since 8 is diametrically opposite to 0. Thus the only possible location for the fourth onset is at pulse number 9, yielding the clave *son*.

CONCLUDING REMARKS

The rhythmic pattern with inter-onset-intervals 3-3-4-2-4 is the rhythm that has conquered the world by becoming a universal rhythm. It has been called by different names in different places: the Bo Diddley beat in the United States, the clave *son* in Cuba, and the *kpanlogo* bell pattern in Ghana. The rhythm has been documented historically as early as the year 1258 by Safi al-Din, who referred to it by the name *al-thaqil al-awwal*. More recently musicologists have celebrated its widespread saliency. Here it has been shown that this rhythm may be uniquely characterized by invoking several musicological properties of what makes a "good" rhythm good. These properties are almost maximal evenness, rhythmic oddity, rhythm-shadow contour isomorphism, and gestalt despatialization. Interestingly enough, these properties are all mathematical in nature. It is surprising that with mathematics it is possible to explain the genius behind this irresistible rhythm.

Figure 12: All five rotations of the *son* clave timeline.

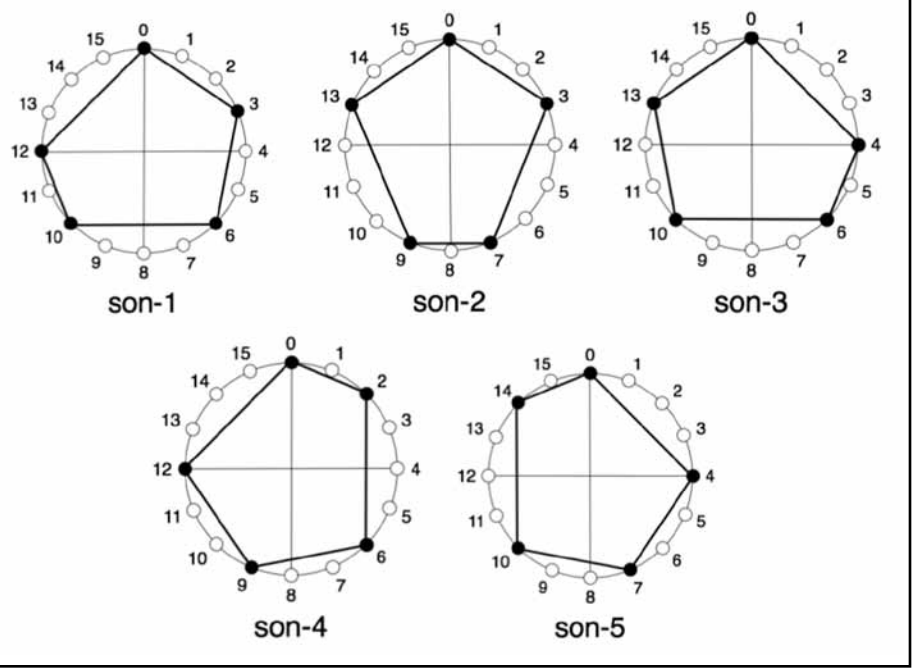
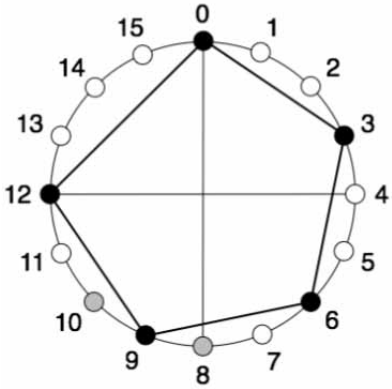


Figure 13: The onset at pulse 9 can move only to either pulse 8 or pulse 10.



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Victor Provost: Legitimizing Steel Pan as a Jazz Instrument

By Tom Berich

As a student of Ellie Mannette while at West Virginia University, I had always admired pan players who were attempting to move pan beyond the stereotypical "island vibe" that seemed to taint the progression of the instrument. Frequently, when I mentioned that I'd be happy to play double second steel pans instead of vibes on a particular jazz gig, I was met with, "Well, we're not playing any calypso," or "I suppose we *could* throw 'St. Thomas' into the set list." The opacity of this mindset is only now just beginning to slowly clarify, thanks in large part to the success of pan virtuosos such as Victor Provost.

Victor began his musical journey in the U.S. Virgin Islands at age 10. His interest in steel drums began at the St. John School of the Arts, where he became a member of the youth steel pan orchestra, Steel Unlimited II, and under the guidance of Rudy Wells was able to develop, hone, and share his musical gift.

In 1995 Provost began a solo career, and while he was exposed to a plethora of music including reggae, blues, soul, classical and, of course, calypso, his love for jazz proved undeniable. In 1999 he became the first steel pan player to be featured at the Umbria Jazz Festival in Perugia, Italy. Having performed across North America, Europe, and the Caribbean, he has toured with the award-winning Real Silk Band and 21st Century Band (featuring Ron Blake and Dion Parson) and recorded with such artists as Dion Parson, Dwayne Dolphin, Lafayette Harris Jr., Ken Karsh, James Johnson III, Tim Adams, and Roger Humphries. Victor's new album, *Her Favorite Shade of Yellow*, is being released in November on his own independent label. Victor teaches at the Cultural Academy for Excellence, in Hyattsville, Maryland, and performs full-time.

Provost's diverse musical background has allowed him to develop a unique voice on his instrument of choice. He weaves melodic and harmonic phrases together during improvisations, often reflecting nuances of horn or piano lines. His genuinely authentic approach to Caribbean music and intellectual approach to all other genres makes him one of the most highly sought-after pan players in the world.

Tom Berich: *You are known fairly well as a jazz pan player. How do you see pan as fitting in the jazz genre?*

Victor Provost: I was recently at a lecture where I heard a pan historian say that jazz was first played on pan as early as the 1940s. I think "playing jazz" is a term that the pan community tends to use pretty loosely, which is understandable because jazz has become such a broad term. Fundamentally, we have to remember that jazz is traditionally identified by swing, improvisation, repertoire, and tradition. If you remove too many of these identifying factors, you begin to lose the essence of jazz. Simply improvising over a tune does not mean you are playing jazz. Likewise, just because you are playing a "standard" like "Summertime" or "Misty" does not mean you're playing jazz.

Currently Othello Mollineaux and Andy Narell have probably had the most success in breaking through on the "mainstream" jazz scene—Narell with his projects as a leader featuring players like Michael Brecker and as a sideman on projects with cats like Jimmy Haslip and Bela Fleck, and Molineaux as a member of the group Weather Report and his projects with Monty Alexander.

That being said, I think the jazz world at large would consider their music to fall into the "world" or "ethnic" subgenre. I've even heard some of Andy's music referred to as "smooth jazz," although I think he would probably disagree, as do I.

Berich: *What then has been your approach to steel pan as a jazz voice?*

Provost: My concentration has always been on studying how to spontaneously create legitimate melodic lines over more complex harmonic material, and I think this is what makes my playing different from other pan players. I grew up listening to all the "pan celebrities," and I always felt like there was another voice to be explored on the instrument. I heard a musical vocabulary in traditional jazz that I was curious about and attracted to, but I didn't hear it from the pan players I was listening to.

Ultimately, I think for pan to gain true widespread acceptance in the broader genre of jazz, it must be presented in a way that separates it from the "Caribbean sound." Otherwise, pan players will always be called on simply to create that ideal of "Caribbean music," which will continue to limit the instrument's scope in the musical world. I'm not suggesting that we stop playing Caribbean (influenced) music, but as instrumentalists, the most progressive of us should work at presenting the instrument in a number of different ways.

Berich: *Currently how well is pan being accepted in the jazz community?*

Provost: Pan is not widely accepted in jazz—

not by a long shot. There are exceptions to this, of course, but for the most part, the pan is introduced to suggest, imply, or reinforce "Caribbean" music. Think all of the early Caribbean Jazz Project stuff or the tune "Lovers Leap" by Bela Fleck [featuring Narell on pan], which is has sort of pseudo-reggae groove.

You can measure "wide acceptance" in a number of different ways, I suppose. The number of pan players signed to major jazz labels like Blue Note, Verve, or Impulse! Records—which is "none"; the number of pan players who are actively touring with major artists like the Yellowjackets, the Christian McBride Group, Pat Metheny, Joe Lovano, or Esperanza Spalding, etc.—which is "none"; the number of pan players presenting their own projects at major jazz venues such as the Village Vanguard, Birdland, Yoshi's, Jazz at Lincoln Center—which is "few," maybe five. In addition, young pan players coming up who are interested in pursuing the instrument from the perspective of a soloist typically find that they, unfortunately, have very little guidance in the tradition of jazz.

Berich: *Do you ever run into purists who say pan should stay out of jazz?*

Provost: There are going to be purists in all musical scenarios. Pan definitely has a particularly passionate following. I don't know why—possibly because of the socio-economic conditions under which the instrument was developed. I have met pan purists who feel that the globalization of the instrument is not in the best interest of the nation [Trinidad and Tobago] and people responsible for creating it. I have also met jazz purists who believe that the pan has no place in a traditional jazz setting. But for the most part the reaction from jazz musicians and audiences is, "I didn't know a steel pan could do that," which is why I'm so passionate about creating an educated listening audience for pan. Personally, I've had a few pan players explain to me that my improvisational style and repertoire do not meet their taste, which is understandable. I've also received very kind compliments from other great pan players with whom I share a similar musical sensibility.

Berich: *With that in mind, what jazz recordings with pan would you recommend?*

Provost: Check out Monty Alexander's recordings *Ivory & Steel* and *Jamboree*, both featuring Othello Mollineaux. Monty swings hard and can play the hell out of bebop. On these particular recordings he is definitely paying homage to his West Indian roots, and pan fits very well.

Berich: *What helpful hints can you give any beginning—or advanced—pan players who want to work more in the jazz realm?*

Provost: 1. Listen to the masters. You simply cannot learn to play legitimately in the jazz idiom unless you listen to the music extensively and actively. 2. Play along with records. This is the best way to practice playing with the appropriate rhythmic feel. 3. Transcribe. Anyone who is serious about playing jazz must do some transcribing, whether it's an entire solo or just 16 bars from many different tunes. This will help you to recognize common vocabulary elements and their derivatives. 4. Learn vocabulary. This means practicing particular phrases—licks, patterns, lines, etc.—in several keys until they are so well known that they can be played effortlessly and without thought. 5. Ear training. Get a simple ear training program—there are many online—and work on it at your instrument daily. Play along with a tune you don't know and try to memorize the root (bass) motion before the tune ends. 6. Practice improvising! Just let everything go, and give yourself time to experiment and find new sounds. Force yourself to play songs you don't know by ear. 7. Advanced players should have a thorough understanding of harmony and the ability to recognize relationships between moving chords in a tune.

Berich: *What are good exercises for pan players to employ when learning to play pan in any kind of ensemble?*

Provost: The development of good playing technique is important in any playing situation. Good technique includes getting a good tone, developing a strong and even roll, and developing the ability to play fast passages with varying dynamics.

For beginners, a great place to start is learning all 12 major scales. Always practice with a metronome; my preference is to conceive of the metronome on beats 2 and 4 and to play even eighth notes. Practice playing technique that employs the most efficient use of motion. On tenor pan, avoid using the same hand more than twice whenever possible. Fingers and wrists should do most of the work with arms acting simply as "positioners."

Intermediate and advanced players need to identify weak areas in their playing and isolate them. For example if you have a weak hand, it makes sense to develop an exercise that works that hand specifically. Isolate the hand and choose two non-contiguous notes—they should be near, but not touching. Set your metronome between 70–80 bpm and alternate between the two notes, imagining your wrist as a hinge; do not move your arm, just use your wrist and fingers to strike the sweet spot on each note. When you get comfortable, play the exercise as quarter-note triplets, then eighths, then eighth triplets, etc.

Berich: *Can you recommend any books or literature to help with improvising on pan?*

Provost: As far as I know, there are no such books specifically for pan. There have been excellent books on various aspects of improvisation written by great players and educators through the years. Many significant books in the realm of performing jazz can be found through Jamey Aebersold's website [www.jazzbooks.com]. There are also incredible "concept" books by players like Jerry Bergonzi, George Garzone, Dave Liebman, and others (all saxophone players), but I would caution that these books tend to be quite advanced. Try picking up some books of licks, lines, or solos and work from them. Lines using the ii–V–I progression and books on using the "bebop scales" are invaluable to beginning improvisers.

Remember that, at least in terms of traditional jazz, improvisation is the integration of a musical vocabulary into your playing in an organic way, and that allows you to earnestly express yourself through your playing. By studying musicians who are not pan players, you force yourself to think in terms of pure music and separate yourself from the physical comforts—or discomforts—of playing the steel pan. That is, you learn to play what sounds great instead of what naturally "feels" comfortable on pan.

Lastly, the ability to read music should be important to pan players who wish to work in professional bands. Reading is a fundamental skill that should be worked on daily.

Tom Berich, a recording artist, educator, and bandleader, is the founder of PanUSA LLC (www.panusa.us). He received his Bachelor of Music Education degree at West Virginia University, where he studied with Phil Faini, Tim Peterman, and Ellie Mannette. He has produced live shows for Nickelodeon, the audio prompts heard on Verizon and Sprint's automated customer service, and engineered the audio tours for the Smithsonian and Boston's Museum of Modern Art. He is also on staff at Indiana University's department of Modern Dance as an accompanist. He is currently writing a series of steel drum technique books and can be reached at tberich@mac.com. PN

2011 PAS Composition Contest Winners

By Alan Chan

This year marks the 38th Percussive Arts Society Composition Contest. It is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion in various settings, including works for solo and ensemble. This competition continues to be one of the most prestigious in the field of percussion music, and attracted submissions across the globe. Cash awards totaling $4,500 are distributed each year.

This year's contest drew 72 entries from around the world, including Denmark, France, Germany, Greece, Singapore, Sweden, Taiwan, the U.K. and the USA. There were 33 entries in the marimba quartet category and 39 entries in the solo vibraphone category. The judges of the marimba quartet category were Michael Burritt, Bill Cahn, Pius Cheung, Mark Dorr, and Brian Nozny. The judges of the solo vibraphone category were Anders Åstrand, John Lane, Jon Metzger, Matthew Richmond, and Blake Tyson.

CATEGORY ONE: MARIMBA QUARTET

First place
"Bloom"
By Ivan Trevino

Ivan Trevino is a musician who wears many hats. He's a rock drummer at heart, and he brings that spirit into other avenues of his life, such as classical percussion and composing. Ivan is a founding member of Break of Reality, a cello rock quartet that has toured extensively across the U.S. and sold over 40,000 albums worldwide. As a composer, Ivan has received multiple prizes and commissions, including a second-place prize in the 2007 PAS Composition Contest.

Ivan says, "'Bloom' weaves between minimalism and post-rock, reflecting my interest in bands like Radiohead, Explosions in the Sky, and Sigur Ros. Much like minimalism, post-rock compositions feature motivic ideas that are organically developed over time. Rather than utilizing the verse-chorus form of standard rock music, post-rockers tend to create a soundscape of textures, utilizing thick orchestrations and a wide range of dynamics. I also create the same idea of texture and motivic development, while maintaining the energy and accessibility of the bands I like so much."

"Bloom" is a single-movement composition that lasts about nine minutes. Written in compound meters (12/8, 9/8, with dotted-quarter-note = 56 bpm), the piece opens with delicately layered chords in repeated sixteenth notes, with dynamic shapes constantly evolving.

The repeated sixteenth-note chords then modulate metrically to eighth-note triplets in 4/4 with quarter note = 116 bpm. A four-beat repeated melodic motif in the first marimba part occurs throughout this section (up to measure 67). Marimbas 2 to 4 play various textures through layering different ostinatos. For example, a bass-clef ostinato is added in measure 39 (marimba 4) and a countermelody to the first marimba part is introduced in measure 46 (marimba 1).

