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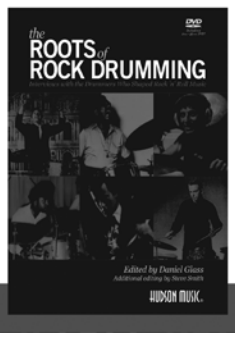

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Society Update

Scholarships and Contests

Jeff Hartsough, PAS Executive Director

Now that we are into the full swing of the school year, I can't believe that it's already time to think ahead to the 2014–15 school year, and I'm proud to announce the many scholarships that PAS offers its membership. Each year, PAS awards thousands of dollars in scholarships to deserving students and educators. Starting this November, you will be able to apply for the many scholarships that are available. You can find complete information at www.pas.org/experience/grantsscholarships.aspx. I invite you to look through the list, select one that best fits your needs, and apply. What do you have to lose? Only money, if you don't take the chance. But pay close attention to the application deadlines, as not all of them are the same.

- PAS/Armand Zildjian Percussion Scholarship
- PAS/Remo, Inc. Fred Hoey Memorial Scholarship
- PAS/Sabian, Ltd. Larrie Londin Memorial Scholarship
- PAS/Yamaha Terry Gibbs Vibraphone Scholarship
- PAS/Meredith Music Publications Percussive Arts Society International Convention (PASIC) Grant for a Non-Percussionist Band Director
- Freddie Gruber Scholarship
- John E. Grimes Timpani Scholarship

Other great benefits of being a PAS member are the many contests that are offered to encourage the highest level of artistic expression in the art of performance and literature in all areas of percussion. This year we added the Marching Percussion Composition Contest. The inaugural year had many participants, and I thank all of you who submitted compositions. It's my pleasure to announce the first annual 2013 Marching Percussion Composition Contest winner is Jon Weber. His piece, "Machine," written for battery with cymbals, will be published by Tapspace Publications. I also want to thank Jim Casella and Murray Gusseck for making the publication contract possible as the first-place prize.

These scholarships and contests would not be possible without the planning and input from the committees, committee chairs, and judges. So I'd like to take this opportunity to send a big "thank you" to all of you involved.

NEWSLETTER UPDATE

As a reminder, *Percussion News* will be all digital starting with the February 2014 edition. (*Percussive Notes* will continue to be published in print and digital versions.) We are very excited about the possibilities that this opens up for the functionality, look, and feel of the NEW newsletter. Expect more interactivity with audio and video components, and a single click will take you from an ad to the advertiser's website. Spoiler alert: The newsletter may even get a new name.

In the meantime, I want to invite you to send your school's Scholarship and Assistantship news. The December and February issues will list all that we receive. And if you would like your Summer Workshops listed, please send those to be included in both the February and April issues. Both Scholarship/Assistantship News and Summer Workshops information needs to be e-mailed to publications@pas.org. You may also mail a hard copy to: PAS, 110 W. Washington St., Indianapolis, IN 46204.

PASIC AND RHYTHM!

With PASIC 2013 now upon us, I want to encourage everyone to enjoy it and soak in the "madness." The sessions and evening concerts are all going to be well worth the wait. If you haven't decided to attend, it's not too late! You can register on-site, and we are now offering both Single Session tickets as well as Single Day Expo Wristbands for $20 each, or a package of two Single Session Tickets and one Expo Wristband for $40. There's no excuse now not to take part in the greatest four days in percussion! For all details, visit www.pasic.org.

And while in Indy, make it a priority to walk two blocks to our own Rhythm! Discovery Center—just named by *USA Today* as one of the Top 10 Hands-On Museums in the U.S. We are premiering the new *DRUMset: Driving the Beat of American Music* exhibit. This is a must-see exhibit if you are the slightest bit interested in viewing a "live" timeline of the development and history of the drumset. PN

PERCUSSIVE ARTS SOCIETY

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

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Rebounds

DON'T FORGET LAYNE

Regarding "Performing the Past, Present and Beyond: Glen Velez and Researching Frame Drum History" by N. Scott Robinson (July 2013 *Percussive Notes*): Thanks for publishing the article about Glen Velez and frame drum history. It was interesting to read about Glen Velez's research, to learn more about his techniques and repertoire (e.g., the Joseph Dale tambourine pieces), and about the instruments themselves.

Concerning the topic of frame drum history, a literature review might appropriately include mention of Layne Redmond. Her "Frame Drums and History" article was featured in the January 2012 *Percussive Notes*, and her book, *When the Drummers were Women: A Spiritual History of Rhythm*, is an important resource on the history of frame drums. The foreword of Layne Redmond's book includes a quote from *Percussive Notes* editor Rick Mattingly describing her research: "By searching out the lost, early history of the frame drum, Layne Redmond has uncovered an important missing chapter in the history of humanity—a chapter in which goddesses ruled beside gods and in which women's spirituality, wisdom, and sexuality were affirmed through rituals involving drumming…."To not mention Layne Redmond in a article about the history of frame drumming is a glaring omission.

—Robert J. Damm

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Hall of Fame

Clifford Alexis

By Jeannine Remy

Clifford Alexis has come to represent quality and innovation for steelpan builders, tuners, educators, performers, and aficionados. He is known the world over as a steelpan builder/tuner of the highest echelon, a skilled performer, a creative composer and arranger, and one with a natural ability to teach and inspire students from all walks of life.

Cliff Alexis performs as a guest artist at the University of Arizona, late 1980s.

Born on January 15, 1937 in Trinidad, Alexis was tragically orphaned at a young age and raised by relatives. While attending Catholic school, Alexis was magnetically attracted to the steelbands in his east Port of Spain neighborhood. By age eight Alexis was a regular in the panyards and hid the fact from his family that he was sneaking into Hill 60's panyard. Trinidadian steelbands of this time period were ensconced in pseudo gang warfare, and it was considered "risky business" to even be associated with anyone from the art form. Nonetheless, these panmen were innovating daily, and in order to learn, Alexis recalls, "I had to hang out with some pretty shady characters, but they had skills."

As a teenager, Alexis moved to the west side of Port of Spain and joined the Hit Paraders steelband located a stone's throw from Invaders' legendary panyard. Alexis remembers being chased out of Invaders panyard by Ellie Mannette saying, "All you Hit Paraders doh come here no more…all you does do is take the tune and carry it down Ana Street."

From Hit Paraders, Alexis moved to the Tripoli steelband and then to what he refers to as his "real education" with Invaders steelband and its many pioneering panmen. According to Alexis, "In Invaders I was standing next to people like Errol Zephyrine and Emmanuel 'Cobo Jack' Riley, who was the first real improviser on pan."

Despite never having a single formal music lesson of any kind, by the early1950s the youthful, self-taught Alexis started earning a reputation as a great player and arranger. He began arranging for various steelbands the likes of Stereophonics and Joyland Synco who, like Tripoli steelband, recruited him after hearing him play with Invaders. "Everyone wanted to emulate what Invaders were doing," Alexis explains, "so scouts would come to Invaders panyard looking for arrangers."

The 1960s saw Alexis's professional career blossom in Trinidad and abroad. In 1964 he was selected to join the National Steelband Orchestra of Trinidad and Tobago, which gave Alexis his first taste of foreign travel to the United States, South America, Europe, Africa, and greater Caribbean. Alexis was enthralled with the United States and, like many Trinidadians during this time, decided to move there and try to make a living as a professional musician. In 1965 he moved to New York City and began playing and arranging for the BWIA Sunjets steelband. In 1967 Alexis joined the Tripoli steelband in Montreal for the Expo '67 World's Fair and performed with the flamboyant pianist Liberace. Alexis had impressed Liberace's agent during Expo '67, and shortly thereafter he formed the Cliff Alexis Trinidad Troubadours. The agent booked tours throughout the western United States which lasted until 1972.

Prior to 1972 Alexis had yet to build a steelpan, tune a steelpan, or teach a student. In 1972 Alexis moved to Minneapolis in order to join his family and settle down after five years of constant touring. An opportunity presented itself when someone asked Alexis if he could teach steelpan to inner city kids at St. Paul Central High School. Despite his lack of any formal music education, the faculty auditioned Alexis by observing him work with the students. A natural teacher, Alexis charmed everyone with his ability to relate to even the toughest of disadvantaged students. He understood their background, their talent, and never doubted their ability to create music. During his tenure at St. Paul, Alexis built a thriving steelband program and received many awards including the prestigious Minnesota Outstanding Black Musician award in 1983 and 1984. Several of these St. Paul graduates (such as the pop group Mint Condition) went on to become professional musicians as a direct result of Alexis's caring nature.

Alexis faced a major equipment hurdle,

Cliff Alexis, (from the left, second row, second person) performs with Trinidad's National Steel Orchestra on Mackinac Island in 1964.

Alexis (far left) and his band at Liberace's Christmas party in the late 1960s

Alexis performing with the NIU Steelband in the 1990s

however, and this unique situation was a blessing. At the time he was hired the school had no steelpans, so Alexis called upon Patrick Arnold—his longtime musician friend and tuner—to assist. "Patrick came to Minnesota while I was there," Alexis recalls. "Basically he and I worked together. This is where I got my first building and tuning experiences."

The realities of the situation were clear, and Arnold convinced Alexis that if he wanted drums, he should learn to make them himself. Taking his friend's advice, Alexis did just that and learned the labor of love with every perfectionist stroke that has made him one of the leading pan makers of the world today.

"One does not become a pan maker overnight," Alexis recalls. "I threw away a lot of instruments that others might consider to be playable. If you think you can learn this art form quickly, you will surely go crazy. You learn from each drum you make, and just when you think you have it down to a science and get cocky about it, a piece of metal will put you in your place."

This healthy attitude is what makes Alexis's drums so special. As a player first, he knew exactly what sound he wanted to get from a steelpan, and his abilities and dedication as a craftsman helped him realize the desired sound.

Others were listening, too. Around 1973, Chief Cal Stewart of the U.S. Navy Steel Band heard the quality of Alexis's steelpans, hired him to tune for the band, and purchased an entire set of instruments. As fate would have it, another important figure in the steelband world, G. Allan O'Connor from Northern Illinois University (NIU) happened to hear the U.S. Navy Steel Band and approached the members inquiring who had tuned their instruments. Their reply: "Clifford Alexis from St. Paul, Minnesota." By this time, Alexis's reputation as a steelpan builder and tuner was widely known across the United States and the Caribbean, and when O'Connor finally tracked down Alexis several years later, the two men formed an instant friendship. For the next few years the pair drove steelpans back and forth, or met halfway between St. Paul and Chicago.

In 1985, the robust steelband program at NIU was at a crossroads, and O'Connor decided to put an offer on the table for Alexis: Take a one-year leave of absence from St. Paul and see if you like teaching steelpan at NIU. Alexis accepted, and the rest is history.

Al O'Connor is a visionary entrepreneur in world music, and through his leadership Northern Illinois University was the first in the world to offer steelband as a course for credit in 1973. By the early 1980s, O'Connor had created a steelband course separate from the traditional percussion ensemble—all this at a time when many percussion programs thought steelband had no place in the college music curriculum. O'Connor also had the ear of the university and a vision for the importance of having a fulltime steelpan builder/tuner (Alexis) employed at NIU. He worked with the university hierarchy in creating a position for Alexis and made the dream a reality. During fall semester 1985, Cliff Alexis became the first permanently employed steelband technician in the United States with the title Instrument Repair Technician I.

Once at NIU, Alexis—in addition to building and tuning instruments—taught the NIU Steel Band authentic Trinidadian-style arrangements, worked rehearsals, composed new tunes for the band, and mentored countless steelpan students.

Alexis's presence at NIU transcended the music department and caught the attention of people across the entire campus, including physics professor Dr. Thomas Rossing. Alexis's ability to understand and explain the nuances of the steelpan acoustics greatly impressed Rossing, who was fascinated by the physics of acoustical sound generated by steelpans. With the help of Alexis's keen ear and inquisitive mind, Rossing had an expert tour guide, and the pair conducted groundbreaking research

Alexis at the NIU Panyard where he builds and tunes steelpans

into the science of steelpans, authoring many papers and presenting many lectures on the metallurgy and acoustical quality of steelpans.

Alexis was also a driving force in fostering a relationship with Lester Trilla, arguably the most important patron of steelband in the United States. Trilla is the former owner of a major steel drum manufacturer in Chicago and was charmed by the gregarious Alexis. At the invitation of Alexis, Trilla attended an NIU Steel Band concert in the late 1990s and became totally amazed at the transformation of the barrels into musical instruments. Together, Alexis and Trilla developed new steel drum technology whereby both ends of the drum could be used instead of just the bottom of the barrel. More importantly, Trilla became a lifelong supporter of steelband at NIU and endowed a scholarship fund that has paid in excess of $600,000 for students (mostly from the Caribbean) to study steelpan. Recipients of the Lester Trilla scholarship include Liam Teague (currently Associate Professor of Steelpan at NIU) and many others.

Alexis is no stranger to PAS, and he arranged the tunes as well as played a key role in coordinating (along with Robert Chappell) the first mass steelband concert at PASIC '87 in St. Louis. Alexis also appeared as a soloist and arranger at PASIC '94 in Atlanta for a concert in honor of the accomplishments of himself and Ellie Mannette toward the advancement of steelpan in the United States.

A brief highlight of Alexis's contribution to the field of steelpan and percussion begins with the ever-increasing list of colleges and universities around the world for which he has built or tuned instruments. For the past 40 years, Alexis has been featured as a guest artist at numerous universities in the United States and abroad (Singapore Festival of the Arts and the National Institute of the Arts in Taiwan, for example). From 1989 through 1995, Alexis was an Artist-in-Residence for the California State University Summer Arts Festival in Arcata, California where, in addition to presenting workshops on steelpan building, tuning, and acoustics, he was also featured as a composer, arranger and performance artist. He has served as a guest clinician and an adjudicator at the annual PANorama Caribbean Festival held in Virginia Beach, Virginia, and for the past ten years he has been a regular guest speaker at the University of the West Indies Department for Creative and Festival Arts. Alexis has also served as an instructor at many summer steelpan building and tuning workshops at the University of Akron, University of Arizona, University of Wisconsin Oshkosh, California State University-Humboldt, Birch Creek Music Performance Center, Inc., and Northern Illinois University.

Some of Alexis's notable achievements include the Trinidad and Tobago Folk Arts Institute Award in 2001 for his contribution to steelpan development and education in the United States. In 2002 Alexis was inducted into the Sunshine Hall of Fame (New York) for lifetime achievements in steelpan. At the World Steelband Music Festival of 2005 held in Madison Square Garden, Alexis was given an award for his outstanding contribution to the development of the steelpan in the United States. In 2006 Alexis was bestowed a Lifetime Achievement Award by the Cultural Academy for Excellence (Hyattsville, Maryland) for his dedication to the development of collegiate level steelbands throughout the United States. In 2006 Alexis was award the Panguard Award by the Trinidad and Tobago Ministry of Community Development, Culture and Gender Affairs in partnership with Pan Trinbago. In 2009 he earned an Outstanding Service Award at NIU, and in 2012 Alexis was nominated for two Emmy Awards (Special Event Coverage and Best Music Composition) for his work in the film *Hammer and Steel*, which celebrates the University of Akron Steel Band's 30th anniversary.

Throughout his career, Alexis has been an invaluable resource for those in the media seeking insight into steelpan, and he has been interviewed by numerous newspapers and magazines, and he has been featured in educational books on the history of the steelpan in Trinidad and abroad. The scope of Alexis's achievements are too vast to thoroughly list here; however, they will be documented in great detail in the forthcoming book *Celebration in Steel: 40 years of the Northern Illinois University Steel Band* by Andrew Martin, Ray Funk, and Jeannine Remy (Spring 2014).

Cliff Alexis's lifelong dedication to the art form of steelpan qualifies him as a significant leader in the field, and his contributions have established a priceless legacy.

VIDEO

YouTube clip of the NIU Steel Band under the direction of Cliff Alexis performing "Step Up." http://www.youtube.com/watch?v=15clS4fzWg4

Dr. Jeannine Remy is a Senior Lecturer of music at the Department for Creative and Festival Arts at the University of the West Indies (UWI) in Trinidad. She teaches courses in percussion, steelpan (arranging, history, literature), world music, and musics of the Caribbean. She has received numerous faculty research grants, including a Fulbright in 2000–2001, to research and archive Trinidadian steelpan music. *PN*

Hall of Fame

Harold Jones

By Mark Griffith

There are many compliments you can give a musician: musicality, taste, creativity, the ability to make everyone around you sound better. Harold Jones personifies all of those characteristics. But longevity is possibly the highest accolade one can give a musician, and Harold has that, too.

Jones played on one of the first jazz recordings to sell a million copies (Eddie Harris' *Exodus To Jazz*), he helped create the initial fusion of jazz and world music in Paul Winter's sextet, and when he took the gig playing drums in the Count Basie Orchestra for what was supposed to be two weeks, it lasted five years! Since then Jones has played with nearly all of the great jazz singers, including ten years each with Sarah Vaughan and Natalie Cole, five years with Ella Fitzgerald, and stints with Carmen McRae, Sammy Davis Jr., and Nancy Wilson. And after first playing with Tony Bennett in 1968, Harold has spent the past nine years again supporting the living legend Bennett. It is Harold's reputation of giving the great singers *exactly* what they need that has led to a recent must-read book: *Harold Jones, the Singer's Drummer*.

But it hasn't been *just* singers. Harold has made extraordinary recordings with Oscar Peterson, Clark Terry, Gene Harris, and B.B. King, and appeared with nearly every major symphony orchestra including Boston, Atlanta, Chicago, London, Los Angeles, San Francisco, and Vienna.

Harold Jones grew up in Richmond, Indiana, where he received some very good early instruction from teachers Ben Graham, Robert Carr, Mary Minnick, and a Mr. Sherman. "Back then we had really good music instruction in the schools, which is really important," Harold recalls. "I also had a private instructor named Jack Kurkowski. He was a vaudeville drummer who played in the pits, and he started me out playing on a 30-inch bass drum with temple blocks, cowbells, and all that stuff."

After studying percussion at the American Conservatory of Music in Chicago (on a Musser Marimba scholarship,) Harold began working with everyone that he could. I began by asking Harold about his early study.

Harold Jones: In those days the drumset was not considered a "legitimate" instrument. So I spent time studying out of the books that we still see out there today: Stone's *Stick Control*, Ted Reed's *Syncopation*, and Jim Chapin's book.

Mark Griffith: *Early on, who were you working with?*

HJ: I never really set out to work in any one direction or genre. Because I could read well, I worked in theaters doing musicals, I worked in nightclubs, the blues joints, I played any and everywhere that I could. Also because I could read, it was easier for me to sub for other drummers without much trouble. Then I heard Count Basie's band. I had never heard such power and such beauty in music.

MG: *Were you listening to Basie a lot back then?*

HJ: I was listening to everybody: Max [Roach], Art [Blakey], Philly Joe [Jones]. I saw the band that Max Roach and Clifford Brown co-led, and I saw Miles' [Davis] band with Wynton Kelly, Paul Chambers, and Philly Joe. I don't think I have ever really come down off of that cloud. I went to see everyone I could playing live. I don't ever remember eating or sleeping—just seeing, hearing, and playing music.

I had to get a job during the day, so I got a job as an usher at Chicago's Symphony Hall, where I got to hear all of that wonderful music as well. I heard the Chicago Symphony so much that when I listened to them from out in the hall, I could tell just from the sound of the orchestra if Fritz Reiner was conducting or if they had a guest conductor.

MG: *When you were in Chicago, did you hear a lot of the local jazz drummers?*

HJ: I used to hear a great gigging drummer around town named Marshall Thompson. Wilbur Campbell was always around working as well; Joe Segal used to have me sub for Wilbur a lot. Back then we would all go to Bill Crowden's Drums Unlimited drum shop and hang around. You would hear of different bandleaders that needed drummers while you were there, or drummers would suggest possible gig opportunities to you. And if you didn't get any gigs by hanging around, you were always learning from just being around the professional guys that were there. It was a real fraternity that was great for learning and building your career.

I became the drummer at the Playboy Club in Chicago, and back then they would have a male singer, a female singer, and a comedian every night. So you would have to learn how the guys would sing, how the women would sing, and then you had to hit the rimshots for the comedians.

I got called to fly to New York to play with Basie on New Year's Eve, and from what I heard, I got called for the gig because I could read well. On my first night with the band, Jo Jones came up behind me and started talking to me, but I didn't know who it was. He had heard that Basie had a new drummer, and he came down to see what I was wearing!

Jo told me that I had to wear nicer shoes and dark socks over the white ones, and a white T-shirt under my shirt instead of a red one. He told me that I couldn't afford

Harold with Tony Bennett

Working with students at Birch Creek Music Performance Center. Photo courtesy Birch Creek Music Performance Center

to be pretty! I was so young that I was completely unthreatening to him and everyone else in the band.

MG: *Did Papa Jo help you get the gig with Basie?*

HJ: Jo really took me under his wing, but it wasn't Jo that recommended me for the band. I was actually recommended to Basie by the trombone player in the band, Harlan Floyd.

MG: *What did Jo Jones tell you about playing with Basie?*

HJ: He told me to always listen to [guitarist] Freddie Green. Jo also told me that it was never about "me," it was always about the band. And I still keep that in my mind today.

MG: How did you prepare for playing with Basie after the great Sonny Payne? Those were big shoes to fill.

HJ: There were a few drummers that came in to the Basie band after Sonny Payne and before me. The most prominent of them was Rufus "Speedy" Jones, but he wound up going with Ellington. So Sonny Payne would come back to the band for a few months and then leave; he was in and out of the band for a while. I used to listen to every record that Sonny made with Basie. There were certain fills on tunes like "Shiny Stockings" and "April In Paris" that I played exactly like Sonny, because they were the set-ups the band was used to hearing.

MG: *When a drummer plays a groove or a fill that is so perfect, it becomes part of the tune.*

HJ: Exactly. Who the hell was I to come in there with some sort of new idea and try to be fancier than Sonny Payne? I am proud to say that I took everything that I could from Sonny Payne. We didn't call it stealing, but that's exactly what I did.

MG: *It must have worked because Basie called you his favorite drummer. Can you talk about the schedule that Basie had, and what you did to accommodate his hard-working itinerary?*

HJ: My record with Basie was playing 67 one-nighters in 67 different cities in a row. The normal schedule was that we drove after every gig, got to the next town around 8 A.M., slept, got up and played at night, and then rode the bus all night after the gig. But I learned something important about playing every night from watching Buddy [Rich], Louis Bellson, and Papa Jo. After every night of playing, each of them would go backstage and take off the wet clothes and put on some dry ones before going outside. Louis would even rub down with rubbing alcohol, and Buddy would sit wrapped up in a towel or a robe to let himself cool down. That's really important when you are working every night.

MG: *So how did you become, as your book is called, the "singer's drummer"?*

HJ: It goes back to Chicago and the Playboy Club, really. But when I played with Basie, he always had singers with the band. I learned to just listen to the singer, and whatever you do, *don't* step on the words. I learned that you never wanted to be playing a fill when they were singing "I love you..." It's about keeping good time and staying out of the way. The hard part is knowing when to stay out of the way and when to be *there!* You keep both ears open, stay focused, and listen to the words. But with great singers—like Sarah Vaughan, for instance—she could phrase a word all the way through a measure and across the next barline and into a third measure. So you really have to pay attention. You can't end *your* phrase until the singer has ended *his* or *her* phrase.

MG: *Don't let the drums get in the way of the story.*

HJ: *Exactly!*

MG: *Roy Haynes once yelled at me for not knowing the words to a song I was playing. Do you learn the words?*

HJ: I learn how the lyrics are phrased in the tune, but no, I don't know all the words to the tunes. Carmen McRae could sing a tune so slow you thought you were moving backwards. So the actual words weren't as important as how the words were phrased in the song. But I do make a point of learning what each song is about. If a song is about love, you need to play that way. But I have been trying to learn the words to more songs recently.

MG: *You are a master of what I refer to as "burning hot on a low flame," which is the ability to keep the intensity high at a whisper. How do you do that?*

HJ: I always call it a low burn. But that's one of the reasons I use a 13-inch hi-hat. When you are playing with that intensity, you can't afford to have a loose sound; your sound has to have a tightness, and you have to play very neat and precise in those situations. Because when the volume comes up, the tempo can't increase, so you

Selected Harold Jones Discography

Count Basie and Joe Williams: *Live In Vegas*
Sarah Vaughan and Count Basie: *Send In the Clowns*
Sarah Vaughan: *Crazy and Mixed Up*
Paul Winter Sextet: *Count Me In*
B.B. King with the Philip Morris Superband: *Live at the Apollo*
Gene Harris and Scott Hamilton: *At Last*
Tony Bennett: *Duets*

have to play in the same way when you play soft as when you play loudly.

MG: *How much of your adjustment is in stick height and how much is in velocity?*
HJ: When I do a trio gig, I set everything up very low and close to me. But if there are horn players on the gig, or if I'm playing with a big band, the cymbals go up higher and the drums are moved away from me a bit. It's not an extreme change; the average person wouldn't see the difference, but a drummer would.

MG: *Do you change your equipment for different situations?*
HJ: I change bass drum sizes from an 18-inch to a 20-inch. With a big band I use a deeper 20, so I don't have to go all the way up to a 22. The bass drum is the main thing that I change, but with the big band I will sometimes use 9x13 and 16x16 toms instead of an 8x12 and a 14x14. I use the same cymbals, though. I use two heavier older Mini-Cup cymbals—one that has rivets and one that is plain.

MG: *You have a wonderful touch on the instrument; what did you do to develop your touch?*
HJ: That goes back to music school. I had to play a lot of mallets, and that really helped my touch and the tone that I got on the drumset.

MG: *I've always thought that playing timpani really helped improve one's touch. Did you play a lot of timpani in school?*
HJ: You are right about that! Yes, I played a lot of timpani. I always tell my students that it's okay to play matched grip on the drumset because you use matched grip on the timpani.

MG: *When you play brushes, do you keep the snares on or off?*
HJ: *On!* Back in the day, the reason that drummers turned the snares off was because the snare strainers weren't as good as today. And if a P.A. speaker was too close to the drums—as they usually were—the P.A. system would get the snares buzzing, and that buzzing would be louder that what you were playing.

MG: *What other drummers did you admire for their brush playing?*
HJ: Of course, Papa Jo and Philly Joe. But Joe Hunt is also from Richmond, Indiana, and he really taught me about the beauty of the brushes. He told me about great brush players like Denzil Best. I got to spend some time with Kenny Clarke in Paris, and we would go around to different clubs and he would *always* start a tune with brushes, so by the time they got to the soloing the intensity was just unreal.

MG: *What do you like to see from a big band chart?*
HJ: That's a good question. I like when an arranger creates an arrangement that captures the sound of the song, and paints a picture—not an arrangement that sounds like someone is showing you how intricate or fantastic he can write. I really respect arrangers like Nelson Riddle, Johnny Mandel, and Sammy Nestico, because they lay it down.

I like to see indications above the staff as to what the horns are playing, and leave it up to me to hit it when I want to hit it or not. Sammy Nestico wrote very well for the drumset. I hate when an arranger writes out everything. When you play those charts, you are playing the composer's version of the drum part, not your drum part.

PN

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Hall of Fame

Gary Olmstead

By Lauren Vogel Weiss

Pittsburgh Symphony Chamber Orchestra, 1973

This is the story of a young boy from a very small school in the Midwest who fell in love with music, especially percussion, and went on to become a teacher for nearly four decades, sharing his passion for music. This passion spread to a then-fledging organization called the Percussive Arts Society, and together they helped to develop the society into one that now shares information about this "percussion passion" all over the world.

GROWING UP IN MICHIGAN

Born and raised in the small community of Portland, Michigan, approximately thirty miles northwest of Lansing, Gary Olmstead was encouraged by his mother, a pianist, to follow in his sister's footsteps and learn to play the piano. By the time he reached sixth grade, Gary began to play the drums.

"This was a very small school system," Olmstead remembers of the one-building school that housed all the students in grades K–12. "They had a concert and marching band, but no orchestra." He soon began taking lessons from Frank Perné, a former snare drummer with John Philip Sousa. "My parents would drive me to Lansing for weekly lessons," explains Olmstead. "I would sit next to my teacher and we would play in unison on practice pads, page after page out of the Ed Straight books called *The Straight System*. I learned how to be a really good reader, which stuck with me throughout my teaching and performing career."

During his junior year in high school, Gary applied for a two-week summer band program at the Interlochen Arts Camp in northwest Michigan. "When we didn't hear back from them," Olmstead recalls, "my parents called and discovered that my application had been lost. But I was invited to come to the orchestra camp. And even though I had no idea what an orchestra was like, I fell in love with it at Interlochen.

"While there, I had the privilege of studying with Jack McKenzie, who was truly inspiring to me," he says of the percussionist who then taught at the University of Illinois. "If I was somewhat unsure that I wanted to go into music before the Interlochen experience, I was completely sure afterwards. Those incredibly intense two weeks had a major impact on my decision as to what I was going to do for the rest of my life. I wasn't sure what format my life would take, but I definitely knew it was going to be music."

After graduating from high school in 1959, Olmstead decided to pursue his musical education at the University of Michigan. "I felt their program at that time was just outstanding—and still is, of course—so I only applied to one school. I auditioned for William Revelli, the famous band director who taught there for many years, and for James Salmon, who became my percussion teacher." (Salmon was one of the earliest members of the PAS Hall of Fame, being inducted in 1974.)

The highlight of Gary's time in Ann Arbor came during his sophomore year. "I was a member of the 1961 University of Michigan Symphony Band, under the direction of Revelli, which was selected for a 15-week cultural exchange tour of the Soviet Union, the Middle East, and Eastern Europe. We were told that it was an attempt to ease the Cold War tensions." The longest State Department-sponsored cultural tour in history, it began with a concert in Moscow on February 21, 1961 and culminated in a performance at Carnegie Hall in New York City on June 2.

Members of that band recently celebrated the 50th anniversary of the "Russian Tour." According to Olmstead, "It was a life-changing experience. We traveled to many places you can't even go to anymore because of the political situations there. We had no idea what kind of reception we were going to get, especially in the Soviet Union. But over 5,000 people came to our concerts, and they were quite amazed at the sound of this group."

After graduating with a bachelor's degree in music education in December 1963, Olmstead spent one semester as a band director at a small rural school north of Ann Arbor. "After a few months, I realized that public school teaching was not going to be the route for me," he says. "Upon a recommendation from Jim Salmon and Bill Revelli, I was invited to Ohio University [Athens, Ohio] for my graduate assistantship. The negative part was that they had no full-time percussion teacher, so I would not have an instructor. But the positive part of my assignment, as a graduate assistant, was to *be* the percussion teacher." That's when Olmstead realized that he wanted to teach percussion at the college level.

Following his 1966 graduation with a Master of Fine Arts degree in music education, he accepted a college teaching position in Pennsylvania and thought he would give it a couple of years to see how it would go. It was a good fit; Gary started teaching there in the fall of 1966 and retired 37 years later.

PROFESSOR OF PERCUSSION

When Olmstead began his teaching career at Indiana University of Pennsylvania in the city (not state) of Indiana, there was no percussion ensemble. "When I first arrived at IUP," he recalls, "there were four percussion students but barely enough equipment to put a basic section behind a band or an orchestra. During my interview with the chairman of the department, I asked him if there was a percussion ensemble library. He said, 'As a matter of fact, I have it right here in my desk.' He proceeded to show me a copy of the Chavez 'Toccata for Percussion'—with part 5 missing! That's quite a difference from the 4,000 titles in the library when I retired.

"Between the new students, who had no previous instruction, trying to build a library, and trying to add equipment to play the pieces, it was a very challenging experience from day one. The school didn't even give credit for the percussion ensemble class until a few years later. At the beginning, I taught other classes, like freshman theory and even a year as assistant band director, before I had a full-time percussion load. During my first couple of years, I couldn't schedule a percussion ensemble concert; we had to share the program with another ensemble. But soon

The University of Michigan percussion section – (L–R) Scott Ludwig, Richard Tilkin, Buddy Ronsaville, Gary Olmstead, Bill Curtin, and Harold Jones – in Odessa, Russia during the Symphony Band's tour of the Soviet Union (March 21, 1961)

we had our own concerts, with standing room-only audiences. That went on as long as I was at IUP and continues to this day."

During his first years in Pennsylvania, Olmstead decided to make up for not having a percussion teacher in Ohio by taking lessons from Stanley Leonard, then-Principal Timpanist in the Pittsburgh Symphony Orchestra. "That was a wonderful experience and allowed me to get connected with the Pittsburgh music scene and the wonderful orchestra and players they have there," Gary says. "Stanley was quite a strong mentor for me throughout my time at IUP. He even wrote pieces for our ensemble on several occasions." Olmstead also taught for one semester at Carnegie-Mellon University during Leonard's sabbatical.

In the early 1970s, Olmstead decided that a doctoral degree was becoming an important qualification for college teaching. "I had the 'Big Ten' school experience at the University of Michigan and a 'small school' experience at Ohio University, but I wanted to have the conservatory experience to add to my feel for what music education was all about," he explains.

Olmstead applied for, and was accepted to, the DMA program at the Cleveland Institute of Music. He studied with Cloyd Duff, then-Principal Timpanist with the Cleveland Orchestra (and his third percussion teacher who is now in the PAS Hall of Fame, along with Salmon and Leonard). Olmstead received his Doctor of Musical Arts—the first to do so with a performance major in timpani and percussion—from CIM in 1976.

During his years as an educator, Olmstead performed as much as possible. He served as Principal Timpanist with the Westmoreland Symphony Orchestra for 23 years and a decade with the Johnstown Symphony Orchestra. He also performed as a concerto soloist with both Westmoreland and the Pittsburgh Symphony Chamber Orchestra. "I felt that keeping up my personal performance was something I needed to do as a teacher."

Jim Salmon (left) with former University of Michigan students Gary Olmstead and Buddy Ronsaville (1981)

One of Olmstead's former students, Jim Catalano—who graduated from IUP in 1975 with a B.S. in music education as a percussion major and is currently the Trade Show Manager for Conn-Selmer—remembers a performance with his former teacher. "About a decade ago, I had the opportunity to play percussion in a recording session with the Keystone Wind Ensemble," Catalano recalls. "Just listening to Gary perform very complex timpani parts with demanding tuning gave me a whole new respect for this great percussion teacher, who was also an exceptional performer. Although I only studied with Gary for a short period of time, he made a difference in my life that propelled me to be a performing percussionist and positively impacted my music-industry career."

With almost four decades of teaching college students at IUP, what does Olmstead consider one of his highlights? "The development of the percussion ensemble and seeing it grow from year to year," he replies with no hesitation. "Building a percussion studio from nothing is not easy. I was a dedicated teacher and established a tradition

Gary Olmstead (right) conducting the IUP Percussion Ensemble in "Ionisation" at PASIC '90

of trying to get the students to do their best. At every lesson I walked into, I learned something, and I hope the student did, too! I learned things by thinking through the process of teaching. 'Why are we doing it that way?' or 'Why doesn't that work?' In addition to giving the students information—that's the easy part—you have to teach the students to be responsible, to be prepared, to show up on time, to be the best they can be at any moment in time—not just in the percussion studio, but everywhere. I tried to establish a tradition of excellence."

"I am grateful to Dr. Olmstead for creating a very unique environment at IUP," agrees 1988 IUP graduate Paul Rennick, Principal Lecturer in percussion at the University of North Texas and Percussion Composer/Arranger and Caption Head for the Santa Clara Vanguard Drum and Bugle Corps. "The percussionists were always busy and productive, and you could find people practicing at any hour. There was an atmosphere of closeness among the students in the entire percussion department; we were all working very hard to meet the standard set by Dr. Olmstead. I always felt like I was part of something special."

Many IUP alumni have gone on to successful careers in music: teaching at all levels; performing in ensembles from the Metropolitan Opera Orchestra to military bands in Washington, D.C.; working in the music industry and in business. As a tribute from his former students, Olmstead was nominated for and received the PAS Lifetime Achievement in Education award in 2004.

"My time at IUP as a student and graduate assistant helped prepare me for the challenges of running a university percussion program," says Brian A. West, Professor of Percussion at Texas Christian University, who received his Master of Arts in percussion performance in 1994. "Dr. Olmstead's musicianship, teaching, organization, and meticulous attention to detail brought the IUP Percussion Studio to the highest levels of success and sustained it there for his many years of service."

In the years before his retirement, Olmstead helped design a new percussion studio, which was completed after he left. The new, larger room in the renovated Cogswell Music Hall was named the Dr. Gary James Olmstead Percussion Rehearsal Hall in his honor.

PAS—FROM STATE TO NATIONAL

During his first year at IUP, Olmstead saw Sandy Feldstein—then president of the New York PAS chapter and the percussion instructor at SUNY-Potsdam—give a percussion clinic at a music educators conference. "I loved his clinic and enjoyed meeting him," remembers Olmstead. "He was quite an inspiration to me. We talked about the state chapters, which were just getting underway, and in 1967, I founded the Pennsylvania PAS chapter." Olmstead served as president of Pennsylvania PAS, only the sixth state chapter in the organization at that time, attending the annual PAS meetings held in conjunction with the Midwest Band and Orchestra Clinic in Chicago each December.

"PAS was pretty much a meeting-only society at that point," Olmstead explains. "It was fascinating for me to meet these people who I was reading about in the journals." During the 1968 meeting, Olmstead was elected to the PAS Board of Directors, a position he held for eleven years. At the meeting in December 1970, Olmstead was elected First Vice-President, a position he held for two years until Feldstein, who was elected President in December 1967, resigned at the 1972 meeting. So Olmstead served as president of the society during 1973, along with the two, two-year terms he was subsequently elected to, making him one of the longest-serving presidents of PAS.

As president, Olmstead presided over three PAS National Conferences (one in Anaheim, California in March 1974 and two in Chicago, Illinois in December 1974 and 1975). He also presided over the first two PASICs in Rochester, New York in 1976 and in Knoxville, Tennessee in 1977. During these five years, membership grew from approximately 3,000 to 5,000.