The next section is indicated as "Youthful, Kid-like" and begins with the melodic motif fading out from the previous section. While the marimba 3 part provides a simple half-note tetrachord repetition as background, there is an introduction of a new melodic motif written in dotted eighth-note dyads in the hemiola fashion in measures 63–64 and 66–67. This motif becomes the layering material, first introduced by marimba 4, then later by marimba 2, which is written in five-bar and three-bar cycles respectively. Marimba 1 then enters in measure 78 with a sixteenth-note delay in a six-bar cycle melody. All these devices provide this section with a playful effect.

Without key signature or accidental markings, the music employs only notes from the C-major scale up to this point. The introduction of the B-major key signature in measure 87 brings a refreshing quality to the music. After a half-note silence in measure 96, marimbas 2 and 4, each played with four mallets, join forces to play the hemiola in open voicing, which covers a wide range of the instrument. The repeated melodic motif in the second section reappears in the first marimba, with a syncopated ostinato from marimba 3.

A slow section begins in measure 116, with quarter note = 49 bpm. Ivan continues to develop the motifs from previous sections by shortening them and placing them in alternation of 7/8 and 4/4. Dyads and open chords still dominate this section with intriguing harmonic progressions.

The recapitulation in measure 144 returns to the key of C, with thematic materials in the same order as the beginning but shortened. Ivan continues to modify the texture and dynamics of these sections. A surprisingly short and static coda concludes the composition.

"Bloom" is a dynamic composition in minimalistic style. The metamorphosis of the form and materials creates a narrative that evolves naturally and organically.

Second place
"Radioactive Octopus"
By Steven Simpson

Born in 1967 in Waldorf, Maryland, Steven Simpson earned a D.M. in Composition at the University of Michigan in 2004. Simpson's music has been performed by the Cleveland Chamber Orchestra, Carolina Pops Orchestra, University of Michigan Symphony Orchestra, and Relaché. He is the recipient of the 1st prize in the 2010 Classical Lounge Competition for Orchestra, the 14th Annual Bowling Green New Music Festival Award, the Cleveland Chamber Orchestra's Young and Emerging Composers Series, and an Honorable Mention from ASCAP.

According to Steven's program notes, "'Radioactive Octopus' was inspired by the earthquake and subsequent nuclear disaster that occurred in Japan in March of 2011. Each player represents two of the tentacles of the octopus, and a visual movement of the octopus is portrayed through imitation of musical lines. Additionally, changing textures, harmonic shifts, and sudden dynamic contrast portray the uncertain movements of the ocean environment."

Regarding the compositional technique used in this piece, he notes, "The octatonic scale or 'second mode' and the 'third mode' as discussed in Messiaen's *The Technique of my Musical Language* were incorporated for their symmetry as well as their contrast to one another. Both of these 'limited transposition'

modes provide a motivic cohesiveness through the nature of their intervallic construction, while often giving a sense of polytonality and a distinctive dissonance. Shifting from one mode to the other, and the use of short rhythmic gestures, allows a degree of uncertainty in the direction of the composition. From the use of these palettes, textures, and rhythms, I visualized the radioactive environment that the octopus was shifting though restlessly while attempting to move to safety."

This seven-minute work begins with an uneven 5/8 meter with quarter note = 84 bpm. A four-note cluster is repeated in sixteenth notes, accompanying the theme, which is loud and syncopated. There are back-and-forth exchanges between two groups of marimbas until measure 36. Then the music turns to repeated sixteenth-note clusters with each player playing two notes at a time. The theme is then further developed with interruption of fast octatonic scales, also in the form of clusters through chromatic layering of all marimba parts. Often two transpositions of the octatonic scale are used simultaneously.

After a number of canonic passages using octatonic scales, there comes a more forceful section starting in measure 59, with the quartet playing mostly fast and repeated dyads. Measure 81 begins the middle section with sparse motivic ideas with occasional ensemble accents. The fast canonic writing in measure 89 becomes more dissonant with parts overlapping each other in chromatic intervals. The texture becomes more and more condensed until it reaches an 11-note cluster in measure 98. A short recapitulation with contrasting elements leads the piece to a 14-note cluster chord at the end.

"Radioactive Octopus" is an energetic piece with intense ensemble writing. It uses dissonant sonority with clear rhythmic directions. It is also technically challenging. For example, long passages with fast repeating dyads require fast wrist movement in both hands. The extensive ensemble writing with synchronized rhythm requires precision and excellent coordination among players.

Third place
"Duruflé Variations"
By Lane Harder

Lane Harder holds degrees from The Peabody Conservatory and Southern Methodist University. His music is published by KPP and Rassel Editions of New York and recorded on Albany and Gasparo Records. He has received awards from ASCAP, PAS, Voices of Change and NACUSA, among others, and studied with Philip Lasser, Chris Theofanidis, Dan Welcher, and Donald Grantham. He is the Program Coordinator of EAMA Summer Program in Paris, France, where he teaches counterpoint, harmony, score reading, and compositional techniques. He is currently the Assistant Instructor at the University of Texas, Composition Co-Chair of the 2012 GAMMA-UT Conference and Editor for the 2011–2012 CLUTCH Recital Series, and the creator and host of the popular classical music podcast whatmusicis.com.

To hear audio files of the winners of this year's PAS Composition Contest, visit www.pas.org/publications/November2011webextras.aspx

Web Extra

"Duruflé Variations" is a marimba quartet in four movements, and each movement is based on a piece or a movement of a piece of organ music by Maurice Duruflé (1902–1986). Lane explains that "the music was inspired by hearing Duruflé's 'Prélude et Fugue sur le nom d'Alain' in Saint-Etienne-du-Mont Cathedral in Paris, France, where Duruflé served as organist from 1929 until his death in 1986. The organ in Saint-Etienne-du-Mont was built under his supervision, and its kaleidoscopic colors and registration served as a model for the instrumentation of the piece. I have replicated multi-octave organ spacing in the scoring of the music. I have also attempted to combine Duruflé's effortless, extended harmonies with the stepwise character of Gregorian chants, on which he based many instrumental and vocal works."

A vibrant opening begins the first movement, "Sicilienne." It is written in compound time, with dotted-quarter note = 52 bpm. Written in the D-major key signature, marimba 3 carries a slow-moving melody in the middle range of the instrument, characterized by small leaps and stepwise motion. This part is akin to the role of "tenor" carrying the *cantus firmus* in polyphonic music of the medieval period. It is accompanied by a sixteenth-note countermelody from marimbas 1 and 2 in the upper register, and tremolo of marimba 4 in measures 1–13. The melody is then accompanied only by a countermelody of marimba 4. After a short episode in measures 29–33, marimbas 1 and 2 provide a contrapuntal accompaniment, and later they become the melody in doubling octaves starting from measure 45. After this bright and uplifting section, the movement concludes with a soft chorale.

The "Scherzo" movement starts with a tutti passage with layers of rhythmic patterns descending from the upper register. After nine measures, everybody drops out except the pattern from marimba 1, which is further developed in measure 75 with a countermelody from marimba 3. Other marimbas are gradually added to the contrapuntal texture, often in imitative manner. After a similar development in measures 123–144, the movement retreats to a soft coda.

"Adagio" is the only movement not written in compound time, but mostly in 3/4. It begins with a *senza misura* passage with a chant played in tremolos in the lower register by two marimbas an octave apart. The melody is then accompanied by sixteenth-note dyads in the upper register in measure 155. Sometimes the chant is played in single strokes, which gives a variety of color to the melody. The *Quasi Organum* concludes the movement in a choral fashion.

In the highly contrapuntal "Fugue," there is a sense of liberty both in the formal structure of the fugue and the tonal language. The exposition contains entries of a five-bar theme in D major from each of the four marimbas. Upon the last entry of marimba 4, only four measures are stated, then it cuts into a dotted-rhythm melody in measure 236. Motifs from previous movements are used. The theme in measure 277 is a variation of the original theme, this time in C major, with only the contour and rhythm remaining the same as the original. This *quasi* reinstatement is written in monophonic fashion. The coda in measure 293 changes the key from D minor to D major. Rhythmically more unifying, this section brings the piece to a victorious ending.

"Duruflé Variations" is a highly crafted piece utilizing mature contrapuntal writing with a modern twist.

CATEGORY TWO: VIBRAPHONE SOLO

First place
"Skipping Stones"
By Ed Martin

Ed Martin is Assistant Professor of Music at the University of Wisconsin, Oshkosh. His compositions have been performed in Asia, Australia, Europe, South America, and throughout the U.S. at events such as the ISCM World New Music Days in Sydney, the World Saxophone Congress in Bangkok, and the Seoul International Computer Music Festival. His music is recorded on the Mark, Parma, and SEAMUS labels, and he has received awards from the Illinois PAS Chapter (2011), the Electro-Acoustic Miniatures International Contest, and the Craig and Janet Swan Composer Prize for orchestral music.

The composer says that this piece "was composed for percussionist Alison Shaw in 2007. My intention was to create the aural illusion of foreground and background layers through a combination of register, dynamic, and mallet changes. The foreground material consists of bold and bright melodic fragments that gradually develop throughout the piece. The background layer includes faint echoes of these fragments, and a continuous stream of delicate, rapidly articulated notes that gives the music its subtle, yet driving, pulse. The title refers to the manner in which the foreground melodic fragments appear to skip across and submerge into the undulating surface of the background material."

At first glance, the layers that the composer mentioned are clearly represented in the notation—with regular noteheads for the foreground and small noteheads for the background. These two notehead sizes also signify the resulting sounds of brighter quality versus round quality through the choice of mallets. Ed also uses boxed dynamics for the small noteheads alongside unboxed dynamics for the regular noteheads, and sometimes applies them one note at a time. In addition, accents are carefully applied to put more emphasis on certain notes. The illusionary effect is created by using sustain pedals throughout many quick thirty-second-note passages in close range.

The piece starts with a simple melodic motif (notated in regular noteheads) in the high register constructed with two notes, a tritone apart (A-sharp and E). It is spread out through a soft thirty-second-note accompaniment (notated in small noteheads) made of D-sharp, E, and F, with sustain pedal employed throughout each phrase. Two A notes below middle C are used as a respond or echo to the melody in measure 4, and this dialogue between the two registers continues in the next two phrases.

After the introduction of an accelerating figure and a half-step trill, phrases continue to develop in the fashion mentioned in the previous paragraph. It is worth noting that passages are often started with depressing of the sustain pedal, with motifs in octave unison or tremolo, or a chord in louder dynamics. This triggers the building of a "sound cloud" throughout the phrase and creates momentum to the music. Several statements of the *accelerando*/trill passage conclude the first section.

The slow section that begins in measure 45 consists of a number of phrases, which usually begin with a tetrachord and a subsequent descending line. This subsequent line usually starts with three notes a half-step apart then a number of chromatic and third combinations. Grace notes in the high register, starting from B-natural, are added to the melody as a new layer in measure 51. A variety of speeds are applied to the descending line, including the use of *poco ritardando*, to create different senses of "falling" in this section.

Measure 62 begins the recapitulation. A climatic moment is built by using the thirty-second-note figure with *cresendi* (mm. 74–79), acceleration figures in big leaps (mm. 80–86), and later a combination of ascending melody and thirty-second-note accompaniment. The melody reaches the highest point with an F/B-flat dyad. After several repetitions, the introduction of a decelerated figure from measure 96 marks the beginning of the coda. After the call and response between the figure and the soft thirty-second-note passage, the piece ends enigmatically with a soft, single-line, four-note melody. With the sustain pedal depressed throughout this last section, this melody is accompanied by residuals of the fading notes.

"Skipping Stones" is an advanced level piece that takes advantage of the metallic, long-sustaining nature of the vibraphone to create layers, sonorities, and "sound clouds," with variable characters. The piece is non-tonal coupled with the use of tritones and chromatic materials, resulting in a mysterious mood. The performance notes focus on describing the desirable sound (e.g., bright timbre, round articulation, etc.), rather than specific material (e.g., using medium mallets), which invites performers to explore various technical possibilities in an imaginative way.

"Skipping Stones" will be recorded by Alison Shaw and included on her forthcoming 2012 album, *Cadenza, Fugue and Boogie: New and Used Works for Vibraphone and Marimba*.

Second Place
"scenes for summertime"
By Dana Difilippantonio

Dana Difilippantonio received his M.M. from Louisiana State University under the direction of Brett Dietz and B.F.A. in music from Indiana University of Pennsylvania under the direction of Gary Olmstead and Michael Kingan. He is the author of a book of marimba etudes, *Marimba Synthesis* (HoneyRock Publishing, 2010), which seeks to develop both musical and technical abilities for four-mallet marimbists of all levels.

"scenes for summertime" consists of five movements and requires four mallets. "Summer is a time that evokes a deep nostalgia for many people," Dana says. "Whether it be adventures had, friends made, or a brief tryst, summer holds special and secret memories for all of us." According to the composer, the movements are structured so that the first, third, and final movements are shorter, like "bookends," while the second and fourth are more extensive, like book "chapters."

The first movement, "prologue (enchantment)," is minimalistic. Indicated as "gentle, flowing," the tempo is quarter note = 76 bpm. It begins with a two-bar melody and a countermelody with arpeggiated chords, and this basic structure is repeated throughout the movement. The alternation of meters between 13/16 and 6/8, and rhythmic groupings of the 13/16 meter (6+4+3 in sixteenth notes), provide an elastic quality to the phrases. The chord progression of F major 7 and C major 7 is repeated at the beginning and later moved to other key areas such as E-flat major 7 and C7 sus4.

The next movement, "the boy; the girl," is faster (quarter note = 132 bpm) and begins with chords played in an energetic and bouncy rhythmic pattern without the pedal. They gradually move from the middle to the high register, with alternation of 4/4 and 3/4. A jazzy section that begins in measure 20 utilizes the sustain pedal with broken chords in syncopated fashion, and it is contrasted with a *secco* eighth-note phrase in every other measure. A new section starts in measure 46, which is indicated as "insistent, romantic" and is written in 6/8. It consists of a melody written predominately in dotted half notes, with sixteenth-note accompaniment in arpeggiation or stepwise motion, until it reaches the slow moving tetrachords at the end. The element of the following "repose" movement is developed from the first movement, this time in a slow 4/4 marked "delicate, sweet."

The fourth "idyll" movement is the most dynamic. Carefully designed pedaling builds harmonies in an accumulative fashion. Many of the sixteenth-note passages consist of ascending or descending broken chords, with big leaps built by contrary motions in three different layers (measure 12), or three-note patterns displaced in different octaves (measures 20–23). A *forte* passage from measure 24 consists of a melody written in sixteenth-note octaves, which covers a wide range of the instrument. Measures 33–37 contain the middle section with a series of cadenza-like passages ending on a fermata. It is followed by a short recapitulation with a soft ending of the octave melody. The last movement is a reprise of the first movement, which concludes the composition.

This work combines several compositional styles to create a hybrid. The use of minimalistic style on the "bookend" movements combines with a touch of lyricism. The narrative of "the boy; the girl" and "idyll" movements 2 and 4 are peasant-like and simple, as the title suggests.

Third Place
"Time-Clouds"
By Jorge Vidales

Born in Mexico City, Jorge Vidales graduated with honors from the National School of Music, affiliated with Mexico´s National Autonomous University (UNAM). His principal teachers were Federico Ibarra, Mario Lavista, and Gabriela Ortíz. He has written solo, chamber, vocal, choral, and orchestral works, and he has received awards, commissions, and performances in prestigious venues in Mexico and abroad, including Italy, Latin America, and the United States.

According to the program notes by the composer, "'Time-clouds' explores the possibilities of aggregate sonorities and resonances that rise from the vibraphone to form large events, or 'mists' of sound. These mists accumulate again into even larger resonances, or 'clouds.' The static, resonant moments are contrasted with more articulate events that make use of different pedaling and mallet techniques…. The 'clouds of sound' at work in the piece can also be viewed as 'clouds of time,' in which events group themselves according not only to their texture and dynamic level, but also according to their time-direction (static vs. dynamic time; measured vs. unmeasured time; linear vs. non-linear time; etc.). The final part of the piece exhibits a transformation of the vibraphone timbre, which suggests a 'sublimation' of the sound-mists, as they rise and slowly evaporate into an atmosphere of silence."

This single-movement piece calls for four medium-soft mallets, a bow, and an extra mallet with which the rattan part is used. The performance notes provide detailed descriptions of the use of mallets, pedal, and motor.

The piece starts with a tremolo on F-sharp (quarter note = 52 bpm), with a continuous pedal throughout the passage. A melody that contains C, A-sharp, E, and D creates a whole-tone sonority, until additional notes such as G, C-sharp, and B are introduced in measures 8–10. After a brief episode with broken tetrachords in arpeggiation, a condensed version of the beginning is introduced, this time with a center note G. In measure 25, the broken tetrachord episode becomes a tremolo in two dyads in contrary motion.

In measure 34, a cadenza-like section begins. Tremolo phrases are sandwiched between short melodic phrases, first with grace-note elaboration of three-note fragments (measures 34 and 36), then a pentatonic melody (measures 38–39, 41–42, etc.). The melody is played at the center of the vibraphone keys with a rattan shaft, which doubles the "bell-like, pure" playing with regular mallets two octaves below.

A "brisk, lively" section combines the elements above with interactions between them. Short dead-stroke fragments that appear around middle C echo with the motifs above. The momentum of the piece continues to increase when the melodic element changes from rhythmic syncopation to fast running thirty-second notes, which pushes the piece to the climax with a *fortissimo* tremolo in measure 87. The pedal is depressed throughout the recapitulation that begins in measure 93, with hand-sweeping on the "black-note" bars combining with a bowing melody, which concludes the piece.

"Time-Clouds" explores various sonorities of the instrument, as well as the structure of time through a variety of phrasing and pacing. The motor is used in various speeds and it is clearly indicated on the score, as is the use of half and whole pedals. Extended techniques such as the use of a bow, rattan shaft, and hand-sweep create unexpected yet delicate effects. The composer handles musical elements in a concise way with a transparent texture.

Recordings of these pieces and scores will be available in the PASIC Listening Room located in the PAS Library of Rhythm! Discovery Center.

2012 CATEGORIES

The 2012 PAS Composition Contest will include the following two categories: I. Solo Marimba and II. Drumset Soloist with Medium Percussion Ensemble (5–8 players).

Alan Chan is a composer with works written for orchestra, jazz big band, and various percussion, vocal, and chamber settings. He has received commissions across the globe and recognitions from PAS (2004 and 2008), ASCAP, ArtEZ (Netherlands), American Composers Forum, Los Angeles County Arts Commission, and Composers and Authors Society of Hong Kong, among others. Alan received his D.M.A. from the University of Southern California, M.M. from the University of Missouri – Kansas City, and B.M. from the University of Miami. For a list of works and publications, visit alanchanmusic.com. PN

New Percussion Literature and Recordings

Selected Reviews

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

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

Difficulty Rating Scale

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

APPS

The Six Mallet Grip: A Method for Marimba

Kai Stensgaard
$19.99
Kai Stensgaard

Recent advances in technology have created innovative ways for musicians to approach learning and to further develop their skill sets. Devices like tablets and smartphones have not only made this process more convenient, but also more interactive and engaging. As a first in the percussion field, Kai Stensgaard has introduced his book, *The Six Mallet Grip: A Method for Marimba*, as an interactive iOS application.

First published in 2009 as a printed method book, Stensgaard's app (titled *6 Mallet Grip* in the app store) is an insightful resource that introduces performers to six mallets for the first time and challenges advanced players who are already familiar with the grip. Cross-compatible for both the iPad and iPhone, the $19.99 price tag makes it available on both devices. The application contains over 1,200 exercises, music score examples, instructional videos, photographs of the grip, performance videos, and a repertoire reference of compositions for six mallets. Text is available in English and Spanish.

There are a few caveats to using this digital version. First, coming in at 356 MB in size, this will likely be one of the largest applications on your iOS device. This also means that the download time is relatively long. When viewing the exercises on an iPad from behind an instrument, it is somewhat difficult to read due to distance. The version for iPhone also has viewing limitations because of the smaller screen size. Given the convenience of having both the method book material and the video content in one place, however, much of this can be overlooked. There is no denying that this is a thorough resource and is poised to become a staple due to the growing library of six-mallet literature.

—Thad Anderson

GENERAL REFERENCE

Beyond the Metronome — I–VI

Malcolm "Mac" Santiago
$21.00
Mac's Music

We percussionists, perhaps more than other instrumentalists, appreciate the value of the metronome. Many of us have spent countless hours practicing with the relentless clicks, striving to achieve perfect time. This new publication presents many new and interesting ways to utilize the click benefiting any musician. The book is not filled with written exercises but rather concepts and approaches. The reader is directed to practice the concepts along with one or more of the 346 customized click tracks from the included CD.

The author begins by inventing a new word: "inchronation." This is defined as "one's ability to play accurately or steadily in time, without unintentionally speeding up or slowing down." He makes a distinction between simply playing with a metronome click and being able to produce and maintain a given tempo accurately from within. This internal sense of time, or "inchronation," is the overall goal of the book.

Part one of the book focuses on the "Tools of Inchronation." The two chapters in this section provide clear, foundational exercises to expose inconsistencies in time and strategies to correct them. Particularly revealing is the "Decreasing Click Track," that begins with a quarter-note click and gradually moves to half notes, whole notes, and tied whole notes. The space between the clicks gets bigger and bigger, testing whether time is being internalized.

Part two "deals with the application of your new tools in the form of tempo-related issues and interesting challenges." These include "Tempo Memory," or the ability to recall a specific tempo or metronome speed, "Count Ins," or the ability to accurately count in the correct tempo of a tune, and "Phrasing, Accelerando, and Ritardando," or the ability to change tempo gradually rather than abruptly.

These and other challenges in the book deal with real issues that all musicians face but often neglect to practice or even think about. Those looking for ways to improve their inner sense of time will find this book a lifelong study.

—Tom Morgan

KEYBOARD PERCUSSION SOLO

Afwa Yuovu — IV+

Robert Zolnowski
$20.00
Keyboard Percussion Publications

Literally translated "welcome whiteman," this work for solo marimba was written as a reflection on gyil performances experienced on the composer's trip to Ghana. "Afwa Yuovu" requires a 4.5-octave instrument, is set primarily in 7/8 time, but also features several unusual sixteenth-note based time signatures. However, the biggest challenge will be the rhythmic interplay and independence required between hands.

Other than the brief bridge section in the middle and the final two measures, the left-hand alternates exclusively between two, one-measure syncopated bass-line figures. Layered over these repeated ostinatos are a variety of equally syncopated melodic lines, often in octaves. Despite what will be an initial challenge for the performer, the two independent lines work extremely well together to create a sophisticated but relaxed groove that projects excellently on marimba.

The bridge section temporarily increases the overall energy of the more relaxed groove of this piece before settling back into a brief reprise of the opening melody. The work then diverts to a longer passage in which both hands are in virtually the same range, creating more interplay of the left-hand bass line and right-hand melody, weaving them together to essentially create a single melodic line. This section also features a few instances where the performer is instructed to move the mallet gradually from the edge to the center of the bar, creating a very effective use of the contrasting resonances of a marimba bar. A final reprise of the opening melodic material closes the work.

This nearly six-minute solo is quite repetitive, but contains more than enough contrast in texture, register, and melodic material to keep an audience mesmerized throughout. This would be an excellent work for intermediate to advanced undergraduate students and is ideally appropriate for recital performance. This piece also provides a glimpse into the constructs of a musical culture that is historically significant as it relates to our contemporary concert marimba.

—Josh Gottry

Apocalyptic Etude — V

Dave Hall
$15.00
C. Alan Publications

When TCU performed "Escape Velocity" at PASIC 2008, Dave Hall's compositional skills caught the attention of many audience members. His second published composition, "Apocalyptic Etude," is sure to have a similar effect. Written for 5.0-octave marimba, this virtuosic work will challenge advanced marimbists.

Using dark harmonic material, the piece is largely based on sticking permutations. After opening with a fast combination of arpeggios and scales, the first theme requires an equal amount of facility between each hand. Motoric in nature, the melodic ideas are executed with single independent or double vertical strokes often in quarter-note rhythms. The accompaniment fills in the remainder of each beat with sixteenth-note triple-lateral strokes. After presenting "punishing" material, the work briefly arrives at a delicate passage. Transitioning into a frenzy of sextuplets, the 40 measures building into the recapitulation are largely based on one, two-beat permutation.

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Technical facility is key for a successful performance of this work. Performers must be confident with all stroke types; however, a majority of the material revolves around double vertical, single independent, and lateral strokes. Octave intervals are used frequently throughout the piece, yet performers must also have the fine motor skills to execute quick, large interval changes. With all of the technical obstacles, a mature musician is required to ensure the technique does not obscure the music.

—Darin Olson

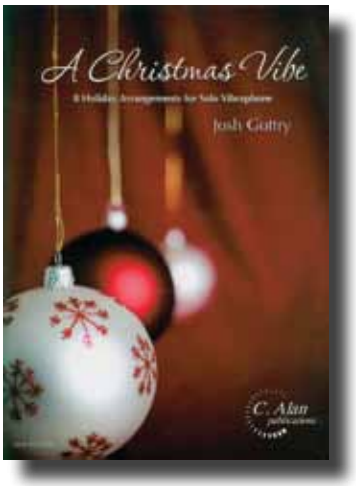
Carnival Crystal **I–II**
Jeffrey T. Parthun, Sr.
$4.00
Per-Mus Publications
Can you imagine a beginning-level orchestra bell solo that imitates the sound of a carnival ring-toss game? Indeed, this 44-measure solo in B-flat major was inspired by just such a game! The ringing of notes and the various dynamics cleverly create the illusion of several people tossing rings at the same time. Except for a few *8va* B-flats, the entire solo uses only the diatonic scale from middle-line B-flat down one octave. The solo is written in 4/4 (moderately fast) and uses only whole, half, quarter, and eighth notes. Dynamics range from *pp* to *f*, including two short crescendos.

The "mini-lesson" notes stress the proper keyboard percussion stroke: "down-up" or piston stroke done with the wrist. The composer points out that the stroke is the same regardless of dynamic level—louder sounds just use higher strokes. Alternating sticking is recommended over favoring the strong hand.

For a beginning-level work, this programmatic piece is remarkably effective, and is suitable for beginning recitals and festivals.

—John Baldwin

A Christmas Vibe **III–IV**
Josh Gottry
$18.00
C. Alan Publications
If you get to work now you will be able to "wow" your friends and family with



eight delightful and unique arrangements of traditional holiday music. Each arrangement varies in style and is compatible with a standard, three-octave vibe. Pedaling is clearly marked and hand/mallet damping is indicated with an "x."

In "Away in a Manger," Gottry managed to combine two versions of the melody as a partner song. A 7/8 meter spices up "God Rest Ye Merry Gentlemen." Among extensive performance notes is the suggestion to add a hand drum to several arrangements.

This well-conceived and meticulously notated collection is just what is needed for a slightly different rendition of traditional holiday music.

—John Baldwin

Concerto for Vibraphone **V**
Nathan Daughtrey
$80.00 (percussion ensemble score and parts)
$40.00 (piano reduction)
C. Alan Publications
For many of us, the comparatively small number of "legit" pieces composed for vibraphone (as opposed to marimba) has been disconcerting. When looking for a concerto, the relatively few choices for vibraphone (Milhaud, Rosauro, Sammut, Briggs, etc.) further limit the programming of this instrument. Thankfully, composers are addressing this void in the repertoire, and through their efforts, in conjunction with performer commissions, we are seeing an increasing number of concert pieces for vibraphone.

Nathan Daughtrey's "Concerto for Vibraphone" (commissioned by Dr. Lisa Rogers) presents the vibraphone in a two-movement concert style with either a percussion ensemble or piano reduction version (15-minute duration). Daughtrey states that the work draws inspiration from two opposing poems by Pablo Neruda that depict night and day (the poems are printed in the score).

The first movement is dark and foreboding with complex rhythms in the solo part. The second movement is up-tempo and bright in character with fast sextuplet passages for the soloist and a challenging cadenza.

The percussion ensemble is scored for eight players on bells/crotales, xylophone/chimes, non-solo vibraphone, three marimbas (one a 5.0-octave) and two multiple percussionists who share some instruments. The vibraphone solo part is meticulously marked with pedaling and dampening indications, aiding learning and interpretation.

Although I enjoy the piece, the solo vibraphone is not provided with much opportunity to explore the lyrical side of the instrument as opposed to the more linear and "notey" side. Several passages throughout the work are full of runs and are virtuosic, but the vibraphone has other capabilities that are not fully realized in the work. This is a welcome addition to the repertoire, but I look forward to more pieces that explore the vibraphone's unique articulation capabilities and singing qualities.

—Jeff Moore

Diabolic Meditations **V**
David J. Long
$28.00
C. Alan Publications
This marimba and piano piece can be summed up in a few phrases: minor keys, mixed meters at a brisk tempo, polyrhythms, sections of free time, and overlapping thematic elements. Long does not include program notes, but these compositional tools define the usual characteristics of "diabolic" music that create an unsettling and nervous atmosphere.

This eight-minute duet is in an arch form: Introduction, A, B, Introductory material, B, A, Coda (which uses material from all three sections). The introduction is very free with the pianist establishing the minor key center and the marimbist playing short interjections leading into a triple-lateral ostinato pattern to begin the A section. This continues with variations of the pattern to echo the pianist, who is playing the primary line with long, held-out chords.

The B section starts abruptly with the pianist establishing a fast pulse with various mixed-meter time signatures and becomes more frantic and energized, leading into a return of the introduction. A short marimba cadenza eventually leads to the marimbist playing the primary line with four-voice rolls. The coda uses material from both sections and has a rousing accelerando and crescendo that bring the work to an exciting close.

This is a well-composed piece utilizing various layers within each section. However, the piece can be somewhat predictable with the marimba voicings. There are many open fifths in the left hand and sixths or thirds in the right hand creating open-voiced minor triads. This is not the case throughout, but there are long sections where this does occur. This piece will be worth the effort and will provide a dark and challenging complement to an upperclassman or graduate-level recital.

—Brian Zator

Encantada **IV**
Nathan Daughtrey
$12.00
C. Alan Publications
Listeners, educators, and performers alike will be pleased with this recent vibraphone contribution. Although there is chromaticism throughout, Nathan Daughtrey presents several beautiful melodic ideas. While these lines are fairly short in duration, the slow tempo and use of motivic repetition allows audience members to easily appreciate the music.

The amount of pedagogical material will never leave educators short on thoughts. The composer's intentions are clearly defined through specific expression marks. Additionally, mallet dampening and pedal indications, including half pedal, are explicitly indicated. Technically, both hands are developed equally as melodic ideas are presented through homophonic texture in each hand. Several occurrences of polyrhythms, mainly duple against triple, require control and independence between the hands.

This piece will complement the virtuosic pieces often selected for a collegiate-level junior or senior recital. Accessible for most audiences, it can be used for countless gigs for those entering their professional career.

—Darin Olson

Full Circle **IV**
Robert Zolnowski
$20.00
Keyboard Percussion Publications
This is a marimbist's marimba solo, obviously derived from a technique-oriented compositional approach, and while novel at one time, this approach has become a well-trod path in all-too-familiar territory.