"When I attend PASIC today and compare it to the first ones, it just boggles my mind!" Olmstead says, shaking his head. "In some ways, it is unrecognizable, but on the other hand, so many elements of the first conventions are still with us. I remember that certain board members didn't want exhibitors selling merchandise, but we made a decision to allow it and that stuck. So often I have heard from people who go to the convention that they found the perfect pair of sticks or a great pair of cymbals or a gong they absolutely had to have. And even though we don't have a banquet anymore, we still recognize the people who have been inducted into our Hall of Fame."

How does he feel about joining his teachers and mentors in the Hall of Fame? "I'm absolutely and completely honored," he says, humbly. "I served PAS in many different capacities over the years, contributing on both the state and national levels. But I was also involved in establishing a percussion program from scratch—and I was a dedicated teacher."

"Dr. Olmstead was the consummate professional in every sense," says Rennick. "Through his teaching and conducting he had a way of making everyone rise to the occasion and perform at the highest level. No matter what the ensemble, it was always very noticeable that the groups played better when he was on the podium. He commanded respect and brought the best out of each musician."

"Gary Olmstead was one of the most important people in my life," adds Catalano. "He taught me the entire world of percussion as a performer and an educator. He was exacting and we all respected him immensely. He *was* 'Dr. O.' During my time at IUP, he was the President of PAS and now, 40 years later, his election to the PAS Hall of Fame is so very well earned." *PN*

IUP Alumni at PASIC 2003: (standing, L–R) Jack Stamp, Gary Olmstead, Ron Horner, Dan Knipple, Bob Snider, Kevin Danish; (kneeling, L–R) Jim Catalano, Don Baker

Hall of Fame

Salvatore Rabbio

By Rick Mattingly

PASIC 2011 Symphonic Emeritus Section performance

Ask those who have studied with Sal Rabbio, or ever heard him play, what struck them the most about the longtime Detroit Symphony Orchestra timpanist, and they will likely cite Rabbio's sound. Rabbio himself considers sound the most important facet of being a musician.

"Every player should have a concept of what they want the instrument to sound like," he said in a 2000 *Percussive Notes* interview. "You can take lessons from very good teachers, and they will show you how they do it, but you have to develop it yourself. In some cases, teachers are not flexible enough to help you develop your own sound; they show you how they do it and you become a clone. Vic Firth, Cloyd Duff, and Fred Hinger were all terrific players, and they each had a unique sound that I can recognize on a recording. I can tell if it's Boston or Cleveland or Philadelphia just from the sound of the timpani.

"Playing all of the *fortes forte* and all the notes in the right place is not enough," he explained. "The sound is secondary today, and not enough attention is given to phrasing. For example, if you play Beethoven's 'Fifth Symphony,' it's nothing but G's and C's, but every measure, every two measures, every four measures, are all musical phrases. In order to do something with the music, you have to think in terms of phrasing; don't just play the notes, play the music. Music is not a technical art, it is an expressive art.

"The sound is sacrificed today because it takes a long time to develop. The mallet in the hand should be able to vibrate at *mezzo forte* and above; it requires no tension at all in the hand, fingers, and wrist, and the sticks should be loose enough to produce a natural rebound. The sound that one develops pretty much tells me what a player is all about.

"Being from an Italian background," he added, "where opera is so important, I think of singing when I play, and I always try to make the drums sing. You make the instrument sing by producing a beautiful sound. The great timpanists of the past were never known for their technique, they were always known for their sound."

As is PAS 2013 Hall of Fame inductee Sal Rabbio.

Born in Boston, Mass., on July 27, 1934, Salvatore Rabbio began his musical studies at age 13 when he started taking drum lessons from Bob Hayward in junior high school. "My first teacher gave me a good basic background on the snare drum, the rudiments, and rudimental drumming," Rabbio recalled in a 1985 *Percussive Notes i*nterview. "From that point, I went on to do quite a lot of drumset playing.

"My high school music-education teacher was a very important influence in my life," Rabbio told Percussive Notes in 2000. "One of the requirements for his music-appreciation class was that all his students had to go to a symphony concert. I was about fifteen, and it was the first time I had ever gone to Symphony Hall and heard classical music. The timpanist was Roman Szulc, who had the most gorgeous sound of anybody I can remember. Szulc was a very strong influence on me. The sound he produced left quite an impression."

Meanwhile, Rabbio developed a reputation as a jazz drumset player, and he was very active in the Boston jazz scene, playing with such jazz luminaries as the Sammy Lewis big band, Herb Pomeroy, and Don Ellis. In a 1997 *Percussive Notes* interview, he cited Buddy Rich as his first drum "hero," and also expressed admiration for Gene Krupa, Joe Morello, and Steve Gadd.

When it was time for college, Rabbio attended the Boston University School of Music, where he studied with Boston Symphony percussionist Charles Smith. "One reason I went to Charlie was that my keyboard playing was not very good," Rabbio recalled. "I had never studied timpani, either. I needed to get some keyboard training, and since he was a great mallet player, I went to him. Once in a while we would have a timpani lesson."

Rabbio had a timpani sound in mind, based on hearing Szulc, but he didn't know how to achieve it. "I experimented with different grips, strokes, angles, movements," he explained. "As I got more and more into it, I went to a lot of concerts to hear other timpanists. I would go hear Fred Hinger with the Philadelphia Orchestra, and he had a phenomenal sound! Cloyd Duff was another player who had a great sound. Vic Firth had a wonderful touch. Each player had his own unique sound, and I would watch and see how each of them produced it. Then I would go home and work on developing my own sound."

While still a student he performed with the Boston University Orchestra in the American premieres of Igor Stravinsky's "The Rake's Progress," conducted by the composer, and Carl Orff's "Carmina Burana," conducted by Leopold Stokowski. Rabbio was also a member of the Boston Percussion Ensemble, conducted by its founder, Harold Farberman. He received his Bachelor of Music degree from Boston University in 1956.

After winning the Boston University Concerto Competition in 1956, in which one of the prizes was a solo appearance with the Boston Pops, he was invited to be timpanist with the Pops, with whom he toured in 1957 and '58 under the direction of Arthur Fiedler. He also played extra with the Boston Symphony.

In 1958 Rabbio accepted the position of Principal Timpanist with the Detroit Symphony Orchestra, a position he retained until his retirement in 1998. "In those days, the audition procedure was not like it is now. A conductor, a series of conductors, or a teacher usually recommended players for positions," Rabbio told *Percussive Notes*, noting that he had been recommended by Arthur Fiedler and Charles Smith. "The audition would then take place with the conductor and personnel manager. There was no such thing as a play

Rabbio with Leopold Stokowski, 1954

Boston University Concerto Winner Rabbio: Soloist, Boston Pops, 1956

list; the conductor would usually ask for something off the top of his head. Some of the time would be spent talking about your experience, background, perhaps the music he asked you to play, or whatever came to his mind. Auditions could last from an hour to an hour-and-a-half. I had a one-year probation, like there is now."

During his 40-year tenure with the orchestra, he played under some of the world's leading conductors, including Sir John Barbaroli, Paul Paray, Sixten Ehrling, Antal Dorati, Neeme Järvi, Eugen Jochum, Seiji Ozawa, Charles Dutoit, and Eugene Ormandy. "I've been blessed that I had the opportunity to work with great conductors who really knew music and were links to the past; that's pretty special," Rabbio said in the 2000 interview. "I loved working with Sir John Barbaroli; he was in Detroit early in my career and was a phenomenal musician. I learned an awful lot from Paul Paray. I think a lot of it is due to the fact that he was such a great teacher—so knowledgeable and so respectful of the music. Dorati was another great conductor. He knew and worked with Bartók, Kodaly, and Stravinsky. Sixten Ehrling was another conductor I liked very much. He knew a score better than anybody I ever worked with. I worked with him for thirty years, and I never remember him making a mistake."

The Detroit Symphony toured extensively and recorded on the Mercury, London, Chandos, Columbia, and RCA labels. "The authority and character of Sal Rabbio's timpani sound is front and center on these historic recordings," said New York Philharmonic Principal Percussionist Christopher Lamb. "The anchor that he was for this orchestra during those exciting years in Detroit's booming era cannot be denied."

Rabbio performed the world premieres of several concertos for timpani and orchestra, starting with Malloy Miller's "Ngoma," which he performed with the Boston Pops in 1956. He also premiered Harold Laudenslager's "Concertato" for timpani and orchestra with Wayne State University in 1964, and Robert Parris's "The Phoenix," which was a 1970 Detroit Symphony Orchestra commission. In addition, he performed the Midwest premiere of Johan Fischer's "Concerto for 8 Timpani and Orchestra" with the Detroit Symphony Orchestra in 1992.

In addition to being a performer, Rabbio has been very involved in education. He was on the faculty of Boston University from 1954–56, and then served as head of the percussion department at Wayne State University in Detroit from 1962–86. In 1973 he began teaching at the University of Michigan during the summers while Charles Owen was at the Aspen Music Festival, and from 1987–98 he served as Adjunct Professor of Timpani at the University of Michigan.

"We shared responsibilities, working with all of the percussion students, from those who needed 'the basics,' to our most talented and advanced percussion students," recalled Michael Udow, Professor of Percussion at the University of Michigan from 1982–2010. "Through those years the students continually expressed wonderfully supportive comments about Professor Rabbio's artful timpani instruction, insightful musical wisdom, genuine concern for the total education of each student, and well-organized, methodical teaching approach."

Rabbio also taught at Boston Conservatory from 2001–2006. He has been an active clinician in the United States and Europe, and he has been guest lecturer and many of the world's leading universities, conservatories, and music festivals.

"His technical skill, sound concepts, and steadfast demands helped mold me and several others and a very young age," says Lamb. "His system of teaching started with the earliest drumming levels, moved through keyboards, and eventually ended up at timpani. Salvatore Rabbio is not simply someone who played in an impressive timpani position for a long time; he is a great percussion teacher and persuasive artist. His published interviews, master classes, and clinics since his retirement in many ways have been turning heads."

In his 2000 *Percussive Notes* interview, Rabbio talked about the changes he has seen in students during his career. "Years ago, students were much more meticulous," he said. "The time involved in making something happen was not that important as long as it happened. I find that during the past five to ten years, students don't have patience. I think it's part of the instant-gratification society. Their attention span is short. When they listen to today's music, each tune doesn't last more than three or four minutes. As a result, when they go to an orchestra concert and hear a Mahler

Detroit Symphony Percussion Section 1968–1994 (L–R: Ray Makowski, Bob Pangborn, Norm Fickett, Sal Rabbio and Sam Tundo)

symphony, it seems endless. It takes too long for the 'fast food' generation.

"Students also try to do too much nowadays," he continued. "They are interested in the electronic aspect and the business end. I don't know why they need to go in so many directions, but I guess they are afraid and want to end up with some kind of job. I ask new students what their goal in music is, and some say they want to be a symphony musician. Fine. Then I ask them when was the last time they went to a concert. Some tell me they've never been to an orchestra concert. I ask them what pieces they like, what composers are their favorites. Many times they tell me someone like John Williams. Twenty or thirty years ago, they would have responded with composers like Stravinsky or Bartók—mostly contemporary composers, not necessarily Bach or Mozart, but at least they knew about them. There are exceptions, but that seems to be the norm. [Today's students] don't have the intellectual curiosity like students from years back had."

In addition to Lamb, several of Rabbio's former students hold positions with major orchestras, including Mark Griffith (Houston Symphony), John Spiritus (Kennedy Center Opera, Washington D.C. National Opera), Bruce Pulk and Fred Marderness (Phoenix Symphony), Brian Prechtl (Baltimore Symphony), Trey Wyatt (San Francisco Symphony), Shannon Wood (St. Louis Symphony), Matt Prendergast (Malaysian Philharmonic Orchestra), Gregg Koyle (Sarasota Opera and Orchestra), and Guy Leslie (U.S. Navy Band). A number of Rabbio's students also hold positions at universities, including Lamb (Manhattan School of Music), Joseph Gramley (University of Michigan), Dan Armstrong (Penn State), Gary France (University of Australia), Gary Cook (retired, University of Arizona), Tony DiSanza (University of Wisconsin at Madison), Alison Shaw (University of Wisconsin at Oshkosh), Nick Petrella (University of Missouri—Kansas City Conservatory of Music), and Pat Roulet (Towson University).

In addition to his playing and teaching, Sal designed a wooden timpani mallet for the Cooperman Drum. Company, specifically for use on plastic heads, and he is the author of *Contest and Recital Solos for Timpani*, published by Alfred Music in 2011.

Rabbio has been active in PAS, presenting clinics at PASIC in 1984, 1999, 2001, and 2010; participating in six PASIC Symphonic Emeritus sessions between 2001 and 2011; serving on the PAS Symphonic Committee; and authoring several articles for *Percussive Notes*.

In 2010 Rabbio was awarded the Boston University College of Fine Arts School of Music Distinguished Alumni Award. When he was informed of his election to the PAS Hall of Fame, Rabbio says he was stunned.

"I had just returned from a three-day clinic and master class I had done," he recalls. "There was a phone message, and after I heard it I had a feeling of peacefulness and serenity. It made me feel very satisfied with my life and the completeness of my work. And then I thought of my parents who came here from Italy with nothing, and how proud they would be of me being granted this special award.

"As a symphonic player all my life, so many of the names in the PAS Hall of Fame are people who influenced so much of my professional life, and I am humbled and honored to be in that same list. I feel exceptionally blessed to have had all of the wisdom, inspiration, and support they have given me all of these years."

PERCUSSIVE NOTES ARTICLES

"Focus on Timpani: Salvatore Rabbio," Vol. 23, No. 4, April 1985

"Salvatore Rabbio: The Detroit Symphony Years," Vol. 35, No. 4, August 1997

Interview with Sal Rabbio, Vol. 38, No. 6, December 2000

"The Conductor Wants me to do WHAT?" Vol. 48, No. 5, September 2010 *PN*

Congratulations to
Salvatore Rabbio and Gary J. Olmstead
on their 2013 inductions into the
Percussive Arts Society Hall of Fame.

Salvatore Rabbio
Faculty, University of Michigan 1987–98
Principal Timpanist, Detroit Symphony Orchestra (1958–98)

Gary J. Olmstead
University of Michigan (BM '63)
Professor of Percussion, Indiana University of Pennsylvania (1966–2003)

Former Michigan percussion faculty honored by P.A.S.
Charles Owen (Hall of Fame 1974, U-M Faculty 1972–82)
James Salmon (Hall of Fame 1981, U-M Faculty 1952–72, BM '52 MM '52)

Lifetime Achievement in Education Award
Michael Udow (awarded 2010, U–M Faculty 1982-2010)

SCHOOL OF MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

music.umich.edu/percussion

PAS Hall of Fame Teaching Tree

By Chad Floyd

Established in 1972, the Percussive Arts Society Hall of Fame recognizes the most highly regarded individuals in the world of percussion. The PAS Hall of Fame is comprised of over 100 members, all of whom have made an outstanding contribution to the advancement of percussion and made significant achievements in their respective area of expertise. All of the members have been major influences in the world of percussion, and their accomplishments will continue to be valued by future generations.

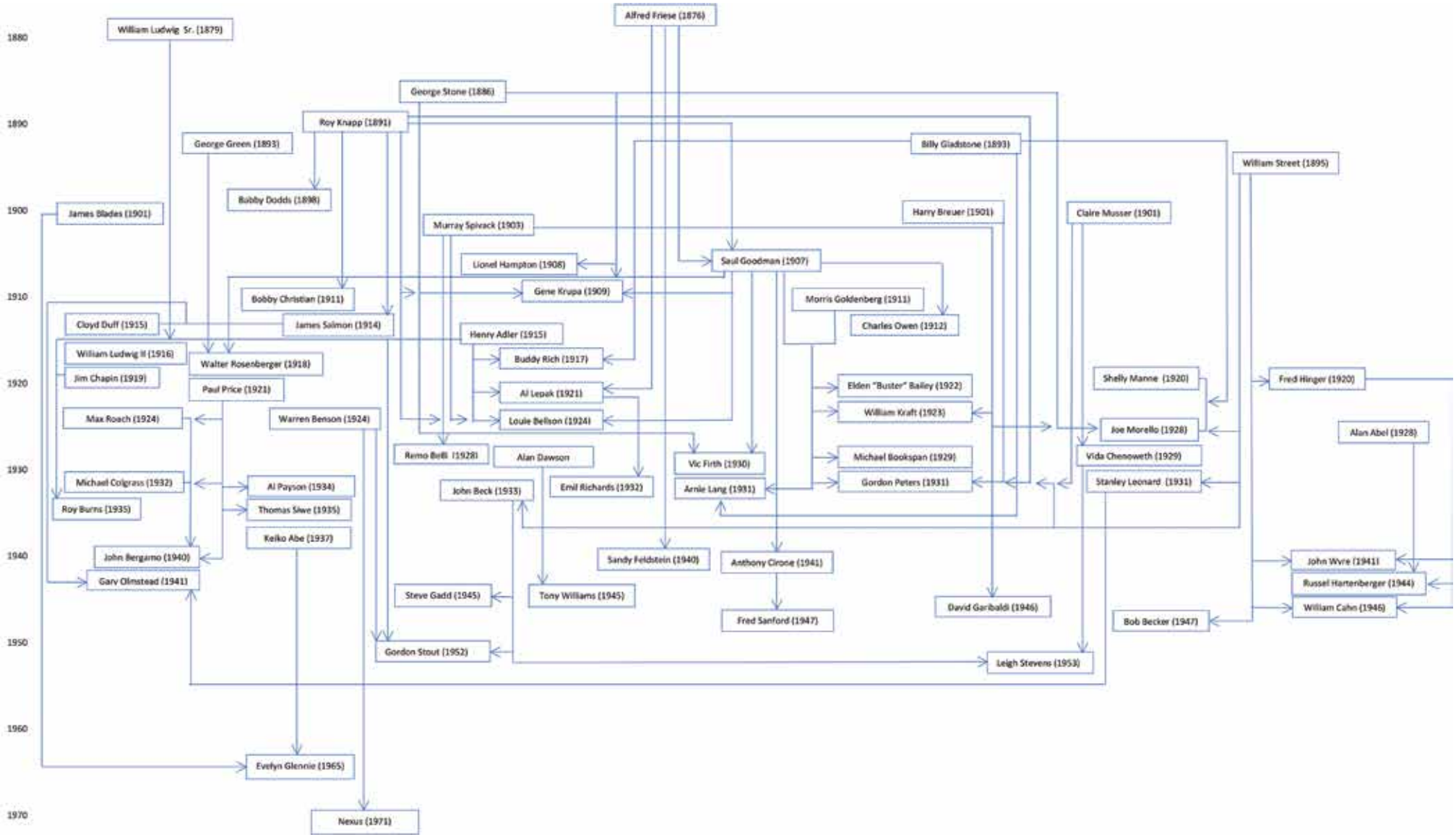
The oldest member of the PAS Hall of Fame is Alfred Friese, born in 1876, and the youngest member is Evelyn Glennie, born in 1965. Keiko Abe was the first woman to be inducted, in 1993, and one percussion ensemble, Nexus, was inducted in 1999. The newest members of the Hall of Fame will be inducted at PASIC 2013 and include Cliff Alexis, Harold Jones, Gary Olmstead, and Sal Rabbio.

While studying for my doctoral exams a few years ago I thought it would be interesting to research the teacher/student relationships between PAS Hall of Fame members in order to gain a greater understanding of the historical timeline and lineage of significant percussion teachers and their students. The diagram included in this article reflects these relationships within the PAS Hall of Fame parameter.

The majority of the information gathered for this study is available on the PAS Hall of Fame webpage at www.pas.org/experience/halloffame. This study attempts to show the most notable teacher/student relationships, and it is highly probable that additional relationships exist between PAS Hall of Fame members outside of those reflected in the diagram.

Dr. Chad Floyd is Assistant Professor of Percussion at Campbellsville University.

PN


1880
1890
1900
1910
1920
1930
1940
1950
1960
1970
William Ludwig Sr. (1879)
Alfred Friese (1876)
George Stone (1886)
Roy Knapp (1891)
George Green (1893)
Billy Gladstone (1893)
William Street (1895)
Bubby Dodds (1898)
James Blades (1901)
Harry Breuer (1901)
Claire Musser (1901)
Murray Spivack (1903)
Lionel Hampton (1908)
Saul Goodman (1907)
Gene Krupa (1909)
Bobby Christian (1911)
Morris Goldenberg (1911)
Charles Owen (1912)
Cloyd Duff (1915)
James Salmon (1914)
Henry Adler (1915)
William Ludwig II (1916)
Walter Rosenberger (1918)
Buddy Rich (1917)
Jim Chapin (1919)
Paul Price (1921)
Al Lepak (1921)
Elden "Buster" Bailey (1922)
Shelly Manne (1920)
Fred Hinger (1920)
Max Roach (1924)
Warren Benson (1924)
Louie Bellson (1924)
William Kraft (1923)
Joe Morello (1928)
Alan Abel (1928)
Remo Belli (1928)
Alan Dawson
Vic Firth (1930)
Michael Bookspan (1929)
Vida Chenoweth (1929)
Michael Colgrass (1932)
Al Payson (1934)
John Beck (1933)
Emil Richards (1932)
Arnie Lang (1931)
Gordon Peters (1931)
Stanley Leonard (1931)
Roy Burns (1935)
Thomas Siwe (1935)
Keiko Abe (1937)
John Bergamo (1940)
Sandy Feldstein (1940)
Anthony Cirone (1941)
John Wyre (1941)
Gary Olmstead (1941)
Russel Hartenberger (1944)
Steve Gadd (1945)
Tony Williams (1945)
David Garibaldi (1946)
William Cahn (1946)
Fred Sanford (1947)
Bob Becker (1947)
Gordon Stout (1952)
Leigh Stevens (1953)
Evelyn Glennie (1965)
Nexus (1971)

Taxes and the Percussionist

By Jason Baker

Do you do any freelance work? Work any band camps? Teach some private lessons? Play a Sunday church gig? If so, then you're an entrepreneur—one who coordinates the factors of his or her own production and income. Even if you have a full-time position during the day and take additional work on the side, you cannot escape it—you are an entrepreneur. In fact, it is probably true of almost all of us to some degree or another. Percussionists, by nature, are entrepreneurs. We have all had to hustle since we were students, and we have never let it go.

While earning a living by teaching, performing, or composing music may be our life's calling, there is a topic that is much less exciting that needs to be addressed: taxes—specifically, income taxes. Anytime we make money it affects our income taxes. Although this can be a complicated topic, this article will provide some basic information that can help you as you make financial decisions throughout the year and prepare to file your taxes in the spring.

We will focus on four common forms that are used in figuring your income taxes.

1. Form 1040: Individualized Tax Return
2. Schedule A: Itemized Deductions
3. Schedule C: Profit or Loss from Business
4. Schedule SE: Self Employment Tax

All of these forms can be viewed and printed from the Internal Revenue Service website at www.irs.gov/Forms-&-Pubs.

SOURCES OF INCOME

You are required to report all income to the IRS, so designating your sources of income is necessary in order to determine which forms should be used for which income. The two forms that will be used to report income are Form 1040 and Schedule C.

Form 1040

At the beginning of the calendar year you should receive W2 and/or 1099 forms from your employer(s). You should receive this information by January 31. The W2 is a statement from any employer with which you had a *regular work agreement*. Examples of this are a public school or university teaching position, your position with a world-class orchestra, a job waiting tables—anything typically considered a "day gig." The W2 will indicate, among other things, how much money you made at this job, the taxes that were taken out during the year, and how much was paid into Social Security.

You may also receive 1099 forms from other employers. This will be for work that was *not regular*, but amounted to more than $600 throughout the year. Examples of this could be teaching summer band camps, regional orchestra work, recording/publishing royalties, and marching band arranging work. If you did any of this type of work but made less than $600, you will not receive a 1099 and will need to keep track of it on your own; we will get into that later.

Add up all of the income reported to you on your W2 and 1099 forms and enter the sum on line 7 of your Form 1040. It is important to make sure you are using the actual Form 1040 and not a variation such as the 1040A or 1040EZ, as this will affect your ability to make standard deductions. Again, more on this later.

So what about the money you made that was not reported back to you on a W2 or 1099—those private lessons you taught where the parents wrote you a check or gave you cash, or that cocktail-hour gig each week where the owner just handed you a bunch of twenties? That gets reported. too. You think no one will know about it? I will let you Google the phrase "tax evasion" for yourself.

Schedule C—Part I

You will need to list the sum of all additional income that you earned during the year on line 1 of Schedule C: Profit or Loss from Business. This form will also ask you for some basic information regarding your activities. Most are self-explanatory or can be answered by consulting the accompanying book of instructions for Schedule C. For example, line A will ask for the name of your "Principal Business or Profession." The instructions list many possible choices. A common choice for freelance musicians is "Independent Artist, Writer, Performer" (the corresponding code "711510" should be entered on line B if this is chosen). Line G will ask if you "materially participated" in the operation of the business. Assuming that you were the person holding the drumsticks, teaching the kids, and writing the notes on the page then the answer is "yes."

Since no one else will likely be keeping track of this income throughout the year (as opposed to your W2 and 1099 wages), it is important that you are diligent in doing so yourself. I recommend keeping a notebook in a convenient place where you can record the amount, date, and source of any additional money that you make. This will make it easy to calculate later for tax purposes and can also help you track the growth of your freelance business over the year.

There is more to this form, but we will come back to it later.

DEDUCTIONS

During tax season it is impossible to ignore all of the television commercials promising you the biggest possible refunds and the fastest turnaround. Some will even offer to give you the money up front before your refund arrives—be wary of those. There are several ways that people can minimize the taxes they owe (and possibly increase their tax refund), but the most substantial of these for musicians are Itemized Deductions (Schedule A) and Expenses (Part II of Schedule C).

Schedule A: Itemized Deductions

Quite often we are required to spend our own money in order to make money. In music, examples of this often include mileage, sheet music, or instrument purchases. Since you would not have been able to earn your income without these purchases, the money spent on them can be deducted from your income and not taxed. When dealing with the income that you reported on Form 1040, you will use a Schedule A: Itemized Deductions.

Several parts of Schedule A involve deductions (medical and dental expenses, interest paid, gifts to charity) that, however important in your tax filing considerations, are beyond the scope of this article. The most relevant to the professional percussionist will be the section entitled "Job Expenses and Certain Miscellaneous Deductions." Again, these will be expenses that you had to pay in order to do the job that generated the wages that you reported on line 7 of Form 1040. I recommend that you begin with four basic types of work-related expenses: travel, meals, materials, and memberships.

You can deduct any *unreimbursed* travel expenses that you incurred. The easiest way to do this is to keep track of the round-trip mileage for any travel. This can include recruiting trips for your school, driving to out-of-town marching band contests, or the distance you had to drive in order to perform with a regional orchestra (provided you made over $600 and the orchestra sends you a 1099). Similar to how you would keep track of your Schedule C income, be sure to keep a list of where and when you travel. Figure the total round-trip miles by entering your destinations in Mapquest or Google Maps and multiply the sum by the

standard mileage deduction of .565 (that's 56.5 cents per mile as of 2013).[1] For example, if you earned $600 performing twice with an orchestra during the year, but had to drive fifty miles each way, then you can deduct $113 (200 total miles multiplied by .565). Therefore, you will only have to pay taxes on $487 of your original wages.

The same thing is true for meals and generally pertains to days when you have to travel and are *not being reimbursed*. The easiest method is to find the per diem that can be deducted for each day you are traveling. The rates vary based on the cost of living for each state or city and are easily found on the U.S. General Services Administration website. For example, if you have to pay for your own meals while working at a band camp in Tupelo, Mississippi, you can deduct $46 for each day. Conversely, working at a band camp in Boston, Massachusetts would allow you to deduct $71 per day.[2]

The last two are big ones for percussionists—materials and memberships. Materials are any items that you had to purchase in order to earn your W2 and 1099 income. This can include drumsticks, mallets, sheet music, a music notation program, recordings, instruments, and other items. In fact, a well-timed marimba purchase can do wonders for your tax return. Keep track of the receipts and make sure that these items are not things for which you were reimbursed and that they were used in the jobs you did to earn the income reported on your Form 1040.

If you are reading this article then you have an automatic deduction: your Percussive Arts Society membership! Memberships in professional societies can be deducted on Schedule A. In addition to PAS, a few other obvious ones include Music Educators National Conference, College Music Society, and any state-level education or music-education societies. If your school pays for your membership, you *cannot* deduct these expenses. Musician's union dues can also be deducted. Remember, this is money that you spent in order to be able to make money.

All of these expenses should be totaled and listed on line 21 of Schedule A. You will also be asked to enter your taxable income from Form 1040 to see if you are eligible to claim these deductions. Even if you are, *it is important to make sure that your Itemized Deductions are greater than your Standard Deduction.* The IRS automatically allows a Standard Deduction of $5,950 (single or married filing separately) or $11,900 (married filing jointly),[3] and your expenses would need to exceed these respective amounts in order for claiming your Itemized Deductions to make sense. At the very least, this demonstrates one of the benefits of investing money in quality percussion instruments during the year.

Schedule C: Part II

The same thing can be done for your Schedule C income. Further down the page on this form you will see Part II: Expenses. These are similar to the deductions that can be claimed as employee expenses on the Schedule A, however they would have had to be incurred in earning the income reported on the Schedule C. You will notice that each type of expense is broken down into some level of detail, as opposed to the single space on the Schedule A for all expenses, but all are totaled on line 28. A few items to consider are Advertising (flyers or social media ads for your recital), Insurance (not health related, but rather equipment insurance—highly advised for owners of expensive instruments), Repairs (mallet rewrapping and steel drum tuning), and Rent or Lease (studio teaching space). Regular equipment purchases, such as instruments or sheet music, can be listed on line 22 under "Supplies."[4]

Once all of your expenses are totaled on line 28, they are deducted from the income you listed in Part I. This will give you the net profit (line 31) that should be reported on line 12 of Form 1040. As opposed to the deductions on the Schedule A, the Schedule C does not affect your choice in taking the Standard Deduction.

SCHEDULE SE: SELF-EMPLOYMENT TAX

If you were self-employed and earned more than $400 (or more than $108.28 as a church employee), then you must file Schedule SE and pay self-employment tax.[5] Therefore, if you filed Schedule C, this will normally apply to you.

Schedule SE is fairly easy to follow, instructing you where to enter the final amount calculated from Schedule C and how to calculate the amount of self-employment tax you owe. This amount will be entered on line 56 of Form 1040. You can also deduct a portion of this tax from your income by entering it on line 27 of Form 1040.[6]

GENERAL ADVICE

1. *Do not forget about your state income taxes.*

Depending on where you live, you may be required to file state income taxes. These are due on the same day as the federal income taxes, April 15. Each state uses different forms and figures income tax in a slightly different manner. Forms and information are available on your state government's website.

2. Document everything throughout the year.

While doing your taxes is time consuming, it is even more difficult if you are trying to remember and track down your income and expenses at the last minute. A simple notebook for income and expenses and an envelope for receipts can do wonders to help you be organized and prepared.

3. Be honest.

While it may be tempting to leave out income from Schedule C or fabricate an expense, it is not worth the risk of getting caught. Our character is measured by what we do when no one is looking.

4. If in doubt, ask.

Income taxes can be confusing, even to those with a lot of experience. The best way to address any uncertainty and strengthen your own tax knowledge is to consult a tax professional or ask the IRS directly. Answers to many questions, as well as access to interactive tax assistants, live telephone assistance, and other resources, can be found at www.irs.gov/Help-&-Resources.

CONCLUSION

There are many other factors to be considered when figuring your personal income tax. These can include home ownership, childcare, capital gains, and other topics that are beyond the scope of this article. Indeed, much of the information given above can, and should, be discussed in further detail. It is intended that this brief overview will help professional percussionists involved in performing, teaching, or one of the many other creative outlets in our field, to make informed decisions regarding personal income taxes. Such decision-making should be the cornerstone of sound entrepreneurship.

ENDNOTES

1. www.irs.gov/uac/2013-Standard-Mileage-Rates-Up-1-Cent-per-Mile-for-Business-Medical-and-Moving. Accessed June 25, 2013.
2. www.gsa.gov/portal/category/104711. Accessed June 25, 2013.
3. www.irs.gov/pub/irs-pdf/f1040.pdf. Accessed June 25, 2013.
4. www.irs.gov/pub/irs-pdf/f1040sc.pdf. Accessed June 25, 2013.
5. www.irs.gov/pub/irs-pdf/i1040sse.pdf. Accessed June 25, 2013.
6. www.irs.gov/pub/irs-pdf/f1040sse.pdf. Accessed June 26, 2013.

Jason Baker is an Associate Professor of Percussion at Mississippi State University and serves as the president of the Mississippi PAS chapter. He holds a Doctor of Musical Arts degree from the University of North Texas and recently completed a Master of Business Administration degree at Mississippi State University. PN

Mastering the Post-Performance Blues

By John C. Buckner

It is moments before the show, and you are nervous. You reflect on the many hours of prepping for this special performance. You have invested a lot of time and energy. Anxiety and jitters set in, and you just want to get out and play. Finally you are on stage and your band starts to play the first song; your body and soul are flooded with excitement. You breathe in the energy from the audience. Being on stage brings the satisfaction that you are doing what you were born to do.

The last song is played, the curtain closed, and the audience goes home. You are left with a gloomy, sad feeling inside—a sense of emptiness. You wonder, "What's wrong with me? I was having the time of my life, and now I just feel…hollow."

Does this sound familiar? This phenomenon is known as Post-Performance Depression (PPD), and it can be experienced by all types of performers from athletes to singers, speakers to drummers. Even a seasoned performer who does not have nervousness or stress leading up to the show can experience signs and symptoms of PPD. When the body experiences major shifts in mood, it is flooded with several different neurotransmitters (dopamine and serotonin, just to name a few), resulting in a bio-chemical release that leads to a feeling of ecstasy and excitement.

After these moments the nervous system needs time to recalibrate itself to prepare for another release. After an exciting performance the body starts to balance out the level of neurotransmitters, and therefore it is not releasing the same level that caused the exciting feelings, resulting in the lingering sadness. In normal day-to-day life, bio-chemicals are released and rest/recovery follow, causing the typical ups and downs of life. In the case of PPD, the process is more extreme with higher highs and lower lows.

There are some skills that everyone can use to manage moments like these. Here a few:

LOWER BIOLOGICAL VULNERABILITIES

Marsha Linehan, the creator of Dialectal Behavioral Therapy, teaches that one can curb the natural vulnerability to emotional satiability by properly sleeping for eight hours, eating healthy, and exercising. Just as two-year-olds are more likely to have temper tantrums when they are hungry or sleepy, musicians and athletes are more likely to be emotionally vulnerable if their basic needs have not been cared for. Balancing out sleep, healthy eating, etc., will allow you to have more emotional control, thus allowing more control over the emotional swings of PPD.

SELF-VALIDATION

When we experience an emotion, we only feel it for a matter of seconds. The reason we typically continue to feel the emotion is because we feed into it. We have thoughts, actions, and behaviors that fan the flames of the emotions. I often tell my clients, "Emotions are neither fact nor fiction, but feedback." Emotions are designed to communicate information very quickly, and if we are not addressing them, the message the emotions are sending will continue to communicate until we acknowledge that message.

So if we ignore the message the emotions are sending or we condemn the message by saying it "should" be this way or "I shouldn't feel this," the emotion system will communicate its message even more intensely. For example, if we are having the after-performance blues and the PPD feelings set in, we start saying to ourselves, "Why can't I shake this?" or "This is not what I want," or "I ought to be having fun after such a great show. What is wrong with me?" These thoughts could cause the emotions to send their message more intensely.

On the other hand, if we take the time and validate the feelings by figuring out the message the emotional system is sending, we can end the cycle that's fueling the emotional flames. When experiencing PPD, take the time to try and understand what is going on and why you feel the way you do. Ask yourself, "What is being communicated to me by my emotions?" Validate the emotions and experiences so they do not continue to send the message again and again. Label the feelings and describe the situation. In so doing, you will be able to make sense of the situation.

For example, when feeling down after a performance one could say, "I have been staying up really late recently, and I am going from extreme highs to extreme lows. No wonder I am feeling so down right now," or, "I really enjoyed that experience; no wonder I am feeling down now that it is over." Avoid labeling the emotions as awful or unbearable. That will just feed the intense emotion cycle. The more you learn to be "okay" and are able to sit with the feelings and notice them, the sooner you will be able to handle them and they will linger less.

Some people may feel like this sounds really "Pollyannaish," but it is backed by a large body of research on thoughts and emotional restructuring. This should empower individuals to take charge of their emotional experience, instead of letting their emotions overtake them.

OPPOSITE ACTIONS

There is scientific evidence that our body positions and facial expressions correlate with our emotional state. In fact, Dr. Paul Ekman, a psychologist who has studied the connection between emotions and facial expressions, has found that if we change our facial expressions, we can change our emotional experience. He discovered this serendipitously while trying to find which muscles one uses to make anger and sad feelings. He noticed that after trying to mimic the facial expressions, he started to feel the emotions he was attempting to imitate. The important thing to note here is that we have more control over our emotional state than we think. Change your facial expressions and body postures, and you will change your emotional state.

William James, one of the first educators of psychology, put it this way: "Actions seem to follow feeling, but really actions and feeling go together; and by regulating the action, which is under the more direct control of the will, we can indirectly regulate the feeling, which is not. Thus the sovereign voluntary path to cheerfulness, if our cheerfulness be lost, is to sit up cheerfully and to act and speak as if cheerfulness were already there."

So the next time you feel the PPD blues, put on a smile, sit up, and act cheerful. You are in more control then you think you are!