This title of this 5.0-octave marimba piece is inspired by a popular saying that manifests itself in the tripartite (ABA) form. The outer sections are comprised of unrelenting sixteenth notes, much of which consists of a soloistic right-hand part juxtaposed with a left-hand ostinato. The center section is a rolled chorale, which according to the minimal performance notes, "may be improvised using motives from the entire piece."

The duration is not listed on the score, but a partial audio recording can be found on the composer's website. A one-page score example with performance notes are available on the publisher's website.

—Ron Coulter

Golliwog's Cakewalk **V**
Claude Debussy
Arr. Harry Marvin, Jr.
$3.95
HaMaR
Debussy was a leader in the impressionistic style of music scoring. He was also fascinated with a lighter style of music, which he presented in a suite of pieces for children. "Golliwog's Cakewalk" is the last of this series, and is one of his more popular works. It is light-hearted in nature, with rhythmic, yet lyrical themes.

Harry Marvin has creatively arranged this work for vibraphone. Writing for four mallets throughout the piece, he has captured the correct voicing and style of each of the three sections of the compo-

sition. The key centers used include E-flat and G-flat major and are presented on a double treble staff.

The major challenge in preparing this piece will be producing clarity. There are no pedal notations, or dampening suggestions, so the clarity will be determined by the experience and skill of the performer, especially at a tempo of 120 bpm.

It is common for most percussion recitals to have several contemporary works that are often atonal. This piece will provide an attractive contrast.

—*George Frock*

Nora's Nightmare **III**
Jeffrey T. Parthun, Sr.
$5.00
Per-Mus Publications

Another addition to the Good n' Easy Solo Series, "Nora's Nightmare" is a two-minute work for the beginning to intermediate four-mallet marimbist. The range of this solo makes it playable on a xylophone or 3.0-octave student marimba, but a large percentage of the piece revolves around double vertical strokes in small intervals (2nds), so an instrument with wider bars would be a plus.

As with other compositions in this series, this piece includes a "Mini-Lesson" page of performance notes. The performance notes and instructions are very clear, directly applicable to the piece, and will be beneficial to the student performer. The score is precisely notated, including independent hand dynamics and sticking indications, which is helpful in a piece intended for performers with limited four-mallet experience.

The piece opens with repeated major-second double-vertical strokes in the right hand over which is layered a single-line chromatic idea in the left hand using single-independent and single-alternating strokes. After this is repeated, the hands briefly switch roles before the bridge section leads to a reprise of the opening phrases an octave higher. Following a short passage alternating between single-line hand-to-hand passages and double vertical punctuations, the work concludes with a phrase combining much of the earlier motivic and structural materials.

"Nora's Nightmare" is more advanced than the other works in this series, but is short and repetitive enough to be playable by early to intermediate marimbists. Stylistically, the energy and dissonance of this composition would likely be most enjoyed by younger high school students who will also benefit from working out the many dynamic contrasts and included accents.

—*Josh Gottry*

Palmetto Moon **V**
Andy Harnsberger
$45.00
Paragon Percussion

The trouble with so many marimba solos with percussion ensemble accompaniment (be it original ensemble compositions or adaptations from solos with piano, band, or orchestra) is the tendency for the solo instrument to become lost in the marimba-heavy orchestration. Thankfully, that is not the case with "Palmetto Moon."

The percussion trio that accompanies the soloist plays primarily metal instruments in a very coloristic fashion. The solo requires a 5.0-octave marimba and a vibraphone. Each percussionist plays elephant bells, a single tuned wine glass, triangle, and suspended cymbal (with mallets and bow). Additional instruments are tam tam, crotales, orchestra bells, and vibraphone. Although the parts are not technically challenging, they require a mature level of musicianship, sensitivity, and finesse.

The work is very impressionistic in style. Interestingly, all sense of motion and rhythmic drive comes from the solo part while the various colors and harmonies create a cushion of sound and precise punctuations of phrase endings. The soloist performs on vibraphone during a brief interlude that blends into the trio rather than the distinct contrast of the marimba.

This challenging solo, nine-and-a-half minutes in length, will serve as a showcase for an advanced student or professional, suitable for solo recitals as well as percussion ensemble concerts. A quick glance at the solo part reminds me of the first movement of Eric Ewazen's "Concerto for Marimba" with numerous arpeggios up and down the instrument. The performer must be technically proficient with double laterals and double verticals and possess a fine sense of phrasing and nuance.

Tonal in nature, this coloristic piece is both audience and performer friendly with very idiomatic solo writing—a distinct advantage from a solo percussionist/composer. While the bulk of the work is a perpetual stream of sixteenth notes, Harnsberger is quite creative with the use of syncopated accents and numerous time signature changes from duple to triple note groupings.

"Palmetto Moon" adds to the marimba solo/percussion ensemble accompaniment repertoire in a good way!

—*Susan Martin Tariq*

Precipice **V+**
Allan Schindler
$28.00
Keyboard Percussion Publications

Composed in 2004, this 17-minute-plus composition is scored for 5.0-octave marimba and computer generated sounds. In the vernacular, this is a piece for marimba and tape; however, the tape in this instance consists of six separate audio tracks/cues that must each be triggered/played back during performance by means of a foot switch operated by the marimbist.

Included with the sizable 11 by 17-inch bound score is a CDR that contains a pdf file with four pages of instructions regarding the electronic accompaniment, stereo audio files in AIFF and WAV formats, and a Pure Data (PD) patch. A second CDR is available to purchase separately that includes higher quality audio files in stereo and quadraphonic (four-speaker surround) formats, as well as the PD patch, which is merely an option for playback of the six audio files.

In addition to the technological requirements of the work, numerous extended performance techniques are required for the marimba such as bar dampening, dead strokes, stick clicks, playing on nodes, and use of the voice. Unfortunately, the voice and extended techniques are entirely underutilized; they rarely appear after the first three minutes of the composition, resulting in a bland solo marimba timbre palette with a typically rich and varied electronic accompaniment. A primary component of the composition is the exploration of various types and speeds of rolls.

This is a worthwhile work that requires a marimbist with mature technical skills and aesthetic conception. The extremely dense score will require a patient interpreter to wade through the compacted notation of the marimba/voice and computer accompaniment, and while the work is quite beautiful to listen to, its length and aesthetic quality will require a patient audience.

A recording of "Precipice" is available from the Albany label (TROY855) on a hybrid multi-channel super audio CD of the same name. A one-page score example and audio recording excerpt are available on the publisher's website (www.mostlymarimba.com).

—*Ron Coulter*

Rhapsody **V**
Jacob Remmington
$15.00
C. Alan Publications

Octaves, octaves, and more octaves. Over the course of this nine-minute marimba solo, about seven minutes incorporate constant eighth-note octaves in one (primarily the right) or both hands. While this is not a negative aspect, it is practical to know that before deciding to perform this piece. The program notes state that this work is based off improvisations Jacob Remmington played when preparing for the 2009 Paris International Marimba Competition. He was a semi-finalist for this competition, so his hands were in great shape to play physically challenging literature.

"Rhapsody" is more of a technical challenge than a musical one. Everyone will know if you miss the octave or melody note due to the classical chord structure and tonal harmonies set in C-sharp minor. Endurance will be a factor since the tempo is marked "Allegro con brio" for a majority of the piece. Remmington uses the left hand primarily for the melody, played in octaves, and the right hand for the harmonic motion playing constant eighth notes. He does, however, alternate the roles to create variety between the hands technically, and something different for the audience aurally.

His compositional use of improvisation and the connotation of the title "Rhapsody" are true to form. While the piece is set in a ternary form, he moves from one idea to the next through gradual tempo changes or metric modulations. There are also several sub-sections within the larger framework and short technical flourishes within the melody line, all with an overall sense of drive and forward momentum.

Performers and audiences will constantly recognize the recurring theme first stated at the beginning of the work and clearly understand the simple chord structure. While these compositional traits are not groundbreaking, they provide a unifying element and clear presentation of "Rhapsody."

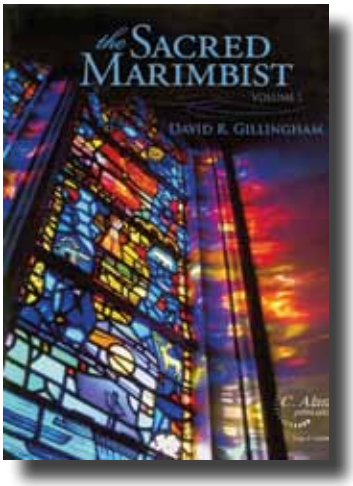
Players will want to use caution when practicing this piece to not injure themselves with the extensive octaves. Taking out the upper or lower note in practice sessions will allow performers to learn the notes and coordination between the two hands, while building up the muscles and stamina needed to correctly play the written part.

—*Brian Zator*

The Sacred Marimbist, Volumes 1 and 2 **III–V**
David Gillingham (Vol. 1)
Nathan Daughtrey (Vol. 2)
$20.00 ea.
C. Alan Publications

Although solo marimba arrangements appropriate for church performances have existed in the past (think Pimentel/Moore *Bar Notebooks*, multiple "Amazing Grace" settings and Bach Chorales), *The Sacred Marimbist, Volumes 1 and 2* each contribute pieces that are contemporary in technique and versatile in their application.

Volume 1 is a collection of eight hymns arranged for four-mallet solo marimba (5.0-octave). The settings are idiomatic for the marimba with "Softly and Tenderly Jesus is Calling" being the only straightforward "rolling" chorale in the collection. Some of the other hymns utilize chorale writing in conjunction with performance techniques typical of the intermediate to advanced marimbist.



Gillingham utilizes double verticals, laterals, single independent stokes, and a few independent rolls. Although it is written for a 5.0-octave instrument, the writing below the low A is minimal and could easily be modified for smaller range marimbas.

Volume 2 is a collection of eight additional four-mallet marimba hymns (4.3-octave with optional extended range). As Daughtrey states, "All of the arrangements feature flexible durations since you often have to lengthen or shorten pieces when playing in church. Most of the hymns in this collection are appropriate to play throughout the liturgical calendar." I found the settings in *Volume 2* to be very inventive, such as "Ode to Joy" in 7/8 and "Amazing Grace" with fresh harmonies and a 6/8 polyrhythmic section before stating the familiar melody in a more traditional manner. If you are familiar with Daughtrey's *Yuletide Marimba* collection, then you know the kind of creative spin he can give familiar melodies.

The arrangements are clear with regards to melody and accompaniment, and even with the different variations should be easily recognizable for the audience. These quality arrangements are an excellent resource for performing music in church, but also provide material that is appropriate for secular occasions, like a recital, lessons, or teaching demonstration.

—Jeff Moore

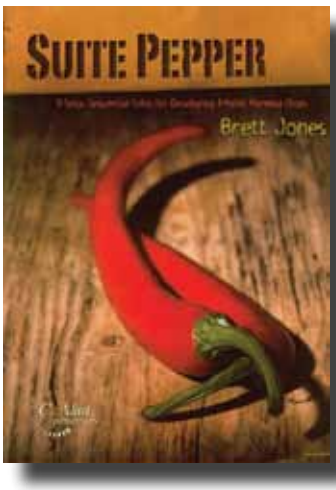
Shattered Dreamscapes **IV**
Martin Blessinger
$15.00
C. Alan Publications
A great title can immediately grab someone's attention, and "Shattered Dreamscapes" did exactly that for me. I imagined a shattered mirror with my own reflection staring at me from all different directions, each looking the same, yet each one slightly different. Blessinger's composition fits this mold of the audience seeing and hearing the same thing, but altered as you look across the entire course of the piece. Written for a 5.0-octave marimba, this 10-minute marimba solo utilizes the entire range of the keyboard, frequently forcing the performer to scatter around the marimba with rapid movements.

Formally, "Shattered Dreamscapes" is a tale of two halves, plus a short coda. The second half of the piece repeats the same material from the first half, but with enough variation to keep the audience interested. Each of the two large sections incorporates five subsections that are seamlessly woven together to mask the transitional process. A moderate tempo of quarter-note equals 100 is used with sixteenth notes as the primary rhythm. Mixed meters abound as the downbeats and accents seem randomly scattered throughout most of the work. The third sub-section of each half is slower with emotionally agitated moments of tension and release created through dissonant rolls and open fifth chords in the low end of the marimba.

An interesting aspect about this piece, technically, is that the fast sections fit idiomatically on the instrument, while the chorales and a section using alternated double verticals are more demanding. Overall, this piece feels good in the hands and explores a wide range of dynamics and techniques. Performers and audiences will enjoy the piece and be enthralled by the visual intrigue.

—Brian Zator

Suite Pepper **III–IV**
Brett Jones
$20.00
C. Alan Publications
This collection of nine solos for 4.0-octave marimba offers music that is isolated in focus, yet full of character and flair. The solos are sequential in difficulty and each focuses on one stroke type in four-mallet marimba performance. The collection starts with double-vertical strokes, moves through single-independent and single-alternating strokes, and finishes with triple-lateral strokes and one-handed rolls. To the credit of the collection, each solo truly isolates the advertised stroke type. Additionally, Jones limits the range of interval shifts and harmonic/melodic leaps to allow a performer to focus energies on the stroke types required for each piece.



All the solos are, in the composer's words, "infused with a Latin American flavor" and are each named after various peppers from around the world. Along with performance notes, each solo includes a brief description of the stroke type used and tips on how to isolate and approach each motion.

These solos are perfect for a semester of marimba study, assignments for specific stroke types, and a handful are worthy of programming for a recital or master class setting.

—Joshua D. Smith

Whatever's More **IV+**
Gordon Stout
$8.00
Keyboard Percussion Publications
It is difficult to have a conversation about marimba literature without using the name Gordon Stout. This 5.0-octave marimba solo, while not full of Stout's customary intricacies and technical challenges, is intensely poetic and passionate—a performance challenge in and of itself. Lasting around five minutes, the solo is written for Joshua Oxford, a former student, who was injured in a car accident in 2010 and to whom all royalties from sales will go.

The nature of the piece is that of a lullaby. With a quarter-note pulse that is woven throughout, the music has a lilting and rocking quality. Marked at quarter note equals 100, rhythms never get denser than eighth notes, which further contributes to the serene character of the piece. Stout primarily utilizes intervals of major and minor sixths and major and minor sevenths that are written in parallel fashion, at times shifting for harmonic progressions, at other times moving to flesh out melodic statements.

In the beginning, Stout offers a style indication of "profoundly lyrical," a quality that should be embraced for a successful performance of this solo. In terms of performance practices, this piece requires lyricism and patience in order to communicate the depth of expression contained in the notes.

—Joshua D. Smith

A Very Welcome **V**
Nicholas Papador
$10.00
Keyboard Percussion Publications
Scored for 5.0-octave marimba, this new work is full of color and expressive potential for the performer. Comprised of recurring sections containing both rhythmically aggressive and lyrically rubato passages, the music shifts between moods of contemplation and exuberance. This is achieved as the composer has created seamless transitions throughout the form of the piece.

The performer is called upon to use a variety of four-mallet techniques throughout, including rapid permutations, single-independent rolls, and expansive intervals. The latter is seen in a slow passage where the right hand performs a melody that is harmonized at the interval of a tenth, with the left hand sustaining an independent roll in the bass clef. Despite the many technical challenges involved in this piece, all appear to fit idiomatically on the instrument and would be playable by an intermediate to advanced performer.

Not merely a showpiece, "A Very Welcome" serves as a platform for serious musical expression by a mature marimbist.