CONTROL THOUGHTS AND REFRAMING

As mentioned above, our thoughts and behaviors fan the flames of our emotional state. We need to be mindful of what we are saying to ourselves after the show. One could be negatively judging his or her personal performance, thinking it was awful or by saying something like, "I am depressed it is over!" or,

> Change your facial expressions and body postures, and you will change your emotional state.

"No show will ever be as great." People play these types of thoughts over and over again like a tape recorder in their inner and outer dialog. That is what continues the PPD cycle. Be aware of these thought patterns and replace them with positive affirmations, or reframe how you are seeing the situation.

Replace "I am depressed it is over" with "I am glad for the opportunity to play in front of a great crowd." Replace "No show will ever be as great" with "That was a great show. The band will have other good shows, too."

Research shows that replacing a thought, or even stopping a thought, helps with such situations. Take a non-judgmental stance, repeat the positive affirmation in your head, and replace the negative comments. Google the word "affirmations" and you will find tons of them online. Have a pre-made list of phrases before you start to experience PPD. Trying to come up with a list of positive affirmations when you are feeling down is pretty difficult. Repeat them even if you do not believe them. Say them until you believe them.

FOCUS ON OTHER THINGS THAN YOUR MUSIC

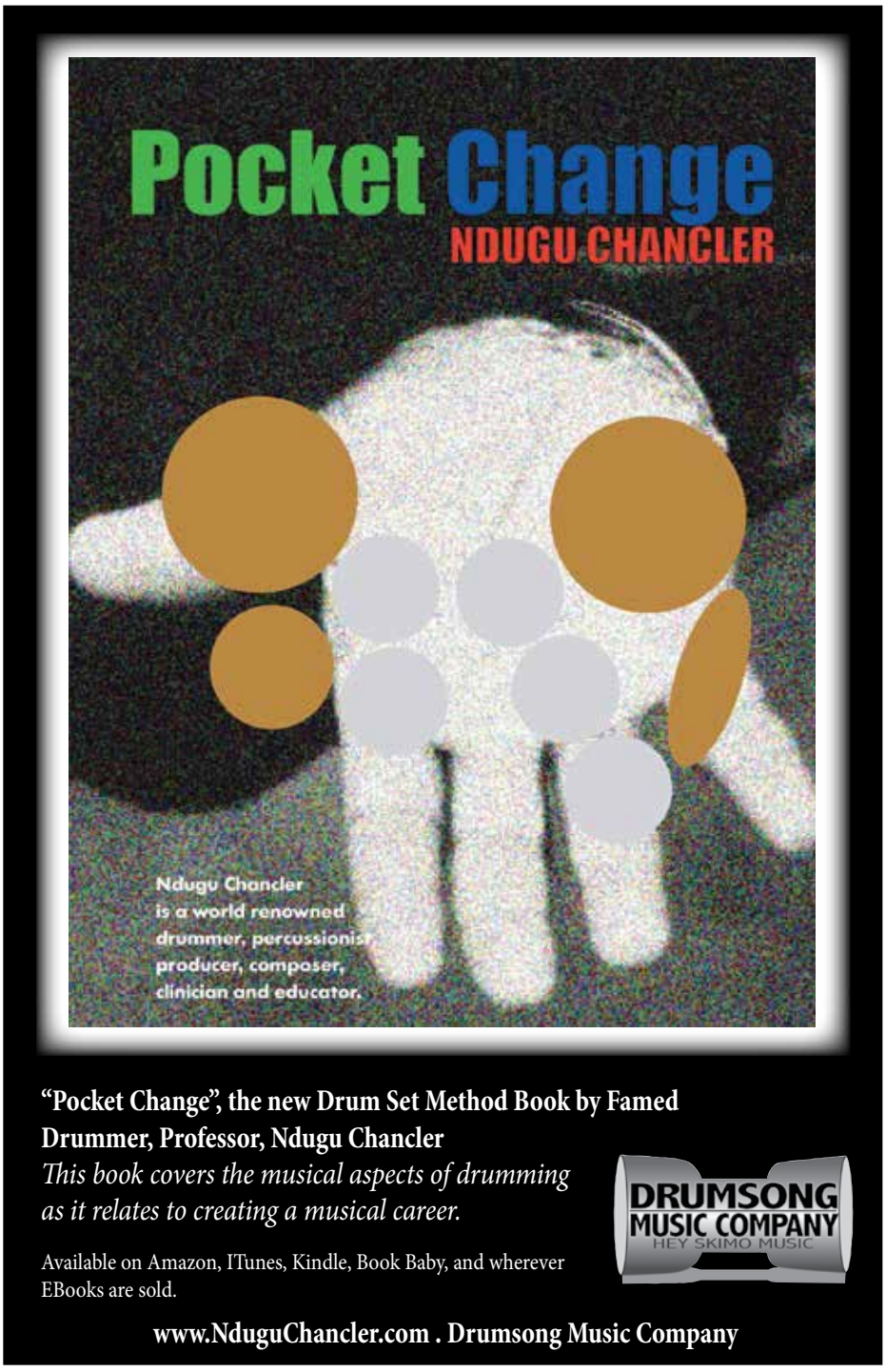
We have all heard the sayings "moderation in all things" or "find balance in your life." If music and performance are the only things in your life, it is no wonder that after a show you are depressed, because you feel that when the show is over, there is nothing else in your life. If you particularly struggle with PPD, plan something active the next day or after the show—something you will look forward to doing. Commit yourself to do it and follow through with your plans. For example, read a good book, or watch your favorite movie or T.V. show. Have a plan that does not include drugs, violence, or other harmful and addictive behaviors.

If you struggle with PPD, read the book or watch the show just before the suspenseful part, and then go perform; by doing this you will have created something to look forward to. Follow through with your commitment, even if you do not feel like it.

SUMMARY: USE WHAT WORKS

Henry David Thoreau once wrote, "I trust that none will stretch the seams in putting on the coat, for it may do good service to him whom it fits." If these skills are not a good fit for dealing with your level of PDD, seek professional help from your physician or therapist to find something that will fit and work. These skills are just a few from many that can help you manage PDD. Keep in mind that managing PDD is not about perfection but progression, so outdo your yesterday with today by mastering these skills.

John C. Buckner received his master's degree in Marriage and Family Therapy at the University of Louisiana at Monroe. He is Dean of Students at Mountain Springs Preparatory Academy and has a small private practice. For more information on topics of personal growth and leadership, visit John's website at www.forgingfortitude.com. Questions can be sent to forgingfortitude@gmail.com. PN



Key Components of the Traditional-Style/Show-Style University Drumline

By Sean Daniels

Marching Bands from Historically Black Colleges and Universities (HBCUs) such as Tennessee State University, Southern University, Florida A&M University, Grambling State University, Jackson State University, and Alabama State University, are known as Traditional Style Marching Bands. However, since the popularity of the 2002 hit movie *Drumline*, many of the aforementioned bands are often described nationally as "show style" marching bands. For this article, the term "traditional" will be used. The purpose of this article is to share information and practices that are common to traditional style drumlines. Key components of the drumlines include Instrumentation, Performance Practice, Cadences, Drumheads, and Tuning.

INSTRUMENTATION

Instruments used in the traditional-style university drumline typically include snare drums, single tenor drums, bass drums, and cymbals. Since the late 1990s, multi-tenors have become an addition to many traditional-style drum sections. In many cases, drum sections that have added multi-tenors have kept the single tenor line as well. In some traditional-style bands, the single tenor drums are played in an upright position (similar to bass drums), while other traditional-style bands allow the single tenor drums to remain in the same carriage position as the snare drums.

The size of each drumline varies depending on the size of the band. For larger sections, the instrumentation might be eight to twelve snare drums, four to eight single tenors, four to eight cymbal players, four to six bass drums, and two to four multi-tenor players. Instrument sizes of the traditional-style drumline include 14x12-inch snare drums, 15x12 or 14x12 single tenor drums, 20-inch marching cymbals, standard multi-tenors, and one of the following: 28-inch bass drums, 26-inch scotch bass drums or tonal bass drums. Depending on the situation, there may be exceptions to these sizes.

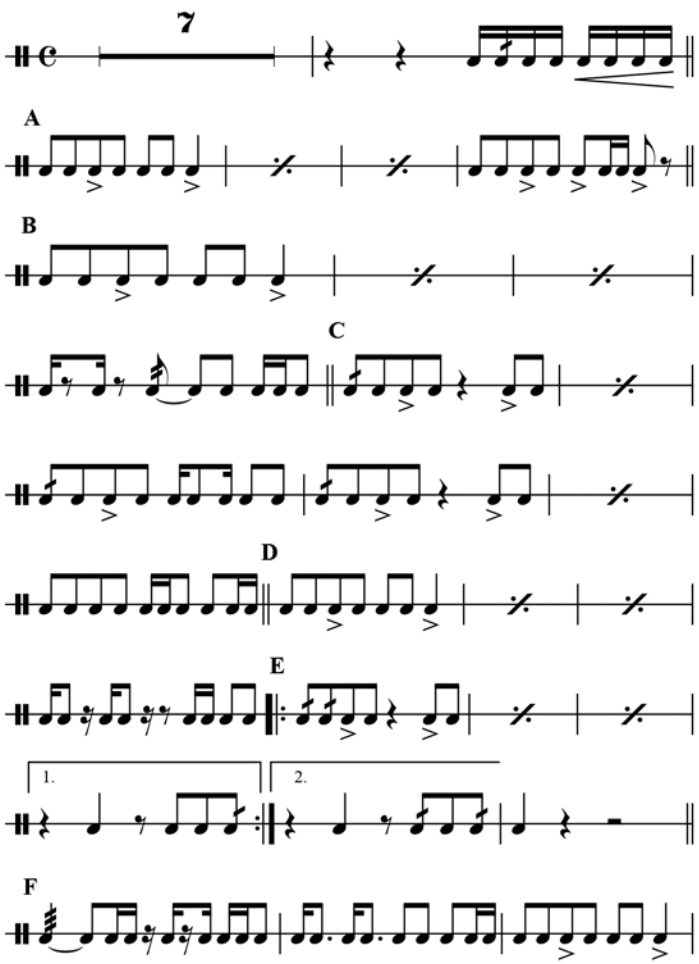
PERFORMANCE PRACTICE

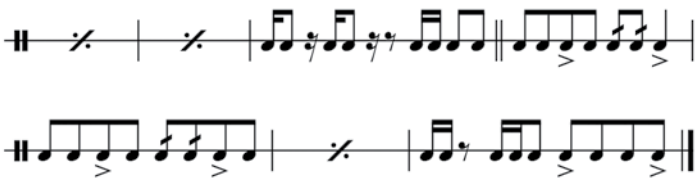
Traditional-style drum sections are almost always on the field with the band. Usually, the drumline is located in the center of the formation or behind the formation. The drumline is the heartbeat of the band and functions very much like the drumset player in a rhythm-and-blues (R&B) band.

With over 40 HBCU traditional-style/show-style bands, half-time shows vary. In many cases the drumline will start the show with a cadence to bring the band onto the field. The primary function of the drumline is to maintain the groove. Traditional-style bands play fanfares, chorales, Gospel tunes, and the occasional march. The majority of music played by these bands is R&B, Top 40, and hip-hop. Due to the music selection, an important aspect of the drumline is that of maintaining a strong pulse on beats 2 and 4, usually emphasized by the snare drum section.

Traditional-style drumlines make every effort to imitate the drumset grooves from the songs that they perform. The arrangements will not normally contain passages that involve the snare drummers performing hybrid rudiments or lengthy combinations, especially when accompanying an R&B song. While the written snare drum parts are not dense, they are not always as skeletal as an R&B drumset groove. The written parts are a mixture of the song's original drumset groove, a series of short combinations, and an emphasis on beats 2 and 4.

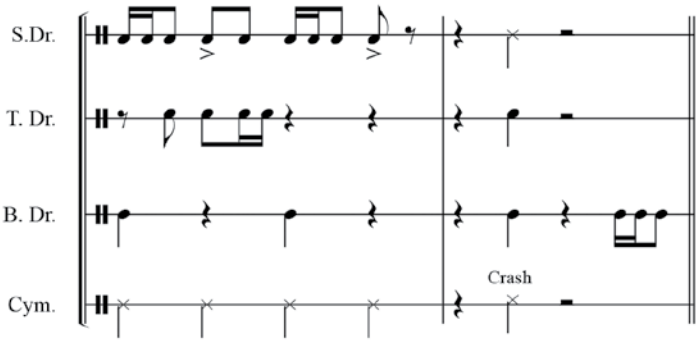
Example 1: Excerpt of snare drum part to "Groove Line" by Heat Wave, arr. by Sean Daniels. To view the full version, access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx





When scoring the bass drums, tenor drums, and cymbal parts, close consideration is given to the original drumset part of the song. The bass drum will emphasize beats 1 and 3 while the tenors will play short fills or rhythms that align closely to the melody of the song. The cymbal players will usually maintain a steady ostinato found in the song's original drumset part.

Example 2: Drum section arrangement of "Straight Up" by Paula Abdul, arr. by Sean Daniels



CADENCES

Traditional style drumline cadences are typically categorized by the way they are used with the band:

Cadence type	Time length	Primary Use
Show Cadences	Each cadence is at least 1–3 minutes or more	Drum Features Drumline Battles On the field Features Exhibition Performances
Marching Cadences	20–60 seconds	Field entrance Field exit Field Practice (full band) Parades
Stand Cadences	10–30 seconds	Full Band Routines Cheers and Chants
Cadence Sequence (a collection of 4 or more marching cadences played sequentially)	Varies; total playing time may reach over 25 minutes depending on the length of the sequence	Parades

Traditional-style drumlines perform many cadences throughout a typical band season. Show cadences allow the drumline to present some of their most complicated playing, stick flashes, and choreography. When performing without the band, the drumlines are free to explore all types of rhythms. This may include a simple groove (Example 3) or a cadence that utilizes mixed meters and hybrid rudiments (Example 4).

HEADS AND TUNING

The choices regarding drumheads and tuning are as individual as the number of traditional-style drumlines that exist today. Most groups tune based on the drumheads that they use and the venues in which they play. Traditional-style drumlines use either Mylar or Kevlar batter heads on snare drums, and most use Mylar snare-side heads. For bass drums, single tenors, and multi-tenors, many different styles of Mylar drumhead are used, depending on the desired sounds.

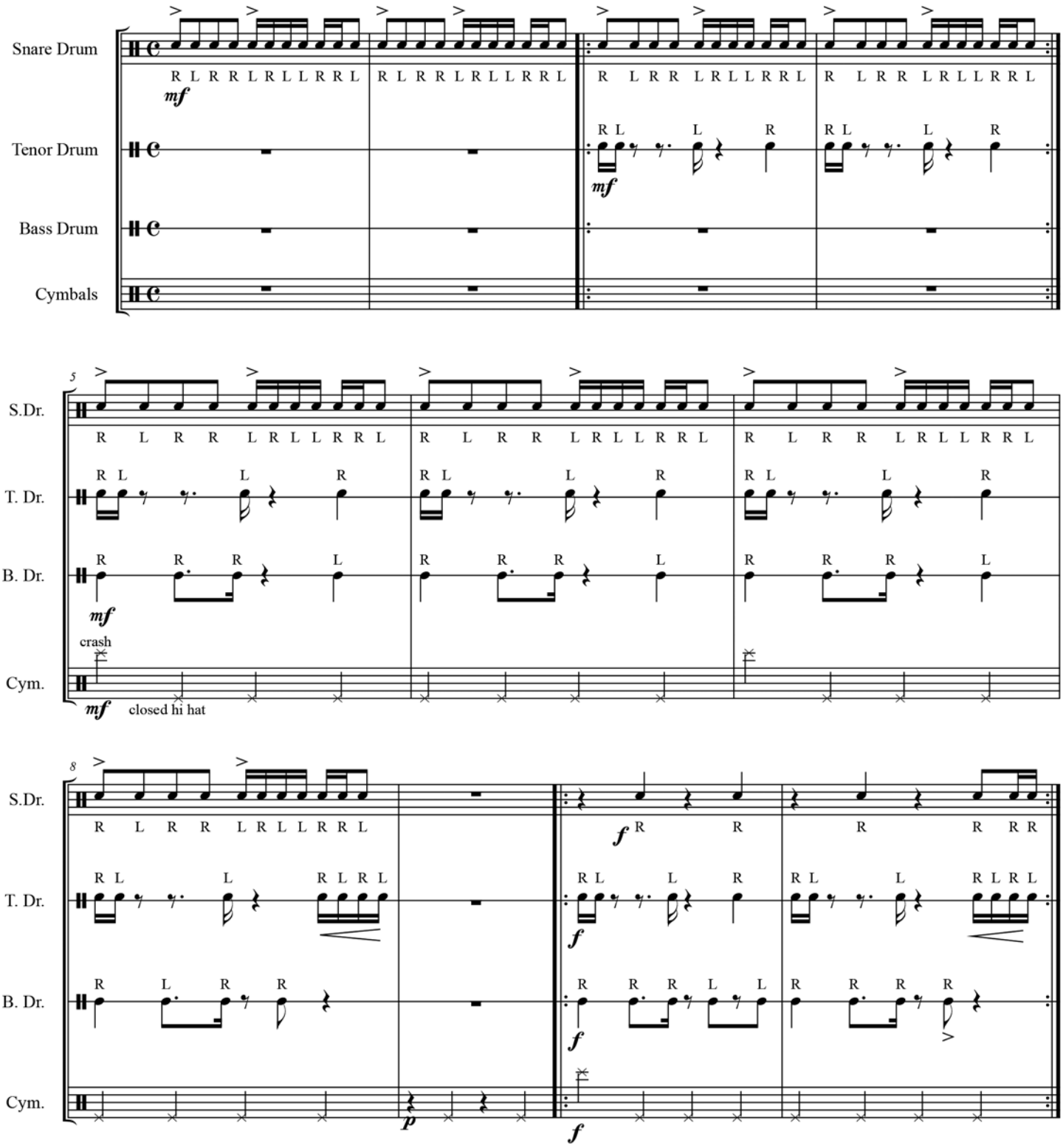
Traditional-style drumlines maintain a faithful fan base. Audiences may range from a small group of 50 people to well over 65,000 fans in a venue like the Georgia Dome for the "Honda Battle of the Bands." The intent of this article is to share information about this style and encourage further articles on the subject.

Sean Daniels is Assistant Professor of Music and Drumline Director at Tennessee State University in Nashville. He has served as a drumline instructor/arranger for both high school and university traditional-style drumlines for over 20 years. He has earned music degrees from the University of North Carolina at Greensboro, Ohio State University, and Alabama State University. Sean is a member of the PAS World Percussion and Marching Percussion committees.

Example 3: Excerpt of "Think, Work, and Serve." To view the full version of this cadence, access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Think, Work, and Serve

S. Daniels



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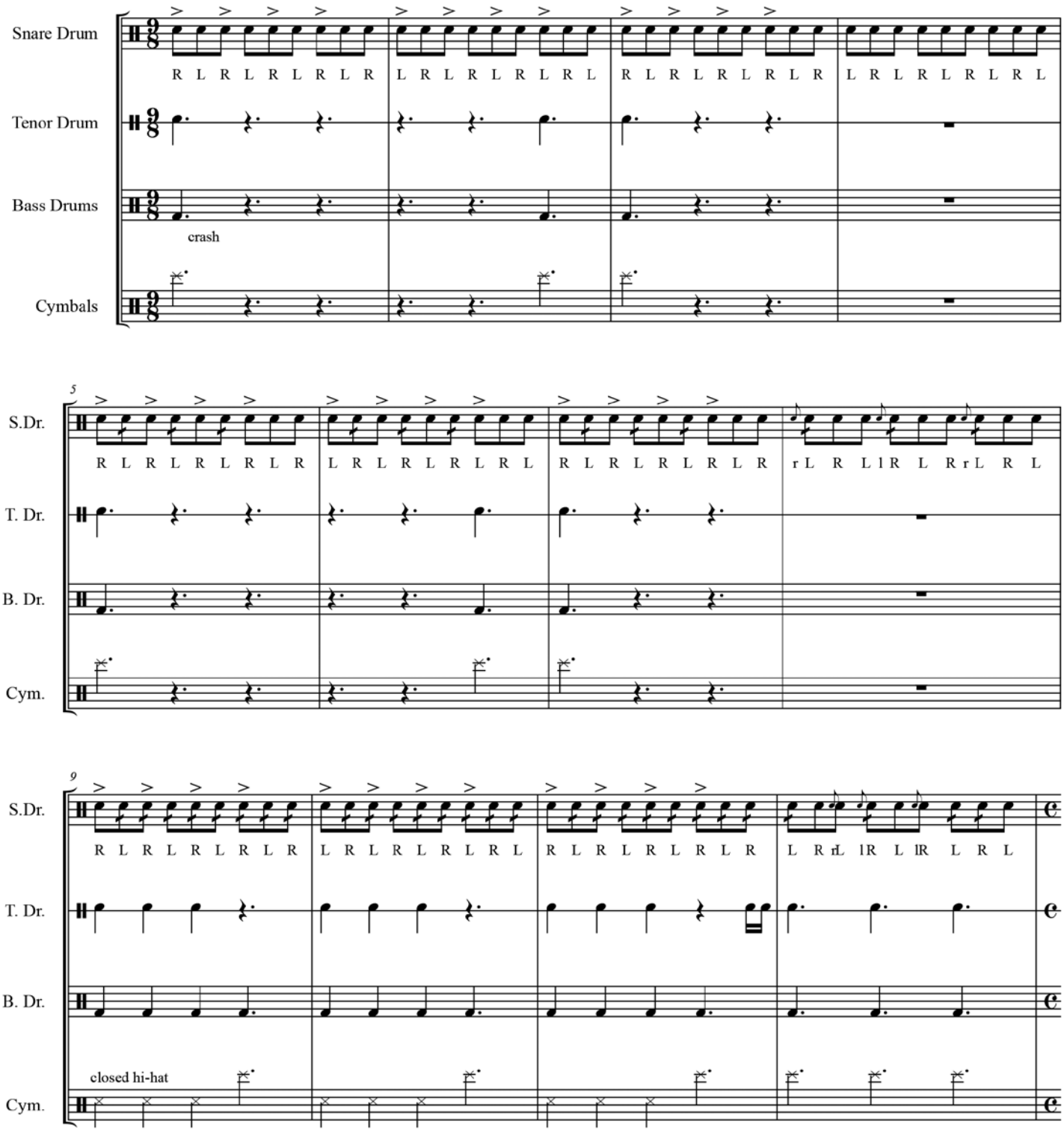
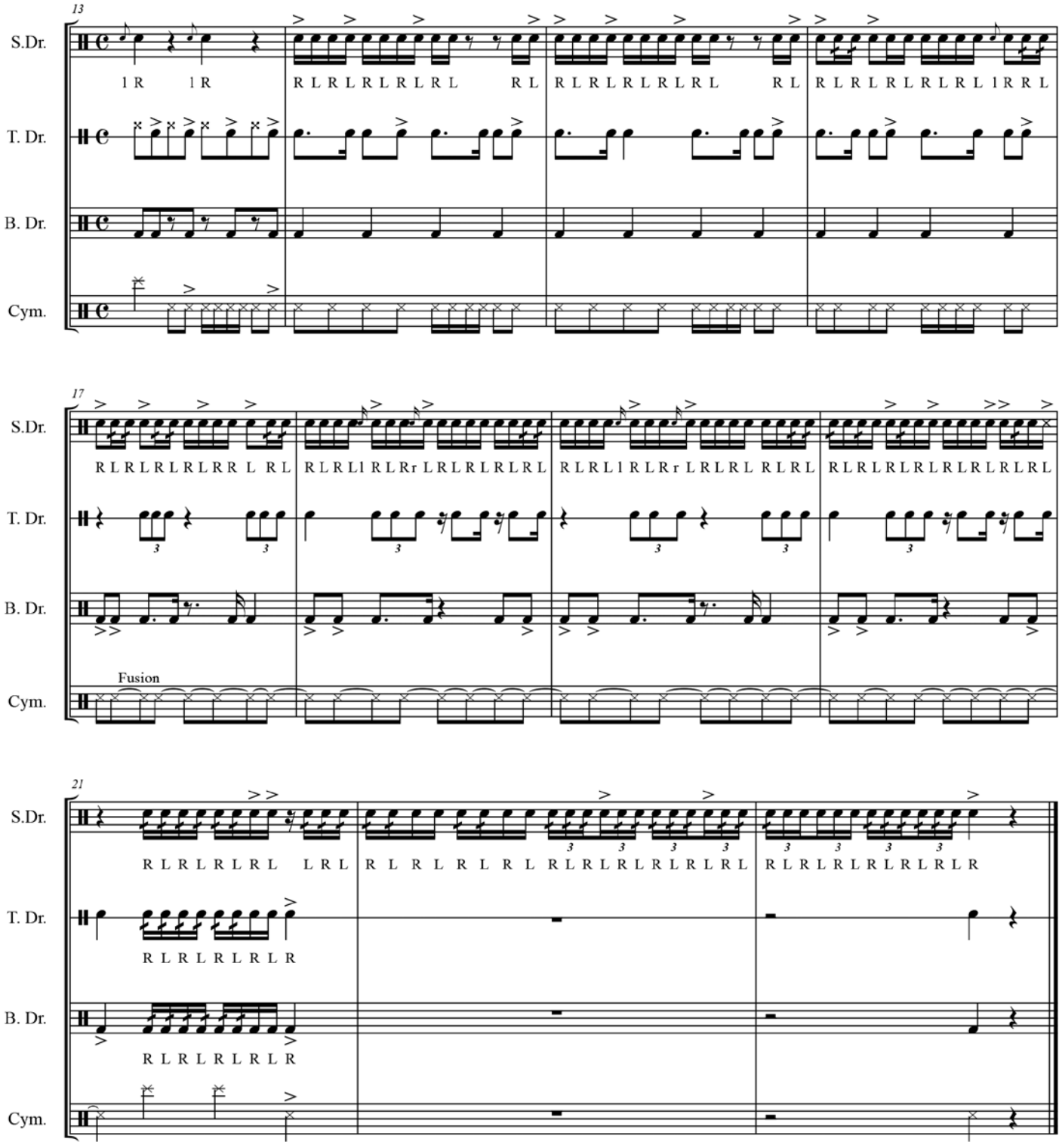
Example 4

Always

As Played by the Tennessee State University Aristocrat of Bands Drum Line
Honda Battle of the Bands 2012

S. Daniels





PN

Groove Manipulation

By Andy Peterson

Groove Manipulation is the reorganization of patterns in a groove to different sounds around the drumkit. The groove manipulation in Figure 1.2 is a bossa nova groove in which the kick drum and hi-hat patterns are switched (the kick drum pattern is played on the hi-hat, and the hi-hat pattern is played on the kick drum), with the clave staying on the cross-stick of the snare drum.

Figure 1.1: Regular Bossa Nova

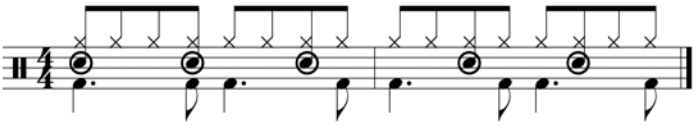
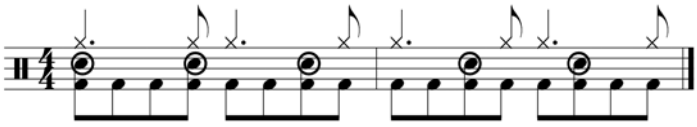


Figure 1.2: Manipulated Bossa Nova



Charts help organize the manipulations. The bossa nova manipulation uses the chart in Figure 2. The left column is a regular groove, and the right column is the manipulation. The pattern that is commonly played on the left-column drum or cymbal will now be played on the drum or cymbal in the right column.

Figure 2. Chart 1

Regular Groove (Figure 1.1)	Manipulated Groove (Figure 1.2)
Hi-Hat	Kick
Snare	Snare
Kick	Hi-Hat

How does one use groove manipulation in a musical way? You could play a whole song as a manipulation, or use the manipulated groove as a fill. Adding a manipulation for a few measures or a section in a song provides a break that allows the song to breathe (see Figure 5).

Using dynamics is crucial to any groove, but especially a groove manipulation. Sounds that aren't usually emphasized are now being played louder and more often, so it's important to be aware of this dynamic change.

How does one practice groove manipulation? Play four-measure sections by alternating between a regular groove and the manipulation of that groove. This helps smoothly transition between the two without loosing the feel. Also, play four measures of a regular groove, then one measure of the manipulation; repeat until you're comfortable. Then, do the reverse of that idea: four measures of a manipulation followed by one measure of the regular groove.

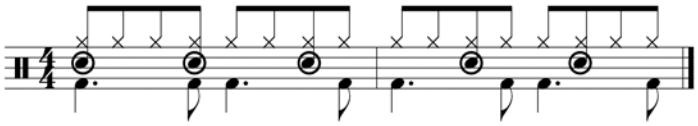
Some manipulations require a lot of independence. It's difficult to retrain our brain and muscles to play a familiar groove in a different way. This next manipulation switches the kick drum and snare drum (which is playing the clave). The following examples illustrate how to break down a groove, and will strengthen independence. Repeat each of these examples until comfortable.

Figure 3: Chart 2

Hi-Hat	Hi-Hat
Snare	Kick
Kick	Snare

Figure 4.1 is the regular bossa nova groove.

Figure 4.1



In Figure 4.2, the kick drum pattern is doubled on both the cross stick of the snare drum and the kick drum.

Figure 4.2

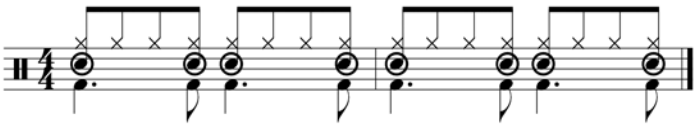
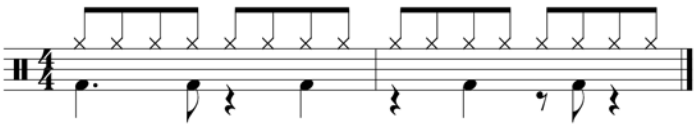


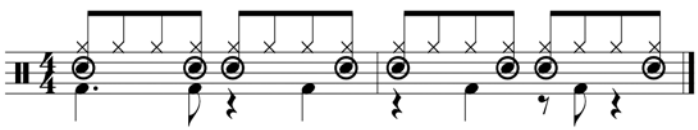
Figure 4.3 introduces the snare drum clave pattern on kick drum.

Figure 4.3



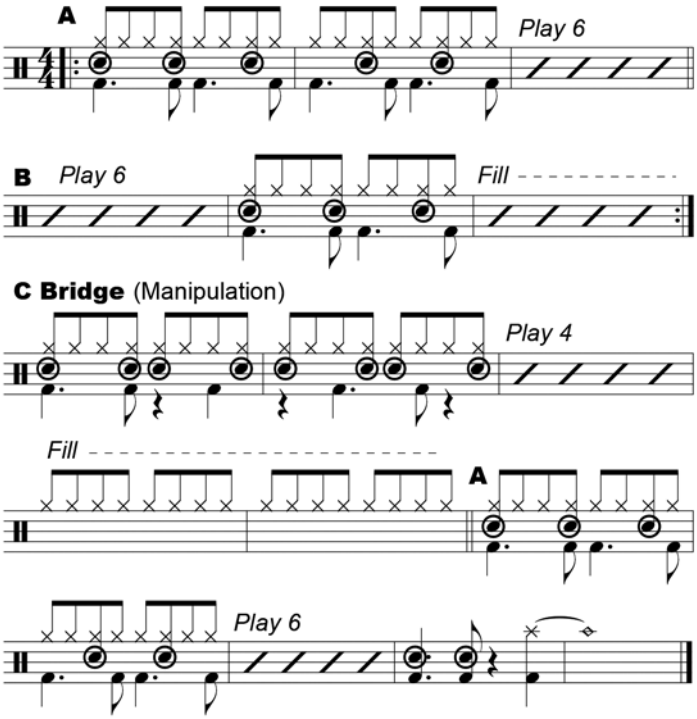
Now combine both patterns together. Figure 4.4 is the finished groove manipulation.

Figure 4.4



The drum chart in Figure 5 is an example of how to use this manipulation in a song context.

Figure 5: Bossa Nova



To conclude, the possibilities are endless when you factor in dynamics, doubling of patterns, and sequencing of multiple manipulations in a song. Try this technique on your own grooves. Manipulate a groove that you play all the time. Having the music transcribed helps you to visualize the manipulation, but it's not necessary. Think about the manipulation before you play it by imagining how each pattern is going to sound, and sing it to yourself.

In my upcoming book, *Groove Manipulation,* I discuss five primary groove manipulation charts and 72 secondary charts, and go into detail on how to use them in a musical context.

Andy Peterson is a drummer based in Saint Paul, Minnesota. He earned his Bachelor of Arts degree in music performance from the University of Wisconsin-River Falls and studied with local drummer Gordy Knudtson. He's performed with a diverse number of groups including Modern Monsters, Zeitgeist, Mike Fisher, and Rogue Valley. For inquires contact Andy at AndyRPeterson1@gmail.com. PN

The birdsong Experience

By Dr. Kenyon Williams

In January of 2013, Trinidad's annual Panorama Steel Orchestra competition was the site of an exciting musical collaboration. Over 45 players from around the world joined forces with players from Trinidad's own birdsong Steel Orchestra to rehearse in St. Augustine, Trinidad for several weeks in preparation for their appearance on the high stakes Savannah stage in Port of Spain. The amazing "birdsong experience" of Panorama 2013 was made possible through the vision and leadership of the birdsong Board of Directors working in close collaboration with their newly-hired arranger, American pan artist Andy Narell.

The birdsong Steel Orchestra was formed in 1973 on the campus of the University of the West Indies in St. Augustine, Trinidad. (Note: birdsong prefers to use the lower-case spelling of their name. As Dennis Phillip, Director of birdsong, explains, "We are odd...and we do not mind being odd. To blend-in in the current environment would be to celebrate mediocrity and not to embrace the possibilities of pan.") The fact that the ensemble was composed mostly of university students immediately made it stand out from the many other steel bands on the island, and their insistence upon sharing what they'd learned throughout the island, a phrase they coined as "Pan for the People," also gave them a unique image.

"In 2002, we started to look at things different," recalls birdsong board member Prof. Clement Imbert. "We created a company to deal with environmental clean-up, roadside clean-up, bridges, things like that. It was a government-sponsored program that we became a part of to help with unemployment within the band. Each person was paid directly from the government, while our management fee was used to develop the band. We've continued that to this day.

"Then, in 2004, we started a free five-week summer music and literacy camp. We do a half-day at the University, using their classrooms, their computers, that sort of thing, and then a half-day at the panyard, where they learn a steelband instrument and another instrument." The summer camp has blossomed to include instruction in a variety of vocal, brass, woodwind, and string instruments, all of which come together in an orchestra setting complete with steel pans at the end of the day.

"Some students just had a good time, played, and left, but others were so excited that we started a weekend program during the school year," recalls Clement. In response to these students, birdsong created the birdsong Academy. Today, the Academy program attracts students who each weekend learn music theory as well as performance on a wide range of instruments.

Photo by Arnold Pierre

"All instruction is free!" says Dennis Phillip. "We beg, steal, and borrow to make it happen. We have some corporate donors and a couple programs funded by international foundations to help pay our tutors—not much, but something."

Dennis, a founding member of birdsong and one of the driving forces behind its outreach program, notes that the impact of the Academy is greater than many in the steelpan community appreciate. "The goal of the Academy is to produce students who are ready for entry into tertiary music education. Music education in Trinidad is sporadic and poorly organized. We have 17,000 students who take exams each year, but only about 400 or so will take music exams, and the pass rate of those is only about 40 percent. [Music] is seen as something for the 'not-brightest' to participate in. We have students here who are very bright, good musicians, but they would not get good opportunities in school to use that."

The closing concert of the summer camp has become one of the highlights of the annual Trinidadian arts calendar. In 2007, American steelpan artist Andy Narell attended the concert. "I saw steelband music, guitar ensembles, keyboard ensembles, vocals, horns, drumming, dance. I said, 'Wow, music camp! There's some people trying to do it here!'" recalls Andy. "I realized that they were the center of musical literacy [in Trinidadian steelbands]. They're pushing all of their players to read and study music. That's why I'm here. It starts with education."

In the spring of 2012, Andy was invited by the band to come down and play in their June benefit concert at the National Academy for the Performing Arts (NAPA), which raises funds for both the Academy and for music scholarships for Academy graduates. After working with the students and performing in the benefit, Dennis Phillip asked Andy if he would be interested in serving as the band's arranger for Panorama 2013. "I jumped at it!" Narell recalls.

But the vision of the board was much more than just bringing a new arranger to the panyard. "One of the reasons we talked to Andy was because of his network [of pan players]," states Dennis. "That wasn't an accident, it was a strategy."

Birdsong invited Andy to bring international pan players with him. "They told me to go ahead, *tell* everybody, and not just *tell* everybody, but try to bring the Paris band," said Andy. For over ten years, Narell has been working with a band of 25 to 30 players, which

To see videos of KJ and the engine room of birdsong in rehearsal and birdsong performing "The Last Word" by Andy Narell access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Video

are a part of the Calypsociation School of Steelpan in Paris. Using this core group as his test vehicle, Andy began to write the music for birdsong's Panorama composition in August and then began to teach it to the members of the band. Almost everyone who learned the piece wanted to come, and 22 soon made the commitment to travel to Trinidad.

Narell recalls, "I said to Dennis, 'I got a lot of players from Paris coming. You know I put the word out, are you ready for 30 or 40 players?' Dennis said, 'I've got enough pans for 120 players, and I'm only sure of about 70 Trinidadian players, so go for it! Bring me a band, we're going large!'"

Eventually, 45 players from France, the United States, Switzerland, Japan, Canada, Taiwan, England, Martinique, Guadeloupe, and La Réunion would all make the journey to Trinidad to join birdsong for the 2013 Panorama season. Jason Barteck, a pan player from Denver, Colorado, heard about it through an email in September and from word-of-mouth via friends in the pan community. "I've always wanted to play in Panorama since the first time I saw a video of Panorama performances," Barteck said. "It's always been a goal of mine, but the most interesting thing for me was how diverse the group would be and how groundbreaking this experience of so many international players in the band would be than the typical Panorama experience."

Étienne Bloch from Paris, France added, "It's the best thing you can do, if you play pan, to be able to play pan in Trinidad for the Panorama. I thought, 'I can do it!' I had time to learn the song, I said, 'Okay, I'm going to find the time and go there and play in Trinidad.' Now I work in a bank, which is slightly different from playing in a steelband, but I knew people who had been here before who said the people were very, very nice, which was what I found to be true. We were made very welcome!"

International players began to arrive in early January for rehearsals each night in the panyard after having received .pdf copies of the music via email in November. Almost immediately, each player was made to feel a part of the birdsong family. "The passion that the international players bring to the instrument, we seem to have lost that here," says Dennis Phillip, reminiscing upon his desire to include more international players in birdsong. "We have been distracted by money, by hustling. People who come in internationally are not focused on the money, they're focused on the music, and we have to get back to that. Our young musicians here in birdsong also need to get the 'lay of the land' from them—talk to them about making a living as a musician, the possibilities of scholarships outside Trinidad, those types of things. They've come from a wide range of music schools we would not normally even be aware of, so it has a wonderful potential to open their eyes to other possibilities."

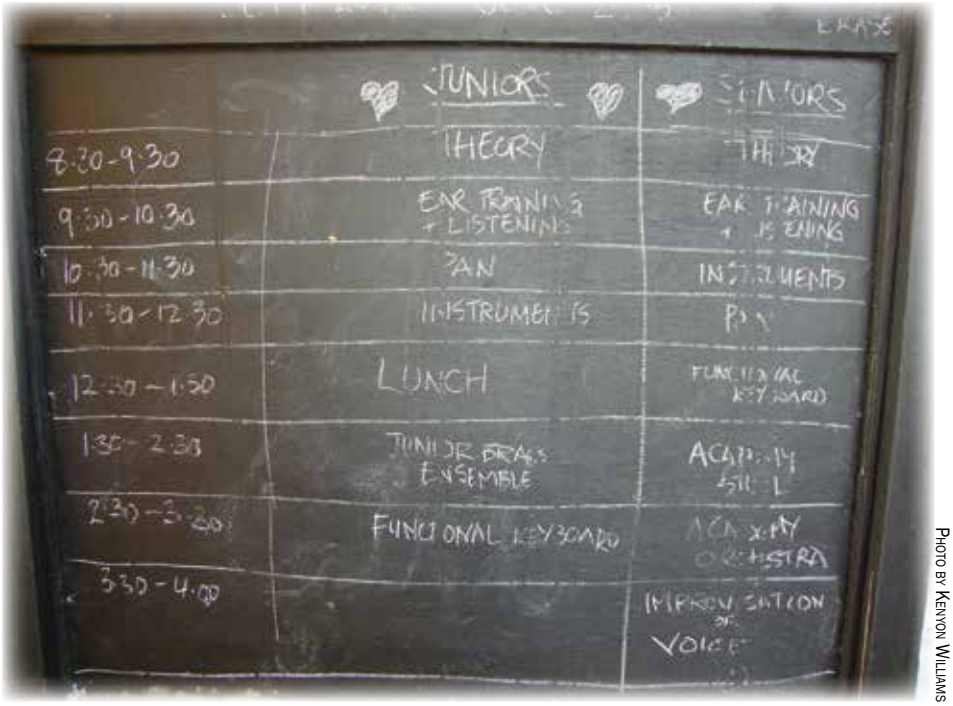


Photo by Kenyon Williams

Birdsong lesson board

Photo by Vibert Medford

Birdsong Academy student orchestra

Photo by Anita Bonan

Tenor pan players

Birdsong has always had a historical connection to the University of the West Indies, and they drew upon that connection to reserve nearby university-owned apartments to rent to the international players. "There are always a few available," says Imbert. "The reason we were able to keep rent for the month so low was that we charged international players just cost—just what we were charged from the university."

For safety, birdsong also provided airport pick-up and drop-off, shuttle service from the panyard at the end of each evening's rehearsal, and even occasional fêtes featuring bake and shark and corn soup after rehearsals. Many core members of the band joined the international players as they began to schedule day trips around the island to locations such as Maracas Bay beach, and they served as guides for rain forest hikes and afternoon picnics.

"Meeting all the new people and the locals has been amazing," said Morgantown, West Virginia pan artist Dave Longfellow. "The core members of birdsong have been incredibly inviting and friendly. It's been fantastic."

The feeling was mutual. "We don't usually have many international players," stated 15-year-old Trinidadian Kathryn De Freitas, "so it's fun to meet so many people from all over the place."

The international players enjoyed meeting both locals and one another. "It's been great," said Texas steelpan artist CJ Menge. "It's really fun getting to see other players from around the world, to understand that music is universal, to get with people from other cultures and obviously talk a lot about music but get to see somebody who's got a little different perspective on their day-to-day lifestyle. I really like the sense of togetherness with this band. Across the board, collectively, it feels like we've really bought into something here, and there's a lot of mutual respect amongst people."

The cultural interaction between players had an effect upon the music as well. "There are a lot of international players at Panorama," stated Andy Narell. "Pretty much all of the big bands will have some. But 45 players, playing a significant role in the band, people up on the front racks, this is a unique project."

Shaquille Headley, a seven-year birdsong player from Trinidad, noted the difference. "It's working because you get to feed off the international vibe. It's a magical experience in many ways. There is also a little counter-reaction sometimes. We [Trinidadians] play more energetic, more of a driving force like a workout, whereas the international players are more smooth and laid back. We've brought our energy down a notch, and they've brought theirs up. We've met halfway."

Finding the balance between the two different approaches was one of the largest obstacles Andy faced when he started working with the band. "The biggest challenge, musically, was how to get this big a band to understand the music, to understand where I'm coming from with this music, so that we can go out there and play a performance that is not only technically precise, but that has emotion. To look at crescendos that last for two minutes, like in jazz, where a solo builds. To get a hundred-plus people to feel that together, it's powerful! When I first came down [to St. Augustine], I worked with the core group, the best players, and they were just bangin' on the pans. They were not listening to each other. I'd give them the notes, and they'd start hitting the pans. There was no sense of, 'How do I get a good sound out of my instrument? How do I balance within my section? How does my section balance within the whole band?' Day after day I'd come in and just stop them, 20 seconds into the music and say, 'No, we don't play like that anymore.' New players came in and I'd have to say, 'We don't do that anymore. Here, we go easy on the pans; we get a beautiful sound.' That was a major challenge for me, to just change the way that they play."

Rehearsals were also managed in a very different way than is typical in Trinidadian panyards. From the beginning, Andy directed rehearsals from behind the drumset and placed a great deal of emphasis upon the engine room. "The most important thing with an engine room is the groove," he explained. "The pan players can only groove as hard as the engine

Photo by Arnold Pierre

A few of birdsong's players

Photo by Arnold Pierre

Andy Narell makes a point in rehearsal

room is grooving! Here, I came into a situation where the engine room was very loose. I was told in advance that there were a lot of people who felt they could knock back a few beers and come to rehearsal late and start jamming and just play. I insisted from day one that people in the engine room come in and learn the music thoroughly. I had a meeting with the engine room. I told them, first of all, they had to be here, to learn the music. I told them, 'My goal for you is that you guys groove together, play the dynamics and all the phrases of the music, and a lot of things I'm going to ask you to play very precisely. As a benchmark, I want to be able to have you guys play the entire tune perfectly without the pans.'

"It's amazing! You look around at this motley group of guys we have, and these guys *know* that music! They can *play* it! I've had some nice surprises: one kid walked in from Japan. He came and listened to us one night and he said, 'I want to play congas with this band. I want to play this piece.' So I said, 'Let me hear you play while I play drumset,' and he passed his audition in 30 seconds. The standard of conga playing here is with sticks, and we have a guy who can really play congas. He's playing with his hands and you can hear him across the whole band!"

To ensure that the engine room was as strong as possible, Andy brought in a young drumset artist, KJ Marcelle, from Brooklyn, New York, when it became obvious that most of the regular drumset players for birdsong would not be able to commit to regular evening rehearsals during the height of Carnival gigging season. "KJ grew up in the Trinidadian community in New York, he's here every night, knows every note perfectly," stated Andy.

A great deal of emphasis was placed upon discipline within the band. "The steelbands here in Trinidad taught me about discipline," recalls Andy, "the old steel bands. I walked into the Pan Am North Stars panyard as a kid in 1966, and Tony Williams lightly tapped on a pan and there was *silence* in the yard. He spoke softly, and they rehearsed. I still remember that today. I tried to bring that here. We have a whole new level of discipline in this band, which I think is beneficial to everyone and to the music."

Longtime members of the band, such as Kathryn De Freitas, appreciated the difference. "I look forward to coming to practice! It's fun! It's not tedious. I like the music. I like the discipline!"

American players such as CJ Menge and Dave Longfellow, who have played in Panorama before with different bands, were also impressed by the differences they encountered with Andy at the helm of birdsong. "Rehearsals are very efficient and punctual here, which is very different than my previous experience with Invaders," stated CJ. "Rehearsals start at 8 p.m., we get a solid three hours, that's the expectation. One other big difference is that Invaders spent a lot of time in sectional practice, drilling. The band was run a lot by the captain and vice-captain, who were the drillmasters. They spent a lot of time drilling the band. So Andy is very different than what I saw with Invaders; he's on top of everything all the time, whereas arranger Ardin Herbert [with Invaders] mostly taught the music to the section leaders, who would teach the other players the parts while the captain drilled the band."

The idea of "drilling" a band in Trinidad is a time-honored rehearsal technique, to which Andy added a whole new spin. "In Renegades, they used the idea of 'drilling' in the sense of taking a small chunk—8 or 16 bars—and running it at a slow tempo 15, 20 times, speed it up a few clicks, run it another 15–20 times, to work on muscle memory and patterns," stated Dave Longfellow. "We'd spend the first two hours just drilling small sections and not run the entire composition until the end of the night. Andy's approach is to take the sections as a whole, to get the concept of what a section is supposed to do and how it is supposed to build. Just the concept of 'building' alone is completely foreign to any band I've played with in Trinidad. Most are very execution-based. Dynamics only come from the full ensemble's perspective. There's no concept of balance in different sections, where the leads play softer here while the background plans play louder here. That's achieved through the setup of the band [putting some pans closer to the audience than others]. The whole song is played at 'eleven,' full steam-on the whole time, and if you want a dynamic contrast, it'll only happen when the whole band is doing it. We're working a lot on that here, balancing different sections, which is foreign. In my section, I can tell it's new to them."

The way rehearsals were run within birdsong can be attributed to the presence of the international players. "One of the big challenges has been what's happening here in Trinidad," states Andy. "Everybody's playing in a lot of bands now. Used to be you'd come to the panyard and see the same people every day. They were dedicated to the band. I started seeing back in the 1980s that some of the good players would go off to play in multiple bands. The situation we have today is extremely distorted, where a majority of the good players are in multiple bands for the money. They get paid for each band they play in. Pan Trinbago [the governing organization of pan and Panorama in Trinidad] actually encourages this. So we all have this tremendous absentee rate. The good players, the ones you're counting on to help teach the music, they're not there every night. So one of the big challenges is having to deal with empty spaces. One of the things that has gotten me through this is my foreign contingent. I have 45 players I can count on to be there early, hanging around the panyard, helping teach parts, and being there every night. All of a sudden, instead of waiting around for rehearsal to start, I kick things off at 8 p.m. on the dot. That changes everything. It's been real interesting!"

All of these concerns were secondary, however, to the issue that would cause the greatest amount of discussion among the players and the people of Trinidad: the music itself. Andy's composition "The Last Word" was written expressly for birdsong to perform at Panorama, and it broke with all expectations.

"What's very 'Panorama' about Panorama is tempo, speed, and the 'show' of it," noted Dave Longfellow. "I think Andy wants to embrace that, but keep the music's integrity, and that's what we've struggled with."

"I'm a bit hesitant, knowing the culture of Trinidad and Tobago," remarked longtime band member Shaquille Headley. "They are somewhat hesitant to accept change. We're going into Panorama with something very different,

and you either love it or hate it. It doesn't fall in between. Hopefully the judges will love it."

"The style of music is much more musical, which is such a change since everyone's accustomed to chromatics and runs and really fast music," stated fellow band member Kathryn De Freitas. "It's very nice, because it isn't that; it's really nice that we're exposing that. I think the general opinion is that most people like the music. It's not stereotypical Panorama music, and some people don't want to adapt to that change, but they're accepting change. they know Mr. Narell knows what he wants and how he wants it to be played, and they're fine with that."

The leadership of birdsong saw this issue as perhaps the ultimate reason behind electing to hire Andy as this year's Panorama arranger. "Panorama has become very static and uninteresting," observed Dennis Phillip. "Nothing exciting has come from Panorama in the past 10 years. I can hum note-for-note arrangements from 20 years ago, but now nobody's saying 'I want to hear that again' anymore."

International players such as Jason Barteck quickly internalized the message coming from the leadership of birdsong. "We're here to do what we were intended to do. We're coming down here and saying, 'Hey, this isn't what Panorama has to be; it doesn't always have to be the same fast and loud arrangements every year."

"It's a beautiful Andy Narell composition," noted CJ Menge. "It has elements of Panorama arranging in it, but it's in a format that's very different from everything else. More than the composition, I appreciate Andy's steadfastness and his approach to wanting the music to be played the way he feels it should be played. It takes a lot of passion and determination to keep that kind of focus in a format that's not set up to encourage that."

Andy reflected on all of these concerns as he worked on the composition. "My whole approach to music kind of divides people down the middle—between people who love the music and are grateful to hear something that's not about formulas and clichés, chromatic runs and technical licks that everybody's heard a hundred times already, and those who are trying to please what they think the judges will give more points for. I don't buy it! I don't believe in playing down to anybody. I believe in us all going out there and making the finest music we know how to make—the most honest and best music we know how to do.

"The people I idolized, who made me want to be a musician, that's what they did. They were completely uncompromising. You can listen to them and in a few seconds know who they are because they're so unique and different. Of course I'm talking about people like Bill Evans, John Coltrane, and Miles Davis. You can't mistake them for anybody. They never put something in a piece to please a judge! So that's completely foreign to me. I come here to do the music, to do music that is honest. This is my contribution to steelband music. I want to be part of the conversation, I want to say my thing and add something that wasn't there before. That divides people, because a lot of people don't believe that's what Panorama is about. Panorama is about coming in to perform and to win. The judges want to hear this and this and that, and that's what you give them. The comment that comes up over and over and over is, 'I love that music, but not for Panorama.' But I disagree! I think that Panorama has become very boring because of that attitude. There's a lot of bad writing and bad pan playing that is getting rewarded. Take who you want to win. I'm not going to get involved in that. I'm just going to come down here, do the music that I feel in my heart is the best music I know how to write, and get the best possible performance I can out of the band."

On Sunday, January 27, 2013, the birdsong Steel Orchestra took the stage in the Queen's Park Savannah at 11:00 P.M. for their semi-final performance. After performing the music while holding to a relaxed tempo despite the glare of the lights and the jump-up excitement of the Panorama stage, the players were disappointed to discover that they had tied for 14th place and would not be advancing to the final rounds. As one Panorama judge commented upon the performance, "An expressive performance, played with finesse, evidence of thorough preparation. Articulation was crisp and positive and phrases were played with good musical communication. However, the performance lacked that frenzied energy that is so much a part of Panorama—what some pundits of yesteryear defined as the spirit of Carnival. Besides that, the piece was well played and thoroughly enjoyed."

Scores from this particular judge were 10 out of 10 for tone, 10 out of 10 for rhythm, and 25 out of 40 for general performance. Dr. Pat Bishop, one of the most celebrated exponents of Trinidadian music and culture in the 20th century and the Honorary President of birdsong prior to her death in 2011, would have laughed at the outcome. "The judges don't want to hear things that they haven't heard before," she stated in a 2002 interview. "You need to do [something] two or three years before they hear and are sufficiently confident to validate…. They're saying you mustn't forget the 'Spirit of Carnival'! Now the 'Spirit of Carnival' simply cannot be defined in that sort of way. To me, the 'Spirit of Carnival' is a man dead drunk in the gutter, and nothing could be more silent than that!"

Regardless of the outcome, the birdsong experience broke new ground for both the audience and the performers. ""It seems pretty clear to me that Andy and the leadership of the band were on the same page philosophically, trying to achieve something different," stated CJ Menge. "I really respect the leadership of this band."

In return, members of the birdsong board expressed their gratitude. "We feel that we have been really blessed. It is something that we owe to the pan community. The passion that the international players bring to this thing, it's refreshing. We've become too blasé about this thing. We hope you'll come again and come in even greater numbers."

Amanda Joseph added, "We have our summer camp in July and August. We would like to see more guest teachers from abroad who would like to build a relationship with us and come and teach. If you want to play in Panorama, come! Make us your home band, so that you know if you're going to come, you'll come and play with us! We would like to see our Academy students, those who are truly interested, find out more about what opportunities there are abroad. Cultural exchanges, including young people from abroad coming here, we'd like to do more of that!"

"It's important to us that we continue building on bridges that have already been established," concluded Dennis Phillip. Hopefully, these bridges will provide new pathways for the future of pan both in Trinidad and beyond.

Score and parts for Andy Narell's "The Last Word" are available for purchase from Ramajay productions at Ramajay.com.

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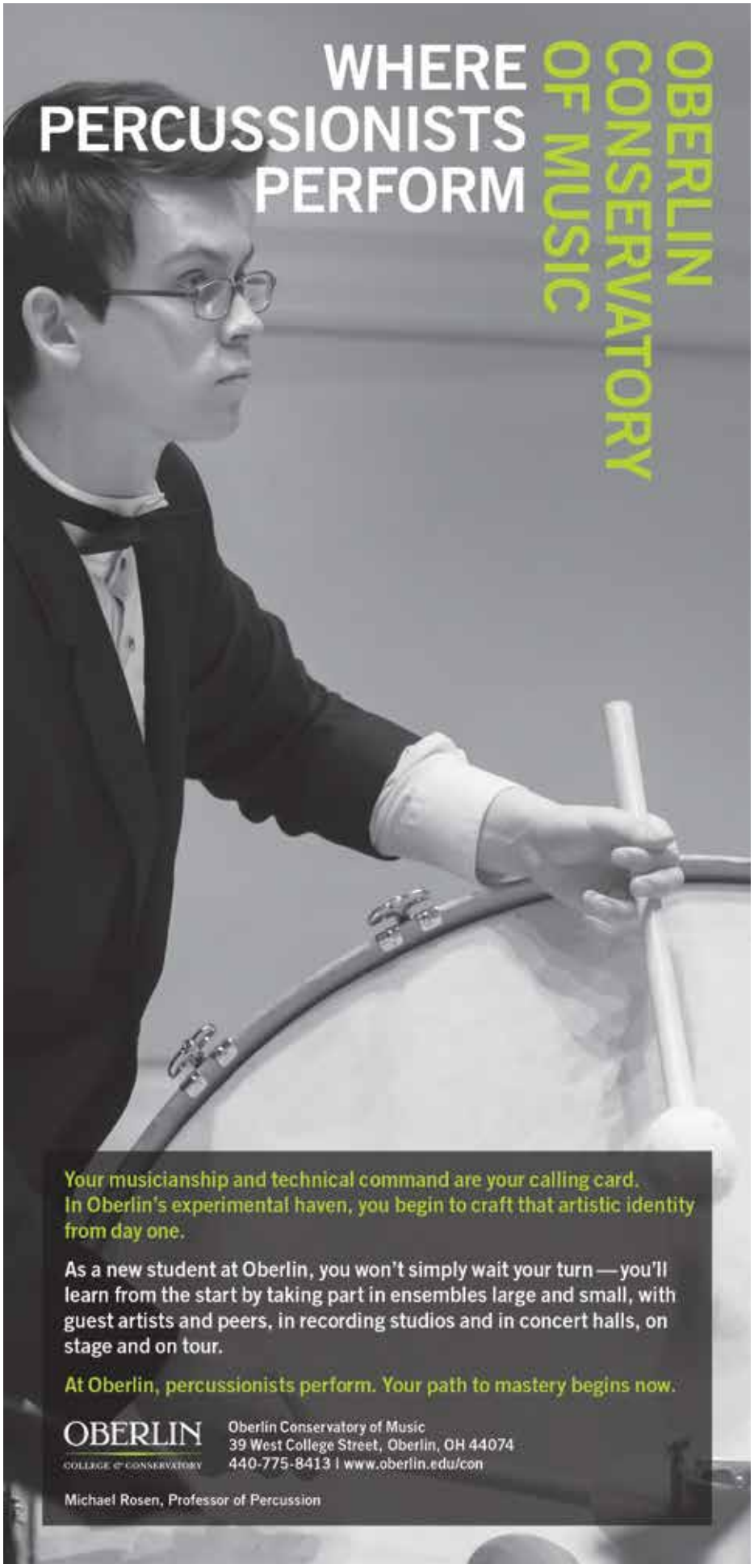


Opinions and Attitudes Regarding Percussion During the 19th and Early 20th Centuries

By Renee Keller

It is no secret that percussionists and drummers have often been subject to low opinion and been the butt of many jokes in the music world. Because the academic study of percussion is relatively new, very few books dedicated entirely to the functions and history of percussion were in existence before the 1960s. While method books are numerous and date back to the 17th and 18th centuries, information in published articles and books regarding percussion is a relatively new occurrence. Aside from a handful of encyclopedia entries, there were few widely available publications detailing the histories and potential of percussion instruments or continuing serious discussions about the state of percussion until the second half of the 20th century.

One consequence of this lack of available information about percussion was the attitudes towards percussion before its surge in popularity in the mid to late 20th century. These attitudes regarding percussion (i.e., standard and popular opinions of the day) were demonstrated in numerous orchestration guides and treatises. In a significant number of earlier orchestration texts, the percussion section was disparagingly referred to as the "kitchen of the orchestra." And many works warned against the dangers of the percussion section and dismissed the potential of the percussion instruments. These attitudes likely developed as a result of several factors, including a lack of familiarity with several outstanding uses of percussion in orchestra, unfamiliarity with the instruments and their possibilities, and the poor reputation of the percussion section.

While instruction on the function, possibility, and limits of other instruments has been written about extensively, the potential of the percussion section had hardly been explored by the start of the 20th century. Orchestration texts from the 19th and early 20th century were extremely cautious about percussion. The most common advice in orchestration texts was to use percussion sparingly. Among the authors recommending caution was Rimsky-Korsakov, ironically himself an innovator of percussion writing. In his *Principals of Orchestration*, Rimsky-Korsakov recommended economy with regard to percussion. His reasons were sound, stating that: "A group of instruments that has been silent for some time gains fresh interest upon its reappearance."[1] However, Rimsky-Korsakov went on to say that, "[The percussion instruments] have no intrinsic musical meaning, and are just mentioned by the way."[2] This dismissive attitude towards the percussion instruments was not unique.

Another well-known orchestration text by Cecil Forsyth also assumed the unmusicality of unpitched instruments. Forsyth categorized the percussion instruments into two groups: "unmusical" and "musical." While these labels distinguished instruments of indefinite pitch ("unmusical") and definite pitch ("musical"), the terminology further perpetuated the idea that percussion instruments are not capable of or essential to musical ideas.[3] Forsyth went on to issue a strongly worded warning advising against the use of bass drum and cymbals. His words were enough to scare many composers away from attempting this combination. He said, "The combination…of the soft two-plate-stroke with the *p* notes of the bass drum is, despite Berlioz's liking for it, rather poor and stupid."[4] Forsyth also referred to percussion as "mere noise,"[5] again reinforcing the idea that percussion does not measure up to the other instruments of the orchestra.

Other orchestration books tended to be excessively restrictive in the imagined uses for percussion instruments and, in general, expressed wariness towards percussion. A 1931 book by Gordon Jacob gave such advice, advising that, "The use of the tambourine should be confined to dance music or to music of a dance-like character."[6] Jacob went on to say that, "Such things as the tenor drum, tubular bells, cow bells, jingles, castanets (useful for Spanish rhapsodies!), gong (sinister, solemn, Chinese), tabor (Old English), &c., &c., need not be spoken of in detail. Their function is to supply realism or local colour, and for these purposes their use is perfectly legitimate."[7] Despite the apparently legitimate uses of percussion, Jacob still advised composers to be "extremely sparing in their use."[8]

Percussion instruments often made their way into orchestral ensembles merely to add realism and local color. However, once these functions became commonplace, percussion instruments evolved into unassociated timbral options, which remained unexplored by composers. Because of the lack of literature stating otherwise, many writers assumed that these instruments could serve no better purpose.

Another example of the pre-assumed role of percussion instruments comes from a 1959 book by Joseph Wagner called *Orchestration: A Practical Handbook*. This work was a rather late example of an orchestration book that took percussion into consideration only by assessing how it might enhance other orchestral instruments. Wagner said, "Percussion instruments are of value only when they can add dimensions of timbre and nuance unobtainable from the other sections…. They are strictly supplementary instruments with limited tonal definition which, in turn, affects their scoring values."[9] This type of attitude was pervasive in orchestral writing and teaching before 1960.

For some writers, it was easier to shy away from or ignore the subject of percussion rather than to deal with it. Another well-known orchestration text from 1899 by Ebenezer Prout refrained from discussing percussion, aside from the advice that, "Much variety of colour is often obtained by the *judicious* use of percussion instruments. We emphasize the word 'judicious' because the beginner may be tempted to employ these instruments in season and out of season, and there is nothing which more readily vulgarizes a score than such a procedure."[10]

The writers of these early orchestration texts were not entirely to blame

for their wariness about percussion. Many percussion instruments were still in various states of development and improvement, and the poor quality of instruments may have been to blame for unmusical sounds emanating from the section. Despite these technical limitations, however, various composers in the earlier part of the 20th century tried to imagine the possibilities of percussion if the instruments could be expanded and if improvements could be made.[11]

The reputation of percussionists also came into question many times throughout music history. Orchestration books were full of stories and anecdotes, such as the following by a conductor:

> During a recent recording session in Berlin I was having a difficult time getting an accurate reading of an arrangement by the xylophone, vibes, and percussion. It seems they spent the first two run-throughs lining up all of their gear, and it was a mess to say the least. Finally I said, "Let's try it this time, and percussion please watch your entrances." (I was being rather polite.) We were all ready to record so I thought we'd risk a take. Well, we did it and it was a disaster. It occurred to me that perhaps the copyist left out some bars but that was not the case. I found myself getting a little uptight and just then the orchestra contractor came over to the podium and said in a hushed voice, "You must not be too hard on them. After all, they are only drummers!"[12]

Such stories were often issued as warnings about what to expect from percussionists and upheld the traditional view that percussion was something best to be avoided.

Comments by Stewart Frank Howes in his work *Full Orchestra* also disparaged the quality of playing by percussionists. He said, "Speaking generally all percussion instruments are capable of more discriminating playing that they normally get in English symphony orchestras. Since their function is mainly decorative there is no reason why they should not invariably perform it with exquisite elegance."[13]

Percussion programs at conservatories and music schools developed much later than programs for other instruments. The historic lack of properly trained percussionists may have fueled the early critical attitudes towards percussion playing. Yet, circumstances beyond percussionists' control and for which percussionists were often blamed contributed to the poor reputation of the section. A 1906 work by Charles-Marie Widor concerning orchestral technique and instrumentation acknowledged that, at least in some cases, mistakes by percussionists were not always their fault, but rather the fault of negligent composers. Widor said that, "It frequently happens that, at a first rehearsal, the performer is embarrassed by the composer having neglected to indicate the changes of key beforehand; it will be the drummer's business to study and arrange the proper changes for the next rehearsal. In such a case I think the composer is somewhat to blame."[14] Regardless of who was to blame, percussionists have worked for years to try to overcome the stereotypes of our section.

The timpani, in general, received a somewhat kinder treatment than percussion in orchestration texts due to the long history of timpani in the orchestra and due to the ability to tune timpani to various pitches. Even changes in timpani use encountered resistance. In his comprehensive history of the timpani, Edmund Bowles contended that "Even musicologists and instrument historians have tended to give timpani short shrift, compared to the serious studies devoted to other standard but often less venerable orchestral types."[15]

As with other percussion instruments, the changes in tradition or function of timpani were often regarded with hostility. F. Castel-Blaze in an 1885 publication wrote, "To add two timpani [to the two already in the orchestra] is to wish to create a jam and nothing more; this childish addition has no other result than that of congesting the orchestra."[16]

As with percussion playing, the quality of timpani playing also came under scrutiny. An 1809 comment from the *Allgemeine Musikalische Zeitung* stated, "As far as the orchestras are concerned (Milan, Venice and, in any case, Naples excepted, however) we wish to repeat some of those remarks…no one knows how to play timpani."[17] Poor drum quality, which was an issue in 1809 before the advent of machine timpani, probably contributed to the poor sound of the instrument. Berlioz was known to have lamented the failure on the part of composers to indicate their stick preferences for timpani. Regardless of the causes, timpanists, like percussionists, often suffered a poor reputation.

The most common advice in 19th and early 20th century orchestration texts was to use percussion sparingly.

Fortunately, the general improvement of timpani and percussion instruments helped to make orchestrators less wary of the instruments. The general attitude towards timpani improved more quickly than the attitude towards percussion. Compliments aimed at timpani were often at the expense of percussion. Howes' 1942 book stated of the instruments, "Of this motley company the only instrument of serious and permanent musical value, an integral part of the texture and not a mere decoration upon it, is the set of kettle drums with their notes of definite pitch and their capacity for fine nuances of tone and expression."[18]

Generally, the longer history of timpani in the orchestra and their ability to achieve pitches seemed to be the basis for the assumed superiority of the timpani over percussion. Joseph Wagner wrote that, "Inasmuch as the timpani have been an integral part of the orchestra practically since its inception, the student orchestrator should consider them as musical instruments and not as supplementary 'noise makers.' Although percussive to a degree, they do not belong to the same category as the other percussion instruments, which are decidedly more limited and prescribed in their usage."[19]

Not all orchestration writings about timpani and percussion prior to 1960 were negative. One of the earliest proponents of the possibilities of timpani and percussion was Hector Berlioz, who also wrote one of the earliest and most respected treatises on orchestration. Berlioz, in an excerpt from his 1844 *Treatise on Instrumentation*, described his ideal large orchestra of 825 musicians. He imagined what might happen:

> By combining the 30 pianofortes with the 6 sets of small bells, the 12 pairs of ancient cymbals, the 6 triangles (which might be tuned in different keys like the cymbals), and the 4 crescents into a metallic percussion orchestra—gay and brilliant expression in *mezzoforte*; By combining the 8 pairs of kettledrums with the 6 drums and the 3 bass drums into a small, almost exclusively rhythmic percussion orchestra—menacing expression in all shadings; By combining the 2 gongs, the 2 bells, and the 8 large cymbals with certain chords of the trombones—sad and sinister expression in *mezzoforte*.[20]

Berlioz was obviously not shy about using percussive sounds. Unfortunately it took more than a century for the attitudes of most other writers to change. Several groundbreaking parts by innovative composers like Stravinsky and Bartok were necessary to influence the general opinion towards percussion. Recognizing the changes taking place in orchestral writing, Stravinsky stated in a conversation with Robert Craft, "Though the standard orchestra is not yet an anachronism, perhaps, it can no longer be used except by anachronistic composers."[21] Stravinsky's forward-thinking attitude and recognition that the orchestra had to evolve influenced later writers of orchestration texts to imagine what the future of percussion might hold, emphasizing its possibilities rather than its limits.

Later publications, such as a 1965 work by Christopher Headington, acknowledged their predecessors' fears, saying, "Books on orchestration usually warn students of the danger of too much use of percussion—a quiet roll on a cymbal is probably much more effective than prolonged clashings and crashing. But the use of percussion, as of all orchestral instruments, is governed by one rule only—the composer's instinct for what is right at a particular moment."[22]

The advice contained in these later books did not encourage students to use every instrument in every piece, but did encourage students to experiment. In his 1951 book, *The Art of Orchestration*, Bernard Rogers offered the sage advice that, "The student must study these instruments 'from life,' and by consulting players."[23] Rogers also acknowledged prior warnings, stating that, "In one sense the old view is correct: frequent use of percussion (especially *forte*) soon becomes banal and vulgar. But for the sensitive tone painter these instruments will prove an ally and a friend."[24]

These attitudes in part remain true today. Blades wrote, referring to well written if sparse percussion parts, "This economy in the use of percussion so often proves the master: the use of the crotales, a pair in E flat in Massenet's *Hérodiade* (1881), the single stroke on the tam-tam in Tchaikovsky's Sixth Symphony (*Pathétique*), the solitary clash of cymbals (*mf*) in Dvořák's *New World,* and the gentle solo on the timpani to open his *Slavonic Rhapsody No. 1*, or, the rare but extremely effective use of the cymbals by Bruckner."[25]

As the general attitude began to change mid-century, a greater enthusiasm in orchestration books for percussion became apparent. George Frederick McKay, in his 1963 book, *Creative Orchestration,* recognized the possible directions orchestral writing might take, saying, "Throughout the future the fundamental need for new tonal interest will stimulate a search for new resources in timbre differentiation…new techniques still in early stages of exploration are: fuller and more subtle use of percussion instruments."[26]

A 1969 contribution to the subject entitled, *Scoring for Percussion,* by H. Owen Reed and Joel T. Leach, assessed the state of percussion writing as follows:

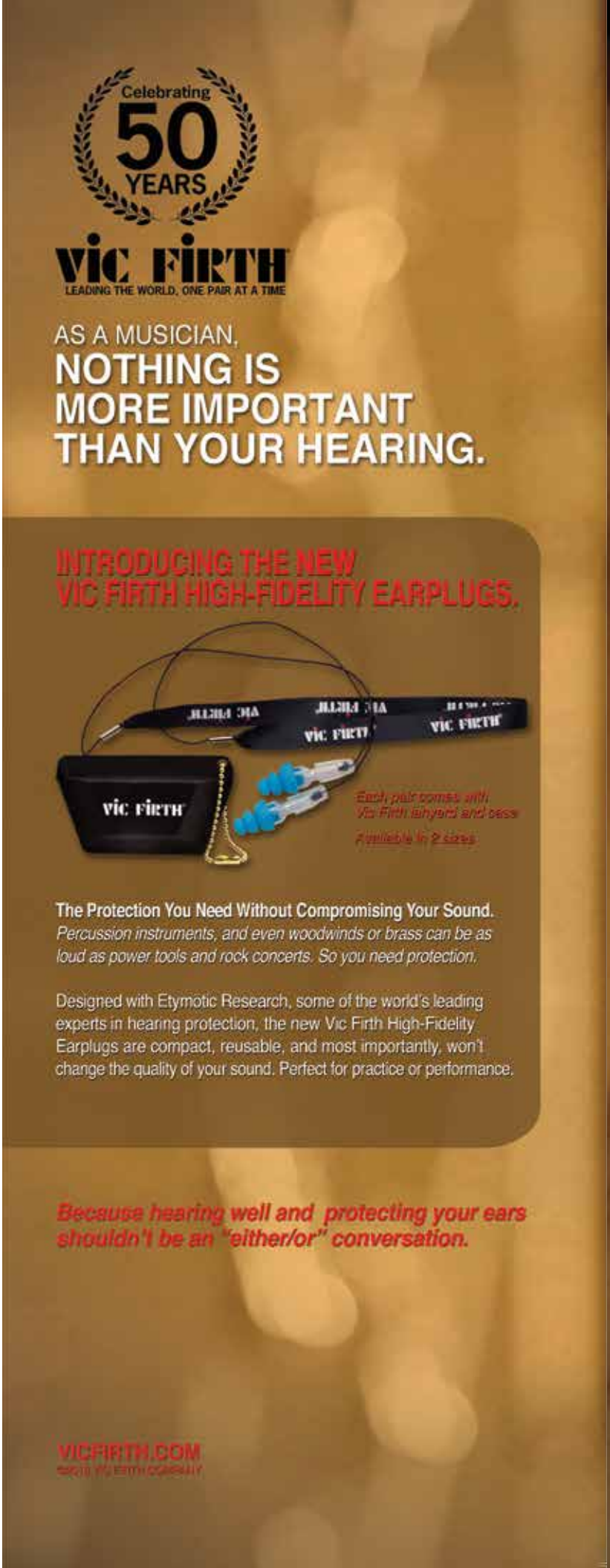
> As the stringed and wind instruments are borrowing from the percussion sounds, so too are the percussion instruments borrowing from the melodic sounds. This melodic thinking has of course always been associated with the mallet percussion instruments, but recently there has been an increased awareness of the melodic (or simulated melodic) possibilities inherent in the percussion instruments of *indefinite* pitch.[27]

The opinions of McKay, Reed, and Leach were a far cry from the sentiments commonly expressed less than sixty years earlier. The possibilities for percussion were rapidly expanding by the 1960s.