—Jason Baker

A Winter Prelude and Postlude **IV**
Nathan Daughtrey
$10.00
C. Alan Publications
Working marimbists looking for an addition to their holiday repertoire will be excited to discover this new arrangement for 5.0-octave marimba. Based on "Jingle Bells," "A Winter Prelude" maintains a tuneful simplicity while also serving as a showpiece for the instrument. Beginning with a fantasia-like flurry of thirty-second notes, the remainder of the piece is comprised of the "Jingle Bells" tune in the upper voice with moto-perpetuo thirty-second note figures underneath. Daughtrey varies the familiar theme at times with occasional chromaticism and re-harmonization of the melody. This arrangement will serve as a fine technical display for the intermediate marimbist since all the quick rhythmic figures fit within permutation patterns idiomatic to the instrument.

Also included with the solo is a short arrangement for marimba quartet, playable on one 5.0-octave instrument and one 4.3-octave instrument. This setting, entitled "A Winter Postlude," is also based on "Jingle Bells" and is comprised of rolled figures throughout. Being only 11 measures in length, I am unsure why it is included here; however, it could suffice as part of a seasonal percussion ensemble concert featuring other holiday-themed music.

—Jason Baker

KEYBOARD PERCUSSION DUO

Duet Time for Mallets **II**
Ed. James L. Moore
$15.00
Per-Mus Publications
This collection includes 16 mostly familiar works (e.g., "America," "Ode to

Joy," "Maple Leaf Rag") for keyboard percussion duet. The arranger indicates that each piece can be played on one 4.0-octave or larger marimba, although there are several instances of shared or overlapped pitches that will make a few pieces easier to perform on separate instruments.

The top part is exclusively in treble clef and the bottom part is notated in bass clef for the majority of the duets. Each piece is fairly short (one or two pages), and the two parts are often relatively equal in difficulty. Moore selected pieces that represent a variety of styles (chorales, folk tunes, classical melodies), tempos, and time signatures. The key signatures are all very accessible for younger students (up to three flats or two sharps) and the majority of the pitches remain in the staff. Other than "Maple Leaf Rag," which requires three mallets in the second part, all the duets are playable with two mallets.

Notation is relatively clear, but some of the engraving of rolls, slurs, etc. is sloppy, which detracts from the overall appearance and readability of the work.

This collection is appropriate for middle school percussionists and would be useful for teacher-student duets, upper-level sight-reading material, recital performances, or solo and ensemble festivals.

—Josh Gottry

Side 2 in 1 **VI**
Eric Sammut
$30.00
Keyboard Percussion Publications
This groove-based marimba duo is full of energy and is ideal for showcasing two advanced marimbists. "Side 2 in 1" is approximately seven minutes in length, and utilizes the full range of a 5.0-octave marimba in both parts. After a beautiful, opening chorale, the work shifts to a calypso groove. The marimbists alternate between carrying the aforementioned groove and soloing. This section concludes with a 30-second improvisation based around the preceding rhythmic ideas. The final section consists of constantly shifting time signatures and virtuosic lines in both parts. Again, this is not for beginners!

This will be a fun and lively addition to any chamber program. The performers will enjoy the challenge of preparing the piece, and audiences will not be able to avoid the urge to smile and move. Sammut's sweet jazz harmonies and rhythmic drive make this a wonderful addition to the marimba duo repertoire.

—T. Adam Blackstock

Sonatina in C **II**
Muzio Clementi
Arr. Ruth Jeanne
$9.95
Per-Mus Publications
One of the most popular Clementi piano pieces is tastefully adapted for marimba duet in this new publication. Set in three movements—Allegro, Andante, and Vivace— "Sonatina in C" is a beautifully simple work that is both pedagogically and musically worth studying and performing. This arrangement lies well on the marimba and will allow student percussionists to extend the history of their repertoire.

The majority of the piece is strictly centered on diatonic scale figures and arpeggios, making this ideal for the study of music theory within the performance process. The minor adjustments incorporated to adapt this historic piano work for marimba duet include the addition of rolls (primarily in the second movement) and a limited number of octave transpositions to fit on one 4.0-octave marimba. Some of the original slur and phrase markings are removed for clarity, although rolled passages are specifically marked to indicate connected vs. separated lines.

The top part of this duet is set in treble clef and the bottom part is set in bass clef. Both parts are of comparable difficulty, and any of the movements could potentially stand alone for solo and ensemble festival or recital performance. Given its history, musicality, and pedagogical benefits, this graceful and well-adapted duet would be perfect for middle school or early high school percussion study and performance.

—Josh Gottry

KEYBOARD PERCUSSION METHODS

Modern School for Mallet-Keyboard Instruments **I–III**
Jim Sewrey, Ben Hans, and Tom Schneller
$14.99
Hal Leonard
In a world with so many method books, it can become a bit overwhelming for educators and students alike. Beginner, intermediate, or advanced? Which should you choose? At what level are you or your students? This text provides a comprehensive method that is a spin-off from Morris Goldenberg's *Modern School for Xylophone, Marimba, and Vibraphone*. If you are a beginner who wishes to learn mallet percussion, or an advanced performer looking for an orchestral excerpt, this method can be useful to all.

It is divided into four, large sections; each can be used separately or simultaneously. Section I is for the intermediate-level student; Section II is slightly more advanced; Section III is the shortest and focuses on four mallets; and Section IV contains excerpts and studies that may be used for adjudicated performances.

Early on in the book, you can study proper two-mallet grip, suitable playing position, roll technique, articulation, and ornamentation. The authors briefly explain vibraphone pedaling and reading. Each subsection, or key, utilizes a logical progression of study including scales, arpeggios, melodic and harmonic exercises, and etudes (including many of the original Goldenberg etudes). The relative minor key accompanies each major key, which is paramount for younger students. Users are also exposed to many prominent composers throughout the course of this method. There are melodies from various historical periods in music: early sacred to Renaissance, Baroque, Romantic, and contemporary.

This text can be equally useful to educators and students. Sections I, II, and IV are very strong and contain invaluable exercises and etudes for the developing mallet percussionist. However, the four-mallet Section III seems to be out of place. It is very brief in comparison to the other sections; I assume that the authors' intention was to keep it simple within a method of this nature, but there could be more substance in relation to grip illustrations, explanations of different strokes, and roll technique. Having said that, the authors do provide a list of supplemental methods that can be used for four-mallet study.

A remodeled classic, *Modern School for Mallet-Keyboard Instruments* is a fine addition to your library. Both educators and students will find this method to be highly effective for the developing mallet percussionist.

—T. Adam Blackstock

KEYBOARD PERCUSSION ENSEMBLE

Spun **IV**
Nathan Daughtrey
$48.00
C. Alan Publications
This eight-minute mallet octet is a perpetual blitz of mallet madness appropriate for any advanced high school, or collegiate ensemble—and it's not a transcription.

The instrumentation includes glockenspiel, crotales, two vibraphones, chimes, and four marimbas; only one 5.0-octave marimba is used. All parts utilize two mallets and are accessible to any intermediate to advanced player. Percussion I and VIII are not as "heavy" as the others, so this may provide an opportunity to showcase a combination of younger and advanced students.

After a very ominous introduction, the work soon develops into a fast-paced, thick texture of mallet resonance. This

relentlessness, spiraling nature continues throughout the remainder of the piece. The "spinning" quality is not only relative to its driving character, it is also relative to harmony. The first 59 measures revolve around a set of seven pitches, on which most of the composition is based. The arrival of measure 60 adds to the unraveling feeling of "Spun" by initiating an exploration of many other chromatic areas, and later the theme becomes the accompaniment.

The end of the work seems somewhat anticlimactic after the incessant, high energy. It simply fades away into a very soft and abrupt ending. This adds to the concept of the composition, as it has "spun" to the point where it is now threadbare.

Written for the Penn State Mallet Ensemble, "Spun" is an exciting addition to the mallet ensemble repertoire. Its driving and intense nature, along with the performers' perpetual display of "chops," will provide an enjoyable experience for everyone involved.

—T. Adam Blackstock

Ukrainian Carol **IV**
Mykola Leontovych
Arr. David W. Madeira
$29.00
C. Alan Publications
This work is based on the Ukrainian folk tune "Shchedryk," more commonly known as "Carol of the Bells." This 2007 arrangement takes the familiar melody through numerous key changes and time signatures while it, in the arranger's words, "looks back to the Ukranian version for inspiration, realizing the folk theme for percussive timbres." Yet another variant of this well-worn melody, this moderately challenging, yet mundane arrangement offers little beyond diversionary reiteration to performers and audiences.

The quintet lasts under four minutes and requires two octaves of crotales and four marimbas of the following ranges: 4.3, 4.5, 4.6, and 5.0. The score indicates that it is possible to perform the work on two shared marimbas. The technical demands of the four-mallet writing consists of three- and four-note chords (six total chords for the crotales and seven measures of material for Marimba 4).

The publisher's website provides program notes and score examples of this work as well as full audio and video recordings, but the work's duration and instrument requirements are listed incorrectly.

—Ron Coulter

PERCUSSION ENSEMBLE

Americana Suite **II–III**
Arr. James L. Moore
$15.00
Per-Mus Publications
This publication consists of five tunes that have patriotic significance in American history: "Dixie," "Yankee Doodle," "Soldiers Joy," "Oh Susannah," and "Stars & Stripes Forever."

Each arrangement is written with a single-line melody on a mallet keyboard instrument. The publisher gives permission to copy the keyboard parts so that more players and instruments can join in, if available. The percussion parts are typical march beats that would be found in many band arrangements or marches. Written for snare drum, bass drum, and cymbals, the techniques include single strokes, rolls, and a few flams. A tambourine part appears in "Soldiers Joy," and a woodblock is used in "Oh Susannah."

The arrangement can be used for programs by a young ensemble, but could also be used to provide experience for students enrolled in a percussion techniques class at a university. There are no innovative or creative materials presented here, but when used for the purposes described, it has educational value. Besides, five arrangements for $15 is a bargain.

—George Frock

Angels of the Apocalypse **IV**
David Gillingham
$48.00
C. Alan Publications
Well-versed composer David Gillingham demonstrates his command of the craft through this programmatic work for large percussion ensemble. Inspired by the Biblical book of Revelation, this piece was commissioned by the Saitama Sakae High School Wind Orchestra. Through-composed, this score contains nine short, distinct sections.

Using text to distinguish the segments, the following passages are included in the score: "The opening of the Seventh Seal," "First trumpet: hail and fire," "Second trumpet: mountain of fire thrown to earth, a third of the sea becomes blood," "Third trumpet: the star named Wormwood poisons the waters," "Fourth trumpet: 1/3 each of the sun, moon and stars are smitten," "Fifth trumpet: locusts from the bottomless pit to kill those without God's seal," "Sixth trumpet: 4 angels loosed from the River Euphrates to slay 1/3 part of man," "Seventh trumpet: voices praise God saying that all the kingdoms of the world are His and Christ's," and "Hymn of the Angels."

Matching the text are mood and character changes ranging from eerie to angular and reverent to distant. This diversity assures there is something to catch the attention of any listener. You can visit the publisher's website to experience the variety for yourself. However, be aware that the recording is not exactly what appears in the printed score. Some of the material is elaborated in the printed version, making the work approximately two minutes longer.

Requiring eight performers, this piece uses bells, xylophone, crotales, vibraphone, two 4.3-octave marimbas, one 5.0-octave marimba, tam tam, two brake drums, suspended cymbal, four timpani, four small bass drums, and chimes. Performing chorales, block chords, and fast scalar passages within a limited range, all mallet players are required to use four-mallet technique. Due to the number of exposed passages and tuning changes, a moderately experienced player should be selected for the timpani part.

Appropriate for a collegiate group, teachers will be highly satisfied with the level of engraving. Clearly indicating the tuning changes on timpani and instrument changes for those performing on multiple instruments, logistical issues encountered during the instructional process will be greatly expedited.

—Darin Olson

Autumn Stroll **III**
Gary Gibson
$28.00
Two Trees Music
Within the past decade there has been steady, and not insignificant, growth in the steel band art form in the United States in terms of published repertoire. Understandably, most composers writing for pan do so for steel band, as steel pan instruments remain at heart ensemble instruments. Yet there is also a need for solo or chamber works, given the rise of collegiate and high school pan programs across the country, and the related opportunity for performance of such works vis-à-vis recitals or solo and ensemble contests.

Gary Gibson has established himself as an effective composer who creates interesting music, and this piece is no exception. "Autumn Stroll" calls for two pan players, one on tenor (lead) pan and one on double seconds. The ensemble also includes piano, flute, vibraphone, and glockenspiel. The lead pan, flute, and vibraphone function as melodic voices, while the other instruments accompany or provide color. The appearance is clean and neat, and a recorded example of the music is accessible through his website (twotreesmusic.com).

"Autumn Stroll" is brief (about three and a half minutes) and fairly repetitive, based around a continuous rhythmic ostinato performed on the piano. Given these characteristics one might describe the piece as simple. Yet this simplicity is somewhat deceptive. For one thing, the primary scale used in the piece is D-flat Lydian, not a familiar scale for most pan players. The other tonal centers visited—G-flat, A, and B—are likely to prove equally alien to pannists, who are often accustomed to playing music in a relatively small number of keys (usually with no more than two flats or sharps). The tempo, while not breakneck speed, is brisk. Finally, there is the challenge of performing chamber music: one to a part, no conductor, no drumset keeping time. For many instrumentalists, chamber music is a staple, but pannists pursuing this chart may be experiencing this setting for the first time.

Those considering this piece should view these challenges as opportunities. An ensemble comprising either college students or advanced high school students could perform this piece effectively. "Autumn Stroll" would function well as a recital piece, but its presence on a steel band concert could be a breath of fresh air, exposing the audience to a new way of hearing the instrument.

—Chris Tanner

Bucket Brigade **III**
T.S. Gunderson
$30.00
Mallets Aforethought
Your first mission with "Bucket Brigade" is to raid your garage for five or six large plastic buckets. With the appropriate materials acquired, find a group of energetic students! The rhythmic material is motivic and scored in pairs, groups, or complete unison. Consistent with this approach, there are two written-out vamp sections, offering a chance for the students to show-off their extensive bucket skills with improvised solos.

Gunderson adds depth to the work by exploiting the timbral possibilities of the buckets. Some of these descriptive and unique techniques include, "Bucket under left arm. Play on rim with right stick," "Hit table with stick," "Audibly set bucket on table upside down," and "Tap edge of bucket on table." Notated using different lines of the staff, a variety of notehead shapes, arrows, and traditional articulation marks, the first glance felt like I was deciphering Egyptian hieroglyphs. However, a recently uploaded YouTube video of Gunderson's students performing the work cleared up the confusion.

Taking advantage of the theatrical elements, this work is suited for a high school variety show. There is visual

stimulation achieved by sliding buckets between players and flipping the buckets to audibly set them down. However, it is the dramatic ending that audiences will remember. One performer uses his or her bucket to catch the remaining buckets as they are tossed from the other players one at a time. The music has concluded and anticipation grows with every catch—no pressure!

—Darin Olson

Carol of the Bells **III**
Arr. Gary Gackstatter
$29.00
C. Alan Publications
This percussion sextet combines a keyboard percussion quartet (bells, xylophone, vibraphone, and chimes) with doubled-assignments on drums and percussion (tom-toms, timpani, sleighbells, tambourine, triangle, shaker, and conga) to produce an unexpected yet satisfying arrangement of the traditional "Carol of the Bells."

Opening with a tambourine played on a conga, the orchestra bells present the familiar melody before a four-measure timpani interlude provides the rhythmic energy to contrast the expected G-minor carol's melody. After several small variations upon the regular melody, the arrangement concludes with only the keyboard quartet—without any other percussion.

This approximately two-minute arrangement would be appropriate for a high school Christmas program.