Embracing the new optimism towards the percussion section, mid-century percussionists seemed eager to change their professional reputation. In the introduction to his 1970 book, *Contemporary Percussion*, Reginald Smith Brindle wrote, "Percussion players, who not long ago were regarded as the dunderheads of the orchestra, have had to step forward almost overnight and perform feats of virtuosity. The previous paucity of orchestral percussion instruments has rapidly given way to profusion of novel instruments, some of them still in a state of evolution."[28]

Using similar terminology to Brindle, James Holland wrote in his 1978 work, *Percussion,* "Percussion players were at one time regarded as a lot of dunderheads by most other musicians, and from meeting colleagues in many countries it would appear that this attitude was quite widely held. But as percussion has changed, so have the attitudes, and the majority of other musicians today regard percussionists as equals rather than inferiors."[29]

Following a similar train of thought, Gordon Peters, in his work *The Drummer: Man,* made a plea for the continued development of percussion ensemble programs in universities, "To promote a change in

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the erroneous traditional attitude that percussion is not as important as the other sections of the orchestra."[30]

By 1960, percussion was prime for development. The concept of solo multiple-percussion had recently been developed. Percussion ensemble music was about to find renewed interest through commissions of university programs and through the development of professional percussion ensembles. Following the tonal experiments of the first half of the 20th century, composers were looking for new areas of exploration. They would find such opportunities in the previously unexplored frontier of percussion timbres, highly developed mallet instruments, and a nascent interest in the use of percussion instruments from cultures the world over.

ENDNOTES

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4. Ibid, 36. Forsyth seems to be mistaken, however; it is well documented that Berlioz did not like the combination of bass drum and cymbals and thought that the sound of each could be better achieved by a single player on each.
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28. Reginald Smith Brindle, *Contemporary Percussion* (London: Oxford University Press, 1970), 1.
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Ben Johnston's "Knocking Piece"

By Joseph Van Hassel

Performing Ben Johnston's "Knocking Piece" (1962), for two percussionists playing on the interior of a grand piano, appears to be a daunting task when first approached. However, it can be done. Like any other piece, it simply requires patience, focus, and hard work to create a meaningful and accurate performance. The following are some thoughts and procedures that I used during my own preparation and performance of this piece.

BEN JOHNSTON

American composer Ben Johnston (b. 1926) studied composition with Harry Partch, Darius Milhaud, and John Cage, and was on the composition faculty at the University of Illinois from 1951–1983.[1] After studying with Partch, Johnston became very interested in microtonality, and more specifically, just intonation. This tuning system sounded pure intervals "in which the octave is represented by the ratio 2:1, the just perfect fifth by 3:2, the just perfect fourth by 4:3…and so on."[2] Johnston's "Sonata for Microtonal Piano" and "String Quartet No. 2" (both from 1964) are well-known works that use the just intonation tuning system. By the 1970s, Johnston had begun to move away from his "systems of order within complexity"[3] of the 1960s and started composing in a more clear and intelligible way. While still using alternative methods of tuning, works like "Rose" and "String Quartet No. 4" exemplify this new compositional method, which Johnston still uses today.[4]

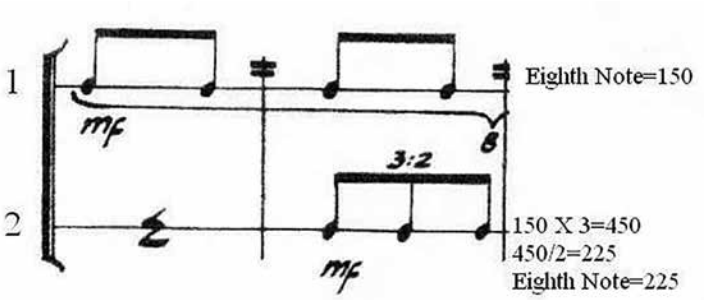
HISTORY

"Knocking Piece" came about through a proposed collaboration between Johnston and Wilfred Leach on the play *In Three Zones*. The play, based upon the Faust legend, featured a sequence in which a soldier attempts to return home after selling his soul to the devil, and "Knocking Piece" was to accompany his frantic and fruitless efforts to enter the locked house.[5] Johnston's music was never used to accompany this play, but "Knocking Piece" was allowed to stand on its own as a symbolic attack on the piano as a sort of "sacred cow" of Western music.[6] "Knocking Piece" was premiered on December 14, 1963 at a concert in Urbana, at the home of composer Salvatore Martirano. It has subsequently been performed throughout the world.[7]

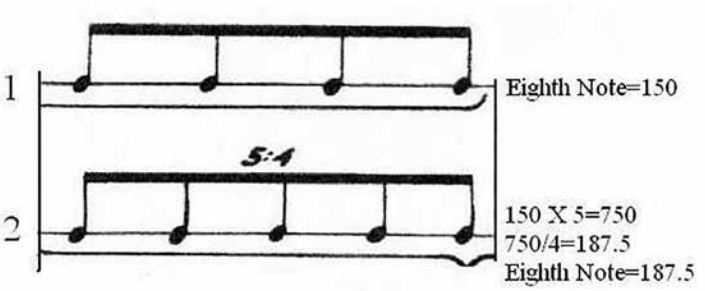
Johnston states that he was influenced by Stockhausen's thoughts in "…..How Time Passes….." (originally published in 1957 in the German periodical *Die Reihe*) on the relationship between pitch and rhythm.[8] Stemming from these ideas, Johnston took his chamber work "A Sea Dirge" (1962), which is written in just intonation, and used it as the basis for the purely rhythmic "Knocking Piece."[9] By "slowing down" the harmonic vibrations of "A Sea Dirge," Johnston created the perceivable rhythmic relationships that make up "Knocking Piece."[10] For example, if a perfect fifth appears in the score to "A Sea Dirge," the intervallic relationship of 3:2 appears in the score to "Knocking Piece" as a rhythmic relationship.

PREPARATION

When preparing the piece, a logical starting point is to determine the tempo of the opening eighth notes in player one's part. In the score, Johnston states that 2.5 eighth notes occur each second. To figure out what tempo this is, multiply 2.5 by 60 (the number of seconds in a minute). This gives 150 beats per minute as the tempo of the opening eighth notes. To calculate the tempo of each subsequent polyrhythm, simply multiply the constant tempo by the first number of the polyrhythm, and then divide by the second. For example, if player one is playing at eighth note equals 150 in measure one, the 3:2 that occurs in player two's part in the next measure will be moving at 225 beats per minute (150 x 3 = 450/2 = 225).



In the following measure, the 5:4 in player two's part would be calculated by multiplying 150 by 5 and dividing that number by 4.



The entire piece can be calculated this way. The decimals can be kept for figuring out the tempos, but must be rounded when actually practicing the piece with a metronome. Although the score states that the tempo is 2.5 eighth notes per second, according to Johnston it is more important to choose a tempo that allows the piece to fall within the five to ten minute mark in duration. He states that this helps with continuity and creates a successful performance of the piece. However, if the length of the piece goes beyond ten minutes, it can become boring.[11] Once the tempos are figured out, practice can begin. I suggest practicing the polyrhythms that occur between each player on your own. This will give you a good idea of what those rhythms are supposed to sound and feel like. It also allows for quicker progress once you begin rehearsing with your duo partner, as you will have a better idea of how to fit into each other's rhythms. The relationships of 3:2, 5:4, 3:4, 5:8, 5:3, 6:5, and 12:5 (as well as their inverses) should all be learned.

Another helpful way to practice alone is to put the part that you are not playing into music notation software that allows for playback. This will allow you to practice with a completely steady tempo, and allows for isolating segments that need work, slowing down the tempo, and working out polyrhythms and tempo changes.

Once you and your duo partner feel comfortable with your individual parts, you can begin to rehearse the piece together. Rehearsing on a single non-resonant sound source (stick clicks, muffled snare drum, etc.) is a good way to work out each polyrhythm and metric modulation, as being solid as a duo without any distractions (mallet changes, different

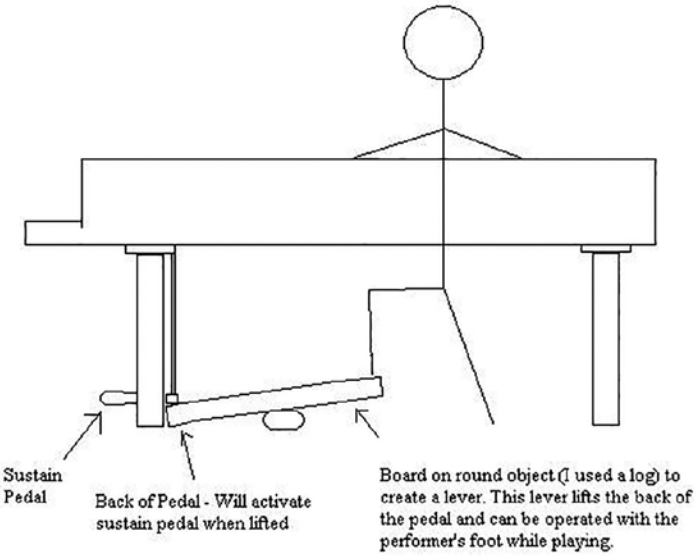
playing areas, etc.) is an important step. Once you are comfortable with the rhythms, it is time to move to the piano!

Mallet selection should be made through experimentation. It is helpful to come up with a plan before rehearsal. You can work out with your duo partner what kind of sounds and colors you want for a specific section, and where you may want the mallet choices to be homogenous or contrasting. As Johnston explicitly instructs in the score, be sure to choose a stick that will not damage the piano. It is wise to consult a piano technician before using a mallet that could potentially be damaging. Choose playing areas in a creative way to achieve unity and contrast within the piece and with your duo partner. Again, consult a piano technician to be sure to not damage the piano! Be careful to not get too free with your mallet and playing area changes, as the "same sound should be used for successive notes which have the same speed," and "in general, specific kinds of sounds should predominate within a given phrase."[12]

PERFORMANCE

In the performance notes Johnston states, "Pitch should be used only as color, if at all. Typical piano sounds should be avoided."[13] I questioned Johnston about this, and he said to "avoid use of the keys to stimulate the vibrating of the strings."[14] However, exploring different timbres and modes of attack through the use of fingers, mallets, or touching the strings to create harmonics is acceptable. Johnston states that his thoughts stemmed from the ideas of Henry Cowell, and that he wanted people to look at the piano as a source of new sounds.[15]

Johnston also recommends use of the sustain pedal. I found it best to choose one person to be the pedal operator. Although often operated in the normal way with a player standing at the front of the piano, I chose an alternative method and set up a lever mechanism that was connected to the back of the pedal so that I could stand at the side of the piano, facing my duo partner.



I suggest being creative and finding what works best for the instrument that is available. However, being able to operate the pedal without changing position is advisable. Again, mallet selection and playing area play a big part in when and where to use the pedal most effectively.

It is also important to make the structure of the piece clear. To achieve this, dynamic markings at the beginning of the double bars must be adhered to. Johnston himself has stated that the dynamics of the piece give it a predictability of form, and that not following them creates a lack of shape to the piece.[16] It is also helpful to find important structural points in the piece. One that is particularly effective is near the middle of the piece where during an extended crescendo from triple *piano* to

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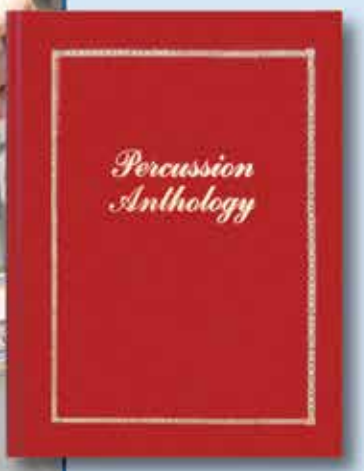

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triple *forte*, player one begins to move faster than player two (starting at measure 121). This "switching" of the voices does not occur in the piece until this point.

If you choose not to memorize the piece, I suggest putting the music in an inconspicuous place. Avoid large music stands or boards that can block the audience's view. Find a place inside the piano to put your music where it can be easily seen by the performers, but not obstruct your playing area. Mallets can also be placed inside the piano (be sure to use a carpet or towel to muffle the sound of sticks being shuffled!).

Johnston states in the performance notes that "not all the notes must be played. Rests are permitted if rhythmic patterns are clear."[17] I chose not to use any rests, as I felt the momentum of the piece would be halted, as would the audience's perception of give-and-take and extreme concentration between the two performers. However, Johnston was interested in having irregular combinations of sound, which could be achieved by only playing certain notes that outlined the rhythm. Doing this avoids constant sound and creates variety in the texture.[18] Those performing the piece should use their own creativity and judgment to find a solution.

CONCLUSION

I hope this article gave you some helpful pointers on how to approach this magnificent piece in the percussion canon, and perhaps made it a little less daunting. I urge the reader to consider performing "Knocking Piece," as each new performance can lead to new and exciting discoveries, and allow the piece to continue evolving and stay fresh long after the compositional process. If you do decide to perform this piece, please take it seriously! It is supposed to be a symbolic attack on Western musical culture, so creating a gimmicky atmosphere would destroy the intent and integrity of the piece. Treat it like you were playing Bach in order to (hopefully) evoke a strong reaction from the audience, rather than laughter.

For further information on the history and performance of "Knocking Piece," I direct the reader to Ben Johnston's "The Genesis of *Knocking Piece*," and Thomas Siwe's "Performing Ben Johnston's *Knocking Piece* Then and Now." Both articles appear in the *Percussive Notes Research Edition*, Vol. 21, No. 3, March 1983.

Musical examples from "Knocking Piece" by Ben Johnston.
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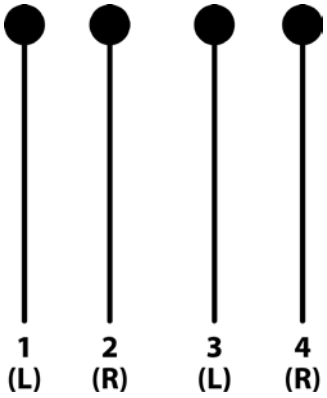
Stick Control on Marimba

By Brett EE Paschal

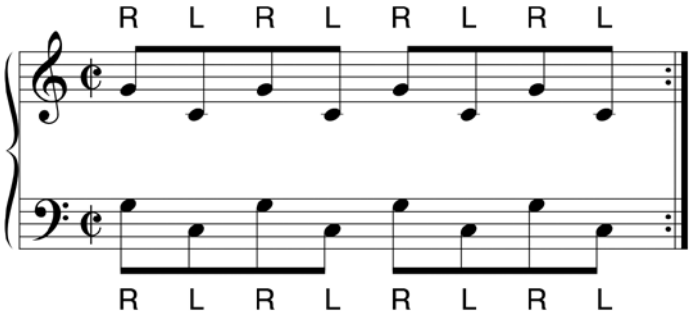
As a music educator, I am always looking for ways to use old material in new and exciting ways. Most percussion instructors will agree that *Stick Control* by George Lawrence Stone is a must in every percussionist's music library. We have used this book for years in the most common way: snare drum. However, I have also had teachers use it on drumset (Keith Brown, University of Tennessee, Knoxville) and timpani (Marty J. Zyskowsk, Eastern Washington University). I would like to show you a way I use *Stick Control* on marimba.

Practicing four-mallet permutations on the marimba can get, well, quite boring. Some days we practice more than others and can lose motivation. Here is an exercise I have done for years that makes practicing more visual, fun, and most importantly, consistent.

When holding four mallets, each hand has a right mallet and a left mallet. If you number your mallets from left to right, 1–2–3–4, mallets 1 and 3 correspond to the left hand in *Stick Control* and mallets 2 and 4 correspond to the right, like this:



Let's look at page 5 of *Stick Control*. This is the first page of the method that has an entire page of eighth notes beamed in groups of four with different sticking patterns. The first sticking pattern is R L R L. Here is one way to apply this sticking to marimba. Each hand plays in unison with the sticking assigned to it by "right" (R) or "left" (L). This is what it looks like on the pitches C and G.



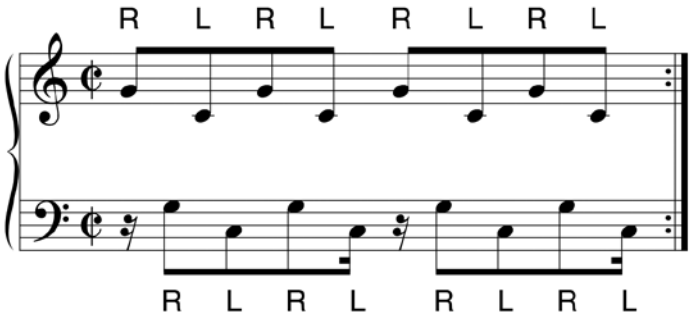
This exercise can be done on any combination of pitches. When practicing in this way, I set the goals for the session. Here is an example:

1. Page 5, *Stick Control*
2. Each exercise 8 time as 5ths (e.g., C–G)
3. Each exercise 8 times as 6ths (e.g., C–A)
4. Each exercise 8 times as 3rds (e.g., C–E)
5. Each exercise 8 times as 5ths at a faster tempo

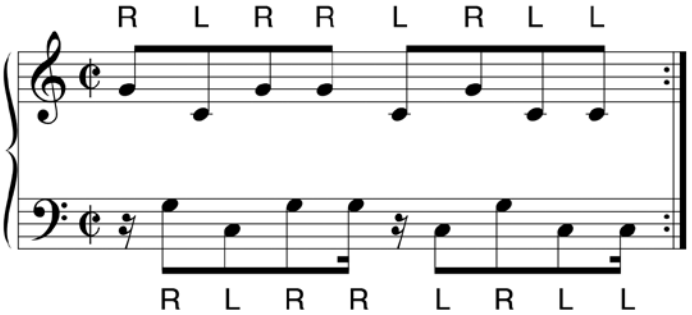
By setting this goal I don't lose focus. There is a feeling of completion and satisfaction on setting and meeting your goals.

Here is another way I like to use this method book on marimba. Use the same "right/left" association of each hand, but rather than play this R/L in unison, offset either the right or left hand. I call this my Keiko Abe version. Here is how number 1 (RLRL) and number 5 (RLRR LRLL, paradiddle) look on the staff with the left hand offset from the right.

Number 1



Number 5



Use your imagination. There are endless ways to apply *Stick Control* to the marimba. Encourage your students to be creative and come up with exercises they find fun and interesting. You might even find that they will practice more!

Brett EE Paschal is Director of Bands and Percussion Studies at Lewis & Clark College. Paschal is an active soloist, composer, conductor, chamber musician, and contemporary music practitioner. He has performed with numerous symphonic orchestras throughout the United States and is currently Principal Timpanist with the Portland Chamber Orchestra. Paschal has given many solo performances throughout the U.S including marimba soloist with the Spokane Symphony, duo soloist with the North Idaho Symphony, guest artist/soloist and clinician at the Western Colorado Percussion Festival, and a faculty soloist at the Northwest Percussion Festival. He is a frequent adjudicator in the Northwest on the local, state, and regional levels. In 2007, Paschal released his first solo CD, *About Time*, available at www.honeyrock.net.

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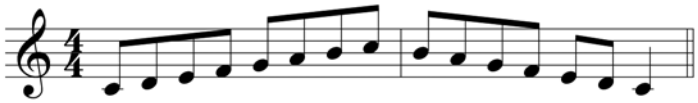
Comprehensive Major Exercise

A drill for expanding jazz language over major chords

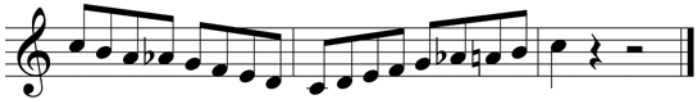
By Behn Gillece

One of the major themes in jazz improvisation is using tunes from the Great American Songbook as improvisation frameworks. The majority of these songs are show tunes in major keys, and we are taught that the corresponding sounds for soloing are major scales, or major bebop scales. Let's take a look:

C Major scale



C Major Bebop scale, descending to ascending



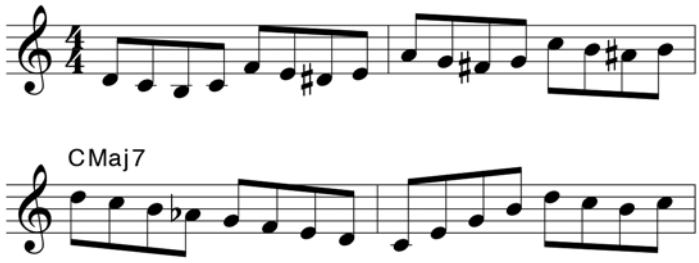
The major scale is one of the most important structures in music, and in jazz, we are often told to use the fourth as a passing tone, and not to lay on it.

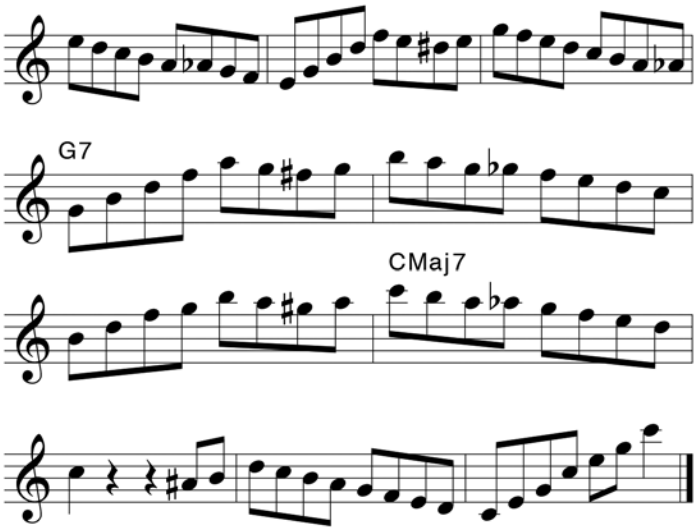
The major bebop scale is interesting because it is symmetrical. It's an eight-note scale, and it's versatile in that when played as eighth notes, the scale fills out a measure all the way to the next downbeat.

The main problem for beginner improvisers arises with how to use this sound without just running the scale from root to root. The best solution is to transcribe master players and see how they use this sound, but we can also come up with drills to help.

The following exercise is a comprehensive look at this scale, with some different twists and turns. It can really help one to see patterns that can make a big difference.

Comprehensive Major Exercise





There are many different sounds within this exercise. Here's a breakdown of each measure:

First two measures: Cover the neighbor tones of the Cmaj7 chord

m.3: Covers the harmonic major sound

m.4: Up the Cmaj7 chord in first inversion, then neighbor tones around root

m.5: Major bebop scale descending from third

m.6: Up the Cmaj7 chord in second inversion, then neighbor tones around 3rd

m.7: Major bebop scale descending from 5th

m.8: This is where it shifts; it goes up G7 in root inversion, then neighbor tones around 5th

m.9: Another sound shift, coming down the dominant bebop scale of G7, but starting on its third, B

m.10: Coming up G7 in 2nd inversion, surrounding the 6th, major bebop sound

m.11: Major bebop descending, original inversion

m.13–14: Major scale descending from 9th, then ascending arpeggios, with approach notes to the major scale from m.12

This extended drill of all the sounds should help build ideas over major keys. The first two measures of the exercise make use of neighbor tones. These notes are commonly a half step below a chord tone and a scale step above it. Of course, the rules can change, and different combinations of half or whole steps, above and below, can be interchanged.

To hear the audio file from this article, access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Audio

However, for this exercise, we keep it as a half step below and scale step above.

Notice that the drill also uses some of the dominant bebop scale sounds as well. This is an important structure for V chords. Try to use fragments of these ideas in solos, and use them as a springboard for different developments. It's also important to run this drill through all 12 keys. This should help provide ideas for many different songs. Some keys can be rather challenging, and it may make sense to alter stickings. For the most part, it is best just to use left-hand lead, alternate sticking, but adjust the stickings as you see fit.

Another important component of this exercise is running through the chord tones. You can see the different inversions in measures 4, 6, 8, and 10. This becomes even more useful when practicing this exercise in different keys. Make sure to isolate the chords within the exercise and practice those as lines. There is a great deal of jazz vocabulary that deals with soloing using chord tones.

Also included are the major scale and arpeggios (m.13–14). These are often overlooked in jazz improvisation, since improvisers rely more on bebop scales, diminished scales, etc. It is important to be adept with these structures, as they have their place in jazz improvisation as well.

Finally, practice this exercise so that the eighth notes are swinging, but ever so slightly. Remember, on vibes eighth notes can sound choppy if you apply too much of the swinging, triplet feel. Try playing it open and straight, with just a hint of swing, as if you're playing straight eighths slightly behind the beat. Listen to Milt Jackson for this kind of feel.

Behn Gillece is a vibraphonist and composer from the New York City/New Jersey area. He has performed all around the tri-state area at venues such as Smalls Jazz Club, Lincoln Center, Smoke Jazz Club, Fat Cat, and others. He has recorded several albums for the Posi-Tone record label. For more info, visit his website, www.behngillecejazz.com PN

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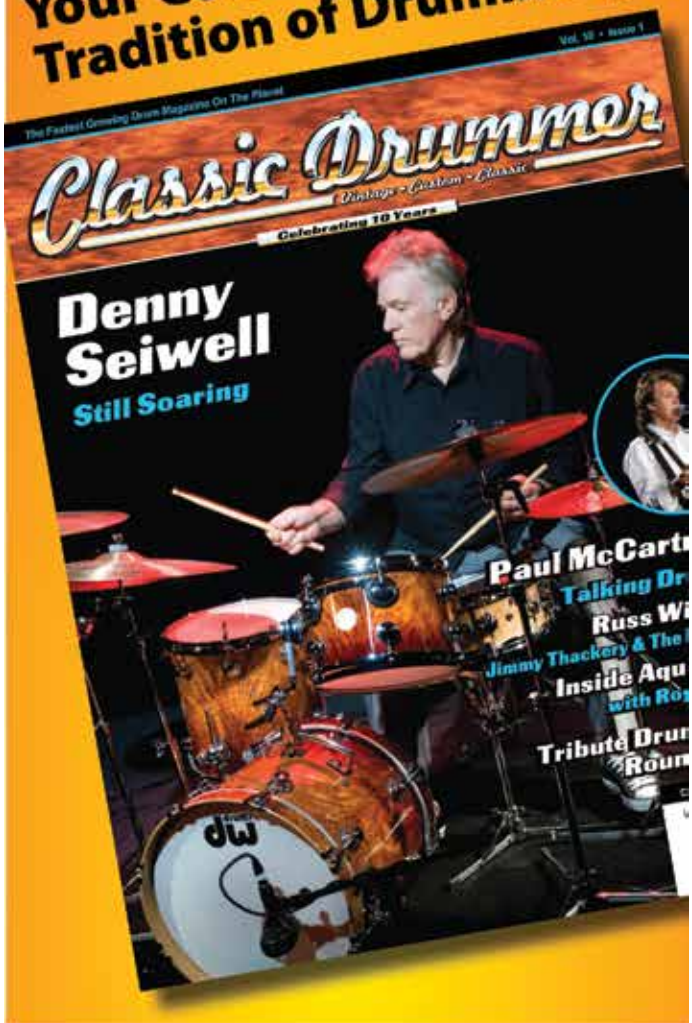

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Teaching Marimba Fundamentals

By Robert Brudvig

As a university percussion instructor, I see many freshman percussionists with very limited mallet-keyboard experience. This article will outline my general goals for the first quarter of study and the methods and exercises I use to help achieve these goals. This article will concentrate on two-mallet marimba—the initial keyboard percussion instrument I use in percussion study.

SCALES

I always begin with scales, not only because of the importance of knowing them, but also as a method for introducing mallet technique and body positions. Since the student will not be reading music, full attention can be devoted to the development of proper technique, music theory, and kinesthetic memorization of the instrument. I avoid teaching the whole step/half step method of learning scales; we always approach scales through key signatures, developing both a mental/aural picture, as well as reinforcing the students' studies in music theory.

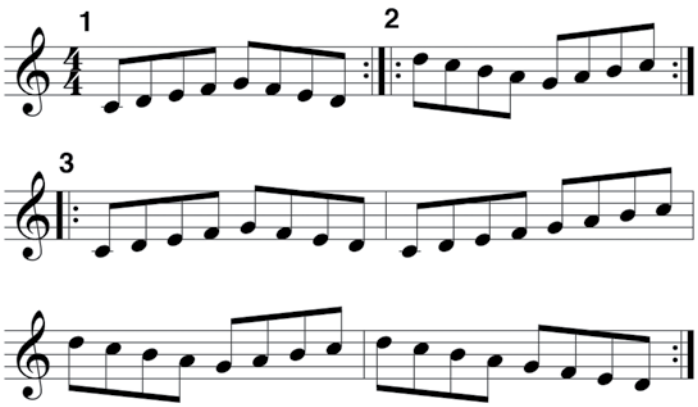
A common scenario in the first applied lesson of fall term is to ask the students if they know any scales. The normal reply is, "Yes, I know some…." Typically, the scales known are the common scales that they learned in high school band rehearsals: B-flat, F, E-flat, and, of course, C major. Using these as a starting point, we discuss the common practices of playing: which hand to start on (I prefer starting my scales with the left hand), playing areas of the bars (avoiding the nodes, playing offcenter on the naturals and at the end of the accidental bars). Always practicing two-octave scales plus arpeggios, we go over proper grip, stroke, posture, and stance. In general, we discuss the following guidelines pertaining to the grip:

1. Fulcrum: between the thumb and index finger (first joint), remaining fingers lightly curled around the mallet.
2. Hold the mallet towards the end, with about an inch of the mallet sticking out the back of the hand.
3. Keep the hands close to the instrument; the "pinky" rule of an extended pinky being able to touch the instrument. Adjustment of the height of the marimba.
4. A wrist stroke with the mallets at an angle of approximately 90 degrees.

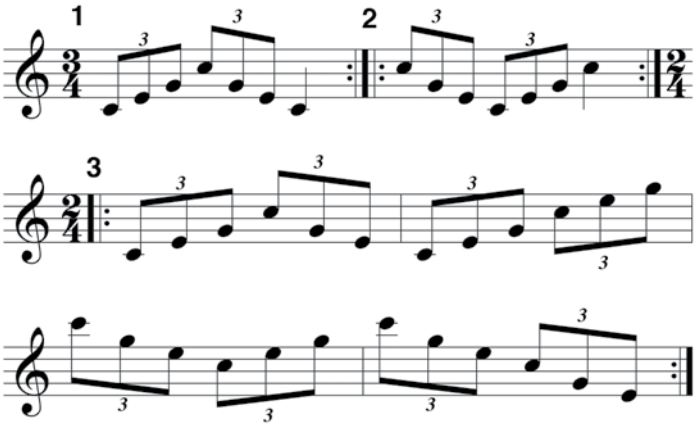
A correct two-mallet keyboard grip in playing position

As we continue on scale practice, the general goal for the students entering is to know all of their major and minor (natural only) scales by the end of Fall Term. Exercises that I use with the students include the following five-note scale pattern. First introduced in two separate exercises, the third exercise incorporates the first two:

Scale Exercises



Arpeggios



I encourage my students to always practice the scales in two octaves. Once all 12 major keys are proficient, we start to incorporate other means of practicing:

1. Cycling through all 12 Major scales in the circle of 5ths;
2. Starting each scale at the top: descending down two octaves then ascending;
3. Chromatically ascending through the scales by half step: ascending

on C Major, descending on C-sharp Major, ascending on D Major, descending on E-flat Major, etc.

We use many other methods from the following method books, and I always encourage students to come up with some of their own patterns.

Resources for Scale Development I currently use:

• *Mallet Technique – 38 studies for xylophone, marimba, and vibraphone*, by Vic Firth

• *Modern School for Xylophone, Marimba, Vibraphone*, by Morris Goldenberg

• *Teaching Percussion*, by Gary Cook

After scales are learned, I use the following for further development (in addition to the above):

• *Mental and Manual Calisthenics for the Modern Mallet Player*, by Elden "Buster" Bailey

• *Odd Time Reading Text*, by Louis Bellson and Gil Breines

READING

Working concurrently with the development of scales, I do a lot of sight-reading and reading development with my students. The process of reading continues off the development of technique that the student acquires through the practicing of scales. Thus, for me, while technique is always important, the focus initially here is on reading. I will certainly make comments pointing out any "old" habits of technique that creep out while the student is reading; however, my intent is to not let technique interfere with the development of proper reading skills. The goal is that over time, proper technique will transfer to the general playing abilities of the performer.

The guideline for sight-reading that I go over with my students is to read material every practice session. Do not memorize any of the pieces, but play through each piece three to five times to get a general overview and to isolate any difficult sections. Hopefully, the student habitually uses a metronome while doing this. It is important to provide, or have students acquire, sight-reading material that is in bass clef. Unfortunately, sometimes bass-clef reading may not enter the practice regiment until students encounter their first four-mallet piece. Then, the bass clef can become an obstacle to their reading efficiency.

In music reading, we go over many aspects of the music before attempting to play. The general process is as follows:

1. Key Signature: what key is the piece in? If a minor key, look out for the altered sixth and seventh scale degrees

2. Dynamics: not only for proper execution, but dynamics also help to highlight the form of the piece.

3. Tempo: While performing at the indicated tempo is a good goal, it is more important for the student to play at a steady, consistent tempo that facilitates note accuracy and attention to musical markings.

4. What is the range of the music: highest note, lowest note, and in what range is the bulk of the playing? This will determine stand placement so as to best achieve peripheral vision with the keyboard while the eyes are focused on the music.

While sight-reading, it is important for students to keep their eyes on the music using peripheral vision to see the keyboard (step 4 above). Using peripheral vision with the keyboard will help to develop the students' kinesthetic memorization by developing the muscle memory of the notes that lie outside of the field of vision. A "quick glance" may sometimes be needed to execute larger leaps or certain key notes. The worst mistake students can make is to get lost because they took their eyes off the music.

Reading material does not need to be limited to pieces/collections written for mallet keyboard. Much of the music written for other instruments and voice provide excellent reading materials. Not only do these sources provide wonderful sight-reading exercises, but they also widen the student's knowledge of composers and repertoire. I like to use a collection of violin duets by French composer Jacques Mazas, which I play along with my students.

The following are sight-reading collections that I currently use:

• *Modern School for Xylophone, Marimba, Vibraphone*, by Morris Goldenberg

• *Masterpieces for Marimba*, by Thomas McMillan

• *Fundamental Studies for Mallets*, by Garwood Whaley

• *Audition Etudes for Snare Drum, Timpani, Keyboard Percussion and Multiple Percussion*, by Garwood Whaley

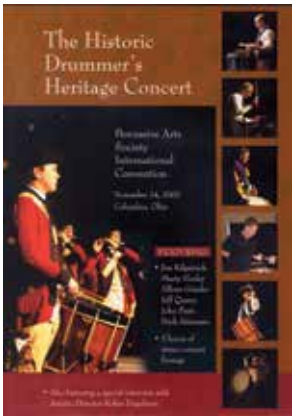
• *Six Duets for Two Violins, Book 1 Op. 39*, by Jacques Mazas

• *Twelve Little Duets for Two Violins, Book II Op. 38*, by Jacques Mazas

Another aspect I like to include is "by ear" playing in which the student picks a short melody—usually 8 to 16 measures of a folk song—to play. By focusing on pitch relationships and working on aural skills (hearing the notes before they are played), these exercises are very edifying building blocks for progress on understanding key relationships and aural recognition. I ask students to play the melodies in different keys utilizing solfege for pitch identification relationships.

The above summarizes my general plan for keyboard studies for incoming freshmen. This course of study, directed towards the inexperienced percussionist, is adjusted depending on the reading and playing ability of the student. For those who come in with a strong theory background and four-mallet marimba technique, the plan of study will obviously be different. For those entering with little to no keyboard experience, the above plan is designed to get them comfortable playing the instrument and developing good fundamental keyboard technique.

Robert Brudvig is an Associate Professor of Music at Oregon State University. As Director of Percussion Activities, he is involved with every aspect of percussion including percussion ensemble, marimba ensemble, steel band, and the OSUMB drumline. He is Principal Percussionist of the Corvallis/OSU Symphony Orchestra, Oregon PAS chapter president, and a member of the PAS Education and College Pedagogy Committees. PN



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Digital Insurance:
What's Your Backup Plan?

By Kurt Gartner

I don't mind admitting that I was around when laptops, WYSIWYG (what you see is what you get) notation software, and even the Windows operating system were relatively new. Laptops were much slower then and heavier, as well. Much of that weight was devoted to the computers' batteries, which were far less efficient than are today's computer batteries. I was doing a great deal of arranging work at the time, and the auto-save feature common to most software today was either unavailable or deselected on my notation software back then. All of these factors set the stage for a mishap with which some of you may be familiar.

During a late-night arranging session, I was seated at my laptop, making slow but steady progress. Without warning, the building's power went down—only for a moment, but long enough to shut down my computer. I had my laptop connected to AC power as always, because the function of my computer's battery had long since been reduced to keeping dust out of the other compartments of the machine. Since the battery didn't even contain enough power to bridge the ten-second interruption of AC, and since no auto-save function was active in my software at the time, I lost 45 minutes of work in a hopeless, hapless instant.

After expressing my disappointment in this sudden development—certainly waking others—I rebooted the computer and set about to reconstruct the work that I had completed and lost since my previous save. Of course, it took even longer to reconstruct the original 45 minutes of pre-save work, and I learned (or perhaps relearned) the axiom that almost certainly comes to pass for everyone who operates in the digital realm: It's not a matter of *if* you will lose data, only *when* you will lose data. And perhaps a sudden power loss wasn't the worst-case scenario. Power surges or spikes can ruin not only your day but also your equipment.

Though highly annoying, my episode of data loss was fortunate in that it happened in a relatively low-stakes situation. I brewed more coffee, licked my wounds, and moved on. In subsequent situations, such as programming MIDI controllers and designing audio projects such as sample sets and production setups, I could stand to lose much more than an hour's worth of work, and if I were in a situation such as a live performance, reconstructing my work would simply not be in the cards.

Though computers and software have gotten much better, the old axiom still applies: it's not *if*, it's *when*. By learning from my own mistakes as well as those of others, I offer a few tips for protecting your work and your gear, whether you're a road-hardened veteran player or a relative newbie. And please note: none of these backup strategies are meant to be a replacement for maintaining, transporting, and using your equipment with the greatest of care.

CLEAN, RELIABLE POWER

Protecting your work and equipment begins with a consistent power supply. Power surges in our "AC supply" are too common to ignore. In addition to spectacular examples of power surges such as lightning, lesser power surges can create a cumulative effect on your equipment. The most basic line of defense is a surge protector. Not all power strips necessarily offer surge protection, and there are certainly differences among those power strips that offer surge protection.