—Jim Lambert

Coming Undone **V**
Andy Harnsberger
$45.00
Paragon Percussion
Well known for his gifts as a marimbist and composer, Andy Harnsberger has produced another worthy addition to the field of percussion ensemble. Scored for seven players, this ten-minute work consists of three primary sections. The first resembles music of a "percussion orchestra" with harmonies and chord changes that are as refreshingly beautiful as they are unexpected. After a transition of wind chimes and bowed vibraphone notes, continued keyboard melodic material is interrupted by a groove-heavy ensemble of caxixi, cajon, and snare drum. Harnsberger intermittently layers keyboard material over the continuing groove as the entire ensemble shifts to the third section of music. This last section will really get the heads bobbing in the audience as it is saturated with syncopated block keyboard chords, handclaps, drumset, congas, timbales, shakers, and tambourine.

Instrumentation includes three marimbas (5.0-octave, 4.5-octave, 4.3-octave), two sets of metal wind chimes, bamboo wind chimes, vibraphone, glockenspiel, four suspended cymbals, snare drum, congas, pedal block, low tom or bass drum, triangle, mark tree, caxixi, timbales, crotales, cajon, shaker, tambourine, bongos, tam tam, bell tree, bass drum, and drumset. Parts for the marimba and vibraphone require four-mallet performance.

While it takes quite a bit of gear on stage to pull off this piece, it is well worth the effort and is sure to garner positive reactions from any audience.

—Joshua D. Smith

Coventry Storm **III**
Edward Witt
$36.00
C. Alan Publications
This work successfully puts a percussion ensemble spin on a treasured Christmas classic. Throughout this six-minute piece, the haunting melody of "Coventry Carol" is cast in a variety of settings, including a three-part marimba chorale, vibe solo, and xylophone feature with light arpeggiated accompaniment. Additionally, single chime rings, transitions, and a marimba cadenza add to the work's diversity.

Instrumentation for the seven players includes chimes and bells (one player), xylophone, two vibraphones, and three marimbas (4.3-octave, 4.5-octave, 5.0-octave). With the exception of one vibraphone part, all parts can be performed with two mallets. The work culminates with unison eighth-note and sixteenth-note figures that are effective in spite of their tonal and harmonic simplicity.

High school and college mallet players, especially those with front ensemble experience, will feel right at home with this work.

—Joshua D. Smith

Deck the Halls **III**
Arr. Aaron Turner
$19.95
Per-Mus Publications
Mix a little Calypso flavor with some holiday cheer and you have Aaron Turner's new arrangement of "Deck the Halls" for percussion quintet. Scored for xylophone (or flute), marimba, vibraphone (or steel drum—tenor pan or double seconds), drumset, and bass marimba or bass guitar, the piece would work well for a small gigging ensemble, but the parts could easily be doubled or tripled for a larger group performance.

This arrangement opens with an eight-measure comping passage to establish the quasi-Calypso feel before the xylophone enters with a minimally altered statement of the familiar melody. The xylophone then picks up on the general feel in the accompaniment and presents a more stylized version of the tune before giving way to phrases featuring the marimba and vibraphone as primarily melodic lines. After a layering effect brings back the original vamp, the xylophone again presents the mostly unaltered melody and the piece ends with a brief coda.

All parts, including the drumset, are written out, although permission is given by the arranger to deviate slightly from the written notation in the drumset part, "if done tastefully." The drumset notation is a little unorthodox (all stems down) and the rhythmic notation is inconsistent with the use of dotted rhythms vs. tied notes (especially in the bass part), but all parts are still quite readable. Rolls are notated in the marimba part, but the xylophone/flute part was engraved with flute in mind and indications are given to roll notes longer than a dotted quarter-note, and play an octave lower if performing on xylophone.

The accompaniment parts are very repetitive and relatively easy, but each of the upper three voices (xylophone, marimba, vibraphone) carries two or more phrases of exposed melodic material at a relatively fast tempo, making this a challenging work for any ensemble below a high-school level. Turner's arrangement isn't particularly sophisticated or complex, but will serve well as a light and fun piece for a holiday audience.

—Josh Gottry

Puzzle Pieces **I**
Josh Gottry
$20.00
C. Alan Publications
Finally, we have a creative piece of beginning percussion ensemble literature! This work is a much needed addition to the creatively impoverished beginning percussion ensemble repertoire. Its open parameters of duration, instrumentation, and personnel requirements make this versatile and adaptable to many circumstances.

"Puzzle Pieces" is similar in concept and construction to William Duckworth's "Gymel" and Terry Riley's "In C" but uses a kid-friendly analogy of puzzle making to guide young performers in their navigation of the two-page score. One page contains material for pitched percussion and one page for non-pitched percussion, each consisting of 17 cells (4/4 measures in traditional music notation).

Although only seven copies of the score are included, two to 20 or more performers may be utilized employing exclusively pitched or non-pitched percussion, or any combination thereof. The open instrumentation requires that performers choose an instrumentation that is cohesive while avoiding monotony. On this note, the duration of the work is variable and could range from ten seconds to several hours at the specified tempo of 120 bpm.

The performer's ability to make choices in this work is its greatest strength. For example, navigating from a chosen beginning to a cued unison ending through the cells engages the performer to not only play the correct pitch and rhythmic content, but also to ask questions and make decisions of what to play, when to play, how many repetitions, when to rest, etc. Also, there are no dynamic indications in the score or instructions, and the performers must generate cohesive dynamic content in order to create a successful performance.

With freedom comes responsibility; with choices come consequences. It is exactly this freedom of choice that make "Puzzle Pieces" endlessly engaging and instructive to young percussionists.

—Ron Coulter

Rainfall **III**
Adam Miller
$28.00
C. Alan Publications
Part of C. Alan's "Ignite" series, this percussion sextet is composed specifically for the younger percussion ensemble (junior high or middle school). With a basic instrumentation of bells, xylophone, and timpani, plus three percussion parts splitting wind chimes, triangle, tambourine, snare drum, suspended cymbal, and bass drum, this three-and-a-half minute ensemble also explores the non-traditional or contemporary improvisational aspect of not having metric notation at both the beginning and end.

There is potential value in the study of this ensemble within a structured pedagogical context of a college percussion methods class; however, there is also a responsibility to convey a sense of sophistication with this unique style of chamber percussion ensemble literature, which might be appropriate for the younger set of musicians. Certainly, percussionists in their second or third year could render a solid performance of this piece.

—Jim Lambert

Seaside Stroll **II**
Kandis Taylor
$28.00
C. Alan Publications
Another in C. Alan's "Ignite" series, this composition can be performed with anywhere from seven to 15 players, or more if you have enough instruments! The composer offers doubling and instrument substitution suggestions in the introduction. Instruments listed in the score are bells, xylophone, optional marimba, three timpani, snare drum, bass drum, woodblock, and sandblocks.

Written in B-flat major this work contains short, simple, melodic ideas. Similarly, the accompaniment parts rely heavily on repetitive figures. Due to the simplicity of some parts, this piece is a great avenue for introducing large percussion ensemble works to young students. Since some parts are easier than others, educators will need to assign parts wisely. Young students will need

to discover and understand where their part fits into the thick texture. In doing so, the moments where seven voices are performing simultaneously will not leave the director feeling seasick.

—Darin Olson

Spare Change **II**
Josh Gottry
$29.00
C. Alan Publications
A significant feature of the pieces in C. Alan's "Ignite" series is the flexible instrumentation. This piece is scored with many options: bells (optional; may double or substitute vibes), xylophone (may double or substitute marimba), marimba (4.0-octave), four timpani, triangle (optional), agogo bells (optional; may double or substitute cowbell), temple blocks (three pitches; may double or substitute woodblocks), bongos (may double or substitute congas), snare drum, and bass drum (optional; may double or substitute floor tom). With these kinds of substitute possibilities, this piece is very adaptable for smaller percussion programs that desire to perform high quality literature but may have instrumentation limitations.

The piece is based on the chord changes to "I Got Rhythm" by George Gershwin, which has been the basis for countless popular songs. The form is AABA, which consequently means a fair amount of repetition, making the keyboard parts very accessible for younger players. The feel is a bolero-like Latin groove, and the non-pitched instruments are given interesting parts to play throughout. There are very specific dynamic changes and clear phrases that make the piece great for teaching musical concepts.

This is a wonderful entry-level piece for young percussion ensembles. It will sound impressive to the audience, but is well within the performance capabilities of elementary and middle school students.

—Tom Morgan

Topsy Turvy **III**
Nathan Daughtrey
$28.00
C. Alan Publications
Written for the developing percussion ensemble, "Topsy Turvy" is great for the listener and player while also serving as a craftily written teaching piece. As the name implies, the piece sounds like a circus act being presented by your percussion group, complete with many sounds associated with clowns and acrobats.

Its scoring is very adaptable, but the primary instruments include bells, xylophone, timpani, snare drum, woodblock, two concert toms, suspended cymbal, bass drum, and assorted "toys," including the obligatory Acme whistle. The keyboard parts may be doubled or substituted with vibraphone and/or marimba, and there are also optional parts for those instruments. The xylophone and optional marimba parts can be played on the same instrument.

The keyboard parts are particularly well written for inexperienced players. Along with a certain amount of repetition, all sixteenth-note figures use two adjacent notes. This makes the passages containing sixteenth notes much easier to play while creating the sense of a more technically demanding melody. Other sections use chromatic scales to create a similar effect. The non-pitched parts are full of interesting novelty sounds from the toys, but are well written to complement the melodic material perfectly. The result is a piece that will sound more difficult than it is to play, but will provide plenty of challenging "meat" for the players. Many musical concepts such as dynamic contrast, phrasing, and balance can be taught using this piece.

This is what is needed in our elementary and middle school percussion ensemble literature. There is no reason why easier pieces have to be "cheesy" or boring for the listener. "Topsy Turvy" will be a winner for both the ensemble and the audience.

—Tom Morgan

Twenty Again **IV**
Gary Gibson
$28.00
Two Trees Music
Feeling over the hill or think you need a musical fountain of youth? Try "Twenty Again," a musical quintet for steel pans and keyboards featuring double seconds, tenor (lead), piano, vibraphone, and glockenspiel. From Gary Gibson's 2009 *Breather* album, "Twenty Again" offers a breath of fresh air featuring metallic percussion with piano obbligato.

The "low E" double seconds player carries the melody for a majority of the composition harmonized by the single tenor (lead) with occasional unison punches for everyone. The piano part is especially cool as it intertwines between the steel pans, vibraphone, and glockenspiel in a playful and youthful manner.

The tasteful use of metallic percussion adds to the colorful timbre and balance that is cleanly orchestrated. All of the parts are composed idiomatically, beautifully scored, and easy to read. Gipson's attention to detail also includes pedaling markings for the piano and vibraphone.

"Twenty Again" begins with the piano and layers the other instruments in with a whirlwind of spirited color. The time signature is mostly in 5/4 (2 +3 feel) with an occasional 3/4 to keep the players alert by shifting the interest and averting predictability. The key hovers around the pitch F with many mixed accidentals, therefore avoiding an identifiable tonal center.

The total playing time is about four minutes, but after the first two minutes, recognizable sections come back without repeats. This composition would make great recital filler for anyone looking for a small, mixed-ensemble piece, especially if you are a double seconds player.

—Jeannine Remy

SNARE DRUM

Four Portraits of Jim **IV**
Murray Houllif
$10.00
Per-Mus Publications
While our teachers often inspire us to tackle new and challenging repertoire, sometimes they serve as inspiration for the repertoire itself. This suite for solo snare drum is comprised of four movements, each dedicated to the composer's former teacher, and renowned percussion educator, Jim Petercsak. Here, the composer uses a variety of stylistic influences to create a distinct, recognizable sound for each movement.

The first movement, "Paradiddle Jim," is based entirely on rudimental vocabulary in 6/8. The form of the movement is easily delineated by shifts in dynamics and the addition of various rudiments (paradiddles, open rolls, drags, and flams). The second movement, "Jazzy Jim," incorporates swing eighth notes and "stick shots" to emulate a drumset feel. The form of the movement alternates between laid-back triplet figures and more aggressive sixteenth and thirty-second note rhythms, providing both technical and stylistic challenges to the performer.

The third movement, "Senor Jim," is written in a Latin style and incorporates timpani mallets, brushes, and pitch bending with the performer's elbow—all indicated in a notation legend at the beginning of the movement. The musical material alternates between sustained groove patterns and various soloistic statements.

The final movement, "Contemporary Jim," uses techniques found in many 20th- and 21st-century concert snare drum solos characterized by frequent changes in striking implements (sticks, mallets, brushes, and fingers) and shifting meters. Beginning with a cadenza-like rubato section, the movement then progresses into a quick, driving tempo, which maintains a constant eighth note with changing time signatures.

Due to the distinct and listenable nature of each movement, this piece would be accessible to a wide variety of concert audiences. Similarly, the performance of single movements would be appropriate for an undergraduate jury or audition. Regardless of the setting, concert performance or study, "Four Portraits of Jim" would serve as a fine vehicle for tasteful expression on the snare drum.

—Jason Baker

Rampy One **II**
James L. Moore
$4.00
Per-Mus Publications
Are there any Buckeye fans out there looking for a beginning snare drum solo? If so, James L. Moore's "Rampy One" will allow you to expand your repertoire and support your favorite team at the same time. This one-page solo is based on a cadence used by the Ohio State University Marching Band, which the composer taught from 1981 to 2004.

Composed in ABA form, this piece utilizes eighth-note and sixteenth-note rhythms, five-stroke rolls, and single flams. The beginning and ending sections are in 2/4 with the middle section in 6/8. Despite its technical simplicity, a strong "old school" rudimental feel should be maintained throughout—making this a musically rewarding endeavor for the student and appropriate for auditions, solo festivals and beginning recitals.

The teacher, however, should be advised to assign appropriate stickings for the student, as they are not notated in the score. Moore is to be commended for composing a solo that is level-appropriate for a beginning student, yet reflects a clear sense of form and motivic development. Perhaps this will inspire young students to become future members of a Big 10 marching band!

—Jason Baker

A Travers Bois **II**
Jean-Pascal Rabie and Bernard Zielinski
$15.45
Alphonse Leduc
While much importance is often placed on developing technique in young snare drum students, relatively less resources are devoted to developing their chamber music skills—until now. Jean-Pascal Rabie and Bernard Zielinski have created this short piece for solo snare drum and piano in an attempt to expose beginning percussionists to ensemble performance.

The piano part is tonal throughout and, consisting entirely of quarter and eighth notes, would be playable by an amateur pianist or professional without much preparation. Consisting of three sections, the first and third are in 2/4 and the second is in 6/8 (the beginning quarter note equal to the subsequent dotted quarter). The snare drum part is presented in three versions, all of which fit with the same piano part. While the essential thematic material remains the same (quarter and eighth notes), each is subjected to a different technical variation. The first version embellishes the rhythms with single grace notes (flams). The second incorporates double grace notes (drags). The third version combines

flams and drags, as well as the occasional use of sixteenth notes. Clearly, the student will be able to keep performing the piece as he or she becomes increasingly comfortable with the challenges of each version.

Since no stickings are indicated, a teacher should work with a student in determining the proper stickings for each passage. If a pianist is not available, the teacher could also have two other students perform each hand of the piano part on keyboard percussion instruments.

It would be interesting, and indeed beneficial to the percussion education community, to see the composers expand this idea into a full series of pieces that involve even further aspects of technical development (rolls, accents, rhythmic complexity, etc.). As it is rare to see beginning snare drum music written with such sensitivity to both technical development and musical taste, I would consider this work a "must try" for anyone who is teaching beginning percussionists and/or assigning repertoire for beginning solo and ensemble festivals.

—Jason Baker

MULTIPLE PERCUSSION

Breaking Point **III**
Rob Smith
$10.00
C. Alan Publications
A unique, and just plain fun, aspect about being a percussionist is playing on junk objects from the garage, everyday household items, and other great "toys" you can find at a hardware store. Playing Rob Smith's "Breaking Point" will give you a great excuse to make several trips to the junkyard and Lowe's. Smith calls for four brake drums, five hanging clay pots, coffee can, cowbell, and splash cymbal. This instrument list is manageable for an intermediate-level solo that lasts just under four minutes.

To open the work, Smith uses fast sixteenth notes with a tempo marked "intense and unrelenting!" played on brake drums and cowbell with sticks. While the tempo of quarter note equals 132 feels a little slow for an unrelenting pace, the syncopated accents on top of the steady sixteenths keeps the piece on edge. The accent pattern starts with steady quarter notes then moves to dotted-eighth notes with several measures of mixed meter thrown in to disrupt the monotony.

The slow B section uses mallets on the hanging clay pots. Due to the fragile nature of these instruments, Smith has the performer playing no louder than *mezzo forte*. The clay pot melody is played six times using the same rhythm with different pitches. After starting soft at the beginning of this section, Smith increases the tension through short and loud brake drum interruptions, which become longer and more intense as they overtake the clay pots. A slightly altered A section emerges from the B section while the piece ends with a very loud, intense roll on the high brake drum.

While I appreciate the limited number of instruments for this intermediate solo, it is disappointing to see so little color used in timbre and variety with these unusual instruments. Performers could experiment with various implements in the middle section, playing different areas on the cowbell to exaggerate the dynamic contrasts, and using different sticks or mallets for the return of the A section at the end. As is, the sound palette still complements the visual intrigue of playing instruments found in the garage!

—Brian Zator

Reflex **III–V**
Brett William Dietz
$25.00
C. Alan Publications
Soon to join the ranks of collections from composers such as Udow/Watts, Campbell, and Petrella, Brett Dietz has composed a compilation of 15 quality solos for the intermediate multi-percussionist. Each solo lasts between one-and-a-half to three minutes, and utilizes instrumentation ranging from as few as three instruments (snare drum, cowbell, suspended cymbal) up to eight (pedal bass drum, snare drum, low and high tom-tom, tambourine, cowbell, woodblock, hi-hat.) Through their accessibility in terms of instrumentation and difficulty level, these solos are perfect for inclusion in a semester of multiple percussion study.

Written in true Dietz fashion, many (but not all) solos include mixed meter, borrowed rhythms, and instances of independent lines for each hand. However, since the collection progresses in difficulty, students at even an introductory level of multiple percussion understanding will experience success and growth through the study and performance of these solos. This collection will prepare percussionists for the high demands placed upon them by an increasing number of composers hip to the fact that percussionists can make music on more than one instrument at a time.

—Joshua D. Smith

Resonant Canvass **IV**
Daniel Adams
$12.00
Keyboard Percussion Publications
This multi-percussion solo is filled with wonderful sounds and textures, but falls short when compared to other works from this composer. The large instrumentation setup is written on three staves labeled wood (log drum, five temple blocks, mounted woodblock), metal (tam tam, three suspended cymbals, mounted cowbell, metal wind chimes, triangle, two octaves of crotales), and skin (bass drum, and four tom-toms). The title refers to the interplay between sounds emanating from instruments with long reverberation times and those which produce sounds of shorter duration. Regretfully, intriguing musical themes and thoughts presented never seem to take root. Once an idea is introduced, it shifts gears, morphing into different musical shapes and characters, oblivious to a central theme.

Clearly, thought has been put into the collection of sounds and the handful of catchy rhythmic motives. Adams has even paced the work to move from slower, sparsely presented themes to faster, more agitated ideas, culminating in a 12-tone row for the last 13 bars. However, in spite of the composers' best intentions, the result is a work that is full of head knowledge, yet lacking the passion of a powerful multiple percussion solo.

—Joshua D. Smith

Tears **IV**
Timothy Adams Jr.
$6.00
Keyboard Percussion Publications
This work for four concert toms will challenge a percussionist's rhythmic accuracy and expressive capabilities. Set at an extremely slow tempo (quarter note equals 54), motivic material emerges through shifting meters and alternations between both fast and spacious rhythmic subdivisions. Two pages in length, this work consists of three sections, each delineated by the use of different striking implements (timpani mallets, broomsticks, and fingers). While the indication for "broomsticks" is not capitalized, I'm assuming the reference is to the Pro-Mark product made with actual broomcorn. This implement produces a sound somewhere between brushes and stick bundles.

The majority of the piece appears to fit idiomatically with the four drums positioned from low to high (left to right) in front of the performer. A curious notation is the use of staccato and legato markings in a three-measure phrase at the bottom of the first page. No further indication is given as to how the performer should approach these differences in sound (the use of dead-strokes for staccato, etc.). Also, drum tuning and instrument type (double-headed toms vs. single-headed, etc.) are not indicated. Refreshingly, much is left up to the imagination!

The more I study this piece the more fascinated I become with it. It is enigmatic in that this lyrical, sorrowful music (as can be deduced from the title) must be expressed through rather unconventional instrumentation. Clearly, the performer must internalize the music to the point where he or she is capable of making four tom-toms sing in a manner in which the emotional content of the music is unquestionable to the listener. This, combined with the lack of explanations from the composer, leaves me with more questions than answers. I will attempt to answer these for myself, as this piece now assumes its place on my practice room music stand.

—Jason Baker

Un poco Paco **I**
Jeffrey T. Parthun, Sr.
$4.00
Per-Mus Publications
Care to add a little Latin to your next junior-level solo and ensemble event? With a duration of one-and-a-half minutes, this easily accessible work is a fine addition to the repertoire for developing percussionists.

Jeffrey T. Parthun's approach ensures that young percussionists easily understand all aspects within the work. This short solo uses common instruments found in any middle school percussion cabinet: maraca, suspended cymbal, snare drum, and tom-tom. Rhythmically, the piece is very simple, rarely incorporating eighth-note syncopation. The composer offers specific instructions regarding stick changes (use of snare drum sticks and hands) and notation, which should prove helpful to the targeted, young students.

"Un poco Paco" provides the young percussionist with an opportunity to perform an easily accessible multiple percussion work that is not overwhelming and is enjoyable to play. As music perpetually grows in complexity, it is refreshing to see compositions that are manageable for beginners.

—T. Adam Blackstock

MIXED INSTRUMENTATION

Almost Beyond **IV**
Nathan Daughtrey
$24.00
C. Alan Publications
This lovely duet for 5.0-octave marimba and piano takes inspiration from a short poem, and is successful in representing its sentiment. The composer has commendably combined the piano and marimba in a symbiotic way, avoiding the all-too-common relationship of a soloist with tedious and expendable accompaniment.

The gentle impressionistic character of this work belies its technical difficulty, which is rooted primarily in its rhythmic and intervallic content; however, the technical demands are not beyond the intermediate marimbist. This work would serve well as an aural respite on most percussion recitals—collegiate, professional, and otherwise.

The publisher's website provides program notes and score examples of the composition as well as a complete audio recording. The work's duration is approximately five to six minutes, due to rubato and ritardando indications. Also, the work should only require an intermediate pianist, alleviating the challenge of procuring the busiest and most expensive accompanist.

—Ron Coulter

Away in a Manger **III**
Arr. Aaron Turner
$10.00

Joy to the World **IV**
George F. Handel
Arr. Aaron Turner
$12.00
Per-Mus Publications
Scored for either flute or vibraphone with marimba accompaniment, these duets would be appropriate for a younger set of performers in a Christmas liturgical musical setting. The warmth of the flute's timbre may make it the better choice for the melodic material.

After an unaccompanied first refrain in "Away in a Manger," the four-mallet marimba accompaniment has arpeggiated harmonies until the melodic instrument concludes this 77-measure rendition. There is one variation of the basic melody for 32 measures, so the overall design is simple-complex-simple. A 4.3-octave marimba is required for this arrangement.

Designed to be flexible in its scored performance options, the arranger suggests that the accompaniment to "Joy to the World" can be divided between two performers (upper part and lower part), or that four performers could play the accompaniment. Those suggestions seem to defeat the overall arranging purpose of this simple yet elegant duet. There are a couple of passages in this 75-measure, D-major arrangement that will challenge both the melodic soloist and the four-mallet accompanist.

—Jim Lambert

Bright Star **IV**
Ricardo A. Coelho de Souza
$22.00
C. Alan Publications
Fusing a unique combination of timbres, this work is written for tenor voice (or soprano) and one percussionist. Using a multi-keyboard setup, the percussionist performs on a 5.0-octave marimba, vibraphone, and glockenspiel. Integrating the three keyboards together throughout the work, the composer cleverly facilitates the age-old problem of mallet changes. Since one set of mallets will not produce a desirable sound on all three instruments, almost every note performed on the glockenspiel is executed with the mallet shaft. Because of this technique, the composer is particular about the arrangement of the instruments and provides an appropriate diagram.

With the vocal melody setting being a sonnet by John Keats, the subservient percussion part remains very active despite the extremely slow tempo. While there are some rhythmically intricate passages between the two parts, the percussion part exhibits a strong sense of time throughout most of the work. Maintaining one tempo, collegiate performers can attempt to effectively portray the different expression markings such as "Amabile," "Agitato," "Appassionato," and "Calmando."

—Darin Olson

Minus Nine **V**
David Madeira
$40.00
C. Alan Publications
"Minus Nine" combines a string quartet with a keyboard percussion quartet comprised of a vibraphone and three marimbas. This double quartet requires maturity in musicianship among both the string performers and the keyboard percussionists.

Although centered in D major, this modern-sounding composition is a programmatic ABA structure depicting a very low tide at the home of the composer's father in Puget Sound. There are numerous mixed meters, including 4/4, 3/4, 5/8, and 6/4, with the contrasting quartets providing alternating melodic/harmonic exchanges with each other. Attention to appropriate mallet selection and sensitivity to balance and dynamics are a necessity. Intermediate four-mallet technique is required of the keyboard percussionists.

This composition would be appropriate for a college chamber music concert, enhance a string chamber music recital, or serve as a unique timbral contrast to a percussion ensemble concert.

—Jim Lambert

Trio for Flute, Marimba & Piano **III+**
Jason DeCristofaro
$24.00
C. Alan Publications
Not just another "flute and marimba" piece, this trio (with piano) digresses from the beaten path in several areas. Although based on a simple pentatonic ostinato, the composer has "incorporated elements of minimalism and impressionism to create a colorful palette that would evoke primitive textures in a modern chamber setting."

A rubato, rolled section leads into a slower (quarter equals 80) section emphasizing a quartal-quintal element in a more vertical fashion. A four-measure accelerando leads back to the material of the A section (quarter equals 152+), which emphasizes arpeggiated quintal harmonies.

The marimbist needs a comfortable grasp of contemporary four-mallet techniques. The flute range goes up to high B (two B's above the staff) and utilizes a couple of trills and some flutter-tonguing. But given these prerequisites, this trio is excellent recital/festival materials for good high school musicians.

—John Baldwin

Twisted Dances **V–VI**
Joel Balzun
$24.00
C. Alan Publications
This duo for five-octave marimba and cello offers the opportunity for each instrument to showcase its artistic and expressive qualities. Written in three movements, each is titled after parts of a tree. The first movement, "Bark," features short, fragmented statements, often written over longer tones on the other instrument. Although there is no key signature, many patterns are centered around the pitch A. The first section is rhythmic, followed by a more lyrical B section. The movement closes with a quick reference to the opening material.

Movement two, "Leaves & Branches," is without meter and offers total freedom for each player. Reflecting on the tree's growth in spring, the patterns move from a lyrical melodic feel to quick arpeggios by each performer. Many of these are constructed on major chords. The movement returns to the free, longer notes from the opening.

The last movement, "Roots," is written in D minor, and opens with a sixteenth-note ostinato by the marimba. This movement is rich with driving, syncopated motives that lead to a short cello cadenza. The entire work is recapped with the opening motives from the first movement.

This is a terrific composition that takes about ten minutes to perform. Four mallets are required throughout with very few notated rolls and some wide intervals, particularly in the left hand.

—George Frock

WORLD PERCUSSION

Batá Drumming, the Instruments, the Rhythms, and the People Who Play Them
Don Skoog and Alejandro Carvajal Guerra
$40.00
Contemporary Music Project
Don Skoog's new volume represents a major English-language contribution to the body of knowledge regarding the music of Cuban *Regla de Ocha,* or *Santería.* Specifically, Skoog presents a meticulous set of transcriptions of the *Oru Seco* as taught by Skoog's mentor, Alejandro Carvajal Guerra. A highly respected *babalawo* and *batalero*, as well as a member of the faculty of Cuba's Escuela Nacional de Arte, Guerra is quite familiar with the language of batá drumming and the different methods of teaching and learning typically used by Cubans anred *norteamericanos.* This formidable skill set made Guerra uniquely qualified to advise Skoog so closely on this project.

The oru seco, performed by drummers only (without associated singing or dancing) is a series of supplications to the orishas. To learn to play the oru seco is to learn a significant portion of the vocabulary of batá drumming and to take a vital first step in learning to understand this music. As Skoog points out, these transcriptions do not represent *the* way to play the oru seco, but they are clearly a viable way to do so. In addition to the transcriptions, Skoog includes important commentary regarding techniques and performance practices.

To play the rhythms of the oru seco without knowledge of any of its inherent historical, cultural, or religious context

would be to create a hollow performance, indeed. Skoog carefully balances the applied portion of the book (i.e., the transcriptions) with six rich chapters of information regarding Cuba's history, its transculturation (as defined and described by Cuban anthropologist Fernando Ortiz), and the various processes and factors that allowed Afro-Cuban musics to survive and remain vital to Cuban society. Three additional chapters of information regarding the drums, musical forms and structures, and playing techniques also precede the transcriptions. Skoog's emphasis on presenting context is evident, in that he offers the first musical transcription of the book well beyond the hundredth page.

In short, this book is a refreshing and important read. Skoog's writing is scholarly, yet deeply personal and often conversational. Skoog considers his work to be that of a journalist, offering well informed details and conclusions from carefully cited sources, while continually recognizing the filters through which he perceives the music, the learning process, and the lucumí religion itself. The book represents a robust introduction to Cuban music, and offers to *extranjeros* a glimpse of what Ortiz called *cubanidad* through the music presented therein.

—Kurt Gartner

DRUMSET

Good n' Easy Solo Series for the Developing Percussionist
2 Bits I–II
4 Bits I–II
6 Bits III
Jeffrey T. Parthun, Sr.
$4.00 each
Per-Mus Publications

This solo series, graduating in difficulty, offers a nice supplement for the beginning to intermediate student to demonstrate beats and fills in a variety of styles in a short, fun solo composition. Each solo contains a one-page "lesson" in which the composer discusses styles, hand and foot technique, and helpful practice tips. The solos are written for a standard four-piece drumset and a notation key is provided. All fills are notated and a wide range of dynamics is utilized. Even though the ultimate goal is to perform the entire piece as written, each section of a solo can also easily serve as a springboard for creating or performing beat variations in each style as well as improvising fills.

The primary focus of "2 Bits" is playing a two-beat pattern. All ride patterns are written out for the ride cymbal so the student can work on the development of good foot technique on the hi-hat. Styles included are rock, Latin, swing, and a show biz two-beat/polka.

The primary focus of "4 Bits" is the four-beat feel. Like the solo "2 Bits," the hi-hat is played with the foot throughout. "4 Bits" begins in a straight-eighth feel with quarter, eighth, and sixteenth combinations. The first section is called "Old-Fashioned," followed by disco that requires hand/foot coordination on the hi-hat. Next is a country/rock shuffle that transitions to a jazz shuffle. The solo concludes in a straight-eighth feel that is titled "Speed." Continuous eighth notes are written for the bass drum, much like a circus chart.