Surge protectors work by absorbing or diverting to ground excessive voltages before they reach the components being protected. Variables in surge protection include speed of response to a surge, voltage threshold at which surge protection is activated, and technological means of absorbing and/or diverting power surges. Over time, power surges can alter the threshold point of protection, compromise your surge protector, and ultimately fail—preferably by breaking the circuit to your components rather than letting a power surge through. Basically, it pays to replace surge protectors periodically, and to make an investment commensurate with the value of your equipment. The motorcycle shop salesman makes a convincing case when he states, "If you have a 50-dollar head, buy a 50-dollar helmet."

Some surge-protecting power strips offer EMI/RFI filtering, which offers the additional value of "cleaner" power. Electromagnetic Interference (EMI) and Radio-Frequency Interference (RFI) are both pervasive and irritating, and can manifest themselves as partial or total data loss in certain transmissions, or as P.A. noise, including characteristic hiss, hum, and even radio transmission broadcasting. Regardless of the type of surge protector you purchase—and whether it has added noise filtering or not—you should at least have a unit with a status light, indicating that your surge protector is still functioning properly.

A more advanced type of unit is the power conditioner. Often rack-mounted, power conditioners offer the protections cited above, as well as voltage regulation and some other features such as small on-board lamps and/or lamp sockets to help you to see what you're doing. Voltage regulators can help your gear last even longer, as they can operate within tighter tolerances and maintain greater stability of the power supply passed along to your equipment.

As illustrated in the opening anecdote of this article, danger lies in power blackouts or brownouts as well as surges. You can protect yourself against these possibilities with an uninterruptable power supply (UPS). A UPS is an excellent power backup that prevents data loss or other mishaps induced by power loss. UPS units range in capacity from covering a single computer to an entire city. Although the UPS may only maintain a power supply to your equipment for a matter of minutes, this is usually sufficient to safely save data and power down your equipment. Generally, consumer-grade UPS units are standalone battery units. UPS systems may also function in combination with flywheels and generators, representing more robust, cumbersome, and costly solutions.

PHYSICAL CONNECTIONS

One of the most frequently asked questions posed by technical support consultants to consumers is, "Are the cables attached correctly?" Of course, the best equipment in the world can be reduced to paperweight status by lack of secure physical connections of cables. This includes all cables in the setup—power, line, MIDI, USB, XLR, speaker, and proprietary cables, just to name a few. Generally, I travel with at least some backup cables for my rig. The decision to bring certain backup cables is based on the rarity, age, and history of wear and tear of each. If you're touring and an exotic cable goes down, your options are limited; you must repair or replace the cable.

Bundling cables within a setup can protect them from being pinched, pulled, or otherwise abused, while also making the setup look a bit more elegant and professional. In particular, power cables may be secured at each "business end" by wrapping the cable around the frame or stand of the component at one end, and plugging into a secure outlet at the other end.

I've never been a fan of wall warts, as they not

> It's not a matter of *if* you will lose data, only *when* you will lose data.

only appear inelegant by taking up a great deal of space on power strips or power conditioners, but they also are at risk of falling out of their power sockets under the influence of their own weight, along with gravity. One handy accessory is the "pigtail" extension cord. Very effective when used on power strips, it offers a pass-through outlet for standard three-prong plugs, along with a very short extension cord measuring only a few inches. The pigtail outlet dangles alongside the power strip, allowing for easy and secure connection of wall wart adaptors. Another option is the "squid" style of power strip, which simply includes several short extension cords of varying length, all measured in inches.

As you maintain your collection of cables, consider upgrading the quality of cables you purchase. Generally, higher quality cables are more durable and may be better at rejecting interference that results in noise and/or data loss.

AUDIO BACKUP

In commercial, chamber, and solo recital settings, the integration of recorded audio tracks into live performance is increasingly common. In academia, this audio may be referred to as "electro-acoustic accompaniment." In the commercial realm, this audio may be called a "backing track." Whether you're performing "Temazcal" by Javier Alvarez or covering the latest Justin Timberlake chart-topper, your performance would be diminished—if not prevented altogether—by the lack of the pre-recorded audio.

There are many modes of delivering audio tracks to your sound system in performance, and you probably have your favorite mode based on its stability, ease of use, and other factors. Consider having at least one backup plan for delivering this audio. Possible sources include physical CD and player, computer (with hard drive and/or external drives), portable mp3 or other digital media player, and loop sampling pedals and other devices. Be sure to practice from time to time with your backup audio sources, so that you can seamlessly transit from one mode to another if the situation dictates such a change in plans. Be sure to keep your backup audio media up to date, so that your backup source will sound just as good as your primary source. Also, be sure that the audio levels of your secondary source are consistent with those of your primary source. Because of the audio quality lost with data compression routines such as mp3, I try to use such portable media players only as a last resort.

DAW/MIDI BACKUP

Like the backing up of backing tracks described above, it's critical to back up project work that is done on Digital Audio Workstations (DAW) or MIDI devices. Your project data files represent a great deal of work on your part, so backing up those data files is essential.

Once, I had a student who was doing project work in a demo version of a DAW that did not allow him to save his project. Talk about working without a net! Every time he unplugged his laptop to move to a different location, he was putting his entire project in peril. Fortunately, he did not persist in this approach for very long, as data loss early in his project work prompted him to purchase the necessary license for the software. While I don't expect that many readers of this article would so endanger themselves, the story was too similar to my own blackout story not to relate.

We do live in the age of the "cloud," representing countless services to back up, share, and retrieve your work online. Many of my students and I use Dropbox regularly, and this service has been described in some detail in prior articles. Other fee-based services are designed to automatically back up your computer's operating system, applications, and working files and folders. Cloud services represent a great way to maintain an ongoing backup of your work—often in real time, and in the background. Still, there's nothing like having physical media in hand, especially when Internet access is sketchy or non-existent. Physical media such as DVDs and external hard drives offer secure means of backing up and restoring your project data.

In terms of MIDI backup, the primary types of data in play are MIDI files and System Exclusive or SysEx files. The MIDI (.mid) files represent your sequenced tracks—essentially, the management of all the performance data, such as which instruments play in a given melody or pattern at a given time, volume, etc. In comparison to the massive size of digital audio required for backing tracks or DAW project data, the SysEx file is quite diminutive. Nevertheless, these data files are absolutely critical, as they contain proprietary setup information of MIDI controllers, sound modules, and other hardware, as well as all the settings you may have customized.

The process of backing up or restoring SysEx files has the unglamorous name of "data dump."

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by Mark Ford

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Mark Ford is the coordinator of percussion studies at the University of North Texas College of Music.

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There are standalone applications to manage SysEx files in Mac, PC, and Linux environments, and free versions exist for each. In the Mac platform, "SysEx Librarian" is useful and accessible; Windows equivalents are "Send SX" and "MIDI OX." Many years ago, I began saving my SysEx files via sequencing software such as Cakewalk.

SOUND MODULES AND SAMPLING SOFTWARE

In live performance involving MIDI controllers, the sound module is the heart of your system. There are countless brands, models, and feature sets of hardware-based sound modules. Typically, these units are robust in their quality of sounds, capacity to have those sounds customized, and their durable physical design.

Despite the apparent advantages of hardware-based sound modules, the increased quality and stability of software-based sound modules has made the computer the platform of choice for many musicians. More than ever, software packages are being rolled out for use on various types of computing devices. I'm fond of certain sampling software that I use primarily with my laptop, but which also exists in tablet form. And, I sometimes back up my laptop-based sampling software with a scaled-down version that is designed for devices like my iPod Touch or smart phones. These solutions of ever-increasing quality offer backup plans of great physical portability as well as cross-platform transportability.

Better software and more reliable interfaces for portable media such as tablets and smart phones have made these big ideas in small packages truly viable solutions to backup needs. And remember: Any sounds that you've sampled yourself or even customized require backup, or you will be taking your chances each time you power down or up your equipment.

THE BOTTOM LINE

Whatever your involvement with digital technology, it's wise to back up early, often, and with intelligence. Your backup plan is your personal insurance policy against the failure of your equipment or the loss of data. Made part of your routine, periodic data and equipment backup can most certainly mitigate the outcome of the inevitable occurrence such as a spike or dip in power, a crimped cable, or any otherwise-catastrophic event. So move forward and back up. Shields up!

Kurt Gartner is Professor of Percussion and Associate Director of the School of Music, Theatre, and Dance at Kansas State University. He is a current adviser and former chair of the PAS Music Technology Committee. As a Tilford Fellow at KSU, he recently coordinated an interdisciplinary study of Cuban arts. PN

2013 PAS Composition Contest Winners

By Brian Nozny

This year marks the 40th annual Percussive Arts Society Composition Contest. 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, it is one of the most prestigious in the field of percussion music with cash awards totaling $4,500 distributed each year.

Thirty-three entries were received this year: 17 in the Concert-Style Snare Drum Solo with CD category and 16 in the Steel Pan Ensemble category.

CATEGORY ONE: CONCERT-STYLE SNARE DRUM SOLO WITH CD

Judges: Omar Carmenates, James Campbell, Eugene Novotney, Ben Wahlund

First Place: "Alter Ego" by Pat Jacobs

Clocking in at 8 minutes and 17 seconds, "Alter Ego" by Pat Jacobs presents the interactions of the solo snare drum and "a distorted reflection of the soloist—an evil twin even." This relationship between the soloist and recorded parts works well due to the organic nature of the material on the CD that was created entirely from recorded sounds of a snare drum. Sounds such as the scraping and shaking of wire snares, striking a detached snare drum rim, and dropping a snare drum down a flight of stairs were then manipulated by the composer to create the soundscape with which the soloist performs. The composer states, "This alter ego echoes, mocks, and often battles with the soloist throughout the composition."

The piece consists of four sections, the first three of which begin with short sections of ambient sounds provided by the CD alone. Then a recorded snare drum enters, fading in one of the main themes of the piece. Throughout the beginning measures, notes are taken out of this theme and given to the solo snare drum until the solo snare drum is finally stating the full theme.

The second section involves new material as well as fragmented material from the first section. This part of the piece begins to explore various sounds of the snare drum including playing on the rim, hand muffling the drum, playing with the snares both off and on, cross-stick technique, and performing on specific areas of the drumhead. This section culminates with an accelerando that leads into the third main section of the piece.

The third section takes materials from the first two sections and develops them between sections of structured improvisation and indeterminacy. This section continues to explore new colors of the snare drum. Beginning with the performer placing the drum upside down on the stand in order to scrape the snares with a guitar pick, the section continues with the performer using brushes on both the head and rim before switching back to sticks. This section ends with a chaotic dialogue between the CD and soloist before moving into the final section with the soloist performing the beginning theme of the work, which is then dismantled and given to the tape part.

"Alter Ego" will be an exciting addition to anyone's repertoire. The combination of diverse colors, challenging dialogue with the soundscape, and driving energy is sure to please audiences and performers alike.

Second Place: "Bartok Variations" by Jamie Whitmarsh

Taking inspiration from the opening snare drum solo of the second movement of Bartok's "Concerto for Orchestra," Jamie Whitmarsh's "Bartok Variations" is a theme-and-variations work that uses many different elements from the original Bartok piece to create an organic composition that develops the original material in a number of ways.

The piece consists of six variations and a pair of theme statements that bookend the piece. Each variation has its own character, ranging from a duet between the soloist and a recording of the original orchestral snare drum excerpt to an eclectic variation that references everything from Afro-Cuban drumset to a snare drum excerpt from Rimksy-Korsakov's "Scheherazade." Whitmarsh's exploration of the various sounds of the snare drum includes rimshots, cross-stick technique, open and closed rolls, and playing on the rim of the drum. While these techniques are not revolutionary, Whitmarsh is creative in his use of them, such as some wonderful two-voice writing between the rim and drum in the third variation.

Performers will be challenged by the intricate rhythmic writing as well as the precision needed in coordinating with the CD part. At times they are highly interactive, with both voices having active dialogue with each other. At other times the soloist is given some freedom in terms of breaking away from the CD to perform freely. While these sections are brief, they help to give short bursts of freedom to an otherwise highly coordinated relationship.

It is important to note that the performer is provided a click track to perform with, if desired. This is most beneficial, especially given the intricacy of the CD part as well as the piece as a whole. Numerous meter and tempo changes occur throughout the composition. Combine this with a CD part that is rather spacious at times, and the click track can be almost a necessity.

In "Bartok Variations," Whitmarsh has created an enjoyable work that expands a standard orchestral excerpt to a great extent. At ten minutes in length, this piece would be an excellent choice for anyone looking to program a substantial work for snare drum on his or her next recital.

Third Place: "T-totum" by Panayiotis Kokoras

Panayiotis Kokoras is a composer with an extensive knowledge of electro-acoustic composition. His piece "T-totum" uses a number of non-traditional methods to create a highly unique and innovative solo for snare drum and electronics.

To hear audio files from this article, access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Most of the notation for the performer is delivered in a graphic style. The CD part is illustrated in a sonogram with the vertical axis representing the frequency of the signal and the horizontal representing time. Intensity of the signal is represented by the darkness of the signal, with black representing the loudest and white representing silence.

The piece requires a number of non-traditional implements in addition to traditional drumsticks and brushes. Multiple spinning tops, an espresso plate, glass or metal balls, a Superball mallet, and an electric shaker with a paper propeller attached are all incorporated into the piece. Each item is used in interesting ways throughout the work, many of which require the performer to study the detailed instructions provided by the composer.

In addition to instructions on the implements and how to interpret the notation, Kokoras provides specific directions on how to amplify the drum, set up the sound system for the electronic part, and even tune the drum with the head being tightest furthest from the player and gradually looser as it gets closer to the performer.

Many of the sounds created by the performer are very delicate, necessitating the amplification of the drum. Examples of this include dropping multiple spinning tops on the drumhead, twirling an espresso plate on top of the drumhead, and rolling the glass balls against the rim of the drum. The delicacy of these sounds combined with the well-crafted soundscape make for a distinctive work that is sure to be an interesting addition to any program.

CATEGORY TWO: STEEL PAN ENSEMBLE

Judges: Julia Gaines, Tony McCutchen, Lennard Moses, Michael Overman, Larry Snider

First Place: "Song By Ya Road" by Sam Naishtat

Sam Naishtat's composition "Song By Ya Road" is a challenging new work for steel band inspired by such prominent pan artists as Andy Narell, Ray Holman, and Boogsie Sharpe. Clocking in at just over 11 minutes, the piece is orchestrated for tenor, double tenor, double second, guitar, cello, and bass pans. While not notated, the composer says that "lively engine room accompaniment in the typical calypso style is appropriate" in addition to a notated drumset part.

As typical of the calypso style, many of the rhythms are highly syncopated. There are also a number of hemiola-type sections where rhythmic patterns are functioning over the barline. These hemiolas occasionally lead to meter changes where the pattern of the pans goes against the drumset player, who is encouraged to maintain the typical soca pattern during these sections. One example of this has the tenor pans playing in multiple patterns of 3/4 while the other pans are in a 6/8 feel, while the drumset continues the typical soca style for more of a 6/4 feel.

Another interesting section of the piece is a chorale written in all of the pans but the tenors, who provide a hemiola-like ostinato against the chorale along with the drumset's continuing soca beat. While dynamics are provided, the composer indicates that it is not necessary to strictly adhere to the specific levels, allowing directors the freedom to shape the chorale at their discretion.

"Song By Ya Road" is an energetic piece in the Panorama-style of steel band charts. Ensembles will be challenged by its technical aspects as well as by the unique sections mixed into the traditional pan setting.

Second Place: "Riverside" by Tyler Swick

Composer and percussionist Tyler Swick's "Riverside" is a beautiful work that feels like it was written for a group of individual pans as opposed to a full steel band. Swick states, "This piece is as much for one to a part as it is for full steel band." Originally beginning as a vibraphone solo, Swick later extended the work to a duet for vibraphone, steel pan, and electronics, before finally developing into a work for steel pan ensemble. The work is dedicated to Dr. Brandon Wood, one of Swick's teachers at the University of Kentucky, who passed away last year.

Scored for lead, double tenor, two double seconds, cello, and bass pans, the piece presents a more delicate and intimate mood than typical steel band charts. Players will need a solid sense of time as many parts, such as the opening measures, involve phrases of intricate eighth-note hocket, making both timing and balancing the voices to sound like one single line a challenge.

While most of the piece has the lead pans presenting the melody, Swick does a nice job of allowing the other sections moments to take on the primary role. One of the composer's goals with the piece was to provide a work in which

FOCUS DAY 2014: IMAGES OF SOUND: INNOVATIONS IN NOTATION

"To standardize notation is to standardize patterns of thought and the parameters of creativity. Our present abundance of notations is as it should be. It makes our differences more clear." —Sylvia Smith

Notation is a filter through which musicians dialogue with composers. Notation is the result of a divergent projection from the mind of the composer. Notation is communication.

In the 1950s and '60s, thanks to composers such as John Cage, Morton Feldman, Earle Brown, Herbert Brün, and Karlheinz Stockhausen, an explosion of new and creative forms of notation began to challenge the idea of a standardized "musical score." Dots, lines, grids, all manner of imaginative and fanciful shapes/pictures emerged as an alternative to the clef and staff.

There have been several notable publications and exhibitions in the emerging field of creative notation: "Notations" (1968), a landmark anthology edited by John Cage, contained a host of manuscripts representing the varieties of creative notation. Sylvia Smith curated "Scribing Sound," a collection of graphic works from 1952–84, for the Smith Archives at the University of Akron. Also, in 2009 Theresa Sauer created "Notations21," the 21st century's answer to Cage's book, which represented a wealth of new notations, many created and aided by new technology and media.

Proposals are being solicited for the performance of works that utilize innovations in notation in order to expand the boundaries of what are considered musical scores and their interpretation. Premieres of new works are encouraged, as are performances of extant works. Soloists, ensembles, composers, and scholars are invited to send in proposals for performances and presentations.

As always, the committee is interested in the participation of both emerging and established artists. All proposals that meet the criteria and qualify for inclusion on the PASIC 2014 Focus Day will be given complete and careful consideration. Please note: Expenses and the securing of instruments and funding sources will be the sole responsibility of the artist(s) themselves. This includes all logistical and financial considerations associated with the performance. Please prepare and submit your proposal with this consideration in mind.

Applications being accepted until Dec. 15, 2013 at www.pas.org.
For additional information, please contact: Focus Day 2014 Hosts: John Lane jlane20@yahoo.com or Terry Longshore longshore@sou.edu

"every instrument should have a moment to show delicacy as well as gusto." Though there are many moments of standard homophonic texture, there are also beautiful moments of polyphony and chorale-like textures that help to add diversity to the work.

"Riverside" provides the steel band world with a beautiful, delicate, and heartfelt work that will show the depth, sensitivity, and maturity of any group that choses to pursue it.

Third Place: "Quartet No. 1" by Tyler Swick

"Quartet No. 1" by Tyler Swick takes what you would typically think of as a steel drum ensemble and turns it on its ear. Instead of catchy melodies, high-energy rhythmic drive, and the signature sound of a steel drum, "Quartet No. 1" features slowly developing melodies, minimalist rhythmic builds, and the unorthodox use of bare hands in playing the pans in a variety of ways. The result is an original and highly successful take on the steel pan ensemble that is sure to be of interest to any percussion program that owns steel drums.

The piece is scored for one lead, one double second, one cello set, and a pair of bass pans. These instruments act as the center of a multi-percussion setup, one of Swick's goals in writing the piece. This idea as well as the self-imposed limitation of excluding a drumset from the piece helps create a unique instrumentation. As Swick puts it, "I really had the mentality that anything can be a multi-setup. So when I wanted to delete the drumset from this ensemble, I had to spread the instruments around to each player. Bass drums, toms, and rim clicks became the new drumset." In addition to the steel drums in each player's setup, Player 1 also has individual crotales, Player 2 has individual crotales, a suspended cymbal, and a kick drum, Player 3 has a low tom-tom, and Player 4 has a bass drum.

Overall, the piece has a very minimalist-like style involving a number of rhythmic builds over all of the instruments. The piece begins in 5/4 with the players striking the skirts of the steel drums with their hands, using both an open and closed type of stroke. New colors are slowly added, from pitches of the steel drums played with the hands to the various other percussion instruments. When the pans are then played as we normally hear them, with mallets, the sound is a remarkable contrast and adds a new texture that is quite effective when combined with the added percussive sounds that continue underneath.

Rhythmically the piece will challenge ensembles in a number of ways. Most of the work is performed in a hocket, demanding players to combine their lines together to form the melody. The piece is predominantly in 5/4 with occasional sections in 3/4. In addition, many sections of the piece revolve around dotted eighth-note figures, which can be a challenge given the lack of a repeating pulse from a single player. One 3/4 section of the work involves a number of 3-against-4 polyrhythms.

"Quartet No. 1" is a highly innovative chamber work for steel pans that is sure to be rewarding to any chamber ensemble. The traditional steel drum demands are minimal, meaning that even players with little steel drum experience can approach this piece.

2014 CATEGORIES

The categories for the 2014 Percussive Arts Society Composition Contest are Duet for Multiple Percussion (small to medium setup) and Woodwind Instrument, and Medium Percussion Ensemble (5–8 players) with CD.

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New Percussion Literature and Recordings

SELECTED REVIEWS

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

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

KEYBOARD PERCUSSION SOLO

Amazing Grace **IV**
John Newton
Arr. Eric Rath
$16.00
Tapspace
Instrumentation: vibraphone

This arrangement of the famous hymn will please your jazz audience first and your church audience second. The melody is definitely present but it takes a while to get to it, and when the accompaniment kicks in, it really kicks in; fast scalar lines and jazzy chords will really mess with traditional churchgoers.

Eric Rath notates the melody clearly by using a double treble clef with the melody on top and the accompaniment, in the form of ascending and descending scalar lines, on the bottom. It looks easy to distinguish between the two on the page, but the performance of such a distinction is more difficult than it looks. There is some mallet dampening notated but no pedal indications. I recommend that someone who knows something about vibraphone technique take this on rather than a newby, due to some of the specific indications, but it is not beyond the reach of an intermediate player. An advanced player could learn this fairly quickly for a wedding or church gig.

With a gaggle of college sophomores working on vibraphone right now, this will probably get programmed at my university soon. This piece won't take long to learn, includes some good pedagogical moments on mallet dampening and pedaling, is familiar to everyone but not necessarily predictable in its arrangement, and is something that Mom will probably love—all pluses in my book.

—*Julia Gaines*

Being Little **III**
Josh Gottry
$14.00
C. Alan Publications
Instrumentation: vibraphone

This four-movement work for solo vibraphone is a musical depiction of four of the most special things a child can share with his or her parents: Stretch, Smile, Story, and Sleep.

The first movement, "Stretch," is notated with no stems, only noteheads, and "timed" breaks between musical gestures to give the movement an untimed feeling of freedom. Very specific instructions with regard to motor speed and dynamics assist in conjuring up the wonderful feeling of a stretch upon waking up.

Movement two, "Smile," has a catchy little melody that is reminiscent of a music box, gliding effortlessly through the movement. Written in F major, this could get tricky if played too fast, as long scalar and arpeggiated passages appear often.

"Story" is the brilliantly written third movement, channeling Wagner's leitmotifs and Frederic Rzewski's "To the Earth." The performer is asked to provide the musical soundtrack while simultaneously telling a child's tale of a young squirrel's imagination at play. The difficulty lies in balancing and blending dynamics, tempo, expression, and sound of the two concepts. The notation is, again, unconventional but absolutely necessary to delineate the words from the music.

The last movement, "Sleep" is, as you would imagine, a lullaby. Gottry uses a music box-style pattern (albeit slower) to convey the feeling of relaxation into a deep sleep, the sound of which remotely resembles the Beatles' "Lucy in the Sky with Diamonds."

"Being Little" is very accessible to virtually anyone familiar with playing vibraphone. Those looking for a well-written, well-conceived piece of music to add to a performance will enjoy working on this. Those with young children will especially enjoy sharing this musical journey with their little ones.

—*Marcus D. Reddick*

Halcyon Deconstruction **V**
Nathan Daughtrey
$24.00
C. Alan Publications
Instrumentation: 5.0-octave marimba and electronic accompaniment

Marimba solos originally created with electronic accompaniment are often later orchestrated as marimba features with percussion ensemble or larger forces; witness the various incarnations of Daniel McCarthy's "Rimbasly" as but one example. Conversely, Nathan Daughtery's "Halcyon Days" for marimba and percussion quartet, commissioned by a large consortium organized by Josh Knight, evolved in the opposite direction, with "Halcyon Deconstruction" the result. Programmatically, the piece is a setting of the tragic love story of Ceyx and Alcyone (note the similarity to "halcyon") from Ovid's *Metamorphosis*.

The CD accompaniment to this moderately challenging ten-minute, four-mallet solo utilizes sounds of sea and wind, emulation of traditional acoustic percussion, and more purely abstract electronic soundscape. Cues for the electronic part are only minimally provided in the score; additional cues would be helpful, especially in some of the free or mixed-meter sections.

Overall, however, this is an evocative and engaging piece and makes a fine addition to the expanding genre of solo percussion with recorded accompaniment.

—*William Moersch*

Maddie **IV**
Robert Sanderl
$10.00
C. Alan Publications
Instrumentation: 5.0-octave marimba

This sensitively written ballad is both idiomatically satisfying for the performer and expressively satisfying for the listener. Dedicated to the composer's goddaughter, the texture alternates between lullaby-like eighth notes, arpeggiated sixteenth notes, and brief chorale statements.

In addition to its simplistic beauty, the composer is adventuresome in his choice of tonalities. The aforementioned eighth-note passages possess a fair degree of bitonality. The use of chromaticism in the lower register of the instrument throughout the chorale sections is also reminiscent of material from the first movement of Gordon Stout's "Rumble Strips." These elements, however, are presented in a manner that creates a layer of intrigue within the traditional "ballad" setting.

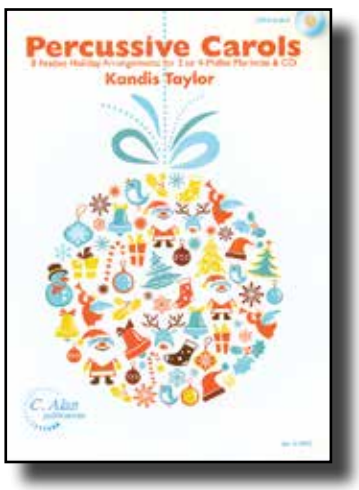
While this piece does not possess a great deal of technical challenge, the success of a performance relies entirely on the expressive sensibilities of the performer. Indeed, Robert Sanderl's score presents an environment in which an intermediate to advanced marimba soloist can create a sensitive and interesting musical landscape.

—*Jason Baker*

Percussive Carols **II–IV**
Kandis Taylor
$20.00
C. Alan Publications
Instrumentation: 5.0-octave marimba and CD

The holiday season is right around the corner. This means one thing for many musicians: GIGS! During these busy months, time for learning new material may be tough to find. The flexibility in this collection of eight arrangements will help supplement your holiday repertoire.

All of the solos, with the exception of one, are scored for four mallets, but performing the solos with four mallets is not required. Kandis Taylor indicates which material should be played if the performer chooses to play with only two mallets. If four are used, comfort with all four standard stroke types and intervals



up to an octave is required.

While all audiences will recognize the tunes, Taylor adds feel to enhance the appeal. Each arrangement includes a CD accompaniment with a different stylized background, including "Swing," "Rhythmic Latin Feel," "Sweetly," and more. The carols are "Good King Wenceslas," "O Tannenbaum," "Coventry Carol," "The Holly & the Ivy," "I Saw Three Ships," "Angels We Have Heard on High," "I Wonder As I Wander," and "Joy to the World."

Although similar arrangements could be performed in a combo setting with other musicians, I appreciate the flexibility of Taylor's arrangements. If a luncheon marimba gig arises this year, I will definitely consider adding a few of these pieces to my rotation.

—Darin Olson

Sarah **IV**
Adam Miller
$12.00
C. Alan Publications
Instrumentation: 5.0-octave marimba

To put it simply, this new work for solo marimba is transparent, tasteful, and sweet. The composer refers to his composition as "stylistically impressionistic, using rapid permutations with very little articulation to create a flowing and undefined texture." These rapid permutations, notated most often as continuous thirty-second-note figures, may look a bit intimidating, but Adam Miller has, in effect, written a beautiful chorale that is idiomatically realized on the marimba.

Miller's composition spans most of the 5.0-octave range, but hovers primarily in the lower half of the instrument. With the exception of three 2/4 measures, the piece is set in common time and utilizes primarily thirty-second and sixteenth-note triplet, four-mallet permutation figures within fairly stable block chords. The work is three minutes long, giving it the flavor of an encore or interlude for a recital. The key signature and the final chord indicate the key of E-flat major, but while the piece is extremely tonal, it doesn't follow a familiar or predictable harmonic progression.

Rather than explore the technical virtuosity possible on marimba, Miller has chosen to display the instrument's simple beauty in graceful arpeggios. As with any lyrical marimba composition, an effective performance realization is not easy, but this composer's unique approach to his tune has produced an idiomatically appropriate and pleasing new work for both performer and audience.

—Josh Gottry

Star of the Sea **IV+**
Brett Jones
$12.00
C. Alan Publications
Instrumentation: vibraphone

Inspired by the Latin Easter chant "Regina Caeli," this nine-minute work for vibraphone requires the performer to convey melodic material amidst a variety of permutated harmonic accompaniment. Throughout the work, harmonic material takes the form of sixteenth-note accompaniment or sextuplet flourishes, creating the "dream-like" and "floating" character so easily achieved on a vibraphone. In fact, the chordal organization and treatment of the chant melody is quite tonal with a harmonic organization similar to marimba works like "My Lady White" by David Maslanka.

In spite of a mostly F-major harmonic structure, vibraphonists will appreciate the various challenges present in this piece, including one-hand dampening, and various treatments of the melody. One of these melodic treatments has the melody nestled within 20 bars of four-mallet permutations, while other sections cast the melody in conjunction with a pulsating left-hand rhythm. In the middle section, Brett Jones even creates a chorale feel by placing the melody within repeated block chords, evoking a sense of transcendence.

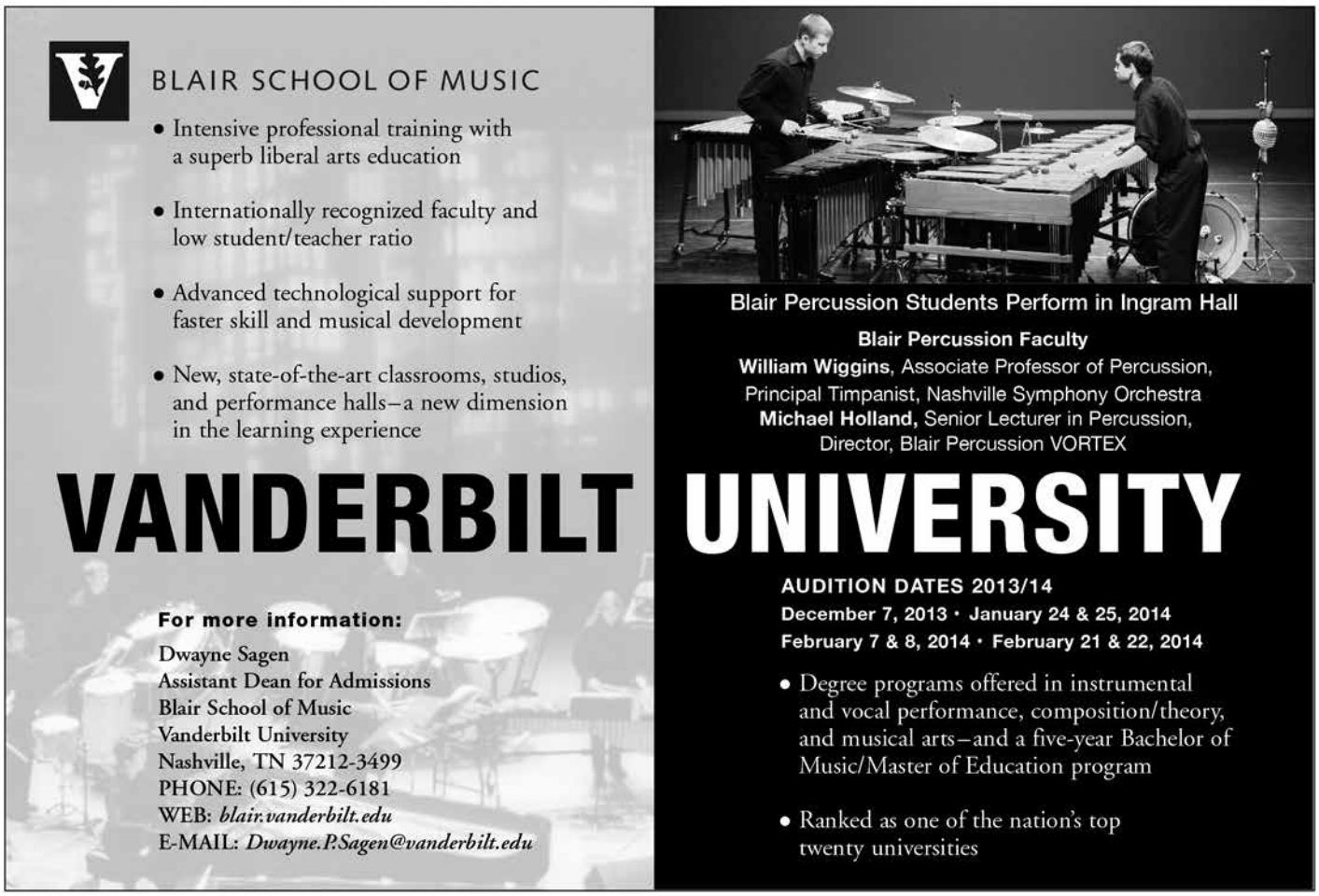
In all, this piece is a great study in how to properly communicate melody from within a series of multi-note runs, permutations, and extended phrases. With its palatable tonal language and memorable melody, it is sure to win the hearts of many in the audience.

—Joshua D. Smith

Uma Para Ela **IV**
Matthew Moore
$12.00
C. Alan Publications
Instrumentation: 5.0-octave marimba

This short, expressive marimba solo is tonal yet contemporary sounding and arch-shaped in its structure (AB-CBA´). It opens with a right-hand, repeated-note ostinato on G while the left hand presents a sparse melody and one-handed roll underneath the continuing ostinato. The lower register of the marimba is emphasized with challenging dynamic contrast as well as fashionable, sophisticated harmonies (such as open-fifth/major seventh chords). Tasteful mallet selection is required for a successful performance of this piece.

In both B sections of this 94-measure work, the composition simplifies itself with a lyrical, melodic upper part accompanied by an arpeggiated, harmonizing lower part. Somewhat pensive in its overall impact, yet very demanding in an effectual interpretation, this original, tonal composition provides mature musi-



cal challenges for the intermediate-level four-mallet soloist.

—Jim Lambert

Zéphyr **IV**
Guillaume Le Picard
$15.00
C. Alan Publications
Instrumentation: 4.5-octave marimba

"Zéphyr" is the newest composition by French composer Guillaume Le Picard. He first became known for his piece "Abaca," which was awarded third place in the 2007 PAS Composition Contest. Primarily written in the minor mode, "Zéphyr" begins with monophonic rolls and moves quickly to an alternative compound and simple meter section that feels and sounds more complex than it actually is. As this section evolves, it gets denser in texture and has a quasi-African groove with the addition of double verticals. This section is followed by a brief cadenza. The final section (before the D.S.) is idiomatic and sounds like a roll section that changes notes gradually over time even though it is actually sixteenth notes in 7/16. It is obvious the composer knows how to write for marimba.

Overall, the piece is very approachable for an intermediate to advanced marimbist and could function as a recital opener or scholarship audition piece. The wonderful sonorities and textures that Picard captures means the audience will like it, too.

—Dave Gerhart

KEYBOARD PERCUSSION DUO

Tango Passacaglia **V**
Jacob Remington
$20.00
C. Alan Publications
Instrumentation: two 5.0-octave marimbas

Through composing and commissioning original works, the Evolution Percussion Duo has helped expand the repertoire for percussion duo, and I'm impressed with the quality and variety of pieces they have influenced. This challenging work, written by Evolution member Jacob Remington, is no exception.

Opening with a faint repeated note, a simple thematic idea quickly evolves. The imitative figures between parts increase in activity. A thick sonority is eventually reached with both performers using an extensive amount of octave double vertical strokes. Remington does a great job of keeping the material from becoming stagnant. The small motivic idea strategically ventures through a variety of moods. The work is approximately 9½ minutes in duration, yet the movement from Andante to Vivace, and Grave to Presto, makes it feel less to the listener. An improvised groove and solo creates energy in the middle of the piece and can be repeated to suit the interpretation of the performers.

The variance in expression between sections will compound the technical challenges of this work. Both performers must be well-versed in all stroke types and one-handed rolls. Advanced facility is needed to properly balance the thick textures that occur. A certain amount of finesse is also required for the slower, more expressive material. Witness all of these elements yourself by watching the Evolution Duo perform this work on YouTube.

—Darin Olson

KEYBOARD PERCUSSION ENSEMBLE

Aquarium from "Carnival of the Animals" **IV**
Camille Saint-Saëns
Arr. Matt Moore
$24.00
C. Alan Publications
Instrumentation (6 players): bells, xylophone, vibraphone, 4.3-octave marimba

As our percussion community continues to adapt great literature to the percussion ensemble genre, some works translate well and some don't. Matt Moore's arrangement of "Aquarium" from "Carnival of the Animals" for keyboard sextet lends itself beautifully to the percussion ensemble instrumentation and is tastefully and effectively adapted here. The arrangement is quite faithful to the original orchestral version—even in the same key—and the attention to detail in phrasing and musical shaping will greatly assist an intermediate ensemble in presenting a fulfilling performance.

Scored for six players but playable on four instruments, the xylophone and marimba parts both fit comfortably on a single instrument. Each keyboard part is playable with two mallets, but the first marimba part may be more comfortable with four. As with the original, the piece is set in common time with no key signature. There is significant use of accidentals and a few passages are quite chromatic, but the slow tempo and repeated sections still allow this to be graded at the intermediate level. The accompaniment figures that include thirty-second notes and sixteenth-note triplets in the original are simplified to sixteenth-note triplets and sixteenth notes respectively, but maintain the duple/triple texture. Additionally, the glass harmonica grace-note figures are realized in specific rhythmic notation, as are the *piano* rolls. Some of the original accidentals are changed from sharps to flats, presumably for readability, but it does prevent full consideration of Saint-Saens' original harmonic design.

The piece is less than 40 measures in length, but with a performance time of approximately 2½ minutes, it would function well as a percussion contribution to a band or orchestra performance or as a delicate contrast piece on a percussion ensemble concert.

—Josh Gottry

Classics for Marimba Trio **III**
Various composers
Arr. Ritsuko Nasu
$28.00
C. Alan Publications
Instrumentation (3 players): 3 marimbas (4.0, 4.3, 5.0)

Are you in the mood for a fugue by J.S. Bach? How about a polka by Johann Strauss? If you are searching for the right marimba trio adaptation of a recognizable work, this collection of six pieces may be perfect for you. Teachers, students, and performers will like the diversity of styles included in this collection. Each selection is relatively short, ranging from two to four minutes. While all selections are scored for marimba trio, three of the six can be performed on fewer than three instruments. Other composers included are Modest Mussorgsky, Antonin Dvorak, and Manuel de Falla. With selections by such reputable composers, all of the included pieces are very enjoyable.

Ritsuko Nasu does a fine job of scoring these pieces for marimba. However, in "Pizzicato Polka" by Strauss, I would have preferred dead strokes. The interval changes in the four-mallet technique of the bass part would make this extremely difficult, though. The diverse musical material is executed with both two- and four-mallet technique. Passages requiring four mallets use double vertical, single independent, and single alternating strokes at comfortable intervals under a sixth.

Brief but informative performance notes are included. Suggestions on mallet selection, voicing considerations, and instrumentation are very helpful. Whether you are looking to supplement your marimba band repertoire or searching for a quick study for a young collegiate percussion ensemble, there are plenty of applicable uses for this collection.

—Darin Olson

Finale (The Dargason) from St. Paul's Suite **IV**
Gustav Holst
Arr. Dan C. Armstrong
$20.00
Self-published
Instrumentation: glockenspiel, crotales (or second glockenspiel), xylophone, vibraphone, 5 marimbas (three 4.0, 4.5, 5.0)

Anyone who has played the Gustav Holst "Second Suite in F" for concert band or wind ensemble will recognize this arrangement of the fourth movement, "Fantasia on the Dargason." This particular arrangement, however, has been transposed down to C major. It follows the form of the original for the most part, using repetition of the theme with some rhythmic foreshadowing to provide additional material.

If your studio does not own five marimbas, the arranger suggests some pairing options, reducing the number to three. All markings throughout the piece are clear and easy to read and interpret, including some of the original directions from the Holst score. However, I found the suggestions for mallet and stick options printed within the body of the piece to be distracting and would have preferred them to be only included in the beginning.

Just as in the original suite, there are a myriad of musical possibilities throughout the composition, from phrasing to blending to dynamic contrast. It's encouraging to see a mallet ensemble being used as a vehicle to reproduce a staple in the band repertoire, which will challenge the ensemble to bring its own set of explorations and discoveries to the music.

—Marcus D. Reddick

From Holberg's Time, Suite in the Olden Style, Op. 40 **IV–V**
Edward Grieg
Arr. Dan C. Armstrong
$20.00
Self-published
Instrumentation (6–7 players): 6 marimbas, optional vibes

Arrangements or transcriptions of classical works for bands, orchestras, and other instrument combinations have had off-and-on success. This particular arrangement is brilliantly scored for six marimbas, but can be performed with four if necessary.

The suite is arranged in G major, and for much of the work, there is extensive use of one rhythmic motive (eighth and two sixteenths), giving energy to the piece. These patterns occur against longer notes, which provide the melody. I like the way the arranger has shared the harmonic materials by shifting the principal parts from one player to another. The vibraphone part has several three-note chords, but the marimba parts can be handled with two mallets.

There are introductory pages with suggestions of tempo, dynamics, articulation, mallet preference, and how best to share the instruments, if needed. Roll choices are left to the player or conductor, but notes not to be rolled are clearly notated with "NR." This is an outstanding and very successful setting of this suite.

—George Frock

Marimba Music of Mexico and Central America **III**
Terry L. Baldridge
$29.95
HoneyRock
Instrumentation (3 players): 4.0-octave marimba

Terry Baldridge's collection of ten arrangements of traditional Mexican and Central American melodies for three performers on one marimba provide intermediate-level performers the opportunity to experience this captivatingly simple, yet rhythmically classy music. The collection includes: "Comocalco," "El Marinero," "El Querreque," "El Sapo," "La Adelita," "La Escoba," "La Sandunga," "Las Chiapanecas," "Mi Lupita," and "Palenque."

Eight of these tunes are traditional Mexican songs (primarily from Chiapas), and the remaining two are from Guatemala and Honduras. These arrangements are delightfully tonal and somewhat sophisticated in their rhythmic contrast with the frequent use of hemiola effect (three against two or vice-versa in 6/8).

Baldridge teaches at MidAmerica Nazarene University in Olathe, Kansas, and these arrangements were initially written for the MNU marimba ensemble. Baldridge spent time researching performance practice, marimba building, and the traditional literature of southern Mexico and Guatemala. These arrangements reflect the fruits of Baldridge's research, and the pieces in this collection reveal a composite set of native repertoire that continues to be influential in the heritage of the early marimba ensemble. Performances by his ensemble on the publisher's website demonstrate these efforts.

—Jim Lambert

New Pizzicato Polka **III**
Johann Strauss II
Arr. Dan C. Armstrong
$20.00
Self-published
Instrumentation (6 players): glockenspiel, 3 marimbas (4.0, 4.5, 5.0)

Not to be confused with the more familiar "Pizzicato Polka," the "New Pizzicato Polka" was written much later, in 1892, by Strauss for his brother Eduard. Dan Armstrong, Professor of Percussion at Penn State University, has adapted this polka from the original instrumentation of string orchestra and glockenspiel.

The pizzicato technique employed in the original makes it an ideal candidate for transfer to the marimba and provides the performer with a frame of reference for stylistic interpretation. The arrangement needed very little editing, and therefore, stays true to the original version.

Perhaps Armstrong's greatest contribution is the additional information he provides in regards to the interpretation of tempo. In a letter to Eduard, Strauss states, "For where there is no 'singing tone,' a success can only lie in what I would describe as a coquettish performance, since neither *piano* nor *forte* offer sufficient variety in such an unusual piece." The flirtatious or teasing character described by Strauss, and indeed the musical depth, is achieved through the ebb and flow of a breathing, non-metronomic pulse center. Where the original score provides very little direction in this regard, Armstrong provides great attention to detail here. This is especially useful for less experienced musicians and could possibly give their performance a maturity it might otherwise lack.

Technically speaking, the piece would be accessible to high school musicians and utilizes two-mallet technique throughout. From an educational standpoint, I appreciate the opportunity to dig into musicianship and interpretation concepts without overwhelming technical roadblocks. The color change provided by the use of dead strokes and shading through the utilization of nodal playing provides variety and complements the composition nicely.

The only criticism is that the engraving is, at times, a bit messy. There are several places in the parts and score where expressions overlap the staff or each other. The presentation feels crowded and isn't as polished looking as you would typically find in a first-rate publisher. That being said, I'd still give this a try.

—John Willmarth

Presto **IV**
Jean Sibelius
Arr. Dan C. Armstrong
$20.00
Self-published
Instrumentation (5 players): 4 marimbas (4.0, two 4.3s, 4.6)

This charming and tuneful arrangement for marimba quintet will delight audiences and present an enjoyable musical opportunity for the intermediate undergraduate percussion ensemble.

This is an arrangement of the third movement of Jean Sibelius's "String Quartet, Op. 4" (1890), which was later adapted for string orchestra by the composer. Set in a brisk 3/4 (dotted half-note equaling 60–90 bpm), scoring alternates between quick eighth-note passages and longer melodic lines characterized by dotted half notes. While the use of tremolo would seem obvious in the latter case, the arranger does not indicate when notes should be rolled, instead asking the conductor to determine the appropriate places for such effects, based on the tempo and performance space that are used. A few stickings are included, and the majority of writing adheres to idiomatic two-mallet figures. A few chordal passages, as well as wide arpeggiations, necessitate a brief use of four mallets.

This arrangement will serve as both a challenge for performers and a nice addition to percussion ensemble repertoire.

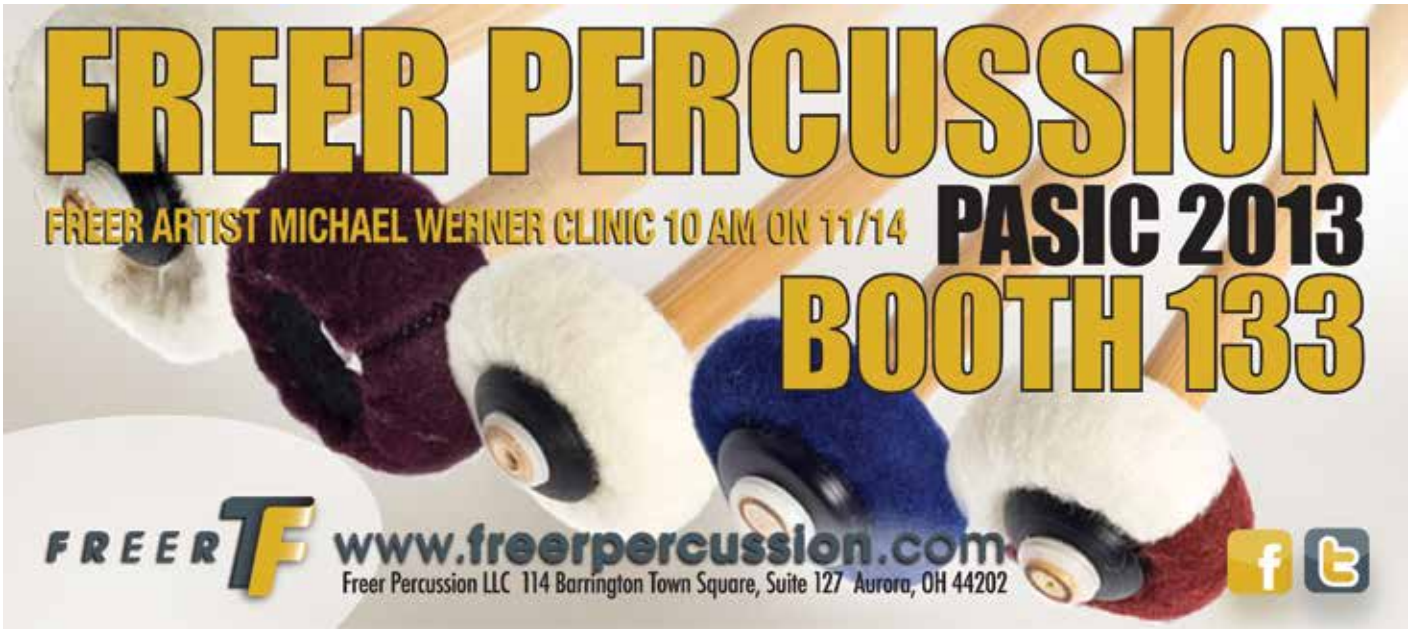
—Jason Baker

Pulse **IV**
Vince Wallace
$26.00
C. Alan Publications
Instrumentation (4 players): 4 marimbas (two 4.0, 4.3, 5.0), 3 woodblocks of varying pitch

Composer Vince Wallace cites the inspiration for this piece to be his love and admiration for the marching percussion activity. Originally conceived as the beginning of an indoor percussion show, "Pulse" is a high-energy, groove-oriented piece, characterized by driving rhythms and fast, flashy runs.

The first section introduces a simple chord progression with a funky groove in 3/4. As the remaining players layer in, various cross-rhythms, such as dotted quarter notes and 4-against-3 rhythms, create a polyrhythmic texture. The players trade short bursts of sixteenths and fade in and out on various repeated-note figures. The piece develops into a multi-meter section. Fast sixteenth-note flourishes are passed throughout the ensemble with increasing duration and density as the piece modulates through various key centers. The culmination is a steady stream of sixteenths split between the four players. After a return to the original chord progression, the piece fades out, ending with a *subito* ascending unison figure.

This composition requires all the players to have strong two- and four-mallet technique. The various cross-rhythms and thick texture will demand great pulse control and ensemble skills. There



is often chordal writing within the context of fast two-mallet runs, requiring a mastery of single independent strokes. The performers will enjoy the challenge of executing fast unison passages cleanly. The composition is enhanced through alternate techniques such as dead strokes and playing near the node.

I found the piece to be well written and exciting. Although it's listed by the publisher as a medium-level piece, I think it is more advanced. This composition would be perfect for a group of all-star high school players or a university-level chamber group. The energetic and virtuosic style of the piece would make it a great finale on a concert program.

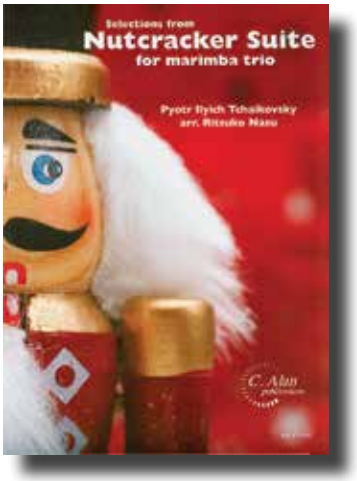
—John Willmarth

Selections from Nutcracker Suite **IV**
Pyotr Ilyich Tchaikovsky
Arr. Ritsuko Nasu
$28.00
C. Alan Publications
Instrumentation (3 players): 3 marimbas (two 4.3 and one 5.0)

This is not a watered-down version of the perennial favorite to throw together before your next Christmas concert. On the contrary, this is a serious arrangement intended for mature players. The package contains six selections including "March," "Dance of the Sugar Plum Fairy," "Russian Dance-Trépak," "Arabian Dance," "Dance of the Reed-Pipes," and "Waltz of the Flowers." The quality and detail in the notation and engraving is expertly done. While a mastery of a variety of four-mallet techniques is necessary, I appreciate the arranger's ability to adapt them in a musical way. This is not technique for technique's sake, but rather, an expert marimbist using her instrument's vocabulary to express the essence of the music. These arrangements truly showcase the richness and beauty of the instrument.

Because the seasonal nature of this material pretty much limits the performance window to December, you will have to decide if the amount of preparation time needed is practical within your time frame. Of course, the fact that there are six separate arrangements offers the opportunity to pick and choose any combination therein and customize the presentation. In addition, the variation in length (anywhere from two to eight minutes) provides added flexibility in concert programming. At over 20 minutes of music total, this package provides a great value for the price.

—John Willmarth



Thapen I, II, III **IV**
Régis Famelart
€8.60
Editions Francois Dhalmann
Instrumentation: indeterminate number of keyboard instruments

Three sections (each consisting of ten cells), an indeterminate number/selection of instruments, and a possible length of 12–24 minutes provide experienced performers with a lot of freedom and a constantly changing outcome.

Each cell may be repeated as many times as the performer chooses. I would describe it as Terry Riley's "In C" with three sections. Sections I–II use two mallets, and section III uses four mallets. Each cell has very specific articulations and dynamic markings, but that is it for organization. Each section may last approximately four to eight minutes, dependent upon the selected number of repetitions per cell.

This is not a piece for the masses, but it has its place among audiences of contemporary music. It is reminiscent of the works of Riley, with a harmonic touch of Rzewski's "Le Mouton de Panurge." I would expect to see this performed at contemporary festivals rather than academic ensemble programs.

—T. Adam Blackstock

Unity **III**
David Gillingham
$24.00
C. Alan Publications
Instrumentation (4 players): 4 marimbas (three 4.0, one 5.0)

Sentimental and sappy, this four-minute quartet was written for a wedding ceremony, in which it was performed during the lighting of the unity candle. I have no doubt that the front rows of both sides loved this emotionally charged ballad.

A very lyrical melody is immediately stated and proceeds through harmonic variation until a final statement in F major. The melody is accompanied by harp-like arpeggiated passages for much of the work.

The technical demands are minimal; players 1, 2, and 3 require four mallets, but player 4 may get away with using two. The four-mallet techniques required are double vertical strokes (also rolled), and more advanced players may choose to play the linear segments with double lateral strokes. For younger ensembles, the marimba parts could be split; this would allow for simplified parts and allow more performers to be involved.

This is definitely a melody that will stick with you after a concert. David Gillingham successfully delivers a powerful, programmatic theme that is well suited for the romantic occasion. It could also be the "slow dance" track on an '80s "hair band" album.

—T. Adam Blackstock

PERCUSSION ENSEMBLE

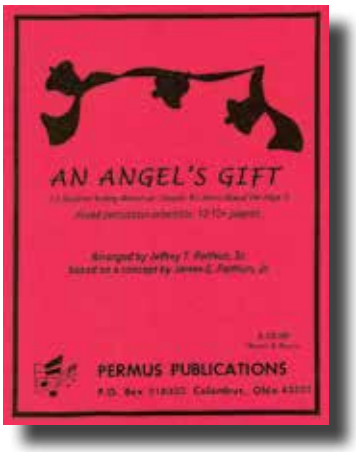
A Christmas Overture **V**
Alex Orfaly
$55.00
C. Alan Publications
Instrumentation (12–16 players): 2 glockenspiels, 2 xylophones, 2 vibraphones, two 5.0-octave marimbas, two 4.3-octave marimbas, chimes, timpani, electric bass, 2 suspended cymbals, crash cymbals, 2 tam tams, wind chimes, snare drum, triangle and shaker, bass drum, 2 triangles, sleighbells, crotales

One of the primary tests of arranging medleys lies in the introductory passages and the transitions from one familiar tune to another. Alex Orfaly passes this test with flying colors in his "Christmas Overture," which contains "O Christmas Tree," "Little Drummer Boy," "We Wish you a Merry Christmas," "Silent Night," "Carol of the Bells," and "The Twelve Days of Christmas."

Orfaly keeps the performers and audience off-balance with continual shifts in meter, from the expected conventional 4/4 to include 3/4, 7/16, and 5/8. Additional changes of tonalities and the inclusion of electric bass and timpani provide the essential contrast and lower sonorities throughout this ten-minute arrangement. Orfaly's unique treatment of "Carol of the Bells" in 5/8 is quite fresh and clever. With the inclusion of 11 keyboard percussion instruments, this composition will challenge a mature percussion ensemble during the holiday season.

—Jim Lambert

An Angel's Gift **IV**
Jeffrey T. Parthun Sr.
$18.00
Per-Mus Publications
Instrumentation (10–12 players): bells, vibraphone, chimes, xylophone, 2 marimbas (one a low-F), 3 timpani, drumset, cabasa, suspended cymbal, vibraslap, guiro, triangle



This modern treatment of themes and motives from the hymn "Angels We Have Heard on High" calls for four marimbas, but the parts are written so it can be performed with just two marimbas. This does require some register and octave shifts, but it is still effective.

The arrangement, written in F major, opens with a rhythmic ostinato pattern in Marimba IV. The xylophone has the more challenging role, with sixteenth-note arpeggios outlining an F9 chord. The wood instruments perform the more intricate material, while the longer note values occur above this in the metallic keyboard instruments.

Precision and clarity will be a challenge with this large of an ensemble. However, students of all levels will benefit from working on this piece, and it will be an excellent choice for programs near the Christmas season.

—George Frock

Archipelagos **IV**
Dave Hall
$26.00
C. Alan Publications
Instrumentation (7 players): bells, 3 ceramic flowerpots (tuned to E, D, and G-sharp), xylophone, rainstick, tam tam, chimes, 7 pitched aluminum pipes

(tuned to G-sharp, A, C-sharp, D, E, G-sharp, and A), vibraphone (with bass bow), 4.3-octave marimba, muted tenor drum, kick drum, log drum (4 pitches), opera gong, China cymbal, splash cymbal, sizzle cymbal, suspended cymbal, triangle

An "archipelago" is a chain, cluster, or collection of islands. The word has an exotic connotation, and this work, inspired by the music of Indonesia, certainly reflects that. The piece was commissioned by the Shadow Ridge Middle School Honors Winds for their performance at the 2012 Midwest Band and Orchestra Clinic in Chicago.

As the list of instruments suggests, this piece is about shifting textures and unusual tone colors. The blending timbres of the vibes, xylophone, and marimba, along with the flowerpots and aluminum pipes, is very effective. The four-mallet technique required for the xylophone, marimba, and vibraphone parts is very accessible for younger players, using many repetitive passages and configurations throughout. The tempo is 180 bpm, but the more difficult keyboard passages are very playable.

There is much juxtaposition of loud and soft dynamics, thick and thin textures, and harmonically static and more melodic passages. The ending is particularly effective, with measures of 5/8 and 2/4 building to a unison triplet melody in 4/4 for bells, xylophone, vibraphone, and marimba. This moves to a hemiola for keyboards and drums, ending with an accent on beat four.

"Archipelagos" is skillfully written, challenging, and interesting to play. Students will enjoy the use of the "found" percussion instruments and the interesting rhythmic relationships between the parts, and the audience will certainly respond favorably to its compelling style.

—Tom Morgan

Bluegrass Rondeau **III**
Ed Kiefer
$34.00
C. Alan Publications
Instrumentation (9 players): xylophone, vibraphone, 3 marimbas (two 4.0, one 4.3), 4 timpani, electric bass, 2 woodblocks, crash cymbal, ratchet, drumset

Commissioned by the J.M. Robinson High School Percussion Ensemble in North Carolina, "Bluegrass Rondeau" deftly spins together four old fiddle tunes to create a musical playground. From the start, the players are challenged to play tricky melodic lines both by themselves and with other members of the ensemble. For players who have yet to be exposed to the concept of musical form, a familiarity to the rondeau begins just by hearing the piece a few times. Mallet players will be challenged by some of the stickings that are implied by the melodies, but will quickly gain confidence due to their repetitive nature.

One of my favorite aspects of this piece is its adaptability. With a few small changes, this ensemble could be modified to fit almost any size ensemble. For instance, the second and third marimba parts could easily be combined, as they are basically written an octave apart. The timpani and/or electric bass part could be omitted, as it tends to follow the harmonic function of the third marimba part. A creative percussionist could combine the drumset and percussion parts. Conversely, the percussion part could be beefed up to incorporate more players, and any of the mallet parts could be doubled to fill up the sound.

Because of its short duration and accessibility, this would serve as a great closer for a program to show off your percussion section/ensemble. If you have a middle school or high school percussion program with the instruments listed above and nine players who are up for a challenge, then I encourage you to give it a try.

—Marcus D. Reddick

Body Lotion **IV**
Christopher Fellinger
$26.00
C. Alan Publications
Instrumentation (4 players): body percussion

Every quartet needs one of these types of pieces. It definitely falls under the category of novelty, but this one is not as "cheesy" as some of its peers. With a jazzy feel throughout and some creative body sounds and movements, this piece is entertaining while maintaining rhythmic dignity and content.

The body sounds include the expected snaps, claps, and foot stomps, along with more descriptive and unique sounds like "hollow cheek," "smear palm," and "hit the back of the next player," just to name a few. They are clearly notated with a key in the front of the score. The video on the publisher's website has a good group playing the piece to help you visualize the movements.

This would be a fun piece to program on a high school band concert with four of your top percussionists. The audience will be entertained and your players will find themselves challenged. A university-level quartet could pick it up quickly, but it would be nice to see players other than percussionists give it a try. Any four quality musicians with an ounce of jazz intuition and some good rhythm could tackle this one and have a great time.

—Julia Gaines

Latin Quartet **I**
Domenico E. Zarro
$8.00
HaMaR
Instrumentation (4 players): triangle, claves, snare drum, bass drum

The instrumentation in this piece is readily accessible for virtually any elementary or middle school band program. The work is 32 measures, with a four-measure second ending after a full repeat. All parts play at all times, with each voice given a couple of four-measure passages set two dynamic levels above the rest of the ensemble. Each part is extensively repetitive, even during those more exposed passages, and rhythms are limited to common eighth-note, sixteenth-note, and triplet figures, all set in common time.

Despite the title, this quartet is only "Latin" if using the term quite liberally. Although no program or performance notes are provided, I presumed from the notation that the triangle part was written with a Brazilian approach in mind. Similarly, the snare drum (played with brushes throughout) and bass drum parts each show some possible Brazilian influence, but without any of the articulation or muffling elements that would be characteristic. Of course, claves are a Latin instrument (not Brazilian), and the rhythms are somewhat similar to a standard *son* clave—just not quite.

"Latin Quartet" is written at a beginner level, but with little invested in the writing to provide appeal for student engagement and even less pedagogical value.

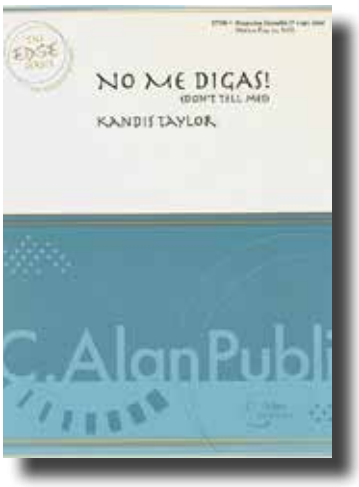
—Josh Gottry

No Me Digas (Don't Tell Me) **III**
Kandis Taylor
$32.00
C. Alan Publications
Instrumentation (7–8 players): xylophone, 2 marimbas, vibraphone, guiro, congas, bass guitar

C. Alan has a new publication series called "Edge" designed to feature a variety of popular styles, such as funk and calypso, which will excite young students and audiences about music and percussion.

This publication is a cha-cha like groove piece scored for seven to eight players of junior high ability. Unfortunately, there is so much repetition in the piece that there is little variety, offering no opportunity for growth or creativity. For example, the second marimba part plays the same two-measure pattern for 53 measures before making a change. Even though it is successful in capturing the cha-cha style, I think students will tire of the parts.

I like the tune, which is built around A minor, but I would have liked to see at least one phrase or section provide opportunity for contrast, or even basic



improvisation to stimulate creativity and excitement.

—George Frock

Of Hanukkah **III**
Arr. Josh Gottry
$36.00
C. Alan Publications
Instrumentation (10 players): xylophone, vibraphone, one or two 4.0-octave marimbas, 4.3-octave marimba, 4 timpani, chimes, temple blocks, snare drum, orchestra bells, tambourine, triangle, crash cymbals, suspended cymbals

For percussion ensembles giving seasonal or holiday-themed concerts, Josh Gottry's arrangement of four pieces, "S'vivon," "O Hanukkah," "Maoz Tzur," and "Mi Y'malel," will be a welcome nod to diversity. With a duration of just over five minutes and written for the Corona del Sol High School Percussion Ensemble (Arizona), the scoring is simple, but effective. The keyboard parts are all written for two mallets, and the only tuning change in the timpani part is from D to C and back. Also note that the first and third marimba parts may be played on a single 4.3–octave instrument, if desired.

The music is energetic and spritely, with contrast to the generally homophonic style provided by brief chorale and canonic sections. All clichés aside, the audience favorite will probably be the tambourine player!

—William Moersch

Pyroclastic Steam **V**
Dave Hall
$50.00
C. Alan Publications
Instrumentation (13 players): 2-octaves crotales, 3 tam tams, bells, xylophone, 2 vibraphones, 3 snare drums, 4 marimbas (4.0, 4.5, two 5.0), 4 triangles, garden weasel, nutshell shaker, 3 suspended cymbals, 2 China cymbals, bird whistle, chimes, ocean drum, lion's roar, marching bass drum, concert bass drum, finger cymbals, 2 rainsticks, ribbon crasher, bird call, log drums (4 pitches), sizzle cymbal, echo chimes, 4 concert toms, shekere

PASIC Showcase concerts are becoming one of the best ways to advance percussion ensemble literature. Nowadays, almost every ensemble, whether high school or college, uses that platform to premiere a work commissioned specifically for the occasion. Such is the case with "Pyroclastic Steam," which was commissioned by Russell Ratterree and the Wylie Percussion Ensemble for their PASIC 2012 Showcase concert.

This work falls into the percussion orchestra category as can be deduced by the extensive instrument list. The four marimba parts cannot share instruments, and all of them, including the two vibraphone parts, require four-mallet technique that is definitely not at the beginner level. These players need to have command of their single alternating and even some double lateral strokes at narrow intervals. Even the xylophone player needs to hold four mallets once in a while, but these instances all center around four-note chords. The percussion parts are not as complicated and could easily by handled by skilled drumline members.

The piece was inspired by a trip to Hawaii by the composer. He experienced significant beauty in his surroundings while understanding that it was created by extreme violence from the volcanoes. The first three sections of the piece are titled "Eruption," "Aftermatch," and "Synthesis." The music falls in line with these title suggestions, and then you get to the last part, "Epilogue." All of a sudden, the "Doxology" comes out of nowhere with bird calls and other nature sounds as accompaniment. It seems very out of place until you understand the intent. At the school Dave Hall was visiting in Hawaii (which sat on top of a mountain), the students would always sing the "Doxology" before every meal, and the birds around the school kept chirping away, seemingly singing along. It's a beautiful moment in the piece. Rather than return to the violent sounds of the volcano, which were present in the beginning, the piece ends with this quiet reflection.

Programmatic in nature and full of fun sounds, "Pyroclastic Steam" is an entertaining piece. You can tell who Hall's teachers were as you listen to this piece. He's definitely a grandchild of the music first put out by the OU Press under Dr. Richard Gipson's watch. Sure enough, Hall studied with Gipson at TCU. This one is right in line with that tradition.

—Julia Gaines

Star of Wonder **IV+**
Arr. Nathan Daughtrey
$32.00
C. Alan Publications
Instrumentation (8 players): bells, 2 vibraphones, chimes, 4.3-octave marimba, 5.0-octave marimba, 2 timpani (29, 26), triangle, mark tree, suspended cymbal

In contrast to the many playful Christmas arrangements for percussion ensemble, this collection of two familiar Christmas tunes is a quality piece of literature, effectively and creatively scored for eight players. Featuring "I Wonder as I Wander" and "We Three Kings," Nathan Daughtrey utilized every player and every instrument in this score as he assembled a 4½-minute work that will be challenging, but rewarding, for players and extremely engaging for holiday audiences.

Written primarily for keyboard percussion instruments, the one non-keyboard part is particularly noteworthy. Tasked with playing timpani, triangle, mark tree, and suspended cymbal, occasionally with multiple instruments at once, this player will enjoy the challenge of these tasteful and integral contributions to the full ensemble. Within the keyboard writing, Daughtrey exploits the contrasts available between wood and metal instruments and gives multiple voices the opportunity to carry the melody. Accompaniment figures are frequently passed throughout the ensemble, which may require a greater degree of individual independence, but effectively characterizes this arrangement as a full ensemble effort.

The piece is set exclusively in triple meter and maintains a consistent key signature as it moves between G major and e minor with very few accidentals beyond an occasional D-sharp. All keyboard parts are playable with two mallets, and there is an optional piano part that may replace the second vibraphone part, third marimba part, or both.

The tunes included are apparent, but not overt, and Daughtrey's use of stylistic variances and effective dynamic contrasts will captivate and maintain the attention of either a casual or critical listener. A lighthearted, even borderline over-the-top, holiday arrangement is certainly appropriate in some situations, but those looking for a more formal and significant work for their December concert would do well to program "Star of Wonder."

—Josh Gottry

The Persistence of Memory **V**
Dave Hall
$24.00
C. Alan Publications
Instrumentation (3 players): 2 ocean drums, echo wind chimes, bongos, 4 woodblocks, hi-hat, 2 China cymbals, 2 sizzle cymbals, kick bass drum, snare drum, 4 log drums, opera gong, splash cymbal, FX cymbal, rainstick, bass drum, 4 concert toms, triangle, Thai gong

Let's say you've been a fan of Dave Hall's "Escape Velocity" for five years, but you are part of a trio. Hall has now answered your call. Whereas this piece isn't quite as full of energy as "Escape

Velocity," it still delivers some challenges and fun moments for the players.

The instrumentation may be your first hurdle, but it's not insurmountable. Hall is trying to create a musical depiction of the Salvador Dali painting with the same name. The infamous "melting clocks" painting is represented aurally through woodblocks (naturally!) and lots of metal objects dipped in water. This sounds like a great idea in theory, but in reality, we've heard it so much already that it isn't that unique of a concept anymore.

The rhythmic energy occurs in the middle of the piece and is very fast. This section will definitely take some individual woodshedding followed by a lot of ensemble rehearsal. Overall, this piece is for a more mature ensemble rather than a younger group. It's rather lengthy at over eight minutes and will require fast hands and an experienced chamber ensemble mentality.

I don't think this one will surpass the popularity of "Escape Velocity," but it will be fun to play. With an instrumentation that is fairly accessible and a small number of performers, this could be programmed just about anywhere.

—Julia Gaines

Tap-Click **III**
David Jarvis
$32.00
C. Alan Publications
Instrumentation (8 players): 2 snare drums (high/low), 2 kick drums (high/low), 2 claves (high/low), 2 temple blocks (high/low), 2 woodblocks (high/low), 2 concert bass drums (high/low)

Rarely does a title tell you just about everything you need to know. However, in this case, "Tap-Click" provides both the musical theme and the rhythmic structure for the entire piece. Written for the Washington State University Percussion Ensemble and premiered at the Festival of Contemporary Art Music in 2012, the piece is short and precise, lasting only 3½ minutes. Each player has two sounds, one representing the "tap" and the other the "click."

The primary challenge here is in the antiphonal placement of the eight players surrounding the audience. Should a venue not prove conducive for this, an alternative option for onstage placement is provided. Also included are detailed descriptions of instrument selection and tuning. Perhaps the only remaining suggestion would be to perform it from memory and in the dark.

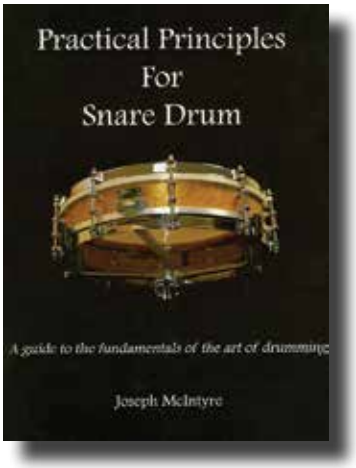
—William Moersch

SNARE METHOD

Practical Principles for Snare Drum **I–III**
Joseph McIntyre
$17.95
JJM Publications

This method book contains exercises and etudes that focus on reading and technical development for the beginning snare drum student. The author is careful to secure the student's understanding of basic rhythms before introducing any complicated stickings, rolls, or rudiments. Once a concept is introduced, the author includes several exercises that are followed by a short solo and/or duet. The duets are particularly effective in developing a student's sense of confidence and musicianship.

While there are many snare drum method books on the market, several aspects make this book stand out. First, extensive exercises are provided for the development of the multiple-bounce ("buzz") roll. Second, and most interestingly, the author addresses the concept of shifting rhythmic subdivisions by helping the student define the "changing note value." This lesson focuses on defining the second note of a rhythm, which is key in accurately shifting between rhythmic groupings (i.e., duple to triple).



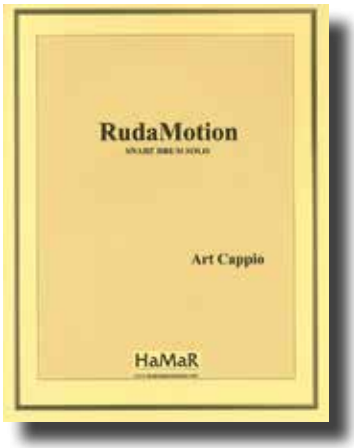
One exercise asks the student to leave out the first note of each grouping and begin on the second in order to get a better feel for such transitions.

Although lacking in the narrative necessary for self-study by a beginner, this book would be a fine resource for private study between a beginning student and a well-qualified teacher.

—Jason Baker

SNARE DRUM SOLO

RudaMotion **IV**
Art Cappio
$4.95
HaMaR



Art Cappio represents the "old school" of rudimental snare drumming along with the likes of Mitch Markovich, John Pratt, and Charley Wilcoxon. "RudaMotion" is a through-composed piece for solo snare drum that is rooted in traditional rudimental practices, but shows glimpses of contemporary rudimental snare drum panache. The tempo is reminiscent of Markovich's classics "Tornado" and "Stamina," which pushed the envelope of the 120 bpm standard. While definitely not sight-readable for many, all musical markings, stickings, and "road map" markings are very clear, save three small things: the first is toward the beginning of the piece and could easily be interpreted as a flam; the second is a time signature marking of "FV" connected to the last measure; and the third is an arrow pointing up and to the right located at the end of the penultimate measure. I found no explanation of these markings anywhere in the score.

Included with the solo is a separate Performance Notes page, which provides further insight into better performance of certain elements or measures of the piece. The one downside to the Performance Notes is the lengthy explanation of a two-measure visual, which only served to confuse me.

This solo would work well for an audition into a high school or college drum line, or even for a recreational drummer looking to beef up his or her rudimental chops. At 2½ minutes, it will provide many opportunities for musical growth.

—Marcus D. Reddick

TIMPANI SOLO

Three Moments in Time: Suite for Solo Timpani **IV+**
Douglas Igelsrud
$8.50
Self-published
Instrumentation: 5 timpani

Written in the late 1970s, "Soundings" for solo timpani was originally conceived as an opening movement to a three-movement work. Douglas Igelsrud has now completed the other two movements and presents all three in one collection, with each movement containing unique performance challenges.