The primary focus of "6 Bits" is playing a triple subdivision. Notated in 6/8 and 12/8, the style indications include rock/blues, Latin, Afro-Cuban, and rock/country/blues shuffle. The lesson text is more detailed than the first two solos with listening recommendations and a sticking discussion. Parthun uses a third of the page to describe the foot techniques used on the hi-hat to create a variety of sounds. Studying this solo will really help solidify the Afro-Cuban 6/8 bell pattern in the right hand and provide an opportunity to move freely from cross-stick snare drum to high and low toms. This solo also contains longer and more frequent fills and a broader palette of sounds on the crash, ride, and hi-hat cymbals.

—Susan Martin Tariq

I Used to Play Drums IV
Liberty DeVitto and Sean J. Kennedy
$19.95
Carl Fischer

You played drums in high school and were in a rock band in college, but then you graduated and started working, which left no time for drums. Now you are 40, realized that drumming was an important part of your life, and brought your old kit up from the basement. This book and CD are just what you need to get back all your chops and teach you a couple of new things, too.

The book's subtitle says it all: "An innovative method for adults returning to play." It begins with a "review of music theory" that is really more of a review of music reading. Next is a set of warm-up exercises great for revitalizing neglected hands and wrists. They will also bring back the muscle memory for various sticking patterns. Some of these are for hands only and others are more groove-oriented and are written for the entire drumset. The PAS International Drum Rudiments are also included.

The rest of the book is made up of 19 charts that correspond to the recorded tracks on the included CD. Each tune is presented with drums and without drums so the student may play along. All the tunes are in a rock/funk related style with the exception of the last selection, "Tuxedo Junction."

This book is not for beginners, and there is little teaching text included with the exercises. But for the adult drummer with experience from long ago looking for a way to get back into drumming, this book is perfect.

—Tom Morgan

Timing I–III
Alain Bémer, Alain Dautricourt, Guy Mauny and Bernard Zielinski
€35,20
Alphonse Leduc

This collection presents a novel approach to drumset instruction. There are four different original compositions performed via MIDI sounds representing different styles (rock, funk, and shuffle) and tempos. Each author has written a drum part (fully voiced with limited solo improvisation) for each of the four pieces totaling 16 different drumset parts. This gives the student the ability to study one composition with four different approaches to creating a drumset part. Steve Smith and Adam Nussbaum used a similar concept in their DVD package *The Art of Playing Brushes*, having different drummers create their own part to the same recordings.

It is interesting to see the differences in what each author chose to emphasize in the track and how they orchestrated their drum part to fill the space. It is more of a style study than a coordination book, although some of the parts require coordination beyond the average beginner (but not too far beyond). There is a brief preface in French, but otherwise it is a book of transcribed drumset parts that focus more on timekeeping than on solos and fills.

—Jeff Moore

RECORDINGS

Bring Your Own
Led Bib
Cunieform Records

Take the frenetic 1960s jazz alto sax-tinged music of Ornette Coleman, some late 1960s funk rock, the musical unpredictability of Frank Zappa, add some Keith Carlock/Chris "Daddy" Dave drumming, and blend until smooth. Result? The latest offering from the British jazz/funk/rock improvisational quintet Led Bib. Led by drummer Mark Holub, this group takes a decidedly jazz "jam band" approach to funk vamps, syncopated riffs, and group interaction to create their own brand of today's jazz that will appeal to the adventurous young jazz listener.

On the whole, the music has a late 1960s Miles Davis' *Bitches Brew* feel, due primarily to its use of electronics, interactive drumming, rock backbeat, and freewheeling soloing approach. Holub's drumming is explosive and enjoyable as he chooses his opportunities to interact with his fellow musicians, play freely, or just lay down a groove. Due to the extensive use of free soloing and twin alto sax soloists who like to "color outside the harmonic lines," some of the tunes start to sound similar after the statement of the melody. That said, the tunes differentiate themselves from one another in a number of ways. "Moth Dilemma" and "Little X," for example, are catchy funk riff tunes, which contrasts nicely with "Hollow Ponds," a straight eighth-note bass feature with a melody reminiscent of Ornette Coleman's "Lonely Woman." With a melody in 7/4, "Is That a Woodblock?" is a good counterbalance to the distorted, crunchy Jimi Hendrix feel found in "Power Walking." Several of the tunes serve up a melody and then devolve into jam tunes, most notably "Shapes & Sizes," "Winter," "Engine Room," and "Service Stop Saviour."

Holub's performance on *Bring Your Own* will interest the drummers in the audience, but some listeners might find the timbre of the altos, as well as their note choices, somewhat disconcerting. If you're ready for a mixture of free jazz, loose improvisation, and some funk, then you're ready for Led Bib's *Bring Your Own*.

—Terry O'Mahoney

Four Thousand Holes
John Luther Adams
Cold Blue Music

"I heard the news today, oh boy…" I imagine John Luther Adams's new work picking up after the last crashing piano chord of the Beatles' "A Day in the Life," the lyrics of which provide the title: "Four thousand holes in Blackburn, Lancashire." However, the title-track work has perhaps more in common with a meditation on the subtly drifting mobile sculptures of Alexander Calder than with anything written by John Lennon. Sublimely performed by Stephen Drury (piano) and Scott Deal (vibraphone and glockenspiel), "Four Thousand Holes" is a sonorous 35-minute sonic mobile of major and minor triads interweaved with an electronic "aura," performed by the composer.

The second track, "…and bells remembered…" is a percussion ensemble work performed by the Callithumpian Consort, with Drury as artistic director and conductor. The work pairs well with "Four Thousand Holes." Like a giant and gentle windchime, the sparse sounds—all ringing metals (chimes, vibraphone, orchestra bells, and bowed vibraphone and crotales)—churn in an undetectable meter.

I once heard Adams say to a group of composition students, "Music is never too long. It's either interesting or not." Adams' own work of late has tended towards the grandiose, in both length and ambition. This offering is, by comparison, brief—most of the 43 minutes of listening taken up by the opening work. For those unfamiliar with Adams's work, this recording would make for an easily digestible beginning.

—John Lane

Joseph Schwantner
Nashville Symphony Orchestra,
Christopher Lamb–soloist
Naxos

This recording of Joseph Schwantner compositions includes two world premieres: "Chasing Light…" and "Morning's Embrace." "Morning's Embrace" evokes a sunrise and is worth listening to just to hear the remarkable colors (especially metallic and membrane sounds in the percussion) that Schwantner creates. "Chasing Light…" is a four-movement work that appears to take inspiration from different aspects of light. The fourth movement, entitled "Morning's Embrace Confronts the Dawn," is interesting to listen to and compare with the standalone work of "Morning's Embrace." The vibraphone writing (and performing) in this fourth movement is exceptional.

Of special interest to percussionists will be Christopher Lamb's powerful and virtuosic performance of the Schwantner "Percussion Concerto." The orchestra sounds terrific and the recording quality is high and consistent. The solo part in the "Concerto" is always audible, but maintains a good sense of balance throughout. This recording of the "Percussion Concerto" represents a model performance for interpretation. Anyone will enjoy listening to this recording, but it is especially useful for students and teachers as a reference for high artistic musical achievement. Congratulations to Mr. Lamb, conductor Giancarlo Guerrero and to the Nashville Symphony for producing this recording for the aptly named Naxos American Classics series.

—Jeff Moore

Marimba Singular
Daniel Levitan/Simon Boyar
Keyboard Percussion Publications

One composer, one performer, two songs, and 13 minutes of music encompass this new recording. Daniel Levitan, a well-known composer for his rhythmically challenging and hip sounding percussion works, wrote two pieces for the James Preiss Solo Marimba Commissioning Project. New York marimbist Simon Boyar performs both solos with conviction, leaving no doubt to the listener that he is in control.

The first piece, "Marimba Singular," is a ten-minute groove-oriented composition that feels more like a motoperpetual work with no end in sight. Boyar does a great job of maintaining a high energy level required by Levitan's writing in which each phrase moves immediately to the next without a break. Boyar also successfully interprets the different accents and ghost notes within the framework of constant syncopated rhythms, creating an angular approach to the entire piece. While Boyar plays the technical aspects of this challenging work well, including playing three layers of music at once, there are times when the sound quality becomes harsh during the louder sections. Additionally, the softer sections lack the nuance that would give the piece more dimension and direction, guiding the listener on exactly what to hear.

This angularity and forcefulness is continued with "The Rollover," even though this composition sounds more graceful and lyrical. Both works have the typical Levitan syncopations, but "The Rollover" has a simple and clear melody with a bass line accompaniment. Boyar, once again, plays the rhythms with confidence, but the sound and approach seem too strict to allow the melody to sing and flow naturally with the phrase. The melody suffers at the expense of precise rhythmic accuracy.

Levitan is selling some of his recent and popular works on separate discs, with this recording being the shortest of all four releases. Compared to many recordings on the market, $12.00 for this disc, consisting of two songs totaling just under 14 minutes, is unreasonable. Levitan's "Concerto for Marimba and Percussion Orchestra" is on another recording label and costs $3.00 on iTunes. That piece is 25 minutes.

—Brian Zator

Maroma
Alejandro Ruiz Zuluaga
Self-published

This disc contains a collage of marimba solos, marimba with accompaniment, percussion ensemble, and percussion with electronics. This is a nice assortment for one recording; however, the quality of the recording is very undesirable to say the least.

Maroma consists of music by Colombian composers exclusively, including two solo marimba works written by the performer. The solo marimba tracks are of a much higher quality than the pieces that were overdubbed; Zuluaga performs beautifully on the solo works, although the sound can come across as quite "punchy." Because the soloist chose to perform all of the ensemble parts himself, the balance and cohesiveness are, at times, problematic in these pieces.

This recording hosts a nice "change of scenery" for the marimba enthusiast. The marimba performance is good, however, there is much room for improvement in regards to recording quality.

—T. Adam Blackstock

Ritual Dances
Los Angeles Percussion Quartet
Self-published

The best chamber music groups are often identified by their repertoire. The Los Angeles Percussion Quartet aligns themselves with the experimental traditions of the West Coast. *Ritual Dances* is the quartet's latest 20-minute studio recording consisting of just one piece, "Ritual Dances," by Eric Guinivan, who is also a performer and founding member.

"Ritual Dances" begins with a brief "Processional," and five dance movements follow. Instrumentation is varied, but leans heavily toward an American Experimental/West Coast sound palette: Think the toe-tapping 1940s Lou Harrison/John Cage and throw in a bit of Harry Partch for good measure. The most stunning and surprising movement is "Circle Dance," which consists of a lilting ocarina solo (*a la* Lou Harrison) accented and accompanied by a smattering of woodblocks, cowbells, and drums. The performing here is top notch, but perhaps the most remarkable thing about this recording is the quality of sounds and production value. It is clear that much time and care went into choosing instruments and implements, as well as the minute details of production and recording.

With the announcement of a partnership with the recording label Sono Luminus, there may be more music on the horizon soon. *Ritual Dances* is clearly the work of four savvy, talented, hardworking creative percussionists who have devoted significant time and energy to their craft. As they further define their contribution to the West Coast experimental music scene, I hope this group will continue to, as composer Peter Garland said of the American Experimental Tradition, "belong by not belonging…"

—John Lane

Roy-alty
Roy Haynes
Big Hassle Media

Roy Haynes is a national treasure. His resume includes recordings and performances with most of the major artists in jazz, including Charlie Parker, Bud Powell, John Coltrane, Stan Getz, Sarah Vaughan, Gary Burton, Pat Metheny, and too many more to mention. He literally defined modern jazz drumming on Chick Corea's 1968 recording, *Now He Sings, Now He Sobs*, a recording owned and studied by virtually every jazz drummer. Along with this, he has contributed many recordings under his name as a leader of his own jazz groups. He continues to perform well into his 80s at the same amazing level of genius innovation that has marked his 60+ years as a working jazz drummer.

This new recording, *Roy-alty*, continues the long tradition of beauty and groove. All ten tracks are full of vitality, punctuated by Haynes' wide, relaxed, but driving ride cymbal pattern or his sensitive brushwork. There are so many wonderful moments on this recording. The opening track, "Grand Street," begins with a hard bop-style head that moves into a grooving solo section in which Haynes comps as only he can. His solo on "Milestones," over a walking bass line, is played with a combination of cross-stick clave sounds, rimshots, and drum sounds. It is melodic and follows the form of the tune clearly. On "Tin Tin Deo," Haynes contributes a vocal, singing and storytelling about his life as a drummer. Very cool! The tune ends with another great Haynes drum solo.

Other highlights include "Equipoise" with a notable alto saxophone solo by Jaleel Shaw, and the concluding cut, "Passion Dance," that is a fitting closer to this musical romp. Also featured on this CD are Chick Corea on piano, Roy Hargrove on trumpet, and the Fountain of Youth Band with wonderful playing by Shaw on alto, Martin Bejerano on piano, and David Wong on bass.

If you are not familiar with Roy Haynes' music, this would be a great introduction to this legendary drummer's work. For those of us who have listened to Haynes for years, this can be added to the collection of inspiring recordings made by one of the most important jazz drummers ever.

—Tom Morgan

Third River Rangoon
Mr. Ho's Orchestrotica
Tiki

At first listening, this CD does not appear to be the kind of recording we would normally review in PN. It was created in the genre of "exotica" music, usually used like "lounge" or background music with an island-like theme. Upon deeper listening, however, there is not only inventive and interesting vibraphone playing going on, but a slew of world percussion instruments being played at a high level with infectious grooves and creative fills. The performances are interesting, well recorded, and provide a good example of how some world percussion instruments (like pandeiro, bodhran, riq and others) can be utilized in a commercial or jazz setting. Of special note is Brian O'Neill's vibraphone playing on Cal Tjader's "Colorado Waltz" and Tchaikovsky's "Arab Dance."

Third River Rangoon serves its purpose as a mellow exotica recording, but it also has some percussion performances that are worthy of multiple hearings.

—Jeff Moore

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

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SMALL TIMPANI

Donated by Jerome and Lisa Deupree, 2010-04-01

Timpani, or pitched drums, have existed in various sizes for hundreds of years. As technological advances occurred, whether it was in the types of materials available for construction or in newly designed methods of tuning the pitch of the heads, the instrument also evolved.

An intriguing set of four small timpani, all identical in size with a unique tuning system, are included in the PAS museum collection. These drums, each of which is 5½ inches in depth by 9 inches in diameter, are constructed with a double-bowl design from molded fiberglass. Each drum consists of an outside bowl, an inside bowl, a drumhead of either plastic or calfskin mounted on a hoop, a metal counterhoop, and a screw mechanism located at the base with which to adjust the pitch of the drum. The metal counterhoops are firmly attached to the outside bowl with eight nuts and bolts that hold the head firmly in place against the outside bowl. The inside bowl is raised to provide tension against the head by turning a metal wingnut screw located at the base of the outside bowl. As the inside bowl is raised or lowered, the change in tension adjusts the pitch of the head.

The inside bowls are roughly finished on their outside surface, visibly showing their fiberglass composition and smoothly finished on the inside to provide appropriate resonance for the head. The outside bowls are roughly finished on their inside surface and smoothly finished on the outside for appropriate appearance. All bowls have a single vent hole that allows air to escape when struck, and the outside bowls are attached to a flat metal bar with four nuts and bolts on a reinforcement plate through which the tuning screw is mounted.

The drums are mounted in pairs on a flat, metal crossbar through which the tuning screw protrudes, and both of the crossbars are attached to a central wooden brace. This arrangement results in a square of four drums, all mounted on a stand that rises to a maximum height of 44½ inches. There are no identifiable markings on the drums that positively identify the manufacturer, but as the use of fiberglass for commercial purposes generally began after World War II, these drums likely date from the post-war period.

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

Pair of drums with heads and one inside bowl removed and inverted to show where the tuning mechanism strikes the bottom. Note the air vent holes on each bowl.

Bottom of drum showing tuning mechanism attached to drum and mounting bar.

Tuning screw mechanism showing all parts with bowls removed.

View of all four drums from below showing the mounting stand and tuning screws.

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