Lasting two minutes, the first movement requires timpanists to navigate through borrowed rhythms, execute rhythmic accelerandi, and retune drums while playing. In this movement, which is constructed around a tritone and only requires four drums, the two outer timpani remain fixed in pitch while the middle two drums require periodic tuning changes.

The middle movement, "Toward Stillness," offers a single three-minute melodic line (based on e minor), void of any drum-tuning suggestions, which are left up to the performer.

Multiple challenges appear in the third movement, "A Coming Together," which contains quotes from previous movements as well as new material. In this movement, the musical rubber meets the road as timpanists are required to change pitches, wade through metric modulations, execute quick drum changes and double stickings, and perform ever-changing rhythmic groupings with clarity and musicality.

While each movement could be performed individually, experienced timpanists could challenge themselves by programming the entire piece, presenting a finished product as the composer originally intended. If you are a fan of Igelsrud's original solo, you will appreciate his latest offering, as the entire work complements itself in texture and musical material.

—Joshua D. Smith

MULTIPLE PERCUSSION DUO

It's About Time... **IV**
Frank Kumor
$20.00
C. Alan Publications
Instrumentation: two 5.0-octave marimbas, 2 pedal bass drums, 2 toms, 2 cymbals

This 7½-minute duet explores changing time signatures, hand/foot coordination, and four-mallet technique. The performers use identical setups, with the exception of pitch. Both play a 5.0-octave marimba, but Player 2 is directed to use lower pitched drums and cymbals.

The piece begins with an energetic theme consisting of a measure of 7/8 followed by a measure of 8/8 performed in unison. This theme is restated at various times throughout the piece. The piece builds nicely with a chromatic line from Player 1 under an eighth-note ostinato from Player 2. Player 1's chromatic line then becomes the ostinato while the second player adds a new melody. After a restatement of the theme, Player 2 introduces a four-mallet, accent-based ostinato in 9/8 utilizing double vertical strokes, while Player 1 plays a rhythmic, rolled melody and single alternating strokes.

Both players then switch to non-pitched percussion as the time signature changes to 9/8. The interaction is interesting, exploring different subdivisions of the time signature. The interplay and excitement increase as the performers switch back to marimbas while still playing the pedal bass drums. The piece then transitions into a slow *piano* section with rolls and melodic triplet lines traded between the performers. After returning to the original feel, time signature, and tempo, the theme is restated with renewed energy and excitement.

Instead of tempo indications and metronome markings, the composer hints at the tempo with such phrases as "with driving energy" and "slow and relaxed." No stickings are indicated.

This would be a great showcase for two college-level percussionists. The choice of instrumentation combined with excellent writing is sure to keep the audience's attention.

—Jeff W. Johnson

MIXED INSTRUMENTATION

Four Episodes, Volume 3 **V**
Gordon Stout
$98.00
Keyboard Percussion Publications
Instrumentation (3 players): 2 flutes, 5.0-octave marimba, 2 congas, 2 woodblocks with foot pedals, snare drum

Gordon Stout has proven again that he is not only a giant among marimbists, but also an accomplished composer with this unique work in four contrasting movements.

Movement 1, "Dance," is for two flutes and marimba. I immediately noticed the unusual texture, with the repetitive accompaniment pattern in the marimba and the flutes playing floating melodies over it. The flute parts are more joined together and often independent from the marimba. The meter is 6/8 with a feeling of "one" throughout, and the marimba never varies from the pattern of a double vertical followed by two alternating strokes. The overall effect is certainly a dance, with the flutes swirling and fluttering around the more stable marimba foundation.

"Bossa," the second movement, is just that. The tricky percussion part is now added with the rumba clave being played on the woodblocks with a foot pedal for much of the movement. A similar texture to the first movement is achieved with the flutes paired in spinning eighth-note melodies over a more repetitive and rhythmic marimba and percussion part. Occasionally, the flutes play quarter-note triplet patterns in the higher register, creating even more independence between the parts. This idea is echoed in the marimba and conga parts, as if the flutes have drawn the marimba and percussion away from the more static pattern to join them in more adventurous rhythms. The movement ends with the conga/woodblock player playing a short solo.

Next is "March," which has the percussionist playing a snare drum without snares. This movement is in 4/4 with occasional 3/4 and 5/4 measures mixed in as the movement develops. At times, there is a lack of direction here, and perhaps some of this material could have been edited to improve the flow. The movement builds very gradually in intensity to the end. The percussion drops out for a time, but returns with a vengeance, playing in a very soloistic style with lots of diddled triplets and sixteenth notes.

The piece concludes with "Song," the most lyrical movement in the set. It is in 7/8 most of the time with a couple of short interludes in 4/4. This short movement is for flutes and marimba only, with the marimba again playing in an accompanying style. The movement ends abruptly on what sounds like the tonic.

This is an unusual piece that puts the marimbist in the roles of accompanist and equal member of a chamber group. The unique independence between the flutes and the percussion make the piece interesting, and it may take more than one listening to get a complete sense of the work.

—Tom Morgan

Jazz Sketches **IV+**
David Jarvis
$24.00
C. Alan Publications
Instrumentation: vibraphone, cello

This is one of the coolest duets I have come across in a long time. Originally scored for vibraphone and tuba, this three-movement work is both unpredictable in its jazz treatment and incredibly appealing.

One of the many strengths of this 10-minute piece is the intelligent in-

teraction between cello and vibraphone. In all the movements, both instruments shoulder the responsibility of presenting not just melody and harmony, but also communicating the character of each movement, be it the driving energy of movement I ("Livin' in the City"), the somber reflection of movement II ("Blues Lament"), or the playful and sassy attitude of the last movement ("Street Walkin'").

The first movement begins with rapid reiterations of blocked four-mallet vibraphone chords that quickly shift to interlocking eighth notes with the cellist. Within this movement, vibraphonists will appreciate the challenge of toggling between chords and single-line figures, as well as the need to change mallet intervals at a rapid tempo. While the second movement is primarily driven by the cello, a successful performance will hinge on the vibraphonist's ability to communicate extended phrases and musical thoughts with sensitivity to mallet dampening and mirroring the depth of character established by the warmth of the cello.

The third movement is not weighed down with intricate vibraphone melodic lines, but rather has both instrumental parts oozing with the swing and hipness associated with Bernstein's "West Side Story." Whether performed as individual movements or all together, this effective duo combines intellectual performance challenges with audience appeal.

—Joshua D. Smith

This is the World **V**
David Maslanka
$140, print
$90, digital
Maslanka Press
Instrumentation (4 players): 2 piano and 2 percussion (tam tam, vibraphone, 2 suspended cymbals, crotales, bass drum, marimba, orchestra bells, chimes)

I've played his wind ensemble symphonies and marimba works, but this is unlike any David Maslanka piece I've ever heard. "Stunningly beautiful" is not a phrase I would use to describe the works mentioned previously ("Variations on Lost Love" would be "insanely difficult!"), but these are definitely the words that come to mind with this new piece.

You'll hear typical Maslanka harmonies and "keyboard licks," because the five movements combined total almost 50 minutes. However, if you can calm yourself to really listen, you'll soon be entranced. Each movement has the most simple but beautiful melody. There's a fair amount of repetition, but "minimalism" is far from the style.

Perhaps some of the title names will help explain the experience. The full title is actually "This is the World we know, the world of air and breathing and sun and beating hearts." The movements are titled I. "Nighthawks" (after the Edward Hopper "diner" painting), II. "Do You Know My Name?" III. "Out of the Blue," IV. "The Closer You Get the Stranger the Stars Look," V. "Let it Be." I hate to even suggest this, but it honestly sounds like Maslanka's swan song. There is a maturity of sound and wisdom in the writing that only comes after a composer has almost come full circle.

The instrumentation conjures up thoughts of Bartók and Crumb, with this work being more like the latter. Crumb certainly explored more with unusual percussion instruments, but Maslanka has taken Crumb's concepts of simplicity and melody to heart. The percussion component of Maslanka's work is not nearly as extensive as Crumb's "Makrokosmos," but both works make you listen intently.

If this is the sound we are going to get from Maslanka in his later years of composing, we are in for a real treat. Major kudos to the Can-Am duo in conjunction with their partnering percussionists to commission such an impressive work.

—Julia Gaines

STEEL PAN

Amorphous Solid **IV**
Dave Hall
$32.00
C. Alan Publications
Instrumentation: steel pan ensemble (tenor, double tenor, double seconds, guitar, bass), bass drum, tam tam, crotales, vibraphone, cajon, kick drums, brake drum, bell tree, rainstick, cymbals, and crotale on 32-inch timpano

There are few pieces for pan and percussion ensemble, and even fewer that are great. Dave Hall's new piece definitely falls into the latter category. He takes the listener on an exploration of colors and textures unlike anything I have heard before. The piece doesn't just use percussion instruments to augment or color the pan ensemble; instead, Hall uses them in unfamiliar combinations that create an interesting collage of colors and sounds.

The title comes from the natural sciences, and Hall uses this concept to explore the "different physical states that can be represented through musical texture." From the first note, he deconstructs the engine room and disperses the instruments throughout the ensemble. He asks the ensemble to play the percussion instruments in non-traditional contexts, and the mixture with the pans is

one of the highlights of the composition.

The B section introduces the first groove, played on cajon, while Hall introduces canonic figures immediately followed by a multi-meter section. The middle section presents an ostinato in the mid-range pans while different colors of the ensemble are explored. The cajon groove returns and transitions to a brief roll section. Motivic material from the A section returns and the piece fades to the end.

The piece can be performed with a minimum of nine players, but for maximum effect, I would suggest at least two to three players on each pan part to balance the percussion instruments. The pan parts are not typical parts that you would find in the repertoire, especially the double second and guitar parts, but they are laid out well and should be playable by most pan ensembles. Many extended techniques in this piece add to the beautiful texture (playing on the rim of the pan, bowing crotales on a timpano, scraping brake drums at various speeds, and rubbing a Superball on a bass drum), but none of these should pose a problem for an ensemble. Careful attention to dynamics must be maintained in order to have a successful performance, and a conductor is highly recommended. With the right venue and programming, this piece would be a welcome addition to any high school or college pan or percussion ensemble program.

—Dave Gerhart

Steel Drums and Steelbands: A History
Angela Smith
$65.00
Scarecrow Press

Angela Smith first heard steelpan as a "small-town Texas teen" when she was visiting a cousin in New York City. Years later, she became involved with the Inside Out Steelband Project in Austin, Texas and became intensely interested in pan (or, as she states in her Preface, "fanatic about all things pan.") Her experience as a freelance writer and former reporter for the Associated Press coupled with a background in piano, cello, and pan aided her from April 2004 to December 2011 researching and compiling material for her book.

The book is divided into two main parts with 20 chapters—Part I: Trinidad and Part II: Expansion—along with the usual preface, acknowledgments, permissions, and introduction. There is a four-page bibliography at the end with contributors acknowledged and an index. Six appendices conclude the book and address pan pioneers, pan innovators, brief chapter timelines for the 20 chapters, "Questions and Topics for Group Discussion," a brief discography and Internet sources, and steelband instruments.

Part I traces the early history of Trinidad, its people and culture, the class struggles, and the diverse influences that led to the emergence of the music and instruments of the steelpan and steelband. Twelve pages of black-and-white photos, mostly courtesy of the author from her trips to Trinidad, separate Part I from Part II. One odd photo of engine room instruments shows a pan stick lying on the iron (brake drum). Part II covers pan in the United States, including a chapter on the U.S. Navy Steel Band, university, other school and community pan programs, and innovations in instruments and the music.

The book presents a very broad perspective on the history of this art form. Smith cites a wide rage of sources for her research; she states in her Permissions section that "a good-faith effort was made to obtain permissions from everyone who provided information" and lists many sources. In the Contributors section, she cites many of the same sources with whom she conducted interviews or corresponded as well as information from other resources such as libraries, museums, previously published books, articles, and websites. (Curiously, one source listed in both these sections informed me that he had never heard of Smith, and another source listed expressed concern that his research was paraphrased and not referenced.)

Given the extensive topics presented in the book, it is unfortunate that, in many places, more detailed references were not given to document historical statements and facts. For example, "According to a 1777 account…" (p. 8), "According to one story…" (p. 32), "In another version of the story…" (p. 32), and "The researcher who did the survey…" (p. 93). Several quotes are not properly referenced (e.g., a quote from the Port of Spain Gazette on page 21 and quotes from the Trinidad Guardian on page 54 contain no dates or page numbers). Statements appear with quotation marks and no reference, (e.g., Musical instruments were "exceeding rare, and even if they were not, the half naked and hungry slaves could not have afforded to pay the price they cost." [p. 15]). Citations with endnotes and references to an extensive bibliography could have made this a scholarly contribution to steelpan and steelband history. The appendices on pan pioneers and pan innovators are a bit redundant of statements presented in previous chapters on individuals, but these appendices serve as quick reference and summaries. Appendix 5: Selected Discography and Internet Links is a weak attempt at addressing a "starting point for further exploration," as Smith states.

Despite its flaws, the book presents an easy-reading introduction to the history of pan and the steelband, the people and their culture, and many of the individuals who contributed to the evolution of this art form.

—Gary Cook

WORLD PERCUSSION METHOD

First Lessons: Bongo **I**
Trevor Salloum
$9.99
Mel Bay

This 28-page book/CD package by Canadian percussionist Trevor Salloum is aimed at the novice. For the complete beginner, the first half covers bongo history, grip, tuning, strokes, notation, and warm-up exercises. Following that are three pages of exercises in quarter and eighth notes, then an explanation of clave and the bongo bell, concluding with five pages of martillo and a single page of bolero rhythms. Although I can find no fault with the information this book provides, I can't recommend it to anyone beyond complete beginners.

Much of the information seems drawn from Salloum's earlier book/CD, *The Bongo Book (1997)*, which I can wholeheartedly recommend. I found this newer book to be of such a paucity of information that I was surprised it was published. I say this only because in the 21st century, there is no real need for such a beginner's guide. There is much more useful and practical beginning information available for free on the Internet. The author has produced four other bongo books and a DVD ranging from beginning to advanced that percussionists with a basic knowledge of Afro-Cuban drumming may find more useful for bongo studies.

Although the author is a knowledgeable professional, Mel Bay is not doing the percussion community much service with such a watered down and dated approach to basic bongo pedagogy.

—N. Scott Robinson

WORLD PERCUSSION SOLO

Fartura **IV**
Ricardo A. Coelho de Souza
$12.00
C. Alan Publications
Instrumentation: 2 congas, caxixi (with foot), cowbell (with foot), voice

Performed as a solo or duo, this three-minute work has the potential to be a very cool addition to the repertoire—particularly as a solo. It could serve well as the "world" portion of an audition.

The text is derived from a short poem, "Fartura," from Bruno de Menezes' book *Batuque.* Basic hand drumming techniques are involved, but the solo performer must be comfortable with the use of the caxixi and cowbell attachments (gajate pedal for cowbell), and with singing and playing simultaneously. The vocal demands are limited, and the composer recommends the work be transposed, if necessary. It may take a bit to get used to the notation; it is not out of the norm but rests are omitted, which may be a nuisance during the initial reading stages.

This could be useful as an audition piece for graduate school, and possibly for undergraduate studies. Comparable to Nebojsa Jovan Zivkovic's "To the Gods of Rhythm," it is a nice vehicle to show some "world" chops without losing the listener in a mass amount of improvisation.

—T. Adam Blackstock

DRUMSET

Drum Your Way: From Beginning Joe to Drumming Pro Volume 1 – The Practical Guide to Becoming a Drummer **III**
Greg Sundel
$17.95
Self-published

Don't let the title of Greg Sundel's book steer you away from this valuable resource. "Beginning Joe to Drumming Pro" is perhaps too cutesy and may disguise the fact that this book is a serious, practical, well-thought-out guide to basic and intermediate drumset pedagogy. Its 97 pages include seven sections on basic introduction to reading, drumset and snare drum, basic rock grooves in quarter-, eighth-, and sixteenth-note feels, rudiments, drumset fills, hi-hat fills, syncopated bass drum figures, Brazilian and Afro-Cuban feels and fills, jazz and shuffle feels, and blank pages for writing your own grooves.

As a single text for taking beginners to intermediate levels of development, Sundel has done a great job of covering all the basics in a practical developmental manner that will be useful for those new to drumset. This book is perhaps best for those students who develop a real passion for learning beyond basic rock rhythms, as the jazz and Latin sections are more advanced. A student going through this material will be well prepared to function in high school ensembles.

I recommend this book to students and teachers. Sundel has made a solid contribution to introductory drumset pedagogy, as the back-cover endorsements by such drumming legends as Danny Gottlieb and Bernard Purdie attest. I want to hear more from him as both musician and teacher.

—N. Scott Robinson

Lessons With The Hudson Greats: A Workbook for Drummers of All Styles, Vol. I IV–VI
Various Artists
$19.99
Hudson Music
Web: sample pages

I wouldn't expect to find jazz patterns, blast beats, and Steely Dan transcriptions within the same book. This book, however, is a compilation of exercises from some of Hudson's best selling DVDs. The accompanying 75-minute DVD includes samples from each drummer, while the book includes complete printouts from the original eBooks. Included are excerpts from Jason Bittner, John Blackwell, Keith Carlock, David Garibaldi, plus the 10 drummers who appeared at the 2008 Modern Drummer Festival.

The 78-page book starts with double-bass inspired beats and fills from Bittner of the metal phenomenon Shadows Fall. Next John Blackwell, of Prince fame, addresses R&B drumming while displaying incredible foot technique. The book then transitions into fantastic ghost-note work from Steely Dan's Keith Carlock. David Garibaldi adds transcriptions, permutation studies, and cross rhythms.

The bulk of the material is from the aforementioned drummers, but the last 20 pages are from the 2008 Modern Drummer Festival. The artists include Will Cahoun, Ndugu Chancler, Gavin Harrison, Simon Phillips, Thomas Pridgen, Dafnis Prieto, Derek Roddy, Todd Sucherman, Bill Stewart, and Billy Ward. Each drummer is filmed backstage talking about technique and demonstrating concepts on a practice-pad kit.

The layout is excellent, with grayscale borders for the explanations against a contrasting white background for the musical notation. This allows the musical examples to jump off the page. The only thing missing is artist bios. Since this is a sampling from each artist, it would be nice to see a brief biography and discography on each drummer.

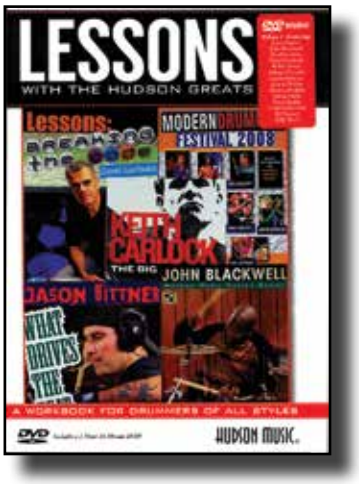
Overall, this package is a great way to acquaint yourself with some of today's top drummers and preview the content of five Hudson videos for under $20.

—Jeff W. Johnson

RECORDINGS

3000 Realms of 10 Worlds
Rob Hart Trio
Self-released

Around the world in 16 tracks: this latest release by jazz trio leader and drummer Rob Hart is ripe with finesse and sophistication. A shifting core of



phenomenally talented jazz musicians makes up the trio. Some musicians appearing include Greg Sankovich on keyboards and a slew of bass players: Jason Muscat, Doug Pohorski, Kai Eckhardt, and others. But, the heart (no pun intended) and creative energy of the group is clearly Hart's compositions and drumming.

According to Hart, the concept of the CD is to "divulge many musical styles from different ethnicities and countries around the globe." Tunes like "Saffron" reveal the inspiration of Indian classical music, "Xaminer" oozes with a smooth Reggae groove, "Crystal Blue Cloud" has a jazzy Brazilian flare, "Tis" is a rhythmical quirky/complex and worldly take on New Orleans Second Line, and Hart's drumming on "Kashmir" (yes, the Led Zepplin tune) reflect a rock influence, but I can also hear the ghost of fusion-era Tony Williams in the lightening-fast, single-stroke tom thundering.

There is both an edge and clarity to this recording. By that, I mean that the spirit of seat-of-the-pants improvisation and chance taking is captured, but executed flawlessly. This is true even with tricky rhythmic compositions like "Hellavicca," an Arabic influenced tune with a 15/16 time signature. It grooves hard and nothing is forced. Another group that captures a similar vibe is Vital Information (Steve Smith was one of Hart's teachers).

All of the compositions and arrangements display Hart's rhythmic ingenuity and creativity. Hart's musicianship and touch is undeniable. I highly recommend this CD for those interested in an intersection of styles and rhythmic complexity. It will make you want to go practice.

—John Lane

Homage
Kenyon Williams
Self-released

Homage: respect or reverence paid or rendered; something done or given in acknowledgement of the worth of another. This definition in the liner notes under-

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Provides financial assistance up to $1,000 to a band director to attend PASIC in order to further the band director's knowledge of percussion instruments and their use in school ensembles.

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

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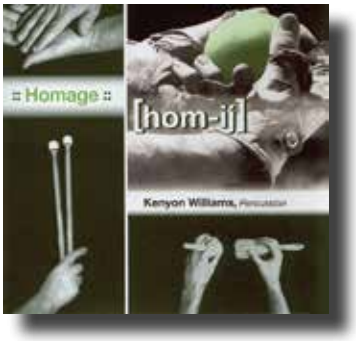

lines every track on Kenyon Williams' new, beautifully recorded percussion recording. Williams focuses mostly on contemporary composers and commissions.

There are three newly commissioned works: "Duo for Tenor Steel Pan and Computer" by Cort Lippe, "Duo for Saxophone and Percussion" by Russell Peterson, and "Capriccio for Violin and Marimba" by Carrie Magin. This last composition is a strong addition to the marimba/violin repertoire. Captured here, the performance by Williams and violinist Benjamin Sung is expressive, without being overly sentimental. Other composers featured include Gordon Stout, James Campbell, Christos Hatzis, and Henry Gwiazda. Gwiazda's "Homage to Jimi" is a stumbling (and fun) mash-up of electric guitar (performed by the composer) and multi-percussion. "In the Fire of Conflict" by Canadian-based composer Christos Hatzis is a provocative work for marimba and digital playback inspired by hip-hop music. The electronic component of the work centers on the lyrics and voice of Steve Henry of the Christian rap group Poetic Disciples.

Williams includes a lovely dedication to his former teachers and father, all of whose hands are pictured on the front cover: "I have always been moved by how much other cultures value and respect the gift of a life-changing teacher. It is with deep gratitude that I dedicate this recording to the four men…whose hands have profoundly shaped my development as a musician and a human being." In the current climate of confidence-over-ability and shameless self-promotion, it is refreshing to read sincere words of acknowledgement to those on whose shoulders we stand.

—John Lane

Seattle Marimba Quartet
Singing Wood
Self-released

The Seattle Marimba Quartet was founded in 2007 by four students at the University of Washington. They have been performing around the Seattle area, and they released their first full-length recording last year. My hat is off to them for the work and effort it takes to make an album, but there are a few issues with the recording that I hope they will improve in the future.

Their arrangements (or more accurately, transcriptions) of the first four tracks (Ravel, Saint-Saens, Bach, Debussy) are good, with the exception of the sound of the marimba rolls. The lower range of the marimbas comes across well, but the higher range is usually much brighter with mallets that sound too hard. I was yearning for a softer mallet sound or possibly better microphone placement whenever there was a rolled passage.

Two arrangements I was not impressed by are the Mahler and the Whitacre. Track 6 is an arrangement of Movement IV from Mahler's "Symphony No 2 in C minor." I'm not sure this works for four marimbas. Similarly, Eric Whitacre's "Lux Aurumque," which is originally for a massive choir, needs much more sound behind it than four marimbas. Listeners who are not aware of these two pieces in their original form will perhaps enjoy the performance more.

The group's sound is best on "Sculpture in Wood" by Rudiger Pawassar, but there are production-quality issues. This piece, along with the Debussy "Danse," sounds like the mics were placed farther away from the instruments than they were on the other pieces. I had to adjust my volume for both of these pieces.

Unfortunately, the group's arrangement of "Xylophonia" doesn't match the quality of anything else on the recording. They have two xylophones going that sound as if they were recorded in a completely different room than the accompaniment, which is extremely treble heavy. When Bob Becker has already done the piece so well (both in arrangement and performance), it's hard not to compare.

Overall, the playing on this recording is good, but I hope SMQ will do a little more research on recording techniques and mallet choice before the next one. No producer was listed, but much of these concerns may have been addressed by an experienced producer.

—Julia Gaines

Three Works for Solo Snare Drum
Jason Baker
Self-released

Sometimes, all you need is two sticks, a snare drum, and a healthy dose of inspiration. Jason Baker brings musicianship and a solid compositional craft to the mix and makes the snare drum sing with three of his own compositions on this release. Some may know Baker's snare drumming from Smith Publications' release of *The Noble Snare* a few years ago, in which he interpreted many works from that groundbreaking collection. Baker has done a great deal of research on the collection too, which is worthy of investigation.

A different snare drum is used for each piece here, so there is some sonic variety. The CD is only 16 minutes long, which is probably about the length of time one would want to listen to solo snare drum. Three compositions are featured: "Lonely City Suite," "Four Southern Sketches," and "Magnolia." All include concert and rudimental styles. According to Baker, "'Magnolia' came from reading a lot of William Faulkner, where simple country characters are presented with extreme psychological depth." In the composition, the rudiments are compared to the simple characters, while constantly shifting meter represents a psychological undercurrent. "Four Southern Sketches" is the most sophisticated and technical, featuring Baker's smooth-as-glass rolls.

Baker's passion and talent for elevating the snare drum to a serious solo instrument runs deep. This CD, packaged with a simple cardboard sleeve and no liner notes, give one the opportunity just to focus on glorious snare drumming: No frills, just skills!

—John Lane

When Still: New Music for Solo Vibraphone
Zeca Lacerda
Soundset Recordings

Whether it is called atonal, 12-tone, eccentric, freely interpreted, or a soundscape of tonal gestures, it is evident that Zeca Lacerda has a passion for music of this genre. Assembled onto this seven-track CD are solo vibraphone works from a vast array of composers including Stuart Saunders Smith, Karlheinz Stockhausen, Milton Babbit, Jeff Herriott, Roberto Victório, and Thomas DeLio. While not all the tracks are technically "new music" as the CD title suggests (compositions range from 1975–2013), this might be the first time recordings of solo vibraphone works from these compositional "heavy hitters" have been compiled into one collection.

On the surface, it seemed like Lacerda made a mistake in amassing works from so many composers of the same compositional ilk—flirting with the reasoning that too much of the same thing becomes less meaningful. However, after listening through the CD several times, I found myself able to distinguish between the writing styles of the composers represented. In addition to his commitment to quality audio recordings of these works, lauds are due to Lacerda for recording Smith's 27-minute "The Starving Month," which he absolutely nailed.

For my taste, the most enticing track is "At the Whim of the Current" by Herriott. In the composer's words, this piece is deliberately "unhurried music" that blends pitch bending and bowing with electronics at an unwaveringly steady pace. Every time I listened to it, I found myself transfixed on the aural journey carved out by not only Herriott's compositional voice, but also by Lacerda's performance sensitivity. Thanks to this, and the other tracks on this collection, this CD gets better every time I listen to it.

—Joshua D. Smith

ERROR

The September 2013 Review of "Cornucopia," printed on page 80 was innacurately listed as being composed by Peter Cogan. The composer is Peter Kogan. We apologize for the error.

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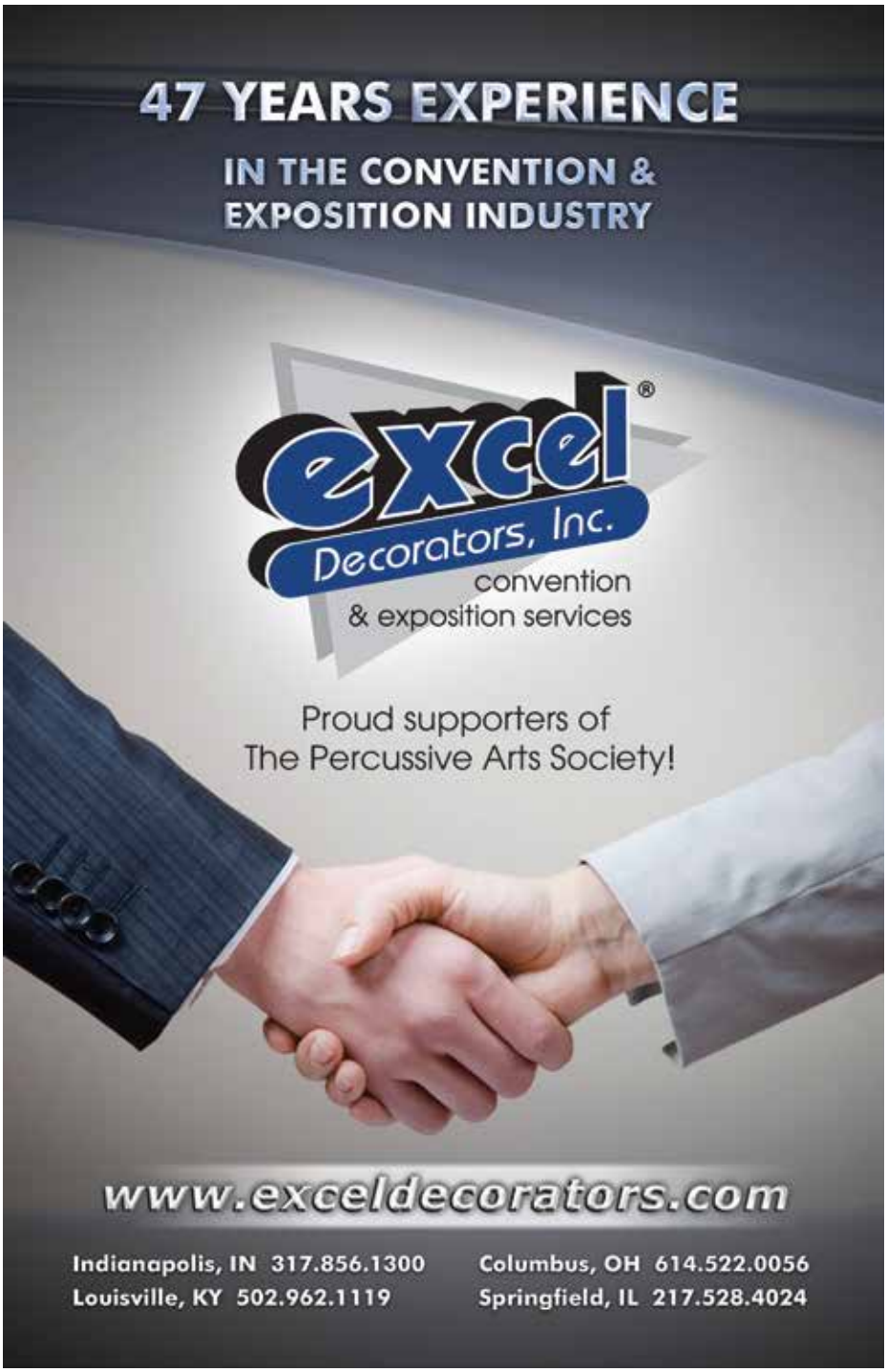

TRIXON MODEL 2000 TELSTAR DRUMKIT

Donated by Jeremy Sells, 2013-01-01

Trixon badge and tone control knob on bass drum

Founded in 1956 in Hamburg, Germany by Karl-Heinz Weimer (1917–1977), the Trixon drum company produced a wide variety of innovative and quality drums and percussion instruments. Several patented ideas of Weimer became standard concepts in the construction of drumsets, while some of his more unique ideas are rarely seen today.

Among his concepts that remain prevalent today are the disappearing tom mount, whereby a hollow tube recesses into the shell of the drum; a bass-drum-mounted cymbal stand, clamped by a ball, which also disappears into the shell; the use of fiberglass drum shells; and the "rack mounting" concept of a single bar attached to the bass drum, which passed through as many as five toms.

Other concepts, which are seen less often in current manufacturing, include the parabolic-shaped drum shell and the ellipsoid-shaped bass drum, which also had an internal baffle that produced two different tones and was operated by two pedals.

Trixon Speedfire Drum Key

Numerous well-known performers used or endorsed Trixon at one time, including Buddy Rich, Gene Krupa, Ringo Starr, Pete York, Keith Moon, Lionel Hampton, Charlie Watts, Victor Feldman, and Bill Haley and the Comets. Though the company flourished through the 1960s, Weimer ceased production for financial reasons in 1974. After a failed start-up of the company in the late 1990s, Jim Laabs began the company anew with production of Trixon drums beginning again in 2007.

This four-piece set, Telstar model 2000 in a "Blue Croco" finish, was manufactured ca. 1964. It features some of Weimer's unique hardware, such as the disappearing bass drum spurs and tom mount, and the bass-drum-mounted cymbal stand, which is missing from the drum. There are diecast "arrowhead" or "teardrop" lug casings and slotted tuning rods that use a uniquely-shaped tuning key bearing the Trixon logo. The shells of the bass drum and two toms are conical in shape, and each could theoretically be set up to play on either the larger or smaller head, resulting in a different acoustic sound based on the direction of the drum. Because of the hardware, however, the drummer would only be able to easily alter the striking head for the mounted tom.

The bass drum measures 19 inches deep, with a 20-inch batter head and a 16-inch resonant head; the floor tom is 17-inches deep with a 16-inch batter head and a 14-inch resonant head; and the mounted tom is 10-inches deep, with a 14-inch batter head and a 13-inch resonant head. All drums have eight separate-tension lugs and are made with six-ply shells.

The snare stand and hi-hat stand feature Trixon's flat-lying legs, and the bass drum pedal folds compactly. When sold in the United States, Trixon sets often included stands for only the snare and a hi-hat, with a cymbal mounted on the bass drum. For display purposes, this set has been furnished with a Fibes snare drum to replace the missing Trixon snare, two cymbals with stands, and hi-hat cymbals, all of which are part of a donation from Charles Benton (2006-01-01).

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

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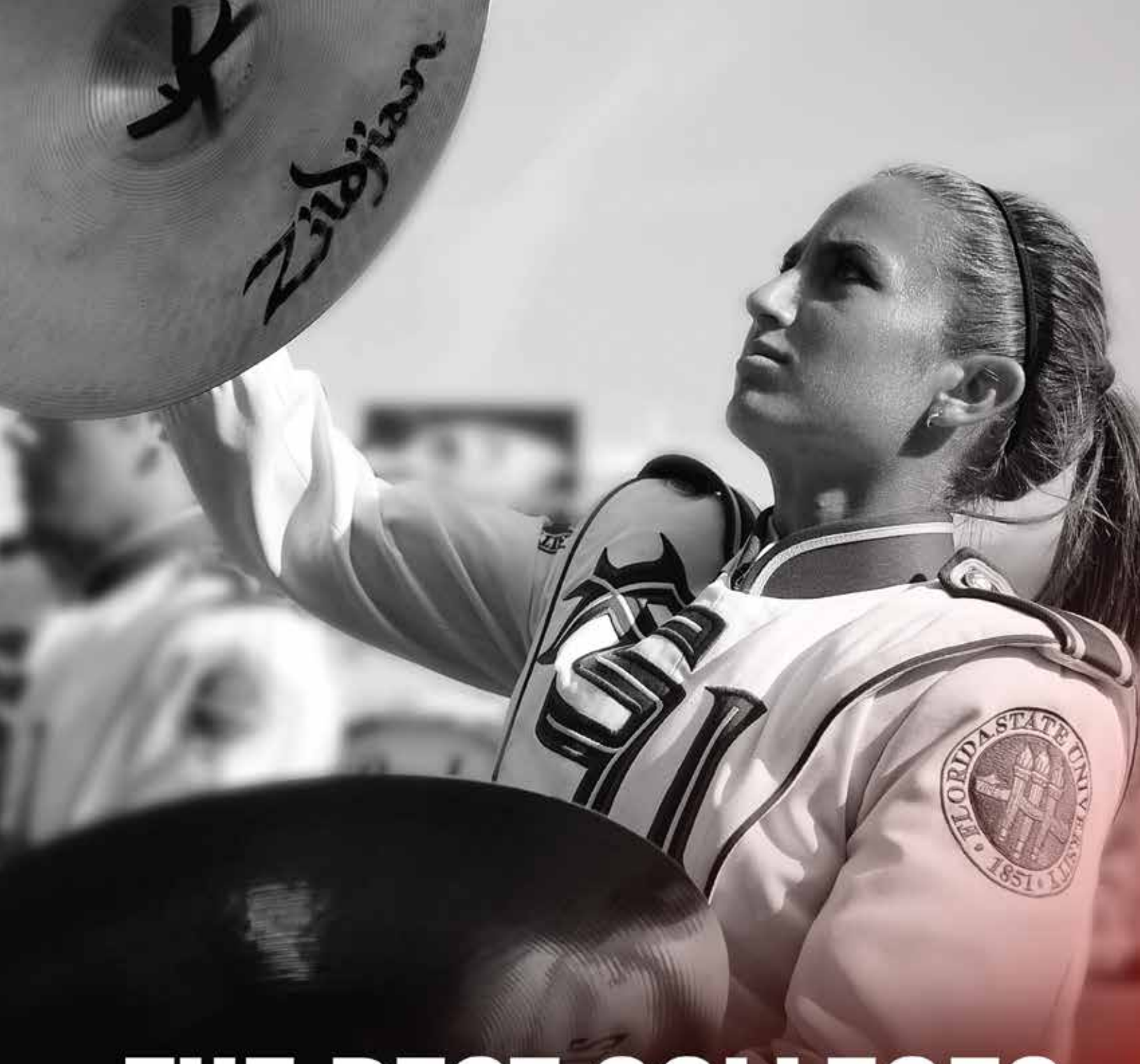

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